Introduction

Enid Zimmerman
Editor of the Advocacy Papers for Art Education
Professor Emerita of Art Education and Gifted and Talented Education
Indiana University

"**WHAT** are white papers, and how can they help further the National Art Education Association's mission?"

What are *white papers*, and how can they help further the National Art Education Association's mission? NAEA aims to make public what the visual arts have to offer that is special and demonstrate why visual arts education is important for meeting each student's educational needs. *White papers* are advocacy reports that can be used to educate various audiences—in this case, policy makers, school superintendents, school administrators, teachers, preservice educators, parents, and the general public—about relevant issues. *White papers* often are requested from academics at universities or from state, local, or national leaders to assist policy developers by sharing expertise gained from knowledge about current and relevant research in a particular field.

How did this group of fourteen *Advocacy White Papers for Art Education* come about, and what important ideas and judgments do they set forth for the field of visual arts education? In March 2010, Robert Sabol, then President-Elect of NAEA, asked me (as Chair of the NAEA Distinguished Fellows) to contact the Fellows and ask if some would be willing to volunteer and write *white papers* related to various concerns addressed in a 2009 NAEA report, *Learning in a Visual Age: The Critical Importance of Visual Arts Education.* This report grew out of an NAEA-sponsored meeting at the Aspen Institute attended by scholars, important stakeholders, and friends of arts education. A collection of responses to this document, in the form of *white papers*, would focus upon communicating the value of visual arts education in a constantly changing

educational environment. This collection of papers would be available to the NAEA membership and the general public to help inform advocacy and policy discussions and decisions.

Learning in a Visual Age attempted to answer several significant questions about contemporary visual art education. What is visual art education, and what does it provide? Why is it important, and what can art educators teach their colleagues in other disciplines? In order to help inform policy and decision-making at national, state, and local levels, this set of *Advocacy White Papers for Art Education* expands on five of six main points emphasized in *Learning in a Visual Age*. These five main points are listed below along with the authors of *white papers* found in each section. Thirteen Fellows and three invited NAEA members authored this collection of *Advocacy White Papers for Art Education*. I served as adviser and editor of all fourteen papers; Mary Stokrocki and Renee Sandell assisted with the preparation of papers in their sections.

Section I: **What High-Quality Art Education Provides**
(Kerry Freedman and Pat Stuhr; Jerome Hausman, James Haywood Rolling)

Section II: **How High-Quality Arts Education Can Prepare Students for the Future**
(Karen Keifer-Boyd; Mary Stokrocki; Brent Wilson)

Section III: **What Excellent Visual Arts Teaching Looks Like**
(Lynn Beudert; Judith Burton; Renee Sandell)

Section IV: **How to Infuse the Arts into Learning Environments**
(Kit Grauer; Peter London; Enid Zimmerman)

Section V: **Ensuring Excellent Visual Arts Education for Every Student**
(Susan Gabbard and Barbara Laws;
Melody Milbrandt)

Thank you in advance for taking the time to read these *Advocacy White Papers for Art Education.* These papers are meant to inform you about the importance of visual art education; they are not criticisms of the field or presentations of unsubstantiated, personal points of view. In addition to those who are well informed, the audience for these papers also includes constituents who may not be knowledgeable about our field. I hope these papers are inspirational and useful for advocating for art education and its importance in your own teaching and learning situation. After reading these papers, it is crucial that you use them to promote the importance of visual art education and take action to ensure that all students, in a variety of contexts, are able to observe, perceive, and create visually in our increasingly interconnected world.

ADVOCACY WHITE PAPERS for ART EDUCATION

Section 1: What High-Quality Art Education Provides

A Need to Return to Conscience and Consciousness in Art Education

Jerome Hausman
Visiting Professor, School of the Art Institute of Chicago
jerryhausman@gmail.com

Art Education is Not a Frill—It is Essential!

Kerry Freedman
Professor of Art Education and Head of Art Education,
Northern Illinois University
Kfreedman@niu.edu

Patricia L. Stuhr
Professor of Art Education and Chair, The Ohio State University
Stuhr.1@osu.edu

Art Education as a Network for Curriculum Innovation and Adaptable Learning
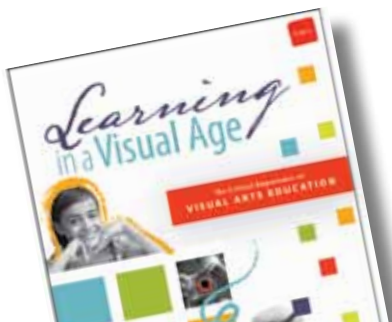
James Haywood Rolling, Jr.
Associate Professor and Chair of Art Education, Syracuse University
jrolling@syr.edu

Download your electronic version now!

Examine evidence about the capacities that art education develops in students and what it can prepare them to do in *Learning in a Visual Age*.

A Need to Return to Conscience and Consciousness in Art Education
Jerome Hausman

"The **MAGNITUDE** of the challenges confronting us requires responses that are revolutionary—a paradigm shift!"

Often we find ourselves speaking of "change," "growth," or "development" as shifting scenarios in our lives. Things do happen in the course of living, sometimes without our conscious awareness, other times, they transpire as a result of deliberate, purposeful actions. Just think of the changes brought about by developments in science and technology in the last 50 years. Add to this other changes that just happen––for example, those accounted for by aging or environmental or societal shifts. Viewed over a period of years, decades, or longer, we can be amazed at how human lives have been altered in the course of each person's experiences. We continue to celebrate and value experiences associated with our humanity—feelings of community, love, beauty, and awe. All of this happens even as change, growth, and development are taking place. We are being shaped by technologies, as well as environmental and spatial shifts. We also suffer the ravages of time as our bodies grow older and decline. As humans, we strive to maintain a balance between our inner and outer worlds––between events in our internal dynamics, (feelings, aspirations, and spiritual experiences)

and those of the external world (actions and events related to others). It is said that our sciences help improve the physical conditions of life, but it is the arts that account for our reasons for living.

Art: New Perceptions and a Paradigm Shift

Anyone involved in art education for the past 50 years can document dramatic developments that have taken place in thinking about the nature of art and the role of art education in our schools. Indeed, we have witnessed a dramatic shift in the perceptions of art education in relation to community life. A major text for the field is John Dewey's *Art as Experience* (1934). He emphasized transactional and transformative experiences in creating and responding to art. Life entails an ongoing process in which we act to bring about change; in turn, we are changed by these very experiences. Creating and responding to art therefore helps to change us. As art teachers, we help our students perceive and understand the joys and insights in creating and responding to art. All of this becomes more complicated when we become aware of all the forms and ideas admissible to the realm of art. In today's world, the extent and magnitude of human-made forms engulfs us all. It can be said that we are all living within a work of art—our environment.

As Piet Mondrian (1947) observed,

This consequence brings us, in a future perhaps remote, towards the end of art as a thing separated from our surrounding environment, which is the actual plastic reality. But this end is at the same time a new beginning. Art will not only continue, but will realize itself more and more. By the unification of architecture, sculpture, and painting, a new plastic reality will be created. (p. 62)

In his essay *The Future of Art* (1964), Ad Reinhardt made a prediction that resonates from the past into the future: "The next revolution will see the emancipation of the university academy of art from its marketplace fantasies and its emergence as a center of consciousness and conscience" (Rose, 1991, p. 62); so too this can be said for the field of art education. The magnitude of the challenges confronting us requires responses that are revolutionary—a paradigm shift! It does not suffice to tinker around the edges or invent a revised rubric for dealing with the same old categories. Teachers are stepping back, evaluating what they are teaching, and reflecting on how it fits with a larger pattern.

Art in the Marketplace(?)

Historically, art in the marketplace is a relatively new phenomenon. There is a much longer tradition in which artists were either not willing or able to sell their work as commodities in the marketplace. Oh, how things have changed! Think about how much attention is paid to the sale price of a work of art. The commodification of art has crept up on us so that people (including our students) innocently think of art as something to be bought and sold (and, of course, displayed). All of this has extended to our museums and galleries with powerful connections to government, community, and media. In this whole mix, the image of the artist has morphed into a range of individual talented and gifted producers who create forms (commodities) for an ever-expanding market complex.

This paper is a call for a return to the very roots from which artmaking emerged as a human activity, and explores how such a stance can influence the way in which art is viewed in classrooms across the country. In the beginning, there were no museums or galleries. Art was not thought of as an object for sale or display. Ritual, celebration, and the joys of shared experience were at the heart of artistic experiences. Present-day commodification of art has taken us down a slippery slope of commercialism and the conspicuous consumption of art. Worse yet, we are witnessing the commodification of cultural resources.

Art educators find themselves in the position to call for another kind of discipline and clarity in respect to what they conceive and how they teach. They often deal with intrinsic and extrinsic value. They have an opportunity to influence educators of other subjects, as well as concerned citizens in all walks of life, about the centrality of artistic experiences as integral components in their daily lives.

> " This paper is a call for a return to the **VERY ROOTS** from which artmaking emerged as a human activity… "

Applied Aesthetics: Responding to Art in Everyday Life

I have been privileged to be a member of a group of art educators in the Chicago area: John Ploof, Jim Duignan, Nick Hostert, and Keith Brown, and I are known as the Critical Visual Art Education Club (CVAE Club). In our article *The Condition*

> **What our students are taught—and what they do with their abilities to understand the visual world around them and to create visual responses—is of the GREATEST IMPORTANCE.**

of Art Education (2010), we outline serial as well as aesthetic aspects of experience that are manifest in creating and responding to art in the context of our everyday lives. These and other statements are gleaned from our observations of best practices in art education teaching and learning. The following thoughts and examples examine how they can be realized in actual classroom interactions.

- "We are moving beyond previously defined disciplinary and theoretical boundaries toward broader, more culturally relevant discourses." *Examples:* Art educators should look to social issues and current events outside the fields of art to spark the interests of students, thus grounding artistic investigations in the lives of young people and their worlds. The best art educators come to the realization that all academic disciplines and fields of knowledge connect and overlap in the context of the everyday. All art, past and present, exists now.

- "Creating, perceiving, and responding to images in our lives should be given balanced attention with verbal and cognitive learning." *Examples:* Students connect understandings, gained from art images and art looking, to a more personal place of familiarity by deconstructing, discussing, and appropriating popular image forms from advertisements; comics and graphic novels; commercial and popular images on TV movie, video game, and Internet screens; and products in the supermarket and malls. Art of the past helps us to understand the present.

- "Producing and responding to art extends the qualities of the immediate present to another level of awareness. By doing so, art processes can be thought of as a dialogue that brings into existence new understanding." *Examples:* Studies of individual art media and styles of photography, film, painting, sculpture, and the like can be the starting point for inquiries into the circumstances and interpretations of personal artwork. Students can create

art forms that deal with the same or related issues. What did it mean then? What does it mean now?

- "Curriculum should be rooted in the life experiences of students, and explore how personal perspectives are intertwined with broader study." *Examples:* Broad themes can be agreed upon by teachers of art and other disciplines (e.g., history, science, literature). Such themes may include race, class, gender, work, leisure, family, and local/global perspectives, among others. Instructors should give students confidence to create visual forms, write poems/rap lyrics, or tell their stories using life experiences as their subjects.

- "The distinctive forms of art education are its emphasis upon experiences of creative thought and visualization processes." *Examples:* Explore means of communication with and without the use of spoken language—gestures, images, and/or sounds. Create visual forms for ritual, celebration, or expression of cultural and/or personal values. Examine dreams and daydreams, explore real and imaginary themes, develop "mind's eye" imaginings based upon reading the written word, describe or make the images seen from reading stories or real experience, reflect upon works of art as starting points for personal expression, or construct other opportunities for rich visualization.

- "Technique is instrumental to the expression and realization of an idea or feeling. Thinking like an artist invites insightful and multivalent ways of seeing." *Examples:* Explore different techniques with the use of tools and materials. Experiment with different applications of technique to create new forms and ideas. Approach tools and materials from different perspectives to appreciate the values of trial and error and multi-modal reasoning.

Through making and responding to art, students come to recognize and celebrate their own distinctive ways of seeing and doing. Sir Herbert Read (1949) envisioned the power of positive virtue that art education can offer: "Positive virtue is active virtue and active virtue reveals itself in a certain way of life, a natural happiness and playfulness which has almost disappeared from the world today" (p. 80). Art teaching and learning that emphasizes consciousness and conscience serve to connect art understanding and artmaking activity with personal values and actions. What our

students are taught—and what they do with their abilities to understand the visual world around them and to create visual responses—is of the greatest importance.

REFERENCES

Dewey, J. (1934). *Art as experience*. New York, NY: Penguin Putnam.

Hausman, J., Ploof, J., Duignan, J., Hostert, N., & Brown, W. (2010). The condition of art education. *Studies in Art Education. 51*(4), 368-374.

Mondrian, P. (1937). *Plastic art and pure plastic art*. New York, NY: Whittenborn, Schultz.

Read, H. (1949). *Education for peace*. New York, NY: Routledge.

Rose, B. (1991). *Art as art: the selected writings of Ad Reinhardt*. Berkeley, CA: University of California Press.

◼
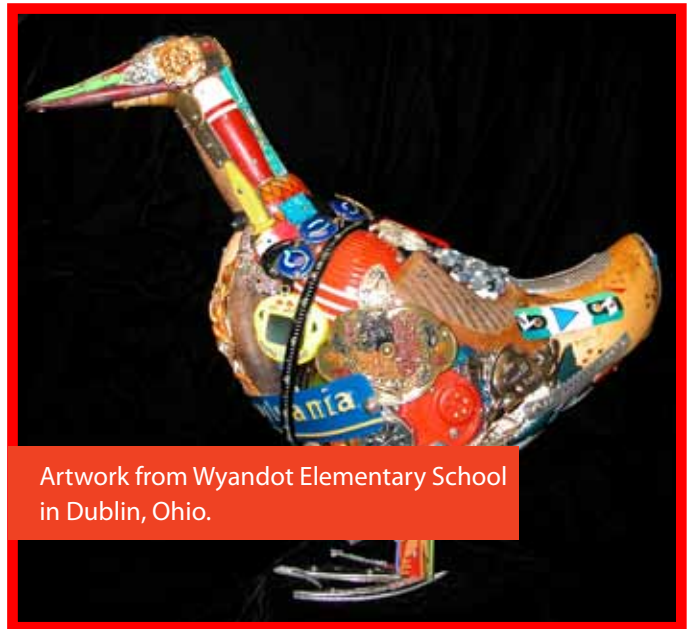
Artwork from Wyandot Elementary School in Dublin, Ohio.

Photograph courtesy of Sharon Buda.

Art Education is Not a Frill—It is Essential!

Kerry Freedman and Patricia L. Stuhr

Why do children need an effective visual art education?

In the No Child Left Behind Act, art is a core subject. Nevertheless, not all schools are providing this essential education to their students. Fortunately, you can help!

We are living in an increasingly visual world. Today's grandparents were the first generation to grow up with televisions. Their children were the first generation to grow up using computers, and the grandchildren of that first TV-era generation are the first generation to grow up using the World Wide Web. What is so peculiar about these technologies is that they are as visual as they are textual; therefore, children now need to be able to read images as effectively as they read words. In the United States, visual literacy is taught as part of art education. Meaningful inclusion of art in education can enrich and advance a child's education in measurable ways (Boughton et al., 2002; Freedman, 2003; Freedman & Stuhr, 2005).

Art education has changed significantly since most art teachers were in school themselves; it is no longer just

about making seasonal projects for refrigerator doors. Part of the reason for change is that the images we see every day have become increasingly sophisticated. Art education now helps children to view and make art in both expressive and analytical ways. It emphasizes visual concepts and skills children need to develop their senses, emotions, social interaction, and cognitive processes.

Just think of the last film you saw that had an impact on you. It made its impact through imagery that supported a story. Your memory of the film may have included details like the color and design of the movie characters' clothing, the emotions shown on their faces, room settings, or landscapes in the background. Visual art stimulates interest and memory, and impacts learning. Learning through the arts reinforces these effects.

Art education can help future generations learn about themselves and their community. Art education preserves and transmits heritage, helping students to recognize and appreciate the diverse perspectives they will encounter in an increasingly global community. Art calls attention to nuance, ambiguity, and the complexity of life. It helps children to learn important cultural ideas and values. Often, it is more powerful in conveying information to children than words. As future generations are learning to read, looking at and making images can help them develop more-complex ideas than reading alone (Ballengee-Morris & Stuhr, 2000; Freedman, 2000; Freedman, 2010).

The significant impact of popular art forms on children requires that a good arts education begins early in life. Children are

Art teacher Sharon Buda's class at Wyandot Elementary School in Dublin, Ohio.

Photograph courtesy of Sharon Buda.

"**Parents, elders, educators, businesspeople, civic leaders, and policy makers in every community have a VITAL RESPONSIBILITY to see that present and future generations are provided with the benefits that only a quality art education can provide to them.**"

influenced by advertising at a young age. Advertisers look to children's interests for ideas about product development and advertising. Marketing companies work with focus groups of children to find out what they like to look at, and develop images and products based on their interests. At the same time, advertisements work to convince children that they want or need new products through imagery, sound, and words (Freedman, 2003).

A good art education will help children to view all images in a thoughtful manner. Through art education, children can come to understand the damaging effects of visual stereotypes. To promote social justice and cross-cultural understanding, children should begin to learn about the ways in which groups of people are represented in imagery. They can learn early in life how civic leaders use imagery to represent themselves and influence people's voting choices. By learning the ways in which the visual arts can influence people, children are better able to make critical judgments, develop democratic ways of thinking, and become informed consumers prepared to decide how they will allow themselves to be influenced (Ballengee-Morris, Daniel, Stuhr, 2010; Bigelow, Harvey, Karp, Miller, 2001; Freedman, 2000).

Artists in all areas of the visual arts—from fine art to architecture; from fashion to computer-game design—influence people through their works. The creative industries currently make up the largest area of growth in the U.S.

economy, so understanding the work of arts professionals can help today's children prepare for future employment.

How do you know when a school in your community has a quality art program?

A good art program accomplishes the following goals:

- Invite inquiry into significant aspects of life;

- Relate to existing school curriculum;

- Be relevant to general course of study;

- Reflect knowledge, skills, and interests of the children and their community;

- Challenge students to think about how humans think, feel, and believe through the images they investigate;

- Promote inquiry-based learning;

- Focus on life-centered issues;

- Integrate across subject areas;

- Make curriculum relevant and meaningful;

- Provide ways to explore;

- Provide ways to express; and

- Provide ways to solve problems.

Whose involvement is needed to strengthen a school arts program in your community?

- Art educators and classroom teachers of all content areas;

- School principals, administrators, and Board of Education members;

- Diverse and intergenerational members within your community; and

- Local civic groups and businesses.

How can you support a quality arts program in your community?

- Contact your local school system to find ways you can share your time, skills, or arts knowledge with students.

- Promote interaction with grandparents and older adults within the community through activities that engage the experience and talents of this group to positively impact arts education and influence change.

- Solicit participation in service-learning projects to benefit the community through the arts.

- Help schools create partnerships with other individuals or institutions that would connect them with their community, including museums, galleries, public art events, artists and craftspersons, folk art, environmental art, and local customs and traditions.

What steps can you take to get quality art education programs in your community's schools?

- Enlist support from community members, including school board members, school superintendents, school principals, parents and grandparents, teachers, PTA or other school associated organizations, and art education professors and students from local college and universities.

- Host an event to initiate dialogue, interest, and partnerships to enhance and support quality art education curriculum-planning and programming. Invite local and state politicians, school administrators, teachers, university or college art education professors, local arts agencies and institutions, arts-associated businesses, or interested commercial enterprises.

How can you and your community support quality art programs?

- Invite arts teachers and their students to present, perform, or display their work for local social, civic, or church organizations to which you belong.

- Solicit funds for quality art programs from local philanthropic organizations, or fundraise to establish an endowment for this purpose.

- Ask local business owners why they feel that the arts are important to them, and share their responses with your government representatives.

- Vote to support school tax levies that help fund quality arts programs, and elect school board members who acknowledge and value art education.

- Call or visit school board members, and let them know why you support arts education.

Every member of a community can have a great influence locally on the education of all children from different backgrounds, socio-economic groups, and religious persuasions. Parents, elders, educators, businesspeople, civic leaders, and policy makers in every community have a vital responsibility to

see that present and future generations are provided with the benefits that only a quality art education can provide to them.

REFERENCES

Ballengee-Morris, C., Daniel, V. H. A., & Stuhr, P. L. (2010). Social justice through a curriculum narrative: Investigating issues of diversity. In T. Anderson, D. Gussak, K. Hallmark, & A. Paul (Eds.), *Art education for social justice* (pp.14-21). Reston, VA: National Art Education Association.

Ballengee-Morris, C. & Stuhr, P. L. (2000). Heritage, traditions, and culture in a changing world. *Art Education*, *54*(4), 6-13.

Bigelow, B., Harvey, B., Karp, S.; & Miller, L. (2001). *Rethinking our classrooms, volume two: Teaching for equity and justice.* Milwaukee, WI: Rethinking Schools Ltd.

Boughton, D., Freedman, K., Hausman, J., Hicks, L., Madeja, S., Metcalf, S., Rayala, M., Smith-Shank, D., Stankiewicz, M., Stuhr, P., Tavin, K., & Vallence, E. (2002). Art education and visual culture. *NAEA Advisory.* Reston, VA: National Art Education Association

Freedman, K. (2000). Social perspectives of art education in the US: Teaching visual culture in a democracy. *Studies in Art Education, 42*(4), 314-329.

Freedman, K. (2003). *Teaching visual culture: Curriculum, aesthetics, and the social life of art*. New York, NY: Teachers College Press.

Freedman, K. (2011). Leadership in Art Education: Taking action in schools and communities. *Art Education, 64*(2), 40-45.

Freedman, K. & Stuhr, P. L. (2005). Curriculum and visual culture. In M. Day & E. Eisner (Eds.), *Handbook of art education research*. Reston, VA: National Art Education Association.

