

COMMONALTIES IN THE DAILY ROUTINE OF THE
ELEMENTARY ART EDUCATOR

by

Bonnie J. Halvorson

A Research Paper

Submitted in Partial Fulfillment of the
Requirements of the
Masters of Science Degree
With a Major in
Education

Approved: 2 Semester Credits

Dr. Amy Gillett, Investigation Advisor

The Graduate College
University of Wisconsin-Stout
May, 2000

**The Graduate College
University of Wisconsin-Stout
Menomonie, WI 54751**

ABSTRACT

Halvorson	Bonnie	J.	
(Writer)	(Last Name)	(First)	(Initial)
Commonalities in the Daily Routine of the Elementary Art Educator			
(Title)			
Masters in Education	Dr. Amy Gillett	12/99	46
(Graduate Major)	(Research Advisor)	(Month/Year)	(No. of Pages)
A.P.A (American Psychological Association)			
(Name of Style Manual Used in this Study)			

The purpose of this study was to find commonalities in the daily routine of K-5 elementary art educators. Data was collected via a questionnaire administered to a random selection of Wisconsin K-5 elementary art educators during the 1999-2000 academic school year who attended the Wisconsin Alliance for Arts Education Summit conference in Madison, WI.

Art education has been shown to enhance academic achievement, develop cognitive skills, build strong self-concepts, and build an appreciation and awareness of cultures. Although art education has shown it's ability to develop the entire child, it is still not basic to education. By not being a basic in the educational development of children, art is finding it's way into being a possible area to cut. Because of this, art educators are asked to teach at multiple schools, teach from a cart, see 600 or more

students in a week, and not have the necessary equipment or materials to teach art effectively.

This study will look at the schedules of many elementary art educators and find the commonalities between them. The researcher plans to use the findings from this study to show how elementary art educators are subject to demanding daily routines through which the quality of art education given to students is being effected. Results of this study will be used to help others understand the daily routine of the elementary art educator and promote a better working environment for the future.

TABLE OF CONTENTS

	PAGE
ABSTRACT	i
ACKNOWLEDGEMENT	v
CHAPTER ONE: INTRODUCTION	
Introduction	1
Statement of the Problem	3
Research Questions	3
Assumptions	4
Limitations	4
CHAPTER TWO: LITERATURE REVIEW	
Introduction	6
History of Art Education	6
State Requirements	9
Benefits of Art Education	11
CHAPTER THREE: METHODOLOGY	
Introduction	14
Selection of Subjects	14
Instrumentation	14
Data Collection	15
Data Analysis	15
Limitations of Study	15

CHAPTER FOUR: RESULTS

Introduction	16
Demographic Information	16
Research Questions	17

CHAPTER FIVE: SUMMARY

Introduction	27
Discussion	27
Conclusions	31
Recommendations	32

BIBLIOGRAPHY	35
---------------------------	-----------

APPENDICES

A Survey	37
B Research Question Comments	41

ACKNOWLEDGEMENT

I would like to thank:

My husband for believing in me and encouraging me to never give up.

My parents for creating the opportunity of college.

Dr. Amy Gillett for her time and guidance.

Carol Buccholtz for her helpful information

And my computer for not breaking down in times of critical need.

CHAPTER ONE

Introduction

Through the years, art has struggled to gain the respect of the society in education. The launching by the Soviet Union of Sputnik in 1957 prompted a national reform of education in math and science. Students were pushed to reach levels of competency in math and science in order to keep the United States on top of the space race. The 1970's school reform brought about a push for accountability in education of teachers and students as well as curriculum. The National Governors Association in 1990 developed goals for education and art was cut from goal number three. It stated that students should demonstrate competency in English, mathematics, history, geography, and science as they leave grades four, eight, and twelve (Mitchell, 1994). This cut inspired the nations art associations to develop standards for art. The feeling was that if the arts were held to assessed standards, then art would be taught and taught well. The strategy was based on the concept of what is tested is taught and what is not tested can be omitted if there is not enough money or time for it. The national art standards were written and each state developed through these standards their own set of state art standards. But, having the standards and adopting them as a district are two different things. In order for a district to adopt state standards and assess them, more time would need to spent in the art classroom for grades k-12 and because of the increased time there would be additional hiring of art educators. More time and more educators lead to less time for the academic subjects and an increase in pay for the necessary educators. Adopting standards is costly and with recent revenue caps, most school districts do not have the money to do that, so art is not assessed and therefore can be cut.

Although administration in many schools believe that art has an important role in the education of young people, a 1997 poll taken by Gallup, Rose and Elam found that when polled, only five percent of the nations public regarded art as a basic subject in school. Now with budget restraints, and the push for competency in math and science, art has fallen through the cracks in many districts in Wisconsin and in the nation. The reality of this is seen in the schools themselves, where many districts have one art teacher to teach 600 students. According to the Wisconsin Alliance for Arts Education: Final Report (1999), sixty-nine percent of art educators polled teach from 301 to over 500 students per week.

Eisner (1999) explains that although the arts represent the highest level of human achievement in our culture, students in the nations elementary schools receive less than three percent per week of instructional time in the arts. In some schools, art rooms are non-existent; art is taught via a cart, which is pushed from room to room. When there are art rooms, many lack necessary equipment to teach art effectively. These constraints in the field of art education are detrimental to the field of art education and something must be done.

Wisconsin has many talented elementary art educators who travel to a variety of schools, and see hundreds of students per week. According to Eisner in 1999, 1/3 of all school districts in the United States have provided no organized art curriculum and the teachers in those districts must develop their own curriculum. These educators face the challenges head on and do their best for the sake of art education, but they need help and this help must come soon. Eisner (1999) believes that if art teachers are expected to reach the expectations of our schools, there must be a substantial change in the resources

provided to those who teach the arts. In this paper, the researcher will outline some of these changes via the voice of Wisconsin's elementary art educators.

