Georgia State University
Digital Archive @ GSU

Art and Design Theses | Ernest G. Welch School of Art and Design

4-10-2009

Building Art Education Relationships with Local Art Agencies

Lori Beth Fulton
edifyart@aol.com

Follow this and additional works at: http://digitalarchive.gsu.edu/art_design_theses

Recommended Citation
Fulton, Lori Beth, "Building Art Education Relationships with Local Art Agencies" (2009). *Art and Design Theses.* Paper 37.

This Thesis is brought to you for free and open access by the Ernest G. Welch School of Art and Design at Digital Archive @ GSU. It has been accepted for inclusion in Art and Design Theses by an authorized administrator of Digital Archive @ GSU. For more information, please contact digitalarchive@gsu.edu.

BUILDING ART EDUCATION RELATIONSHIPS WITH LOCAL ART AGENCIES

by

LORI BETH FULTON

Under the Direction of Melody Milbrandt

ABSTRACT

This educational study on building art education relationships between art educators and local community art agencies was conducted in early February of 2009. Data was collected by means of an art teacher survey, mailed to the homes of metro Atlanta art educators and by conducting face-to-face interviews with professionals working in the education departments of high profile metro Atlanta art agencies. The data analysis provides insight into the goals of local K-12 art educators, and they are compared to the goals of community art agencies.

The findings of this study reveal that art teachers and art agencies share many common goals and face similar challenges. And together, through networking and close communication, they may better serve the needs of students K-12 as they become lifetime participants and supporters of the visual arts.

INDEX WORDS: Art advocacy, Goals of art education, Goals of national art advocacy organizations, National standards for art education, Art educator goals Community art agencies

BUILDING ART EDUCATION RELATIONSHIPS WITH LOCAL ART AGENCIES

by

LORI BETH FULTON

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Art Education

in the College of Arts and Sciences

Georgia State University

2009

Copyright by
Lori Beth Fulton
2009

BUILDING ART EDUCATION RELATIONSHIPS WITH LOCAL ART AGENCIES

by

LORI BETH FULTON

Committee Chair: Melody Milbrandt

Committee: Melanie Davenport
Kevin Hsieh

Electronic Version Approved:

Office of Graduate Studies
College of Arts and Sciences
Georgia State University
May 2009

I would like to dedicate this document to my family and friends for their love, support and encouragement throughout this incredible process of personal growth and enrichment.

ACKNOWLEDGEMENTS

I am grateful for several faculty members at Georgia State University who have invested time in this manuscript. I would like to thank Dr. Kevin Hsieh and Dr. Melanie Davenport for their contributions and editing expertise. I would also like to extend a sincere thank you to Dr. Melody Milbrandt for her patience and guidance throughout the thesis process. She has willingly shared her expertise in the field and her assistance has been invaluable.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS v

LIST OF TABLES viii

LIST OF FIGURES x

CHAPTER

1. Introduction 1

Need for the Study 3

Purpose of the Study 4

Definition of Key Terms 4

Methodology 5

Data Collection and Analysis 5

Research Questions 6

Participants and Context of the Study 6

Timeline 7

2. Review of the Literature 8

Recent History 10

Art Education and No Child Left Behind 14

Objections to Securing a Place for the Arts 15

Securing a Place for Art Education 19

Influence of the Arts on the Whole Child 22

Advocating for Art Education 23

Art Advocacy Organizations 26

Interplay Between Art Education and Art Advocacy Organizations 32

3. Findings and Analysis of Data 35

Teacher Survey Findings and Analysis 35

Goals and Skills of Art Education 36

Preparation and Experiences for Students 38

Funding 39

Demographics 40

Factors Impacting Curriculum 42

Agency Interaction and Lobbying for Art Education 45

Agency Interviews - Findings and Analysis 49

4. Discussion 57

Goals 57

Access and Lifelong Participation 58

Outreach 61

Impact on Curriculum 61

Funding and Job Security 63

Advocacy 64

Suggestions for Lifelong Experiences 65

5. Conclusions 68

Recommendations 71

References 74

APPENDIXES

Appendix A: Art Teacher Survey 76

Appendix B: Agency Interview Questions 80

Appendix C: Community Agency One Interview 82

Appendix D: Community Agency Two Interview 85

Appendix E: Community Agency Three Interview 89

LIST OF TABLES

Table 1. Reported Program Funding and Per-pupil Funding Allotment 40

Table 2. Teacher Participant Socio-economic Demographic 41

Table 3. Teacher Participant Experience, Degree Level and Job Security 44

LIST OF FIGURES

Figure 1. Common and Divergent Goals of Art Teachers and Community Art Agencies 67

CHAPTER 1

Introduction

While the field of art education in the United States has existed in some form since the nineteenth century's Industrial Revolution, it has always struggled to hold its position in the world of academe and therefore to receive adequate funding. With the current focus of No Child Left Behind, there is more pressure than ever for students to meet benchmarks set for each grade level before advancing to the next. There is also a tremendous amount of pressure on teachers and principals to meet adequate yearly progress in their schools by assuring that students will score well on standardized tests and other measures of accountability. With the intense focus on the reading, writing and arithmetic, many schools have not carved out the time or resources necessary for elementary schools to study and experience instruction in the arts. Even in the school systems that currently have art education there is often not "the degree of involvement by influential segments of the community which value the arts in the total affairs of the school district: in governance, funding, and program delivery" (Deasy and Fulbright, 1999, p.4). Communities without this backup system for the arts and a vision for the value of art education are dropping arts programs from their schools at the first sign of financial distress. Art education, primarily funded by local government and district revenues, is often insufficient. Longley (1999) states, "budgetary methods and strategies also vary from school district to school district throughout the United States, but generally, funding for arts and other subjects is encompassed within broader categories such as personnel, facilities, materials and so on" (p. 10). Once the schools receive government and district funding, they are often allocated to school programs at the discretion of the principal. Therefore, funding for art programs often takes a back seat to programs viewed as having higher priority. "Support for arts education in school

district budgets is obviously an essential factor if all students are to have access to learning in the arts" (Longley, 1999, p. 10). Funding has become so critical in recent years that it overrides almost all other policy considerations (Hope, 2004).

According to Hope (2004) huge discrepancies also exist between the way art educators and artists personally value the arts and the rationales offered via arts advocacy campaigns for public arts support. These differences portend dire consequences for the K-12 and even university arts education programs. National arts agencies such as the National Endowment for the Arts, Americans for the Arts, the Arts Education Partnership, and the President's Committee on the Arts and Humanities conduct arts advocacy campaigns at the federal level most concerned with "arts learning experiences" (Gee, 2007) .

While promoting artistic experiences, they shift the focus from art educational experience and, consequently, the K-12 public school learning environment. These agencies, while energetically promoting their own arts agendas, do little or nothing to help the public's perception of the necessity of funding arts education in the public educational system. While successfully shaping the voice of arts education and public arts participation much of their campaigning and grant acquisition goes to support community venues for such efforts as after-school and summer programs, local artists and art groups, artist-in-residency programs, and youth at risk. The focus of many community art agency messages is on arts exposure experiences rather than advocating that K – 12 children have opportunities for in-depth study of the arts that a quality art education provides. For example, the High Museum of Art offers a family learning gallery designed to provide children and their families an interactive art experience. Any follow-up for further knowledge is up to the family.

I believe these advocacy agendas are important for investigation because there is an urgent need for art agencies and the field of art education to share common goals that will benefit and support one other. I also believe that the agendas of both art organizations and school based art education are valuable and important. A powerful and influential national voice focused on promoting and advocating all arts experiences and education is needed. The support of national agencies and organizations is necessary for promoting cultural awareness, thus generating value and benefits to all. We also need state and local governments that understand, value, and support the need for arts education in our schools. Public policies regarding the arts must be based on research and facts, not simply on supporting the agenda in which we have a vested interest. We need to advocate art for its intrinsic value and what it brings to the table in education and society as a whole.

Visual arts education must become an integral part of an educational curriculum. I believe this dilemma begs for ideological exchanges between art scholars, art educators, and artists who are willing to refine and refocus their thinking toward reaching common goals that will convince the public, including all educators and parents, of the value of the arts. Art advocates should be speaking as one voice, not driven by competing agendas that undermined one another.

Need for the Study

From my twenty-five years' experience as an art teacher, I have experienced many obstacles facing art educators that contribute to the marginalization of the arts. This includes such challenges as a lack of funding, heavy focus on standardized testing, and the lack of knowledge about what a visual arts education does and should provide twenty-first century students. There seem to be both historical and traditional views of the arts that perpetuate myths

and misunderstandings about the value of a visual arts education. Many decision-makers believe that because art cannot be measured quantitatively, it should not be considered a core subject. Others believe that work done with the hands is anti-intellectual and therefore not as valued as more intellectual pursuits such as medicine or law.

Along with misconceptions about the arts, there seem to be multiple agendas and goals among arts advocacy organizations. For example, the goals of the National Art Education Association, the National Endowment for the Arts, and Americans for the Arts are similar but have subtle and not-so-subtle differences. A clear understanding of the functions and differences of these organizations could be beneficial to lobbying efforts and the networking potential for all arts advocacy groups.

Purpose of the Study

The purpose of the study will be to develop insights into the ways in which art education goals and community art organization goals may better align to promote and support the acquisition of art knowledge and appreciation for a lifetime. In this study I hope to obtain a better understanding of local community art goals and compare them with the goals of local art educators. I hope to determine if there is a way to bridge the gap between the art 'experiences' arts organizations deem vital and the more in-depth study of the arts that the field of art education provides.

Definition of Key Terms

Community art agencies: Non-profit art museums and art centers that provide experiences in the arts for both children and adults in the metropolitan Atlanta area.

Local art educators: Art teachers who teach in P-12 public schools in metro Atlanta and surrounding counties. Metro Atlanta includes the school districts of Fulton, Gwinnett, Dekalb,

Atlanta, and Cobb. Additional surrounding districts include the counties of Clayton, Henry, Spaulding, Fayette, Coweta, Paulding, Forseyth, Newton, and Rockdale.

National Standards: The National Visual Arts Standards form the basis for providing depth of knowledge and achievement in art for all students throughout their education and for developing effective art programs in all schools throughout the United States (http://www.naea-reston.org.naef.html).

Methodology

Data Collection and Analysis

Upon receiving approval from the Instructional Review Board, I conducted a written survey of convenience of 15 public school art educators from a variety of educational levels across the metropolitan Atlanta area. The survey consisted of 14 multiple choice and open-ended questions.

I coded and critically examined the returned written surveys, looking for similarities and differences as well as unexpected perspectives of educational practice. I analyzed the teacher's survey responses by comparing their answers with one another and also by comparing their responses to interviews with the community art agency educational leaders to see how their goals align and how they differ.

I interviewed three metro Atlanta community art organization professionals employed in the education departments of local art museums and agencies. I conducted my interviews using an open-ended question strategy based on my research questions. I found out what programs they offer K-12 students to enrich their knowledge of art while promoting art appreciation and participation for a lifetime. I found out the goals of each agency and recorded the suggestions

they gave for art educators seeking to connect art in the schools with the personal experiences enjoyed by patrons of the arts agencies.

Finally, I compared the findings of the community agencies interviewed and looked for similarities and differences in their individual strategies for fostering lifelong participation and appreciation of the arts. I also compared how the goals of art education and the goals of these agencies align and how they differ. I coded and analyzed the results and reported the findings.

Research Questions

1. In what ways do the goals of local art education and community arts agencies align or differ?
2. How might the goals of local art education and community art agencies more productively align, thus helping each other achieve the goals of art appreciation and participation for life?

Participants and Context of the Study

The art educator surveys were mailed to the homes of 17 art teachers across metro Atlanta who teach art in grades K-12. My goal was to have a minimum of 15 surveys returned. The teachers polled have a variety of years of experience. All art educators included in the survey teach in public schools and receive both state and local funding and are located in rural, urban or suburban areas of metro Atlanta. School populations varied in size, ethnicity, and socio-economic status.

I also interviewed professionals working in the education departments of the High Museum of Art, The Michael C. Carlos Museum at Emory University, and Youth Art Connection. The perspectives gathered from this group of arts professionals were invaluable in discovering how these institutions support the goals of K-12 visual art education. They also demonstrated how they work to bridge the gap between students of art education in public schools and the transition they will one day make to the world of art participants and patrons.

One of the limitations of my study was that I was able to survey only a few art educators and community art representatives in the metro Atlanta area. As in any research study there is still further research needed before any generalizations may be derived from these findings.

Timeline

I mailed the art educator surveys to all participants in January 2009. I included a postage paid return envelope. Participants were given two weeks to answer the surveys and return them to me. I sent out a friendly reminder postcard the beginning of the second week. Upon receiving 15 out of 17 teacher surveys, I coded, analyzed and summarized the results of each question for further discussion in my paper.

CHAPTER 2

Review of Literature

In this review of literature, I will review broad policies and trends to set the context for local practices. It is my belief that education should develop the whole child--academically, socially and personally. However, one's academic achievements and abilities represent only part of intellect. Historically, as far back as the Ming Dynasty in China, individuals could be considered to be well-educated only if they were schooled in the arts--in China's case calligraphy, painting, music, and poetry. In America's attempt to educate the masses, we have sometimes lost sight of the interconnection between arts and educating the 'whole person.' If we profess to be interested in elevating our populace, we absolutely cannot allow the arts to lag behind.

Consequently, if the goals of public education and those of art education were thoughtfully aligned instead of, at times, freewheeling and separate, students would have the opportunity to view art as moving from the margins to the mainstream in education—while seeing art on a cradle-to-grave continuum. They would see through the arts the dreams, aspirations, and aesthetic sense of others, thereby coming to understand the arts as a way to reach their full potential. They would begin to contemplate how they fit into the world of art--be it as an artist, a collector, a museum visitor, or a patron. As Elliot Eisner (2000) stated, "One of the great aims of education is to make it possible for people to be engaged in the process of creating themselves" (p.10). Can we fully create ourselves and unlock our full potential without the benefits of a visual arts education? I do not believe we can.

Historically, industrialism was the economic model on which our country was built, and our educational system was conceived to reflect that reality. However, as time passed, this country's educational needs have changed--evolved. We no longer need the majority of our workforce to be manual laborers. This fact alone has created a significant shift in the needs of America's educated workers and future 'meaning-makers.' In order to prepare for a new economic reality, we must make changes in our traditional patterns and approaches to education. With this knowledge comes the need for our educational system to not just improve its thinking from the past, but to create a new pedagogy and view education as a link to the evolving and changing life of every American. I argue that the incorporation of a visual arts education is an integral way to accomplish this shift.

For a country to thrive, it must establish itself economically, socially and culturally. To advance these goals, public education in the United States that has revolved around academic achievement, most specifically mathematics and reading comprehension, must also evolve. While academic achievement is of great importance, more than academics are involved in educating the whole child. To take our students to a higher cognitive and cultural level, an integration of the arts as a discipline fundamental to the curriculum is necessary.