Students in art teacher Larrie Haebel's class at St. Bridgit of Kildare K-8 Elementary School in Dublin, Ohio.

Photograph courtesy of Larrie Haebel.

Art Education as a Network for Curriculum Innovation and Adaptable Learning

James Haywood Rolling, Jr.

Arts practices represent fundamental processes of social research and human development. Graeme Sullivan (2010) makes the argument that "the imaginative and intellectual work undertaken by artists is a form of research" (p. xix). But if the arts are a tool for recording knowledge about the human condition, they are also a catalyst for human *development*, each art practice acting as a methodology or system for organizing sensory, experiential, and cultural data *about* the human experience (Rolling, 2008).

It is the organization of data that recasts it as new information capable of provoking unique emotional responses in addition to stimulating the formation of new public memories, discourse, and beliefs. In the wake of the Information Age, educational policymakers would do well to recognize the critical nature of visual arts and design practices in developing and expanding upon **systems of information** appropriate for learning in a visual age. By immersing learners in acts of creation and/or understandings of the simple and complex symbols, meaningful artifacts, cultural interfaces, and the social and technical networks that have become critical in the 21st century, visual arts and design theory and practice will continue to inform us as to who we are, where we come from, what our purpose is, and where we are going (Rolling, 2008). It is necessary to begin by attaining a clear conception of various systems for defining and teaching art, and rethinking how these different arts and design strategies are employed in organizing information about our common experience that can jumpstart American innovation. Art can be defined and understood through three very different models.

Three Models for Making and Teaching Art

One model defines art as **a system of production**, a cause-and-effect intervention resulting in a stockpile of natural and manufactured materials, with a focus on technical mastery "that has as its basic intent a cognitive interest in the control of objects in the world" (Pearse, 1983, p. 159). Within this model, arts and design practices seek to produce precious objects, using techniques to shape their beauty and aesthetics as validated by the arbiters of good taste (jagodzinski, 1991; Stankiewicz, 2001). An example may be seen in the oil paintings of the High Renaissance Masters collected at The Metropolitan Museum of Art in New York City.

Another model defines art as **a system of communication**, the expression of situated knowledge about a person's relationship with his or her social world (Pearse, 1983, p. 160). Arts and design practices within this model express and reinterpret "the ways in which we immediately experience an intimacy with the living world, attending to its myriad textures, sounds, flavors, and gestures" through selected artistic media (Cancienne & Snowber, 2003, p. 238). An example may be seen in the body art of the Maori people, with meanings that are permanently etched and yet are as temporary as the human flesh they are tattooed upon.

A third model defines art as **a system of critical reflection**, a form of intervention and activism rendering invisible assumptions, values, and norms visible "in order to transform" and critique unjust social relations, and to empower marginalized individuals and communities (Pearse, 1983, p. 161). Arts and design practices within this model challenge "taken-for-granted theories and concepts that govern our disciplines and circumscribe our thinking" in order to reveal "the ongoing inequity and social injustice that shape our society" (Ladson-Billings, 2003, p. 11). An example may be seen in the large body of diverse works of art created during the Harlem Renaissance, shattering destructive stereotypes of African American identities.

> " …visual arts and design theory and practice will continue to inform us as to who we are, where we come from, what OUR PURPOSE is, and where we are going. "

Of these three models, the prevailing definition of the arts as a system for the production of valuable commodities has dominated in shaping art-teaching approaches, educational policies, and socio-cultural responses to the arts in the latter half of the 20th century (Rolling, 2008). However, Kearney

(1988) explains that "modernity is where we grew up," but "postmodernity is where we now live" (p. 18). A 21st-century art educator is not obligated to maintain a fixed model of practice that cannot flexibly address the fluctuating needs of contemporary life. Pearse (1992) suggests a dynamic model for defining art and practicing art education that reflects an era of competing models. Within a more pluralistic conception of art education, none of these three competing models of arts and design practice are obliged to represent the sole primary explanation or expectation for a definition or practice in art education. In fact, we may come to expect the unexpected as we contemplate learning in a visual age in an approach akin to Julia Marshall's (2008) definition of arts practice as making "conceptual collages" (p.39). This approach to innovation in learning and the representation of knowledge creates new ideas from diverse and seemingly incompatible concepts.

A High-Quality Visual Arts Education is Informational

A pluralistic and adaptable framework for an art education curriculum reestablishes the *informational* quality of arts practices, infusing outcomes for arts education learning with greater meaning-making potential, and providing traditionally unrelated subject areas with greater cause to incorporate the arts as a resource during curriculum planning. Arts and design practices are self-organizing behaviors through which we combine meaningful information about our experiences and circumstances utilizing a range of medium-specific, language-specific, and/or critical methodologies. Thus, the methodology by which Edvard Munch organized information about human suffering in paint on a canvas in *The Scream* (1893) was different than the methodology Käthe Kollwitz employed for organizing similar information in her drawings and etchings of *Woman with Dead Child* (1903), and different again from Alvin Ailey's methodology for organizing such information through his dance choreography surveying the African American experience in *Revelations* (1960). Each difference in approach recalls Charles Wright Mills' (1959) claim that "(e)very [wo]man is his [or her] own methodologist" (p. 123).

Historically, an understanding that the arts convey critical information is well established. The arts inform us deeply about the human experience when a number of *simple symbols* are brought together by an arts practitioner to work in concert as a *complex symbol*, often in the context

> ## "Works of art that act as cultural interfaces…provide us with arrays of emergent ROSETTA STONES that inform the growth of connecting cultures across oceans, time, and potential barriers of understanding. "

of a larger group of meanings. These complex symbols are easily converted into *meaningful artifacts* that persist in the public view and memory over extended periods of time, informing us of other human beings throughout history with diverse systems of cultural practice, behavior, linguistic, and metaphorical meaning.

The Rosetta Stone (ca. 196 BC) contained one message in two languages and three scripts, including ancient hieroglyphics, a more recent vernacular Egyptian script, and Greek. It established a *cultural interface* allowing for exchanges of meaningful data from one system to another so that ideas might be traded and social understandings informed. Works of art that act as cultural interfaces—whether in visual, dance, musical, or theatrical forms—likewise provide us with arrays of emergent Rosetta Stones that inform the growth of connecting cultures across oceans, time, and potential barriers of understanding.

Even greater potential exists to draw diverse systems of meaning and cultural interfaces to work together within complex human *social networks* or *hierarchies*. Whatever the intent or situation, arts-based information always is organized with a recurring purpose: to be literally *re-cognizable*—recalled in cognition—so as to remain accessible to personal and public memory, and thus retain its social significance. The arts offer a complete integration of word, image, and life experience as data; information is thus networked for common points of reference. With these structures for learning in mind, educators in the 21st century have an opportunity to develop and elaborate on working models presenting human artistic and design behaviors as ways of both knowing *and* doing that are crucial to innovation, social progress, and entrepreneurship.

If we begin anew with the assumption that arts and design practices in the 21st century share a considerable

responsibility in the securing and preservation of basic local and global human needs, the purpose of an adaptable and networking approach to the arts in education—one that favors no one particular model—is **to give form** to overlooked knowledge and unseen meaning; **to inform** the expression of new meaning-making and innovation; and/or **to transform** the many gaps in our comprehension of the rich human experience toward new inquiry and engaged possibilities.

A Pluralistic Approach to Learning

An adaptable and networking-oriented approach to the arts and design in education—one that favors no one particular model—also provides greater adaptability for connections across content areas and disciplines, as well as the opportunity to **transcend** the concepts and limitations in any one area. The greater effectiveness that educational reformers seek is best predicated on the clearly mixed origin of human understandings; there is no single best way to create and record new knowledge. By embracing the natural blending of many arts and design practices, no one model of knowledge acquisition is elevated above another, and opportunities for innovation and invention in between the creases is increased.

Viewing the arts as a system of production invites curricular collaboration with other disciplines that teach learners to think empirically in a medium or material. Art educators with an affinity for techniques and practices that generate beautiful forms, structures, and singular solutions find curricular kinship with industrial and interactive designers, as well as with architects, poets, filmmakers, and scientists.

Viewing the arts as a system of communication invites curricular collaboration with other disciplines that teach learners to think expressively in a language. When art educators exhibit an affinity for interpretive practices that navigate the signs and symbols humans make in order to convey valued signifiers, they find curricular kinship with writers of all kinds, mathematicians, musicians, dancers, and a multicultural array of ethnic, religious, and social communities.

Viewing the arts as a system of critical reflection invites curricular collaboration with other disciplines that teach learners to question their contexts, confront injustice, and seek to understand the gaps in given knowledge. Art educators with an affinity for more-critical practices that question situated or embodied contexts find curricular kinship with feminists, iconoclasts, revolutionaries, cultural theorists, mass-media dissenters, political activists, and environmentalists.

A pluralistic and adaptable model for art education draws upon any and all of these prior models without partiality and answers Julia Marshall's (2006) challenge for a more substantive integration of art disciplinary content with the humanities, as well as with other traditionally unrelated subject areas such as the sciences, technology, engineering, math, social studies, and entrepreneurship.

A High-Quality Visual Arts Education Develops Habits of Innovation

An adaptable and networking art education curriculum framework also aids in the development of persistent **habits of innovation** in an experiential learning model suggested by educational philosopher John Dewey. According to Dewey (1916/1966), a habit is an active, insistent, and immediate expression of growth; a capacity that enables a student to develop through continuous encounters with novelty as they "retain and carry over from previous experience factors which modify subsequent activities" (p. 46). Habits represent our "preferred modes of encounter and encountering, acting and interacting" (Cuffaro, 1995, p. 19). Habits are formed in the process of "trying and discovering, modifying and adapting" (Cuffaro, 1995, p. 19), and serve as evidence of enduring learning.

Dewey argued that character would not exist if each habit "existed in an insulated compartment and operated without affecting or being affected" by the interpenetration of other habits (Dewey, 1930, p. 37). An acquired adaptability to product-oriented, expressive-communicative, and critical-activist arts learning models and their interdisciplinary networks cultivates a powerful "continuum of habits in terms of the [learning] environments we create" (Cuffaro, 1995, p. 21). According to Dewey, the acquisition of new habits of mind is perpetuated by continually unsettling prior habits through the introduction of novelties. The introduction of novel symbols, artifacts, cultural interfaces, and social networks for learning through arts and design practices generate new *impulses* that Dewey describes as the agencies

of change, "giving new direction to old habits and changing their quality" (Dewey, 1930, p. 88).

Conclusion

A more adaptable approach to arts education practice is required to address the inherently pluralistic character of learning in a visual age. Definitions of art range from a model that focuses on thinking through observation, experience, and/or experiment toward mastery of the properties of mediums and materials; to a second model with its focus on thinking expressively through a symbolic language; to a third model that focuses on thinking critically about images and ideas within given contexts by interrogating the status quo. An adaptable framework for an art education curriculum transcends competition between these three different models of pedagogical practice, creating opportunities for learners to become adept at negotiating disciplinary boundaries separating product-oriented, expressive-communicative, and critical-activist arts and design approaches. An adaptable curriculum framework is thus able to network information about human experience, serving as a catalyst for innovation and invention in learning.

As we enter the 21st century, we face a crucial opportunity to reposition arts and design practices as an engine for innovation in public schooling reform, and place those practices at the forefront of curricular innovation and integration with school subjects across the general education spectrum. In a visual age where knowledge is conveyed digitally and our access to images is immediate, the study and practice of arts and design education offer necessary tools for any nation that aspires to retain leadership in the global exchange of information.

> "As we enter the 21st century, we face a crucial opportunity to reposition arts and design practices as an ENGINE FOR INNOVATION in public schooling reform…"

REFERENCES

Cancienne, M. B., & Snowber, C. N. (2003). Writing rhythm: Movement as method. *Qualitative Inquiry, 9*(2), 237-253.

Cuffaro, H. (1995). *Experimenting with the world: John Dewey and the early childhood classroom*. New York, NY: Teachers College Press.

Dewey, J. (1930). *Human nature and conduct*. New York, NY: Modern Library.

Dewey, J. (1916/1966). *Democracy and education: An introduction to the philosophy of education*. New York, NY: Free Press.

jagodzinski, j. (1991). A para-critical/sitical/sightical reading of Ralph Smith's *Excellence in art education*. *Journal of Social Theory in Art Education, 11*, 119-159.

Kearney, R. (1988). *The wake of imagination: Toward a postmodern culture*. Minneapolis, MN: University of Minnesota Press.

Ladson-Billings, G. (2003). It's your world, I'm just trying to explain it: Understanding our epistemological and methodological challenges. *Qualitative Inquiry*, *9*(1), 5-12.

Marshall, J. (2006). Substantive art integration = exemplary art education. *Art Education, 59*(6), 17-24.

Marshall, J. (2008). Visible thinking: Using contemporary art to teach conceptual skills. *Art Education*, *61*(2), 38-45.

Mills, C. W. (1959). *The sociological imagination*. New York, NY: Oxford University Press.

Pearse, H. (1983). Brother, can you spare a paradigm? The theory beneath the practice. *Studies in Art Education*, *24*(3), 158-163.

Pearse, H. (1992). Beyond paradigms: Art education theory and practice in a postparadigmatic world. *Studies in Art Education*, *33*(4), 244-252.

Rolling, J. H. (2008). Rethinking relevance in art education: Paradigm shifts and policy problematics in the wake of the Information age. *International Journal of Education & the Arts, 9* (Interlude 1). Retrieved May 11, 2008, from www.ijea.org/v9i1/.

Stankiewicz, M. A. (2001). *Roots of art education practice*. Worcester, MA: Davis Publications, Inc.

Sullivan, G. (2010). *Art practice as research: Inquiry in visual arts*. (2nd ed.) Thousand Oaks, CA: Sage Publications.

ADVOCACY WHITE PAPERS for ART EDUCATION

Section 2: How High-Quality Arts Education Can Prepare Students for the Future

Visual Arts and Multiliteracies in a Digital Age
Mary Stokrocki
Professor of Art Education, Arizona State University
Mary.Stokrocki@asu.edu

Living in Actual and Digital Visual Worlds: One Big Goal for Art Education
Brent Wilson
Professor Emeritus of Art Education, The Pennsylvania State University
bgw1@psu.edu

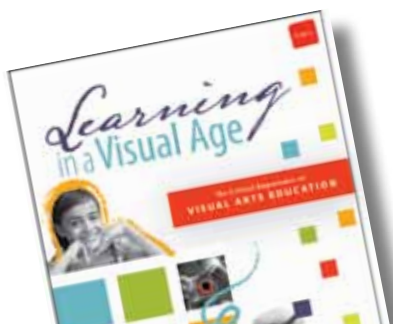### Envisioning a Future Techno-Infused Eco-Pedagogy
Karen Keifer-Boyd
Professor of Art Education and Women's Studies
The Pennsylvania State University
kk-b@psu.edu

Download your electronic version now!

Examine evidence for the capacities that art education develops in students and what it can prepare them to do in *Learning in a Visual Age*.

Visual Arts and Multiliteracies in a Digital Age
Mary Stokrocki

" In the future, the **POTENTIAL** range of digital worlds for art teaching is endless… "

Digital media, created using electronic communication tools, surrounds us as a paradigm shift in education simultaneously is taking place (Alexenberg, 2006; Lu, 2010; Stokrocki, 2007; Sweeny, 2011b). Children as young as 6 years old are dressing their avatars (visual persona that they customize), decorating their rooms, and networking with friends on Club Penguin and the Pet Society (just two of many popular virtual worlds for children). For adults, one of the most prominent digital sites created almost entirely by its "inhabitants" is Second Life (SL), with "an all time high of 126 million users hours in …2009" and an economy of "half a billion US dollars, making Second Life the largest virtual economy in the industry" (Linden, 2010). Even senior citizens are starting their own geezer brigades on SL. Aside from their entertainment value, these worlds offer art, business, and educational opportunities for adults and youth, as well as occasions to network with people around the world. The educational resources are endless, including components such as cultural understandings, medical advice, library components, and artmaking and exhibiting artwork, to name a few possibilities. By the end of 2011, Gartner Inc. (2007) predicted, 80% of active Internet users would have a presence in some virtual world. Teaching therefore requires uncertain and changing pedagogical practices that are open-

ended, daring, and risky (Barnett, 2007). So how do we teach, learn, and assess results in these new digital worlds?

Digital Culture

Players participate and immerse themselves in the new digital worlds through building digital culture. *Digital* implies electronic technology and its major components. Jenkins (2004) includes behaviors such as "play performance, simulation, appropriation, multitasking, distribution, cognition, judgment, transmedia navigation, networking, and negotiation" (pp. 3-4). Intellectual practices range from collaborative problem-solving to computational literacy, and even informal scientific reasoning (Steinkuehler, 2009) that involves several diverse types of digital media. These range from serious video games (Parks, 2008) and digital animation (Davenport & Gunn, 2009) to virtual worlds (Stokrocki & Andrews, 2011), to name a few. These media enable students to form various virtual communities that are linked with Web 2.0 tools. Digital media are emerging into new complex pedagogical learning sites that are products of informal visual culture influences that support equal, collaborative efforts from group members (Wilson, 2008). Contemporary culture can be viewed as "the collective heritage of a group, that is, as a catalog of ideas and practices that shape both the collective and individual lives and thoughts of all members," as well as something that "only exists in the act of being performed, and it can never stand still or repeat itself without changing its meaning" (Bauman, 2004, Note 1, p. 21). Such digital culture immersion requires use of new literacy forms.

Media Literacies

Traditionally, art education literacy usually involved reading and writing to obtain knowledge, even including vocabulary involving video game terminology. New forms of graphic literacy now are emerging that are referred to as digital or media literacy (Snyder & Bulfin, 2007). Media literacy can be integrated with text-based forms to participate in a new global society that is currently emerging (Delacruz, 2009). Duncum (2004) argues for multiliteracies, "the making of meaning through the interaction of different communicative modes," including music, gesture and motion, sounds, and pictures (p. 253). Virtual worlds, including video games, require operational, cultural, and technological literacies (Guzzetti, Elliott, & Welsch, 2010). For example, operational literacies include translating tutorials, procedures, and applications using Photoshop; cultural literacies involve understanding meanings within a given context, such as a video game in leisure activities; technological literacies contain visual and print texts, rules, and play maneuvers as found in digital storytelling. Such practical understanding entails soliciting peer cooperation and collaboration to try out new games, critiquing them, offering suggestions, giving advice about character and thematic building, and soliciting contributions from peer audiences.

> ## "So **HOW** do we teach, learn, and assess results in these new digital worlds?"

Using SL as an example, art educator Lu (2010) offered practical learning principles for designing digital events for students in virtual worlds. Those principles include learning by exploring, developing a sense of self through avatar identity, collaborating with others, collecting or uploading individual artworks, creating personal rooms and sculptures, and expressing and recording adventures through snapshots and writing reflections. Other art educators also have presented virtual-world learning experiences for students; Liao (2008) focused on avatar identity, and Carpenter (2009) designed a classroom where students could be observed continuously without the teacher interfering in their individual learning modes.

Digital world users communicate through chat and instant message functions, discover new sites, design new spaces, share services, and exchange goods (Wilbur, 2008). They also learn to communicate in a form of hybrid sentence structure that contains abbreviations, facial expressions pictorially represented by punctuation and letters, shortened words, and specific vocabulary with spelling errors (Black & Steinkuehler, 2006). Similar to video games, virtual worlds do not substitute for literacy activities, but rather produce new ones collaboratively (Gee, 2007).

New Communication Arenas and Visual Literacy

With literacy forms and functions rapidly changing in today's postmodern world, multimedia fluidity in different communication arenas have expanded into multi-literacies that include video, pictures, music and dance, computer languages, Internet casual speech, and games, as well as in print (Thomas, 2007). Most of the May 2009 issue of *Educational Researcher* involved discussions over how to expand on these new literacies that "include new skills,

strategies, dispositions, and social practices that are required by new technologies for information and communication" (Burns, 2006). Such new literacies are multifaceted, multi-dimensional, and include multiple points of view.

Students also must be visually literate to navigate the real world, which includes decoding, understanding, and analyzing the meanings and values communicated by images. "Just as readers of text draw inferences and construct meaning from written representations of language, viewers of images also draw meaning" (Burns, 2006, p. 2). Art teaching and learning contexts are the primary place in today's schools where art students discuss the elements and grammar of images, composition and camera perspectives, symbols, props, clothing, color, light, text, and similar concepts. They learn to read digital instructions as well, and create their own Web pages and digital journals (Thomas, 2007), all of which require diverse forms of learning. Higher education art educators are in the process of inspiring schools to adopt some of these ever-expanding educational forms in a variety of ways for students to explore and experiment by promoting imagination and immersion in cultures otherwise inaccessible, and to integrate their art learning with other technologies and disciplines (Salman, 2009).

New Forms of Visual Art Learning

Learning involves processing new knowledge, behaviors, skills, values, or preferences in different ways. The formation of learning based on the written word is changing, as images dominate text and as screens overtake paper as the most frequent means of distributing information (Kress, 2003). Since digital worlds can be game-like, Gee (2007) presents three kinds of current modes of learning in which art education plays a major role: situated cognition (that is, contextual learning including material, social, and cultural forms); new literacy study that involves economic, historical, and political

Figure 1: One participant advertised his "in-game architecture" via poster, and built a twisted tent-like form as his sustainable home.

concerns; and connectivism that stresses human powers of pattern recognition. This call for networks of people, tools, and technologies, as well as school programs to build better modes of learning through media literacy, matches well with future goals set for contemporary art education theory and practice.

A number of questions arise about art education's role in this new digital culture environment.

How do art teachers and school systems find a workable balance between digital learning and real-life fact/process learning? Digital learning can supplement real-life teaching since it offers unique art instruction skills for diverse audiences. These new technologies enable average people to archive, add comments to, and alter content. Innovative and pervasive networking forms, personified by weblogs, have blossomed from the bottom up, and participation requires that art teachers and art students mutually learn together (Kellner & Share, 2005). There now is a remix of old and new media constructed to respond to demands of novel ways of communication through combination of recycled pieces of information and materials.