Statement of the Problem

Art education has been shown to enhance academic achievement, develop cognitive skills, build strong self-concepts, and build an appreciation and awareness cultures. Although art education has shown it's ability to develop the entire child, it is still not basic to education. By not being a basic in the educational development of children, art is finding it's way into being a possible area to cut. Because of this, art educators are asked to teach at multiple schools, teach from a cart, see 600 or more students a week, and not have the necessary equipment or materials to teach art effectively.

The purpose of this study was to find commonalities in the daily routine of K-5 elementary art educators. Data was collected via a questionnaire administered to a random selection of Wisconsin K-5 elementary art educators during the 1999-2000 academic school year who attended the Wisconsin Alliance for Arts Education Summit conference in Madison, WI.

Research Questions

This study will help determine the commonalities in the daily routine of Wisconsin K-5 elementary art educators. The following questions will be asked of K-5 elementary art educators:

1. How many elementary schools are there in your district?
2. How many art teachers work at those elementary schools total?
3. How many schools do you teach at?

4. How many classes do you teach in a week?
5. How many times per week do students have art class?
6. How many minutes per week are allocated for art time?
7. Do you have an aide in your classroom at anytime during the day to help you?
8. Do you teach art in an art room?
9. Does your elementary art program have the necessary equipment to teach art, such as a kiln, computer, sinks, drying racks, storage room, display area, tables and chairs, storage space (for art work), television and VCR?
10. If you are a traveling teacher, are you given adequate time to travel from one school to another?
11. Do you have adequate time for clean up between classes?
12. What is the least amount of time you have between classes?
13. What is the most amount of time you have between classes?
14. How do you feel your daily routine has impacted the quality of art education you bring to the art classroom?
15. What are some issues facing art education that you feel should be addressed?

Assumptions

It is assumed that the elementary art teachers involved took their time reading the survey and that they answered all the questions honestly.

Limitations

This study was designed to identify the commonalities in the daily routine of elementary art educators in the state of Wisconsin. One limitation of the study was that only elementary art educators who attended the Wisconsin Alliance for Arts Education

Summit conference received the survey. A second limitation was that the survey results reflect only those who received, filled out, and returned their surveys.

CHAPTER TWO

Literature Review

Art educators are often asked to justify their existence in the schools by showing what art education can do to enhance the general education of students. According to Eisner in 1998, art educators often go to great lengths to show the importance of art education, pointing out how the arts impact math, science, and English. As art educators, we should be placing importance on art not as how it benefits other disciplines, but how art is important as it's own discipline.

The first focus of this chapter is on the history of art education and it's progression and digression through time. The second focus of this chapter is on state requirements and recommendations for art education in Wisconsin's public schools. The third and last area of focus is on the benefits of art education on students in the elementary schools of Wisconsin.

The History of Art Education

Art education was virtually unknown in Europe or America until the 19th century. Before this time students and teachers had little time for developing the arts in education. Basic literacy was set as the most important discipline in the schools of Europe and America. In the early 1800's a Swiss educational reformer by the name of Johann Heinrich Pestalozzi began advocating the teaching of drawing in schools. Despite this advocacy, there were few teachers who were brave enough to actually teach drawing and therefore the teaching of drawing was uncommon.

The Drawing Act of 1870 was passed as a reaction to the 1867 Paris world's fair. This legislation (Bolin, 1990, p. 59) "mandated drawing as one of the nine required

subjects taught in all public schools.” Business leaders in Boston, Massachusetts saw how their products lacked good design when compared to those of other countries. The English had already introduced drawing into the schools and the effect of this introduction seemed to make a difference on the design of the products. It was felt that The Drawing Act of 1870 would hopefully make a difference in Boston’s product design.

As a result of The Drawing Act of 1870, Walter Smith became the art supervisor for the city of Boston in 1871, and later became the head of the Massachusetts Normal Art School. Walter Smith is known for creating the first graded curriculum of drawing and a system of training teachers to teach drawing in schools. Smith’s instruction on drawing was based on having children copy geometric patterns that he had drawn and increasing the complexity slowly over time.

In 1891, G. Stanley Hall, a leader in the child study movement, reported that children think more in pictures and gestures than in words. Barnes wrote that one of Hall’s colleagues explained (cited in Hobbs & Rush, 1997, p. 7) “A few years ago we scolded and whipped children for natural drawing; today we must see it in a most valuable line of development”

It wasn’t until 1947 that Viktor Lowenfeld entered the art education scene. His book titled, Creative and Mental Growth discussed how art influenced the mental health and growth of a person. Children should be encouraged to develop their own creative expression. There is no place for copying in a meaningful art program (Lowenfeld, 1987). Lowenfeld feared that by not letting the student develop their own ideas, they would feel inhibited and lose confidence in their own abilities. Lowenfeld promoted stages of development in art by the child. These stages began with the pure enjoyment of

creating art and ended in adolescence with the need to draw things in a representational way. Because art instruction is not given and sometimes not pursued by adolescents, this is where the development of art ends. Eisner stated that, “many drawings of adolescents are equivalent to a middle aged person because of this lack of art instruction past the representational stage”(1976, p.12).

In 1957, the Soviet Union launched Sputnik, the first artificial satellite. As a result of this launching (Efland, 1990), congress passed the National Defense Education Act that emphasized the addition of more science and math to the current curriculum of US schools. The focus was on academics and not the arts. Art educators promoted how art developed creative problem solving techniques and lowered their once strong voice on how art develops a whole child. Art educators believed that the problems of the space race could be solved in creative studio projects (Hobbs & Rush, 1997).

The 1970's pushed a "back to the basics" mentality. Many wanted schools to focus on the three R's and did not see any real need for art in the school's curriculum. Sadly, by the early 1980's, art education had been the receiver of many of the budget cut backs. Many art educators lost their jobs and the state of California dismissed all of its elementary art teachers from the public schools (Hobbs & Rush, 1997).