One of the reasons art education has been marginalized in the past is that it is not considered to be an academic subject. "There are legions of people who do not see the arts as either intrinsically valuable or even useful in acquiring real world skills or achieving success in the other basics" (Cortines, 1999, p.5). Being educated in the arts is not deemed useful in the marketplace that must prepare students to retain jobs and productively contribute. Because the arts do not conform to the traditional academic achievement system, the arts are more difficult for decision makers to justify as necessary. Due to a lack of knowledge and experience, the

value of art is often misunderstood by the general public. Art uniquely provides ways of knowing and understanding the world that people cannot appreciate in any other way. Because art involves dimensions of feelings, intuition, and creativity, as well as matters of the heart and mind that cannot be measured, it is viewed as a 'touchy-feely' frill. Therefore, since it is not easily measurable in terms of jobs or productivity, it is not valued as it should be. That art allows us to engage in and make meaning from a complex world of cultures, times, and places like no other subject can do, our job as art educators and advocates is to teach people to understand.

Recent History

The creative self-expressive movement theorized that "art was seen as an instrument for developing what is assumed to be a child's inherent creativity and expressive abilities" (Clark, Day, Greer, 2000, p. 28), dominated the field of art education for forty years prior to the education reform movement of the 1980s. As a result of harsh educational criticism of the creative self-expressive movement and its heavy emphasis on art activities and self-expression, a specific effort to restructure art curriculum ensued. The development of Discipline Based Art Education (DBAE) was the result of this reform.

> DBAE is an approach to arts education developed and formalized in the early 1980s by the Getty Center for Arts Education. DBAE is not an original theory, but rather a conceptual framework which incorporates elements from many other educational theories (such as VTS) [Visual Thinking Strategies]. DBAE is a form of inquiry-based training; the focus is on the students and their interests, judgment, reasoning and critical-thinking skills (http://www.artsobservatory.org).

DBAE presented a structured, well-rounded curriculum plan geared toward students of all ages and grade levels. The structure was developed to teach students to understand and appreciate art through four specific art disciplines: art production, art history, art criticism and aesthetics. Each of these disciplines could be taught by a specialized art teacher in her classroom or was designed to be used by the general education classroom teacher for use in extending lessons. For example, a teacher presenting a unit on The Great Depression could incorporate the music, art, and literature of the period in order to create interest and promote increased higher order thinking skills and unification of its themes. DBAE was a curriculum framework designed to equip students with the tools to visually discriminate, understand, and interpret artworks for a lifetime.

The Getty Education Center for Arts Education (later known as the Getty Education Institute), a major supporter of the use and development of DBAE, received much of its funding through the Regional Institute Grant program. The RIG program was responsible for financing and initiating the advancement of DBAE training across the country through the establishment of Regional Getty Institutes. Despite the ten-year popularity of DBAE, and the thousands of teachers and administrators trained in the late 1990s, the Getty Trust changed leadership and focus and shortly afterward closed. Consequently, the RIG program funding came to an end and the Getty no longer promoted DBAE (http://www.artsobservatory.org).

Another direct result of the educational reform generated in the 1980s was the development of the National Standards for Arts Education. The push for uniform standards began in 1992 when the National Council on Education Standards and Testing developed national standards and assessments in the “core” subjects. Following standards development in core subjects, the passage of *Goals 2000: Educate America Act* recognized art as a core subject and created the impetus for the writing of national standards for the arts.

Prior to the development and publication of the 1996 National Standards by the Consortium of the National Art Education Associations, visual arts education content lacked consistency because it was taught, with the exception of DBAE trained educators, based on individual preferences (and possibly whims) of the art teacher. Publication of the National Standards and the recognition of art as a core academic subject through the Goals 2000 legislation led many state and local school boards to establish common core visual art standards and curriculum guides. As stated by Sabol (2004**)** "The standards movement focused on identification of a common core of learning compatible with content of a discipline and best practices in a field" (p. 523). The National Standards describe what a child of the arts should know and be able to do at every grade level in each artistic discipline. Such national attention and commitment gave clear credibility to the need for teaching the arts in the American school curriculum. (www.americansforthearts.org/public_awareness/artsed_facts/004.asp)

> The curriculum of the school shapes children's thinking. It is a mind-altering device; it symbolizes what adults believe is important for the young to know, what is important to be good at. It tells the young which human aptitudes are important to possess. It gives or denies children opportunities to learn how to think in certain ways (p.12).

Following the development of the National Standards, the next logical step was to devise and put into practice curricula that would achieve those standards and ensure that appropriate changes would be made in university level teacher education. The responsibility to implement curricular standards lies solely on the states and local school districts. As mentioned in the Summary Statement: Education Reform, Standards, and the Arts, "When states and school districts adopt these Standards, they are taking a stand for rigor in a part of education that has too often, and wrongly, been treated as optional" (www.ed.gov/pubs/ArtsStandards.html para.6). The National

Arts Standards have definitely been a step in validating visual arts education. The National Arts Standards will be updated in 2009-2010.

As visual arts became an acknowledged part of general education, it also became subject to trends affecting general education. Together with the standards and the guarantee of a quality education, increased need for educational accountability ensued. According to Sabol (2004), the public education stakeholders then demanded proof that the national and state standards were being met. Stakeholders reasoned: How better to insure that the standards are being met than through standardized testing. Standards-based testing provides the data necessary to prove what students know solely based on the standards themselves, not on what they know beyond the boundaries of what is tested. The rub for the visual arts here is that visual arts knowledge is very difficult to measure, considering it is not only based on content and knowledge, but also on skills and processes. The need to create and apply standardized testing to the arts creates yet another obstacle for art educators in their desperate quest to be on equal ground with academics. In response to this, and as a way of demonstrating their autonomy, many states began drafting and implementing their own visual arts standards and ways of assessing visual arts knowledge. Others chose to incorporate visual arts questions into standardized tests on the humanities.

In 1999, The National Board for Professional Teaching Standards established rigorous standards for what accomplished art teachers should know and be able to do. Standard 1, the Goals of Art Education, lists the overarching goals of what art teachers should be prepared to teach their students at each grade level, P-12, of their visual arts education. “These standards mark the first time art educators have come together to forge a consensus about the characteristics of accomplished practice in art education for teachers of students in this age

group" (Cascio, 2000, p.73). The Goals of Art Education, as stated in Standard 1 of the National Standards are as follows:

> Accomplished teachers hold high expectations that their students will be able to communicate ideas and feelings through the creation of works of art; respond to, interpret, and evaluate the complex characteristics of works of art; understand the roles and functions of artists and works of art in cultures, times, and places; perceive, understand, and appreciate the diverse meanings and values of works of art; and make valid connections among the content of art, other subject areas in the curriculum, and everyday life (National Board for Professional Teaching Standards, 2000, p.7).

Proficient teachers model these goals daily in their classrooms as they seek to empower their students with the knowledge and skills needed to participate in the global community, artistically and aesthetically for a lifetime.

Art Education and No Child Left Behind

In January of 2002, President George W. Bush enacted the No Child Left Behind Act of 2001. As cited in Chapman (2005), the focus of NCLB, according to the Department of Education website, is "based on four principals: stronger accountability for results, increased flexibility and local control, expanded options for parents, and an emphasis on methods that have been proven to work". 'Integration' of the arts was originally included in NCLB, but attention to semantics is necessary to decipher the true meaning. Davis (2008) defines arts integration as "the incorporation of arts into the non-arts curriculum by combining it with one or more content area in the consideration of a selected topic or question" (p.121). This token representation of the arts has not secured the role of the arts in the schools.

In 2003, according to Chapman (2005), funds earmarked for the arts were cut on the basis of the Bush Administration's "policy of terminating small categorical programs with limited impact in order to fund higher priorities" Chapman (p. 13). Art education was given a weak acknowledgment, only to be trumped by the 'higher priorities' of academics and achievement scores. Chapman (2005) warns that "some state officials are concerned about the 'lost curriculum' of studies in the arts, humanities and foreign languages" (Chapman, 2005, p. 14). She believes that "with all of its emphases on policy and practice informed by scientific evidence, there is no persuasive evidence that the aims of NCLB are feasible" (p.14). "At this juncture, I hope most for a major backlash" (Chapman, 2005, p. 14). It's not that she doesn't want children to succeed but she thinks the punitive measures and lack of the arts in NCLB are not indicative of good educational practice. She suggested that readers take action by writing their local representatives to have it changed.

Objections to Securing a Place for the Arts

There are many reasons why the arts have been marginalized in education. According to Davis (2008), at least seven common objections threaten securing a place for the arts. "These various objections hold sway in school settings where the arts are always facing marginalization" (p. 24). They include: value, talent, time, measurement, expertise, money and autonomy.

Objection 1: Value

Many people believe the arts are "nice but not necessary" (Davis, 2008, p. 25). Because the basic academic subjects are valued more for their role in preparing students for the marketplace, visual arts are often valued less. "With an eye for what matters, along with and not instead of the teaching of subjects like science and math, arts advocates must argue for the lessons of engagement, authenticity, collaboration, mattering, and personal potential" (Davis,

2008, p. 28). The value of the arts must be known, understood and promoted by teachers and administrators for effective communication to the stakeholders of each school system. The arts deserve to be respected and valued as much as the so-called academic subjects.

Objection 2: Talent

Another myth about the value of the arts leads people to believe that only those talented in the arts need receive arts instruction. They feel that if everyone is not going to grow up to be an artist, what's the point? On the other hand, I believe that all students must have exposure to the arts as part of their basic education so they can have the opportunity to decide for themselves if they have interest, inclination, or propensity in that area. Furthermore, to be well educated in this country or elsewhere, throughout history, a good understanding of the arts is necessary to everyone who wants to be educated as a 'whole person.'

As Davis (2008) so aptly states:

> They [the arts] are basic in the sense that all children come to school dancing, drawing, and singing--exercising their inborn attraction to and facility with the arts. And they are basic in the sense that the arts will surround or be available to all children throughout their lifespan. Instruction in the arts provides each student with the knowledge base and experience to be patrons, appreciators and participants in the arts for a lifetime (Davis, 2008, p. 29).

Objection 3: Time

Due to the heavy focus on achievement benchmarks and standardized testing, many decision-makers believe there is just not enough time in the school day to include the arts. If these decision-makers were educated in the countless ways the arts enhance learning, the arts would quickly become a priority in all schools. In Chapman's view, "Public schools are the one

institution most clearly positioned to offer all students instruction, irrespective of differences in social class and preconceptions about their talents, interests or their aspirations for a career in art" (Chapman, 2005, p. 14). Winner and Hetland (2007) believe that, "as schools cut time for the arts, they may be losing their ability to produce not just the artistic creators of the future, but innovative leaders who improve the world they inherit" (p. 1). Therefore, it is essential that decision-makers understand the importance of allocating and protecting time for the arts.

Objection 4: Measurement

Throughout education, measurement is the name of the game. Because leaders in manufacturing, where our country formerly led the entire world, have been concerned at all levels about who can produce the most widgets, it is natural that their focus would have been on constant improvement in production. That, certainly, can be measured. Consequently, the misconception that arts learning cannot be measured has become one of the principal barriers toward validating our field. As Davis (2008) sees it, "Progress in all areas of the arts can be measured, but more in terms of an individual's own developing skill set than in terms of a quantitative or numerical scale" (p.34). Some arts learning such as art and art history facts can be measured by standardized testing, but this is a mere fraction of the giant landscape. Instead, portfolio assessment is more objective and is representative of a student's progress over time. Furthermore, it creates a connection between teacher and student that also requires reflection. I agree with Davis (2008) that the arts are "beyond measure," a term reserved for the things we value most in life, the arts have much to teach us about assessing learning writ large, at best a messy and complicated process" (p. 36).

Objection 5: Expertise

The myth here is that, “to be taught well, the arts require specialists” (Davis, 2008, p. 36). Davis believes that *all* teachers should have some training with and be comfortable incorporating art into their lessons. “These arts-friendly teachers would not replace art teachers. Rather, they would have sufficient expertise to open their classrooms to the arts and sufficient comfort to communicate across disciplines with the arts teacher” (Davis, 2008, p. 38).

Objection 6: Money

Many decision-makers in education believe that the additional salaries, supplies, and space that the arts require are simply an extravagance that can be cut at the first sign of financial discomfort in school systems. As we work toward securing arts learning, Davis (2008) informs us that:

> They must remember that the players who hold the financial reigns in school, anyone who pays taxes must be persuaded that there is significant return to be had on an investment in the arts in education. Educating children in the arts does more than enrich their spirits and souls. It also creates a population of caring individuals who contribute to the well-being of the cultural economy. There are monetary gains to be earned by investments in the arts--here in the education of our children as “arts consumers” in future society (p. 38).

Objection 7: Autonomy

A common belief is that “the arts will survive in the community without school support” (Davis, 2008, p. 41). In many communities, there are centers that provide arts learning experiences whose goals are to enrich and expand but not necessarily replace existing programs.

While many believe that if art in the schools ceases to exist, these community programs will fill the gap, Davis acknowledges that most don't take into consideration that these programs are

> . . .there for self-selection by aware individuals, those who know least of the arts and need most to be exposed to them will only encounter them if they are part of the school curriculum. There is no equivalent for the school's endorsement of the arts—a school's endorsement of the need for students to gain the vocabularies and to make and tell their own stories through the language of the arts (Davis 2008, p. 42).

Our school arts programs must effectively articulate the significance of arts learning as an essential part of everyday life. We can conclude that people who know little about the arts have only the schools as their source of information.

Securing a Place for Art Education

According to a report published in 1997 by the President's Committee on the Arts and the Humanities and Arts Education Partnership, several factors must be in place in school and community leadership to secure a place for arts education.

> The presence and quality of arts education in public schools today require an exceptional degree of involvement by influential segments of the community which value the arts in the total affairs of the school district: in governance, funding, and program delivery (Fulbright and Deasy, p.4).

After studying 91 school districts with strong art education programs across the United States, several common denominators emerged. Each community was "actively engaged in the arts politics and instructional programs of the district" (Longley, 1999, p. 11). These districts had established arts partnerships with artists, arts organizations, and artist residencies. The parents in

these districts were actively involved in the school arts programs, and student performances and art exhibitions were enthusiastically supported and attended by the community members.

According to Longley (1999), the school board of education members and superintendents of ‘successful’ school districts worked together to create and provide a strong policy structure and environment for the arts. (By ‘successful’ they mean schools that made art a part of the general education for all students.) These districts maintained continuity of leadership in the pursuit of educational goals and articulated a vision for the future. Everyone was on the same page.

All districts also had effective arts coordinators who cultivated and maintained strong arts education programming, principals who supported the policy of arts education, and art teachers who were encouraged to pursue growth in their teaching competency as well as in their own art form. The atmosphere and tone of the learning environment is set by these principals. Their high expectation for arts learning enhances all other learning in the school.