For example, when art educators Stokrocki and Andrews (2011) mentored disenfranchised youth to use SL to develop their future art careers, the educators provided steps to achieve discrete goals: learn basic communication skills, acquire computer and digital literacy competence, develop life skills, imagine a place for dreams, envision a home, and build a business. One participant advertised his "in-game architecture" via poster, and built a twisted tent-like form as his sustainable home. (See Figure 1.)

How can art education help teachers with instructional assessment? U.S. education is dominated by standardized curricula, instructional systems, and assessment procedures. Due to the complex and rapidly evolving technologies, standardized assessments have overlooked the richness and unpredictable nature of inquiry that includes experiential and uniform reactions alike (Dewey, 1938). Learning evidence need not be only standardized, it can be holistic, multi-methodological, and qualitative, full of experiential evidence. That experience encompasses the visual, audio, verbal, and now kinesthetic, as virtual worlds enable art teachers to view their students' three-dimensional accounts of learning.
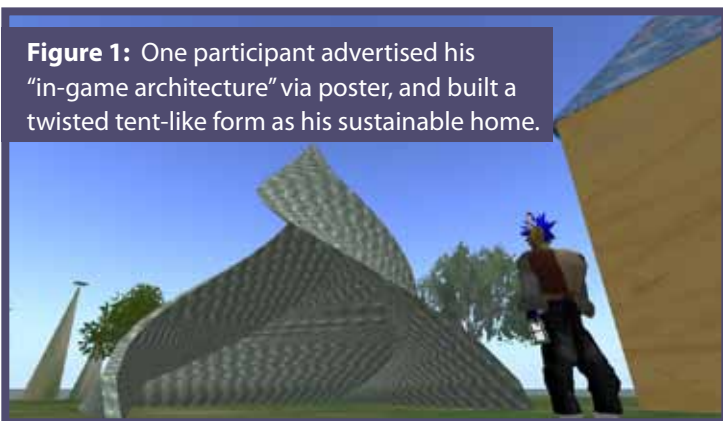
> **"Students also must be VISUALLY LITERATE to navigate the real world, which includes decoding, understanding, and analyzing the meanings and values communicated by images."**

Many art educators are examining these newer literacy communication modes of engagement that can include accounts of individual technological experiences or personal learning environments in art (Castro, Danker, Delacruz, Fuglestad, Roland, & Stokrocki, in press). Art education is situated to be in the forefront of building practical arguments and new assessments for success and interdisciplinary connections (Salman, 2009). In her case study of three art teachers using technology in midwestern high schools, Lin (2009) noted that when making podcasts with Latino youth, the teachers learned with the students about art content and mastering digital media technology.

How does art education help students become more critical of digital culture? Art educators see the role of digital media not only as an expressive exchange, but also as embodying socio-cultural change (Garber, 2004; Keifer-Boyd, 2004; Stokrocki, 2007). Gude (2007) argued for "reconstructing social spaces by transforming [them] with images and texts and a space that stimulated wonder in the process of learning" (p. 13). Young people, however, as "digital natives may be skilled with social networking …[but] they are not generally skilled with online information use, including locating and critically evaluating information" (Leu, O'Byrne, Zawilinski, McVerry, & Everett-Cacopardo, 2009, p. 266). Critical digital literacy, advocated by Buckingham (2006), is a means for eliminating marginalized peoples, misinformation, commercial predators, and cyber-bullying. Sweeny (2004) critically examined the nature of privileged forms of visual culture, and explained that art educators who teach about these new social creations and critical forms should critique those aspects "that are exclusionary, biased, and retrograde" (p. 210) in order to build democratic art education theory and practice.

Whatever the future brings, digital worlds will be vibrant sites for investigating these new participatory multi-literacies in art education. Art educators Lily Lu (2008), creator of The Art Café, and Sandrine Han, founder of the International Art Education Association (InAEA) on SL, have designed their own meeting places to network with other art educators. These networks transcend individual expression to incorporate collaborative design, exhibition spaces for uploaded artworks, three-dimensional constructions built by avatars, and virtual field trips to different sites for building career awareness in the arts. In the future, the potential range of digital worlds for art teaching is endless, as art educators enable their students to learn, plan, construct digitally, and transform their plans into real-world possibilities.

REFERENCES

Alexenberg, M. (2006). *The future of art in a digital age: From Hellenistic to Hebraic consciousness.* Bristol, England: Intellect.

Barnett, R. (2007). *A will to learn: Being a student in an age of uncertainty.* Buckingham, England: Society for Research in Higher Education and Open University Press.

Bauman, Z. (2004). *Identity*. Cambridge, England: Polity Press.

Black, R., & Steinkuehler, C. (2006). Literacy in virtual worlds. In L. Christenbury, R. Bomber, & P. Smagorinsky (Eds.), *Handbook of adolescent literacy research* (pp. 271-286). New York, NY: Guilford Press.

Burns, M. (2006, January*)*. A thousand words: Promoting teachers' visual literacy skills. *MultiMedia & Internet@ Schools, 13*(1), 16-20.

Buckingham, D. (2006). Defining digital literacy–What do young people need to know about digital media? *The Nordic Journal of Digital Literacy, 1*(4), 263-276.

Carpenter, B. S. (2009). Virtual worlds as education experience: Living and learning in interesting times. *Journal of Virtual Worlds Research, 2*(1). [online].

Castro, J. C., Danker, S., Delacruz, E., Fuglestad, T., Roland, C., & Stokrocki, M. (in press). DIY professional development: Screenshots of art educators' creation and utilization of online personal learning networks (PLNs) as a 21st century form of self-Initiated, non-Hierarchical, individually-designed participation in communities of practice**.** *Canadian Journal of Art Education.*

Davenport, M., & Gunn, K. (2009). Collaboration in animation: Working together to empower indigenous youth. *Art Education, 62*(5), 6-12.

Delacruz, E. (2009). Art education aims: Moving toward global civil society. *Art Education, 62*(5), 13-18.

Dewey, J. (1938). *Experience and education.* New York, NY: Macmillan.

Duncum, P. (2004). Visual culture isn't just visual: Multiliteracy, multimodality, and meaning. *Studies in Art Education, 43*(3), 252-265.

Garber, L. (2004). Using a computer gaming environment to teach about community arts. *Art Education, 57*(4), 40–47.

Gartner, Inc. (2007, April 24). Gartner says 80 percent of active Internet users will have a "second life" in the virtual world by the end of 2011 [Press release]. Retrieved from www.gartner.com/it/page.jsp?id=503861

Gee, J. (2007). *What video games have to teach us about literacy and learning (*2nd ed.) New York, NY: Palgrave/Macmillan.

Gude, O. (2007). Principles of possibility: Toward an art and culture curriculum. *Art Education, 60*(1), 6-17.

Guzzetti, B., Elliott, K., & Welsch, D. (2010). *DIY media in the classroom.* New York, NY: Teachers College Press.

Jenkins, H. (2004). The cultural logic of media convergence. *International Journal of Cultural Studies, 7*(1), 33-43.

Keifer-Boyd, K. (2004, March), *CyberArt pedagogy.* In R. Ferdig et al. (Eds.), Society for Information Technology and Teacher Education 15th International Conference 2004 (pp. 3830-3842). Chesapeake, VA: Association for the Advancement of Computing in Education. [Available at http://dl.aace.org/15033]

Kellner, D., & Share, J. (2005, Sept.). Toward critical media literacy: Core concepts, debates, organizations, and policy. *Discourse Studies in the Cultural Politics of Education, 26*(3), 369-386.

Kress, G. (2003). *Literacy in the new media age.* New York, NY: Routledge.

Leu, D., O'Byrne, I., Zawilinski, L., McVerry, J., & Everett-Cacopardo, H. (2009). Expanding the new literacies conversation. *Educational Researcher, 38*(4), 264-269.

Liao, C. (2008). Avatars, second life, and new media art: The challenge of contemporary art education. *Art Education, 61*(2), 87-91.

Lin, C. (2009). Beyond visual literacy competencies: Teaching and learning art with technology in the global age. In E. Delacruz, A. Arnold, A. Kuo & M. Parsons (Eds.), *Globalization, art, and education* (pp. 223-204). Reston, VA: National Art Education Association.

Linden, Z. (2010). '*Second Life* economy – second quarter 2009 in detail,' retrieved from http://community.secondlife.com/t5/Features/The-Second-Life-Economy-Second-Quarter-2009-in-Detail/ba-p/647049

Lu, L. F. (2008). Art café: A 3D virtual learning environment for art education. *Art Education, 61*(6), 48-53.

Lu, L. F. (2010). Teaching 21st century art education in a virtual age: Art Café @ Second Life. *Art Education*, *63*(6), 19-24.

Parks, N. (2008). Video games as reconstructionist sites of learning in art education. *Studies in Art Education, 49*(3), 235-250.

Salman, G. (2009). The future for (second) life and learning. *British Journal of Educational Technology, 40*(3), 526-538.

Snyder, I., & Bulfin, S. (2007). Digital literacy: What it means for arts education. In L. Bresler (Ed.), *International Handbook of Research in Arts Education* (pp. 1297-1310). Dordrecht, The Netherlands: Springer.

Steinkuehler, C.A. (2009). *Media, culture and curriculum*. Presentation at American Education Research Association Conference, San Diego.

Stokrocki, M. (2007). Art education avatars in cyberspace: Research in computer-based technology and visual arts education. In L. Bresler (Ed.), *International Handbook for Research in the Arts, Part II* (pp. 1861-1380). Dordrecht, The Netherlands: Springer.

Stokrocki, M., & Andrews, S. (2011). Empowering the disenfranchised through explorations in Second Life. In R. Sweeny (Ed.), *Digital visual culture: Intersections and interactions in 21st century art education.* Reston, VA: National Art Education Association.

Sweeny, R. (2004). Lines of sight in the "network society." *Studies in Art Education, 46*(1), 74–87.

Sweeny, R. (2011a). There's no 'I' in YouTube: social media, networked identity, and art education. *International Journal of Education through Art, 5*(2&3), 201-212.

Sweeny. R. (Ed.). (2011b). *Digital visual culture: Intersections and interactions in 21st century art education.* Reston, VA: National Art Education Association.

Thomas, A. (2007). *Youth online: Identify and literacy in the digital age*. New York, NY: Peter Lang.

Wilbur, D. (2008). Understanding and connecting to the digital literacies of adolescents. In K. A. Hinchman & H. K. Sheridan. (Eds.), *Best practices in adolescent literacy instruction: Solving problems in the teaching of literacy* (pp. 57-77). New York, NY: Guilford Press.

Wilson, B. (2008). The end of child art and the emergence of adult/kid collaborative conjunctions in three pedagogical sites. *Proceeding of the InSEA World Congress* in Osaka, Japan. ∎

Living in Actual and Digital Visual Worlds: One Big Goal for Art Education

Brent Wilson

"How aware are we of our VISUAL WORLDS?"

When we establish goals, we envision ideal futures. When The Consortium of National Arts Education Associations (1994) published the national standards for visual arts education, my first reaction was, "These standards are like the trees, but where is the forest?" There were literally dozens of objectives, many of them desirable; but missing was a larger vision that would bind the standards into a coherent whole. I set about writing my one big goal for visual arts education (Wilson, 1996). That goal, stated in four parts, placed visual artworks at its center. I posited that K-12 students should learn to (1) mindfully *create* their own artworks; (2) insightfully *interpret* artworks of others; (3) *draw meaningful relationships* among the artworks they have created and interpreted and many other cultural texts in the arts, humanities, and sciences; and (4) *write* all of these texts within the texts of their lives—during, and especially beyond, schooling. Implicit within this goal is the notion that artworks are the source of both knowledge and satisfaction. In other words, artworks expand our cognitive orientation, our worlds, our futures, and the values that guide our lives (Kreitler & Kreitler, 1972).

I still believe that my formulation is a good one. Nevertheless, the world has changed remarkably since I wrote my big goal; art education has turned its attention to visual culture (of which artworks are still a primary component), and the image-pervaded Internet has mushroomed. I now see a different forest. My revised goal for art education places at its center *teaching students to live in art and visual cultural worlds*—teaching them how to find fulfillment, joy, happiness, satisfaction, and aesthetic and intellectual rewards through living their lives in these worlds.

Why Should Living in Art and Visual Worlds Be the Primary Goal for Art Education?

We live in an enormous global visual culture; we exist in worlds filled with visual images. But how aware are we of our visual worlds? How well do we live in these worlds? How well do we use them to enrich our lives? Do we use these image-worlds to create knowledge? Do we use them as ways to know our values, our futures, and ourselves? Do they enrich our lives through joy and pleasure? If not, then what might art education do about it?

Artworks and other visual cultural artifacts always exist in larger social and cultural contexts. Most school programs could provide an opportunity for these complex visual cultural entities to be both studied and lived in. Students could be taught how to participate wisely and knowingly in a variety of art and visual cultural worlds. Indeed, our students already live in some of these worlds, but it is the task of art educators to broaden both students' participation and their awareness of that participation. What are these art and visual cultural worlds like? What are their components, and how do they function? And most importantly, how does one learn to live fully and well within one or more of these worlds?

Sociologist Howard Becker's now classic *Art Worlds* (1982) acknowledges that the term "art world" is often used metaphorically to refer to an elite entity, for example, the "New York art world." Nevertheless, he takes a considerably more egalitarian view, arguing that there are many art worlds. In discussing these art worlds, Becker analyzes relationships among players such as artists, art historians, curators, aestheticians, gallery workers, art supply and equipment manufacturers, and dealers—the participants who are every bit as much responsible for "making" artworks as are artists. But he might have given more attention to other art world participants, such as collectors, patrons, and the great number of different designers of art exhibitions, books, catalogues, and advertisements. And, of course, new art world roles continually emerge; in the 1980s, Becker could not have known of the proliferation of Web designers and Web-based digital artists today.

Just how many art worlds are there? Becker concludes that the question is unanswerable; it depends upon how those who study artworks slice and dice them. He argues that art worlds are fluid and dynamic, changing sometimes

gradually and at other times dramatically. "Art worlds, then, are born, grow, change, and die… Artistic work lasts when it has an organizational basis that preserves and protects it" (p. 350). It is this complex set of components—participants and the roles they play, their functions, and the institutions in which they work—to which I will return shortly.

Like Becker, philosopher Nelson Goodman posits a multiplicity of worlds in addition to the common everyday world in which naive realists think we live. Goodman begins his book *Ways of Worldmaking* (1978) with this phrase: "Countless worlds made from nothing by use of symbols" (p. 1). This is what Goodman has to say about the composition of worlds:

> The many stuffs—matter, energy, waves, phenomena— that worlds are made of are made along with the worlds. But made from what? Not from nothing, after all, but *from other worlds*. Worldmaking as we know it always starts from worlds already at hand; the making is a remaking. (p. 6)

Goodman's and Becker's views of the multiplicity of worlds make it easy to include digital worlds within the growing realm of art and visual cultural worlds. Indeed, so far as art education is concerned, digital image worlds, especially those found on the World Wide Web, point to the future! Arguably they provide the best means for teaching students how to live in all other art and visual cultural worlds.

Polyvore: A Brief Case Study of a Digital Art World

Polyvore is a Web 2.0 site (O'Reilly, 2005) for creating and publishing fashion-related collages and digital artworks (Feldstein & Wilson, 2010; White, 2009). Polyvore users have literally created a digital art world that has all the components and functions found in the contemporary art world (Thornton, 2008). Here is an overview of Polyvore seen through the activities of a 15-year-old Swedish girl, whose user name is HellNoKitty. In late summer, 2010, she published a digital collage titled "Devil Released" (see Figure 1).

The work is composed of 24 separate images and fragments of text clipped from the Internet and reworked in the Polyvore editor. (The editor is similar to a Photoshop program that even a 2-year-old could manage.) To make her collage, she resized, rotated, positioned, cloned, flipped, flopped, and layered images and words—it is as if she has painted with them. Along with the collage, she published an eight-line original poem and a series of prose pieces about

things that make her happy and unhappy, references to YouTube videos and recently published works of adolescent literature, Swedish secondary school program options, popular culture preferences, and friends. It sounds like a mish-mash, but her writing (in English) is as sophisticated as her collage; together, they provide an interpretation of her visual image. Seventy-four Polyvorians have viewed her collage, and 47 indicated that they "liked it." Among the viewers who favored HellNoKitty's collages were her peers and manga fans, a PhD candidate in biophysics, teachers of various subjects, a painter with an MFA, a makeup artist, a gallery worker, a translator, and several designers—from at least 20 different countries.

HellNoKitty's profile page informs us that her collages have been viewed more than 23,000 times and favored (liked) 8,000 times. She has 506 contacts that follow her work; her collages have won prizes in 38 user-organized contests; she has created eight collections (with names such as "blood, war, and cookie dough" and "in chaos we find safety"); and she publishes her collages in more than 30 different groups. She makes insightful comments about others' collages, and sometimes models her works on their collages. Other Polyvorians use her works as models for their own—she is a
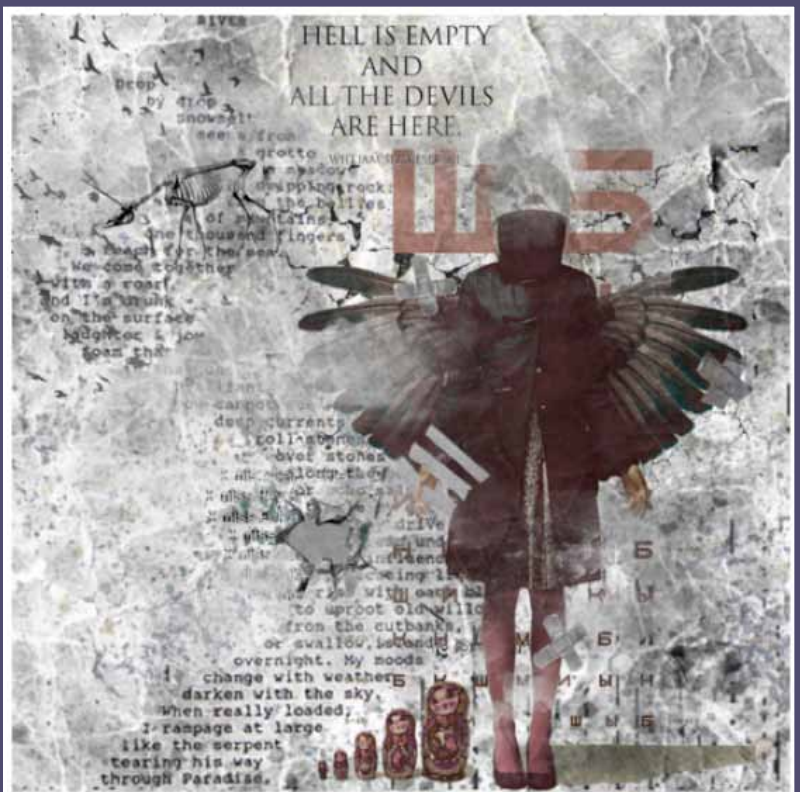
Figure 1: Electronic collage titled "Devil Released" published by HellNoKitty on Polyvore in late summer, 2010 (retrieved from www.polyvore.com/devil_released/set?id=21525559).

teacher. HellNoKitty is an active and skillful participant in a complex digital art world.

> "Everyone **CONTRIBUTES** to the community, and everyone **GAINS** from the community."

Polyvore's Pedagogical Significance

HellNoKitty's Polyvore art world has all the components and functions of a complete art world. Participants perform multiple roles: they are creators, collectors, appreciators, interpreters, critics, art writers, documenters, connoisseurs, curators, designers, teachers, colleagues, collaborators—the list could go on. And even more importantly, Polyvore is an egalitarian art and visual cultural realm. Artists, designers, architects, and professors interact on equal footing with elementary and secondary school students, college students, PhD candidates, stay-at-home-moms, biologists, physicists, and opera singers—you name it, they are there. They bring with them their interests, knowledge, texts, and expertise. As a consequence, collages are juxtaposed with poems and short stories written by participants; users' creations are presented with selections from the worlds of music, literature, history, and philosophy; and users are continually informing one another about artists whose works they have discovered. Other participants write and illustrate the lives of the famous and the infamous. Popular and arcane images and bits of information flourish side by side. In short, visual texts are permitted to interact with virtually every other text imaginable. Everyone contributes to the community, and everyone gains from the community.

The situation I have just described fulfills my one big goal for art and visual cultural education—on Polyvore, within an art world context, participants are creating and interpreting visual texts and linking them to other texts. In doing so, they create new knowledge, connect it to their unfolding lives, and share it with others.

In my ideal art and visual culture classroom, students will learn to live in art and visual cultural worlds; they learn to perform multiple roles within these worlds. Complete and fully functioning art worlds such as Polyvore provide a marvelously efficient and comprehensive means for revealing the components, structure, content, functions,

roles, and rewards associated with all art worlds. I think that students in art classes should spend at least part of their time as explorers, creators, and participants in digital worlds such as Polyvore. And they should learn how these digital worlds relate to various other actual arts worlds in which they might live their lives while in school and beyond school. If I were in an art classroom today, I would add my students to my list of contacts—and await with eager anticipation their creations and interpretations. In this pedagogical third-site (Wilson, 2008), I would enter into my students' ongoing lives in art and visual culture—to the extent that they wish me to—while they are my students and more importantly, *beyond my classroom*. I want to know what my students are doing in art worlds, both now and for the remainder of their lives. The Internet makes it possible for me to remain my students' teacher—and for them to be my teachers for the rest of my life as well. What a marvelous future to contemplate!

REFERENCES

Becker, H. S. (1982). *Art worlds*. Berkeley & Los Angeles, CA: University of California Press.

Consortium of National Arts Education Associations (1994). *National Standards for Arts Education*. Reston, VA: Music Educators National Conference.