Now, in the late 20th century, the Goals 2000: Educate America Act has acknowledged that the arts are a core subject area and should be viewed as just as important to education as other education basics (Hobbs & Rush, 1997). This has caused the National Art Education Association to create national standards for the arts and therefore prompting state associations to build reflections of them in state standards. Now the only set back facing art education from the researcher's standpoint is the

adoption of state standards by individual school districts. In order for this to occur, there needs to be money available for assessing these standards and with current revenue caps, the money is not available. Assessment causes the need for hiring more teachers, adding more classes, and having appropriate equipment available to an art class, and without money, none of this can occur.

State Requirements

Requirements set by the state of Wisconsin have placed a strong basis for the future of art in education. Other states have not placed requirements for art education in their public schools and therefore the art education and art educators in some states no longer exist. According to Wisconsin educational standards: A blueprint for excellence, (Grover, 1991, p. 69) standard j: “Each school board shall ensure that instruction in elementary and high schools art is provided by qualified teachers.” This instruction as stated in administrative rule PI 8.01 standard j requires that “art instruction shall be provided for all pupils in grades kindergarten through six and shall be performed by or under the direction of a licensed art teacher” (p. 72). It also states as part of standard L “in grades kindergarten through 4 regular art instruction shall be provided in art and in sufficient frequency (once a week for the entire year) to meet the objectives and allocation of instructional time identified in the curriculum plans developed and adopted”(p. 93). The requirements for art education in the elementary are not easily waved by the state of Wisconsin, but can be if sufficient evidence is shown that the district cannot uphold the fulfillment of these requirements.

The Wisconsin State Department of Public Instruction has not implemented any working conditions or time allocation requirements yet. They have however developed

recommendations. The recommended time for grades kindergarten through 6 is 100 minutes per week. This is the only recommendation. There are not any requirements or recommendations set forth by the Wisconsin State Department of Public Instruction on the number of classes taught by an art teacher per week, what constitutes sufficient clean up and preparation time, the maximum number of schools a traveling teacher should travel to, or if an art room is needed. School districts are given the authority to decide these issues for the elementary art teacher. Therefore there is a wide discrepancy throughout the state on these issues.

The National Art Education Association (NAEA) has developed a list on these issues titled, Purposes, principles, and standards for school art programs. For relevance to this study the researcher listed some of the recommendations from the text below

(NAEA, 1992):

1. All regularly scheduled art instruction should be conducted by teachers fully certified in art education.
2. Students in grades 2 through 6 should be allocated at least 100 minutes per week of art instruction.
3. The teacher-pupil ratio in regularly scheduled art experiences is no greater than 1:300-400 students.
4. Art teachers should see no more students per class than do classroom teachers.
5. Each art teacher should have at least 45 minutes daily for planning, preparation, and evaluation.
6. In scheduling itinerant teachers, time is allotted for travel between schools or classes and for preparation for the next art experience.

7. The space allotment for art experiences is at least 55 square feet per student, excluding adjacent storage and teacher station.

Without sufficient requirements by the state defining time allocations and working conditions, the art teacher is subject to the authority of the administration. As a result, many art teachers find themselves shuffled between schools, teaching hundreds of students in a week, without sufficient planning, preparation, and clean up time. How are art teachers in the Wisconsin public schools supposed to teach an effective art curriculum under some of these extreme conditions?

Benefits of Art Education

The benefits of art education are vast and varied. According to A guide to curriculum planning in art education (1995), “Art education fosters perceptual awareness, visual creativity, aesthetic valuing, understanding of past and present cultures, life-coping skills, aesthetic literacy, communication skills, and experiences in understanding one’s self” (p. 200).

Other researchers have found that art education leads to higher test scores in other subjects. Sterling (1996) cited a study done by the Educational Testing Service. The study found that students who had more than four years of art and music education scored 34 points higher on the verbal S.A.T. and 18 points higher on the math S.A.T. than students who did not study the arts at all. This increased score could be associated with Egan’s findings in 1997 that, “language can be used to stimulate vivid mental images, and the knowledge coded into such images is more easily and reliably remembered” (p. 342).

Art education also promotes the use of imagination; it offers an opportunity to work on problems with more than one answer. A big part of schools in the twentieth century is based on having one correct answer, involvement in art offers a time to be relieved of the pressure to always be “right” (Eisner, 1999). This opportunity to explore different possible answers helps to develop a student’s imagination and problem solving skills.

The development of the student’s self is another important aspect of art education. In 1998, Wilson explained that being able to see the importance of art making in a student is the key to seeing the significance of art making in the development of a society. Art making reveals many connections between the student and the values of the culture surrounding it. Wilson also felt that art making is central to the process of self-definition. Through art making a student defines who they are emotionally and physically. This art making, according to Wilson, is central to how we think about ourselves.

Education for the workplace is a definite aim of education. Packer stated in 1994, “that experience in the arts, teach skills that can be transferred to the workplace”(p. 3). Some of these skills include communication and problem-solving skills. Some businesses have begun to see the importance of art education in entering the workforce. With this development, many parents have also begun to see art education as an important factor in preparing students for a future position in the workplace. In 1996, Sterling pointed out that a poll published by the American Council for the Arts in 1992, showed that “nine out of ten Americans believe arts education is important for their children”(p. 2). And 75 percent feel that arts should be included as a basic part of regular

instruction. Even more interesting is the finding that close to seven out of ten Americans were willing to see cuts in administrative spending to support arts education. And over half said they would support budget cuts in school athletics to do this.

Summary

In this review, art education has been looked at historically, in terms of Wisconsin's standards, and in the context of its benefits to education. The chapter outlined art education's rise, fall, and recent progress towards becoming an important part of education. The researcher feels that recent developments in viewing art education as central to education seems to be headed towards support of the arts. It is the researcher's hope that these developments will increase in strength over the next years and into the millennium. Art education needs to find an important place in the realm of education. We as teachers need to find that place for the sake of the children.

CHAPTER THREE

Methodology

Introduction

The purpose of this study was to investigate the commonalities of the daily routine of Wisconsin K-5 elementary art educators. The following topics will be discussed in this chapter: a description of the subjects, instrumentation, the method of data collection, an explanation of the data analysis, and a discussion of the study's limitations.