Another important success factor was the ability of parent and public relations to promote and “engage the total school community in all art related activities that create a climate of support for arts education” (Longley, 1999, p.13). Many motivational strategies for school/community participation, such as providing free tickets to art and performance events and creating arts festivals were employed.

Not surprisingly, the study also found that strong elementary art programs laid the groundwork for effective system-wide programs. Elementary art programs establish an arts foundation in all students, not just those with talent who chose to specialize in the subject in later high school years. School leaders discovered that “beginning programs in the early years builds

relationships with parents and community organizations important to sustaining their support for comprehensive arts education" (Longley, 1999, p. 13).

Many of the schools studied also offered a variety of specialized opportunities for students of the arts to further advance their skills. Some districts had magnet schools for the arts while others provided advanced placement classes as well as weekend and summer programs. The districts that aspired to excellence in the arts contributed to high achievement and student recognition while instilling a sense of pride and demonstrating commitment to excellence.

Above all else, committed leadership is key when sustaining and supporting policies that uphold school art programs. "National and state standards for arts education, state education reform movements, federal funding for general school improvement or targeted programs or populations all were used to support and advance the arts education agenda in these districts" (Longley, 1997, p.14). It is also true that informed and involved community members uphold the vision and support the effort of making arts education an essential part of educating the whole child.

Notwithstanding, without the following considerations, Hope (2004) believes that the survival of the field of art education is threatened. In order for art education to exist, "there must be a definition of content and purpose sufficient to distinguish art education from other fields" (Hope, 2004, p. 97). Hope continues that art educators must be quick to defend the uniqueness and content for which they are responsible and "policymakers and/or the public must believe in the work of the field" (Hope, 2004, p. 98).

Another necessary component is the ability of art education professionals to practice effectively and work together toward advancing the field. It is critical that they remain current in the discipline by attending conferences and continuing to be lifelong learners in the arts. Also

scholars in higher academe must be available to lead new professionals toward gaining new knowledge in the field. These professionals must interact with students in higher education as they seek to educate and impart essential information. And finally, it is essential that a student body enthusiastically pursue the field with the "basic resources: curriculum, time, materials, and facilities to adequately carry out the mission" (Hope, 2004, p. 98).

Influence of the Arts on the Whole Child

Eisner (2002) identifies ten lessons the arts teach (also referred to by others as learning outcomes), among which are "making good judgments about the qualitative relationships" that problems have many solutions and questions have many answers. Because they celebrate multiple perspectives, students come to understand that there are many ways to interpret the world; truly that is a life skill, for, "in complex forms of problem solving, purposes are seldom fixed, but change with circumstances and opportunities" (Eisner, 2002, p. 72). Additionally, the arts profoundly instruct us that "neither words in literal form nor number exhaust what we can know. The limits of our language do not define the limits of our cognition" (Eisner, 2002). Eisner also points out that subtleties can "make large differences" (Eisner, 2002, p. 72). It follows then that since students benefit greatly from art studies, those who are not fortunate enough to have an integrated understanding of the arts cannot know as well how to "think through and within material" (Eisner, 2002, p. 72) and will not benefit as well in the fullness art study brings to lives. When, through art, children begin to "say what cannot be said" (Eisner, 2002), we then know they have reached "into their poetic capabilities" (Eisner, 2002) that aid them in knowing how to do whatever task is set before them. And so it is . . . "the arts enable us to have an experience we can have from no other source" (Eisner, 2002, p. 72). And voilà—new meaning is created by the individual—due to the broad experience arts training gives uniquely to

every individual. The conclusion--when the art curriculum is presented as a priority in the school setting it represents to children that adults believe it is important. (Eisner, 2002).

Advocating for Art Education

Many creative ways of advocating for the arts have been employed in education. According to Davis (2008), art educators, parents, researchers and artist-educators all advocate in their own ways. For example, parents advocate for the arts when they sponsor fundraising efforts for the arts program, attend a school fine arts night, or speak out at the school board meeting for additional time and funding given to the arts in their children's schools. Educators and researchers advocate when they "identify and apply for sources of financial support for arts based programs or investigations" (Davis, 2008, p 84). Artist-educators advocate as they reignite their passion for the arts by attending conferences, garnering parental support, and receiving benefits from the "positive results of programs and research studies" (Davis, 2008, p. 84). Art teachers also advocate to their students as they demonstrate the value and worth of the arts, daily explaining and defending knowledge vital to the field. Advocacy is about listening carefully and staying current about what is happening in the arts. Educators must persistently communicate the essential message of the value of the arts. "Advocacy efforts reach from individual to group to local to national levels and are informed by and support national organizations dedicated to the cause" (Davis, 2008, p. 87).

Davis (2008) points out that since we are all on the same side in wanting what is best for students, there may be many different agendas: some may focus more on test scores while others advocate for using art to educate the whole child. But Davis (2008) wisely recommends that we not alienate one another due to subtle differences, the over-emphasis of which may do us more

harm than good. Instead, we can pull together to achieve what is best for students in the long run.

She uses “little a” – “Big A” in describing the range of advocacy that can be tapped for support. “Little a” includes “vocal parents, creative teachers, students, researchers, persuasive writers, and local organizers” (Davis, 2008, p. 99). Each seemingly small voice adds up to a well-tuned chorus, so we must consider “little a” to be a worthy voice for the promotion of the arts. “Big A,” on the other hand, includes “far-reaching realms of advocates who work in Washington or major foundations or advocacy organizations influencing policy that may affect education nationwide” (Davis, 2008, p. 99). “Big A” will be covered further in the next section.

In a climate in which the public seems to be crying out for measurable results in all school subjects, Davis warns that art must not be swept up in this trend, for it is inappropriate for the very nature of art. She says, “Don’t lose sight of what is special about what students learn as you bargain for a secure place in the curriculum” (Davis, 2008, p. 100). Her stance is echoed by Gee (2007) in her position on ways of valuing the arts:

> We value arts on their own merits, that is for the sensorial, intellectual, and emotional nourishment derived from deep engagement with an art form, is the most fundamental and genuine way we think about the effects of art, music, dance, or theater on the individual, ourselves first and foremost (p.4).

Davis continues by reminding us that arts funding has found advocates from the grass roots to federal levels. “Arts education has found creative venues in progressive as well as standards-based educational movements” (Davis, 2008, p. 100). Clearly, the arts have wide-spread support.

Also, Davis (2008) urges advocates to think creatively and not be influenced by the "nobody cares" crowd. "Look beyond your defensive response to unexpected possibilities" (p. 101). If we take the stance that, of course, people care about the arts, our approach to the need for further funding will come from a positive position rather than negative. Her positive approach is a breath of fresh air to all who would improve the universal understanding of the importance of the arts in people's lives.

Some people will say that any art education is better than none, but Davis says educators need sequential, organized plans to move the cause forward and gain sufficient ground. It is important, Davis says, "to insist on quality arts instruction, adequate time, and thorough teaching, just as in other subjects". "Inadequate attention to arts instruction" can be more of a detriment than a help (Davis, 2008, p. 101). Part of the vision of the National Art Educators Association is that:

> All students deserve a comprehensive, balanced, and sequential program of instruction in the visual arts. The art curriculum will be led and taught by teachers certified and qualified in the visual arts and designed to provide students with skills and knowledge in the arts in accordance with national, state, and local standards (http://www.naea-reston.org).

As part of the NAEA's strategic plan, it supports perfectly Davis's insistence that students receive instruction from qualified teachers following a standards-based curriculum.

Davis rightly points out that advocates should not minimize or trivialize what others are doing in the name of art instruction. "Don't assume a dearth of arts education in every sphere you enter" (Davis, 2008, p.102). She acknowledges that while it may be true, such assumptions

do not move the arts agenda forward—they are, instead, counterproductive. One does not gain the support of others by being insulting.

In keeping abreast of current issues, another of Davis's points rings as essential to success. One cannot be deaf to the issues, because it is important to be on top of the latest buzz in order to advance the learning of students while advocating intelligently for the arts. One of the goals of the NAEA is to keep art teachers current with informed practice by expanding access to information on current research and emerging policy issues (http://www.naea-reston.org). This is an area that may require some cheerleading from the classrooms to school board rooms.

Davis's (2008) final message is to simply endure. After all is said and done, we will need every bit of research, advocacy, and positive public relations to succeed in the goal of providing a quality arts education for all.

Art Advocacy Organizations

While Davis referred to the many grassroots and local efforts to provide students with a well-rounded arts education as "little a," she also pointed out the importance of the "Big A" or advocacy agencies that support and lobby for the goals of arts education nationally. These "Big A" agencies have an agenda broader in scope than simply promoting art education.

The National Art Education Association serves art educators at all professional levels as a source of information about current research, thinking, strategies, and trends. The NAEA mission statement follows: "The mission of the National Art Education Association is to promote art education through professional development, service, advancement of knowledge, and leadership" (http: //www.naea-reston.org/aboutus.html). The NAEA carries out its mission by providing "expertise, training, and resources that support professional growth and leadership

helping members affect the quality of student learning in their local schools, communities, and states" (http: //www.naea-reston.org.Fact Sheet, 2007).

In partnership with local, state and national education associations, government agencies, foundations and corporations the NAEA seeks to accomplish four major goals:

1. Learning- plan, coordinate and implement exemplary professional development initiatives that build member capacity to be effective educators, leaders, and advocates for art education.

2. Community- builds a more cohesive professional community among art educators, museum art educators, and artists through enhanced communication strategies.

3. Advocacy- communicates to art educators, policy makers, parents, and the community, the importance of student learning and lifelong learning in the visual arts.

4. Research and knowledge- increase its value to members by assessing programs and services that inform practice, and by expanding access to information on current research and emerging policy issues that affect art education (http: //www.naea-reston.org.Fact Sheet, 2007).

As NAEA members for many years, my colleagues and I have benefited greatly from the many services and resources they provide. By attending national conferences, subscribing to professional publications, purchasing books, and utilizing website support for research and advocacy resources, my colleagues and I participate in and feel connected to the greater community of art educators.

Funding for the NAEA occurs in several ways: membership dues, tax deductible gifts, individual donors and corporations, and federal money. Consequently, NAEA assists educators with grants through the extensive awards program, NAEF (National Arts Education Foundation),

including interpreting program standards and design standards. As an independent, sister organization to NAEA, the NAEF provides grant support for a variety of art education programs. Grant recipients can be students, retired members, state/province associations, and recognized affiliates. For middle and high school students, they sponsor a National Art Honor Society and National Junior Art Honor Society that helps members through service to their school and community to advance their art training and experience (http://www.naea-reston.org/naef.html).

Because NAEA has in place long range goals and a strategic plan, they can state who is responsible for carrying out the goals, they have created a timeline, and they are developing ways of measuring the success of each goal. Additionally, they know how they will measure each goal because they have implemented the method for doing it. Also NAEA supports mentoring, networking, collaborating, and participation in professional conferences. They systematically build professional community by contributing time and talent to their network of educators (www.NAEA-reston.org).

Another high profile large organization is Americans for the Arts, which in some ways parallels the NAEA, but encompasses all the arts. Its motto, *Serving Communities, Enriching Lives,* clearly showcases their actions. As a leading non-profit supporter for the arts, its constituency is made up of local agencies throughout the United States. Americans for the Arts is agency- and school-oriented, catering both to schools and agencies.

The first goal of AFA is to "foster an environment in which the arts can thrive and contribute to the creation of more livable communities" (www.americansforthearts.org). Whether promoting arts in the schools, dance performance groups, or local orchestras, AFA's goal is to help connect the various groups to sources that will enhance the groups' abilities to serve their communities at the highest possible level.

The second goal is to "generate more public- and private-sector resources for the arts and arts education" (www.americansforthearts.org). By connecting the various organizations with each other and interpreting current trends, they are able to serve as an impeccable resource to their constituents.

The third goal is that they will "build individual appreciation of the value of the arts" (www.americansforthearts.org). As they connect people and circulate ideas and information, they strengthen the arts as a whole, for they enhance lives in the language of the arts, the reason for the arts, and the experience of the arts.

Their strategic plan includes their quest to

- conduct action-oriented research and provide the data and information tools needed to advance the arts
- increase policy development activities and advocacy efforts
- provide an array of training and leadership development opportunities to diverse field and leadership of the cultural support infrastructure of America
- invest in increased visibility opportunities
- promote and expand collaboration in the form of alliances, partnerships, linkages, and mergers (www.americansforthearts.org)

Funded by the National Endowment for the Arts, various state and local agencies, corporations and foundations, entertainment venues, as well as the private sector, their large budget makes the above-mentioned goals possible. What's more, their alliances and partnerships help to cement the close community relationship that is needed to accomplish their elevated goals while building a larger national advocacy movement.

NEA sees the need for arts education, starting as young as pre-school and continuing through adulthood. Since their focus is on public and private sector venues for the arts, this all-encompassing view just may be more effective than merely focusing on merely art in the schools as in NAEA. NEA supports the national and state art standards, but promotes a more comprehensive understanding of art in the community than organizations that focus primarily on art in the schools.

Actually the NEA, established in 1965, is the young kid on the block. They provide leadership in the federal sector and among arts education, business, and government organizations to develop and sustain an agenda for arts education. They claim to make pre-K through12 opportunities for arts learning a high priority. What's more, they champion school and community arts learning experiences which encompass a different focus from mere standards-based, sequential arts education. They pursue art activities, experiences, and community-at-large learning. Additionally, they partner with other agencies and advisory committees on projects related to arts learning. "By working with these federal entities, the arts endowment furthers the impact of art dollars" (www.nea.gov/about/Facts/ArtsLearning.html).

They also focus their "attention on research in arts education collecting and reporting statistical information on the conditions of arts teaching and learning in the nation's schools" (www.nea.gov/about/Facts/ArtsLearning.html). Basically, they sponsor research, the results of which they believe will further the cause of arts appreciation nationwide. The NEA is the largest annual supporter of the arts in the United States. Though an independent federal agency, it is the official arts organization of the United States Government, from which they receive much of their funding, along with interagency transfers, and other public and private donations.

The scope of national arts organizations is wide. For instance, NEA promotes theater, ballet, orchestras, and arts programs in communities of all sizes. They award grants to non-profits. NEA was responsible for much of the funding for the Vietnam War Memorial, and currently sponsors the Spoletto Festival USA, the PBS Great Performance Series, Sundance Film Festival, the American Film Institute and more.

"A great nation deserves great art," (http://www.nea.gov/about/Facts_AtAGlance.html), NEA's motto, sums up its commitment to artistic excellence for all Americans, but they are not without critics. Gee (2004) says, "(AFA and NEA) . . . are largely interchangeable; self promotion is the primary interest of these organizations, and arts education serves them well in this respect" (p. 10). In her view these organizations spend their time trying to convince politicians and communities that they and other artist dependents are "essential to the work of arts education in all avenues and at all phases and levels" (p.10). She adds that the NEA has launched themselves, through their own in-house publications and other blatant measures, as the true authorities in art education programming. They see themselves as "the main change agent in effective reform" (Gee, 2004, p.10). One cannot help but think that NEA sees itself as the "be-all and end-all" of arts advocacy.