Feldstein, A., & Wilson, B. (2010, June). Polyvore collaboration: Innovation in informal online affiliation networks. *Procedia—Social and Behavioral Sciences, 2*(5), 6561-6570. Retrieved from www.sciencedirect.com

Goodman, N. (1978). *Ways of worldmaking*. Indianapolis, IN: Hacket.

Kreitler, H., & Kreitler, S. (1972). *Psychology of the arts*. Durham, NC: Duke University Press.

O'Reilly, T. (2005). What Is Web 2.0? Retrieved from http://oreilly.com/web2/archive/what-is-web-20.html

Thornton, S. (2008). *Seven days in the art world*. New York, NY: W. W. Norton & Company.

White, C. (2009). Cut and paste. *Art Forum* (March), 210-215.

Wilson, B. (1996). Arts standards and fragmentation: A strategy for holistic assessment. *Arts Education Policy Review, 98*(2), 2-9.

Wilson, B. (2008). Research at the margins of schooling: Biographical inquiry and third-site pedagogy. *International Journal of Education Through Art*, *4*(2), 119-130. ∎

Envisioning a Future Techno-Infused Eco-Pedagogy

Karen Keifer-Boyd

> "Artwork that embodies individual experience in relation to SOCIETY can TEACH viewers to discern injustice…"

The first decade of the 21st century has ushered in an era of global interaction with much disparity in access to water, food, shelter, healthcare, education, and communication characterized by war, poverty, illness, and global warming. Diverse social circumstances, access to education, and consequences of individual and social actions impact lives around the world. I speculate that high-quality arts education can prepare students—those entering pre-kindergarten today and graduating in 2025—for a future in which they promote a world that is democratic and sustainable.

The Self in Relation to the World

The arts are crucial to the "health of any democracy internally, and to the creation of a decent world culture capable of constructively addressing the world's most pressing problems" (Nussbaum, 2010, p. 7). Artwork that embodies individual experience in relation to society can teach viewers to discern injustice, which is necessary for divergent thinking that re-envisions and re-constructs a just world. Such a culturally responsive art practice **listens** to disenfranchised voices and complicated histories; **bears** witness to power structures that control people, cultural narratives, and worldviews of a society; **stops** traffic of harmful activities and products; and **envisions** global ecological well-being. These relational practices of contemporary artists are sources for exemplary aims, content, pedagogy, and outcomes in conceptualizing art education classrooms as experiential investigations of interrelationships of self and the world through sensory and increased interaction with the environment.

Culturally relevant arts education that prepares students for the future uses sensory experiences as touchstones for developing self-knowledge. In culturally responsive teaching, cultural knowledge and experiences of diverse students are validated in learning environments where their differences are valued (Gay, 2000). Instead of a bell-curve view of learners, a multifaceted crystal is a more appropriate analogy for varied strengths and richness that teachers can mine from individual differences.

By composing images from our experiences, we frame or emphasize our sensations, memories, dreams, fears, and desires. Transformative artmaking occurs when we are aware of our frame of how we know the world, and begin to open our own borders through a process impacting and impacted by interconnected eco-political-social systems (Ellsworth, 2005; Grosz, 2008; Massumi, 2002). In this relational process, the body is a point of departure that is extended through art creation, making paramount the interdependency of a person and his or her relationship to the environment. Such embodied and relational art transforms what seems normal in our daily lives. Transformative learning involves exposing a discrepancy between actual experience and what a person has assumed to be true (Cranton, 2002). Art educators capitalize on these transformational qualities of art in their teaching so that students learn about the power of art in their lives and the lives of others.

In culturally response-able and sense-able art education, art teachers guide a reflective process in art practice in which a student's life is related to larger socio-political systems, which "involves coming to understand oneself in relation to others" (Darling-Hammond, French, & Garcia-Lopez, 2002, p. 201). High-quality art education provides situations, processes, and environments to conceptualize one's self in relation to the world, and to connect artmaking to issues that matter.

Empowerment emerges from a sense of self-worth, and opportunities to be heard and to choose (Buskins & Webb, 2009). Collaborative art creation is a reflective process that can be empowering and transformative. An example is a transcultural dialogue project that I facilitated while living in Uganda in 2010, connecting art students at Makerere University in Kampala, Uganda, with art education students at Penn State University in the United States. I designed a system for participation and collaborative artmaking that utilized social networking tools. The Ugandan participants selected websites that represented the visual culture of the United States, while the United States participants selected

websites that represented the visual culture of Uganda. The project participants looked at what was bookmarked to represent their country, read the rationales for the selected representations, and responded whether, how, and to what extent the representations related to their own lives. The participants, in negotiation with each other, created visual art that synthesized the topics and perspectives that arose in their text-based dialogue. An excerpt from the dialogue provides an example of how the dialogue itself functioned to make assumptions transparent and to question beliefs.

Ugandan participant: I always had two impressions of the USA. My first impression of the USA was a place dogged with violence, shootings, and intolerance towards minorities… the other side was an ideal place to live, where by everyone seemed well off… **Paradox** indeed. I have always tore myself between what impression to go by and which one to discard.

United States participant: I too find myself making certain assumptions of places I have never been. For some reason I always seem [to] put the United States above everyone else but I know this is wrong of me to do because I do not have the experiences to do so… I hope that some day I will be able to rid my views of other countries and get the chance to travel and experience a different culture.

Such relational artwork creates new insights, invites participation, and can evoke transformative learning when individuals discuss their perspectives with each other and create art together about their diverse perspectives.

Interdisciplinary Inquiry

Pedagogy concerns *the content and methods* of teaching and learning, and, more broadly, the nature of knowledge and learning. How can art education pedagogy prepare students for the future in which knowledge, like art, is inseparable from their values, beliefs, and sensitivities of how they know the world and themselves? I envision a future techno-infused eco-pedagogy in which knowledge, disciplines, and courses are not organized by discrete timeframes, and students are not grouped by age but rather by investigation of topics. Moreover, alphanumeric grades become obsolete; instead, evaluation based on criteria set by the student in dialogue with others in areas of student interest is presented to global teams of mentors via electronic multimedia portfolios that reflect student learning and thinking.

"Interdisciplinary inquiry is NECESSARY to solve COMPLEX problems."

Current educational policies involving standardization, conformity, control, and narrow views of idea construction and communication in art, language, science, and math systems are unharmonious with a future in which life is electronically interconnected. Educational preparation for interdisciplinary partnerships and collaborations is needed as a result of the increasing interdependence of resources and work environments (Zhang & Kramarae, 2008). There are exemplar artworks that do this, and serve as models for an art education in sync with future needs. For example, Cary Peppermint and Leila Christine Nadir's 2009 artwork, *Eclipse*, is a participatory-driven Internet program that alters and corrupts photos of United States parks posted on Flickr,® a popular photo-sharing website. The artwork is programmed to obtain real-time pollution data from the nearest city to the park via an application developed by the U.S. government (airnow.gov). An image is then produced that is a corruption of the original photograph "through a set of programmed algorithms that affect color, saturation, and contrast and that impose intermittent mirroring, deletion, or cropping of the file's data" indicating the level of pollution (Peppermint & Nadir, 2009, 2).

Interdisciplinary inquiry is necessary to solve complex problems. Contemporary art is a prime example of how artists currently draw upon diverse knowledge systems in novel and critical ways. By using the processes and practices of contemporary artists, visual art education introduces and provides practice in interdisciplinary thinking and inquiry. Artist and educator Suzi Gablik (2002) wrote about many contemporary artists whose art brings people into embodied relationships with their social and physical environments. In *The Reenchantment of Art*, she draws our attention to the power of art as interdisciplinary inquiry that transforms and connects self and world, "art, which speaks to the power of connectedness and establishes bonds, art that calls us into relationship" (2002, p. 114). For example, an art education student who worked on a collaborative site-specific artwork with artist Lynne Hull, and with other students in his class, commented: "Working with Lynne I realized… how little I pay attention to my own environment and how much it has an effect on me" (J. McCollister, personal communication,

January 2000). The sculptural artwork of a windmill and hitching posts created as nesting sites for migratory birds in a dry playa lake in the high desert of West Texas involved artist Lynne Hull working with playa lake specialists, biologists, and others in creating art literally *for the birds* (Keifer-Boyd, 2001).

Augmented Reality and 3D Printing

Visual arts education also involves creation with media and how visual artists use materials related to their time and place. In the next 20 years, augmented reality and 3D printing will change our relationship to knowledge, artmaking, and purposes of art education. Augmented reality involves culturally infused technological interfaces that superimpose sensory enhancements (visuals, sounds, touch, and smells) in the physical environment in real time. Augmented reality is everywhere already. For example, many people use iPhone and iPod touch-screen Web browsers or handheld language translators during cross-cultural conversations. The next generation of augmented-reality systems will be directed individually by complex body gestures to perform actions that project information (Bonsor, 2001). Quality art education in the future will enable all people to contribute to critiques and creations that, in turn, broaden and diversify viewing augmented by computer-generated sensory input. Without intervention in a social system that creates poverty, however, the disparity will become greater between those who produce and have access to such sensory enhancements and those who do not.

Some people have built their own 3D printers from discarded technology parts and have produced outcomes that are examples of augmented reality. In sculpture and engineering studies at Penn State University, there are classes that include use of rapid prototyping with 3D printers. A drawing of an idea for an object is placed in a printer along with the raw materials for the substance of the object, and the printer produces a 3D object translating the drawing into layers to "print" the object. Researchers at Penn State's Applied Research Lab are using robotically guided lasers for large-scale 3D printing. Medical scientists are experimenting with bio printing of cells and organs. Artists are translating their drawings into sculptural objects. The cost for 3D printers has come down drastically since 2003; in 20 years, I expect that many people will have 3D printers in their homes and they will buy raw materials to make their material possessions such as shoes, chairs, and lamps. Most will purchase designs

and customize them with minor changes. The current practice of built-in obsolescence in manufacturing products will change to repair and recycling, since physical storage of products and parts will not be needed. Global capitalist ventures will likely focus on supplying the 3D printing machines, designs, and raw materials. Quality art education will prepare people to work directly with raw materials—e.g., clay, silicon embedded with circuitry, and banana fibers—to understand potentials and consequences of materials from social, health, and environmental perspectives. Art educators will be prepared for these new ventures by teaching students how to study potentials and limits of materials and, in the process, making visible their lives in relationship to other lives situated in intersecting social, political, and environmental systems around the world.

Augmented reality and 3D printers are two examples of future trajectories that bridge cyberspace and the physical world. New media artist and educator Elizabeth Ellsworth (2005) finds pedagogical value in transitional spaces in which "'augment[ation] through invention" can allow one to "engage in political practice" (p. 127) and connect with environments both at home and around the world. Students in U.S. kindergartens today will experience cyber and fiber material as integrated media for creating art; as they grow into adults, they will live in the transitional space of augmented reality. High-quality art education programs that prepare students for the future can facilitate transformative embodied learning that will lead the way in creating just and democratic methods of teaching and learning.

References

Bonsor, K. (2001). "How augmented reality works." HowStuffWorks.com. Retrieved from http://computer.howstuffworks.com/augmented-reality.htm

Buskins, I., & Webb, A. (Eds.). (2009). *African women & ICTs: Investigating technology, gender and empowerment.* London, England & New York, NY: Zed Books.

Cranton, P. (2002). Teaching for transformation. *New Directions for Adult and Continuing Education, 93*, 63-71.

Darling-Hammond, L., French, J., & Garcia-Lopez, S. P. (2002). *Learning to teach for social justice.* New York, NY: Teachers College Press.

Fischer, C. (2010). Consciousness and conscience: Feminism, pragmatism and the potential for radical change. *Studies in Social Justice, 4*(1), 67-85. Retrieved from http://ojs.uwindsor.ca/ojs/leddy/index.php/ssj

Ellsworth, E. (2005). *Places of learning: Media, architecture, pedagogy*. New York, NY: Routledge.

Gablik, S. (2002). *The reenchantment of art*. New York, NY: Thames & Hudson.

Grosz, E. (2008). *Chaos, territory, art: Deleuze and the framing of art*. New York, NY: Columbia University.

Gay, G. (2000). *Culturally responsive teaching: Theory, research, & practice.* New York, NY: Teachers College Press.

Keifer-Boyd, K. (2001). Open spaces, open minds: Art in partnership with the earth. In Y. Gaudelius & P. Speirs (Eds.), *Contemporary issues in art education for elementary educators* (pp. 327-344). New York, NY: Prentice-Hall.

Keifer-Boyd, K. (2010). reStAGE<deep breadth>activist art/ disruptive technologies. *Journal of Social Theory in Art Education, 30*, 38-48.

Massumi, B. (2002). *Parables for the virtual: Movement, affect, sensation*. Durham, NC: Duke University Press.

Nussbaum, M. C. (2010). *Not for profit: Why democracy needs the humanities*. Princeton, NJ: Princeton University Press.

Peppermint, C., & Nadir, C. (2009). *Eclipse*. Retrieved from http://turbulence.org/Works/eclipse/

Zhang W., & Kramarae, C. (2008). Feminist invitational collaboration in a digital age: Looking over disciplinary and national borders. *Women and Language*. Retrieved from http://en.wikibooks.org/wiki/Gender,_ Communication,_and_Technology/Feminist_Invitational_ Collaboration_in_a_Digital_Age:_Looking_over_ Disciplinary_and_National_Borders ◾

Section 3: What Excellent Visual Arts Teaching Looks Like

Download your electronic version now!

Examine evidence for the capacities that art education develops in students and what it can prepare them to do in *Learning in a Visual Age*.

"As a qualitative language, art explores how, in contrast to what is, by enabling people to meaningfully create and respond to images."

Excellent visual arts teaching for 21st-century learners increasingly combines technology with artistic knowledge and skills—a combination that has already transformed the nature as well as nurture of contemporary visual arts education in and out of the public schools (NAEA, 2009). In today's participatory culture, the preoccupation with acts of transformation (e.g., "makeovers" of bodies, fashion, and spaces), fascination with talent (e.g., in music, dance, and cooking), incessant demand for innovation, and habitual self-revelation through blogging and social networking combine to compel the need for greater clarity and access to creative expression and critical response. These often are expressed through divergent and convergent thinking abilities—interactive visual thinking skills that shape meanings in school and society. Today's "screenagers," who are rapidly becoming tomorrow's citizens, progressively require capabilities to encode and decode meaning in response to society's plethora of images, ideas, and media of the past, as well as contemporary elements of our increasingly complex visual world. This section explores how balanced, interdisciplinary, and meaningful pedagogical approaches contribute to excellent visual arts teaching that fosters development of visual literacy needed by all learners from "cradle to grave."
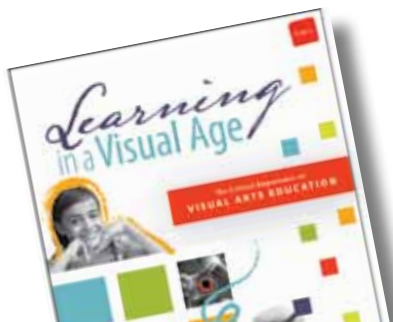
In developing visually literate citizens with visual arts knowledge, skills, and habits of mind, excellent visual arts teaching must engage all learners with art in a myriad of forms, ideas, and purposes. As a qualitative language, art explores *how*, in contrast to *what is*, by enabling people to meaningfully create and respond to images.

Excellent visual arts teaching helps learners navigate through our visual world using two qualitative and interlinked experiential processes: creative expression and critical response. Through the *transformative* process of **creative expression**, visual learners generate artistic ideas that can be elaborated, refined, and finally shaped into meaningful visual images and structures. Through the *informative* process of **critical response**, visual learners perceive, interpret, and finally judge ideas connected to visual imagery and structures both past and present. Fully engaging students with these processes occurs through three interactive "studio thinking" structures: demonstration-lecture, students-at-work, and critique (Hetland, Winner, Veenema, & Sheridan, 2007). Informed by research, excellent visual arts teaching cultivates eight studio habits of mind that help individuals learn: develop craft, engage and persist, envision, express, observe, reflect, stretch and explore, and understand the art world. These habits of mind develop essential 21st-century literacy and life skills in all students.

Excellent Visual Arts Teaching is Balanced

In contrast to stereotypical "make and take" school art projects, art is a vital and core subject that should be seen as balanced, interdisciplinary, and grounded in meaning and inspiration. Furthermore, traditional overemphasis on formal qualities (in terms of studio materials, as well as art elements or design principles) is insufficient in a digital global world where social and other forms of communicative media are prevalent in daily life.

By using a balanced approach to studying form, theme, and context of an artwork, learners can create as well as discern layers of meaning in visual language, as revealed in the following equation: Form+Theme+Context (FTC) = Art (Sandell, 2006, 2009). In exploring **form**, or *how the work "is*,*"* learners differentiate an artist's many structural decisions, embedded in the creative process, that lead to a final product. By examining **theme**, or *what the work is about*, learners explore what the artist expresses through a selected

overarching concept or "Big Idea" (Walker, 2001) that reveals the artist's expressive viewpoint relating art to life as well as other disciplines. In investigating **context**(s), or *when, where, by/for whom, and why the art was created (and valued)*, learners comprehend the authentic nature of artwork by probing the conditions for and under which the art was created from our contemporary perspective, as well as those of foreign and previous cultures.

> ❝ **Teachers and others can use FTC palettes to encode and decode a variety of phenomena…** ❞

With contextual information, learners can perceive the intention and purpose of the artwork. Their abilities to explore, interpret, and evaluate art is enhanced by identifying the personal, social, cultural, historical, artistic, educational, political, spiritual, and other contexts that influence creation and understanding of an artwork. As learners distinguish how the form and theme work together within specific contexts, they see how a balance of qualities shapes layers of meaning, revealing the artwork's nature as well as its significance and relevance. Learners' insights, assessments, and questions resulting from balanced FTC exploration can lead to deeper engagement, understanding, and appreciation of art and its relationship to other areas of study—and life itself.

Balanced FTC methodology may be made visually accessible through the FTC palette, a graphic organizer that contains both discipline-specific and interdisciplinary criteria to deepen learner engagement and connections (see figure 1). Learners can use this tool with any work of art, such as a painting, to uncover visual evidence through observed formal qualities (e.g., line, color, composition, scale, style), explore relationships embedded in thematic qualities (e.g., big ideas represented and connected to other artworks, art forms, and subject areas), and discern various types of significance and relevance rooted in contextual qualities (e.g., historical period, circumstances, force, and value). Designed to activate divergent and convergent thinking by generating and "mixing" information, the FTC palette helps learners make interdisciplinary connections while inspiring open-ended and deeper inquiry. Teachers and others can use FTC palettes to encode and decode a variety of phenomena, including literature and music along with art lessons, museums, and

Form + Theme + Context... FTC Palette for Decoding and Encoding Visual Art

ART =	FORM	+	THEME	+	CONTEXT
	How the work "is"		*What* the work is about		*When, where, by/for whom* and *WHY* the work was created/valued

Title: _____

How does a <u>balance</u> of formal, thematic, and contextual qualities SHAPE layers of meaning?

FORMAL	+	THEMATIC	+	CONTEXTUAL

FORMAL

Actual Composition:

Art Elements (line, shape, color, texture, value, space);

Design Principles (emphasis, balance, harmony, variety, movement, rhythm, proportion, unity):

2D&3D Qualities:

Size/Scale:

Media/ Materials:

Processes/Methods:

Skills:

Style:

Other:

THEMATIC

Broad Subject/**BIG IDEA**:

Subject Matter:

Point of View:

Visual Sources:

Art Historical References:

Literary Sources:

Other Arts Connections:
- Music
- Theater
- Dance
- Film & New Media

Other Subject Areas:
⇒ Math
⇒ Language Arts
⇒ Science
⇒ Social Studies
⇒ Physical Education
⇒ Vocational Education

CONTEXTUAL

WHEN:

WHERE:

BY/FOR WHOM:

WHY:
Intention/Purpose(s):

Significance/Relevance:

◈ Personal

◈ Social

◈ Cultural

◈ Historical

◈ Artistic

◈ Educational

◈ Political

◈ Spiritual

◈ Other

FTC Insights, Assessments and Questions:

Figure 1: Form+Theme+Context: FTC Palette for Encoding and Decoding Visual Art. ©2012 Renee Sandell.

other matter to discern meaning by equally rebalancing formal structures with thematic relationships and significant/relevant contexts.

Excellent Visual Arts Teaching is Interdisciplinary

A balanced approach to FTC reveals art's interdisciplinary nature that correlates with the sciences and humanities, among other disciplines, connecting to life past and present. While the teaching of art in the schools traditionally has been limited in terms of instructional time and curricular emphasis, this qualitative language has natural and vital linkages with all school disciplines. According to John Goldonowicz (1985):

> Like French or Spanish, art is a language
> that can be learned and understood.
> It is a form of communication that one
> can learn to read and speak through
> study and practice. Reading art means
> understanding a visual statement.
> Speaking art means creating a visual
> statement. When art seems strange or
> meaningless, it is only that this language
> is yet to be understood. (p. 17)

Drawing multiple connections between art and other subjects to include English, science, mathematics, physical education, social studies, music, and religion, Goldonowicz concludes that "art can communicate that which is universal and that for which there are no words" (p. 17).

When "read" in terms of multiple connections between their forms, themes, and contexts, artworks easily relate to other disciplines of study such as history, science, and language arts. For example, the *Bayeux Tapestry* is a visual historical document; its narrative of the Battle of Hastings in 1066 depicts the events leading up to the Norman conquest of England, as well as the events of the invasion itself. The *Bayeux Tapestry* is an embroidered cloth—not an actual tapestry woven on a vertical loom—measuring 1.6 feet by 224.3 feet. Annotated in Latin, the needlework narrative also has recorded scientific significance: It includes a representation of Halley's Comet, which is seen from Earth at 75-year intervals, as a strange star at which the people gaze in fear. Similar artworks can enlarge learners' exploration of fiber artworks from diverse historical periods and cultures. Examples include Hmong story cloths; Huicholl yarn paintings; Mola appliqués; Asante Adrinka cloth; Amish quilts; Miriam Schapiro's femmage paintings;

Christo and Jeanne-Claude's *The Gates Project* in New York City's Central Park; the *NAMES Project AIDS Memorial Quilt*, the largest ongoing community arts project in the world; and designed fashion creations on *Project Runway* and other television programs.