Selection of Subjects

The subjects of this study were K-5 elementary art educators. The subjects were a random sample of art educators from within the Wisconsin Public School Districts who attended the Wisconsin Alliance for Arts Education Summit conference in Madison, WI. Subjects were not all members of the Wisconsin Alliance for Arts Education. Out of the sixty-eight surveys dispersed, forty-four of them were returned to the researcher.

Instrumentation

This study used pen/pencil to fill out a paper survey developed by the researcher. The survey was developed for a descriptive research study. The survey consisted of twenty-three questions describing daily routines, equipment availability, and time allowances that described the educator's working environment. The survey (see Appendix A) consisted of four sections on one page. Many of the ideas for the survey were gleaned from Buchholtz's survey in 1999. After administering the survey, a mistake was found. The direction to go from #13 to #15 or #16 should read to go to #14 or #15. No one answered incorrectly as a result of this mistake.

Data Collection

The researcher contacted the Wisconsin Alliance for Arts Education in early October of 1999 to inquire about the possibility of having the survey distributed at the Summit conference that was to be held in February of 2000. In late October the researcher was given permission to distribute the survey at the conference. A copy of the survey was sent to the Wisconsin Alliance for Arts Education in December of 1999 for final approval. The survey (see Appendix A) was distributed at the Wisconsin Alliance for Art Education Summit conference in Madison, Wisconsin in February of 2000. The survey was to be completed and returned to the researcher during the two-day conference. A return address was put on each survey so that surveys could be returned after the conference if the subject desired to do so.

Data Analysis

The Computer User Support Service at the University of Wisconsin Stout computed the research. All appropriate descriptive statistics were calculated.

The chapters that follow will provide a statistical and narrative presentation of the findings of this study. Any conclusions about the findings will be formulated in the final summary.

Limitations

A limitation of this research is that the survey was only given to a small sample of Wisconsin elementary art educators.

CHAPTER FOUR

Results

Introduction

This chapter presents the results of the survey taken of art teachers at the Wisconsin Alliance for Arts Education Summit Conference in February of 2000. The conference was held in Madison, Wisconsin at the Memorial Union. The survey was used to collect information about the daily routine of Wisconsin elementary art educators. Information collected focused on number of schools taught at, number of classes taught weekly and accessibility to art room and materials.

The first part of this chapter will focus on the demographic information and the descriptive statistics. The data collected will be given in the second part of the chapter.

Demographic Information

The sample for this study consisted of forty-four K-5 art educators who attended the Wisconsin Alliance for Arts Education Summit conference. Sixty-eight surveys were distributed at the conference and forty-four were returned. This constitutes a return rate of 64.7%.

Survey items one through nine were related to the teacher and school. Items ten through twenty were related to the daily routine of the educator. Items twenty-one through twenty-three were related to individual comments on impacts of daily schedules on effective art education and issues facing art education.

Research Questions

Research Question One - The art educators marked the highest degree earned. Over 70% of the educators had earned a B.A or B.S. degree. None of the educators had earned a doctoral degree. Approximately 2% of the educators marked “other” degree. This degree was indicated as an M.E.P.D. The following table reflects the responses.

Table 1

Breakdown of Participants by Degree Earned

<u>Degree Earned</u>	<u>% Of Art Educators</u>
B.A/B.S	70.5% (n=31)
B.F.A	2.3% (n=1)
M.A	15.9% (n=7)
M.Ed	4.5% (n=2)
M.F.A	4.5% (n=2)
Ph.D	0% (n=0)
Ed.D	0% (n=0)
Other	2.3% (n=1)

Research Question Two - The art educators were asked for the total number of years they have taught art. The results showed the largest percentage, 27.2% (n=12) have taught between 6 and 10 years. The second largest group of art educators was 25% (n=11), teaching 1 to 5 years. The third group was 20.4% (n=9) with 16 to 20 years experience, and the fourth group was 18.2% (n=7) with 11 to 15 years of experience.

Research Question Three - The art educators were asked for the total number of years they have taught art in Wisconsin. The results showed the largest percentage, 58.3% (n=25), have taught between 1 and 10 years. The second largest percentage was 32.6% (n=14) at 11-20 years. The smallest percentage was between 21 and 30 years at 9.2% (n=4).

Research Question Four - The art educators were asked for the total number of years they have taught art in an elementary school. The results showed the largest percentage, 61.1% (n=27), have taught between 1 and 10 years. The second largest response was 26.6% (n=13) at 11-20 years. Just over nine percent (n=4) was the lowest response for 21 to 30 years.

Research Question Five - The art educators were asked how many elementary schools there are in their district. Results varied from 1 to 13 schools. The highest percentage was 20.5% (n=9) with four elementary schools in the district. Almost 16% (n=7) of the responses were for 1 and 2 schools and 13.6% (n=6) responded with 8 schools in their district.

Research Question Six - The art educators were asked how many art teachers work at the previously stated elementary schools. Over 45% (n=20) of respondents have two art teachers, 25% (n=11) have three art teachers, and 13.6% (n=6) have one art teacher.

Research Question Seven - The art educators were asked how many elementary schools they teach at. Over 38% (n=17) teach at two schools, 31.8% (n=14) teach at one school, 25% (n=11) teach at three schools, and 4.5% (n=2) teach at four schools. The

mean was 2.02 schools. Slightly over 68% (n=30) of the art educators travel to more than one school per week to teach art.

Research Question Eight - When asked how many classes per week the art educator taught, the survey results showed that 56.8% (n=25) teach between twenty-eight and thirty-two classes per week, with the highest response at 18.2% (n=8) that teach 30 classes per week. Almost 7% (n=3) teach 31 to 36 classes per week and 36.4% (n=16) teach 27 or fewer classes per week.

Research Question Nine - The art educators were asked which grade levels they taught. The survey showed a wide range in answers depicting multiple grades. Some educators taught at elementary and middle school levels. Percentages reflected that art educators are teaching multiple levels. Over 95% teach third and fourth grade. There was an extreme drop after fifth grade and at eighth grade. None of the educators surveyed taught grades nine through twelve. The following table represents the responses.