Gee is just one of many voices critical of the NEA and its "arts advocacy parade" that she believes "take their toll on the intellectual environment" (Gee, 2004, p. 15). Instead, she would prefer to see a distinction between what art education purports to accomplish and what it actually does. She, in fact, does not believe we all have to agree on the paths and purposes of art education versus the art world, for they are not always the same. While some would criticize Gee, others would see her as the 'voice in the wilderness' calling for practicality rather than a strictly regimented, agenda-driven march to one view of success.

Interplay Between Art Education and Art Advocacy Organizations

It is important to discuss the interplay of the common goals of these "Big A" advocacy groups. Each of these agencies champions arts learning as a major priority in the pre-K through12 learning environment of our nation's public schools. They promote and support the use of national and state art standards and sequential curriculum taught by qualified art educators. All have long-range goals and strategic plans in place to accomplish their respective missions. They seek to foster environments for arts learning to thrive in communities large and small. All work toward generating adequate funding for art education and the arts and sponsor grant and awards programs to reward achievement and initiatives in the arts. Additionally, they sponsor research in the field and provide data to policymakers in an effort to advance the field. Each group receives federal funding as well as gifts from the public and private sector.

To answer the questions of this paper, I believe that while the typical education-based organizations focus primarily on furthering the cause of arts education with the belief that their focus will prepare students to navigate the art world successfully in adulthood, the typical arts advocacy groups lean heavily toward lobbying for more arts, funding, and support. For instance, Americans for the Arts focuses on fostering the arts environment in communities and connecting arts organizations to each other so they have mutual support. Certainly, they heavily emphasize arts for a lifetime.

The National Endowment for the Arts, on the other hand, while supporting arts education, focuses on grants, funding, and projects. This is how they believe they can achieve their "great nation deserves great art" mission. They also pursue arts experiences for people within communities. The difference is that arts education is but one small piece of the pie, according to the NEA. Also, though funded by the federal government, they often support "arts" that are

deemed by many to be too risqué or edgy to be funded by the public. Thus, their level of advocacy takes on an edge that causes many to question their value since they are federally funded. They sometimes make more enemies than friends. Enemies might argue: If it doesn't elevate society why have it? NEA advocates might retort saying that because art challenges us, it is important to a thinking democratic society and helps us safeguard our freedom.

The National Art Educators Association is totally focused on professional development and research to promote effective teachers, leaders and advocates. They are trying to build a professional community among artists, art educators, and museum educators so each will profit from and enhance the work of the other. They advocate to art educators, policy makers, parents, and community leaders, and they promote research and knowledge as well as expand information on policies and current research in K-12 and university art education.

In conclusion, though we do not always present a united front all arts agencies and education arts organizations are all involved in similar missions. I tend to agree with Davis that we need to criticize less and work together more. She believes we should explore every opportunity to present the best arts programs possible. I believe that further cohesion for the benefit of American education is possible, and I would advocate for all groups at every level to review their missions to see if there is a way to open the gate for improved communication among organizations, institutions and concerned individuals in the arts.

No matter what, I believe that to proceed wisely, we must first decide whom it is we want to educate. Do we stick to an outdated model, ensuring that our citizens will lag behind the enlightened world, or do we evaluate what our economy and society will look like in the future and plan accordingly? Is it possible, as some people say, that our country is facing a diminishing middle class? If so, what do we do in education to elevate the masses and cushion the reality of

a lowered economic future? Should all citizens not have opportunities for the best available art experience through a well rounded education? Can we learn from the leaders in the Ming Dynasty and other great civilizations throughout time . . . that a well-educated person is schooled in the arts? Let us artfully create and envision a 21st century where everyone is allowed to achieve her or his highest potential.

CHAPTER 3

Findings and Analysis of Data

This study was implemented on Friday, January 30, 2009, through Thursday, February 12, 2009. A survey was developed and mailed to 17 art educators in the metro Atlanta area (only 15 surveys were returned). In order to respect the privacy of these educators, they have been assigned a number and will be referred to by that number throughout all data reports and tables. All participants were asked 14 questions related to the unique goals of art education. How are educators preparing students to be lifelong participants and patrons of the arts? How are educators utilizing art agencies? How are art programs funded? And what are the community demographics? The survey used to collect the data is located in Appendix A.

I also interviewed Education Department officials at three high profile metro Atlanta community art agencies. Each agency was asked seven questions related to the agency's goals about how they reach out to students K-12 to help them become lifelong participants and patrons of the arts, their agency's connection to the goals of public school art education, how public school art programs might better prepare students to become future participants and patrons, how they are funded, and if they lobby for K-12 art education. The agency interview questions used in these interviews are located in Appendix B.

Teacher Survey Findings and Analysis

For the purpose of coherence, I have linked the survey's raw data topically rather than numerically. The categories presented include: A) goals and skills of art education, B) preparation and experiences for students, C) funding, D) demographics, E) factors impacting curriculum and lesson planning, F) experience, degree and job security, and G) agency interaction and lobbying for art education. The analysis will follow each report of raw data.

Goals and Skills of Art Education

Question 1. The National Board for Professional Teaching Standards lists the following goals as important to art education. Of all you teach your students, what art knowledge and skills do you most hope your students take from your class for a lifetime? Please rate your answers on a scale of 1-5, with 1 being very important and 5 being least important.

A. To appreciate and value works of art in a variety of settings. 5/15 or 33%.

B. To acquire lifelong art skills. 1/15 or 6.7%.

C. To relate to everyday experiences through art. 2/15 or 13%.

D. To learn new ways of knowing, seeing and responding to the world. 7/15 or 46%.

E. Other

Answer A. To appreciate and value works of art in a variety of settings, received the lowest rating, from 33.3% of the teachers.

Answer D. To learn new ways of knowing, seeing and responding to the world received the highest rating from 46% of the teachers.

Answer E. Teachers listed other goals important to art education, such as: To relate to other areas of learned knowledge; to expose students to a variety of art materials, techniques, artists, and styles; to build confidence and risk new learning; to realize a multicultural world and how it relates to them.

It can be concluded from the responses that the art teachers surveyed rated ‘appreciating and valuing works of art in a variety of settings’ as their lowest priority goal of those listed above, and ‘learning new ways of knowing, seeing and responding to the world’ as their highest priority goal. On average, the participants in the study collectively rated acquiring lifelong art skills (13.3 % of teachers) and relating to everyday experience through art (6.7% of teachers) as important to the goals of art education but not most important.

The art teachers rated ‘learning new ways of knowing, seeing and responding to the world’ as their highest priority goal. This response suggests that creativity, and perhaps innovation, is a high priority.

Based on additional written comments, one art teacher felt that collaborating with other teachers and subjects in the broader curriculum was important. Another art teacher felt that exposing students to a variety of art materials, techniques, artists, and styles was important. An additional goal stated by one teacher is for students to build confidence and risk new learning. And finally, one teacher mentioned that it was important for students to realize a multicultural world and how it relates to them.

Question 4. According to Winner and Hetland (2008), the arts teach a specific set of thinking skills rarely addressed elsewhere in the curriculum. Please rate in order of importance (1-5) what you believe the visual arts provide students that no other content field in education can.

A. Development of visual-spatial abilities. 2/15 or 13%.

B. Observation, envisioning and innovating through exploration. 7/15 or 46%.

C. Reflective self-evaluation and self-criticism. 1/15 or 6.7%.

D. Development of artistic craft. 7/15 or 46%.

E. Willingness to experiment and learn from mistakes. 2/15 or 13%.

F. Other.

Answer D, ‘Development of artistic craft,’ received the lowest rating with 46% of the participating teachers reporting it as least important.

Answer B, ‘Observation, envisioning, and innovating through exploration,’ received the highest rating with a high rating by 46% of the survey participants.

Answer F, Other, received no additional comments.

The teachers rated ‘observation, envisioning and innovating through exploration’ highest as the specific set of thinking skills the arts teach that are rarely addressed elsewhere in the curriculum. They rated ‘development of artistic craft’ as least important. Answer C, ‘reflective self-evaluation and self-criticism,’ received .6.7% as being the lowest priority, and Answer A, ‘development of visual-spatial abilities,’ received only 13%. Both of these answers show that art teachers do not view these as unique to visual arts. It appears that based on the highly ranked responses in this question and the previous one, these participants view innovation and creative exploration as the most important characteristics of art learning that distinguishes it from the rest of the school curriculum.

Preparation and Experiences for Students

Question 2. What do you do specifically to prepare your students to participate in the art world when they become adults? Please check all that apply.

A. I discuss a variety of careers in art. 4/15 or 93%.
B. I explain the role of arts patrons and donors. 6/15 or 40.2%.
C. I sponsor art-related field trips including visits to galleries and museums. 11/15 or 73.3%.
D. I give students an opportunity to participate in outside art exhibits and contest. 12/15 or 80.4%.
E. None reported.

Based on the responses of participants to these items, art teachers are consistently providing students with several educational experiences that will prepare them to participate in the arts as adults. Through learning about careers in art and participating in art exhibits and contests, students are introduced to the world and experiences of adult artists. 73% of respondents are

taking their students to visit galleries and museums which introduce them to the adult experience of viewing works of art, and becoming a consumer as well as a producer of art.

Question 3. Do you provide learning experiences for your students beyond the art classroom? Please check all that apply.

A. Art Club – 7/15 or 46.6%.

B. Field trips – 9/15 or 60.3%.

C. Inform students of private lessons, summer camps, or opportunities in arts organizations –13/15 or 86.7%.

D. Point out websites where they may research art related topics – 14/15 or 93.3%.

E. Provide well-stocked classroom library of print and media on art topics that is (reasonably) available outside class time. 13/15 or 86.7%.

F. I do not inform students about art related experiences – 0.

G. Other – One mentioned art shows and contests. 1/1 5 or 6.7%.

Based on the responses to Question 3, art teachers assist their students in learning about art beyond the classroom context. More than half of the art teachers point out art resources beyond the classroom, such as the websites, library media, field trips and information on art lessons in the community. 46.6% of the art teachers surveyed responded that they sponsor an art club for their students.

Funding

Question 5. What is your per-pupil funding allotment, and where does the money come from?

Thirteen out of 15, teachers or 86.6%, rely on county money for their programs.

Six out of 15, or 40% of survey participants, rely on PTO money for the programs.

Thirteen out of 15, or 86.6 %, rely on fundraiser money for the programs.

TABLE 1: Reported Program Funding and Per-pupil Funding Allotment					
Teacher Number	**County Money**	**PTO Money**	**Fundraisers**	**Other**	**Per-Pupil Allotment**
T-1			**X**		5.00
T-2	**X**				1.25
T-3	**X**	**X**	**X**		1.50
T-4	**X**	**X**	**X**	Personal Funds	3.00
T-5	**X**		**X**		0.80
T-6	**X**		**X**		10.00
T-7	**X**	**X**	**X**		1.40
T-8	**X**		**X**		3.00
T-9	**X**	**X**	**X**		2.50
T-10	**X**	**X**	**X**		1.25
T-11	**X**		**X**		3.00
T-12	**X**		**X**		None given
T-13	**X**	**X**	**X**	Parent Donations	None given
T-14			**X**		Fundraiser dependent
T-15	**X**				0.58

One out of 15, or 6.7% of teacher participants use personal funds to supplement the art program.

One out of 15, or 6.7% relies on parent donations to supplement the art program.

Eighty-six percent of art program funding comes from two main sources: local and county funding and fundraising.

A huge discrepancy exists among the reported per-pupil funding allotment. The lowest reported per-pupil funding allotment was $.58, while the highest reported allotment is $10. Two teachers did not specify their allotments, and one stated that the per-pupil allotment was completely fundraiser dependent.

Demographics

Question 6. How do you define you school's socio-economic demographic?

Seven out of 15 or 46%, describe their schools as 'mixed' income populations.

TABLE 2: Teacher Participant Socio-economic Demographic								
Teacher Number	**Low**	**Title I**	**Middle**	**Affluent**	**Mixed**	**Urban**	**Suburban**	**Rural**
T-1			**X**					**X**
T-2			**X**			**X**	**X**	
T-3				**X**	**X**		**X**	
T-4					**X**		**X**	
T-5						**X**		
T-6		**X**			**X**		**X**	
T-7					**X**		**X**	
T-8					**X**		**X**	
T-9					**X**		**X**	
T-10				**X**			**X**	
T-11			**X**	**X**			**X**	
T-12			**X**				**X**	
T-13	**X**	**X**		**X**	**X**		**X**	
T-14							**X**	
T-15	**X**	**X**	**X**				**X**	

One of those mixed populations is combined with affluent, and two are combined with low income and Title I.

Five out of 15 or 33.3%, describe their school population as middle income, one in combination with affluent and one combined with low income and Title I.

One out of 15 or 6.7% describes the school's population as affluent.

Question 11. Where do you teach (urban, suburban, rural etc.)?

1/15 or 6.7% describe their demographic as rural.

13/15 or 86.6 % describe their demographic as suburban.

1/15 or 6.7% describe their demographic as urban.

1/15 or 6.7% describe their demographic as urban and suburban.

The majority of the art teachers in this study teach in a suburban demographic.

Factors Impacting Curriculum and Planning

Question 7. What other factors impact your curriculum planning?

Fourteen of the 15 respondents, or 93.3%, reported that it is necessary to participate in regular fundraisers to earn money needed to purchase basic supplies to supplement their programs. One respondent, or 6.7%, mentioned that she even uses her own money.

Inadequate planning time was reported by six of the 15 teachers, or 40%. Two of those reported having no scheduled planning time. Four others reported that their planning time is minimal and that transition time between class periods, needed for clean up, set up and classroom business, was five minutes or less.

Students' ability levels and prior knowledge do determine the curriculum, as reported by seven of the 15 teachers, or 40.6%.

Four of 15 teachers, or 26.6%, reported that their personal interests as well as those of their students guide them in curriculum planning. They acknowledged, however, that they are bound to state standards in their planning, as well.

Two of 15, or 13.3%, pointed out that class time, size, time given to art weekly, and space affect curriculum planning.

Three of 15, or 20%, mentioned being positively affected by collaboration with other art teachers in their curriculum planning.

There are many considerations, both positive and negative, that influence the curriculum planning of these art teachers. Budgetary constraints are the most critical factor reported by this group. Planning time is also critical. This group reports having little to no planning time in their schedule. Minimal transition time between classes affects clean up, set up and classroom business. Teachers also noted planning their lessons around personal interests as well as

students' interests, ability levels and knowledge base, often teaching to the median level while differentiating instruction as needed. National and state standards also affect teacher's curriculum planning as they seek to meet these objectives. Class time, size and space also affect how teachers plan their curriculum. The amount of time spent each week with students, the number of students in each class, and storage for ongoing projects complicate planning. Idea sharing and collaboration with other art teachers was positively noted as another factor influencing curriculum planning.