In *Curriculum 21: Essential Education for a Changing World*, Heidi Hayes Jacobs (2010) observes of the arts: "central to becoming an educated person is the cultivation of an aesthetic sensibility and the capacity to give form to ideas and emotions" (p. 55). This observation points to the need to reexamine the arts and its relationship to traditional school disciplines. Excellent visual arts teaching helps learners make interdisciplinary connections between art and life, while developing visual-communication skills leading to authenticity and multiple forms of literacy that will facilitate community interaction and global understanding.

Excellent Visual Arts Teaching is Meaningful

Focusing on the exploration of art's meaning as derived from a balanced and interdisciplinary FTC approach, excellent visual arts teaching draws on art's sensory nature to inspire individual enlightenment while building community. Nurturing Daniel Pink's (2005) six new senses of *design, story, symphony, empathy, play, and meaning* for a 21st-century "whole new mind," excellent art teaching helps learners develop visual literacy, defined as "the ability to interpret, use, appreciate, and create images and video using both conventional and 21st-century media in ways that advance thinking, decision making, communication, and learning" (Visual Literacy, 2005). Delving deeper into the nature and pedagogical benefits of these six senses, a learner who demonstrates a cultivated sense of…

> **Design…** can create and appreciate human-made objects that go beyond function and may be perceived as beautiful, whimsical, extraordinary, unique, and/or emotionally engaging;
>
> > *Excellent visual arts teaching helps learners to work with a range of materials, decipher orientation and place in the world, make visual choices ranging from tattoo images and their body placement to the selection and organization of spaces, objects, and materials.*

Story… communicates effectively with others by creating as well as appreciating a compelling narrative;

Excellent visual arts teaching helps a learners develop an awareness of history and culture, understand text and subtext in the news and media, gain insight into plot and subplot as well as conflict and resolution, exchange ideas with enhanced interaction and transparency for clearer connection.

Symphony… synthesizes ideas, sees the big picture, crosses boundaries, and combines disparate pieces into a meaningful whole;

Excellent visual arts teaching helps learners build deeper understandings and relate learning in and out of school, perceive one's self as an evolving life learner, able to discern the meaning of "friendship" from social media, and grasp relationships among conflicting ideologies.

Empathy… understands another's point of view, is able to forge relationships and feels compassion for others;

Excellent visual arts teaching helps build tolerance and foster kindness, consideration, and caring while reversing cyber- and other forms of bullying, gossip and antipathy.

Play… creatively engages in problem-solving, benefits personally and socially from flexibility, humor, risk-taking, curiosity, inventive thinking, and games;

Excellent visual arts teaching helps make learning fun, collaborative, experimental, and assists learners in taking risks, lightening up from self-criticism, and taking oneself too seriously.

Meaning… pursues more significant endeavors, desires, and enduring ideas, has a sense of purpose, inspiration, fulfillment, and responsibility in making informed choices toward higher-order thinking skills and transformation;

Excellent visual arts teaching underscores the value of learning experiences, builds pride in contributions given and received, fosters responsibility (vs. cheating) and respect for teachers and parents invested in the development of every student, developing into an accountable citizen of the world. (NAEA, n. d., p. 2)

Excellent visual arts teaching is balanced, interdisciplinary, and meaningful; as a result, every art lesson can be viewed as a work of art on its own. Through art lessons that are designed to help learners fully visualize—creatively express and critically respond—at each developmental level, excellent art teaching can readily enhance all six senses in a single lesson. This results not only in the creation of hundreds of uniquely expressive artworks, but also the ability to make informed judgments leading to sensitivity, understanding, and appreciation by future citizens in our visual age.

Mindful of technology's prevailing role, constant evolution, and worldwide impact, art education's 21st-century emphasis on visual thinking for literacy looks remarkably different from its 20th-century focus on art products and their display. Excellent visual arts teaching holds a crucial and central place in the curriculum in cultivating human potential both today and tomorrow: It directly engages all learners in perceiving our increasingly visual world to discover "*so much MORE than what you see…*" (www.arteducators.org/advocacy). The nature of that discovery transfers readily to other school subjects and qualitative life experience locally and around the globe.

REFERENCES

Goldonowicz, J. (1985). Art and other subjects. *Art Education, 38*(6), 17.

Hetland, L., Winner, E., Veenema, S., & Sheridan, K. M. (2007). *Studio thinking: The real benefits of visual arts education.* New York, NY: Teachers College Press.

Jacobs, H. H. (2010). *Curriculum 21: Essential education for a changing world.* Alexandria, VA: Association for Supervision and Curriculum Development.

National Art Education Association. (n. d.). *Art Teachers nurture 6 senses in developing visual literacy...* Retrieved from www.arteducators.org/advocacy

National Art Education Association. (2009). *Learning in a visual age: The critical importance of a visual arts education.* Reston, VA: National Art Education Association.

Pink, D. H. (2005). *A whole new mind: Moving from the information age to the conceptual age.* New York, NY: Riverhead Books.

Sandell, R. (2006). Form+Theme+Context: Balancing considerations for meaningful art learning. *Art Education*, *59*(1), 33-37.

Sandell, R. (2009). Using Form+Theme+Context (FTC) for rebalancing 21st century art education. *Studies in Art Education*, *50*(3), 287-299.

Visual Literacy. (2005). 21st Century Learning blog. Retrieved from http://21stcenturylearning.typepad.com/blog/2005/10/visual_literacy.html

Walker, S. (2001). *Teaching meaning in artmaking*. Worcester, MA: Davis.

Interweavings: What Excellent Visual Arts Teaching Looks Like

Judith M. Burton

> **The hallmark of outstanding teachers resides in the flexibility with which they interweave the many demands of their teaching lives, and how they embrace the diverse and often divergent learning needs of their pupils.**

Outstanding elementary, middle, and high school art teachers network their knowledge of art, students, school culture, and settings into rich repertoires of instructional action. These teachers frame their work within "ecological" views of their art classrooms, in which interrelationships among psychological, social, aesthetic, and pedagogical judgments form complex-coherent and contextually nuanced patterns of behavior. Exemplary art educators understand that the visual arts constitute *important ways of knowing and learning for all children and adolescents*, for they are among the primary languages through which personal and cultural meaning are constructed and find echoes within each other.

The hallmark of outstanding teachers resides in the flexibility with which they interweave the many demands of their teaching lives, and how they embrace the diverse and often divergent learning needs of their pupils. In sharp contrast to the prevailing emphasis on identifying menus of singular qualities thought to exemplify outstanding teachers, this White Paper captures the dynamic interweaving of insights, skills, and personal qualities that research studies suggest characterize excellence in an age that increasingly calls for reflective-critical visual skills.

Response Repertoires: Occurrences in Classrooms

To the informed observer, art classrooms are special spaces in which timing and movement become important facilitators of personal and shared learning (Burton & Hafeli, in press). Effective teachers do not hurry youngsters to settle down

and pay attention immediately; they wait for pupils' natural rhythms to reset themselves from prior classrooms, like eyes moving suddenly from dark into light and needing time to adjust. Teachers move as if partners in a larger rhythmic choreography whose repertoires include sitting close, standing back, leaning in, turning round, looking but not speaking, pausing to comment briefly or at length, touching and confirming; they seem to be everywhere at once, at least in a tacit sense (Burton & Hafeli, in press). Teachers who are literally and figuratively present to their pupils at all times (regardless of whether that presence is acknowledged explicitly) create an ambiance of overall cohesion, trust, and availability.

The choreography of movement within the art classroom is critical to important learning that would not happen otherwise. Teachers who acknowledge pupil rhythms allow time for them to stop by each other's work to engage in dialoging, receiving and taking, sharing and confirming, and explaining ideas and new techniques (Burton & Hafeli, in press). Facilitating a practice of shared classroom give-and-take enables youngsters to act like artists in their studios who seek moments of inspiration away from their canvases by thumbing through well-used books, exploring digital resources, or examining the work of peers. All children are born image-makers and image enjoyers, and they need to enrich the horizons of their own visual resources through thoughtful interactions with others.

By exercising the freedom of personal investigation and inquiry, youngsters at different developmental levels take hold of their own learning, discovering how to learn from each other's experiences as well as from their teachers. In this way, they also act autonomously within the group while still being part of the larger whole. Within the social and psychological interactions that characterize the classrooms of outstanding teachers, children acknowledge the difference between learning from the teacher and from each other, knowing what is possible from whom, and moving seamlessly and with little trouble from one to the other (Burton, 2004).

Multiple Outcomes: Learning and Imagination
Within the rhythmic flow of the art classroom, outstanding teachers are clear about what they want pupils to learn while acknowledging that there are as many routes to that knowledge as pupils in their classes. Objectives are framed in terms of deep and focused learning that call for critical reflection, investigation, invention, and personal generativity. Within the framework of their instructional orientations, teachers move back-and-forth, inspiring learning at ever greater depth. They integrate concerns with materials, artistic-aesthetic concepts, and techniques, while pacing their responses to the experiential lives, perspectives, and questions of their pupils (Burton, in press). In this way, they call into play the intricate imaginative and mind-expanding capacities of young people in the service of constructing and expressing personal meaning in visual form.

In the world of outstanding teachers, learning is clearly framed; it builds in complexity and nuance in the context of dialogues in which pupils are invited to reflect on their personal associations by sharing experiences, taking imaginative leaps, and developing critical reflection. While individual teachers have their own presentational styles, challenging dialogues tend to range across different functions. Questions are posed to problematize assumptions, to solicit direct answers; at other times, dialogues provoke reflection and imagination and consideration of concepts, feelings, ideas, and actions. At times, dialogues are calibrated to the specifics of an individual's needs or experiences and sometimes to the interests of a group. Experienced teachers are adroit at juggling a variety of responses, and are able to push forward the learning at hand while transcending boundaries and extending possibilities (Barrett, 2003; Barbules, 1993). Dialogues inspire complex mental processes that invite listening and negotiating within the flow of different and diverse kinds of classroom interactions. Dialogues shape a common language, providing a forum for children and teachers to find new ways of talking about the practice of art. Handled well, dialogues carry learning beyond the determinants of verbal language, and project naturally into the kind of thoughtful engagements with materials that underpin the creation of informed visual images.

The pattern of challenges to reflection, thought, and imagination offered by outstanding teachers, along with the open-ended sharing of pupils' artistic responses, shape individual contexts of learning over time (Green, 1995). Rather than direct their pupils toward prescribed or *a priori* outcomes, effective teachers foster individual interpretations

while opening these to critical contemplation among the group (Dewey, 1934/1980; Hargreaves, 1994). This kind of exemplary teaching proceeds with rigor, inviting reflection in the exploration and sharing of ideas, and care and invention in using materials; it calls forth a kind of pride in working toward personal outcomes and assuming thoughtful responses toward others.

Ecological Awareness: Continuous Assessment

As lessons progress, teachers make reflective decisions about learning within the flow of life in the art classroom. Teachers interplay responses to individuals and responses to the group, remaining mindful of the impact of the one upon the other (Jackson, 1986, 1990). They respond to or initiate dialogue with individual pupils, sometimes drawing in others for discussion along the way. At other times, they enter a dialogue in progress, acting in give-and-take partnership.

In general, outstanding teachers do not think they need to engage directly with each child in every lesson, nor do they think they have to intercede in every group discussion. Rather, their presence alone creates an encompassing freedom that inspires curiosity and responds to individual children's need to be recognized and ask questions (Burton, in press). Outstanding teachers intercede or stand back as they read the initiating cues offered by pupils, often responding to issues that are tacitly (rather than explicitly) expressed. They ask questions relating to specific pieces of work and inspire reflection on problems and dilemmas, seemingly without guiding pupils to specific outcomes or telling them what to do or think (Darling-Hammond, 1997). In the pedagogical practices of outstanding teachers, such abilities come not only from prior experiences in classrooms, but also from a combination of explicit knowledge of individuals interwoven with insights about artistic-aesthetic and social development. Together, these responses frame how teachers enter into discourse with their pupils and provide a springboard for ongoing assessment, diagnosing the need for help or the readiness for new and more-demanding challenges to reflection, perception, imagination, and decision making.

Dynamically Inflected Subject Matter

Outstanding teachers draw upon internalized repertoires of insights about art and art practice from which they distill the right nuance, clue, idea, fact, thought, or possibility to nurture or challenge individual learning. Responses to individual pupils' meaning-making needs, while framed by lesson objectives, draw upon teachers' reflective ability to take multiple perspectives on their *own* artistic-aesthetic knowledge and re-appraise it in relation to different problems and questions posed by their pupils (Darling-Hammond, 1997; Hargreaves, 1994). Teachers accomplish this in ways that identify the need for specific knowledge or facts while calling into play pupils' imaginations, leaving them free to establish their own personal objectives and interpretations within the framework of the lessons. Outstanding teachers are able to analyze the problem-oriented needs of their pupils and do this time and again, within the hurly-burly of art classroom life, in a profoundly moving way.

Art classrooms can be unpredictable places; teachers respond to surprises and unexpected occurrences by folding them into the general pattern of learning. The flexibility with which teachers accommodate the unexpected is parallel to their ability to transcend the boundaries of their own artistic knowledge, extending it in new directions that blur assumptions, divisions, and conventions. Perhaps this embodies the "art" of teaching in that, within the flexibility afforded to pupils in managing their own learning, teachers themselves embrace new insights during the flow of the lesson and are open to sharing new possibilities in the knowledge that, in doing so, their pupils will add nuances and interpretations the teachers have never considered (Gardner, 1991).

Decision-Making in Action

While outstanding teachers are uniquely able to make many diverse decisions within the ongoing flow of classroom life, what is profoundly moving is how they take the time to listen, hear, observe, and shape their understanding in response to the ideas and responses of their pupils. There is a kind of circular reaction here; as teachers shape these understandings, so they become lenses through which to reflect on their own artistic knowledge, and distill from it the insights or skills which they anticipate will best support their pupils' needs. In other words, they scan their own knowledge from the various perspectives and needs of individual pupils. The ways in which teachers interweave their own development and that of their pupils include an ethic of care and commitment of purpose that regulate classroom life and

> ## [teachers] become lenses through which to reflect on their own artistic knowledge…

pupil-learning more fully than the imposition of external rules and exercise of power relationships (Burton & Hafeli, in press).

Conclusion

Studies to date suggest a high level of consensus about what makes for outstanding practitioners. The essential question is, then, what can we learn from exemplary teachers to help prepare *all* teachers to enter contemporary classrooms and art studios? The response repertoires identified here, within which and out of which experienced teachers shape and distill their ideas and hone their practice, offer suggestive starting points. It seems that the mastery of knowledge and honing of skills for exemplary practice are underpinned by three critical requirements:

- The reflective ability to envision artistic-aesthetic knowledge from multiple vantage points, and to move dynamically within and beyond a personal knowledge base.

- A rich and diverse understanding of the needs, interests, and cognitive capacities of learners, and an openness to listen, hear, and plan in response to the various sources and starting points that energize their thoughts and ideas.

- The imagination and flexibility to interweave personal content knowledge with insights about pupils, and offer appropriate and rigorous actions and skills that take learning beyond the here and now.

It is, perhaps, most important to help future practitioners, parents, and concerned citizens understand that the experiences that form exemplary art teachers' repertoires will ultimately be grounded in, and become a function of, the broader ecological educational environments in which they find themselves (Eisner, 1998). Therefore, a task for future research is to identify what sustains the formation of teachers' individual repertoires, and what impedes their growth, within the reality of everyday art classrooms and schools. A more subtle and nuanced understanding of the work of art teachers in their environments will have direct impact on the quality and relevance of arts-based learning to the development of young minds.

REFERENCES

Barbules, N. (1993). *Dialogue in teaching: Theory and practice*. New York, NY: Teachers College Press.

Barrett, T. (2003). *Interpreting art: Reflection, wondering, responding*. New York, NY: McGraw Hill.

Burton, J. M. (2004). Devices and desires: The practice of teaching in K-12 schools. In E. Eisner & M. Day (Eds.), *Handbook of research policy in art education* (pp. 553-575). Mahwah, NJ: Lawrence Erlbaum.

Burton, J. M. (in press). Configuration of meaning re-visited. In S. Simmons & L. Campbell, *The heart of art education: Contemporary holistic approaches to creativity integration and transformation.* Reston, VA: National Art Education Association.

Burton, J. M., & Hafeli, M. C. (in press). *Conversations in art: The dialectics of teaching and learning.* Reston, VA: National Art Education Association.

Darling-Hammond, L. (1997). *The right to learn: A blueprint for creating schools that work.* San Francisco, CA: Jossey Bass.

Dewey, J. (1980). *Art as experience*. New York, NY: Perigee Press. (Original work published 1934)

Eisner, E. (1998). *The kinds of schools we need.* Portsmouth, NH: Heinemann.

Gardner, H. (1991). *The unschooled mind: How children think and schools should teach.* New York, NY: Basic Books.

Greene, M. (1995). *Releasing the imagination*. New York, NY: Jossey Bass.

Hargreaves, A. (1994). *Changing teachers, changing times*. New York, NY: Teachers College Press.

Jackson, P. (1986). *The practice of teaching*. New York, NY: Teachers College Press.

Jackson, P. (1990). *Life in classrooms* (2nd ed.). New York: Teachers College Press.

Visible Threads: Excellence in the Higher Education Classroom

Lynn Beudert

> **"…higher education faculty members and the future visual arts educators they teach imagine, contemplate, and interconnect theoretical, practical, relevant, and ethical aspects of meaningful visual arts content."**

Higher education visual arts classrooms—specifically those that prepare future visual arts educators for careers in school, museum, and/or community-based environments—are vital and powerful representations of what excellent visual arts teaching looks like as we contemplate the nature of Learning in a Visual Age (NAEA, 2010).

University and college classrooms serve as the crossroads at which preservice undergraduate and graduate students envision, research, reflect upon, and assume the role of the visual arts teacher. Within these spaces and places, higher education faculty members and the future visual arts educators they teach imagine, contemplate, and interconnect theoretical, practical, relevant, and ethical aspects of meaningful visual arts content. They also realize subsequent transformation and implementation as accessible and innovative curricula and pedagogy that contribute to the intellectual, emotional, moral, and spiritual development of children and youth (Eisner, 2002).

Learning within the preservice visual arts higher education classroom is facilitated by faculty members who hold advanced degrees in the visual arts and education (Galbraith & Grauer, 2004), and are cognizant of and able to model the professional knowledge, versatility, and dispositions delineated as standards for preparing today's visual arts teachers (NAEA, 2009). Faculty members are willing learners and scholars of practice; vigorous supporters for visual arts

education within their communities; and dedicated mentors committed to selecting and preparing quality professional educators who ultimately view teaching as their life's work and moral purpose. Moreover, faculty intentionally select and prepare future visual arts educators with the following professional qualities:

- *Experienced* in using diverse media and technology;
- *Knowledgeable* about diverse cultures and art forms;
- *Dedicated* to making the visual arts accessible and promoting visual literacy;
- *Prepared t*o nurture students' talents and abilities;
- *Essential* in captivating students as they respond to the visual arts and visual culture;
- *Skilled* at engaging students with various learning styles;
- *Sensitive* to students' needs and interests;
- *Adept* at assessing learners;
- *Reflective* as they examine the current literature and best practices;
- *Committed* to their ongoing professional development;
- Are *advocates* for visual arts education; and
- *Involved* in the National Art Education Association and other arts education organizations.[1]

Within excellent programs, a faculty member's approaches to visual arts teaching are diverse, yet philosophically aligned with one another and with current thinking concerning best practices informed by research in the field. Within these programs, preservice visual arts educators and alumni express their appreciation for the tangible level of support for visual arts education that exists within both the higher education classroom and the community at large. Faculty members establish long-standing relationships not only with well-qualified and credentialed mentor/cooperating practicing teachers, but also with museum and community-based educators who guide preservice teachers as they participate in student teaching, various field experiences, and internships within traditional and alternative visual arts educational environments. Learning within the preservice higher education classroom is complemented and enriched by the expertise and skills of these practitioners. They not only provide supportive environments for preservice educators to interact with learners, take risks, and foster

[1] Adapted from art teacher qualities compiled by Renee Sandell for NAEA's advocacy bookmark, "A Visual Arts Educator is…" (2004).

pedagogical relationships, but they are also receptive to new ideas introduced by student-teachers and internees, as well as to calls for change when advocated within the profession.

What, then, are some of the characteristics—visible threads— of excellent visual arts teaching in the higher education classroom? How is the richness of faculty members' and preservice teachers' work imagined and shared within this setting and consequently made *visible* through appropriate theoretical and practical avenues? Selected qualitative characteristics with examples are briefly highlighted in this section.

Envisioning, Decision-Making, and Questioning Assumptions

Excellence in teaching the visual arts requires making intentional decisions and professional judgments about the nature of visual arts content and ways in which it will be pedagogically transformed within accessible and inclusive educational environments. Those environments are considerate, for example, of the gender identities, ethnicities, socio-economic backgrounds, religious affiliations, sexual orientations, and learning and physical abilities of diverse multi-aged learners. The higher education classroom provides an analytical, yet positive and non-threatening environment in which future visual arts teachers envision, recognize, and evaluate the pedagogical components of teaching and learning situations.

As an example, University of Arizona faculty member Marissa McClure directs a Saturday morning laboratory school in which future teachers work in collaborative teams that design and teach curriculum units for urban K-12 children and youth. Yet before the school opens its doors each semester, future teachers, as architects and planners, jointly envision and build the school from the ground up. With the school's philosophy and mission in mind, they advertise the program, work with parents and guardians, write grants for securing student scholarships, as well as anticipate and make numerous complex professional curricular and pedagogical decisions *before* and during the school session.