Table 2

Breakdown of Levels Taught

<u>Class</u>	<u>% Taught At</u>
Kindergarten	40.9% (n=18)
First Grade	93.2% (n=41)
Second Grade	95.5% (n=42)
Third Grade	95.5% (n=42)
Fourth Grade	95.5% (n=42)
Fifth Grade	84.1% (n=37)
Sixth Grade	9.1% (n=4)
Seventh Grade	11.4% (n=5)
Eighth Grade	11.4% (n=5)

Ninth – Twelfth Grade 0% (n=0)

Research Question Ten - The art educators were asked how many times per week the students have art class. Seventy-five percent (n=33) responded with once a week, 13.6% (n=6) twice a week, and 11.4% (n=5) said that it varied. Those who indicated that their times varied expressed that their schedules rotated weekly. Some were based on an odd/even day concept from the high school. Educators expressed that kindergarten through fourth received art once per week and grades five through eight received art two and one half times per week. One educator stated that kindergarten received art instruction once every other week for forty-five minutes.

Research Question Eleven - The art educators were asked how many minutes per week are allocated for art time. The highest median of minutes of art instruction per week was fifth grade with 50 minutes. The lowest median of minutes was kindergarten with 40 minutes. Minutes per week of art increased from kindergarten through fifth grade. The median has been expressed in the following table for each grade taught.

Table 3

Level of Instruction and Number of Minutes of Instruction per Week

<u>Class</u>	<u>Minutes</u>
Kindergarten	40 min. (n=18)
First grade	45 min. (n=41)
Second grade	45 min. (n=42)
Third grade	45 min. (n=42)
Fourth grade	45 min. (n=42)
Fifth grade	50 min. (n=37)

Research Question Twelve - The art educators were asked if they have an aide in the classroom at anytime during the day to help them. Over thirty-four percent (n=15) responded no and 65.9% (n=29) yes. Those that responded “yes” were asked to explain the situation. Educators expressed that when an aide was in the art classroom, he/she was specifically to work with a student with special needs. Several educators expressed that the aide time was not scheduled and sometimes did not happen unless they specifically requested the aide. The educators explained that aides were only to help the student they were assigned to and they did not help with any other students. One respondent expressed that a volunteer works in the art classroom twice a week during two kindergarten classes.

Research Question Thirteen - The art educators were asked if they taught art in an art room. Over 72% (n=32) responded yes, 25% (n=11) in some buildings, and 2.3% (n=1) indicated no. Respondents that did not teach in an art room were asked to state where they taught art. One respondent stated that a music room was where they taught and one described a loft area that was separated from the hallway by a chalkboard. This respondent also mentioned that the area had just recently gained a sink. A few stated that the art room was a converted classroom and despite the small size, it was adequate for art. One respondent stated that once per week art was taught to kindergarten students in the kindergarten room.

Research Question Fourteen - If the art educators taught or sometimes taught art in a classroom, they were asked to check all the items to which they have access. Three surveys were not completed. Over 97% (n=40) expressed that they did have a drying rack, tables, and chairs. Just over 95% (n=39) marked that they did have access to sinks.

Less than 40% marked that they had a computer, television, and VCR. The following table represents the 41 respondents that said they do or sometimes teach in an art room.

Table 4

Availability of Items in Art Rooms

<u>Item</u>	<u>Yes</u>	<u>No</u>
Kiln	63.4% (n=26)	36.6% (n=15)
Computer	36.6% (n=15)	63.4% (n=26)
Sinks	95.1% (n=39)	4.9% (n=2)
Drying rack	97.6% (n=40)	2.4% (n=1)
Storage room	85.4% (n=35)	14.6% (n=6)
Display area	80.5% (n=33)	19.5% (n=8)
Tables and chairs	97.6% (n=40)	2.4% (n=1)
Storage space (for art work)	85.4% (n=35)	14.6% (n=6)
Television and VCR	29.3% (n=12)	70.7% (n=29)

Research Question Fifteen - Twelve educators indicated that they did not teach in an art room some of the time. Of the twelve, nine educators indicated all the items in which they had access. The responses showed that when asked if they had access to the item, less than half of these respondents indicated “yes”. The following table represents the responses from these nine educators. The highest percentages were 44.4% (n=4) for having sinks, a television, and a VCR. The lowest percentage was 11.1% (n=1) for having storage space for artwork. Only 22.2% (n=2) indicated that they did have a display area, tables, and chairs.

Table 5

Availability of Items in Non-Art Classrooms

<u>Item</u>	<u>Yes</u>	<u>No</u>
Kiln	33.3% (n=3)	66.7% (n=6)
Computer	33.3% (n=3)	66.7% (n=6)
Sinks	44.4% (n=4)	55.6% (n=5)
Drying rack	33.3% (n=3)	66.7% (n=6)
Storage room	33.3% (n=3)	66.7% (n=6)
Display area	22.2% (n=2)	77.8% (n=7)
Tables and chairs	22.2% (n=2)	77.8% (n=7)
Storage space (for art work)	11.1% (n=1)	88.9% (n=8)
Television and VCR	44.4% (n=4)	55.6% (n=5)

Research Question Sixteen - The art educators were asked how often their job requires them to travel to another building during the day. Just over 59% (n=26) responded never, 29.5% (n=13) once per day, 2.3% (n=1) twice per day, and 9.1% (n=4) responded with once per week.

Research Question Seventeen - If the art educators were traveling teachers, they were asked if they were given adequate time to travel from one school to another. Only 29% (n=5) responded “yes”, while 70.6% (n=12) responded “no”.

Research Question Eighteen - The art educators were asked if they were given adequate time for cleaning up between classes. Not even 10% responded “yes” and overwhelmingly 90.5% responded “no”.

Research Question Nineteen - The art educators were asked to check the least amount of time they have between classes. Ninety-seven percent (n=43) indicated having from zero to five minutes total between classes. The following table represents the responses from all forty-four educators on minimum time between classes.