Because they are related, Questions 8, 9, and 10 will be considered together.

Question 8. In the light of the recent economic downturn, do you feel that your job security is threatened?

Question 9. How many years of experience do you have as an art educator?

Question 10. What is your degree level?

Six out of 15, or 40%, feel that their job security is *somewhat threatened* by the recent economic downturn.

Nine out of 15, or 60%, feel that their job security is *threatened.*

One respondent suggested that our society does not value creativity and another that Georgia does not value the arts. One teacher senses that the district where she teaches does not value the arts, while another feels that the emphasis on testing affects art integration. One art teacher believes that her job security is only somewhat threatened because she is teaching at the middle school level. The most evident observation here is that no art teacher feels secure in his/her position.

There is a wide range of years of teaching experience in this group. The teacher with the least amount of experience has only three years, while the teacher with the most experience has 26 years. The average amount of teaching experience in this group is 11.4 years.

Six out of 15, or 40%, have their Bachelor's Degree.

Eight out of 15, or 53.3%, have their Master's Degree.

One of 15, or 6.7%, of the teachers has their Specialist Degree.

Sixty percent of the teachers have a Master's degree of higher.

TABLE 3: Teacher Participant Experience, Degree Level and Job Security

Teacher Number	Years of Teaching Experience	Degree Level	Job Security	Comments
T-1	**8**	**B.A.**	**Threatened**	Our society does not value creativity.
T-2	**5**	**B.A.**	**Somewhat Threatened**	
T-3	**26**	**M.A.**	**Threatened**	
T-4	**13**	**M.A.**	**Somewhat Threatened**	
T-5	**12**	**M.A.**	**Threatened**	
T-6	**9**	**M.A.**	**Threatened**	Georgia does not value the arts.
T-7	**14**	**M.A.**	**Threatened**	
T-8	**10**	**B.A.**	**Somewhat Threatened**	Feel somewhat secure at Middle School level.
T-9	**3**	**M.A.**	**Somewhat Threatened**	
T-10	**6**	**B.A.**	**Threatened**	
T-11	**20**	**B.A.**	**Threatened**	District does not value the arts.
T-12	**15**	**B.A.**	**Somewhat Threatened**	
T-13	**13**	**Specialist**	**Threatened**	Emphasis on testing effects art integration.
T-14	**12**	**M.A.**	**Somewhat Threatened**	
T-15	**5**	**M.A.**	**Threatened**	Art not mandated in NCLB. First to go.

Agency Interaction and Lobbying for Art Education

Question 12. What is the most important thing that outside arts agencies such as museums and art centers can do to better support the goals of art education?

Three out of 15, or 20% said provide training for teacher development and attending in-service training days was the most important thing that an arts organization can do.

Two out of 15, or 13.3% said provide grant and enrichment opportunities.

Three out of 15, or 20% said open line of communication (exchange of ideas) between agencies and schools. Ask for teacher input.

Four out of 15, or 26.6% said to provide guest speakers, programs, instructors, to engage students and motivate them to go further in the art world.

Four out of 15, or 26.6% said provide mobile exhibits, field trips, and arts experiences (at reduced cost).

Two out of 15, or 13.3% said sponsor art contests to motivate students and teachers.

One out of 15, or .66% said lobby for mandatory arts education and funding.

There were a wide variety of responses to this open-ended question with small groups of respondents reporting differently. Two of the art teachers would like for art agencies to make them aware of available art related grants and enrichment opportunities thus assisting them in furthering their own art knowledge and education. Three teachers would like for agencies to provide teacher development opportunities and present workshops in their school district for teacher in-service days. Three other art teachers felt that it was important to have an open line of communication for exchange of ideas between schools and the art agencies. This is critical to the strength of the art network between art teachers and community art agencies. Teachers also expressed that they would like to be asked for their input. Four art teachers would like to see

agencies provide traveling guest speakers, programs and instructors to come to their school to engage students and help motivate them to go further in the art world. Four others expressed they would like to see agencies provide traveling exhibits and offer field trips to the schools at a reduced cost. These teachers felt that bringing art enrichment programs to their students was important to schools restricted by mileage and budgetary issues.

Question 13. Which arts organizations do you view as most influential in promoting the arts in your geographic area? (Please rate from 1 – 3 the level of support they lend to K – 12 art education, with 1 being very supportive, 2 being somewhat supportive, and 3 being not supportive.)

Thirteen out of 15, or 73%, rated the High Museum of Art as very supportive.

Five out of 15, or 33.3%, rated the Michael C. Carlos Museum of Emory University as somewhat supportive.

A variety of other organizations were mentioned as being somewhat supportive. These included various galleries and arts centers, nature museums, civic centers, and a botanical garden.

Of the 15 responses received, two listed “no organizations” as being influential in supporting the arts locally.

Question 13 is of a different character and therefore requires different analysis from other questions listed on the questionnaire.

Eleven, or 73%, placed Atlanta’s High Museum of Art first in influence. Certainly the High Museum of Art has a strong Education Department, markets its upcoming events masterfully, and promotes its availability to art educators. While it cannot be adequately

measured, one might assume that the museum's high quality offerings provide inspiration to teachers, students and surrounding communities.

Because five of the 15 responded that they were influenced by the Michael C. Carlos of Emory University, it is clear that the Carlos is successful in its outreach to educators. It is possible that more educators did not name the Carlos due to the distance from their schools to the museum. Mileage and travel time is an important consideration for public schools.

Because the question said "arts organizations," this wording opened the door for all arts organizations. Therefore, it was not surprising to learn that 33%, five out of 15, responders named a variety of organizations, including performing arts and a nature center as being influential in their programs. It is natural that art teachers would name sources other than visual arts organizations. Examples include local organizations that boast outstanding art installations and sponsor art exhibits, such as the Center for Performing Arts in Newnan, the Legacy Theatre in Tyrone, Atlanta's Fernbank Museum of Natural History, Atlanta's Botanical Garden, and the Atlanta Civic Center.

It was encouraging to see that 26.6% of teachers named local shows and galleries also. Named were the Dogwood Gallery, Callanwolde, and John's Creek Arts Center. Proximity to their schools and community loyalty no doubt influenced teacher participation in these arts organizations.

Surprisingly, only two of the 15 educators, or 13.3%, named their professional organizations, the National Art Educators Association and the Georgia Art Educators Association, as being influential.

These results show that art teachers are very aware of the wealth of resources provided by local museums, galleries, and national and state educator associations. Even in today's budget-

conscious economy, with the added expense of driving farther, art teachers evidently find it important to take students to a large museum like the High Museum of Art. There are a significantly higher number of teachers who value the High. It is possibly due to the marketing done by the High, but it may also have to do with art teachers' recognizing the value of a quality museum experience.

Question 14. In what ways do you lobby and/or advocate for art education? Do you include arts organization in your efforts?

Nine out of 15, or 60%, stated that they are involved in community outreach such as promoting student art through elective art fairs and exhibits.

Eight of the 15, or 53.3%, are involved in arts advocacy through communication with legislators, superintendents, parents, and community, and through local newsletters and websites.

Four of the 15, or 26.6%, mentioned the Georgia Art Educators Association and the National Art Educators Association as sources for arts advocacy. They receive information from these groups that helps them advocate for art in their communities.

One of the 15, or .06%, mentioned involving students in art contests, thus creating local visibility for the arts.

Two, or 1.3%, reported taking students on field trips as a way of advocating for arts education.

It appears that more than half of the teacher participants advocate for their programs through student art exhibits and communications. These are very important ways art teachers make their programs visible in the community. This list also shows a lot of variety of ways art teachers advocate for their programs. This is significant because it shows that art teachers are

making every effort through a variety of means to give expose to their art programs and their students.

Agency Interviews – Findings and Analysis

Question 1. What are the goals of your agency?

Agency 1:

A. To ensure that kids, families, and adults have access to and involvement in the visual arts.

B. Teacher training to take into the classrooms.

C. Providing visiting artists and artists-in-residence in the classrooms.

D. Offering after-school programs, audio tours, interpretive wall signage, or scavenger hunts.

Agency 2:

A. Provide training for teachers who visit the museum.

B. Encouraging school children to visit the museum.

C. Coordinating volunteers and outreach museum teachers that visit classrooms.

D. Providing object-centered teaching for special classes, such as social studies.

E. Providing guidance to teachers for using the museum as a resource.

F. Encouraging writing about the museum objects that complement classroom studies.

G. Providing objects to use for assessment at the ends of classroom units.

H. Students and teachers will have fun.

I. To train docents in dialog-centered presentation—

    a. Guide students to see who they are as they relate to art objects and artifacts.

    b. Guide students see and understand the objects or artifacts.

c. To encourage students to reflect by returning to the artifacts at different ages and seeing them differently.

Agency 3:

A. To guide underserved youth in realizing their full potential and unlocking their creativity.

B. To guide youth to become productive adults.

C. To focus on education, leadership, arts, cultural enrichment, fitness, health, environment and conservation.

Analysis:

Two of these community art agencies provide teacher training, curriculum supplementation, and assessment instruments. They provide after school and other programs at their respective facilities that will help students engage immediately and for a lifetime. One in particular provides artists-in-residence who are trained to enhance art programs in the schools. Another is heavily involved in coordinating volunteers and outreach museum teachers who will visit classrooms. Additionally, their docents are trained to engage students in dialog-centered presentation that will connect students immediately and in the distant future, as well as writing activities that will help students connect with their new information. The third agency helps underserved youth to reach their full potential while providing well rounded opportunities in the arts, cultural enrichment, leadership, fitness, health and issues concerning the environment and conservation. All three have in common their efforts to engage students at their facility and two reach out to students in their schools as well.

Question 2. Please name ways your art organization reaches out to help students K – 12 to become lifelong participants as artists and viewers of original and contemporary art.

Agency 1:

A. To provide toddler day experiences in the galleries, focusing on contemporary or other genres or times.
    a. To share stories related to the art or the times.
    b. To view works of art.
B. To provide art-making experiences for toddlers and parents with teaching artists.
C. To provide a family learning gallery for all ages.
D. To provide a first-look program that teaches the elements of art from anywhere in the collection, followed by an art activity and follow-up suggestions for parents to do at home.

Agency 2:

A. Children usually come here once a year for 50 minutes.
B. Students can attend multi-part programs, 4 – 5 times a year.
C. Parents and teachers must provide the ongoing opportunities. This agency provides engagement experiences but not follow-up.

Agency 3:

A. Students receive enrichment opportunities in visual arts, performing arts, graphic design, and music.
B. The youth experience working with professional artists.
C. Students are offered workshops as well as six exhibitions a year.
D. Students are taken on field trips to museums, art exhibits, and cultural opportunities.
E. International exposure is offered during which students can visit other countries.

F. To promote international understanding, the program focuses on customs from other countries.

G. Cultural arts field day, once yearly.

Analysis:

Through special events such as toddler days, special artists, workshops, field trips, family days, and guidance for parents, the museums make every effort to connect the students to their experiences. Some have art making and family learning for all ages. They use their collections to teach their visitors, but emphasize that parents and teachers must provide follow-up experiences so that the young visitors will continue to appreciate and understand the art connection to their lives. One of the agencies also includes performing arts and music in its enrichment opportunities for underserved youth. This organization also provides field trips, art museums visits, and other cultural experiences, including international cultural exchange excursions to underserved youth populations.

Question 3. Do you believe there is currently a strong connection between the goals of public school art education and your agency's goals in developing lifelong participation (and thereby) support of the arts?

Agency 1:

A. Yes. Teachers start the art making process.

B. Yes. Teachers are involved in evaluation, criticism, and the aesthetic component.

C. Yes. Teachers are instrumental in bringing students to the museum.

D. Agency 2:

A. This agency is tied to the public school social studies curriculum.

B. Our goal extends beyond that: to encourage enjoyment and participation and the excitement of discovery.

C. We do not do a lot of art making like the schools do.

D. We observe and compare and connect our offerings to students' lives to make a broader connection.

Agency 3:

A. The program focuses on improving its connection to the Georgia state educational standards.

B. It focuses on enhancing local educational standards.

Analysis:

The community art agencies gave high praise to teachers for their efforts to promote lifelong art experiences. While not all were involved in art making, all did see their roles as tying into the curriculum and offering a link to creativity that can help students see their respective roles in the world. Since teachers are involved in evaluation and criticism, it is believed that this enhances students' ability to fit into the broader picture.

Question 4. How do you think public school art programs might better prepare today's students for lifelong participation in and support of the arts?

Agency 1:

A. Teachers and arts organization administrators mutually support each other's goals.

B. Continue to encourage students to attend museum offerings.

Agency 2:

A. Teachers need strong support from the administration on down, as well as across the disciplines for each grade level.

B. More integration is needed. Everything should be taught through the arts.

Agency 3:

A. All schools should offer art. Many underserved students do not have art in their schools.

B. Many of the families of these underserved students do not provide arts experiences for the children.

Analysis:

The respondents generally believe that teachers are supportive of arts agencies, but make the point that teachers need support from their administrations. Agency 3 believes that all schools should offer art. Many families do not provide arts activities for their children, and if the schools and arts agencies do not do it, no one will. The respondent of one community art agency subscribes to the idea that arts integration is important in every discipline to enhance the learning experience and create a way for students to see themselves in the world.

Question 5. How is your agency funded? Do you advocate for funding at the local, state, or national level? If yes, in what way?

Agency 1:

A. Lobby for federal and community grants.

B. Solicit corporate sponsorships.

C. Solicit foundation moneys.

D. Solicit individuals.

E. Tap every source available.

Agency 2:

A. Federal grants.

B. Private foundations.

C. Individual donors and patrons.

D. Nominal fees for special teacher programs.

Agency 3:

A. Federal and Community Agencies: United Way of Metro Atlanta, National Endowment for the Arts, Fulton County Arts Bureau, Office of Cultural Affairs.

B. Corporate funding.

C. Philanthropic organizations.

D. Individuals.

Analysis:

All receive funding from several tiers: federal and community, corporate, foundations, and individuals. Most were involved in lobbying at some level.

Question 6. Do you include lobbying for K – 12 art education in your efforts?

Agency 1: Yes

Agency 2: No

Agency 3: Yes

A. Georgia Alliance for Education

B. Letter-writing campaigns to congressmen and legislators

C. Appearing at hearings

Analysis:

Two of the three community art agencies lobby for K – 12 art education. One participates in letter writing campaigns to congressmen and legislators and makes appearances at hearings when possible.

Question 7. What suggestions do you have for K – 12 art educators who are seeking to help students connect school art experiences to the lasting and personal experiences enjoyed by those in the real world of art?

