THE COMMUNITY ART CENTER: A CASE STUDY

by

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ABSTRACT

INDEX WORDS: Community-based Art Education, Teaching methods and beliefs

This applied project discusses the community art center and its teachers. A review of literature presents a historical survey of the earliest documented art centers within the U.S., and the roles artists have played in their existence. Finding little current research on teaching art outside the traditional school environment, I focused on the artists' teaching practices within the construct of the art center. Through observation, interviews and detailed questionnaires, teachers were examined for how their beliefs and values in art education prepare them for instruction in the art center classroom. Information was collected, compared to the review of literature, and analyzed for naturalistic generalizations, so that this project could address the resource value of the art center within the community to parents and university teacher preparation programs.

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# CHAPTER 1

## INTRODUCTION

The community art center is a facility that often goes unnoticed. Neighboring residents might be familiar with course offerings, but most find out about them accidentally while trying to find the local recreation center. Few counties in Georgia have a stand-alone, self-sufficient cultural affairs department. In the county where I work, the cultural affairs department has its own division status and focuses on informing its residents about visual and performing arts programs. The three art facilities of this northwest metro county Parks, Recreation, and Cultural Affairs division are strategically placed throughout the county to accommodate as many residents as possible. Plans to reach even more patrons have been outlined by an active arts board in conjunction with county commissioners. This attention to adequate awareness has led to a county-wide publication, a quarterly magazine delivered to over 30,000 residents to announce new classes in all facilities, including tennis, swimming, gymnastics, and the arts. Despite this comprehensive publication, however, some residents remain unaware of the art facilities.

Recently, through an active arts board and the support of county commissioners, many arts activities have flourished. A manuscript published almost 40 years ago by the Library of Congress, *Arts in the City* (1968), diligently communicated the importance of the art center and the role of commissioners in its birth. Ideally, art councils help organize and finance the future of the arts within the community, but these councils are not available in every area. In the case of the metro county in this study, an arts board delegates the wishes of

the community. This board includes local artists, businesses, residents, and several county commissioners.

Despite these developments in community arts, public school systems, parents, and local university systems often overlook the community art center as an educational resource. When I taught for the county school system in this area, I was not aware of the center located less than two miles from my school until I started looking for employment. During the hiring process in the art centers, I began to think about the usage of the center, the local artists employed there, and the role this establishment plays in comparison to the art instruction taking place in schools and universities.

## Statement of Purpose

While teaching art in a public school environment for several years, I followed specific guidelines that were outlined by the county school board. My preparedness for teaching art was based on personal experiences with art education training, my own art production, and my collaboration with fellow teachers and professors. After leaving the public school environment, I found employment at The Art Center (TAC) (this name has been assigned to maintain anonymity), one of three community art facilities operated by a northwest metro area county Parks, Recreation, and Cultural Affairs department. Unlike public schools, community art centers provide art programs for community enrichment and an opportunity for exposure to local artists.

Many research efforts have focused on analyzing art learning and teaching in school environments. But entering the realm of community art centers raises questions about the structure of community-based art education. Cochran-Smith and Lytle (1990), in their book *Inside/Outside: Teacher Research and Knowledge*, revealed the lack of research on teaching

in a non-school environment. In addition, the research agenda listed by the National Art Education Association (NAEA) includes investigating areas of art learning and teaching in non-school environments. By exploring the evolution of community art centers, this applied project sheds light on the educational structure of one particular setting where art learning is taking place outside the traditional school environment.

How art learning and teaching occurs is as important as where art learning and teaching occurs. Within the structure of this non-school environment lie the support and leadership of artists who serve as instructors and cultural resources. At TAC, family art events are organized, local artists display artwork in the gallery, and teachers are hired to teach numerous art classes. The teachers who work in the facility have diverse educational and professional backgrounds as well as diverse beliefs about art itself. Individuals who apply to work at any of the art facilities are not required to be certified to teach art. Thus, individual experiences, beliefs, and values provide a rich foundation for teachers to design their own curricula. Observing the various teaching styles of instructors in a community arts environment raises the salient issue of teacher preparedness in a non-school environment such as TAC.

Exploring alternate settings for art learning and teaching can also provide information to universities. Studying the structure of the local art center can lead to a better understanding of curricula planning within a setting that many university art education classrooms do not presently investigate as possible teaching venues. If universities utilized the art center as a student teaching opportunity, the facility would gain strength as a community resource for the arts.

## Outline of the Applied Project

This applied project will begin with a literature review detailing a comprehensive history of the community art center. The literature explores the roots of a public need to expand cultural experiences within their communities and the establishment of arts boards and agencies that made these public art concepts possible. Following this survey of events and organizations, a qualitative, naturalistic case study of a metro county art center will illustrate an alternative environment where art learning and teaching occur. Data taken from teacher observation, interviews, and questionnaires will provide knowledge about (a) how the beliefs and values of teachers affect their preparedness and (b) the nature of art education as it occurs in a community arts facility such as TAC.

In my administrative position as an art specialist at TAC, I am responsible for recruiting teachers and designing the curricula. The search for teachers is largely based on the demand for classes in the community. Consequently, the information gathered in this study about teachers within the facility and the environment of the facility itself shed light on the nature of teaching in the community art center.

The history of art centers includes the people and organizations responsible for the establishment of community art facilities. This discussion delves into the way communities addressed their needs for cultural arts experiences by electing arts boards and councils. With the countless efforts of various fundraisers and art advocates, the communities' ideas would eventually be brought to fruition.

Art facilities have given artists opportunities to display their work and have also provided a means of income through teaching. By presenting the history of ideas and curricula associated with art centers, this study should deepen understanding about such

facilities. TAC is a direct reflection of this history in the context of structure, curricula, and administration.

While the history of art centers provides information on structure, this study will focus more specifically on the teachers at the center. Beginning with a synopsis of teacher behaviors, this applied project follows nine teachers with a variety of experiences in teaching, art making, and beliefs about art. The instructors were questioned about their teaching methods and evaluated based on the strength of their beliefs within their curricula.

Furthermore, teachers were analyzed based on the cause and effect relationships between their methods and beliefs, and how these methods and beliefs might change based on the needs of the community. After comparing the teachers' data and the patterns and themes that emerge, generalizations will be made about teachers' roles in the community center environment. This knowledge can be a resource to researchers studying art learning and teaching outside the traditional school environment as well as to university programs dedicated to expanding and enriching the experiences of pre-service teachers.

# CHAPTER 2

## HOW IT ALL BEGAN

Offering a better understanding of how art centers have evolved, a historical review sheds light on the structure, administration, and curricula of these community establishments. Discussed by authors such as Nina Freelander Gibans (1982), Ralph Burgard (1968), and John Franklin White (1987), increasing public art programs and raising awareness about local artists were concerns that led to organized community efforts toward development.

### The Influences of Ralph Burgard

Gibans (1982) began her documentation by crediting Ralph Burgard, who she believed carried the art council movement into the mid 20th century. As the United States looked forward after WWII, local communities gathered to increase the morale of its citizens through the influence of art establishments. In the early 1950s, Burgard became the director of the American Arts Council and led the group in the struggle to advocate arts in the community. Their efforts were further encouraged by the results of the Louis Harris Polls of the 1970s and 1980s, which indicated not only that Americans cared about the arts but that they were willing to pay for them (Gibans, 1982).

With guidance from Burgard, state art agencies continued to multiply. Spawning numerous accomplishments in the field of community arts, this growth was possible because of Burgard's influence. Setting a standard for future agencies, he

- Analyzed the arts and science programs sponsored by cultural institutions, recreation departments, and college and school systems.
- Recommended programs to strengthen existing cultural groups.

- Instituted new programs that help bring together the arts, sciences, and people.
- Recommended new physical facilities where needed.
- Suggested the best organizational structure to carry out these plans.
- Recruited influential leaders to implement the recommendations.
- Outlined the budgetary requirements.
- Helped raise the funds to implement the recommendations. (Gibans, 1982, p.5)

Burgard recognized changes in the social purpose of community. He claimed the old reasons (religion, defense, and the market) were no longer as important as entertainment, celebration, and bringing diverse people together. Consequently, these needs fostered a new mission to include

> strengthening existing cultural institutions with new support, dollars, public relations, and more audiences, assisting school systems to improve education through the arts in education programs, assisting individual artists, making opportunities in the arts widely available to all constituencies-ethnic, racial, or social, and integrating aesthetic concerns into the decision making process of local government agencies. (Gibans, 1982, p. 6)

## Local Arts Groups: A Mission for Changing Communities

Taking into consideration the history of art councils and the general consensus to implement programs to enrich communities, Gibans (1982) specified three periods of art interest and growth that answered the need for art groups. During the first era, pre-World War I during the presidency of Teddy Roosevelt, the country witnessed "the emergence of little theatres, community choruses, and community bands; many municipal arts commissions; the development of the settlement house as neighborhood art center; and the

university extension programs in activities of the day" (p. 18). Schools also became advocates of the arts by incorporating art and music programs into their curricula. During the second era of the WPA arts period, artists were gainfully employed by the government. Unfortunately, this period was short lived. The next period took place in the popular culture of the 1950s and managed to take off due to the public's interest in finding more meaning and value in life and improving communities by bringing the arts into education. This shift in value led to the National Endowment for the Arts in 1965.

In terms of local community organizations under the state and national art councils, The Junior League of America is credited with creating the possibility for new projects, namely those meeting the cultural needs of local areas. In the 1930s and 1940s, Virginia Lee Cromer organized a publication called *The Arts and Our Town*. Published in 1944, this community survey documented existing art programs. Responses from local citizens proved that cultural facilities did in fact exist and that their resources needed to be used. The survey also revealed what these facilities lacked and how the addition of new programs could make them stronger. The facilities noted were not restricted simply to art facilities but included churches and civic centers that at one point in time might have either developed or informed the community about cultural activities.

Cromer saw that a rise art council development was the direct result of community planning. Each art council that developed was molded to suit the needs of the particular community. She concluded that certain general conditions "limited the effectiveness of the artist and the arts" (Gibans, 1982, p. 22). Similar to Burgard, Cromer argued that community artists must have a responsible and reciprocal relationship with their art councils. She

believed that artists should demonstrate their potential to the art council and develop their role as creative assets and business people in the community.

According to Gibans (1982), creating local venues where art could thrive became a new motto for the arts and allowed art councils to operate within a local context. This attention would allow them to gain a better hold on the issues that concerned their immediate communities: local and neighborhood organizations, businesses, and schools. Later in this study, the relationship of TAC and its local arts agency will be compared to these council art missions established in the 1940s.

Events to increase fundraising opportunities and continue to provide services to the community became a joint effort of councils and artists as early as the 1960s. Several efforts stemmed from the realization that using a city's resources could also increase economic activity within the city. For example, local artists and musicians showcased their work in airports, bus stations, local magazines, and city festivals; this exposure simultaneously publicized the sponsorship of generous business donors. These events stirred the interest not only of local business committees but also of local mayors, bank officials, and prominent citizens (Gibans, 1982). Consequently, art councils increased their partnerships with local politicians. The better the impression left by the activities on the local citizens, the better received were the campaigns to increase the budget for future programming.

Burgard's book, *Arts in the City,* addressed many of the same ideas that Gibans outlined and specifically provided guides to documents such as private art council by-laws, listings of agencies that qualify as genuine centers for the arts, and the procedures taken by councils to stay financially sound. Burgard outlined the operations and the structure of organizations that were formed as a result of common interests. The purposes identified were

similar to those mentioned above: (a) developing arts programs within communities, (b) gaining a better system to finance the arts, (c) improving arts within local schools, and (d) improving urban communities.

As art councils emerged based on the needs of individual communities, private and public art agencies shaped themselves accordingly. For example, Burgard (1968) stated that "not every city needs an art council. The substance of the survey, impartially analyzed, may suggest only closer communications among the established cultural institutions of the city" (p. 14). Thus, the decision to stand as a public or private agency or a public commission depends on the community. In the former option, it is pertinent to create a committee of elected board members (if private) or members appointed by the mayor (if public). As these two sectors work side by side, the duties for both become more defined. Public art commissions are more dedicated to "civic design," whereas the private arts council is concerned with the welfare of art institutions. Interestingly, Burgard (1968) addressed how the commissioner of the parks and recreation department might design a quality art program but need to cooperate with fellow public commissioners who would generously continue to support the arts. TAC serves as an example of an art center awakened by the imagination of board members interested in incorporating arts under the parks, recreation, and cultural affairs umbrella. Cooperation among the county manager to the board of commissioners and art board, parks and recreations managers, and the art facilities leads to further recruitment from a supportive community. Those members of the community who might not belong to the larger public committees gather to form their own boards and committees to sponsor any number of arts within their community.

## The Development of Art Centers

As art councils gained a foothold around the country, the art centers that emerged were as various as the artists who taught within them. The history of this development sheds light on the role of art education in the public arena. How these art programs became an integral part of community centers and why art councils strived to expand the influence of art through these programs can be seen in the literature as far back as the WPA era.

John Franklin White (1987) explored the principles of various art centers as they emerged in the New Deal era. In the 1930s, Americans suffered many losses, both in money and in spirit. With federal assistance, a force of volunteers, and private donations, more than one hundred centers and museums were built by 1940. White credited the more than 5,000 centers that existed in the late 80s to the efforts made at this time. Daniel Defenbacher, a Washington official who coined the term "art in action," argued that purpose of art centers was to "assist the American artist directly and simultaneously stimulate community cultural life . . . and reverse the geographical patterns of cultural life in America" (White, 1987, p. 2). With the creation of art centers in communities nationwide, not only would artists benefit from more work opportunities, but the life of the community would also be revitalized with new culture and an increase in economic activity.

The practice of exhibiting works of local artists in the community thrived during the WPA. Both the WPA artists and local artists, who demonstrated their skills in traditional and contemporary arts, exhibited their works within the art centers. Some of the artists who were exhibiting for the first time gained confidence and cultivated their professionalism within their communities. After reviewing the participation of local artists within community art centers, White (1987) concluded that the practice of exhibiting local talent widely increased

support for the arts and was sometimes the first commercial opportunity given to local area artists.

*Burgard's Community Center*

Burgard's (n.d.) *Creative Community*, published over 30 years ago by the National Endowment for the Arts, elaborated on the principal characteristics of an art center. This study offered recommendations for planning an ideal cultural community furnished with physical space, funding, and personnel. Burgard identified necessary actions for a successful cooperative arts community. Suggestions began with assessing the resources within the community and the volunteers who might be utilized for launching a program. Taking the strategies used to revitalize communities of the WPA era, Burgard stated, "Creative activities in the arts and sciences are not window dressing. They are essential elements in developing an economically viable community" (n.d., p. 41).

According to Burgard, the group of individuals gathered to begin the decision-making process needs to be agreeable and speak generally for the citizens. As the cultural institutions are built, the developer and citizens directly associated with the projects should voice their recommendations. Finding proper leaders in the arts is vital to programming. Leaders such as Burgard and Sheets believed in programming that would develop a deeper appreciation for the arts. They believed that a deeper appreciation could be encouraged through creative leadership and the conviction that the process in art is significant to life-long learning. Fulfilling the needs of a wide variety of interests in the community will prolong the cultural life of the community. The goal for patrons is not necessarily to become master artists but to gain satisfaction from the creative process. Regarding the qualities of art center leaders, Burgard (n.d.) suggested the following:

- A person who can invent and plan events with artists, businessmen, and educators and thus help bridge the gap between the arts and other parts of society.
- A person who has participated in at least one of the arts enough to know how it feels to be an artist. Salary should be comparable to an equal position in the business world. Most important: boards developing new programs in the arts should hire a director before actual work on a structure begins (p. 15).

*The Community Artist/Teacher*

The qualifications for a community artist and teacher are similar in scope to cultural affairs leaders within the realm of the county art center. Burgard further elaborated on the terms for quality in cultural life with the following list of characteristics:

- One who has a good self concept as a creative artist
- Allows students to have the same creative freedom as well as the discipline to define their own style
- A passion for invention
- Understands the process of learning and conceptualizing ideas
- Does not confuse the value of mastering a skill with expression
- Believes all the arts share a similarity that can be studied with similar dialogue
- Understands the value of and utilizes art history in teaching
- Knows how to communicate effectively as a critic, an artist, and a teacher.

To test responses from the community for both directors and artists, Burgard suggested taking the artist-in-residence approach. If the community is enthusiastic after housing the

artist/director for a trial period, they can confidently give that individual a more permanent position. Burgard (n.d.) prioritized the components of a successful plan: (a) establish creative leadership, (b) establish administrative leadership, (c) attend to program funds, and (d) in the people (Burgard, p. 16).

Burgard's ideas in *The Creative Community* bring the county's actions and planning into clear perspective. For example, reading about programming helps clarify why the county structures classes the way it does. To make the community feel welcome in all stages of learning, the classes being offered should reflect a continuation of skills and dedication to refining an amateur's interests. How else would the community stay motivated and continue to learn? Burgard (1968) and Gibans (1982) both stressed that the creative process is significant in maintaining community support.

The artists' role in programming needs to be given careful attention also. Residency programs might provide some employment, but it is usually short lived. Additional funding is crucial to continual programming. In TAC's experience, the county allows some artists to be hired as professional contractors who act as storytellers or experts within a particular medium. Some events showcasing talent such as Young Audiences (a group of artists and educators who are contracted for their curriculum programs) specifically look to local school teachers or public art centers for employees. However, obtaining funds to hire artists for special programming is a task that is difficult for centers to bear. Many artists are paid with specialized grants, state art council funding, or local Parent-Teacher Organizations who want their schools to see an artist demonstrate an artistic process or create his/her work from start to finish.

Partnerships with art centers can expand an artist's exposure to the community. In the metro county where I work, TAC is in close affiliation with an arts group (to be discussed in a later chapter). Both groups work tirelessly to help artists find their niche in the community. So far, the group has organized festivals and concerts for TAC, where many of the artists also teach classes that reflect their talents.