In excellent visual arts education classrooms, future visual arts teachers are asked to suspend their beliefs and question their assumptions not only about the nature of visual arts teaching, but also about the diverse populations they aspire to teach. Like many faculty educators across the nation, Kimberly Cosier (2006) ensures that preservice teachers at the University of Wisconsin-Milwaukee recognize that excellent visual arts teaching is about understanding and accepting difference in peoples, as well as taking action in terms of promoting social justice and fairness within their future classrooms. During early field experiences in Milwaukee's urban schools, preservice teachers discover that, "regardless of race, social class or any other factor, kids care, and that they need caring, curious, and knowledgeable teachers" (Cosier, cited in Beudert, 2008, p. 68). Within excellent visual arts teaching, pedagogical relationships are visibly reciprocal and humanely constructed.

Entrusting, Modeling, and Sharing Pedagogical Expertise

Excellence in teaching within the age of visual learning requires that future visual arts educators have a robust background in contemporary visual art content. This background, however, becomes diminished unless preservice teachers are entrusted with conveying and sharing what they know as inspired and practiced pedagogues *and* learners.

Mindful of their experiences in higher education classes and through collaborations with students and practitioners in field experiences, future teachers model, deconstruct, and reflect upon contemporary art content and instructional practices that will engage learners in intellectual and creative inquiry. Preservice teachers within the higher education classroom at the University of British Columbia, for example, analyze a variety of instructional approaches that are modeled for them by faculty member Kit Grauer (Beudert, 2008). These future teachers make critical and informed professional judgments about the appropriateness of various pedagogical methods for the transmission of authentic and meaningful visual arts content. The articulation and demonstration of instructional possibilities implicit within visual arts education allow future teachers to recognize that their chosen individual pedagogies are central to successful classroom learning.

Professional Reflexivity, Identity, and Growth

Excellent visual arts teaching requires that future teachers are able to make thoughtful intelligent and practical decisions in complex and dynamic teaching situations. Given the experiential, evolving, and changeable dimensions of teaching, excellence in visual arts teaching also requires that future teachers reflect upon their teaching decisions, choices, and actions.

> ## "As scholars of their own consciousness, prospective visual arts educators reflect upon their teaching experiences as a means of contributing to their professional growth…"

As scholars of their own consciousness, prospective visual arts educators reflect upon their teaching experiences as a means of contributing to their professional growth and taking ownership of their instructional decisions. As reflective practitioners, they are able to comprehend and contemplate implications of their teaching—implications that often linger within their students at the end of the teaching day. For example, firsthand experiences garnered through a variety of means (by participating in school field experiences, a curriculum course, student-teaching, a community-arts education internship, or within a university or college laboratory school) are linked to research, case studies of teaching, and readings from the literature. In this way, preservice teachers do not ground their professional identities solely in their own personal experiences and past associations with schooling.

Excellent visual arts teaching also requires that prospective teachers think deeply about their own selves as persons and professionals as they make the transition from preservice student to actual teacher. They are able to understand *why* they aspire to become visual arts educators and so educate others in the visual arts, particularly given the emotional, moral, and political purposes that underlie teaching as a profession. Excellent preservice visual arts teachers develop and maintain realistic, ethical, positive, and hopeful aspirations, as they focus on becoming caring, empathetic, and joyful life teachers (Nieto, 2007) within diverse and receptive educational communities.

Valuing the Communities in Which Visual Arts Educators Work and Learn

Excellence in visual arts teaching requires that potential visual arts educators compose their own professional and pedagogical lives as future teachers with personal dignity and a respect for all persons. As future teachers, they acknowledge that they will be deeply influenced by and dependent upon pedagogical, collegial, and institutional relationships with others within the profession. An understanding of the practices of professional colleagues helps foster potential connections with and allegiances between others engaged in thoughtful curricular and pedagogical practices that lie within and outside discipline of the visual arts. In excellent higher education classrooms, preservice educators are exposed to a myriad of professional experiences that range, for example, from developing partnerships and fostering collaborations with local schools, museums, and parent-teacher associations to cementing joint ventures with local community organizations.

For instance, future teachers at Georgia State University participate in providing instruction for children and youth in urban non-traditional education settings, such as local refugee shelters and alternative after-school programs (Milbrandt, 2006). These teachers implement authentic academic, technical, and practical content within alternative contemporary societal and cultural institutions, as well as develop the traits of "efficacy, flexibility, craftsmanship, consciousness, and interdependence" (Milbrandt, 2006, p. 18) that are required of excellent teachers. Likewise, preservice undergraduate and graduate teachers at the University of Arizona tackle theoretical and practical issues related to developing grassroots partnerships with local community organizations (McClure, 2010), which in turn enable them to acknowledge that undertaking collaborative educational projects requires patience, adaptability, compromise, and the ability to hear and respond to the voices of others.

Experiences like these allow future teachers to comprehend the multi-dimensional, collaborative roles that visual arts educators undertake and forge. Thus, future educators jointly share and experience the successes, the nuances, the ups and downs, *and* the pedagogical challenges and negotiations integral to the nitty-gritty of daily life within a range of visual arts education settings for children and youth.

Rather than merely regarding themselves as an elementary or secondary visual arts teacher, a museum educator, a community arts educator, or the like, prospective arts educators distinguish how excellent teaching is represented in visual arts educational venues, within *and* outside those in which they desire to work and teach. With these insights in hand, they advocate for visual arts education programs, students, and colleagues, as well as visibly shape the rich fiber of what excellent visual arts education looks like within the profession *and* within this dynamically evolving visual age.

REFERENCES

Beudert, L. (2008). Daily life: A pre-service art teacher educator and her work. In R. Hickman (Ed.), *Research in art and design education: Issues and exemplars* (pp. 87-98). Bristol, UK: Intellect Books.

Cosier, K. (2006). The moral responsibilities of teaching. In L. Beudert (Ed.), *Work, pedagogy, and change: Foundations for the art teacher educator* (pp. 67-69). Reston, VA: National Art Education Association.

Eisner, E. (2002). *The arts and the creation of mind.* New Haven, CT: Yale University Press.

Galbraith, L., & Grauer, K. (2004). Art teacher education demographics: State of the field. In M. Day & E. Eisner (Eds.), *The handbook of research and policy in art education* (pp. 415-438). Mahwah, NJ: Lawrence Erlbaum.

McClure, M. (2010). Riding through the borderlands: Sustainable art, education, and social justice. In E. P. Clapp (Ed.), *20Under40: Re-inventing the arts and arts education for the 21st century* (pp. 220-234). Bloomington, IN: AuthorHouse.

Milbrandt, M. (2006). A collaborative model for art education teacher preparation. *Arts Education Policy Review*, *107*(5), 13-21.

National Art Education Association (2009). *NAEA standards for art teacher preparation.* Reston, VA: National Art Education Association.

National Art Education Association (2010). *Learning in a visual age: The critical importance of a visual arts education*. Reston, VA: National Art Education Association.

Nieto, S. (2007). Solidarity, courage and heart: What teacher educators can learn from a new generation of teachers. *Intercultural Education, 17*, 457-473.

Author's Note

ADVOCACY WHITE PAPERS for ART EDUCATION

Section 5: Ensuring Excellent Visual Arts Education for Every Student

Ensuring Excellent Visual Arts Education for Every Student: From the Visual Arts Supervisor's Point of View

Susan Gabbard
Director of Fine Arts, Oklahoma City Public Schools
sjgabbard@okcps.org

Barbara Laws
Senior Coordinator, Art, Norfolk, Virginia Public Schools
bblaws@verizon.net

Rebalancing Educational Priorities Through Equitable Access to Quality Art Education

Melody Milbrandt
Professor of Art Education, Georgia State University
milbrandt@gsu.edu

Download your electronic version now!

Examine evidence for the capacities that art education develops in students and what it can prepare them to do in *Learning in a Visual Age*.

Ensuring Excellent Visual Arts Education for Every Student: From the Visual Arts Supervisor's Point of View

Susan Gabbard and Barbara Laws

> "Visual arts education is made up of more than crayons, markers, and paint…"

Providing an excellent visual arts education for every student must be a priority if our country wants to remain a vibrant, innovative nation that provides endless opportunities. The notion that all people are created equal, and that they have the freedom to invent things and become whatever they want to be, has made this country great. It has brought people from all corners of the world to America to live the dream of a better life.

Meaningful educational experiences include collaboration and inclusion of the arts. Visual arts education is made up of more than crayons, markers, and paint; it weaves together materials, processes, traditions, cultures, and values that have endured throughout the ages. All students in this country deserve equitable access to the curriculum in their school day. Administrators must grow beyond the "big four" and acknowledge that learning is three-dimensional; educational curriculum offerings to students at all grade levels should be diverse and exciting.

Considerations for Excellence in Arts Programming
Ensuring excellent visual arts education for every student is complex and layered. It involves addressing a myriad of issues, from the impact of state and local policy to ensuring that
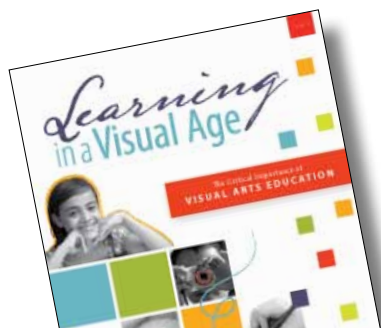
teachers have the opportunity to engage in conversations surrounding teaching and learning. Issues of equity, access, understanding of student work quality, and well-planned sequenced instruction combine to secure excellent visual arts education (Consortium of National Arts Education Associations, 1994; Eisner, 2002; Hetland, Winner, Veenema, & Sheridan, 2007; Rushlow, 1999; Seidel, Tishman, Winner, Hetland, & Palmer, 2009).

The following elements, many of which are drawn from a series of Virginia Art Education Association policy statements (Laws & Tomhave, 2008a, 2008b, 2009), describe factors that influence the ability to implement quality K-12 visual arts programs in which powerful student learning occurs and visual literacy is fostered (Laws & Tomhave, 2008a, 2008b, 2009; Rushlow, 1999). These considerations must be given critical attention as art program policies and practices are considered, developed, and implemented.

TEACHING

- The course of art instruction should be based on locally developed curriculum requirements, aligned with the National Visual Arts Standards (www.arteducators.org/store/NAEA_Natl_Visual_Standards1.pdf), and represent current research and effective practice in both content and pedagogy.

- Art instruction is sequential. It makes authentic interdisciplinary connections and preserves the integrity of the content, skills, and concepts of visual arts goals and objectives as well as those of other subject areas.

- Assessment is ongoing; formative; performance-based; and designed to assess students' critical thinking and artmaking skills, creativity, and content knowledge.

- Curriculum development involves constant assessment of the quality of instruction across the district, raising expectations to improve the level of student learning and revising the curriculum to meet those expectations. Teachers are involved in the conversation at all levels— they pilot and give feedback, which is then folded into the next revision.

STAFFING

- Only highly qualified candidates, as defined by the local and/or state visual art licensure standards, are considered for art teaching positions. Art teacher selection and hiring are based on a candidate's demonstration of knowledge and skills as an art educator in an interview process conducted by licensed art personnel, and as an artist through a portfolio review.

- Art teacher assignments are equal to, but do not exceed, the maximum number of hours required of all instructional staff members. Planning and preparation time, duty, lunch, and additional assignments are commensurate with other teaching professionals in the building.

PROFESSIONAL DEVELOPMENT

- Art teachers are given leave and equitable opportunities for professional and leadership development.

- Professional development takes many forms, including collegial planning, reading and study groups, assessment development, vertical teaming, collaboratively hanging art shows, peer coaching, mentoring, studio workshops, investigation of effective practice, and examining student work. Deep conversations about teaching and learning are part of the culture of the visual arts staff. Collaborations and discussions that seek to define quality teaching and learning are ongoing and occur district-wide.

- An additional critical component of professional development for art teachers is taking a district-wide view of vision, mission, data analysis, and special initiatives, as well as finding ways to translate those priorities into effective visual arts classroom practice.

SCHEDULING

- Equity of access to and time for visual arts instruction is consistent across the district.

- Instructional time allocations allow for student success in meeting local and/or state standards. At the high school level, students take and pass prerequisite courses prior to moving on to the next level. Elective selections are available to students every year of their middle and high school experience, so that a career pathway and course sequence may be followed as it relates to each student's interest and expertise.

- Regularly scheduled class periods for art supports quality student learning by providing sufficient time for instruction, motivation, distribution of materials,

student brainstorming, creative and reflective think time, production, assessment, and clean-up.

- In the elementary school, at a basic level, art classes are scheduled to meet 50 minutes of uninterrupted instructional time weekly—100 minutes at a superior level. A minimum of 5 minutes should be scheduled between classes to allow for clean-up and preparation for succeeding classes.

- At the middle and high school levels, art classes are scheduled to meet as often, as long, and as regularly per week throughout the semester or year as do other academic subjects.

ENROLLMENT

- Class enrollment sizes are equivalent to those in all disciplines, allowing for a safe and effective working environment for students and teacher.

- Balanced enrollment supports art instruction that honors diversity and meets the needs of all students, including English language learners, special education students, and gifted and talented students.

- To support sequenced instruction, art class enrollment and attendance are consistently maintained. Students are not removed from art class for punishment or remediation in other subject areas.

- At the high school level, art class enrollment takes into consideration student preference, interest, and ability in art.

ENVIRONMENT, SUPPLIES, AND EQUIPMENT

- Art facilities are provided on the basis of one dedicated art room per 500 students enrolled in the school, and are equipped for specialized art media to include clay, paint, printmaking, sculpture, weaving, and technology. An adequate design, based on 55 square feet of classroom space per student, should allow for ease of traffic flow and a safe working environment that supports visual arts learning activities.

- Art facilities provide adequate, safe, and secure storage for equipment, supplies, instructional resources, and student work.

- The art room learning environment is designed to fulfill specialized safety, energy efficiency, lighting, location, acoustical, and maintenance needs.

- Materials and equipment purchased for the art program will be sufficient to achieve the state standards and local curriculum goals, and meet all required safety regulations.

- The budget is sufficient for the art program as established in the curriculum plan, and includes consumable materials, instructional materials, new or replacement equipment, and repair and maintenance of equipment. Resources are equitably distributed across the district. In areas such as computer graphics or digital photography, one computer station is available per student enrolled in the class.

Although other factors are important, at the heart of this complexity is the visual arts teacher, on whose expertise and passion the quality of the learning experience rests. Developing lasting relationships and a culture of inquiry and learning across the district is critical to sustained progress and the trek toward excellence. Advocacy begins in the classroom with strong visual arts instructional programs.

A Look at Related State-Level Policy Actions

Nearly every state and the District of Columbia have established content standards in the arts. Those standards outline the knowledge and skills each student should acquire in the arts in each grade or across grade spans (Education Commission of the States, 2005). For example, New Mexico passed the Fine Arts Education Act (FAEA) in 2003 to provide fine arts programs in the state's public elementary schools. All 89 public school districts have instituted this program, along with about 20 charter schools that have elementary level students.

One of the most beneficial components of the FAEA is the oversight of a parent advisory council as a required part of the program application. Another critical element is professional development for staff at several levels (artists, arts teachers, classroom teachers, administrators). The state Public Education Department encourages districts and charter school representatives and arts program managers to share statewide program strengths annually, and to seek other staff development opportunities.

Funding allows districts to develop unique arts program plans through which students participate in visual arts, music, theater, and dance programs in Kindergarten to grade

5 or grade 6, in addition to connecting the arts across the curriculum using best practices. Districts are encouraged to make use of and incorporate the art resources available within their communities.

At the state level, the New Mexico Content Standards and Benchmarks for the Arts are mandated for students in grades K-8. The standards are required in the arts electives for participating students in grades 9-12, and the state has a graduation requirement relating to fine arts or practical arts.

The arts provide a set of tools for making critical choices, as well as for creating, communicating, and understanding the ideas of others. This makes the arts as essential to success in daily living as knowing how to read, write, and compute. The "Arts Introduction" of the New Mexico Arts Standards (New Mexico Public Education Department, 2009), defines a number of beliefs about how education in the arts affects the quality of learning in other discipline areas. It cites student skills and personal qualities of task analysis, problem solving, teamwork, critical thinking, resource management, self-discipline, and motivation as essential for success in the workplace, and asserts that these skills can be learned through the arts. Students active in arts education also have opportunities to use divergent modes of thinking for their multiple learning styles as a result of their intellectual capacity, emotional needs, and physical abilities. The work accomplished in New Mexico, through grassroots parental efforts coupled with the arts community in the state, has brought significant advancement in legislation and policy in this rural southwestern state.

Another example has been provided by Arkansas. Since 2005, arts education is mandatory for grades K-12. Legislative Act 245 mandates 40 minutes of instruction in music and visual art for grades 1-6 to be taught in all elementary schools across the state (Arts Education Partnership, 2008). Mandatory standards exist for music, dance, theater, and the visual arts, all of which must be taught by teachers licensed in their particular arts area. Licensure for general teachers requires 3 to 6 hours in music and art. Arts assessments are voluntary in grades K-12, and one-half credit in the arts is required for high school graduation.

This reform has made an impact on education for students, and provided equity for quality arts instruction. Data from 2010 reveals that scores improved on both the Arkansas Augmented Benchmark exams and Stanford Achievement Test, with more than 60% of Arkansas public school students at all grade levels scoring at grade level or higher on the benchmark exams. At some grades, more than 80% are scoring at grade level or higher on these standardized tests. The results show that the achievement gap between majority and minority students narrowed for the fourth year in a row (School Improvement Network, n. d.).

No one claims a correlation between the gains in test scores with the implementation of stronger arts programs for all in schools across the state. Nevertheless, time and time again, the evidence is clear: *engaged students are successful students.* When we create the kind of schools we want for children—whose education is of crucial importance in their future lives and for the vitality of their communities—then anything is possible. Many states are establishing legislation and practical applications to ensure that excellent visual arts education for every student is a key component to advancing and empowering them, in the 21st century, to be enlightened citizens.

REFERENCES

Arts Education Partnership. (2007-08). *Arts education state policy database.* Retrieved from www.aep-arts.org/research-policy/state-policy-database

Consortium of National Arts Education Associations. (1994). *National standards for arts education: What every young American should know and be able to do in the arts.* Reston, VA: Music Educators National Conference.

Eisner, E. (2002). *The arts and the creation of mind.* New Haven, CT: Yale University Press.

Education Commission of the States (ECS). (2005). *State policies regarding arts in education.* Retrieved from www.ecs.org/clearinghouse/63/92/6392.pdf

Hetland, L., Winner, E., Veenema, S., & Sheridan, K. (2007). *Studio thinking: The real benefits of visual arts education.* New York, NY: Teachers College Press.

Laws, B., & Tomhave, R. (2008a). *Guiding principles for middle school visual arts programs.* Virginia Art Education Association (Motion 4.0508).

Laws, B., & Tomhave, R. (2008b). *Guiding principles for elementary school visual arts programs.* Virginia Art Education Association (Motion 4.0908).

Laws, B., & Tomhave, R. (2009). *Guiding principles for high school visual arts programs.* Virginia Art Education Association (Motion 9.0509).

New Mexico Public Education Department (NMPED). (2009). What makes art essential? *New Mexico content standards, benchmarks, and performance standards for visual and performing arts K-12*. Retrieved from http://ped.state. nm.us/Humanities/Arts/

Rushlow, B. (Ed.). (1999). *Purposes, principles, and standards for school art programs*. Reston, VA: National Art Education Association.

School Improvement Network. (n. d.). *Arkansas DOE adds common CORE standards and relevant content*. Retrieved from www.schoolimprovement.com/research/case-studies/arkansas_department_of_education/

Seidel, S., Tishman, S., Winner, E., Hetland, L., & Palmer, P. (2009). *The quality of qualities: Understanding excellence in arts education*. Cambridge, MA: Project Zero, Harvard School of Education.

Authors' Note

The Virginia Art Educators (VAEA) guidelines were edited by Barbara Laws and Roger Tomhave, with input from the VAEA Supervision and Administration Division. ■

Rebalancing Educational Priorities Through Equitable Access to Quality Art

Melody Milbrandt

> **"Unfortunately, current instrumental values are most often centered on the short-term goal of student performance on standardized tests…"**

From the first call for visual art in the schools to teach mechanical drawing in the industrial age to the No Child Left Behind Reauthorization Act of 2001 (NCLB), the arts have been embedded in core educational goals. Historically, every subject included in the public school curriculum must demonstrate instrumental or "real world" value to the lives of students, the mission of the school, and society. Unfortunately, current instrumental values are most often centered on the short-term goal of student performance on standardized tests, rather than the long-term development of intelligent, productive, and enlightened citizens.

In the 2001 NCLB revision of the Elementary and Secondary Education Act of 1965, the arts were symbolically used to represent core ideals of education. In reality, the peripheral role of the arts in schools has remained unchanged and, in some cases, worsened. A report by the U.S. Government Accountability Office (February, 2009) indicates that teachers at schools identified as needing improvement, as well as those with higher percentages of minority students, were more likely to report a reduction in time spent on the arts. In addition, the report examined the average amount of change in weekly arts instruction time among teachers who reported either an increase or a decrease. It found that teachers reporting decreases in arts education time at schools with a high percentage of low-income students reported an average decrease of 49 minutes per week, while teachers reporting increases in arts instruction were from schools in more moderate- or high-income areas (GAO, 2009).

In August of 2009, Secretary of Education Arne Duncan reminded legislative and educational decision-makers that

the arts have been designated as a core academic subject and a part of a complete education for all students in the NCLB (U.S. Dept. of Education, 2002). He emphasized that the arts play a significant role in a well-rounded education, and that the arts can help students become tenacious, team-oriented problem solvers who are confident and able to think creatively. These qualities are especially important in improving learning among students from economically disadvantaged circumstances. Nevertheless, recent National Assessment of Educational Progress results found that only 57% of 8th graders attended schools where music instruction was offered at least three or four times a week, and only 47% attended schools where visual arts were offered that often (Duncan, 2009).