Table 6

Least Amount of Time Between Classes

<u>Time</u>	<u>Response</u>
0 minutes	68.2% (n=30)
1-5 minutes	29.5% (n=13)
11-15 minutes	2.3% (n=1)
Other	0% (n=0)

Research Question Twenty - The art educators were asked to check the most amount of time they have between classes. Over forty-seven percent (n=21) of the respondents indicated one to five minutes. 15.9% (n=7) marked “other”. Respondents that marked the “other” category were asked to explain their situation. Some indicated that the increased time was due to having lunch, preparation, and travel all in the same block of time. These explanations varied from one hour to one hour thirteen minutes. One educator expressed that a thirteen minute recess once a day was the longest time between classes that she/he had. The following table represents the responses from all forty-four educators on maximum time between classes.

Most Amount of Time Between Classes

Table 7

<u>Time</u>	<u>Response</u>
0 minutes	6.8% (n=3)
1-5 minutes	47.7% (n=21)
6-10 minutes	13.6% (n=6)
11-15 minutes	15.9% (n=7)
Other	15.9% (n=7)

Research Question Twenty-One - The art educators were asked to explain how their daily routine has impacted the quality of art education they bring to the art classroom. Responses to this question varied. However, there were many reoccurring themes in responses. Time was the most prominent of all the answers. Many educators felt that because of lack of time they were unable to get to know students, cleanup and setup for classes, display artwork or teach the entire required curriculum. Another issue was how the number of students and classes seen in one day or week was effecting their instruction. Constant justification of what they do and low support for it was a third issue voiced.

Research Question Twenty-Two - The art educator was asked to list issues facing art education that they felt should be addressed. Again, time was a frequent response. Respondents indicated that segregation of the art specialist from other classroom teachers and other art specialists was not beneficial to their instruction. Workloads, number of classes, size of classes, and number of students were voiced as things that should be seriously looked at and addressed with state mandated maximums. The issue of art as a

“frill” was also stated and it was expressed that art needs to be seen as an integral part of education.

Research Question Twenty-Three - The art educators were asked to provide additional comments. Respondents expressed many of the same concerns in this question as they had in the previous two questions. Comments reflected concern about recommendations from the DPI, appropriate professional development in the college setting, and insensitivity to the art specialist’s schedule.

A compiled list of responses to research questions twenty-one through twenty-three can be found in Appendix B.

Summary

This chapter has reported the statistical findings of the survey that was administered to elementary art educators in Wisconsin.

The researcher described many issues facing art education in the second chapter of this paper and has found that many of the issues stated there are realistic ones. The respondents of the survey voiced their feelings on the current state of art education and their own working conditions with strong words. It is the researcher’s feeling that what was found in the survey was an accurate account of the state of art education in Wisconsin.

CHAPTER FIVE

Summary

Introduction

The purpose of this chapter is to discuss the findings of the survey with the information reported in chapter two, give conclusions to the findings and to suggest recommendations for further study.

Discussion

The study showed that the daily routine for elementary art educators in Wisconsin is a grueling one at best. One survey respondent stated, (#21, 38 Appendix B) “I am expected to take duties at both schools, maintain supplies, put up displays, prepare art shows, serve on committees, grade work, clean-up, attend conferences at both schools, all without teacher assistants. I find the quality of my teaching and my health deteriorated as a result of my teaching load.” With working conditions so nonconducive to learning and educating it is surprising there are any art educators willing to teach in these schools.

The history of art education has had an exciting past. Art educators have watched art education grow from something built on highly accurate drawing and craft to a state of multicultural instruction, design, and cognitive skill emphasis. The educators of art are heading in the right direction for advocacy of the arts. Through their enthusiasm and passion for art, administrators, parents, community members, and politicians are beginning to see the importance of art education. Although the picture of where art fits into the grand scheme of education is there, it is out of focus for many. Those individuals who do not share the understanding of the need for art are closer to education than any community member, politician or parent. As one survey respondent expressed, (#22,16

Appendix B) “this year the kindergarten and preschool children were not allowed to take music or art with a certified instructor due to a new math curriculum our district is investigating, their exact words were, ‘We just can’t fit it in’.” When the district administration and teachers do not see the importance of art, how can we as art educators expect the community and children to see it?

Many respondents spoke of the multitudes of students and classes seen in one week by them. Some pointed out the need for state mandated maximums on teaching minutes. The survey showed that 56.8% (n=25) of the respondents teach between twenty-eight and thirty-two classes per week. Many of these educators are traveling from school to school and many are teaching all of their classes back to back with no time between them. With no time between classes, art educators cannot clean up, set-up, discipline, communicate information, or prepare for their next class efficiently. And that does not even put into account the physical needs of an educator to go to the restroom, get a drink or take a breath. Have we forgotten that our art educators are human and not robots? What they teach is not found on a worksheet or in a textbook. They are teaching students to be creative and to express themselves freely. How can they do that effectively under such demanding time constraints? Over 47% (n=21) of the art educators surveyed stated that the most time they have between classes is one to five minutes. The researcher knows from experience that five minutes can be easily eaten up by a discipline problem, preparation of materials, washing of brushes or simply by the present class leaving late or the next class coming early. In an elementary school, classes are not typically run by bells, they are run by teachers, and even on the best of days, five minutes is barely enough time to take a breath.

The Wisconsin State Department of Public Instruction has set recommendations for grades kindergarten through six and one is that students should receive one hundred minutes per week of art instruction. According to the results of the survey, kindergarten through fifth grade is not even making the halfway point - forty-five minutes. Because the DPI's recommendations are not mandated, it is the decision of the administration to decide on appropriate art minutes for students. It is at this point that budget, classroom teachers plan time, and the weight of the importance of art education come into play. It is also at this point that many districts are opting to implement the bare minimum of minutes of art per week, and employ as few art educators as possible. One respondent expressed this situation; (#22, 3 Appendix B) "The district saw a golden opportunity when a full time art teacher retired. They replaced her with a 70% teacher. The other 30% duties simply were added to my already 100% contract. Naturally, I was not paid 130%, as some districts have done for overloaded schedules."