The ways in which the community incorporates its values into quality programming can be seen not only in the facility and types of programs but also in the teachers who implement these programs. In the past, local artists were approached to teach what they knew best. However, the landscape of the art center has changed. The instructors and programming have taken different directions based on the interests that have evolved in schools and communities. Outside the traditional school environment, art instruction in a community center follows a much different path.

## Art Center Goals

According to White (1987), art centers, as educational forces, collaborated with local schools to assist in the development of art programs or to help schools strengthen existing programs. Art centers often tried to coordinate programs with local art educators for the youth in the community. Activities based on the fine and practical arts, using exhibitions in the gallery, pursued educational objectives. Additional goals were also outlined to reach minority and ethnic populations. Some of these goals included increasing community art workshops, developing greater art appreciation in the community, and conducting more research about planning and implementing new programs using federal assistance.

In White's documentation, several art centers around the country were exemplified as federal projects that successfully incorporated the goals of local art councils and the wishes

of Washington officials. One such center, The Walker Center, opened in Minneapolis and proved to be a success. With efforts from local citizens and public and private donors, the educational objectives of WPA and the cultural interests of the community were met. Funding and continued support of art programs in the community proved that the public wanted such art centers.

Many of the actions taken by the federal government to establish adequate and efficient art programming for artists and the interests of the community are reflected in the support for art centers today. On my county's art facility agenda are specific actions that mirror strategies taken in the past, including (a) plans to build additional programs to attract a larger scope of public interest and (b) collaboration with other centers.

In the context of curriculum goals, the influence of Nan Sheets has shaped many art center classes. A director of the Oklahoma Center, Nan Sheets was also a teacher and an artist. She stood firm on her promise to create a center that would gather the interests of the public and design program activities that would educate through

> lectures, demonstrations, and free art classes. With these kinds of activities, Holger Cahill (WA official) promised to orient the art center program more and more in the direction of public education, art appreciation, and community participation in art activities (White, 1987, p. 40).

Sheets believed that before the public could embrace and support the art museum, they had to appreciate the arts. So she established classes for children and adults in "hobby painting, lettering, posterwork, sculpture, crafts, figure drawing, perspective, watercolor, ceramics, home decoration, still life composition, landscape, portraiture, fashion drawing, woodblock, children's art, and children's crafts" (White, 1987, p. 45). She did not want to compete with

art schools or private instructors. Rather, she said the WPA programs were for students who could not afford private instruction or for those who wanted to get a taste of what the other classes were like. Thus, the students could try the classes for a short while and then further pursue their interests with private classes. As an art educator, her philosophy was clear in her public service and informal art education programs. She felt that the genuine nature of art captured a childhood spirit of wonder and surprise (White, 1987).

Art teachers who were hired to teach specific media at the centers had once been professionals in the art field. Other employment revolved around educational exhibits; in one dedicated to the war, model airplanes were studied and explained and later used in art classes by WPA artists.

Free classes provided a great opportunity for the public to try creating art that they had never tried before. In 1938, Artist Carl Morris, director of Spokane's Art Center, gave new purpose to the art centers. Just as Nan Sheets had advocated education in the arts, Morris saw his art center as a place for the public to discover talents that had never been nurtured. Even art teachers took additional classes to learn skills they had not gained in college. Stories flourished in the local paper about how citizens in the community such as the local dentist discovered his talents in sculpture. A child who cared for her mother during the week found an escape through art and enjoyed social interaction with other children on Saturdays.

After reading White's recollections about how some art centers flourished and how others struggled due to insufficient funds after the federal government withdrew support, one point stands certain. Gibans (1982) and White (1987) both relayed the importance of business leaders and the significance of artists and layman as partners in community art efforts.

Success of the art center in the minds of Gibans (1982) and Burgard (1968) depended on civic duty along with public and private financial support.

# CHAPTER 3

## TEACHER BEHAVIORS

Historical research suggests that the artist has played a vital role in designing the art curricula used in community centers. Thus, in addition to where art learning occurs, we must think about who is in charge of this learning. At TAC, family art events are scheduled throughout the year, local artists display artwork in the gallery, and teachers are hired to provide the facility with numerous art classes. The teachers who work in the facility have diverse educational and professional backgrounds as well as diverse beliefs about art itself. Individuals who apply to work at any of the art facilities are not required to be certified to teach art. Thus, individual experiences, beliefs, and values provide a rich foundation for teachers to design their own curricula.

Teachers are hired to increase attendance, which is essential to the funding and operation of the art facility. Consequently, the values and beliefs about teaching art might be adapted to accommodate the needs of participants. Teachers' beliefs and training influence their instruction, but the extent to which they affect their teaching in a community-based arts environment presents an interesting look into art learning that occurs outside the traditional school.

Before evaluating specific studies that have focused on factors associated with how teachers utilize their beliefs in the classroom, it is important to define the word *belief*. Frank Pajares (1992) separated belief from knowledge by assessing numerous results from studies conducted by other researchers, such as Connelly and Clandinin (1999). To distinguish the differences between belief and knowledge, Pajares attempted to clarify both by reviewing

numerous definitions. Educational psychology often uses synonymous terms to replace the word *belief* in literature: *attitude*, *preconception*, *perspective*, *implicit theory*, and *practical principle*. Although these words are used interchangeably, they do not separate belief from knowledge. Pajares claimed that Connelly and Clandinin, who had developed concepts of personal knowledge constructs, also expressed their confusion over the multitude of terms available to describe this complex idea.

Based on the finding of numerous studies about belief and knowledge, Pajares (1992) reached several conclusions that together create a backdrop for analyzing teacher practice and help researchers distinguish the origins of behaviors in the classroom:

1. Beliefs about teaching are well established by the time a student gets to college.
2. The earlier a belief is incorporated into the belief structure, the more difficult it is to alter.
3. Individuals develop a belief system that houses all beliefs acquired through the process of cultural transmission.
4. Belief change during adulthood is a relatively rare phenomenon, the most common cause being a conversion from one authority to another or a gestalt shift.
5. Beliefs are instrumental in defining tasks and selecting the cognitive tools with which to interpret, plan, and make decisions regarding such tasks; hence they play a critical role in defining behavior and organizing knowledge and information.

## Pre-Service Behavioral Studies

In the following studies, teachers' behaviors were observed, analyzed, and compared to find themes within teaching strategies using their beliefs and knowledge. Using some of

the ideas explored above, these studies accounted for how teachers develop, utilize, and expand their knowledge and beliefs in the classroom.

Kit Grauer (1998) conducted a naturalistic, qualitative case study that began with her curiosity about teachers entering and completing art education certification programs. Grauer took a post-positivist approach by interpreting the perspectives of a selected group on a professional development curriculum. The main focus of the study was to analyze the beliefs of teachers as they moved through the various stages of their education programs. More importantly, Grauer emphasized understanding "the interaction between what student teachers believe and what and how they teach" (p. 350). As a teacher herself, Grauer was concerned because she had observed teachers embrace their beliefs upon entering art education programs and later neglect those beliefs upon completion. By researching this change in beliefs and categorizing the issues that took precedence, Grauer hoped to strengthen art education programs. Not only would the programs continue to introduce various art processes, but they would also "inculcate attitudes and foster beliefs about the values of art education" (p. 351).

Grauer (1998) surveyed 130 prospective students prior to an art methods course, after the course was completed, and after the practicum was completed. Responses to questions ranged in scale from strongly agree to strongly disagree. Participants consisted of elementary generalist pre-service teachers and secondary specialists students enrolled in an art teacher training program. The survey thus accompanied participant observations and interviews of a purposeful sample of four generalist teachers and four secondary art specialists. Grauer clearly stated that although she had been involved directly with students in teaching

practicum and art methods courses, she displaced herself for the purpose of the study and limit her role to researcher.

Comparing information from the data collected, Grauer (1998) was able to organize responses to the questions, as well as observations to answer her research questions. The findings reaffirmed themes about teacher behavior and new patterns of behavior also emerged. Profiles were credible, and according to the coursework and background in art, the participants' beliefs were categorized and compared to Grauer's own experiences in teaching and observation.

According to the interviews and observations, the purposeful sample revealed several findings. One of the findings indicated that the beliefs of pre-service teachers changed over the course of study. Before the study, teachers leaned slightly more towards subject-centered response rather than a child-centered response towards art education. After the art methods course, this response became much stronger. The negativity towards a child-centered response also became stronger. Another finding revealed that teachers were able to change their beliefs about the values of art education despite the study's prior assumption that pre-conceived notions and past experiences shaped values permanently. Grauer (1998) stated,

> There was not a clear correspondence between prior subject matter knowledge in art and beliefs about the value of subject matter knowledge. Often the way the subject was taught both in schools and university courses shaped the notions about the nature of the subject and the way the subject should be taught. (p. 357)

According to the survey responses, the art methods and art history courses enabled teachers to understand art in a wider pedagogical context and changed their views of art education. The differences in pedagogical knowledge of specialists and generalist teachers were that the

specialists had experience with discipline-based curricula whereas the generalists were learning simultaneously with their other course studies. This difference in education greatly affected generalist views on implementing art methods in the classroom. Prior experiences in elementary school art instruction ranged from lessons without a context or lessons based solely on technique. Another common belief that was challenged was the notion that artistic ability was a key factor in teaching art. The generalist teacher group was impacted strongly during their coursework, realizing that they were able to teach art despite the view they had developed from their past school experiences: that only artists taught art. The art education courses gave them confidence to attempt to teach art in the classroom (Grauer, 1998).

Kowalchuk and Stone (2003) used a qualitative methodology found in prior studies. They employed a written questionnaire "using a combination of closed- and open-option items" to examine teachers attitudes about art education (p. 146). They administered questionnaires to pre-service elementary education majors taking an arts methods course and in-service elementary teachers who had previously completed the art methods course. Pre-service elementary art teachers took the questionnaire at two different times, at the beginning and at the end of their course. In-service participants were chosen from among graduates of the past three years. Those who were currently teaching elementary school were the only ones used. The coursework both participant groups completed was "relatively" constant and focused on Discipline Based Art Education (DBAE) methods of teaching, giving teachers practice in writing and responding to art. The three-part questionnaire consisted of 27 items, divided according to questions aimed at teachers' beliefs about art, artists, and art production. Eisner's Art Attitude Inventory served as a basis for these questions. The authors also explained that "fifteen items in the three categories with Likert-scale response options were

constructed to elicit participant's ideas and ideas towards art" (p. 147). An example of a statement included in this area is "One has to have talent to be an artist" (p. 149). The second section's primary concern was to evaluate teachers' ideas about "the ideal art teacher" and the value of art education. The questions in this section differed slightly between both groups. An example of one of these items is "Advances in the field of art are important for a country's progress" (p. 149). The last section dealt with the art background of the participants. Before the questionnaire was administered to the test population, graduate students of similar backgrounds were administered the test to receive feedback for "probable responses and identify items with potential problems" (p. 148). Revisions were made from these responses before the questionnaires were mailed out. As responses returned, closed-option responses were entered into a database and analyzed for frequency to determine percentages. All replies were grouped according to the three different types: (a) pre-class, (b) post-class, and (c) in-service. The open-ended responses were processed for similar categories and compared between groups.

Charts were provided for the responses, and from the process of categorizing the data, several conclusions were reached. The questions asked to pre-service and in-service teachers about their ideas on art and artists revealed that "effort and hard work are significant, but participants also thought talent and inspiration are essential in creating art" (Kowalchuk & Stone, 2003, p. 148). The post-class and in-service responses mildly disagreed with this statement. Kowalchuk and Stone drew conclusions from this finding that exposure to art and artists caused a change in the attitudes of pre-service teachers. Participants felt mildly to strongly about the value of art in society; after teaching, the importance of art dwindled. The authors explained that these reactions might have taken place because the courses reiterated

the active art processes in the classroom but did not focus on the value of art in society. Similar to the questions about artists in the previous questions, responses to the questions about artwork showed an increase in the level of comfort as more time was spent with abstract works throughout the course. Opinions about art instruction and interpreting works of art leaned towards open instruction and child-centered activities. By the end of their course work, however, a more subject-centered approach was seen in their responses. In-service teachers were very much interested in adding attention to art activities in their classroom, but due to limited time, their focus caused them to integrate art into other subjects. When asked about what topics should be included, pre-service teachers responded by naming art history and hands-on projects. Upon course completion, in-service teachers focused more on studio projects rather than topics that developed greater understanding of the project, such as art history.

Regarding the values of art education, pre-service teachers referred to the benefits of creativity and higher self-esteem whereas in-service participants added the element of critical thinking. These responses contradicted previous wishes to include topics such as art history to increase a greater understanding of art (Kowalchuk & Stone, 2003, p. 152). The prior knowledge section of the questionnaire surprisingly showed that many teachers had themselves participated in art activities such as visiting museums and taking studio courses in school. Their experiences would, like the other post-tests, reveal the higher importance placed on classroom curriculum than allocating any time to developing art activities.

Another study by Barbara McKean (2000) analyzing the responses of six teachers who had a strong inclination to teach the arts in their classrooms. The case study resulted in six propositions regarding orientation to the creative arts, production arts, and academic arts:

1. Childhood experiences and formal education direct future experiences and shape primary orientations.
2. Teachers who have formal education in an arts discipline are likely to adopt an academic orientation as their primary orientation.
3. Beliefs concerning what teacher knowledge teachers consider most important to teach are unique to the primary orientation.
4. No matter what their primary orientation, elementary teachers value the arts as vehicles for self-expression.
5. Regardless of primary orientation, the arts are seen as enabling the learning of other subjects.
6. Primary orientations do not depend on a single conception of teaching. (McKean, 2000)

Pajares (1992) mentioned numerous terms used to describe teacher beliefs, and McKean (2000) clarified her stance on this idea by defining *beliefs* as conceptions. She described that her definition included teacher thinking and decision making, knowledge and beliefs. In addition to the conceptions of teachers, another important factor associated with classroom behaviors is the approach that teachers take in their instructional approaches. McKean described these three orientations as little intervention, production, and guided exploration. Among these orientations, teachers who only dabbled in art education adopted the first two, and art specialist adopted the third.

## Art Making

This study is of particular interest because it defines in many ways the approach art center teachers take with their students. Looking more closely at the orientations, one can

better grasp what constitutes each preference. Creative arts orientation involves self expression and free play, similar to little intervention. Self-expressive activities provide the child with a complete and balanced learning experience in their lives. The production arts orientation follows the concept that art reflects nature. Thus, students essentially mimic an artist's product. The child learns the process by engaging in the process. In the academic arts orientation, the tradition of mimicking an artist still exists, but there is more emphasis on the relationship between the artist and the work. The lesson's goal is met when history and aesthetics are understood alongside skill and technique. DBAE is probably the best example of this orientation (McKean, 2000, p. 182). Teachers in this study were interviewed and observed to investigate the following questions:

- What are teachers' conceptions about art and art education?
- What sources inspire teachers' conceptions?
- How do these conceptions define the teachers' attitudes about teaching, students, and teaching contexts?
- What are teachers' primary orientations and how are these enacted?
- How do teachers' conceptions inform primary orientations?

In McKean's (2000) study, as teachers were observed and interviewed, the information was coded and interpreted for consistency. The findings, or what McKean refers to as propositions, are not laws, but a generalization of patterns among the six teachers. The findings based on the propositions are listed below, and many are consistent with the studies previously discussed:

1. In all six cases, the arts discipline experienced as a child was the primary discipline taught by the teachers in the study.

2. Primary orientation in one arts discipline will not necessarily transfer to another arts discipline without formal education. Formal education informs the choice of an academic orientation.
3. Teachers' choices were congruent with their primary orientation. Teachers' own knowledge of an academic orientation informed their lessons, but the degree to which those aspects were taught was limited.
4. Across the three orientations, teachers were concerned about the personal, social, and cultural characteristics students need to develop in the arts. However, because they found self-expression so important, teachers deliberately disregarded assessing the students' works of art at any orientation.
5. Teachers used art to teach other disciplines. Some of the teachers felt it was necessary to help students learn in alternative ways, and others taught other disciplines based on their school curriculum needs.
6. Three of the teachers based their concept of teaching on a transmission mode of learning- speaking of how students would be responsible in school and life with art skills. The other three teachers based their teaching on a constructivist mode of learning: knowledge is what students create and express. "Teachers' primary orientations to the teaching of art do not appear to depend on particular conceptions of learning and teaching" (McKean, 2000, p. 186-191).

## Findings and Reflections from the Classroom

Many parallels can be drawn among the three studies, including the transmission of concepts (or lack thereof), the influences of child experiences on current teaching practices, and the purposes of utilizing art to teach other disciplines. Pajares (1992) reviewed many

possible definitions that could explain the structure of beliefs and knowledge. By observing teachers and drawing parallel conclusions about how beliefs and knowledge enter classroom practice, research also shows other influences that affect teacher behavior. These additional influences, namely context, moral beliefs, and thought processes, create a wider view of how practices in the classroom are constructed.

As teacher knowledge is better understood through multiple observations, the realization that learning continually occurs through practice leads to further development of teacher knowledge. Working with teachers from various levels of experience, Connelly and Clandinin (1986) detailed specific episodes that, "using narrative methodology, emphasize the image as a type of knowledge that interconnects past, present, and future. [They] reject a general conceptual understanding of teaching and use, instead an experiential understanding that does not separate knowledge from the knower" (Munby, Russell, & Martin, 2001, p. 880). Thus, learning and teaching become one, and the separation between the two processes narrows. Despite the numerous theories about teacher knowledge, beliefs, and the most effective way to evoke the best use of both, the conclusion most theorists reach is the importance of learning from teachers within different contexts. Because of this intense focus on the everyday, Connelly and Clandinin (1986) are credited with developing the "narrative inquiry" (p. 3). Teachers are affected everyday with life happenings, and these changes can be seen in their mannerisms and their actions in the classroom. To obtain a clearer sense of teacher knowledge, journaling or teacher observation is required. Connelly and Clandinin summed up their concept by saying, "Narrative and life go together and so the principal attraction of narrative as method is its capacity to render life experience, both personal and social, in relevant and meaningful ways (Munby, Russell & Martin, 2001, p. 883).