Agency 1:

A. Art educators should bring teaching or professional artists into the classroom.

B. Art educators and professional artists should not be asked to do their work for free.

C. Art educators can visit the large and small cultural arts organizations with their students.

Agency 2:

A. We want teachers to know there is an artist inside them.

B. We want them not to forget their 'internal artist' and make time for personal art experiences every week.

Agency 3:

We believe teachers are working hard. They seem to be swimming upstream. We would like to see teachers have more time with kids so they can 'gain some ground.'

Analysis:

The arts agencies believe that art educators should visit large and small cultural arts organizations with their students and invite professional artists into their classrooms. They believe teachers must make every effort to help students see that there is an artist inside them.

Chapter 4

Discussion

Goals

The literature review and responses from participants in this study provide information about the goals of local metro Atlanta art educators and high profile metro Atlanta community art agencies. It was encouraging to see where their goals align to support each other and how they differ in reaching out to students K-12. Both groups agree that art uniquely provides ways of knowing, seeing, and understanding the world that people cannot appreciate through any other means. Because they celebrate multiple perspectives, students come to understand that there are many ways to interpret the world; truly that is a life skill, for, "in complex forms of problem solving, purposes are seldom fixed, but change with circumstances and opportunities" (Eisner, 2002, p.70). Teachers stated strongly that art helps students connect to other disciplines in the curriculum and provides in depth understanding that can only be achieved through connecting art to periods in history. One believes that integration of the arts across the curriculum is the ultimate and ideal goal for public school art education. It helps place people and places in context and facilitates students' understanding of the world. The Agency 2 representative definitely agrees and stated,

> Wouldn't it be wonderful if you had great support from the administration on down, and great support across the disciplines for each grade level, so that everything was really taught through the arts? That is what I would like to see--more integration of the arts.

Arts integration through a variety of contexts provides for enriching opportunities for interdisciplinary study. What's more, the sky is the limit for such an endeavor.

Another art teacher's goal is to expose students to a variety of art materials, techniques, artists and styles. Exposure to materials and techniques facilitates students' abilities to express their feelings and communicate ideas through the creation of personal works of art. Students also learn to evaluate and interpret art through discussion of artists, periods and styles. Two of the art agencies provide enriching art making experiences for student visitors to help reinforce the works of artists, periods and styles. The other agency commented that they would like to offer art making, but they do not have the space.

Clearly, the goals of local art educators and community art agencies align in an effort to accomplish the goals and fulfill the requirements set forth by the National Visual Arts Standards. Both art educators and community art agencies said that they design their curriculum and instruction based on the National Standards. This alignment is critically important because it demonstrates agreement on what students should know and be able to do in the visual arts and is essential to providing an effective and consistent approach to the acquisition of knowledge in the visual arts.

Access and Lifelong Participation

The agencies all agree that ensuring that students and families have access to and involvement in the visual arts is of prime importance. Agency 3 reaches out specifically to underserved students in the community. Each agency provides students with different levels of opportunities for engagement. Two of these agencies also provide training for art teachers as well as standards-based curriculum guides for teacher use in the classrooms. These agencies encourage teachers and reach out to them as a resource in their respective classrooms. One agency representative believes in 'object centered learning' and stated emphatically,

Artwork is original source material that teachers can use in the classroom. They can use art objects as assessment tools to find out at the end of a unit what they've understood about the culture by reading the story that the object tells because the object holds the values and world view of that culture in it.

Art teachers strive to prepare students to become lifelong participants in the art world when they become adults. As indicated by the self-reporting responses, these art teachers consistently provide their students with educational experiences that will prepare them to participate in the art world as adults. However, before they can adequately prepare their students, I believe they need to prepare themselves by remaining current in the discipline. To maintain a high level of professionalism, they must attend conferences, visit museums, and continue to be lifelong learners. As stated in the literature review, a priority of the National Art Educators Association is to keep teachers current with informed practice by expanding access to information on current research and emerging policy issues (http://www.naea-reston.org).

While all reported discussing a variety of art careers with students, offering opportunities to participate in outside exhibits and contests, and taking students on art related field trips to museums (when budgets allow), few of the art teachers indicated discussing the roles of arts patrons and donors with their students. The underlying reason that art teachers take their students to museums is to develop students' comfort levels and interest in visiting museums in the future. I believe that additionally discussing the role of patrons specifically is an uncomfortable subject matter for teachers. Perhaps if teachers discussed the supportive role of being a museum member and the importance of becoming an arts-educated audience, that would add to students' understanding. If art teachers began this important dialogue with their students, it is possible that seeds would be planted for their students to become future supporters of the

arts, in some capacity, as adults. At a bare minimum, students would understand yet another important role in the art world.

Art agencies take the mission of developing future participants and patrons of the arts very seriously. Agency 1 starts children as young as toddler age. Each week an opportunity is provided that brings toddlers and their families to the facility to experience the galleries and art making. Different genres of art are presented through story-telling and interaction with teaching artists and the family learning gallery. All ages are touched through this fantastic family program.

Agency 2, however, disagrees. One 50-minute visit once a year does not a lifelong participant make. The Agency 2 representative stated, "I think it is an ongoing process, and I think that is something parents and teachers have to do." The Agency 2 respondent believes that it is not entirely the responsibility of the organization, but that parents and teachers must also assume an ongoing and active role. I agree.

Agency 3 seeks to give in-depth opportunities in all kinds of disciplines through visual art, music, and working with professional artists. As the Agency 3 representative passionately states, "Our aim is for underserved youth to realize their full potential and unlock their creativity." They offer workshops and exhibitions of young people's work six times a year and take their students on field trips to museums, art exhibits, and cultural events. The Agency 3 representative articulates,

> "We also have an international component where we work with countries around the work to take the kids to places like Russia, Japan, and South Africa. The goal of our cultural arts program is to develop in kids an understanding about the world outside their comfort zone."

Outreach

It is evident that art agencies do an amazing job of reaching out to students, families and the underserved, to instill the importance of the arts. They work tirelessly to see that the people they serve truly perceive the importance in becoming lifelong participants as members, artists, patrons and donors. It is difficult to understand why the general public often does not reach back. Public art education and arts agencies continue to try to develop support for the arts through education, but the visual arts continue to be seen as an elitist activity rather than a populist activity such as sports or popular music. This perplexing dilemma certainly lends itself to future research.

Based on the responses, the teachers actively provide or inform students of art learning experiences beyond the classroom. Nearly half of the respondents provide an art club at their school for interested students. The majority of teachers also support art learning through informing their students of private lessons, summer camps, or other arts organization activities. Some art educators teach private lessons and sponsor summer camps themselves.

Outreach is a major goal of all three community arts agencies interviewed. Each agency provides learning experiences during which students can explore, ask questions, and have fun. A variety of enrichment experiences are offered by these agencies: after-school programs, interactive web sites, visiting artists, artists-in-residence, and art making.

Impact on Curriculum

Unfortunately, there are many factors that negatively impact curriculum planning for metro Atlanta art teachers today. The majority of teachers expressed that inadequate planning time was one obstacle in planning their curriculum. Two teachers stated that they have no planning period at all. Therefore, these teachers do all of their planning on their own time after

school and at home. Four teachers responded that their planning time was minimal, and the five minutes of transition time between class periods was too short to adequately clean up and set up for the next group of students.

Seven teachers noted that pupil ability and prior knowledge also affect curriculum planning. Because students come to art class with a variety of ability levels and a varying knowledge base, it becomes necessary to teach to the median level, while differentiating instruction to those with more or less skill. Teachers are challenged to meet national and state standards while remediating challenged students and extending lessons for the gifted and talented.

Teacher and pupil interest also play a defining role in curriculum planning. Four teachers said that their own interest in artists, periods, styles and mediums determines what they choose to focus on in their teaching. Lessons are frequently based on what they and their students are passionate about and most interested in. Only one teacher mentioned utilizing art textbooks adopted by their county as a factor in curriculum planning. Most provide a well-stocked library of print and media materials and point out art-related websites for student research and topics of interest.

Class time, size, and space are also considerations affecting curriculum planning. Two teachers allowed that the time and class size greatly affect the lessons they choose to present. In other words, when classes are overcrowded and there is little room to store ongoing projects, teachers said they tend to focus on projects that are easier to facilitate.

Collaboration with other art teachers positively affects the curriculum planning of three of the teachers. As one expounded,

“Setting aside time each month to collaborate with other art teachers at my level

has proven invaluable in broadening the scope and sequence of my curriculum planning. Sharing everything from lesson plans to classroom management skills helps me stay focused and fresh".

The community agencies regularly create unique offerings and rich supplemental materials and invite the schools to participate. They advertise their upcoming events, and then wait for schools to avail themselves of their services . . . and hope somebody comes. In the meantime, art teachers are generally aware of the offerings but are so bogged down with daily mundane tasks that they can only skim across the surface of what is available. This is a source of frustration to agencies and teachers alike. Needless to say, teachers need more staff development time to partake of the wealth of resources provided by these agencies.

Funding and Job Security

The schools in this study represent a variety of socio-economic levels. Due to the recent economic downturn, the art teachers feel that their job security is 'somewhat threatened' to 'threatened.' All but one of the teachers must fundraise to supplement their programs, and one teacher is completely dependent on the success of the fundraiser each year to finance the entire art program. Only a small percentage of the funding comes from local school districts because they are severely limited by budgetary constraints themselves. One disappointing fact is that funding for the visual arts is not a priority in the schools. Because of this lack of funding, art teachers have inadequate budgets to purchase the art supplies necessary to provide enriching art programs. Of the fifteen art teachers surveyed, fourteen find it essential to participate in fundraisers in order to have the supplies they need to successfully carry out their programs. One teacher commented, "I even use my own money when necessary." As Davis (2008) states, "The overall allotment of funds from the district budget for arts in the schools is a source of constant

stress" (p. 40). Coupled with the recent economic downturn, it is worse than ever. One art teacher opined: "Because our society does not value creativity, the arts are on the chopping block first". When government funding to the schools is reduced, art programs are often the first to be cut. One teacher remarked, "If the administration believes that the arts are important, then the art position is somewhat secure, but if the administration does not see the value of the arts, the art positions are threatened."

All agencies interviewed mentioned feeling the pinch of the suppressed economy, as well. All must solicit their own support and stated that it is a full time job. Two of these agencies rely on lobbying for community and federal grants, corporate sponsorships and foundations. Additionally, they rely on membership and patronage. The other agency receives support from the United Way of Metro Atlanta, the National Endowment for the Arts, Fulton County Arts Bureau, and the Office of Cultural Affairs. What's more, this agency receives corporate funding and money from individuals and other philanthropic organizations. One agency stressed, "We get funding from just about every source available to stay afloat."

Advocacy

Art teachers listed advocating for the arts as vital to public support of their programs. Visibility is of key importance and teachers advocate for their programs through elective art fairs, contests and public art exhibits. Many are involved in arts advocacy through communication with legislators, superintendents, parents and community, and through local newsletters and websites. Educators also advocate when they "identify and apply for sources of financial support for arts based programs or investigations" (Davis, 2008, p.84). Art teachers can learn ways to strengthen their advocacy efforts by utilizing the advocacy materials provided to them by their state and national art educator associations. As mentioned in the review of

literature, art teachers also advocate to their students as they demonstrate the value and worth of the arts, daily explaining and defending knowledge vital to the field. Advocacy is about listening carefully and staying current about what is happening in the arts. "Advocacy efforts reach from individual to group to local to national levels and are informed by and support national organizations dedicated to the cause" (Davis, 2008, p. 87).

One local art agency believes that the best way to advocate is "to get people into the schools and into the institutions to really show off what's going on." This person also stated that their organization has a lobbyist who speaks on their behalf in Washington, D.C. Another agency is more involved in advocating through presentations at meetings across the state. The third agency advocates by participation in the Georgia Alliance for Education, by writing congressman and legislators, and by appearing at public hearings whenever possible. This agency feels that its lobbying is somewhat limited but expressed that they do whatever they can.

Suggestions for Lifelong Experiences

When the agencies were asked what suggestions they had for K-12 art educators seeking to help students connect their school art experiences to the lasting and personal experiences enjoyed by those in the real world of art, they each offered sound advice. Agency 1 emphasized that it was important to light the fire early. "We have to tell them that there is an artist inside them and that you must not forget that artist and make time for that artist every week." Agency 2 believes that our society does not value what art teachers and teaching artists do. This agency believes that bringing students to museums and big cultural arts organizations would help a lot. And finally, Agency 3 believes that art teachers are working very hard right now.

> From my observation, public school teachers are just strapped with so much to do in such a short period of time. I think if they had longer period where they could work with

> kids that really wanted to go a little deeper, they would be a tremendous asset to those kids and they could feel like they had gained some ground. I think right now they are just swimming upstream. If we could just even out the water for them a little bit….

Arts education departments within community art agencies are devoting nearly their full time to enriching the community, the schools, and a true vision of the arts. This involves setting up enriching experiences, writing curriculum, and communicating with K-12 educators and the community. Such are the goals of these organizations.

Art educators, on the other hand, have many other goals to accomplish daily. They must prepare for classes, deal with wishes of parents and administrators, address curriculum issues, solve funding issues, deal with classroom behavior issues, and involve themselves in record keeping and more. Though they would dearly like to take advantage of the unique offerings of arts organizations, they have very little time or money available. Also, due to the heightened emphasis on standardized testing, schools are making it more difficult than ever to give students time away from the classroom to participate in enrichment activities.