Other art educators indicated their concern for art class being the simple result of classroom teachers needing preparation time. Although classroom teachers need time to plan and prepare for their classes, the amount of time for this preparation should not dictate the length of art classes. An administration would never think to shorten a math or science class so that the students could have more art time. A respondent stated, (#22, 40 Appendix B) "It (art) must be understood as an integral part of education – why is it taking so long? How can we get classroom teachers and administrators to understand?"

The National Art Education Association (NAEA) listed recommendations for art education programs in the United States. One of the many recommendations was that the teacher-pupil ratio should not exceed 1:400 students. The survey responses depict a high

number of classes per week with 56.8% (n=25) of educators teaching between twenty-eight and thirty-two classes per week. Even with fifteen students in each class, the educator would be exceeding this recommended maximum with twenty-eight classes per week. One respondent indicated that a total of seven hundred twenty-five students pass through their two building's art classrooms in one week. The art educator described the current situation, (#21, 3 Appendix B) "On Mondays and Fridays, there are seven classes back to back with about 175-200 students per day. On these days I feel like I take a deep breath at 8:00 A.M. and exhale at 4:00 P.M." Many respondents described situations similar to this one and indicated feeling levels of exhaustion, burnout, and lack of appreciation. The survey showed that 68.1%(n=30) of the respondents teach at two or more schools in a week. With multiple schools, over four hundred different students per week, inadequate plan time, and the constant struggle for achieving respect of art education, art educators are finding themselves pulled from all directions. This feeling was evident in one respondent's comment, (#22, 4 Appendix B) "Administrators are stretching existing art staff too thin. I know that I am rapidly burning out. I am very frustrated, tired, and angry."

The necessity of an art room is equal to that of any class. Although 72.7% (n=32) of the educators indicated that they do teach in an art room, an alarming 25% (n=11) indicated that they sometimes do teach art in an art room and 2.3% (n=1) indicated that they never teach in an art room. Of the 27.3% (n=12) that said they sometimes or never teach in an art room, 77.8% (n=7) marked that they did not have tables and chairs or a display area for the artwork. Over 66% (n=6) did not have a kiln, computer, drying rack, or storage room available to them. Finally an alarming 55.6% (n=5) indicated that they

did not have sinks available to them and their students. Without basic art room necessities, an art educator cannot be expected to teach effectively or to meet a set curriculum. There is no excuse for an educator not to have a classroom to educate in.

Almost 41% (n=18) of the educators travel at least once to another school during the week. This traveling is not being weighed in respect to work loads and contract minutes. Seventy percent (n=12) of the traveling educators indicated that there was not adequate time to travel from one school to the other. Educators are trying to teach our nation's youth under tight schedules and unbending minutes.

Conclusions

The results of the study showed that the daily routine for elementary art educators is similar in terms of workloads, plan time, art room accessibility, and budget. Although some data showed exceptions, the daily routine of the elementary art educators surveyed shares many commonalities.

The first conclusion is that lack of time to prepare, cleanup, display, travel to other schools and assess are evident. Elementary art educators are concerned that they are being stretched too thin and as a result they are feeling effects of burnout and frustration. The second conclusion is that traveling to and teaching at multiple schools is a shared commonality with many of the respondents. The majority of traveling educators indicated they had inadequate travel time.

A third conclusion is that the number of classes taught per week described by more than half of the educators was between twenty-eight and thirty-two. The outcome of so many classes is the enormous number of students seen weekly by the art educator. With more than four hundred students per week, assessing and effective teaching suffers.

Fourth, of the art educators surveyed, less than a third had earned a master's degree and none of the educators had acquired a doctorate. It is obvious to the researcher that more education would be helpful to building an intellectual and powerful voice for arts advocacy.

The fifth conclusion is that when less than one fourth of the respondents teach art in an equipped art room, the level of instruction and importance of art as seen through the eyes of the students and community is compromised. The majority of educators, whether teaching in an art room or not, did not have computers available to them. Educators who teach in non-art classrooms do not have the basic art room items needed to teach.

In conclusion, elementary art educators are struggling to keep their heads above water. With the lack of necessary time, facilities, education, and support, their job has become one that is taking a toll on them emotionally and physically. For the sake of the students and the dedicated art educators, something needs to be done to decrease this burden.

Recommendations to the Districts

From the results of the study and review of related literature, eight recommendations to the school districts are given.

1. Provide appropriate facilities for the teaching of art in the schools.
2. Allow adequate time between classes for necessary cleanup and setup preparations.
3. Provide daily schedules that organize classes by grade levels. (For example, scheduling third grades back-to-back and so on.)
4. Encourage art educators to pursue professional development.

5. Provide in-service days on arts education, not only academics.
6. Encourage administrators, school board members and community members to spend a day shadowing an elementary art educator. Through this shadowing understanding what their daily schedules entail would occur.
7. Provide a minimum of forty-five minutes of plan time per day.
8. Plan times minutes should be increased if a teacher is traveling to more than one school.

Recommendations for the Field

From the results of the study, three recommendations are given for the field of art education.

1. Provide opportunities for professional development through workshops, conferences, and graduate level classes.
2. Survey all Wisconsin elementary art educators on their daily schedules and work related issues to gain focus of their needs.
3. Contact the Wisconsin Department of Public Instruction and express the need for state mandates on class loads and facilities.

Recommendations for Further Research

From the results of this study, five recommendations are given for further research.

1. Research the effect art education has on academics.
2. Study if art plays a role in building students' self-esteem.
3. Research the attitudes towards art education from employers, community members, classroom teachers, administrators, students, and government officials.

4. Survey different locations within the United States about daily routines of the elementary art educator and compare the results to this study.
 5. Study the effects of art education on cognitive and problem solving skills.
-

BIBLIOGRAPHY

Bolin, P. E. (1990). The Massachusetts drawing act of 1870: Industrial mandate or democratic maneuver? In Soucy, D., & Stankiewicz, M. A. (Eds.), Framing the past: Essays on art education (pp. 59-70). Reston, VA: National Art Education Association.