Connelly and Clandinin have discussed their narratives in several books, which identify different teachers, their dilemmas, their personal histories, and their classroom practices. Their book titled *Shaping a Professional Identity (*1999) strived to present teachers' professional identities through social, moral, personal, and professional histories. They claimed that the professional shape developed by teachers is ultimately guided by their moral beliefs. Both authors reflected on this issue: "The conflict of the teachers' sense is not so much that we-them but the multiplicity of competing moral positions that reflect the modern complex of forces that influence the professional knowledge landscape" (p. 32). Furthermore, not only do forces in the classroom (parental opinions and students' actions) generate moral conflicts, but teachers' personal lives also influence their actions. A principle observed consistently is that a teacher's knowledge heavily relies on the context of the classroom and is best expressed in the unique nature of each class (Munby, Russell, & Martin, 2001, p. 877).

Information about teacher knowledge has also been derived from lesson plans, student-teacher interaction, and cognitive psychology. All of these areas have lead to a more valid conclusion that teacher knowledge ultimately is built through various influences from the teachers' own childhood to everyday instances in their classrooms. Practical knowledge is defined as the knowledge of classroom situations, including dilemmas and their solutions. Pedagogical knowledge deals with teachers' subject matter knowledge and how the teacher utilizes that knowledge to construct curricula. Usually the teachers' knowledge in this category also includes the students' interest and how to steer the curriculum to motivate students to succeed.

Looking at the variety of findings based only on the influences of knowledge and beliefs, as well as the struggle to define both processes adequately, it is understandable to see why research efforts continue to pinpoint how teachers use their collective resources—in this case, their knowledge and beliefs—to instruct their classrooms. Finding the key to their decision making will nonetheless guide university programs to construct a curriculum that will aid in a teacher's success. Criticism for university programs reveals that some university systems stifle their teachers with strict scholarship education. More emphasis needs to be placed on teachers' own personalities and the connections teachers make when working with other people.

By studying art learning and teaching that occurs in a non-traditional school environment, one can compare the practices and beliefs of these teachers to findings in previous studies. Observing practices of art teaching outside the schools will not only fill in gaps in the research but also inform university programs about the challenges and alternatives to teaching in more traditional environments.

# CHAPTER 4

## METHODOLGY

This applied project follows a group of teachers from TAC who have a variety of theories about teaching and art education. Three processes were utilized to gain a wide angle of teacher beliefs, the application of these beliefs, or lack thereof. Teachers were also asked about their methods and the influences that have affected their actions in the classroom. As noted by NAEA (1994) and Elliot Eisner (2002), much of the information on art education relies on the methods employed by individuals who have followed a traditional path in art education. By advocating intentional inquiry among teachers, Cochran-Smith and Lytle (1990) suggested that teacher responses can be more accessible to other novice teachers, school systems, and universities for both teaching and learning. Because this case study investigates teachers at TAC, it can provide new insight for other researchers interested in the nature of teaching in a non-traditional environment.

Teachers selected for interviews were gathered through purposeful sampling. Nine teachers out of the fifteen employed at TAC were asked to participate in the applied project. Representing the general curricula of the community arts program at TAC, teachers were selected based on their reputation within the community, their education, teaching experience, age groups taught, and the variety of their classes. Pseudonyms were used to protect the identity of the participants in this applied project.

The vital points addressed by this study are outlined in three components. The first component compares the literature review to semi-structured, audio interviews conducted with the county Cultural Affairs manager and TAC coordinator. A collection of county

documents from previous brochures, flyers for events, and programs documented within the literature review were analyzed for similarities. General budget information, affiliations with national organizations, and alliances were also documented through county files and interviews with the managers mentioned above. Like the teachers, the county administrators were assigned pseudonyms.

To gain descriptions of the selected teachers and their beliefs at TAC, several different documents and materials were collected for analysis. These materials include teacher lesson plans, descriptive advertisements from published brochures through the county, teacher resumes, and an open-ended questionnaire investigating views on art and art education. In addition to the questionnaire and collection of materials, teachers were interviewed and observed while teaching. The period of observation depended on the length of the teachers' classes. Class schedules generally varied between six to ten weeks. Each class met once a week for one and a half to two hours. The teachers were observed once or twice a week for the length of a quarter term or the through the length of one course. Thus, the observation time with each teacher, depending on class schedules and planning time, varied between 15 to 20 hours.

After all participating teachers read the purpose of the applied project and were informed of the processes in collecting data, each teacher signed a consent form. Short-answer questionnaires (see Appendix B) asking teachers about their education and teaching methods were administered after they gave their consent. Some teachers took the questionnaires home and returned them at a later date. Other teachers answered their questions at TAC before or after their classes. After the questionnaires were returned, teachers were observed. Observations took place for the length of their classes, and

interviews (see Appendix C) followed these observations. During observation, the researcher sat in the classroom and took notes as teachers instructed their students. Researcher field notes consisted of teachers' actions within the classroom, classroom arrangement, the number of students attending the class, and the visual aids used throughout the lesson. All participant interviews were held in the center conference room and audio recorded.

In a community setting, teachers are often directed by the needs of the center and the needs of the community. In the context of the operation of the center, documents from years past were collected to analyze trends in course offerings and enrollment within the community. Parental opinion surveys from past programs were another source collected for analysis. Semi-structured interviews were conducted to ask TAC coordinator about programs and ask teachers about methods for building curricula and the influences of community needs.

## Data Analysis

The qualitative data collected were analyzed according to the methods used by Lincoln and Guba (1985) through categorization, synthesis, searching for patterns from field notes, documents, interviews, and observations. Interviews were recorded and transcribed in a timely manner for accuracy. The interviews were then categorized and coded for themes based on background, experience in teaching art, and methods used in the classroom. These factors were assessed for any correlations with teacher beliefs and how they influenced curricula design. Member checking was used among teachers and county employees to validate the data and to ensure trustworthy collection. Interviews that went into greater depth about values in art and teaching methods were conducted with another art specialist to ensure validation through member checking. On several occasions, teachers also observed their

colleagues to validate observations made by the researcher. Interviews and data collected from the coordinator and cultural affairs manager were validated by categorization and compared to the literature review based on historical documentation.

Questionnaires completed by teachers were searched for patterns and categorized into themes. As these data were charted, field notes from observations were compared to note whether teachers' instruction, curricula, interview responses, and questionnaire responses were verified by their actions or whether they were altered based on the patron's curriculum requests. Grauer (1998) and Pajares (1992), two studies on teaching methods, were used for cross comparison and triangulation to validate findings about the relationship of teachers' beliefs to their practice. Both studies reported that the use of observation in combination with questionnaires leads to more thorough and accurate findings about teachers' actions.

Both Grauer (1998) and Kowalchuk and Stone (2003) identified teacher characteristics through interviews, observations, and questionnaires. In the present study, triangulating three sources of information led to greater validation. Studies pertaining to the responses most commonly given by pre-service teachers also provided insight into the direction of TAC teachers who followed a similar pattern

As teachers were approached about the study, many were enthusiastic about the opportunity to share their beliefs about art education with the community. The instructors were first approached with a questionnaire addressing the following:

- Community attitudes about art education
- Effective instruments for art education
- Personal art education experiences
- Methods used to teach at TAC

- Process vs. product, the relationship between the two, and which is more significant
- Art history vs. art product, the use of art history (or lack of) in the classroom and its role in creating the product

As patterns emerged from the questionnaires responses about personal narratives, teaching habits, and on-site learning experiences, it became clear that personal beliefs about teaching and art making crossed paths with methods more often than initially thought. Patterns in teachers at the art centers that Burgard observed were also found in instructors at TAC. Teacher characteristics observed within the art centers included the burned out student, the retired artist, and the anxious college graduate. This variety of instructors made for an interesting staff that brought in numerous different experiences, inexperience, and alternative teaching methods. Teacher characteristics at TAC are best described as (a) the elementary art teacher who loved to teach but could no longer bear the pressures of a demanding schedule, (b) the local artist who taught to reconnect with the community and to earn supplemental income, (c) the self-taught artist who did not attend art school but found a hobby and through trial and error developed a confidence to teach, and (d) the trained artist who worked a nine–to-five job outside the art world and wanted to share artistic skills with the community. Within these categories, the responses recorded indicated how teaching methods evolved from various backgrounds (see Table 1).

Table 1.

*Summary of Teacher Questionnaire Responses*

| Teacher | Teaching experience | Education | Use of art history in curricula | Most valuable tool in teaching | Product or Process | Teacher category |
|---|---|---|---|---|---|---|
| Amy | None | BA Fine Arts Photography | Very little | Visual aids | Product | 9 – 5 |
| Brenda | 10 yrs. public school and art center | BA Art Education | Highly impt. | Internet and illustrated art books | Process for younger, product for older | School art teacher |
| Emily | None, mostly center teaching | BA in unrelated field Community Center Ceramics training | Rare, uses own artwork to demo. | Teaching by example | Process leads to good product | Professional artist |
| Jaime | None in schools, mostly center teaching | BA in Performing Arts | Videos for Demo-only older students | Own demos | Both equally impt. | 9 – 5 |
| Martha | Some public, mostly private | Fine Arts Education Both Nat'l and Int'l | Highly impt. | Demo and help students visualize | Process | Professional artist |
| Mary | Museum, private and center teaching | BA in unrelated field Own art research | Often used –master paintings | Experimenting with different media | Process | Self – Taught |
| Melissa | Student teaching and centers | Art education Training | Often used –master paintings | Examples and experimenting with media | Both equally impt. | School art teacher |
| Paul | Center teaching, some artist in residence | Fine Arts Education Nat'l and Int'l | Used rarely | Demos | Process | Professional artist |
| Tania | Only art centers | BA in Nursing Artist training | Rare | Experimenting With process | Process | Self – Taught |

## Local Artists

Painting instructors have always felt a sense of competition, and although a camaraderie might exist in the general efforts for the arts, when establishing a means of income, the more versatile the painter, the better. The greater the assortment of media, the larger a population can be served. The facility's administration must try to disperse classes evenly and with equal promotion to create a fair environment in which the public can choose art classes. During the case study, TAC's two painting instructors, both members of the non-profit arts group, met and often informally discussed their curriculum with one another. They shared ideas about their artwork, often exchanged students from class to class (similar to swapping apprentices), and substituted for each other when one was unavailable. However, not all teachers were this supportive of each other. In the competitive environment, teachers new to the facility had sometimes been discouraged by the competitiveness of veteran teachers. Instructors built strong teacher-student relationships to continue strong enrollment. New teachers who instructed the same age groups, therefore, had to face a sense of ownership in the instructors who had been teaching the classes before them.

The painting instructors, who taught courses in both acrylic and oil painting, had two very different points of view on teaching and on art making. Their approaches to responding to student needs and demonstrating skills conveyed teaching methods built on experience. The idea of personal beliefs as explored by Connelly and Clandinin (1986) and Pajares (1992) was confirmed by the actions and responses of many TAC instructors. Nespor stated that "beliefs are far more influential than knowledge in determining how individuals organize and define tasks and problems, and are stronger predictors of behaviors" (Pajares, 1992, p. 311).

Connelly and Clandinin (1984) labeled teacher characteristics with their own vocabulary to better distinguish personal beliefs from practical knowledge. Two principal ideas, rhythms and cycles, help explain how teachers' actions stem from everyday actions and habits, personal motivations, and historical roots. Rhythms are personal everyday mechanics of living. This idea also includes the emotions involved when changes occur or any friction causes a change in the harmony and balance of the day's events. Cycles are the calendar of events, more concrete schedules that when changed might disrupt the harmony in a teacher's rhythm. By tracing teachers' practical knowledge, a larger influence can be seen. According to Connelly and Clandinin, "tracing rhythms within one teacher's narrative, we gain a sense both of their cultural and historical roots at the same time as we view their embodiment in the person and in her teaching actions. In this sense, cycles constitute the cultural context for rhythms, which are cultural, personal, and expressive" (p. 30).

Considering these contexts, responses from all three modes of data collection showed how teachers were influenced in a variety of ways when creating their curricula. Appendices B and C provide the interview script and questionnaire administered to teachers to gather information on teaching methods and beliefs. The next four chapters present observations taken from participant teachers' classrooms and responses from the questionnaires and interviews, both of which serve to illustrate the comparison between action and belief based on the previously discussed studies.

# CHAPTER 5

## A VISION FOR CULTURAL EXPEREINCES

In 1994, The National Art Education Association (NAEA) expressed in their research agenda a shift towards diversity in visual art education to include minority populations, business and industry, and non-studio instruction. Among these concerns, one specifically mentioned was art learning and teaching outside the traditional school environment, an area that has received little attention (NAEA, 1994).

The NAEA agenda was vital to this applied project because it outlines the issues that affect public awareness about arts education. By dissecting the factors that matter most to teachers and outlining the strengths and weaknesses of art curricula, NAEA gathered information that offers a basis for comparing teaching conditions in and out of the traditional school environment.

The county where I work has collaborated with several neighboring counties to develop a network of facilities that share ideas among one another. Through the Georgia Parks and Recreation umbrella, the cultural affairs facilities have found ways to meet in order to utilize their strengths and create a distinction from their Parks and Recreation foundation. These efforts include discussing innovative solutions to serve public art interests, organizing workshops, and experimenting with a variety of art media with local artists. Similar to the efforts of art councils and committees established in the past, the public's interest in greater arts programs within the metro county community under consideration in this study led to an outreach for artists. Communicating with various artists and establishing opportunities for business ventures, the local citizens could gain the cultural experiences they strongly desired.

In addition to the entertainment provided by the arts in the form of performances and exhibits, art education became an increasing interest.

As discussed in the literature review, artists have played a pivotal role in helping art centers establish a reputation for the community's cultural life and educational programs. Another area of support also stems from artists uniting the culture through the establishment of arts alliances. All three art centers of the metro county in this study are affiliated with a non-profit arts group. The organizations offer monetary assistance through unique fundraising events and moral support through the representation of their centers in art events throughout the metro area. Tax dollars allow the centers to remain active, but the need for additional programming does demand a larger role from non-profit art groups. This applied project will focus on these artists and other local residents who have built the art education curriculum at TAC.

Most of the artists employed at TAC discovered the center when searching for local artist assemblies. Others who lived nearby were aware of its opening from watching the progress of the property's construction. The history of TAC's non-profit arts group has been one of adoption and renewal. The North Art Alliance (NAA) received financial support from local city funds, attained free space to hold meetings, and provided instruction for the local city Parks and Recreation Department. As the artists expanded in number and talent, TAC began to serve as an alternative for teaching and gathering. The TAC facility increased in use when the city decreased funding for NAA support. Because of the unstable nature of sponsorship opportunities, NAA redirected their commitments to the county's invitation. With the support of the county, NAA was able to build a greater exposure for their artwork.

This arrangement worked in favor of the county who had been searching for an arts group in the north region with whom to establish a partnership. By holding events sponsored by their non-profit affiliate, additional funds could be raised to supplement the revenue received through scheduled county art classes and events. Therefore, TAC's budget is not necessarily a final figure. Rather, the amount is a foundation for maintenance of programs. New programs are possible with the assistance of NAA fundraising events. Some of these events include arts festivals, silent art auctions, and the annual Christmas Shoppe. White (1987) noted that artists groups such as the Association of Oklahoma Artists and American Association of University Women created a broad education for the public in local art centers. Similarly, the majority of the educational influences at TAC were due to the classes and workshops offered through its alliance artists.

In December 2002, the county officially opened its doors in a ribbon cutting ceremony and began recruiting instructors by looking towards their newly appointed arts league: the county school system and local universities. Some instructors found their way to TAC as a means to exhibit their work in the gallery, and some were asked instead to teach their particular medium to the public. By the fall of 2003, a solid foundation of teachers had shaped an art curriculum. The adult classes included pottery on the wheel, oil and acrylic painting, pen and ink, portraiture, watercolors, black and white photography, and creative writing. Children's classes included elementary art dabbler, kid's clay, drawing for kids, after school art for teens and tweens, and theater kids. This list of classes is similar to the types of classes offered in the 1940s. White (1987) listed a typical schedule at centers during the WPA era that included lettering, sculpture, hobby painting, figure drawing, watercolor, and children's art.

TAC's classes were well received, and although the lack of advertising limited participation, overall the community was optimistic about its new cultural center. As part of the development of these classes, the coordinator, the art specialist, and the administrative staff at TAC conducted public surveys to navigate the potential direction of the curricula. These survey results affected teachers and the boundaries set forth by the county. Although the center has based much of its decisions on the needs of the public, county commissioners and arts board members have reviewed the culture of the county from a wider scope. In reviewing neighboring counties and the programs available to their patrons, the county commissioners have created competitive programs to maintain the loyalty and patronage of their own community. At times, this competitiveness has encouraged the art facilities to hold events such as art festivals and outdoor summer concerts to promote the standards of the center.

# CHAPTER 6

## DEFINING THE ART CENTER TEACHER

Several characteristics define the TAC teacher. Instructors have different reasons for teaching in the community environment and carry with them their own theories and practices of art education. General trends among the teachers include their desire to teach in a place where students are more focused on learning and to have parents to support their interests. Some teachers have also expressed their preference for teaching at the center because of minimal discipline problems, which they attribute to parents and students choosing their classes and having to pay for them.