New Balance Needed

In its 2008 policy paper, Great Public Schools for Every Student by 2020: Achieving a New Balance in the Federal Role to Transform America's Public Schools (NEA, 2008), the National Education Association (NEA) proposes a "new balance" in the partnership among federal, state, and local leaders to ensure every student's success. This federal/state/ local partnership recognizes that schools, districts, and states are agents for change in public schools.

NEA has initiated a long-term commitment to support the transformation of schools and calls upon federal policy makers, as well as leaders at every level of government, to work toward this goal. Art educators must call on federal, state, and local educational partners to recognize that the arts offer an untapped reservoir of educational resources that should not be pushed to the periphery of pK-12 education in terms of either accessibility or funding (NEA, 2008). The six core values found in the NEA Great Schools document are used in this paper to organize and discuss relevant topics in art education.

Equal Opportunity

All students have the right to access experiences in the visual arts that help them discover their full potential, develop strong identity and character, and develop creative and critical thinking abilities necessary for success in the 21st century. The arts are not a frill to a child's education; they are at the center of how young children learn to understand their world. Learning to read and reading comprehension are based on the child's ability to create a mental image of text.

The ability to create concrete forms representing abstract ideas is critical for every child's conceptual apprehension and understanding. Children communicate messages about their internal and external experiences through the creation of works of art. Non-native speaking students often find the visual arts classroom to be a vehicle for communication and a sense of belonging. Denying students access to a quality art education in public school education withholds opportunities for developing minds, thus perpetuating social and economic divisions. In many schools, inadequate time for art instruction in the schedule and insufficient budgets unfortunately often communicate what is truly valued (and not valued) by local educational decision-makers.

A Just Society

Through visual art education, students are guided to recognize the worth, dignity, and equality of every individual in our diverse society. When students look at artwork of the past or from other cultures, they develop tolerance, empathy, and care as they come to understand the context of the time in which it was made and the human experience of those who created the work. In comparing the artwork of Matisse with an African Kente cloth, students begin to not only appreciate cultural differences and purposes, but also artistic and human similarities. As students interpret an artwork of others or compare and contrast the work of other artists with their own, they develop a sense of their place in history and the legacy of artistic traditions from cultures around the world.

Democracy

Involvement in the arts can prepare students to be involved, informed, and engaged in our representative democracy. Viewing *Guernica* by Picasso helps students not only understand the horror of war, but also the historical tradition of artists who denounce injustice and challenge the status quo. When students discuss artwork from multiple points of view, they learn to exchange ideas respectfully. Hetland, Winner, Veenema, and Sheridan (2007) suggest that the arts can build habits of mind that are practical and useful beyond students' art classrooms. Through these habits of mind, art students at all levels learn to engage and persist in learning to embrace problems involved in the artmaking process. When students learn to envision, they can physically and mentally imagine each step of a process. In studio processes, students often observe the environment closely and gather information. As students critique and talk with their peers

about their artwork, they reflect and evaluate their own work and the artwork of others based on criteria or standards. When students create, they often reach beyond their initial capabilities. They learn to embrace opportunities to learn from trial and error.

These thinking skills are not necessarily taught as transferrable skills; nevertheless, they routinely occur within successful art experiences and often become internalized as habits of mind that are used throughout their lifetimes. As students develop their own thoughts and voices in a constructive and responsible manner, they engage in the world around them, seek problems to solve, and learn how to respectfully work with others. These experiences forge the confidence necessary to succeed not only in their academic endeavors, but potentially in the workplace and a functional, civil, and democratic society.

Professionalism

Art educators with high professional expertise and standards should be employed to teach in pK-12 schools. Art teachers must have strong content knowledge and artistic skills, as well as expertise in contemporary teaching strategies and pedagogy. Federal "Race to the Top" grants have been awarded recently in many states. In these states, evaluations for classroom teachers are under development with increased emphasis on students' standardized test performance. Alternatively, 60% of art teacher evaluations will be based on classroom observations and 40% on input from student and parent surveys. This differentiation in evaluation measures may serve to marginalize art education in public schools (Sarrio, 2011). For the general public to conduct a valid art teacher evaluation, a significant understanding of the content and purposes of art education should be required. As parent and student surveys assess the effectiveness of the art educator, the potential exists that those surveys may also impact the content and rigor of the art curriculum and drive art programs. For students to attain their full potential, art programs must be funded and treated professionally as a significant part of a school curriculum. In whatever teaching evaluation systems are developed, art educators should be held accountable for documenting student learning in their programs, and treated with the status, compensation, and respect due all professionals.

Partnership

Although the federal government has responsibility for education in this age of site-based management, the primary governance is at the state level, with interpretation of policies and standards often carried out at the district and building level. Unlike their educational counterparts in other parts of the world, who have a national curriculum and often use standardized teaching materials, school districts in the United States have a great deal of autonomy in developing their own curricula and instruction. Consequently, students are taught a wide variety of curricula using differing teaching methodologies, and the role of the arts in education is largely determined by local school or district decision-makers. If educational decision-makers in the community are uninformed about the value of art education, then visual art teachers must educate community leaders and parents about the goals and benefits of their programs. Art educators need to partner with parents, businesses, and civic leaders to expand and enrich student learning, bring professional guest artists to their classrooms, and work with museums, galleries, and other organizations to construct bridges between the school and community.

When art educators develop exhibition and interactive spaces for student artwork in local businesses, they demonstrate in public arenas expressive and technical communication skills developed by their students through the visual arts.

Collective Action

Art educators work and advocate for improving the status of education generally, and the arts within and beyond their classrooms. They often integrate content and serve as the glue connecting knowledge across domains and grade levels. The arts can be structured to assist students in understanding larger relevant themes and concepts. As Paola Antonelli, curator of the Museum of Modern Art, suggests, "Good design is a renaissance attitude that combines technology, cognitive science, human need, and beauty to produce something that the world didn't know it was missing" (Antonelli cited in Pink, 2005, p. 74). An integrated art curriculum may facilitate a synthesis of ideas across domains, and be especially fruitful in the borderlands between disciplines (Parsons, 2004).

Individual artists and art educators often partner to involve students in addressing school, environmental, or community problems. When students are engaged in real-world activities,

they understand the need to work with others to initiate change for the greater good of the group, the class, or the global community. Works of art by community-based artists, such as John Ahearn and Rigoberto Torres (who created relief murals on the streets of the Bronx), demonstrate the collaborative nature of artwork that can revitalize public identity and pride in communities.

Conclusion

The population of minority students in the US is growing. These minority students need the support to develop competencies to become successful citizens in our democracy. They must master core disciplines; develop critical thinking and problem-solving skills; acquire interpersonal, imaginative, creative thinking skills; and strengthen communication skills, including those that involve the arts and technology (NEA, 2009). These competencies require that equitable access and support for the arts are provided for all students. When expenditures for pK-12 students vary from average expenditures per student of $5,551 in Utah to $14,675 in New Jersey, many obvious disparities are prevalent (NEA, 2009). These inequities, coupled with varying local priorities, impact the availability, quality, and sustainability of arts programs across the nation. Arts education must be included in every discussion and have educational access and parity of educational opportunities for all students. When rebalancing educational practice, the instrumental value and potential of the arts must be understood as substantial and significant for all students to become intelligent, productive citizens in our 21st-century global society.

REFERENCES

Duncan, A. (2009). August 2009, Letter to School and Community Leaders. Retrieved from http://alumniconnections.com/olc/filelib/NAEA/cpages/9006/Library/DuncanLetter 8- 09.pdf

Hetland, L., Winner, E., Veenema, S., & Sheridan, K. M. (2007). *Studio thinking: The real benefits of visual arts education*. New York, NY: Teachers College Press.

National Education Association. (2008). Great public schools for every student by 2020: Achieving a new balance in the federal role to transform America's public schools. Washington, DC: National Education Association. Retrieved from www.nea.org/assets/docs/GPS2020.pdf

Parsons, M. (2004). Art and integrated curriculum. In E. Eisner & M. Day (Eds.), *Handbook of research and policy in art education* (pp.775-794). Mahwah, NJ: Erlbaum.

Pink, D. H. (2006). *A whole new mind: why right-brainers will rule the future*. New York, NY: Riverhead Books.

Sarrio, J. (2011, January 1). Teachers to be graded on student test scores. *Atlanta Journal-Constitution*, p. 5.

U.S. Dept. of Education. (2002). Elementary and Secondary Education Act (2002). Retrieved from http://answers.ed.gov/cgibin/education.cfg/php/enduser/std_adp.php?p_faqid=4

U.S. Government Accountability Office (GAO). (2009). Report to Congressional Requesters, Access to arts education; Inclusion of additional questions in education's planned research would help explain why instruction time has decreased for some students. Retrieved from www.gao.gov/new.items/d09286.pdf

ADVOCACY WHITE PAPERS for

ART EDUCATION

Section 4: How to Infuse the Arts Into Learning Environments

A Case for Integrating Art into a Variety of Teaching and Learning Environments

Enid Zimmerman
Professor Emerita of Art Education and Gifted and Talented Programs, Indiana University
zimmerm@indiana.edu

The Role of the Museum in Infusing the Arts Into Learning Environments

Kit Grauer
Associate Professor of Art Education, University of British Columbia
kit.grauer@ubc.ca

Infusing the Arts into Community-Based Learning Environments

Peter London
Chancellor and Professor Emeritus,
The University of Massachusetts Dartmouth
plondon@umassd.edu

Download your electronic version now!

Examine evidence for the capacities that art education develops in students and what it can prepare them to do in *Learning in a Visual Age*.

A Case for Integrating Art Into a Variety of Teaching and Learning Environments

Enid Zimmerman

> "All students must be educated to use their imaginations and spatial abilities, and attempt problem solving, without relying solely on mathematical or verbal skills."

Learning in the visual arts today plays a vital role in the education of all people, no matter their ages, ability levels, socio-economic and cultural backgrounds, gender, or religious beliefs. The learning environments where art education takes place are as varied as the students and teachers who engage in visual art education. What is taught and where it is taught, how it is taught, to whom, and by whom are constantly changing, just as new visual arts learning environments continue to evolve.

Art Learning Environments

Disciplinary boundaries in art education are found inside and outside the territory of certified art teachers and their classrooms, and take the form of a variety of pedagogical practices across multiple sites (Congdon, 2010). These sites include school-based, formal education in academic settings with certified teachers; non-formal education where students choose to attend and curricula are based on their interests, but teachers are not required to be certified; and informal education in which learning evolves in school and workplace environments through experiences in daily living (Lackey, Chou, & Hsu, 2010). Other art learning environments can be found in suburban, urban, and rural settings and take place in
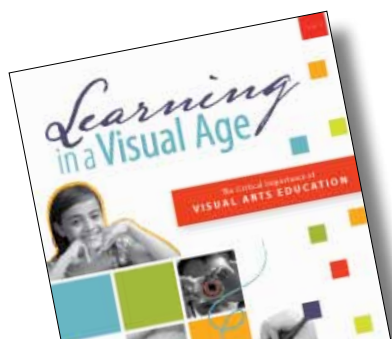
schools, community centers, museums, summer camps, and nursing homes, among many other locations. Furthermore, the needs of all students, ranging from those with special needs in respect to their abilities to understand and create art to those who are considered artistically talented, are integral components when art is infused into a variety of learning environments.

When considering what is taught in art learning environments, the focus should be placed on teaching intrinsic values that the visual arts present as distinctive forms of visual thinking and problem-solving (Eisner, 2001; Hope 2005; Winner & Hetland, 2000). As an example, Project Zero at Harvard includes eight "Studio Habits of the Mind" that are dispositions, inclinations, or sets of behaviors applied to life tasks that extend beyond teaching about techniques and that support development of "serious thinking dispositions that are valued both within and beyond the arts" (Hetland, Winner, Veema, & Sheridan, 2007, p. vii).

Links Between the Arts and Academics

Art education affirms and embraces interdisciplinary links between the arts and academics by advocating a balanced approach that asserts that arts are a vital part of interrelated art education for all students—not simply an instrument used to raise test scores, but also a domain of knowledge on equal footing with other school subjects considered academic and integral to a holistic education for all students (Aprill, 2001; Clark & Zimmerman, 2004; Costantino, 2002; Gibson & Larson, 2007). The integrative abilities of the visual arts position it at the center of school curricula and play an essential role in linking all subjects, while keeping the arts' integrity as a domain of knowledge that is fundamental in diverse learning environments (Efland, 2002; Gibson & Larson, 2007).

All students must be educated to use their imaginations and spatial abilities, and attempt problem solving, without relying solely on mathematical or verbal skills. On the other hand, to be successful in the visual arts, an art student or professional artist needs to effectively use skills from other domains such as mathematics, science, and language arts, as well as personal skills including visual thinking and spatial abilities. Today, art education provides opportunities for the visual arts to form the core in a variety of learning environments that highlight individual processes, cultural practices, and technological communication systems. Art education therefore plays a major

> "Today, art education provides opportunities for the visual arts to form the core in a variety of learning environments…"

role in our increasingly visually oriented world by ensuring all students use their creative skills to develop their imaginations through the study of art and its relationship to the world inside and outside their classroom environments (Zimmerman, 2009b, 2010).

Visual Culture and Arts-Based Practices

Visual culture practices focus on the ways in which pervasive images and objects play major roles in providing students with their own personal experiences in terms of knowledge about the world outside and beyond their classrooms and local communities (Duncum, 2002). Processes and products of visual culture are studied in relationship to a variety of social, political, economic, cultural, sexual, age-based, and racially oriented spheres of learning (Bolin & Blandy, 2003; Freedman, 2003; Wilson, 2003).

Arts-based practice considers studio-like learning environments and contexts (similar to those used by individual artists in particular social contexts) that not only result in individual products, but also are mediated by community settings as well as what currently exists globally (Barone & Eisner, 1997; Brown, 2000; Sullivan, 2005). Design education is emerging as an important interdisciplinary site for consideration in contemporary visual art education. This conception takes into consideration information design (e.g., graphic design, digital media, film, television); object design (e.g., industrial design, transportation, fashion); environmental design (e.g., architecture, urban planning, exhibit design); and experience design (e.g., virtual design, interactive games, toy design) related directly to STEAM (science, technology, engineering, art, and mathematics) education (Rayala, 2010). Online magazine *andDesign* focuses on people who are interested in K-12 design education, and offers many ways in which alliances between art education and design education are being and can be forged in the future.

Connecting Ideas Across Disciplines

As discussed, the visual arts can be conceived as an essential component in interdisciplinary education contexts in which every subject contributes to art learning (Costantino,

2002). In her book about interdisciplinary art education, Stokrocki (2007) defines integration as "a process of creating relationships and a way to connect ideas across disciplines making them interdisciplinary" (p. 6). The term *integration* often is used interchangeably with interdisciplinary, cross-disciplinary, and transdisciplinary approaches to art education.

In successful integrated art education programs, students engage in real, tangible work involving critical thinking and arts-based and problem-based methodologies that are developed in collaborative efforts among students who are educated about (and through) visual art experiences and teachers who are educated in the art of teaching (Smilan & Miragha, 2009). These approaches usually take the form of a common theme both separated from other disciplines as well as integrated with them. Connections are made through interdisciplinary associations within a discipline, across several disciplines, and within and across learners' own personal experiences (Ulbricht, 1998). Integration in multiple art learning environments includes curricula that are personally and socially relevant to students' life experiences, as well as with activities and instructions that are thematically focused around global concerns and real-world problems. Rather than emphasizing learning facts, principles, and skills, students learn how to problem-solve and think critically (Beane, 1997). Instead of focusing only on activities and technical skills, integration in visual art education brings key concepts to the forefront. Interdisciplinary art education, taught in a concept-based curriculum, focuses on life-based issues, uncovers complex issues and multiple perspectives from an art point of view, and develops empathy and emphasizes taking social action (Freedman, 2003).

Resources About Local-to-Global Integrated Art Learning Environments

Davenport (2000) analyzed four approaches to culture and art education, including comparative-international, global, multicultural, and community-based perspectives. She advocates for an intercultural approach that addresses each student's learning environment and culture in which these four perspectives are interconnected. Literature in the field of art education offers many illustrations of these approaches in which diverse local, national, and international learning environments present opportunities for integrated and interdisciplinary teaching and learning. For example, *Interdisciplinary Art Education: Building Bridges to Connect*

Disciplines and Cultures (Stokrocki, 2007) focuses on integrating art with subjects such as science, ecology, music, geography, language, new technologies, and mathematics in schools, museums, and community-based settings in countries around the world. In *Globalization, Art, and Education* (Delacruz, Arnold, Kuo, & Parsons, 2009), research, critical analyses, and narrative essays from art educators around the world, along with local and regional practices, expand the boundaries of introducing art into varied learning environments and the integrative and interdisciplinary opportunities that these new territories provide for the field of art education. The *Journal of Cultural Research in Art Education* (sponsored by the United States Society for Education through Art) and the *International Journal of Education in the Arts* (sponsored by The International Society for Education through Art) are just two examples of academic publications that emphasize the intercultural aspects of art learning environments.

Examples of Integrated Art Education Programs

To illustrate how art may be infused in diverse learning environments, three examples will be presented: an integrated, community-based program; a 6th-grade integrated writing and art unit using a Web-based program; and an integrated, international program.

Bastos (2007) describes a project she established, Art in the Market Place, a 10-year intergenerational, community-based art education program in Over-the-Rhine, an economically challenged, primarily African American neighborhood, in Cincinnati, Ohio. This program connects urban youth and university students through creating works of art that are integrated with the study of the community's history and cultural setting.

Products of six community-based projects that embellish the marketplace site include cast aluminum shopping bags, totem poles, murals, and a community table, all of which were made by local residents and university students "affecting changes in participants' lives, and creating spaces of hope and possibility" (p. 51).

Blasingame, Erickson, and Woodson (2007) report about a 6th-grade art and writing interdisciplinary project that integrates instruction in visual arts and language education through an instructional Web program, *Who Cares for Art?* In

this unit, questions are asked that involve responses based on problem-solving drawn from students' own personal life experiences. Writing was used as a tool for teaching art content and integrating with artmaking activities that provided an effective means for reinforcing language education goals. It also proved to be "an effective means of achieving important art goals by increasing students' engagement in inquiry, discovery, and meaning making" (p. 197).

In an undergraduate art appreciation class taught in a university in Taiwan (Zimmerman, 2009a), an English-speaking art educator from the United States reports how the use of intercultural approaches and social networking tools encouraged students to gain tolerance for points of view that differed from their own while helping them develop abilities to read images based on personal meanings. Students and instructor alike overcame challenges of conquering verbal communication obstacles and cultural differences by use of a variety of means, including computer technologies, collaborative group discussions, and visual diagrams. One student commented, "Artworks from other cultures broadened my vision and increased my ability to think about art" (p. 294).

Integrating Art Education Into a Variety of Learning Environments

Infusing visual art education in vastly different learning environments (with emphasis on the interdisciplinary nature that the study of art presents) reinforces the concept that art education has a major role to play in the education of all students. The arts offer much to support academic achievement; at the same time, learning in academic areas presents optimal opportunities to inform arts learning.

In the 21st century, students need to be prepared for a new information age. Educational interventions in art education that foster creative thinking, imagination, and innovation for all students are important tools for generating solutions to real-life problems both now and in the future.

REFERENCES

Aprill, A. (2001). Toward a finer description of the connection between arts education and student achievement. *Arts Education Policy Review, 102*(5), 25-26.

Barone, T., & Eisner, E. (1997). Arts-based educational research. In R. Jager (Ed.), *Contemporary methods for research in education* (pp. 73-116). Washington, DC: American Education Research Association.

Bastos, F. M. C. (2007). Art in the market program: Ten years of community-based art education. *Journal of Cultural Research in Art Education, 25*, 51-63.

Beane, J. A. (1997). *Curriculum integration*. New York, NY: Teachers College Press.

Blasingame, J., Erickson, M., & Woodson, L. (2007). Art and writing: Interdisciplinary inquiry, discovery, and meaning making. In M. Stokrocki (Ed.), *Interdisciplinary art education: Building bridges to connect disciplines and cultures* (pp. 183-197). Reston, VA: National Art Education Association.

Bolin, P. E., & Blandy, D. (2003). Beyond visual culture: Seven statements of support for material culture studies in art education. *Studies in Art Education, 44*(3), 246-263.

Brown, N. (2000). Bodies of work and the practice of art making. In *Bodies of work and the practice of art making. Papers: Occasional seminar in art education 9* (pp. 29-41). Sydney, Australia: University of New South Wales, College of Fine Arts, School of Art Education.

Clark, G., & Zimmerman, E. (2004). *Teaching talented art students: Principles and practices*. New York, NY: Teachers College Press, and Reston, VA: National Art Education Association.

Congdon, K. (2010). Our space: Debating the field of art education and its disciplinary territory. *Studies in Art Education, 51*(4), 291-294.

Constantino, T. E. (2002, Fall). Advocating for the arts in education: Moving beyond the intrinsic vs. instrumental. *Illinois School Journal,* 6-11.

Davenport, M. (2000). Culture and education: Polishing the lenses. *Studies in Art Education, 41*(4), 361 -375.

Delacruz, E., Arnold, A., Kuo, A., & Parsons, M. (Eds.). (2009). *Globalization, art, and education* (pp. 292-299). Reston, VA: National Art Education Association.

Duncum, P. (2002). Clarifying visual culture art education. *Art Education, 55*(3), 8-11.

Efland, A. D. (2002). *Art and cognition: Integrating the visual arts in the curriculum.* New York, NY: Teachers College Press, Columbia University.

Eisner, E. (2001). Should we create new aims for art education? *Art Education, 54*(5), 6-10.