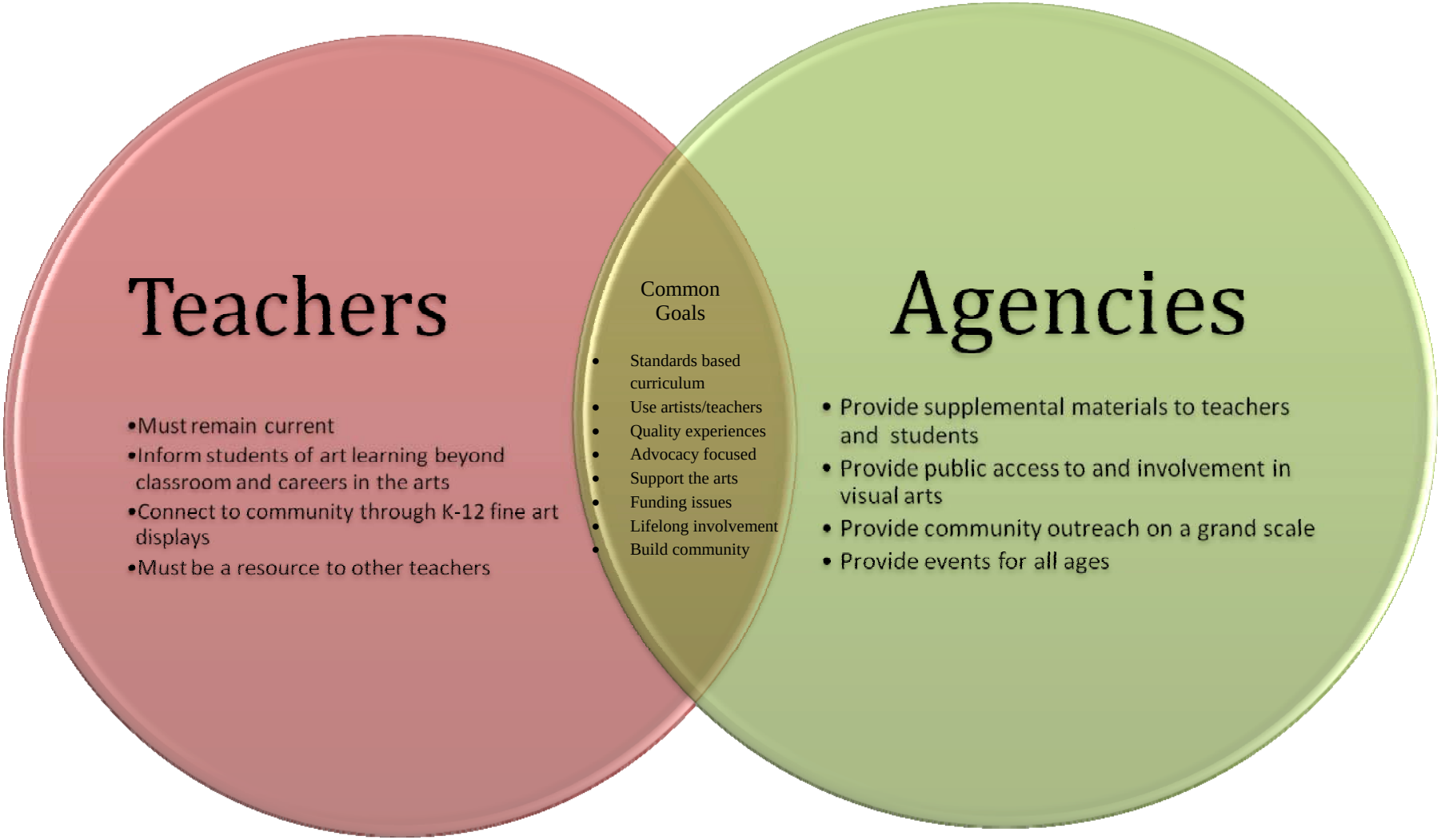

FIGURE 1: Common and Divergent Goals of Art Teachers and Community Art Agencies

CHAPTER 5

Conclusions

In this study I surveyed fifteen Atlanta area art teachers and interviewed three leaders of prominent community visual art agencies (two of the interviewees work in museum education, and one in an agency that uses the arts to connect with underserved children and teens), to investigate the following two research questions:

1. In what ways do the goals of local art education and community arts organizations align or differ?
2. How might the goals of local art education and community art agencies more productively align, thus helping each other achieve the goals of art appreciation and participation for life?

As I looked at the goals of local art educators and community arts agencies I found numerous points of overlap or alignment as well as divergence in their goals and practice. The teacher surveys reveal that art educators earnestly seek to achieve the goals of art education in their classrooms as described by the National Standards. The agencies in this study also reveal that they design their teacher resource materials and student objectives based on the goals of national and state art education curriculum standards. Curriculum goals are one central way both art teachers and agencies align. This alignment provides a way for students to connect experiences from both inside and outside of the art classroom to the world of art history and art making because all educational experiences center the goals established by National Art Education Standards.

Art teachers and art agencies reach out to their population in different ways. For instance, to make their programs more visible in their communities, art teachers connect students, their families, school and local community to the art world through fine arts exhibits

and displays. The visibility of the art program through art displays is essential when promoting the benefits of school art programs, and especially important when budgets and programs are in jeopardy due to financial constraints.

Art teachers also serve as a resource to other teachers who seek to enrich their classroom offerings. Such integration promotes understanding and appreciation for the arts throughout the school and community.

Educational missions of museums differ in that they reach out to the community on a grand scale with a variety of experiences and events for pre-school through adult levels. They encourage visitors no matter what age to look deeply and creatively at art while generating dialogue as they observe, compare and contrast often with the assistance of trained docents. Museums, for example, must court the public through appealing marketing strategies that will pique the interest of the masses in order to encourage visitation and increase membership.

Community Art Agency Three reaches out to underserved children and teens in Atlanta by using the arts to concentrate on issues related to youth culture and works in partnership with multiple sectors of the community to provide innovative and challenging cultural enrichment programs for young people. This agency seeks to assist youth in understanding themselves and their world while exploring individual means of creativity and self expression.

One way that local public education art teachers and community art agencies could more productively align would be for teachers to take advantage of the educator nights and workshops offered to them by the agencies. I believe teachers should make every effort to utilize the services and curriculum materials offered to them by agencies and museums. It is a professional responsibility to remain current in the field, and museum education offers accessible relevant training. Teacher participation and membership in museums is vitally important. Often

marvelously enriching materials, workshops, and interactive and informative web sites are available from museums.

One way teachers can remain active and current is by belonging to national and state professional associations, by attending conferences, lectures, and workshops and by frequenting galleries and museums. Teachers must take an active role in their schools in promoting the offerings and events of local museums and galleries to students, teachers and families. Teachers must also encourage their students to attend special exhibits.

Community Art Agency One believes that it is important for art teachers to bring teaching and professional artists into the art classroom to support what is going on there. One interviewee mused, “I think it helps everybody understand that art is a living, breathing, real thing and that people are making livings by being professional artists.” Students will then come to view art as a profession and possible career choice. Since a majority of the teachers indicated that they discuss a variety of art careers in their classroom, bringing in guest artists would reinforce this objective. This demonstrates another way that the goals of the art teachers and the community art organizations align.

Art teachers, knowing that they are educating the masses, must continue to find opportunities to allow their students to feel good about their experiences in art, whether they be in the classroom or through visiting art venues. One teacher expressed that she helps students “build confidence to risk new learning.” Having positive art encounters can develop confidence in students as teachers seek to help them find meaning and value in their art experiences. Meaningful learning experiences in the arts will lead students to explore the arts further. Meaningful experiences encourage students to get in touch with their inner artist by making art themselves and appreciating the art of others.

In answer to Question Two about how the goals could align better, the questionnaire and the interviews revealed that funding is a huge issue for both K-12 art teachers and community arts agencies. Both groups must continuously work to raise funds for their programs and currently feel that art programs and agency program offerings are threatened by the recent economic downturn. Unfortunately, there are economic reasons that art teachers are not always able to reach out to connect with these agencies in optimal ways. Due to mileage restrictions, budget cuts and time constraints, many teachers are not able to take their students on field trips. Community art organizations, especially museums, need the support of public school art programs to promote exhibits and bring their students. This is one reason networking and communication between the two groups is critical. If art teachers and community arts agencies committed to further opening the lines of communication between them, art teachers would become more aware of the grant opportunities, sponsorships and traveling programs available to them and their students. The community art agencies in turn would better understand the challenges facing art educators today. Art teachers and community art agencies could effectively collaborate by planning the timing of activities and exhibits, by writing mutually beneficial grants and by organizing community arts volunteers for events and exhibits. Hopefully, the two groups will work together toward finding mutually beneficial solutions in the future.

Recommendations

One recommendation is to have community art agencies and art educators create a new coalition of art partnerships. Their goal would be to link their common purposes to move forward thus enhancing and complementing their respective organizations. Focus would be on arts advocacy, especially through education about how the mission of the two link. If they were each supporting each other's goals formally, through newsletters, websites, and other

advertising, it would increase exposure to each type of art offering. A collaborative approach would strengthen both.

Another recommendation is to have local art agencies; art educators, business leaders, and philanthropists form an arts initiative, possibly modeled after the Dallas Arts Learning Initiative, in Dallas, Texas. This coalition would lobby for and work toward generating the necessary funding to see that art was taught in all metro Atlanta K-12 schools and provide funding to bring students from their schools into our city's flourishing arts community museums and other art venues.

Art teachers could speak at local community philanthropic organizations like the Rotary about the benefits of art in the schools. The purpose of these talks would be to inform organizations of the benefits of the arts to their students and community as well as to convey the needs of their program. The goal would be to create school and community arts partnerships across organizations. Teachers could provide art displays at their local events and dinners in exchange for financial support for specific project ventures or to acquire sponsorship for student field trips to art museums and venues.

There is power in collaboration. If school art educators and community art agencies joined forces in reshaping public perceptions about the value and utility of art education great strides could be made toward improving the cause on behalf of art for a lifetime.

Recommendations for further related research include:

1) A large scale regional or national survey of art educators and community art education representatives to determine where their missions and goals align and how a collaborative effort could be established or enhanced at the federal and local levels.

2) A study of how the public views artistic activity and patronage of the arts and how the public perceptions and myths surrounding each of these activities damage the support for art education in schools and community art agencies.
3) Research why art teachers and art agencies continually struggle for large scale public funding.
4) What could be done to popularize art activities, like sporting events and music are popularized in our society? How could we better organize and promote art offerings?

Though frustrations were cited from both school art programs and community arts agencies, they both believe in their mission. As Pablo Picasso said: “All children are artists. The problem is how to remain an artist once he grows up.” By working together, agencies and educators will expand their power to help students and adults create their own meaning from art. Schools start the process. The agencies have the ongoing job of supplementing, encouraging, and enhancing the work of schools, but they have the facilities to go further. They have the vision and the tools to help us “remain artists when we grow up.” Together, schools and agencies have the power to re-shape public perception of the value and utility of art education. They merely must continue the conversation about how to do it best.

References

American's for the Arts. Standards for art education. (2004). Retrieved November 2, 2008, from http://americansforthearts.org/public_awareness/artsed_facts/004.asp

American Psychological Association. Discipline-based art education, (2004) Retrieved November 4, 2008, from http://www.artsobservatory.org.html

Chapman, L. H. (2005). No child left behind in art? *Art Education*. *January*, 6-16.

Cortines, R.C. (1999). Introduction. In L. Longley (Ed.), *Gaining the arts advantage: Lessons from school districts that value arts education.* Washington, DC: President's Committee on the Arts and the Humanities and Arts Education Partnership (p.4). Retrieved August 18, 2008, from http://www.pcah.gov/pdf/GainingArtsAdvantage.pdf

Davis, J. H. (2008). *Why our schools need the arts*. New York, N.Y.: Teachers College Press.

Eisner, E (Ed.). (2000). *Learning at the arts: Crossing boundaries*. Los Angeles, California: Amdur Spitz & Associates, Inc.

Eisner, E (2002). *The arts and the creation of mind*. (p. 70-92). Yale University Press. NAEA Publications.

Fulbright, H.M. & Deasy, R.J. (1999). Foreward. In L. Longley (Ed.), *Gaining the arts advantage: Lessons from school districts that value arts education.* Washington, DC: President's Committee on the Arts and the Humanities and Arts Education Partnership (p.4). Retrieved August 18, 2008, from http://www.pcah.gov/pdf/GainingArtsAdvantage.pdf

Gee, C.B. (2004). Spirit, mind, and body: Arts education the redeemer. In E.W. Eisner & M. D. Day (Eds.) *Handbook of research and policy in art education*, (p. 115-134). Mahwah, NJ: Lawrence Erlbaum Associates.

Gee, C.B. (2007).Valuing the arts on their own terms? (Ceci n'est pas une pipe). *Art Education Policy Review*. (p. 3-12). *January/February*.

Hope, S (2004). Art education in a world of cross-purposes. In E.W. Eisner & M.D. Day (Eds.), *Handbook of research and policy in art education* (p. 93-113). Mahwah, NJ: Lawrence Erlbaum Associates.

Longley, L. (Ed). (1999). *Gaining the arts advantage: Lessons from school districts that value arts education.* Washington, DC: President's Committee on the Arts and the Humanities and Arts Education Partnership, Retrieved August 18, 2008, from http://www.pcah.gov/pdf/GainingArtsAdvantage.pdf

National Art Education Association. (2003), October, 18). NAEA advocacy update. The lost curriculum and foreign language in a standards-based system. Retrieved October 19, 2003 from http://thatfield@naea-reston.org with a link to http://nasbe.org/Research_Projects/Lost_Curriculum.html

National Art Education Association. (2007, September). Fact Sheet [PDF] Retrieved November 22, 2008 from http://www.naea-reston.org/aboutus.html

National Art Education Association. (2007). 2007-2010 Strategic Plan [PDF] Retrieved November 22, 2008 from http://www.naea-reston.org/aboutus.html

National Art Education Association. (2007). Retrieved November 22, 2008 from http://www.naea-reston.org/aboutus.html

National Art Education Foundation. (2007). Retrieved November 22, 2008 from http://www.naea-reston.org.naef.html

National Board for Professional Teaching Standards. (2000). *Early childhood and middle childhood/art standards* (ISBN: 999-801-8226). Southfield, MI: National Board for Professional Teaching Standards.

National Endowment for the Arts. Retrieved November 19, 2008 from http://www.nea.gov/about/Facts/Artslearning.html

National Endowment for the Arts. Retrieved November 19, 2008 from http://www.nea.gov/about/Facts/AtAGlance.html

Sabol, R.F. (2004). An overview of art teacher recruitment, certification, and retention. In E.W. Eisner & M.D. Day (Eds.), *Handbook of research and policy in art education* (p.523-551). Mahwah, NJ: Lawrence Erlbaum Associates.

Smith, R (Ed.). (2000). *Readings in discipline-based art education*. Reston, VA: National Art Education Association. (Clark, Day, Greer, 2000).

Spiess, S.D. (2004, March 29). Americans for the arts. Retrieved November 28, 2008, from Strategic Plan 2004-2008 [PDF]. Web site: http://www.americansforthearts.org

("There are many"). (n.d.). What students should know and be able to do in the arts. Retrieved November 28, 2008, from National Standards for Arts Education Web site: http://www.ed.gov/pubs/ArtsStandards.html

Winner, E. & Hetland, L. (2008) Arts for our sake. *School arts classes matter more than ever- but not for the reasons you think.* Arts Education Policy Review, (pp. 1-4). May/June (2008).

Appendix A: Art Teacher Survey

1. The National Board for Professional Teaching Standards lists the following goals as important to art education. Of all you teach your students, what art knowledge and skills do you most hope your students take from your class for a lifetime? Please rate your answers on a scale of 1-5, with 1 being very important and 5 being least important.

   __ A. To appreciate and value works of art in a variety of settings

   __ B. To acquire lifelong art skills

   __C. To relate to everyday experiences through art

   __D. To learn new ways of knowing, seeing and responding to the world.

   __E. Other_____

   _____

2. What do you do specifically to prepare your students to participate in the art world when they become adults? Please check all that apply.

   __A. I discuss a variety of careers in art.

   __B. I explain the role of arts patrons and donors.

   __C. I sponsor art-related field trips including visits to galleries and Museums.

   __D. I give students an opportunity to participate in outside art exhibits and contests.

   __E. Other_____

   _____

3. Do you provide learning experiences for your students beyond the art classroom? Please check all that apply.

   __A. Art Club

   __B. Field trips

   __C. Inform private lessons, summer camps, or opportunities in arts organizations

   __D. Point out websites where they may research art related topics

   __E. Provide well-stocked classroom library of print and media on art

topics that is (reasonably) available outside class time.