Burgard (n.d.) addressed community artists and teachers with similar attributes in the *Creative Community.* Talented artists and scientists are "vital to the success of any participation program" (p. 18). Burgard surveyed the varieties of artists and their backgrounds, observing that the underlying factor bringing teachers to the community art center is the desire to be with people. Three scenarios were given: the young artists burned out from the struggles of starting a professional career, the ambitious visual artist frustrated by inflexible school systems, and the experienced older artist who has fallen into obscurity after an initial success in younger years and wishes to reaffirm his art in the community. These situations were also found among the teachers at TAC.

Teachers at TAC had a wide array of education in the arts. Some had taught in the private and public school system whereas others had not taught in a public school classroom as a certified art educator. Of the nine teachers who were observed for this project, less than a third had taught in the public school system. From the observations and responses, patterns

emerged that revealed that several of the lessons taught at TAC were clearly based on a more pragmatic approach. A number of teachers who had not experienced the public school system showed more attention to technique and a more narrative approach. In other words, the teachers who had been trained through a more traditional education reflected the processes in art making: art elements and principles and the importance of experimentation to a good product. Many of the teachers who had journeyed through their own art making without any formal education in teaching approached their students with a sense of what would make a better artist, draftsman, and critic.

Those who had taught in the classroom used their experiences to plan and arrange their actions. Munby, Russell, and Martin (2001) discovered to notable patterns of knowledge in teachers: narrative and paradigmatic. They concluded that this knowledge is based on "the unique context of a particular classroom and teachers often express and exchange their knowledge in the narrative mode of anecdotes and stories" (p. 877). This statement accurately articulates the actions of TAC teachers. Observations made at TAC reveal that practices in the classroom reflected many examples of personal shared stories as well as model behavior that demonstrated textbook techniques.

In McKean's (2000) research discussed in previous chapters, teachers were asked about childhood experiences, teaching orientations, and conceptions of teaching orientations. Many of the results mirror the trends seen in teaching methods and beliefs of teachers at TAC. McKean categorized orientations, which are rooted in teacher beliefs, much like Munby, Russell and Martin (2001), who also used teacher knowledge and childhood experiences to explain concepts in teaching.

Creative arts orientation "emphasizes the therapeutic value of self expression and free play" (McKean, 2000, p. 180). In this orientation, children are given just enough guidance to allow exploration and create an expression that might help address an individual concern. The production art orientation "can be traced to the mimetic tradition in aesthetic theory, which assumes that art reflects nature" (p. 181). McKean used the experience of Renaissance apprentices as comparison for this model. Students are taught under tutelage of the master and produce art by learning, practicing, and engaging in the techniques of various arts. In general, the performing arts are a good example of this orientation. Finally, the academic arts orientation, largely dedicated to the professional artist, emphasizes imitating specific skills and techniques associated with the artist. Although the process is carefully studied and emulated, the knowledge of history and appreciation is equally important. According to McKean, "this orientation [guided exploration] comes closest to an academic orientation toward the arts" and "was the most compatible with the scholarly literature of arts education, which advocates the importance of qualitative thinking in a variety of modes of representations" (McKean, 2000, p. 182). The defining characteristics of teachers at TAC very much reflect the behaviors and actions of pre-service teachers and classroom art teachers.

One common denominator among the teachers is their enthusiasm for teaching something they love, even though some have only just begun to learn the subject they teach. Because TAC does not require a teaching certificate, many self-taught artists are able to walk into the facility, bring examples of their artwork, and sign a contract to teach. Some teachers learn by experience the ease or difficulty in teaching their art, and some fail in their efforts. TAC recognizes that although they are supporting their local community artist with

employment opportunities, they also must uphold a reputation of high standards and are monitored by the county cultural affairs department for quality. If word is received that a teacher is causing less than positive results among students, county administration quickly reprimands the center. A relaxed atmosphere attracts many teachers, and the opportunities are greater than those available at the county school board. However, strict standards are implemented within the center and teachers must uphold a high level of quality in their teaching methods.

## Teaching at TAC

TAC hires teachers based on the needs of the community and to offer a wide array of classes that cover several forms of art: visual, performing, and literary. Although not all of these classes are offered at any given time, teaching a comprehensive curriculum is always the primary goal.

Professional service contracts are executed by TAC and signed by teachers on a term by term basis. Fall term tends to be the most popular because parents are anxious to fill their children's schedules as school begins. Registration slows down in the winter term, and by spring, the classes dwindle considerably as students and parents wind down for the commitments that summer might bring.

Parents' experiences as children determine many of their ideas about what art education should be. Some parents, according to TAC teachers and the center's parent evaluations, have the notion that art itself is a step-by-step process supported by academic skills and that it is expensive. Teachers at TAC value parents' opinions but also know that they must expand the art paradigm that has evolved very little since they were in school. The positive aspect of this paradigm is that the center is seen as a place where students will be

provided the training and expertise needed to develop artistic curiosity and growth. Teachers, however, are still more susceptible to parents' preconceived notions about what an art work should look like and give little attention to the importance of experimentation. This attitude has greatly influenced many of the teachers to develop a curriculum that will produce a parent-approved product as well as a student-approved process.

Teachers are generally flexible in the arts they teach and sometimes might combine their classes to mix media so that they can cater to a wider group of students. Some teachers only offer their classes to adults; others teach both children and adults. The nature of the center is also very flexible, and the teachers enjoy the relaxed atmosphere. Parents and students also enjoy the welcoming environment. As patrons walk into the facility, the staff is immediately in sight and available to assist them. Tours help these patrons become more familiar with the facility, and recommendations are also given for which classes might best suit the needs of students.

TAC is a refurbished home courtesy of the county and has struggled to gain more recognition from its community. Many citizens are aware the house has been under construction for quite some time but have lost track of the renovations, leaving its finalized state a mystery. As more signs have become visible in front of the center and more outdoor events have flourished, patrons have become more aware of its establishment and presence.

The center's profits rely heavily on the strength of their teachers; therefore, it structures events to include teacher promotion. One example of this exchange is the annual Fall Arts Festival, which takes place on the grounds of TAC. The majority of the planning is overseen by county staff, but many of the sponsorships and leg work in advertising the festival is conducted by the non-profit art alliance (a group made up in large part of teachers

who have independent artist status). Local artists, university students and professors, and center teachers gather artwork and demonstrate their skills to visitors. Ultimately, this event provides opportunities for discovering artists who might want to teach at the center or show work in the center's gallery.

# CHAPTER 7

## WELCOME TO TAC

The greeting at the front door feels much like walking into a neighbor's home. The heart of pine floors are spread throughout the main floor of the center and lead to a wide gallery space located just inside the doors to the back porch. An open front counter overlooks the office space, and art supplies used by art specialists and administrators are visible among the staff desks. These supplies are used when developing new lessons for art programs or preparing for hands-on art booths at county events.

The gallery walls are split horizontally with a chair rail. The top half is covered in a grey carpet-like fabric to hide the holes made by countless nails put into the walls every month. Exhibits rotate every month, and the artists showcased might be local artists or students from neighboring public schools. With the ever-increasing population of the county and new schools being built, TAC has made a concerted effort to allocate space to young artists in the community. Public school art teachers are also appreciative of a space to exhibit student artwork that evokes a museum feel. The formal atmosphere impresses school administration, parents, and most importantly, young artists. The kitchen to left of the gallery provides access to resources for food preparation at various gallery openings.

The view from the back porch is of a local Georgia mountain, a *plein air* painter's dream. A spacious backyard is a platform for a portable stage used in the summers for the free outdoor concert series and fall festival performances. The lawn also serves as a great play area for children during their breaks at summer camp.

The building itself is a home over a hundred years old that has been refurbished. The rooms in the house, therefore, were bedrooms at one time and have now been converted to the conference room and staff offices. The walls are painted a neutral smoky, grey adapted to the county's consistent decor. To accommodate the needs of an arts facility, the classrooms were built separately. On the basement floor are two classrooms, a black and white photography dark room, a pottery studio, and a restroom.

The downstairs additions have a school atmosphere with taupe colored walls and light-grey painted concrete floors. Each classroom has one wall featuring a set of bright blue cabinets for easy access to materials. The back door is accessible to these classrooms, preventing students entering the building from having to come down the narrow staircase to class.

The classrooms are not very large; the most spacious one is about 300 square feet. The pottery studio is split into two areas: one containing eight pottery wheels with the other side open to a canvas covered table for wedging clay and a slab roller. Students have a tight squeeze, especially during the adult pottery classes, but they are forgiving due to the facility's affordability and because it is one of only a few local studios.

Sandwiched between the pottery studio and the classrooms on either end of the hallway is the black and white photography darkroom. This darkroom is the only one among the three art centers and has been designated as TAC's specialty. As digital photography has taken over much of the photography world, students interested in this lost process appreciate the knowledge and resources available at TAC.

Sketching the framework for an art center, Burgard's *Creative Community* (n.d.) outlined a probable budget, suggestions for hiring employees, and the physical requirements

needed to run an art facility. Interestingly, Burgard advocated the renovation of old structures as a beginning to more substantial possibilities for a cultural establishment: "Save at least two or three old buildings with large interior spaces. Store them away like wine, to be uncorked as the community needs them" (p. 33). He further detailed that after funds have been raised, these spaces should be elaborated with additional studio space for arts, music, science, and equipment that local schools cannot maintain themselves.

Just as Burgard wished to use the community's resources to build cultural affairs, the county continues to scavenge local properties that may be converted to house the arts. The same could be said for the entire metro area. Surveying popular sites most often visited for arts events, a historical structure is generally found in a form which shows restructuring, preservation, and adaptations.

## TAC Administration

TAC is administered by a center coordinator and an art specialist. The coordinator oversees the activities of the center and launching events designed to increase patronage. The art specialist assists in managing the events by organizing volunteers, planning projects, and identifying artists who might serve as direct ambassadors of the arts in the community. The coordinator's assignments are delegated by the cultural affairs division manager. As both have significant influence over the quality of art instruction within the facilities, their perspective was recorded through interviews in this applied project. Interview scripts used to obtain the following information can be found in Appendix C.

The division manager, Emma, began in the county system as a bailiff in the local government office. Having just arrived from London after her Masters work on Shakespeare and working part time in the school system substitute teaching, she had adequate income but

not enough to fulfill her aspirations in the arts. Not long after, in the fall of 1986, she saw a job announcement for a new county arts facility. She went to her interview with great hope and was hired on the spot. She was the only artist hired with a theater background, an area of expertise the county desperately needed.

The arts department for which Emma sought to work was created by four individuals directed by the Board of Commissioners. These four individuals worked in collaboration with a local county arts festival committee to form the county's Arts Commission, administered an arts grant program, created a 15-year master arts plan, and developed an arts facility with full programming. The first art center under the 15-year plan was a converted restaurant that housed a gallery space, a 15' x 19' stage with seating for 40 people, two multi-purpose classrooms, and a small pottery studio. This facility located on the east side of the county was very successful and gave the county commissioners inspiration to grow.

By 1989, the Board of Commissioners began developing what would become a center designed specifically for the arts. The second center opened its doors in 1992, when the doors of the first center just miles away closed. The new arts facility served all of the disciplines, and Emma began there as an art specialist. She eventually became the facility coordinator and began her efforts to connect to the local citizenry. Her goal was to involve and to familiarize herself with the needs of the county's various communities. This grassroots approach to learning the community's needs included anything from face painting at an art festival to handshaking and talking to local artists. For example, Emma noticed a strong trend in the demand for family events and classes. She reported her research to centers that could adapt the reports to their curriculum. Classes such as "Mommy and Me," a multi media, music and movement classes for preschoolers, were created as a result of community

requests. As her networking efforts expanded the cultural affairs unit, county commissioners took notice of Emma's efforts. The inevitable growth caused a demand for a cultural affairs division with an individual who could continue growth and serve the community. Emma became cultural affairs manager in 2005.

When asked about her experiences in creating and critiquing art, Emma stated that her education in theater led her to choreographing and organizing events in theaters and cultural centers around the county. Her experiences in visual art were less extensive, but she felt that she had learned from interacting with artists and the familiarity she had established with the fine arts dimension of classes within the facilities. Whereas in the past she had enjoyed art purely for her own aesthetic interest, she was now able to recognize particular elements and principles of art and identify good design. The assortment of techniques she had seen artists demonstrate in county events had also led to a greater appreciation. The significant development in sharing all the aspects of arts available within the county had not only educated her but also opened the possibility for additional resources from other departments, she was able to understand the needs of different art communities.

The facility coordinator, Addie, began working with the county after she retired from her second career in real estate. As a military wife, Addie traveled with her husband and, along the way, received her teaching certificate. She taught grades one through six and, after settling in the U.S. permanently, began her real estate career. When Addie was not working, she tended to her children and began to take pastel classes at the local art center. The work she created pointed toward realism, the aesthetic convention she preferred, but she learned from other artists in the alliance about the properties of abstract art. She joined the county's art alliance that served her area, further cultivating her education in pastels. In 1995, after

Addie's retirement from real estate and her increased dedication to the arts alliance, Emma offered Addie a part-time position. Addie would assist the county in taking care of a leased historic site, the second property adopted as a potential arts facility under the 15-year plan. This property housed members of Addie's arts alliance, who held meetings and launched events to raise funds. The transition seemed more than natural, and Addie accepted. By 1999, Addie had become the coordinator of the newly built art center added to the historic property. In 2005, she was transferred to TAC to initiate stronger programs like the ones she had begun at her facility in the southern part of the county.

Addie's wish for the center now was to raise awareness about the value and resource the center has and is to the surrounding community. Many patrons walk in everyday curious about the building. Like the art center in the southern part of the county, this property is also a historic building. Interestingly, the Board of Commissioners has viewed these historic sites the way Burgard (n.d.) intended, as resources readily available for starter art facilities.

Some of the actions Addie has taken to increase awareness of the center have included making connections with surrounding schools, bringing new programs to the center geared towards young mothers and children, and expanding her program to include more literary and performing arts. Addie's love of pastels followed her to TAC, and her former instructor in the southern region of the county has started teaching for her.

# CHAPTER 8

# THE WORKING ARTIST

Out of the nine teachers interviewed, three might be categorized as local community artists who are committed to creating their own artwork on a full time basis: the two painters and the adult pottery instructor. Written responses from the three artists express the importance of process and practice. All three recognized that the skills they have taught are a reflection of how they learned themselves. Process is manipulated in words and in hands-on demonstrations to fit the learning needs of the student. In pottery, the instruction is less flexible. Applying the clay to the bat and centering the clay are steps that must be taken before the artwork proceeds. In painting, however, the flexibility in paint application and choosing the color palette gives the student more options. Only two of the three artists claimed to have taught in the traditional school setting. Furthermore, those experiences teaching were not as fulltime art teachers but as visiting artists in residence. The next few chapters describe the participating TAC teachers based on data from class brochures and responses from all three methods of inquiry: questionnaires, interviews, and observation.

## Paul

*Class description: Acrylic Painting—Build on the basics by emphasizing color, color mixing, composition, and light and shadow.*

Paul had extensive art training and education in the fashion of an apprentice to other artists as well as in the traditional academic setting. He was an accomplished artist who had created a reputation of an experienced painter and teacher among his colleagues. He credited the relationship with his artist colleagues and mentors as "the best and most crucial education

in the arts from thorough discussions and critiques." Painting was his full time profession, so teaching at TAC provided supplemental income.

Walking into his classroom, whether his pen and ink course or his acrylic painting course, Paul had a calm demeanor that gained respect from both adults and children. He had a hands-on approach to teaching. He brought books and his own artwork to class on occasion to demonstrate ideas and techniques. When Paul picked up his teacher folder from the front desk and walked down to the classroom, some students would already be in the classroom waiting. Others would walk in as Paul set up the subject for study in the middle of the room. He would talk with students about the subject for the study, on one particular evening an assortment of fruits and vegetables. They were vibrant, and all the students, mostly women of various ages, discussed the great dishes that might be created with the assortment presented. As the rest of the students arrived, Paul introduced the subject matter, emphasizing color, shape, composition, and perspective. Baskets and bags began to open as palettes of paint were prepared. Canvases were set up, and Paul waited as everyone became comfortable. Some of the students who had painted before began their composition, drawing with a dry brush loaded with just enough paint to lay color on the canvas. For students who were still new to painting, Paul sat down, took her brush, and demonstrated how to mix colors on the palette. He proceeded to apply color and dictated his reasons for following his process. The student was given back her materials and continued with application. The class had an open studio atmosphere. Paul watched intently and walked around the room giving assistance as needed. For the first few minutes, he only observed to get a sense of how the students approached translating what they saw before them onto their surface. In most situations, Paul assisted by painting or drawing directly on the student's canvas. By reiterating application,

color mixing and the importance of observation, his students continued to make progress. His offered alternative approaches to show the students how to carry out their plans more efficiently. When asked in the questionnaire about his most effective tools in teaching, he said, "The most effective tool in teaching art is doing it by demonstration while explaining constantly what and why and how I am doing it." One of the items placed on the table was a large pineapple, and as students began to fill in the detail, Paul was quick to help students tackle problems brought on by the frustration to capture each and every part.

Many students were regulars, so conversation flowed through the class about life, food, and art. As the painting became more complex, conversation subsided. Students worked on their paintings week-to-week until the artwork was finished. Paul allowed his students to bring their own subject matter for future projects: photographs, postcards or still lifes. Class was two hours long for a span of ten weeks. By the end of the term, many students were already talking about their projects for the next class. Paul would also be teaching a palette knife class during the term, where he would demonstrate paint application using only a palette knife. Many of his students decided to take this class. The pen and ink class he taught later in the week had younger students, as young as 12 years. The teaching methods he used were the same as those he used with his adult students. In this class, Paul would bring some of his favorite artists' drawing books as visual aids for techniques in stippling, cross-hatching, and contour. He would name a handful of other artists for students to take notes and place a subject on the table for study. Paul knew that visual aids were helpful: "Sometimes I bring in my own books on art and go over certain paintings with the students. I may suggest certain artists to them. Art history at this level is not really effective and belongs in a different setting."