Freedman, K. (2003). *Teaching visual culture: Curriculum, aesthetics and the social life of art*. New York, NY: Teachers College Press, and Reston, VA: National Art Education Association.

Gibson, M. A., & Larson, M. A. (2007). Visual arts and academic achievement. *Journal for Learning through the Arts, 3*(1), 2-32.

Hetland, L., Winner, E., Veenema, S., & Sheridan, K. M. (2007). *Studio thinking: The real benefits of visual arts education*. New York, NY: Teachers College Press.

Hope, S. (2005). Art education in a world of cross-purposes. *Arts Education Policy Review, 106*(6), 3-16.

Lackey, L., Chou, C-M., & Hsu, P-L. (2010). Seeking coalitions between certified and non-certified art educators. *Studies in Art Education, 51*(4), 315-326.

Rayala, M. (2010). Technology teachers add engineering (think design). *andDesign.* Retrieved from http://anddesignmagazine.blogspot.com/2010/12/technology-teachers-add-engineering.html

Smilan, C., & Miraglia, K. M. (2009). Art teachers as leaders in authentic integration. *Art Education, 62*(6), 39-45.

Stokrocki, M. (2007). Models of integration in elementary and secondary schools: A short history. In M. Stokrocki (Ed.), *Interdisciplinary art education: Building bridges to connect disciplines and cultures* (pp. 6-16). Reston, VA: National Art Education Association.

Stokrocki, M. (2007). (Ed.). *Interdisciplinary art education: Building bridges to connect disciplines and cultures*. Reston, VA: National Art Education Association.

Sullivan, G. (2005). *Art practice as research: Inquiry in the visual arts*. Thousand Oaks, CA: Sage.

Ulbricht, J. (1998). Interdisciplinary art education reconsidered. *Art Education, 51*(4), 13-17.

Wilson, B. (2003). Of diagrams and rhizomes: Visual culture, contemporary art, and the impossibility of mapping content of art education. *Studies in Art Education, 44*(3), 214-229.

Winner, E., & Hetland, L. (2000). The arts in education: Evaluating the evidence for a causal link. *Journal of Aesthetic Education, 34*(3-4), 3-10.

Zimmerman, E. (2009a). "I could interpret an artwork from my own true feelings:" Intercultural and empowerment strategies used to teach in an international setting. In Delacruz, E., Arnold, A., Kuo, A., & Parsons, M. (Eds.). *Globalization, art, and education* (pp. 292- 299). Reston, VA: National Art Education Association.

Zimmerman, E. (2009b). Reconceptualizing the role of creativity in art education theory and practice. 50th Anniversary issue, *Studies in Art Education, 50*(4), 382-399.

Zimmerman, E. (2010). Creativity and art education: A personal journey in four acts (2010-Lowenfeld Lecture), *Art Education, 63*(5), 84-92. ■

The Role of the Museum in Infusing the Arts Into Learning Environments

Kit Grauer

> "Museums are no longer viewed as containers of objects, but as places of endless creative and cultural engagement."

Art can be infused into learning in and beyond schools. Examples of enriching art curricula content in diverse learning environments include artist-in-the-schools programs, community organizations that sponsor everything from filmmaking to graffiti-knitting or yarn-bombing (i.e., covering objects in public spaces such as lampposts, trees, and statues with knitted materials), and the increasingly easy access to the Internet as a gateway to contemporary artists' websites. One of the most significant of these outside resources for art teachers and their students is the museum.

In this last decade, the idea of the museum is being transformed and reimagined; this development is driven by the evolving role of the postmodern museum. Museums are no longer viewed as containers of objects, but as places of endless creative and cultural engagement. Museums are well placed to develop art curricula that motivate and engage all learners, encourage their curiosity and enjoyment in learning, and help them to succeed in becoming enlightened patrons of art. Museums today are expected to provide socially inclusive environments to support an increased emphasis in responding to the needs of individual learners of all ages in pursuit of lifelong learning (Hooper-Greenhill, 2007). For teachers, museums and galleries offer experiences outside the school that are difficult to replicate within a classroom learning environment. Museums also can offer access to a myriad of materials produced by museum educators (both on site and online), access to the knowledge and skills of museum personnel, and (most importantly) access to the museum and gallery collections.

The role of museum objects as educational tools is extraordinarily important. Most of us can remember the first time we saw one of our favorite icons of art and our aesthetic and intellectual responses to the object. To look at a quality reproduction of a Monet painting, for example, or even watch a film about the painting, is a different experience from visual contact with the actual work. In museums and galleries, objects, artworks, and artifacts are put on display. "Museums are sites of spectacle, expository spaces… museums pride themselves on being places where 'real objects' can be seen" (Hooper-Greenhill, 2007, p. 14). This notion of *real* is powerful and enduring. Looking at objects, artworks, or artifacts is an interpretive act; as such, it can be a transformative experience. The discovery of meaning in an art museum should be one of the core values of art education (Henry, 2010). It is difficult to overstate the power of being present with original works of art, objects, and artifacts of all kinds. They play a part in the complex process of constructing visual meaning. Art educators have long argued the need for visual art education that encompasses both creation and consumption of works of art. Equally compelling is the argument that a museum visit is vital to support visual literacy; "field trips to sites where real art is found are not just nice, but are a necessity to a child's ability to learn through art" (Eiserman, 2010, p. 121).

As much as we would wish to grant our students access to the great museums of the world, almost every community can offer access to galleries and museums that expose teachers and students to learning with and through their collections. A community museum can provide students with information about their local context, as well as provide them with exposure to places in their immediate environment about which they may not be aware or have visited. Teachers have reported about the value of museums for presenting a local perspective on subjects taught within their curricula, and how powerful it is to use local examples and local artists to bring the value of the arts home (Kalin, Grauer, Baird, & Meszaros, 2007). Many students, community members, parents, and teachers do not recognize the art worlds that already exist in their own communities; they are surprised and delighted to make connections to art in their local environment. By building respect and enthusiasm for what museums have to offer on a local level, students are more likely to visit and explore museums and galleries further afield. They develop a deeper curiosity and willingness to learn from museums and galleries, and become willing participants in viewing and responding to art.

Museums represent opportunities and locations for art learning that increasingly are embraced by art educators through numerous gallery and museum partnerships. Over the past decade, for example, summer institutes have been established at the University of British Columbia's Museum of Anthropology and the Vancouver Art Gallery with the goal of forging relationships with museums and galleries that bring teachers, museum educators, artists, curators, and art historians together to embrace art teaching learning in the museum environment (Kalin et al., 2007). These programs use museum and gallery settings as sites to interact with works of art, explore ideas, expand theoretical knowledge and interpretive repertoires, and advance new approaches for using museums in creative and interdisciplinary ways. By inquiring about the needs and comfort levels of teachers, physical and intellectual spaces of learning alike may be considered within museum settings. These altered spaces facilitate a shift from the notion of teacher as museum visitor to that of active participant.

This constructivist model of learning moves away from delivery of information toward one that engages people in creating their own meanings. Strategies such as visual journaling, in which participants respond in both images and text to their experiences, act as reflective tools to develop individual teacher voice and agency (Kalin et al., 2007). As teachers interact with readings, lectures, works of art, and artifacts, they select (according to their own preferences) what and how to highlight, understand, represent, extend, and challenge information about the museum objects and their displays. Visual journals, discussions, final projects, and reflections on course readings offer an opportunity for teachers to contemplate the passing of information between self, works of art and artifacts, theory, contexts, interpretive traditions, and museum discourses.

One goal of programs such as these is to provide an emotional and intellectual experience that will encourage teachers to model these same behaviors when their students engage with museums and galleries. In evaluation forms, teachers speak of the experience in museums as transformative and empowering. As one participant stated, "Learning about the environment that you are learning in is an absolute necessity… Learning content in its intended context seems now fundamental to meaningful learning. As visual learners it is refreshing to have so many visual ideas presented to

enhance the theories from the various areas of scholarship included in the course" (course evaluations, UBC Summer Museums Institute, 2009). This type of learning environment is becoming increasingly popular throughout the museum world, as museums come to recognize the pedagogical impact that teachers can make when they see museums as sites of art learning.

Another example of institutes or courses that embody such enthusiasm and praise is the SummerVision DC program, directed by Renee Sandell with Carole Henry and Roger Tomhave (SummerVision DC, 2010). In this program, teachers of K-12 and higher education visual arts courses, along with other educators, gain hands-on experiences and inspiration in seven Washington, DC, art museums. During their summer breaks, participants adopt multidisciplinary art connections offered by the DC art museums.

Throughout the United States and Canada, art educators and museum educators in large and small institutions alike collaborate to form communities of learning that focus on professional development in the museum environments. A study by Hooper-Greenhill (2006) about the impact of museums in the United Kingdom confirms what also appears to be the case in North America. In this study, teachers report the broader cultural, social, and educational relevance of the museum, and that museums increase students' motivation to learn while building their confidence and cultural understandings. Teachers also spoke of the impact of a museum visit on their pupils in relation to issues around ethnicity, socioeconomic deprivation, cultural entitlement, class mobility, and inclusion. Equally compelling are characteristics that teachers felt made museum visits valuable with respect to their teaching and learning environments, including increase in knowledge and understanding, enjoyment, inspiration, creativity, development of positive attitudes and values, and develop-ment of perceptual and decoding skills. Where visits were integrated into curricula, students were able to draw on their experiences for their schoolwork, with the museum's collections and rich, often unusual, environments providing "raw material" for their imaginations.

Although an on-site visit is the best of all possible experi-ences, it is worth an art teacher's time to check the websites of their favorite museums and galleries for resources. Many

institutions reach out online by offering teachers' packages that offer suggestions to particular exhibits, access to excellent reproductions and digital images, and similar efforts. Museum websites represent treasure troves of artist interviews, contemporary art events, reviews, and online videos. Most major museums now have Facebook pages, YouTube and Flickr sites, and RSS feeds. MoMA, the Whitney, or the Tate Modern Art Museums, to name just a few, can be your "Facebook friends" and provide updates and tweets sent to your mobile devices.

> " Experiences offered by museums can touch learners of all ages, generating curiosity, motivating learning, and inspiring self-confidence. "

Art educators have made compelling arguments for the museum experience as essential to learning (Eiserman, 2010; Henry, 2010; Hooper-Greenhill, 2007; Kalin et al., 2007). Art learning "magic" can happen when museum staff are proactive about inviting teachers to build partnerships, develop curriculum based on local and subject area interests, provide effective resources that teachers can access easily (including quality websites), are creative in the options and materials they provide, and are enthusiastic and knowledgeable. Experiences offered by museums can touch learners of all ages, generating curiosity, motivating learning, and inspiring self-confidence.

REFERENCES

Eiserman, J. (2010). Learning in an art gallery: Essential not enrichment. In K. Grauer & R. L. Irwin (Eds.), *StARTing with…* (2nd ed.). Toronto, ON: Canadian Society for Education through Art.

Grauer, K., & Irwin, R. L. (Eds.). (2010). *StARTing with…* (2nd ed.). Toronto, ON: Canadian Society for Education through Art.

Henry, C. (2010). *The museum experience: The discovery of meaning.* Reston, VA: National Art Education Association.

Hooper-Greenhill, E. (2006). *What did you learn in the museum today?* Leicester, England: Research Center for Museums and Galleries.

Hooper-Greenhill, E. (2007). *Museums and education: Purpose, pedagogy and performance.* New York, NY: Routledge.

Kalin, N., Grauer, K., Baird, J., & Meszaros, C. (2007). Provoking points of convergence. *International Journal of Art and Design Education, 26*(2), 199-205.

SummerVision DC 2010. (2010, October). *NAEA News*, p. 1. ■

Infusing the Arts Into Community-Based Learning Environments
Peter London

> "The art educator working in community-based settings is unconstrained by national standards, state frameworks, or locally required curricula and testing."

The purpose of this section is to help inform decision makers at all levels—representing a broad array of stake-holders, policy makers, and educators alike—concerning infusing the arts into community-based learning environments. The varied backgrounds and particular interests of this readership necessitates an equally broad approach to the issue at hand; thus, this discussion presents an overview of existing as well as possible community-based programs where all forms of learning are key features of their mission, and wherein the arts make their many contributions.

By Way of Example: One Community and Arts-Based Program

To grasp what is meant by a community-based program in which the visual arts make a significant contribution, we will take a virtual tour of such a center for at-risk teens. Upon approaching the storefront site, we immediately notice that the front of the teen center is covered by an iconic mural depicting several heroes and heroines of the youths who obviously selected and painted them. Inside, we see a group of teens and several adults in the process of designing another mural—this one, we are told, has been commissioned by a nearby elementary school. The theme of this mural is "On the way up: Life the way I wish it will be." Several students and a teacher from that school are working alongside these teens on its design and execution. Another group is working on the early stages of a play written, performed, and designed (scenery and lighting) by the teens in conjunction with a group of elderly people from the neighborhood. The teens are interviewing their elders on the theme of "In the (not so) good

old days." Some of the teens are conducting the interviews; others are taking notes, while still others are sketching possible scenes for the play. At another table, two teens are working on an illustrated book of essays on the same theme. A photography exhibition is installed all throughout the building, entitled "100 pix of 100 folks." Photographed by the teens, it records 100 local neighbors, ages 1 to 100. We speak to the co-directors of the center—one who is a social worker, the other an artist and art teacher. They explain the mission of the center, especially the program for at-risk teens, and how the arts provide another language for these adolescents to "speak" among themselves about their life experiences and to create art forms for their families and neighborhood that convey not only "how it is" for them, but also "how they hope it *can* be." By doing this for themselves, as well as working on behalf of other groups within the neighborhood, these adolescents begin to experience themselves as *inside* society rather than expelled outsiders—people who have something of value to offer to their peers, family, and community.

We might take a similar tour of programs for low-income families, a veterans' hospital, a physical rehabilitation center, mental health clinic, elderly care facility, or community nursing hospice center to appreciate the many and varied clientele whose well-being would be, and indeed in many instances are, enhanced by the inclusion of a visual arts component to their offerings.

For many years, Rikki Asher at Queens College, New York City, has offered similar community-based mural projects to complement the art education program to the one just described; in fact, this process has worked across many states in the United States and in India (Asher, 2007). Now think of a community center with no such programming or a veterans' rehabilitation center, or one for elderly care.

Critical Importance of Educated Art Teachers

To allow the visual arts to fully serve their many possible clients and their many different needs and styles of learning and expression, it is imperative to enlist the services of a professionally trained art teacher. Why won't a skilled and amiable artist do just as well? Or an artistic social worker? Or a handy neighbor?

If art were only about training people to make nice-looking objects to decorate one's home or self, then such well-

meaning people might serve quite well. But if what is desired for the special and varied people of the general community is something more than entertainment and decoration—if we wish to also nurture self-discovery, heightened sense of self-worth, greater personal expressivity, increase of imagination, grace and ease expression, and a greater scope of creativity—then someone trained in the nurturing of these more extensive and subtle "learnings" is in order. In addition to a professional art teacher's ability to discern the many different desires of their students, trained teachers understand that many different styles by which people learn, different ways of expressing oneself, and different social settings exist that optimize individual and group achievement. The trained art teacher also is familiar with a wide range of media and techniques that can be brought to bear upon the particular needs and resources of each of their clients.

The art educator working in community-based settings is unconstrained by national standards, state frameworks, or locally required curricula and testing. Therefore, she is free to devise teaching strategies and program content exactly fitted to the needs of their clientele. Preschoolers, the elderly, families in homeless shelters, people in prison, evening recreational artists, teens at risk, physical rehabilitation patients—all have profoundly different needs and abilities to apply to their own efforts. Therefore, effective art teachers who work outside the public school systems have a wide range of teaching options available to them, as well as the co-requisite responsibility to provide the kind of programs and methods of teaching that best advantages their varied clientele. This allows community-based art teachers to be creative in building on the particular strengths of their students, as well as their own, to appropriately pace the progress of each client and the evolving sense of community of the group. For these reasons, when infusing the arts into community-based learning settings, a client-centered, holistic approach best serves the most clients.

A Working Definition of Art

Before proceeding, we ought to provide a much-needed working definition of art, in our special case—the *visual arts*. For community-based settings that cater to a wide variety of participants coming for many reasons, and bringing widely varied skills and knowledge, we require a commensurately broad, but still seriously defined meaning for *art*. We believe, under these circumstances, the term *artistic* and its

connotations are more explanatory than the term *art*. The term *artistic* connotes being creative and imaginative in our thinking; doing things in a craftsman-like manner; being concerned with both the aesthetic qualities of the form and the meaningfulness of its content; and shaping the outcome so that both ideas and feelings are clear, full, and finely honed. The more creative, fuller, clearer, and finer the realization of the intention, the more *artistic* the outcome.

A Brief Overview of Infusing Art Into Community-Based Programs

Infusing the visual arts into community-based learning settings has a long history. Perhaps the best known and influential of such program in the US was The Owatonna Project, initiated by Melvin Haggerty in 1937 and subsequently conducted by Edwin Ziegfeld, who was a major architect of practices and concepts of art education (Ziegfeld & Smith, 1944). The mission of the Owatonna Project was to create a multi-purpose arts center offering arts-related instruction and advice to whomever might request it, from help with selecting new furniture, landscape design ideas, or choosing curtains to learn how to draw horses, portraits, and such. This art center served as a national model and was extended into many other settings by the Federal Works Project, which employed thousands of artists across the country to provide art instruction and art exhibitions to millions, especially in rural, underserved communities (Federal Art Project, 1935-1948). Subsequent to his work with the Owatonna Project, Ziegfeld became President of the newly formed National Art Education Association and presented the case for broadly conceiving the mission of educating art teachers within schools and other social agencies to the nascent profession. Ziegfeld's major opus, *Art Today* (Ziegfeld & Falkner, 1949), was an encyclopedic survey of the myriad ways and places that fine and applied arts, and its instruction, enhance the quality of life for everyone.

Edwin Ziegfeld was the Chairperson of the Art Education Department at Teachers College, where he continued to champion socially minded creation and teaching of art. Ziegfeld followed his predecessor at Teachers College, John Dewey, the major American educational philosopher who framed much of what was to become the Progressive Education movement. Dewey viewed art as a certain spectrum of behaviors not only to be found in the creation of the fine arts, but also exhibited in all the arts—and, more importantly,

in all creative experiences. The arts were intended to find their fullest expression in the partnerships between the school and the surrounding communities. Public playgrounds, parks, and common gardens thus were often the joint projects of schools working in conjunction with the surrounding community.

Another seminal art education theorist and practitioner was Viktor Lowenfeld. With a background as an artist, art therapist, and art educator schooled in the Bauhaus concepts of total design and holistic approaches to teaching, Lowenfeld's efforts were critical in the creation of a mission and practice of art education that broadened the understanding of what art is for and how it can serve aesthetic, intellectual, social, and psychological purposes for the individual and his or her community. His signature opus, *Creative and Mental Growth* (1952), is indicative of the broad purposes he saw art as serving.

My own book, *Step Outside: Community-Based Art Education* (London, 1994), argues for art teaching to use the many compelling issues that emanate from a surrounding local community as topics and projects for art students. One example lies in working in conjunction with the local historical society to survey, map, and draw local buildings of historic and aesthetic significance, and subsequently publishing that material in book form to be placed in the schools, public libraries, and town offices. Another involves creating butterfly gardens with elementary schools, aided by a high school biology teacher and students.

Several NAEA publications likewise describe and promote the value of infusing the arts into community-based learning centers. Two recent publications live up to this ideal: *Community Connections: Intergenerational Links in Art Education*, edited by Angela LaPorte (2004), and *Histories of Community-Based Art Education*, edited by Congdon, Bolin, and Blandy (2001). Furthermore, many community and service-based art education programs and teacher education programs are underway, including the Maryland Institute College of Art, Temple University, The Bank Street School of Education, and The University of Massachusetts Dartmouth. These and many other institutions have graduated hundreds of community-based art specialists over the last several decades; through their graduates, many more social service agencies and their clients have been served by their arts-infused programs. Other social service agencies also provide arts-infused programming for their clientele; one

such example is the Henry Street Settlement House in New York City. Its original purpose still guides the institution: to introduce immigrants to the cultural features of their new country by acquainting them with their rights and privileges, as well as their responsibilities to their new home, culture, and nation.

> **The more creative, fuller, clearer, and finer the realization of the intention, the more artistic the outcome.**

These settlement houses and other community-based centers provide a wide variety of modes of self-expression for the new immigrants to speak about their past, such as developing their visual skills through still and video cameras to portray the trials and tribulations of their current situations, and to create the skills and corresponding plans for their preferred futures. In these ways, the arts help people shape their ideas and feelings so that they become clear, full, and finely honed *artistic* participants in society, thus continuing the grand project of America: a forming of the many and the diverse and the needy into a more complete and perfect Union.

REFERENCES

Asher, R. (2007, Winter). Bridging 'the two cultures' through aesthetic education: Considering visual art, science, and imagination. *The Forum on Public Policy*. Retrieved from www.forumonpublicpolicy.com/archive07/asher.revis.pdf

Congdon, K., Blandy, D., & Bolen, P. (2001). *Histories of community-based art education*. Reston, VA: National Art Education Association.

Federal Art Project of the Works Project Administration. (1935-1948). Washington, DC: Federal Government Printing Office.

LaPorte, A. (2004). *Community connections: Intergenerational links in art education*. Reston, VA: National Art Education Association.

London, P. (1994). *Step outside: Community-based art education*. Portsmouth, NH: Heinemann Press.

Lowenfeld, V. (1952). *Creative and mental growth* (Revised edition). New York, NY: Macmillan.

Ziegfeld, E., & Faulkner, R. (1949). *Art today: An introduction to the visual arts*. New York, NY: Holt, Rinehart and Winston.

Ziegfeld, E., & Smith, M. (1944). *Art for daily living. No. 4 of the Owatonna Project*. Minneapolis, MN: University of Minnesota Press. ∎