__F. I do not inform students about art related experiences.

__G. Other_____

_____

4. According to Winner and Hetland (2008), the arts teach a specific set of thinking skills rarely addressed elsewhere in the curriculum. Please rate in order of importance (1-5) what you believe the visual arts provide students that no other content field in education can?

__A. Development of visual-spatial abilities

__B. Observation, envisioning and innovating through exploration

__C. Reflective self-evaluation and self-criticism

__D. Development of artistic craft

__E. Willingness to experiment and learn from mistakes

__F. Other_____

_____

5. What is your per-pupil funding allotment, and where does the money come from? Please check all that apply.

Per-pupil funding allotment_____

. ___A. County money

___B. PTO funds

___C. Fundraisers

___D. Other, please specify

_____

6. How do you define your school's socio-economic demographic?

___Low, ____Title I, ___Middle, _____Affluent, _____Mixed.

7. What other factors impact your curriculum and lesson planning?

_____

_____

_____

_____

8. In light of the recent economic downturn, do you feel that your job security is threatened?

   __A. Secure

   __B. Somewhat threatened

   __C. Threatened

   Comments_____

   _____

9. How many years of experience do you have as an art educator?_____

10. What is your degree level?

    Bachelor's_____ Master's_____ Specialist_____ PhD_____

11. Where do you teach (urban, suburban, rural etc.)?

    _____

12. What is the <u>most</u> important thing that outside arts agencies such as museums and art centers can do to better support the goals of art education?

_____

_____

_____

13. Which arts organizations do you view as most influential in promoting the arts in you geographic area? (Please rate from 1-3 the level of support they lend to K-12 art education with 1 being very supportive, 2 being somewhat supportive and 3 being not supportive.)

_____

_____

_____

_____

_____

14. In what ways do you lobby and/or advocate for art education? Do you include arts organizations in your efforts?

_____

_____

_____

Thank you very much for your time! Your input is a valuable contribution to my research.

If you would like to receive a report of the findings, please check here. Yes_____ No_____

Appendix B: Agency Interview Questions

1. What are the goals or your agency?

_____

_____

_____

2. Please name ways your organization reaches out to help students K-12 to become lifelong participants as artists and viewers of original and contemporary art.

_____

_____

_____

3. Do you believe that there is currently a strong connection between the goals of public school art education and your agency's goals in developing lifelong participation (and thereby support) of the arts?

   Yes_____ No_____

   If no, how could that relationship be improved?

_____

_____

_____

4. How do you think public school art programs might better prepare today's students for lifelong participation in and support of the arts?

_____

_____

_____

5. How is your agency funded? Do you advocate for funding at the local, state or national level? If yes, in what way?

_____

_____

_____

6. Do you include lobbying and/or advocating for K-12 art education in your efforts?

_____

_____

_____

7. What suggestions do you have for K-12 art educators who are seeking to help students connect school art experiences to the lasting and personal experiences enjoyed by those in the real world of art?

_____

_____

_____

Appendix C: Community Agency One Interview

1. What are the goals of your agency?

Well, I think that there are several goals. One is to insure that kids, families, adults--all have access to and involvement in the visual arts. We have some sort of lofty goals for the school programs here and that is Pre-K-12 graders through a variety of programs . . . teacher training that teachers use to take back into the classroom . . . or us taking our teaching artists to the schools and offering residencies or after-school programs and then being able to provide the school kids with different levels of opportunities for engagement, whether it's the audio tour I've written for their level, or the interpretive signage on the walls, or scavenger hunt type things.

2. Please name ways your organization reaches out to help students K-12 to become lifelong participants as artists and viewers of original and contemporary art.

Well, I know off of the top of my head the one program that I think that we start as early as you can start and that's with our toddlers. We have a Toddler Day every week, and parents and children come in, and they have an experience up in the galleries where they either hear a story or view the works of art. It could be contemporary or any genre or time period, and they have little interactive things that kids can do with their families up in the galleries, and then they have an art making experience down in the classroom with our teaching artists. So we say 'toddlers,' but we have babies coming as well, because you know, they are part of the family. Well that's one.

We have this wonderful family learning gallery, so we obviously touch all ages-- from little ones to older siblings when they come as a family. We also have a First-Look program that teaches basically the elements of art from anywhere up in the collection and then they are

followed up with another art activity. And then we always suggest things that parents can do at home with their kids so they can continue the experience.

3. Do you believe that there is currently a strong connection between the goals of public school art education and your agency's goals in developing lifelong participation (and thereby) support of the arts?

Well, I think it is so dependent on the teacher and the school, but I think our teachers do a really great job with the art making process. Some teachers are more comfortable with doing the other parts of art education: art evaluation, art criticism and the aesthetic component. So I think they are all doing that in the schools, and we are supporting it when the teachers bring the kids to the museum. That would have a broader impact, I think.

4. How do you think public school art programs might better prepare today's students for lifelong participation in and support of the arts?

I think we do, generally. I think for so long the art teachers have always been involved with museum education because we mutually support each other's goals. So I think they are a great help.

5. How is your agency funded? Do you advocate for funding at the local, state or national or level? If yes, in what way?

That, I'm a little shaky on. I know we have a lot of patrons and membership and a lot of grant funding: everything from federal grants down to the community grants, corporate sponsorships, and foundations. I think everybody in the art world gets funding from just about every source available. I think there is a lot of cultivation of potential funders. I don't know about the actual lobbying, but they are talking about this lobbyist that is supposed to be going up to Washington to advocate for funding. I guess not just us, but the Woodruff Arts Center. I

think we are always advocating what we do in everything locally and nationally. Everything we do in the school programs area, we develop with the state and national standards in mind, so it makes it easier for the teachers to survive while they are including us in training or when they are inviting us into their schools.

6. Do you include lobbying for K-12 art education in your efforts?

I'm not as certain in this institution, but again we do that in every way possible. Absolutely! It's always good to get people into the schools and into the institutions to really show off what's going on.

7. What suggestions do you have for K-12 art educators who are seeking to help students connect school art experiences to the lasting and personal experiences enjoyed by those in the real world of art?

Well, I think that most art teachers are artists also. I don't think we tend to support art teachers as artists in the larger community. I think we forget they are artists as well. I think that on the other side of that, if the art educators can bring in teaching artists or professional artists into the classroom to support what's going on, I think it helps everybody understand that art is a living, breathing, real thing and that people are making livings by being professional artists. You know, I like to think that we pay our teaching artists a professional wage. I think that art teachers and artist themselves are always getting asked to do things for free. I don't think we value what art teachers and teaching artists do. So I think bringing the kids here to the museum and to all of the cultural arts organizations, the big ones like us, and the community-based ones I think would really help a lot.

Appendix D: Community Agency Two Interview

1. What are the goals or your agency?

I should say first that my department is school programs, so we are responsible for teachers coming to the museum, and we train them to use the museum as a resource in their classroom. We also want to get as many school children here as possible. I'm the school programs teacher person. I have 60 volunteers that run the programs here and five outreach museum teachers that go into the classroom for kids that can't come into the classroom. So the goals are lofty: To help the teachers figure out how to use the museum as a resource in the classroom, and I don't know in the 15 years that I have been here if we have made much of an inroad. Because of the nature of the collection, we have a lot of social studies teachers, so we try to teach them about object-centered learning. That artwork is original source material. They can use this in the classroom. (It is true) that writing about it is just as valid as a fill-in-the-blank test. That they can use objects as assessment tools to find out at the end of a unit what they've understood about the culture by reading the story that the object tells, because the object holds the values and world view of that culture in it. So, it's ongoing. I feel that I just bash my head against the wall everyday, and I'm not sure because the regular classroom teachers find it difficult to bring art into the classroom as a subject.

Another one of the goals is to bring as many children to the museum as we can. We have had to up the numbers from 50 students per school visit to 85. And we can do that fairly effectively by dividing kids into groups going into all of the galleries. So that has helped. Our goals for those visits are experiential, really: To be quiet and stand back and let the kids have the dialogue that can happen. So we train the docents in dialogue- centered touring. So they ask the right questions in order to get the kids to look creatively and deeply at the piece. We can't talk

about paintings like they can at other museums, so it's not line, shape, texture space, light, you know, all of that. It's different with artifacts here. But there are different ways to engage them to look and talk and compare and contrast. And when we ask them, what it reminds you of, what you see in that, then the kids talk about what it might remind them of today. So in a sense, a work of art or an artifact can tell the kid who he is by what he sees, and so that's kind of a delicate thing. We really want the docents to step back and let them have it, because then a relationship forms between a kid and a work of art, and then forever afterward that work of art belongs to that child. He'll never forget it if that dialogue is really allowed to happen and then he'll come back again and again to see it. The meaning for them will change as they mature and understand the world better.

Another important goal is just for them to have fun! The museum is a place where they can explore and ask questions.

2. Please name ways your organization reaches out to help students K-12 to become lifelong participants as artists and viewers of original and contemporary art.

I don't think we can really do that because, sadly, for the most part, they come 50 minutes, once a year. If they come more than that, it's because parents bring them. So I think that is an ongoing process, and I think that is something parents and teachers have to do. Occasionally, we will have a multipart program where the kids might come four or five times a year, and then we really feel like we can build on that. Then they feel comfortable here. They know the layout and the spaces. That's been a wonderful experience, but you know it costs money and it's difficult for the schools to allow that much release time.

3. Do you believe that there is currently a strong connection between the goals of public school art education and your agency's goals in developing lifelong participation (and thereby support) of the arts?

Yes_____ No_____

If no, how could that relationship be improved?

I don't really know. I'm really tied to the social studies curriculum so I don't know art education standards the way I should. But I know they are extensive. Our goal is just bigger: to encourage enjoyment and participation and the excitement of discovery. Where the school teacher has very specific goals for art making. We don't do a lot of art making. So my part is the observing and making comparisons and connecting it with their own lives and making a broader connection.

4. How do you think public school art programs might better prepare today's students for lifelong participation in and support of the arts?

I would just want to talk about how we can support the teachers. Because you all do such a fantastic job and so much is required of you. Wouldn't it be wonderful if you had great support from the administration on down and great support across the disciplines for each grade level so that everything was really taught through the arts. That is what I would like to see. More integration of the arts.

5. How is your agency funded? Do you advocate for funding at the local, state or national level? If yes, in what way?

We're funded for programs through fundraising that happens every year. We go nationally and we go to the state and through private foundations and through individuals. It's difficult every year and you're not quite sure if you'll make it through the year. When I do a

staff development courses for teachers, I look at the bottom line and know that I need at least 24 teachers in order to pay for the faculty that is going to come in and do the course. We don't make much money on anything we do at all. We just try to break even. Our director is more involved in the advocacy through the meetings she goes to throughout the state. We're understaffed and overworked, so we don't really have an advocate per se.

6. Do you include lobbying and/or advocating for K-12 art education in your efforts?

No, not at all. I would be interested in that, but there are only so many hours in the day.

7. What suggestions do you have for K-12 art educators who are seeking to help students connect school art experiences to the lasting and personal experiences enjoyed by those in the real world of art?

I think if you light that fire in them once they have that creative experience they will see. Although it's difficult because I don't think our culture values that or appreciates it or the quiet time it takes to do it. And that's what it takes to free up your creativity. We have to tell them that there is an artist inside them and don't you forget that artist and make time for that artist every week.

Appendix E: Community Agency Three Interview

1. What are the goals or your agency?

We are a part of a larger Metro Atlanta youth agency, and they work with a youth development model, being that we are in the arts, culture and enrichment program. We head that up. We connect with underserved Atlanta youth and help them realize their full potential and unlock some of their creative ability and help them grow up to be productive adults through their creative ability as well as in other areas that we as an organization try to help them with. There are six goals that the organization has: Our main focus is education and leadership, arts and culture enrichment, fitness and health, and environment and conservation.

2. Please name ways your organization reaches out to help students K-12 to become lifelong participants as artists and viewers of original and contemporary art.

We work with kids 6-18, and through the Youth Art Connection we give them in-depth opportunities in all kinds of disciplines, not only visual arts, but forming and graphic design and music, and offer them working with professional artists. Out in the 31 clubs, there are art rooms and artists that engage them there, but that is on a more broad and general basis, and their instructors and staff people are not necessarily specialists or professional artists. What we do here is more of a professional art basis. We have workshops here, and we have exhibitions of young people's work—always about six exhibitions a year. And then we take them on field trips to museums and art exhibits and cultural opportunities.

We have an international component where we work with countries around the world to mount exhibits and take the kids to places like Russia, South Africa and Japan. And then we have a cultural arts program, and the focus of it is to develop in kids an understanding about the world outside of their comfort zone. Who the other is and what the other is, and they learn about

the countries and festivals of those countries. Each club selects a country as the focus of study throughout the year, and then we have a big cultural arts field day in the fall where all the kids come together and show what they have learned and done through presentations and displays.

3. Do you believe that there is currently a strong connection between the goals of public school art education and your agency's goals in developing lifelong participation (and thereby support) of the arts?

Yes_____ No_____

If no, how could that relationship be improved?

We're working hard to set up a curriculum for our arts and culture program that meets the Georgia curriculum in the arts in the different grade levels and also develop a curriculum that works hand-in-glove and supports public art curriculum in the schools. We're still in the process of making that connection, but we want to support what is being done in the schools and also add to it the best we can.

4. How do you think public school art programs might better prepare today's students for lifelong participation in and support of the arts?

By all of the schools having art. So many of the kids we serve do not have any art or access to it in their community. Over 70% of the kids we serve are low income, so they don't have it one way or another, either in their families or their communities. So we are their connection to the arts.

5. How is your agency funded? Do you advocate for funding at the local, state or national level? If yes, in what way?

We're funded through the United Way of Metro Atlanta. We're funded through corporations, organizations, individuals, and through the National Endowment for the Arts, the Fulton County Arts Bureau, and the Office of Cultural Affairs. We also receive some donations from private foundations. But in general, the major corporations in the area. We hope it continues.

6. Do you include lobbying and/or advocating for K-12 art education in your efforts?

Yes. We do whatever we can. We have a certain limit of lobbying activity. We participate with the Georgia Alliance for Education; we are writing our congressman and legislators and tell them how important it is for arts in the school. We appear at hearings whenever possible.

7. What suggestions do you have for K-12 art educators who are seeking to help students connect school art experiences to the lasting and personal experiences enjoyed by those in the real world of art?

I think the teachers are working very hard right now. From my observation, public school teachers are just strapped with so much to do in such a short period of time. I think if they had longer periods where they could work with kids that really wanted to go a little deeper, they would be a tremendous asset to those kids and they could feel like they had gained some ground. I think right now they are just swimming up stream. If we could just even out the water for them a little bit.