During his interview, which was conducted after his class observations, Paul talked about the priority of technique and practicing skills in his class. He noted that public school art education is rudimentary. He said about teaching art at TAC, "Talent and imagination are important; that I cannot teach, but technique and process is what I can teach them." TAC, therefore, allows students to develop their talents and helps them strengthen interests.

Related to Connelly and Clandinin's (1999) study of teachers' landscapes, personal knowledge, and rhythms, Paul used his knowledge as a working artist to help his teaching. Based on his philosophy that a teacher cannot teach imagination but can teach technique and process, he presented multiple ways to solve problems. The better the tools given to students, the better students would be equipped to create a solution. Many of these techniques he mentioned do require complex instruction, so used stories to explain them. Any time Paul displayed his own work to his students, he knew that his ideas and personal revelations about art could take up a whole other term in theory. Rather than discuss his theories in depth, Paul chose appropriate words that both related to the work and his relationship to the work. This mode of self-narration and self-metaphor is a topic of research that has been given great focus by Bullough Jr. and Stokes (1994), who claimed that actions in the classroom are a reflection of characterizing images that serve as "implicit theories that guide the practice of teachers" ( p. 199). Teachers' methods demonstrate an understanding of students based on their own learning and the assumptions made based on previous practice.

Martha

*Class description: Beginning Painting—This is an introductory course in painting. First session demonstrates equipment, tools, and supplies available to the modern painter. This class emphasizes art fundamentals: color,*

*composition, and perspective. This class familiarizes the beginning painter with the skills necessary to paint. Class is open to all painting media including oil, acrylic, and watercolor.*

Martha took a very different approach from Paul in teaching painting. She had also received classical training in painting both nationally and internationally and had learned from various professionals through apprentice circles and artist groups. She appreciated students who attended her classes, acknowledging that their interests had to be nurtured. Most of the teaching she had participated in was in a private setting, so she felt at home at TAC.

Aside from painting, teaching took up a large part of Martha's schedule. Because of her love for interacting with others and sharing her artwork, her classes had evolved to attract more students. Both her adult and children classes required students to bring in work that they had already begun. Martha's approach to teaching involved critiquing the pieces and reworking the weaknesses of the work to improve the artwork. In the journey of strengthening the artwork, new techniques were introduced and problem solving occurred. She was a strong believer in learning process: "I'm more inclined to teach the person 'how to fish' than 'give them a fish,' having the students create a formula work for the purpose of completing a piece of something." Whereas Paul took the paintbrush in his own hands to demonstrate a technique, Martha demonstrated to the student using spare materials. If an application process was taught, a spare canvas board or piece of paper was used rather than the students' painting surface. Martha adamantly believed that the student's work should not to be manipulated by the instructor.

As her classes progressed, more classes appeared, highlighting her as an instructor. Martha actively sought younger students in a variety of after school classes and adults for classes later in the evening in painting instruction. Martha's actions are a good example of rhythms and cycles described by Connelly and Clandinin (1984). Because of the everyday cycles that are interrupted by the friction of rhythms, teachers' actions are altered regardless of their practical knowledge and personal landscapes (narratives). Although Martha would have liked to spend more time with experimenting with process and materials, her time constraints along with parents' wishes to see more production caused her to adapt her lesson plans. She explained earlier that she strongly focused on the importance of process but admitted, "I'm finding that the ability to complete something (anything) during a single course offering has value and am adapting my teaching accordingly."

Martha shared stories in her classroom detailing a variety of solutions to numerous painting dilemmas. Many of these stories/narratives also led to more time spent on experimentation in process. Martha would teach below her minimum required number of students and adapt her teaching based on her dedication to student interests. She stayed firm on the ages she liked to teach. According to the courses in the county brochure, she had not offered classes to students below the age of nine.

Rather than reworking a student's current piece of artwork for improvement, demand for finished work had caused a detour in instruction. Martha had to think of assignments that would meet the expectations of students and parents. Process was still a key to teaching, but the emphasis on success was gradually turning to product. Martha also continued to build student confidence in order to encourage future registration. She wanted her students to feel successful about their artwork, explaining to them that, "nothing is useless; it can always

serve as a bad example (I tell them to refer to those projects as 'studies' and to re-approach work with the lessons learned in hand/mind/eye)." Her interactions in the classroom were of interest in the students' work, lives, and families. By making personal connections, she hoped to create a sense of need among her students for a strong guide in the pursuit for great artwork. She also reminded students that "intelligence, learning, philosophy, wisdom, and experience shine through everything they create, whether it's a simple gesture drawing or a highly complicated work." However, this approach was not always met with great interest from parents. Surveys and class evaluations distributed at the end of each session showed that parents preferred their children to produce multiple works. They felt this production would indicate that more work had been accomplished. Parents appreciated Martha's ambition and how it might carry over to their children but were apprehensive when they saw that she spent too much time on one piece of artwork rather than multiple lessons producing multiple works.

In her interview, she discussed a change in priorities. Thus, in her particular case, although she want to generate creativity in problem-solving skills among students and their own artwork, the demand for product led her to alter lesson plans to gain the interest of more students.

Emily

*Class description: Pottery—This class is for the beginner, as well as the advanced. Learn to throw, alter, trim, and glaze work. Each student will receive instruction based on their level of experience. Come prepared to have fun and master the art of clay. Each student will need an old towel and pottery tools. If you are a beginner, please try to attend the first class.*

Emily, who taught adult pottery classes, had a similar situation to that of Paul. Her own art making came first, and the supplemental income was not necessary. She had developed a following of students who had been taking her classes from the day the center opened. The advantage she had was that she was the only pottery instructor at the center. She previously shared the schedule with another potter, but because of the center's newly developing curriculum, instruction for the number of students attending could be fulfilled by one potter.

Emily studied ceramics in a community center much like TAC itself. As she took classes, her fascination with clay was fueled. In a Kansas City art center, Emily furthered her education, joined a pottery studio, and began her love of teaching. This teaching experience led to her interest in teaching methods and the processes of manipulating clay in a variety of ways, as she had seen demonstrated by ceramicists across the US. She took her practical knowledge and combined it with what she deemed the best methods in clay to hone her instructional skills. In Emily's responses, she indicated that practicing process and learning from the teacher's example is the best way to achieve success. Her best teaching method was the demonstration process: "What better way to demonstrate the process from beginning to end, than to take a piece you yourself have taken through the creative process?" Unlike the previous two teachers, who believed that painting skills might be accomplished through demonstration and vivid visual aids, pottery does not always lend itself to an easy learning process. Emily admitted that she had had students who, no matter how hard they tried, were unable to coordinate their efforts into creating the utilitarian object she tried to teach. Unfortunately, not all determined students who practice are automatically guaranteed success. For some, the process is a life-long struggle.

The classroom, which was constantly short on space, was filled with eager students ready to start the new term. Some of the students who were repeating the class had already wedged their clay and were ready to center it on their bats. Emily walked in and greeted her regulars, cracked a few jokes, and surveyed the room for any beginners. She sat down at one of the wheels and narrated the entire process on how to center the clay to all the students. The review was beneficial even to the senior students who revisited steps they had overlooked due to carelessness seen caused by over-confidence. Emily only taught students who were sixteen years and older. She had not taught in a public school environment. The students she had at the time of observation had learned many techniques, but as a competitive artist, Emily admitted that she did need to keep some secrets to herself. She had taken many specialized workshops, and the knowledge gained from these workshops was sometimes guarded as she had made the extra effort to attend them.

When students experienced difficulty, Emily sat at the wheel with or hovered over them with her hands on the clay to reiterate the steps that would allow them to pull their clay into a form. She had a variety of experience levels in the class. She discussed that her teaching method in her class was a cooperative process: "Thinking through the creative process, each individual you teach factors information differently, and you have to learn to adapt to their individual needs." New students continued to throw and first created small dishes and bowls that were too thick by Emily's standards, but she knew that the practice was helpful. Students would eventually learn how to distribute and thin out the clay as they pulled up their pieces. As she helped one student, she was aware of how the others were doing. Sometimes merely by the sound of the wheel or how the students' hands scraped their bats, Emily called out actions to various wheel numbers to rescue their pieces. She was always

alert and aware. Naturally, there were days when she was less forgiving than others. In some of her classes, Emily reprimanded her students who became too lazy to follow her step-by-step guide. In her interview, Emily expressed her frustration with those students who repeatedly asked for help to build a good product and ultimately did not work on enhancing their own skills. She said she did not enjoy teaching "someone who expects the instructor to make the product and does not enhance their own skills." Emily understood that the process was trying and at times might be discouraging, but she believed that patience was crucial.

Watching Emily engage in her teaching methods, it was obvious that her skills as an artist were outstanding and the knowledge she shared was a reflection of her own learning. The methods witnessed were a compilation of her artistic experiences.

All three artists shared their narratives and methods in teaching, and each represented the profile of a working artist who had dedicated his or her time to a lifelong passion. With no formal education in teaching, the artists' personal experiences in art making and their memories of influential teachers had created a blueprint for individual teaching styles.

# CHAPTER 9

# THE SCHOOL TEACHER

Brenda and Melissa were both instructors who carried much of the children's curricula at TAC. Both had been trained in a university program for teaching art but no longer taught in the public school system for various reasons. As their responses were collected and classes observed, the methods they used and the ideas they had about processes made for interesting comparisons.

## Brenda

*Class description: Drawing for kids—Learn how to draw using simple shapes. Great for the beginning artist!*

Brenda had taught in the public school system and remembered the strong influence that her high school art teacher had on her. She used this knowledge base for her classes at TAC and at a local college where she taught drawing in the continuing education department. In addition to the memories of her strong teachers, she had fond memories of the art center in her northern hometown. Brenda spent much of her childhood years taking classes in an art facility, so she had a great respect for TAC. She also credited her supervising teacher in college for "throwing her into the fire" and making her learn first-hand how to solve problems in the classroom. This student-teaching experience, she said, "taught me more than any class that I took in school."

When comparing the teaching environment of the traditional school setting and TAC, Brenda was appreciative of the smaller class sizes at TAC. In the public school system, having 33 to 35 students in each class became too overwhelming, and keeping up with all of the paperwork such as Individualized Education Plans for special needs students detracted

her from her own classroom duties. In an art center setting, Brenda described parents as "positive," going on to explain, "To me, if they are probably already pro 'the arts'; that too is a significant difference from many academically focused parents in public school." When she and her husband began their family, she was relieved her teaching environment would have to change to accommodate the demands of motherhood.

She approached each class at TAC with varying strategies in her teaching methods based on the needs of the students and the dynamics of the classroom. The curriculum also changed at TAC from term to term based on several factors: students who were repeating the class and needed different arrangements, the demand from TAC for a class that would address parents' requests and keeping up with students' interests. For example, a student who took her class in the previous term wished to draw her artwork with colored pencils rather than painting her work as the lesson was planned. Brenda was flexible in adapting to students' requests because she realized that she was still fulfilling their curiosity to learn.

In her downstairs classroom, the walls were full of photographs and artwork with a clear theme of birds. Brenda had prepared her class for elementary age students by making sure that plenty of options were available. From experience, she knew that a small number of visual aids for this age group would lead to copying art work. She wanted the students to embrace an attitude that their paper was full of possibilities. When the students began to walk in, Brenda handed them their journals, small sketchbooks made out of construction paper and copy paper. This tactic was taken from her public school teaching days where students were given creative outlets/fillers during the beginning and end of class to avoid any discipline problems. This sketchbook was also used as a reflection book after the class lesson.

Brenda began one class by showing students a variety of birds and breaking down the shape of their bodies using the images she had displayed around the room. She explained in her questionnaire the importance of online resource in her curriculum. Online resources had led to a great ease in preparing images for her classes as well as collecting interesting \information about artists.

The painting class had clear goals: draw the birds showing proper proportions, paint the shapes, add texture, and finally elaborate the background of the birds by adding an element of weather. In the context of this painting, the birds were perched on a branch in the snow. Brenda discussed with students how the snow would fall on branches that were growing upwards or growing sideways so that the students would be aware of what they were painting rather than scattering snow all over their paintings. By showing students a process, she was also reinforcing the importance of a well-made product. From school teaching days, Brenda felt "it was important to teach art production but also to include art history and evaluation because not every student is going to be an 'artist,' but all can learn to see the art around them, appreciate it."

As students reached the finishing point, Brenda checked their artwork and critiqued the work along with the students, identifying all of the components that completed the requirements for the artwork. The class was easily comparable to a public school art class on a smaller scale. One difference Brenda pointed out was that she found her instruction more creative in the center setting. She said that in school, "using a rubric, part of the teaching was making sure they know what was 'required' or what they will be graded on." Without the pressures of grading, she could "approach teaching from a little more creative standpoint."

Brenda had taught a basic drawing class, a painting class, and a mixed media exploratory class. Each class was developed as a result of TAC's request based on parents' reactions. She saw that parents were satisfied. When the class was over, students were excited to show off their artwork, and some parents sat down for a moment to reflect on the studies their children had drawn in their sketchbooks. Brenda knew the importance of building confidence in her students, but even more important to her was the confidence that parents continue to instill after her students left the classroom. This conscious effort was indicative of Brenda's experience with establishing relationships with her students as she had in her own public school classroom.

Melissa

*Class description: Mixed Media—Children will enjoy experimenting with different types of media and tools in this class. Major projects will include block printing, collage, and oil pastel with watercolor. Children will gain experience with tools necessary for working with various media.*

Melissa taught using similar principles. She joined TAC after moving from the upper Midwest with experiences in teaching in her hometown art center and various children's centers. These children's centers held populations of students that included children in juvenile detention and troubled teens who lived in a boarding school-like atmosphere. During her college years, she worked her way through school assisting in a pottery studio, learning from local potters. She learned how to maintain a studio and the distinctive properties of clay. Having an education just a hair shy of an art education degree, she was also a good example of an art teacher that had been trained in a classical university setting. Based on her lesson plans and classroom preparation, Melissa's delivery in art processes showed her

reliance on past influences in her own education and her own enthusiasm for creating art. She explained that her teaching methods were based "skill and techniques I learned from my own experimentation and from others. All are crucial tools I use when I am teaching, especially when it comes to processes and common art terms." The variety of challenging settings had enabled her to think fast on her feet, scrolling through a rolodex full of ideas. When Melissa was interviewed, she credited her school teachers with giving her the best material for teaching her classes. She took out her own portfolio of artwork saved from when she was a child to develop her lessons or generate ideas for new approaches in art making.

Her favorite classes involved bits and pieces of all processes: The Elementary Art Dabbler. The kinds of artwork she brought in as examples were also indicative of her love for art. When asked about her favorite art forms, she responded, "I love it all! This is why I love to teach it all! It is amazing to show students how art fits into every aspect of the world around us, and even defines some cultures." Students were taught a lesson each week in various methods of printmaking, clay, drawing, painting, and collage. The lessons were always changing, an arrangement that allowed students to repeat the class several times. Melissa was content when a sufficient number of students enrolled in the class, but she did not need the class to make. She had developed networks among artists groups in the community and participated in festivals around town selling henna tattoos and clay drums she threw at home. TAC, however, did depend on Melissa because she was one of only three teachers who could teach elementary school aged children and one of only two who could teach during the week. She had a strong following, and even when class numbers were small, she taught her students anyway for fear of letting them down.

During the summers, she established a base of students who followed her throughout the upcoming school year. Parents saw her talents when observing her drawings on the chalkboard. Like Brenda, Melissa's priority lay with the students' work and how their interests were addressed. Choices were always made available within the lessons.

Children's clay and The Elementary Art Dabbler were two of Melissa's most popular classes. She always brought in a cart full of art pieces from home before each class and set up a display of work along with drawings that demonstrated the step-by-step process. With this type of presentation, students had several opportunities to grasp the context of the project. Unlike Brenda, Melissa used much of her own artwork to teach concepts. Books and the internet were also sometimes used.

Students would sit in a horseshoe formation with Melissa front and center near the chalkboard. Melissa would note that many of the students looked familiar, but some were in the class for the first time. She made them feel comfortable by talking about her own children and how much fun they had when they made art at home. Melissa spoke very loudly and clearly, making sure that all of the students were paying attention. She chose subject matter that was age-appropriate, colorful, and inviting. All the students were given practice paper first. After the instructions for a drawing were given, students worked out a solution on paper as a prototype for their final project. Melissa helped as needed and encouraged creativity by admiring and articulating the uniqueness of each artwork.

During the class, if a student caused a disruption, Melissa was quick to correct behavior. The students were given boundaries and redirected in a way that would be heard in a home environment. Projects that were halfway finished would be completed in class the

following week. At the end of the class, as parents picked up their children, a progress report was delivered by both Melissa and the enthusiastic students.

Brenda and Melissa were the dominant mainstays of the children's programs at TAC and provided their own insights into the lessons. After surveying the teaching environments in each class, the teachers' education was evident; however, their personal narratives were a stronger influence. Art history was utilized less often than the working artists group analyzed earlier. For many students, classes taught by Brenda and Melissa were their first introduction to art materials. Therefore, the emphasis on establishing process and dialogue through discussion was a strong focus. Unless the class was distinctly about master artists, other artists were mentioned only in passing, their images used strictly for examples. The dialogue the teachers created with their students illustrated their personal histories, their love for art, and their years of collected teaching methods.

# CHAPTER 10

# THE SELF-TAUGHT ARTIST

Because the county art facilities do not require certification to teach, the self-taught artist is also a candidate for teaching. Some of these instructors might have had some formal art courses in their education, either in a university setting or artists' workshops. But two of the artists interviewed were categorized as self-taught artists who continued to work on their education in the arts and their methods in teaching.

## Tania

*Class description: Glass fusing and slumping—Create a masterpiece with glass fusing. Glass pieces are first cut and layered then fused in a kiln. Your creations can then be placed in a mold and fired again. Be prepared to have a one of a kind work of art. For beginners or those with prior experience. Two pieces will be constructed in this class, to be picked up about two weeks after class.*

Tania began teaching with TAC through a referral from another self-taught artist. Both joined the non-profit arts league in the north county region and began looking for ways to get more publicity for their organization. When TAC opened its doors, Tania offered to teach ceramics to children and an adult glass-fusing and slumping class. She had never taught in the public or private school systems before but wanted to share her enthusiasm and discoveries with her students. The experience she carried with her from her own education led the administration to give her the opportunity to teach.

Children at TAC embraced the clay curriculum Tania established. The younger students learned hand-building skills while the older (middle-school age) children learned pottery on the wheel. Tania learned about throwing and the properties of clay from art centers and local artists. Taking her knowledge and experiences in her own education, she felt she could share basic techniques in hand building and the qualities of clay.

Tania's education was rooted in medical training. She graduated from nursing school and began taking pottery classes at her community art center. She gradually shifted her interests to full -time art making, which led to full time teaching. The methods she demonstrated were excellent examples of her own experiences. Tania adjusted her approaches according to the learning of her students, but her initial presentation was a direct reflection of her own teachers.

Tania was observed both in her glass-fusing class and in her middle school pottery class. The glass-fusing classes at TAC were relatively small, about four to six students. This size enabled the students to receive more one-on-one instruction and also work more comfortably in the available space. The classroom was set up in a horseshoe shape with Tania in the middle and the chalkboard behind her. She had some of her own glass pieces displayed on the table and colored photo copies of other artists' work. Without a strong art education background, Tania noted in her questionnaire that she did not refer to classical artists: "I don't use a lot of art history in my teaching, probably because I don't have a lot of background in art history." Rather, she referred to an art history comprised of her teachers.

After her students walked in, Tania began demonstrating the process of glass fusing. She took out different pieces of glass and explained that glass has different coefficients, or melting properties. Certain colors also melt at different rates, so it is important to combine

like glass pieces together. The more exact the coefficients are the better the glass will fuse together and stay together when it is fired yet again during the slumping process. She showed students what happens when glass does not agree with its fused counterparts: shards are cracked, bubbles develop and fractures appear. Tania stated that she also made mistakes with her own glass, but she was not fearful of experimentation. She encouraged her students to bring in any images of glass pieces they might find and said she would be more than happy to attempt recreating the piece, teaching new processes along the way.

Tools were introduced, and Tania handed out a syllabus. This approach was a new direction in her class. After teaching a couple of terms, Tania realized that the lack of structure has created unhappy students who took experimentation too far. Broken pieces became the norm due to a lack of discipline, and Tania had little control over how materials were being utilized. With a syllabus, students were given fewer choices in the size of their pieces and had dramatically less free studio time. Processes were studied and tried each week, allowing students to create a work based on the study. With this schedule, students also increased their knowledge about possible glass processes instead of merely placing random pieces on a blank slate with a high risk of uncertain outcomes. When asked about her teaching methods, Tania said she left much of the creativity to the student: "Students need to see a basic form of what you would like to teach them. I feel it is up to the student to make the piece uniquely theirs."

For one lesson, Tania demonstrated how to create eight-inch round platters. She took out her diamond tipped cutter and presented different options for cutting a smooth circle out of glass. Some of the students began to try and were a bit intimidated. The class filled with slight murmurs of disappointment. Tania walked around and encouraged students to keep

trying. She took one of the finished pieces and used the grinder to smooth the edges. This action calmed students' fears. Some students had envisioned their rough cuts as final working canvases. Many questions were asked as students worked. Tania answered immediately and apologized that she had not addressed the issues earlier. Each class was a cumulative page in her teaching notebook.

In the next class, Tania taught pottery on the wheel to younger middle-school aged students. Her foundation stemmed from her community center education. Students were asked prior to class to purchase their own tool kits and bring in a large towel. Each student received a bag of clay and a personal shelf to store all of their green ware and bisque ware. All of the pottery wheels were numbered, and Tania allowed her class to choose where they would like to set up. Composed mostly of young girls, the group was chatty. Tania narrated the steps she took with her clay with a combination of vocabulary words she had distributed at the beginning of class and terms that students in this age group would be able to relate to. The technique she showed to her students was a bit different from what Emily used in her class. Emily's instruction relied heavily on proper form and technique whereas as Tania was more flexible about the standards in her class. The girls were not pushed to maintain the steps they were given at the beginning of class. Tania's tone of voice was calmer, less assertive than Emily's, and being younger, students in the class sometimes neglected the throwing strategies reiterated in class. Tania was careful with her younger students because "children are harder to console" and "are not always aware of their options." Her adult students on the other hand "have happy mistakes and can always turn it around" and have a better concept of their options.

Centering the clay was still top priority. Using the "karate chop," the heel of her hand on the clay would enable a distribution of force. Working with the weight of her body, Tania explained how to keep knees braced close to the wheel's guards. All the students watched intently. One of the students who had taken the class before had already begun throwing but was making very small vessels. Tania showed concern for this student and allowed everyone to go to their wheels to begin. She approached the returning student and worked with her to trim her pieces. The young girl tried with great difficulty, and Tania was distracted by the wheel across the room. A vessel had collapsed, and Tania rushed to try and rescue the piece. She and the student decided to turn the piece into a pitcher. This way they could salvage the work and still have a utilitarian product.

Work continued in the class, and some of the students clearly showed that they were naturals. They had taken well to instruction and did not have any difficulty adapting to the process. Tania was encouraging, giving compliments to her students for their strengths. She rotated around the room, sitting next to the students' wheels and, at times, cupping her hands around the clay or adding water to spinning clay as needed. Throughout the class, she spoke in a very calm voice, keeping any anxiety at a minimum.

The returning student had become frustrated, however, and continued to throw very small, thick pieces. Tania tried to remain encouraging, but the student decided she was done for the day and began to pack up her things. Tania did not stop her even though there was still more than an hour remaining in the class. However, she was afraid that her student might wait upstairs for too long or worse yet call home to say that she was finished. Her parents might become upset, suspecting poor time management on the part of the teacher. So Tania suggested she should prepare her clay for throwing next week. The student thought about it

and decided to stay a little bit longer. When the rest of the class started to feel weary, Tania suggested the same preparation for next week. She looked unsure about how the rest of the class time would be spent. She and the students compromised that they would try to throw one more piece.

Tania undoubtedly had the practical knowledge to demonstrate her ideas and skills. However, when it came to lesson plans and classroom management, her experiences were also her best guide for future actions. She was enthusiastic about teaching and loved to share ideas with her students. Her drive was open to suggestions, and she kept mental notes to consistently build a method that would improve her teaching.

Mary

*Class description: Mixed media—Increase your knowledge of materials and techniques to create works in charcoal drawing, acrylic painting, inks, abstract, and collage. Following initial discoveries, participants select one or two main themes to explore during studio time.*

Mary, like Tania, trusted her instincts in art education to pave the way for her teaching opportunities. She had taught in a museum setting and had also taught private art lessons in her home. Her formal education included art history classes and intensive research on the processes used by the artists she studied. Much of the art work she had created resulted from her own exploration. Mary's interview revealed that much of her love of art is credited to her second grade teacher who introduced her to Egyptian and Greek art. As her interests in art grew, she decided she wanted to influence her students the way her teacher had influenced her and "allow children the ability to explore different media and techniques." Throughout her life, she had continued to collect information on artists and experimented

with different materials to create art. She trained herself in many art processes, and her work reflected her extensive research.

Mary came to TAC looking for additional teaching opportunities after setting up her home for private art lessons. After TAC reviewed her resume and portfolio, she was asked to teach after-school classes for middle-school aged children in painting. Some of her home-taught students gradually signed up at TAC, and she was able to accommodate a larger group of students at one time. In her observed classes, Mary taught a lesson in Chinese brush painting. The students comprised a very wide range of ages. None of the students seemed to mind the age differences. Mary had displayed her own demonstrations above the chalkboard and had several books laid out on the table for students. Her approach was learning by practice and example. Mary described her teaching practices as "giving individuals the opportunity to explore what works for them. I show them how I start a painting, for instance, but then I show them how other artists approach the same subject."

In the classroom, students sat at tables arranged in a horseshoe shape intently watching Mary as she described the brush strokes and loaded her brush. Simplicity was stressed, the mantra of the lesson. Plenty of practice paper was given to each student. She talked in a soft voice that was still firm with confidence. Students picked up their brushes and began painting. She first showed her students how to paint a stalk of bamboo, breaking the fluidity of the stalk in strategic areas to show new growth spurts. Next, she demonstrated how to paint leaves, and soon after, she showed them other subjects. Mary walked around the interior of the horseshoe tables and watched how each student tackled his or her assignment. She picked up their brushes at times to help them step back and reconfigure their approach.

Some of the students were laying on the India ink too thick. Once the brush was reloaded, the proper application was narrated again.

Mary had also taught summer camp at TAC. She had just interviewed not too long before camp began and substituted for one of the instructors who was not able to come in. The teaching methods Mary demonstrated showed TAC that she had the potential to teach in the quarters following summer camp. Her summer camp instruction was very similar to her independent classes. After narrating the process, she displayed plenty of visual aids to students. The artwork she showed them served multiple purposes: to engage students in brainstorming ideas, to show the work of master artists, and to present how their work could be sources for new evolving artwork. The students were very receptive and processed their ideas, looking to Mary for guidance to act upon it. Collaboration was clearly at work in her classroom.

Mary's self-taught experiences aided her in teaching students who showed signs of her own similar struggles. She used her mistakes as examples of how experimentation evolved into substantial work. Mary validated her artwork as well as her students' by comparing styles and processes noted within the books used in class. Parents were receptive to her use of master artists in the classroom; according to Mary, they were "happy that they are learning a good foundation in drawing." Many students expected to increase their skills in anime cartoons, and Mary understood that her students needed the basics first. She presented them with "new ideas and "let them take off." She provided guidance to students but also perpetuated a sense of eagerness to learn from the master artists and each other, a clear reflection of her own education.

# CHAPTER 11

## NINE TO FIVE

The final two instructors observed at TAC were trained in their own fields of art, dance, and photography. Art education was not a component in their education but an added way to revisit their concentration and supplement their income, although the latter was not a necessary factor. Many of their beliefs in art education showed a dependency on their past teachers and a very academic way of presenting information.

### Amy

*Class description: Black and white photography—This class is designed to achieve three main objectives; learn the operation of a 35mm camera with black and white film, and printing black and white images. The first class will be camera instruction; the next 7 weeks are spent in the darkroom. In addition to the lab fee, there is a small supply list and the student will have to provide a 35mm camera capable of manual operation.*

Amy was recruited to teach after her work was exhibited at TAC for her senior graduation show. Her university art department coordinated every spring with TAC to showcase art from their undergraduate programs in graphic design, photography, painting, ceramics, and drawing. Amy submitted her strongest pieces in the photography portion of the exhibit. When she arrived at the opening reception, she was approached by the TAC coordinator to see if she would be interested in teaching. Amy had only her experiences as a student from which to extract lessons, but she was interested in the offer. After graduation,

she began working full-time in a real estate office and decided that she would dedicate two hours to teaching black and white photography at TAC one night a week.

Amy's responses to questionnaires and interview questions were slightly different from many of the teachers. She claimed to teach from her beliefs about art and during her instruction, stressed that students must have time to put her verbal instructions into action. Amy considered her knowledge about photo equipment the most valuable asset in her teaching. This knowledge would direct students to see the cause and effect relationships between process and product. Although process was vital to creating the image, from Amy's perspective, product was more significant. She explained the importance of product: "I focus more on product in my teaching. You can know all about the process but some of the greatest images come from goofs. So you need to know the process, but the end result is what you're trying to achieve." Therefore, as observations began, Amy's actions identified process as a key focus in developing a clear photograph. Her plan to help students create strong work would focus on their vision of the end result. Amy herself noted she was drawn to works that could evoke emotion. Aiming to achieve that goal in her own work, she guided her students to capture the same qualities in their photography.

With the popularity of digital photography gaining ground in corporate markets and in the art industry, black and white photography has become less popular. Many of the students taking the photography class had chosen to take the class as a way to continue a hobby they had started years ago. Losing touch with this art form could be avoided by revisiting their interests in the process. This class remained relatively small, usually only three to four students on average. Amy didn't mind this size, however. She taught these

classes to share her knowledge and the excitement that students felt as they watched their photographs emerge.

Amy's classes during her observed term contained only two students. One student from the local high school wanted to pursue photography in college. The other student, a pilot who had taken photography years ago, was eager to spruce up his skills and learn more about processing film rather than just shooting it. Students walked in with their notebooks and cameras and watched as Amy described the features on a manual camera. The younger student took notes incessantly, and the older student commented on Amy's tutorial, showing that he, too, had a bit of knowledge about photography. After this initial encounter with students, Amy described her session as being a bit intimidating. She was nervous that one of her students might have felt that the class was too redundant and basic. Her strategy for the next class was to make sure that she addressed some of the processes that her older student had mentioned he would like to learn more about. Amy explained this willingness to adapt: "my mom was a very good teacher. I was a hard learner and she found other things to adapt, adapted the multiplication table, (she) came in from a different direction." With examples from her own learning experiences, Amy understood the importance of using different methods for the students' benefit.

The next session, both students brought in their assignments: to take pictures and bring in at least two rolls of their shot film for development. Chemicals were introduced, and the large vats of solution were explained in great detail. Time was also a factor that needed significant attention in the development process. Amy brought in many slide books and her own work to aid her in discussion. She used these negatives to demonstrate her verbal descriptions. Just as she had said earlier, her lecture expanded in topic from basic techniques

to alternative methods in development. The more experienced student was full of questions and looked satisfied when Amy answered every one with solid information supported by examples.

Amy's responses about teaching preferences pointed to her awareness that learners receive information in various ways. Thus, she utilized as many forms of teaching as possible when presenting information. She said of her presentation, "I think art history and the use of artwork are important to the teaching process because some people are visual learners while others learn verbally. I find myself using diagrams to explain the processes of developing and working the camera." On more than one occasion, Amy elaborated on her demonstrations as valid processes based on her own education. Many times, her dialogue began with a preface to her own experiences in learning. As a recent graduate, Amy could easily transfer her experiences in learning to her teaching beliefs.

Jaime

*Class description: Beginning Ballet for Adults—Have you always wanted to be graceful like a ballet dancer, but never had the courage to join a class at a dance studio? Or maybe you used to dance but it's been a very long time since you've seen your leotard. Whatever the case, this class will teach you the basics of ballet in a fun environment. Tone your body, increase your balance, improve your grace, and kick start your coordination! Don't worry if you don't have the proper ballet attire and shoes. Just wear comfortable clothes and socks or soft- soled shoes.*

When surveying TAC for space and accommodations for visual and performing arts, it is evident that the performing arts have very scarce resources. Because of these limitations,

TAC often finds itself using the gallery as a makeshift theater. In addition to its space limitations, the administration also has little experience in any performing arts education. At the time of the study, the staff consisted mainly of visual artists and educators. They had had experience in organizing performances but did not have knowledge of any performing arts curricula. As a result, local theater and dance teachers had been sought to fulfill the community's request for lessons in these areas.

Jaime heard about TAC through her husband, who worked with the county's communication department. As a media specialist, Jaime's husband had covered several stories, including an interview with the division manager for cultural affairs. The division manager met Jaime on numerous occasions, and the connection resulted in a contract to teach at TAC. Jaime contacted the center with a referral from the manager and began to work on the possibilities for classes. Her educational background included both dance and theater; thus, she had to decide what would be best to teach based on the center's needs and the limited space available. After much discussion with the center's coordinator and art specialist, they decided that drama classes for elementary age students would be the best classes to offer.

Jaime enjoyed more freedom than most teachers at the center because she was the only trained performing artist. She explained that she was at an advantage because she was the foremost expert on the center's curriculum. Jaime, however, was quick to point out that she had high expectations for herself and her students. She would not compromise the quality of her teaching simply because she had more independence with the curriculum.

Her experiences with choreography, monologues, auditions, and acting were derived from her own learning processes. Like many of the other teachers at TAC, she credited her

former instructors for the knowledge and experience she had. Her high school dance teacher in particular had inspired her to teach. Although Jaime did not have a teaching degree nor belong to any one studio, she was a unionized actor and had difficulty finding work. Many of the restrictions placed on her due to the union by-laws created an interesting search for freelance work that had led to more teaching opportunities than acting and dancing. She generally searched for auditions and choreography work but found that the restrictions on her contract with the union steered her in the direction of a nine-to-five office schedule. She tried to avoid this lifestyle as much as possible by promoting herself to various art centers and studios for work. As much as TAC would have liked to build a theater curriculum based on Jaime's knowledge, the building's limitations could not be overcome.

Jamie was observed teaching an elementary-age drama class on a weekday after school. Before her observations, she was quick to mention that she advocated students learning their acting skills by utilizing what they already knew and felt: "If they are really young, I have to water down 'my way' so that it is interesting and fun to them." For students who were older, Jaime used a slightly different approach: "I treat them as my equal and try to expose them to as many techniques and styles as I know; then they can hopefully create their own path and style." Whereas dance has more structure and definite form, acting is explored and established by the student. Therefore, Jaime taught skills through theater games rather than demonstration in her acting classes. These methods were clearly evident in each of her classes. Her biggest challenge, as expressed in her interview, were stage moms trying to make their child a star.

Every class began with exercises in movement and speech. All of the students participated in tongue twisters and balancing footsteps to increase coordination and

strengthen their voices. As everyone warmed up, scripts were handed out containing a series of monologues. The material they rehearsed and performed were vignettes reflective of the age groups' everyday life. The students enjoyed the transitions from activity to activity, showing Jaime's experience with this age group. She was able to demonstrate skills, in her words, through "games that trick the kids into learning a new skill or concept." Her philosophy was that the more fun students have in class, the better prepared they will be to perform. When the process becomes a chore, students' acting skills suffer. Jaime was very articulate in all of her directions, and as the class was well on its way, she wrote notes about the strengths and weaknesses of her students, an indication of her knowledge in choreography and production. She also noted students who had low self-esteem. Jaime expressed in her responses that she often assigned these students a part they thought would be far from their reach. This challenge helped develop a sense of confidence.

After all of the students had taken turns reading their pieces, cool down exercises and a time for reflection concluded the class. Students were reminded that they had to practice their scripts and be prepared to read them next week. Jaime had assigned parts to the class, and when parents arrived, students jumped up and down to announce their parts. One mother stayed behind to tell Jaime that her daughter was unhappy with her part. Because Jaime had experienced this situation before, she discussed some possible options with the parent and made adjustments to the script. She was faced with these circumstances more than she liked and had learned how to engage in a productive dialogue to ease both parents and students.

Although Jaime's curriculum had more freedom than most teachers at TAC, she received more than her own share of requests from parents directly concerning her curricula. She explained that these reactions from parents occur because they "expect more immediate

results from community center classes because it is instruction that they're paying out of pocket for, not part of public school education." Because Jaime's class demonstrated her students' learned skills in a more direct manner to parents, feedback was immediate. She did not mind the suggestions and the criticism; her primary aggravation came from parents who were demanding of their children, not of her. She welcomed parents' ideas about possible plays, costume designs, and monologues but had a difficult time tolerating harsh expectations placed on her students.

Jaime's background in theater and dance informed her teaching. Using her experiences from countless auditions and methods in acting, she devised a curriculum that would carry a relevant series of lessons for her students. In the context of performing arts, students were prepared for the tests awaiting admission to future productions.

# CHAPTER 12

# COMMOM THREADS

While collecting responses and observing the correlations in teaching methods at TAC, several trends became evident. According to McKean's (2000) research in teacher orientations, teaching methods are a product of experiences in childhood, formal education, and values. In the case of the nine teachers questioned, all three orientations—creative arts, academic, and production, explain the actions observed.

## Curriculum Influences and Orientations

All of the instructors credited their past teachers with influencing their own practical knowledge as well as their drive to teach. Their more specific experiences were directly linked to their primary orientations.

### *Production Arts Orientation*

Paul, Martha, and Emily, who had all been trained academically within their fields, demonstrated a focus on an academic arts orientation or one of the "mimetic traditions of aesthetic theory" (McKean, 2000, p. 181). All three artists showed a significant focus to a well-made product based on a strong foundation of process. Martha and Paul both emphasized understanding the materials used in the process. Emily also believed the creation of the product must come from understanding the properties of clay. The other two teachers who followed a similar relationship of artist to artwork were Amy and Jamie, the nine-to-five academically-trained photographer and actress/dancer. Despite the teachers' beliefs that freedom to create an expressive curriculum allowed for experimentation in process, expectations from the public dictated a more structured curriculum. While all these artists

had knowledge grounded in aesthetics, art history, and process, which define the structure of an academic arts orientation, the limitations in time and resources modified their focus to the production arts orientation. TAC is a learning center for the arts; however, the teachers' philosophy on art learning could not always be transferred to their students. For example, when teachers in this category were asked what kinds of artwork they found to be truly representative of aesthetic excellence, they pointed to the masters or to innovative peers. Work featuring these artists was displayed to students, but teachers were only able to skim the surface of the purpose of the artwork. Very rarely was any discussion about the artwork other than its aesthetics brought up in class. As students became more familiar with the teachers, so did the expression component of the artwork. The teachers' main priority at TAC was to provide the skills necessary to learn process and eventually create a product. The product, of course, was affected by the teachers' beliefs in art and aesthetics. Instructors in the production orientation navigated the course of action among their students and validated their direction using the work of the masters and in their own art. Thus, these instructors primary orientation was not reflected in their teaching methods. Although the artists understood the deeper connotations of the artwork studied in class and produced work based on personal values about art, these concepts were not always addressed in the classroom. Instead they focused on technical skills as the desires of the community dictated curriculum design.

*Creative Arts Orientation*

The self-taught artists were a classic example of the creative arts orientation. This orientation was described by McKean (2000) as the "little intervention" orientation (p. 180). Much of the artwork observed in Tania's glass class and Mary's painting class expressed

characteristics unique to each student. The teaching methods that both artists used were indicative of their eagerness to learn more with the students. Although a process was shown, students were encouraged to explore possibilities with the medium and, in doing so, gain a sense of success. Teachers were available for guidance and redirection but did not interfere in the student's decision making. In both cases, the teachers were drawn to particular forms of artwork, but rather than emulating the work, they sought their own solutions to artistic problems. Their philosophy of aesthetics pointed to a wide range of artists who had provided a jumping off point for experimentation. Both Tania and Mary had been taught in the same way, and naturally they carried their influences to class. The subjects and age groups permitted these teaching methods because a product still resulted. Keeping in mind that TAC served the needs of the community, these creative arts oriented teachers bent their curriculum to present finely finished work, all along the way prioritizing the discovery of "their own creative dispositions" (McKean, 2000, p. 180).

*Guided Exploration Orientation*

The last primary orientation emerged among the academically trained art teachers. Melissa and Brenda were both products of university art education programs. They both also had been strong influenced by their own community art centers. The responses of Melissa and Brenda exemplified "guided exploration" (McKean, 2000, p. 182). Whereas the creative arts orientation allows greater exploration, the guided exploration orientation is a discipline-based art education curriculum, similar to what might be found in public schools. Much like the production art orientation, students are engaged in learning processes; however, instead of an apprentice environment, learning occurs through qualitative thinking and "a variety of modes of representations" (p. 182). As observed in the classroom, both teachers found ways

to present information and create an exchange of dialogue to increase student understanding. As much as the influences in their own education provided examples for delivery, the experiences in their student teaching prepared them for a curriculum based in methods tried and true.

## Application of Beliefs and Knowledge

Pajares (1992) defined the actions of teachers based on multiple studies of beliefs and knowledge. He concluded that knowledge is fluid and evolves with experience. Thus, despite the materialization of beliefs, knowledge makes sense of new experiences and continues to be used to make appropriate decisions. Similarly, teachers with little or no teaching experience might hold their own beliefs about what art or art education should be, but as new teaching situations are experienced, these beliefs are tested, and they rely on the practicality of knowledge to dictate their actions. This finding reiterates the reflective nature of the decision-making process in the classroom. Teachers consistently look to past experiences to make decisions.

Although Tania and Emily, who both taught pottery, had their own beliefs about ceramics, the reality of teaching with these beliefs sometimes differed. Each instructor had different teaching experiences in terms of time and circumstance. Emily, who had taught high school and adult students for several years, taught based on her reliance practices and methods that had been successful for her. Emily shared her beliefs about art and processes in clay but allowed these beliefs to, according to Pajares (1992), "stay static and represent eternal truths that remain unchanged in (her) mind regardless of the situation" (p. 312). Based on responses in her questionnaire and interview, she understood that in a setting such as the community art center, relaying practical knowledge remained the goal of her curricula.

Tania, however, faced a different predicament. Discussed in the review of literature, Pajares (1992) summarized that past events guide the intuition of teachers. Following this claim, teachers hold vivid images of their past experiences as students and use their past in their own teaching practices. Several teachers, including Amy, Tania, Jaime, and Melissa, credited their teachers for influencing not only their love of art but also the lessons with which they currently taught. Beliefs, in this case, are a guide derived from teachers' learning experiences. Knowledge, on the other hand, was influenced by ongoing teaching experiences.

Many theories exist about how to adequately define belief verses knowledge, specifically the characteristics of each. In this TAC case study, teachers showed a clear distinction between beliefs and knowledge. With a cumulative history of experiences, teachers continued to grow in how they relayed both their declarative (hard facts) and procedural (processes) knowledge (Pajares, 1992). Although the center and community might demand their needs for a particular class, the instructor was ultimately in charge of devising a curriculum of value. This value was a representation of a core of beliefs that determined how to relay knowledge and cognitive processes to students.

Connelly and Clandinin (1999) observed more personal everyday occurrences as having a great impact on teachers' "professional knowledge landscapes" (p.7). They reported that at the core of teachers actions' rest their moral beliefs, and as each classroom presents new dynamic relationships, these belief-based actions are challenged. As discussed earlier, Martha's teaching methods had to be altered as a result of having to fulfill parent's wishes to see completed, step-by-step instructional lessons. Her moral beliefs encouraged her to work on a student's sense of confidence by renewing a previous work. By instilling a sense of ownership and motivation for success, Martha hoped to generate the same kind of

determination in the students as she had in her own work. However, conflicting attitudes from parents directly influenced her class enrollment. Martha stood firm on her ground to evoke a sense of confidence in her students but also modified her actions to satisfy parents. Martha's teaching methods confirmed the finding of Connelly and Clandinin (1984), who presented how everyday rhythms and cycles shape teacher's actions.

Following the principles of Connelly and Clandinin's (1999) teacher narratives, another observed circumstance was seen in Melissa's classroom. With two young children of her own similar in age to her students, many themes for her lesson plans and processes showed a direct reaction to her personal life at home. This concept gives a more humanistic perspective of teachers and produces a wider scope of understanding of how actions follow personal beliefs. In the context of subject matter knowledge, Munby, Russell, and Martin (2001) used Shulman's categories of knowledge to describe teachers' resources, many of them reflective of TAC teachers. The categories are as follows: content knowledge, general pedagogical knowledge, curriculum knowledge, pedagogical content knowledge, knowledge of learners and their characteristics, knowledge of educational contexts, and knowledge of educational ends, purposes, and values (p. 881). In light of these categories and the research of Pajares (1992) and Connelly and Clandinin (1999), TAC teachers represented an evolving mechanism of teaching methods based on a combination of beliefs and knowledge.

Interestingly, the findings from this case study correlate with findings in studies conducted by Grauer (1998) and Kowalchuck and Stone (2003). Even though the latter studies took place in the context of the public schools and pre-service teachers, the results from data collected (i.e., interviews, questionnaires, and classroom observations) reveal similar patterns. The TAC case study found that teacher intentions and beliefs were

challenged as classes progressed. Aside from the influences of parents and the community whose input greatly directed TAC's curricula, the attention to finished products became increasingly important, if not more important than the process. Likewise, in the pre-service teaching research cited above, art instruction began with a strong leniency towards child-centered activities: open instruction and critical interpretations in art. By the end of their coursework, the direction had changed to a more subject-centered curriculum. The majority of teachers in all three studies aimed to be the ideal art teacher, conducting an in-depth study of art, implementing child-centered activities, and concentrating on the artistic process. Unfortunately, time limitations prevented this idealism from reaching fruition. Rather, teachers contradicted their "primary orientations" (McKean, 2000, p. 189) and relied on knowledge, as identified by the works of Clandinin and Connelly (1984) and Munby, Russell, and Martin (2001).

# CHAPTER 13

# WHAT CAN TAC DO FOR YOU?

## The Art Center

The community art center is a resource that is often underutilized. Most centers operate through state or county funds and grow as special interest groups realize the potential for additional community enrichment. In the case of TAC, the art facilities are a division of the county's parks and recreation department. But not all art centers are a product of government subsidized efforts. White (1987) and Burgard (1968) explored the evolution of art centers across the US., some through private fundraisers and others through an organized public arts council interested in bringing cultural centers into the community. In addition to the administrative efforts of local arts councils, historic properties are also set aside for future center endeavors. Comparing the literature review to TAC's own establishment, many parallels help explain the actions taken by citizens. Members of the community elect an arts board, implement their interests to a physical art center, and eventually create programs through collaboration with local artists. It is in large part through local interests that patronage is generated for the centers.

Surveying TAC on a grander scale, the center operates on a fraction of its potential. A lack of awareness about the programs available is one of the largest obstacles the county faces. Without the assistance of a marketing department, centers are left to themselves to hold public events to increase their community's attendance. Other methods for attracting patrons include open houses, bringing art programs out to the community, and recruiting

artists for the center's non-profit art alliances. By involving as many of the above tactics in an effort to build networks, create artist-in-residence programs for schools, and hold juried art shows, the county art facility tries to gain support of local artists to build partnerships. The center's administration, who must have a literary, performing, or visual arts degree, also step into the role of artist to serve the needs of the community. It is not uncommon for the art administrators themselves to engage in programs titled "Art for All." These classes or workshops provide specialized art lessons to suit the needs of local schools during cultural or international festivals or smaller special needs groups who might not receive adequate exposure to the arts at school.

Aside from inconsistent advertisement of the center, the difficulty of providing programming without the proper space also arises. Fortunately for TAC, the demand has not yet outweighed supply in all of the classes. However, as communities continue to grow, planning for additions to the center will be the next step in serving the needs of patrons.

The tactics Burgard (1968) advocated are still vital to TAC's administration of art classes both as a type of leisure and as a way to supplement the arts programming lacking in some schools. County school boards are faced everyday with the possibilities of cutting arts due to restrictive budgets. For other schools, art is present only part time, with classes offered to a limited group of students for less than half the time of regular school curricula.

Focusing on the arts from the standpoint of the community, patrons are exposed to the grassroots approach to appreciating the arts and finding a level of familiarity and comfort with them. White (1987) quoted Thomas Parker of the WPA committee at the Washington office about the idea of the art center:

> It has captured the imagination of the public. It is a movement which devotes itself to providing channels through which the fine arts may serve the American people on a broad and democratic scale. And it devotes itself to establishing a hospitable environment for American art, in which the artist may work with a sense that he is useful to society, and that society needs him. . . . The community art centers . . . are a part of a large, highly carried program, seeking to return to the American people to a sound relationship to the arts, reaching all classes and all sections of the country. . . . It is my firm belief that ultimately art in America will become an ideal of living and will no longer me merely a detached esthetic experience. (p. 3)

This idea expressed in the late 1930s was mirrored by London (1994) when he explained the importance of community arts as it applies to schools and developing artists. He emphasized that schools cannot be depended on to instill art enrichment on their own. There must be a collaborative initiative for partnership, one that should utilize the community center. The center's hearth should encompass the artist, programs based on the needs of its citizens, and a studio that does not "impose (itself) on anyone" (p. 31).

## Teachers' Roles

Education within the centers is just as much a part of the center as the artwork in the gallery. Aspects of the teachers' instruction, personal education, and methods communicate the value of resources available to the community. That many of the teachers have not completed a certification program to teach should not be seen as a measurement of their qualification. Through information gathered from teacher responses, this applied project enabled me to conclude that both academically-trained art educators and artists with no formal art education have characteristics that are associated with their experiences at the art

center. As an academically trained art educator, my background allowed me to compare teaching methods presented in the classroom. The academically-trained art educator has more comprehensive knowledge about artistic skills and abilities associated with several different ages. The value of art education in the context of a community art center is its resourcefulness in adapting to various situations in the classroom. An art education background gives teachers a versatility that is conducive to teaching in different learning environments. Teachers without formal art education are limited in their resources and use their continuing experiences as a guide for their actions. This group is also more self-selective, offering classes to a range of ages with which they are most comfortable.

According to previous studies by Kowalchuck and Stone (2003), McKean (2000), and Grauer (1998), pre-service teachers and classroom teachers face many of the same challenges as TAC teachers in this case study. The beginning of the year brings a revitalized look at ideas and ambitions, but as the year progresses, ideals might be compromised. Despite strong beliefs about art and the knowledge teachers bring from past experiences, new experiences cause a pause in momentum, derailing a path to a more extensive child-centered experience for their students. The major difference between the pre-service and general teachers studied previously and TAC teachers is that TAC teachers had larger expectations placed on them to teach a subject-centered curriculum.

## Recommendations and Implications

This applied project provides a glimpse into one art center under the direction of a county parks and recreation department. Based on the research found, information was very limited on the community art center, the learning which occurs within it, and its everyday operations. Its programs are constantly evaluated, and the communities it serves voice the

most powerful influence over course curricula and teaching methods, in part because the community provides that tax dollars that support the facility. The teachers are generally local artists who have only their own learning experiences to guide their beliefs and knowledge about what they teach and how they teach.

I have seen several grant programs that propose an underlying focus for art making: expression of the child. This kind of program is one that best fits a child-centered curriculum taking place outside of the traditional school environment. For parents and teachers who are interested in the application of process and developing artistic skills, the art center is a resource for learning. Since the center employs a variety of art teachers in one place, students have the opportunity to try classes from teachers who differ in both process and teaching methods. For these reasons, it is advantageous for parents to register their children in different media taught by different instructors who can relay methods reflective of their own education.

The non-traditional setting has also been used by schools as an artist-in-residence resource and a place for gallery critiques. As school budgets suffer, the center's gallery is an opportunity for teachers to hold formal critiques without the constraints of expensive field trips. In the context of university teacher-training programs, the center might be helpful for student opportunities. Professors could use the gallery as a place to showcase the work of student teachers, to allow pre-service teachers to observe different teaching methods, and to encourage students to build teaching experience.

During the course of this study, many teachers at TAC gathered before and after classes to talk about their experiences in teaching and art making. One recommendation that could help with the overall operation of programs is a program to acquaint teachers with one

another and classroom management techniques and methods in teaching. A round table session and center orientation would also benefit the artist turned teacher by providing information on the center's structure and curriculum. This interaction with fellow teachers would be conducive to gaining knowledge about the characteristics of the center's audience and how to better serve the audience through a specialized curriculum. By creating stronger teachers within the center, the community ultimately gains a reliable resource for the arts.

## Closing Comments

Reviewing the responses gathered from teachers and researching the history of art centers was a rewarding experience. Coming from an art education background myself, I was unsure about how TAC fit into the general scheme of art movements, schools, or education establishments. Placed under the parks and recreation umbrella, the organization and responsibilities of the center was further skewed. By examining how art centers began, how they are organized, and how they become a part of the community, I learned much about its historical context. Realizing the potential the center has now and what it can be as the value of art education becomes more dominant, I am excited to be part of the cultural affairs division. I do not feel that I have left the school system. Rather, I feel that I have become an advocate for art education for students, artists, and teachers who want to continue their experiences beyond the traditional classroom.

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# Appendix A: Application for Approval of Research with Human Research Participant

*Check One*

**New Application:** ☒

**Resubmission*:** ☐ **Revision** ☐ *(All changes must be highlighted)*

*NOTE: A new application is required every five years.*

**Human Subjects Offic**
**University of Georgia**
**612 Boyd GSR**
**Athens, GA 30602-7411**
**(706) 542-3199**

# IRB APPLICATION

**MAIL 2 COPIES OF APPLICATION TO ABOVE ADDRESS**

| | |
|---|---|
| *(Check One)* **Dr.** ☐ **Mr.** ☐ **Ms.** ☒ | *(Check One)* **Dr.** ☐ **Mr.** ☐ **Ms.** ☐ |
| *(Check One)* **Faculty** ☐ **Undergraduate** ☐ **Graduate** ☒ | *(Check One)* **Faculty** ☐ **Undergraduate** ☐ **Graduate** ☐ |
| Bina Keswani | |
| **Principal Investigator** | **Co-Investigator** |
| 8101062880 | |
| **UGA ID – last 10 digits only** | **UGA ID – last 10 digit** |
| Art Education, Visual Arts Building | |
| **UGA Department, Building and + Four** *(Include department even if living off campus or out of town)* | **UGA Department, Building and + Four** |
| 803 Countryside Lane, Smyrna, Ga 30080 | |
| **Mailing Address (if you prefer not to receive mail in dept.)** | **Mailing Address (if you prefer not to receive mail in dept.)** |
| (678) 592-0498 | |
| *paint21@hotmail.com* | |
| **Phone Number (s)** **E-Mail (REQUIRED)** | **Phone Number (s)** **E-Mail** |
| ****Signature of Principal Investigator** | **Signature of Co-Investigator** (*use additional cover sheets for more than one Co-Investigator*) |

**UGA Faculty Advisor:** Dr. Carole Henry (**Name**) | Art Education (**Dept.**) | Visual Arts (**Building**) | 706-542-1631 (**Phone No.**)

****Signature:** _____ **Date:** _____ **UGA ID – last 10 digits only** _____

*****Your signature indicates that you have read the human subjects guidelines and accept responsibility for the researc described in this application.***

**If funded:** _____ _____

*****Sponsored Programs Proposal#** **Name of Funding Agency**

******By listing a proposal number, you agree that this application matches the grant application and that you have disclosed all financial conflicts of interest (see Q6a)***

**TITLE OF RESEARCH:** The Art Station: A case study- Who, what, and where do the art teachers teach?

***NOTE: SUBMIT 4-6 WEEKS PRIOR TO YOUR START DATE***

## APPROVAL IS GRANTED ONLY FOR 1 YEAR AT A TIME

## CHECK ALL THAT APPLY:

**Investigational New Drug** ☐ **Exceptions to/waivers of Federal regulations** ☐

***If yes to the above, provide details:***

Data Sets☐ RP Pool☐ Deception☐
Illegal Activities☐ Minors☐ Moderate Exercise☐ Audio/ Video taping☒
MRI/EEG/ECG/NIRS/Ultrasound/ Blood Draw☐ X-RAY/DEXA☐ Pregnant Women/Prisoners☐

# HUMAN SUBJECTS RESEARCH APPLICATION

**INSTRUCTIONS:**

1. ***Type responses to all 11 questions (all parts) listed below (12 pt. font only).***
2. ***Do not answer any question with "see attachments" or "not applicable".***
3. ***Submit original plus one copy to the Human Subjects Office.***
4. ***We will contact you via email if changes are required. Allow 4-6 weeks.***

**IMPORTANT: Before completing this application, please determine if the project is a research project. Check the federal definition of research at http://www.ovpr.uga.edu/faqs/hso.html#7 or call the Human Subjects office at 542-3199. The IRB only reviews research projects.**

1. **PROBLEM ABSTRACT:** ***State rationale and research question or hypothesis (why is this study important and what do you expect to learn?).***
This study will investigate the nature of art learning and teaching occuring in a Cobb County art facility. The study will better understand the construct of community art centers and define a particular setting where art education occurs. Teachers will be studied to better understand how their beliefs and values of art education affect their teaching. This study will inform other researchers, parents and educators about how community art centers can be utlilized as a resource for teaching and learning. University programs will be provided with information for courses that address teaching in non-school environments.

2. **RESEARCH DESIGN:** ***Identify specific factors or variables, conditions or groups and any control conditions in your study. Indicate the number of research participants assigned to each condition or group, and describe plans for data analysis.***
Ten teachers have been chosen for semi-structured interviews, observation, and to answer an open-ended questionnaire. The Cobb County cultural affairs manager and The Art Station Big Shanty coordinator will participate in semi-structured interviews about the history of community centers in Cobb County and the trends in types of classes in years past. The study is a naturalistic case, thus, teachers will be observed and questioned about their methods and ideas that lead them to their methods of teaching. No particular control group has been arranged. Data analysis for collected reponses to questionnaires and interviews will be coded and categorized for re-occuring themes and observations will be compared to these themes. Data collected in interviews with county personnel will be compared to the literature review researching the history of community art centers.

3. **RESEARCH SUBJECTS:**

a. ***List maximum number of subjects*** *10*, ***targeted age group*** *18-60* ***(this must be specified in years) and targeted gender*** Both Male And Female;

b. ***Method of selection and recruitment - list inclusion and exclusion criteria. Describe the recruitment procedures (including all follow-ups).***
Teachers are selected by their experiences in teaching, the media they teach anf their educational backgrounds. Some of the selected teachers instruct the same media which will provide a comparison in teaching styles and values/beliefs in art education.The teachers selected also represent a comprehensive representation of the art center's curricula.

c. The activity described in this application involves another institution (e.g. school,

*university, hospital, etc.) and/or another country.* **Yes☒ No☐**
*If yes, provide the following details:*
**1) Name of institution:** The Art Station Big Shanty
**2) County and state:** Cobb County, GA
**3) Country:** USA
**4) *Written letter of authorization (on official letterhead only)*/ IRB approval:**
**Attached:** ☒
**Pending:** ☐

d. ***Is there any working relationship between the researcher and the subjects?***
**Yes☒ No☐**, ***If yes, explain.***
The researcher supervises the teachers employed within the art facility.

e. ***Describe any incentives (payment, gifts, extra credit).***
***Extra credit cannot be offered unless there are equal non-research options available.***
No inecentives are used.

4. **PROCEDURES:** ***State in chronological order what a subject is expected to do and what the researcher will do during the interaction. Indicate time commitment for each research activity. And detail any follow-up.***
The week of February 6th 2006:
Observations of various teachers will begin. Each teacher begins classes different weeks according to the Cobb County quarterly schedule. Depending on the medium, classes will vary in length, both in class hours each week and the number of weeks. Teachers generally teach 11/2 - 2 hours per class session for 6-10 weeks. Teachers will be observed during winter, spring and summer quarters.
First week of observation: Teachers will be administered open- ended questionnaires regarding teaching backgrounds, preferences and ideas about art education.
Second week of study: Cobb county cultural affairs manager and The Art Station Big Shanty coordinator will participate in a semi-structured interview about the structure of Cobb county art centers and the classes that have influenced the established facililty it is today. Interviews will be audio-taped by the researcher and transcribed in a timely manner for accuracy. Each interview will take 45 minutes. Member checking will also ensure accuracy of interview responses. researcher will gather county documents including budget information, class registration information, anonymous parent surveys on county art activity programs, and teacher resumes, brochures and flyers. Collection of data will occur throughout the course of the second week and will take 10 hours to file and organize data.
As observations continue, midway through the weekly class schedule, teachers will participate in a semi-structured interview. These interviews will be audio-taped and transcribed in a timely manner for accuracy. Interviews will take 45 minutes to 1 hour to conduct. Researcher will use member checking to ensure information taken is accurate.
Last week of class observations, researcher will gather field notes, transcibed interviews, and collected documents and begin data analysis. Categorization and coding of all materials will result in several charts and thematic grids.

***Duration of participation in the study:*** 6 ***Months***
***No. of testing/training sessions:*** 15***Length of each session:*** 11/2 - 2 hours
***Start Date:*** February 6, 2006

***Only if your procedures include work with blood, bodily fluids or tissues, complete below:***
***Submit a MUA from Biosafety: Attached☐ Pending☐***
***If you are exempted from obtaining a MUA by Biosafety, explain why?***

*Total amount of blood draw for study:* *ml* *Blood draw for each session:* *ml*

5. **MATERIALS:** ***Itemize all questionnaires/instruments/equipment and attach copies with the corresponding numbers written on them.***

***Check all other materials that apply and are attached:***
**Interview protocol☒ Debriefing Statement☐ Recruitment flyers or advertisements☒**
**Consent/Assent forms☒**
***If no consent documents are attached, justify omission under Q. 8***

6. **RISK:** ***Detail risks to a subject as a result of data collection and as a direct result of the research and your plans to minimize them and the availability and limits of treatment for sustained physical or emotional injuries.***

**NOTE: REPORT INCIDENTS CAUSING DISCOMFORT, STRESS OR HARM TO THE IRB IMMEDIATELY!**

a. **CURRENT RISK:** ***Describe any psychological, social, legal, economic or physical discomfort, stress or harm that might occur as a result of participation in research. How will these be held to the absolute minimum?***
All participation is completely voluntary and participants may choose to leave the study at any time. All teachers and Cobb county personnel interviewed and/or questioned will be notified about the intention of the study and member checking will be used to ensure proper data collection of responses.

***Is there a financial conflict of interest (see UGA COI policy)?*** **Yes☐ No☒**
***If yes, does this pose any risk to the subjects?***

b. **FUTURE RISK:** ***How are research participants to be protected from potentially harmful future use of the data collected in this project? Describe your plans to maintain confidentiality, including removing identifiers, and state who will have access to the data and in what role. Justify retention of identifying information on any data or forms.***

**DO NOT ANSWER THIS QUESTION WITH "NOT APPLICABLE"!**

**Anonymous☐ Confidential☒ Public☐** ***Check one only and explain below.***
Pseudonyms will take the place of all participants' names. All data collected including documents on teacher resumes, class advertisements and field notes will be kept in a locked file cabinet. Member checking will allow participants to clarify responses. Any students in class with the teachers will not be identified, interact with the researcher, nor will they be participants in the study.

**Audio-taping☒ Video-taping☐**
***If taping, how will tapes be securely stored, who will have access to the tapes, will they be publicly disseminated and when will they be erased or destroyed? Justify retention.***
Audio tapes containing interviews will be transcribed as soon as possible and all data will be destroyed three years after data collection

7. **BENEFIT:** ***State the benefits to individuals and humankind. Potential benefits of the research should outweigh risks associated with research participation.***

a. ***Identify benefits of the research for participants, e.g. course credit, educational benefits:***
Benefits of the research will allow participants to see the trends in community arts courses to better plan for future classes wanted by the community, strengths and weaknesses in teaching

practices and awareness of ideas that may evolve in methods of data collection including beliefs in art education and lesson-planning.

b. ***Identify any potential benefits of this research for humankind in general, e.g. advance our knowledge of some phenomenon or help solve a practical problem.***
The National Art Education Association has stated that the lack of research in non-school art learning and teaching environments has become a pressing concern for research within the art education field. The Art Station Big Shanty case study will shed light on a particular, alternative, art learning and teaching setting. The audiences intended for this study-researchers, art educators, and parents will hopefully become aware about the valuable resource community art centers can be. In addition to what art centers can offer, insight gained about teachers within these teaching facilities will provide helpful information to universities' teacher preparation courses focused on teaching in non-school environments.

8. **CONSENT PROCESS:**
a. ***Detail how legally effective informed consent will be obtained from all research participants and, when applicable, from parent(s) or guardian(s).***
Consent forms given to teachers and Cobb County personnel will give the researcher permission to observe classes, conduct interviews, attain documents for analysis and administer questionnaires. Participant consent forms will also allow participants to leave the study at any time.

**Will subjects sign a consent form? Yes☒ No☐**
**If No, request for waiver of signed consent – Yes☐**
***Justify the request, including an assurance that risk to the participant will be minimal. Also submit the consent script or cover letter that will be used in lieu of a form.***

b. **Deception Yes☐ No☒**
***If yes, describe the deception, why it is necessary, and how you will debrief them. The consent form should include the following statement: "In order to make this study a valid one, some information about my participation will be withheld until completion of the study."***

9. **VULNERABLE PARTICIPANTS: Yes☐ No☒**
**Minors☐ Prisoners☐ Pregnant women/fetuses☐ Elderly☐**
**Immigrants/non-English speakers☐ Mentally/Physically incapacitated☐ Others☐** ***List below.***
***Outline procedures to obtain their consent/assent to participate. Describe the procedures to be used to minimize risk to these vulnerable subjects.***

10. **ILLEGAL ACTIVITIES: Yes☐ No☒**
***If yes, explain how subjects will be protected.***

***NOTE: Some ILLEGAL ACTIVITIES must be reported, e.g. child abuse.***

11. ***STUDENTS*** *The IRB only accepts students as the Principal Investigator (PI) if the research is for a degree requirement, such as a thesis or dissertation. All other projects should be submitted with the advisor as PI or as Class Projects.*

*This application is being submitted for* :
**Undergraduate Honors Thesis**☐
**Masters Applied Project, Thesis or Exit Exam Research**☒
**Doctoral Dissertation Research**☐

**Has the student's thesis/dissertation committee approved this research? Yes**☒ **No**☐
*The IRB recommends submission for IRB review only after the appropriate committees have conducted the necessary scientific review and approved the research proposal.*

Appendix B: Teacher Questionnaire

# 1
# Teacher Questionnaire
# Please answer in short answer format

1. What differences do you see in parents' attitudes about instruction between a public/private school setting and a community art center?

2. What studio/art education training do you have that you consider most valuable in your teaching?

3. What kind of artwork are you drawn to? Name some artists you admire.

4. What do you find to be the most effective instruments for art teaching/learning?

5. Do you think you are more focused in process or product in your teaching?

6. Do you think art history and the use of artwork in class is important in instruction? If you do, what kind of visual aids do you find yourself using?

7. Do you ever use you own artwork to display or demonstrate an idea in class? Explain.

8. Do you teach according to your processes in art thinking and creating? How?

Appendix C: Interview Scripts

2

## Interview Protocol: Teachers

1. What made you decide to teach at The Art Center?
2. Have you taught in private or public school before?
3. What experiences in teaching have you particularly not enjoyed/enjoyed?
4. Who or what do you credit with influencing you in your teaching?
5. Do you feel you have a lot of freedom in the methods you teach and the curriculum you devise for classes? How?
6. How much of your time do you dedicate to art teaching and how much to art making?
7. Are you ever open to community suggestions to devise you curricula? What kinds of cues do you take into consideration?
8. What tools of instruction- visual aids, drawing grids, art books, etc. do you find most valuable in teaching and why?
9. How do you arise to the challenge of a student who has low confidence about his/her artistic skills?

## 3
## Interview Protocol: County Personnel

1. When and how did you begin working for the county?
2. Did you ever teach before you began working for the county and where if you did?
3. What kinds of art are you particularly drawn to and do you try to communicate this to your audiences?
4. What do you find to be the most challenging aspects of reaching communities about art in your area?
5. What do you find to be the most popular and effective way to gather an audience for support?
6. Who and what are the various support personnel the county utilizes to support arts programming?
7. What sorts of trends have you witnesses occurring through art facilities within your communities?
8. How are some of the ways the county has grown in its art s programming?
9. What do you see in the future for the county's art facilities?

Appendix D: Consent Form

## Consent Form

I, _____, agree to participate in a research study titled

"The Community Art Center: A Case Study" conducted by Bina Dauphinais under the direction of Dr. Henry, Department of Art Education, University of Georgia (542-1511). I understand that my participation is voluntary. I can stop taking part without giving any reason, and without penalty. I can ask to have all of the information about me returned to me, removed from the research records, or destroyed.

The purpose of this study is to investigate the nature of art learning and teaching in The Art Center as a way to achieve generalizability for other art centers in the area. This information will provide researchers, art educators, and parents with valuable resources for art education within the community. This information will also provide universities with information about teachers instructing in traditional non-school environments for course training purposes.

Benefits will include the public becoming more aware about the possibilities in art learning in the county.

If I volunteer for this study, I will be asked to do the following things:

Respond to an open- ended questionnaire.

Hand in lesson plans, resumes, and advertising documents used for the county brochure for data analysis.

Be observed for the length of one class during the length of one quarter. This is approximately 2 months at 1 1/2 to 2 hours each session.

Participate in an audio taped interview that will be checked with me for the clarity of information stated by me. The interview will take 45 minutes to one hour.

Provide documentation and flyers about art programming in the county for data analysis.

No discomforts or stresses are expected.

No risks are expected.

Participation will remain confidential. All audio taped materials will be kept safe by the researcher and will be destroyed 3 years after completion of the research.

The research will answer any questions now or during the participation and can be reached at (678) 592-0498.

My signature below states I have read this consent and agree to terms described above. My participation is strictly voluntary and I have been given a copy of this form.

_____ _____ _____

Name of Researcher Signature Date

_____ _____ _____

Name of Participant Signature Date

**Please sign both copies, keep one and return one to the researcher**

Questions or concerns about your rights may be addressed to The Chairperson, Institutional Review Board, University of Georgia, 612 Boyd Graduate Studies Research Center, Athens, GA 30602-7411: Telephone (706) 542-3199: Email:IRB@uga.edu