Buchholtz, C. (1999). The integration of computer art in the art curriculum. Unpublished master's thesis, University of Wisconsin-Stout, Menomonie, WI.

Eagen, K. (1997, International focus issue). The arts as the basics of education. Childhood Education, vol. 73, 341-345.

Efland, A. (1990). Art education in the twentieth century: A history of ideas. In Soucy, D., & Stankiewicz, M. A. (Eds.). Framing the past: Essays on art education (pp. 116-138). Reston, VA: National Art Education Association.

Eisner, E.W. (1976). The arts, human development, and education. Berkeley, CA: McCutchan Publishing Corporation.

Eisner, E.W. (1999, Spring). Arts education for the 21st century. Kappa Delta Pi Record, 35, (3), 136-137

Eisner, E.W. (1999, July/August). The national assessment in the visual arts. Art Education Policy Review, vol. 100, no. 6, 16-20.

Eisner, E.W. (1999). Why art in education and why art education (on-line). Available: <http://www.artsednet.getty.edu/ArtsEdNet/Read/Beyond/whyart.html>

Gallup, A. M., Rose, L.C., & Elam, S. (September 1997). The twenty-ninth annual phi delta kappa/gallup poll of the public/s attitudes towards the public schools. Phi Delta Kappan, vol. 79, no. 1, 41-58.

Grover, H. J. (1991). Wisconsin educational standards: A blueprint for excellence. Madison, WI: Wisconsin Department of Public Instruction.

Hobbs, J. A., & Rush, J. C. (1997). Teaching children art. Upper Saddle River, NJ: Prentice Hall.

Lowenfeld, V. (1987). Creative and mental growth (8th ed.). New York, NY: Macmillan Publishing Company.

Mitchell, R. (Ed.). (1994). Measuring up to the challenge: What standards and assessment can do for arts education. New York, NY: American Council for the Arts.

National Art Education Association. (1992). Purposes, principles, and standards for school art programs. Reston, VA: Author.

Packer, A. (1994). Meeting the arts standards and preparing for work in the 21st century. In A pre-conference paper prepared for arts education for the 21st century American economy conference (on-line). Retrieved on 11/16/99 from:
<http://www.winternet.com/~maae/scans.html>

Sterling, C. (1996). Arts education means business. Minnesota Alliance for Arts Education (on-line). Retrieved on 11/16/99 from :
<http://www.winternet.com/~maae/business.html>

St. Norbert College Survey Center. (1999, November). Wisconsin Alliance for Arts Education: Final Report. DePere, WI: Author.

Wisconsin Department of Public Instruction. (1995). A guide to curriculum planning in art education. Madison, WI: Author.

Appendix A

Dear Elementary Art Teacher:

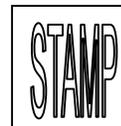
I am conducting a study on the commonalities of the daily routine of the elementary art educator. As an elementary art educator, I am aware of the problematic situations of the daily routine that constitutes being an elementary art educator. I would like to know about your daily routine and how that is impacting the quality of art education you bring to the art classroom.

This study is limited to participants in the Wisconsin Alliance for Arts Education Summit Conference. I would appreciate it if you would fill out the attached survey and return this survey to me during the two-day conference. Your participation in this survey is completely voluntary. If at any time you wish to stop participating in this study, you may do so, without coercion or prejudice. If you choose to fill it out later, the survey has been pre-addressed for that purpose. Thank you for your help and cooperation.

Your colleague through art education,

Bonnie Halvorson

Bonnie Halvorson
115 4th Avenue West
Menomonie, WI
54751



Bonnie Halvorson
115 4th Avenue West
Menomonie, WI
54751

Please check or fill in the appropriate response:

1. Your highest degree earned is (check one):

B.A./B.S. B.F.A M.A. M.Ed.
 M.F.A Ph.D. Ed.D Other _____

2. TOTAL number of years teaching art (including 1999-2000): _____ Years
3. Number of years teaching art in WISCONSIN: _____ Years
4. Number of years teaching art in ELEMENTARY: _____ Years
5. How many elementary schools are there in your district? _____ Schools
6. How many art teachers work at those elementary schools TOTAL? _____ Teachers
7. How many schools do you teach at? _____ Schools
8. How many classes do you teach in a week? _____ Classes Per Week
9. To what grade levels do you teach art?

Please circle all grade levels that apply

Preschool K 1 2 3 4 5 6 7 8 9 10 11 12

10. How many times per week do students have art class?
 once a week twice a week three or more times per week
 (If it varies please explain)_____

11. How many minutes per week are allocated for art time? (For example: 45 min/wk)

kindergarten: _____ first grade: _____ second grade: _____

third grade: _____ fourth grade: _____ fifth grade: _____

12. Do you have an aide in your classroom at anytime during the day to help you?

(art teacher aide or special needs aide)

NO YES IF YES, please describe the situation: _____

13. Do you teach art in an art room?

YES – skip to # 15

_____ YES – in some buildings- skip to #15 and #16

_____ NO – If not, where do you teach art? _____

_____ (skip to #16)

14. If you **do**, or sometimes do teach in an art room, check all the items that you have access to.

_____ kiln _____ drying rack _____ tables and chairs
 _____ computer _____ storage room _____ storage space (for art work)
 _____ sinks _____ display area _____ television and VCR

15. If you **do not** teach in an art room , check all the items that you have access to?

_____ kiln _____ drying rack _____ tables and chairs
 _____ computer _____ storage room _____ storage space (for art work)
 _____ sinks _____ display area _____ television and VCR

16. How often does your job require that you travel to another school during the day?

_____ never- skip to #19 _____ twice per day
 _____ once per day _____ more than twice (please specify) _____

17. If you are a traveling teacher, are you given adequate time to travel from one school to another?

_____ YES _____ NO

18. Do you have adequate time for cleaning up between classes? _____ YES _____ NO

19. What is the least amount of time you have between classes?

_____ 0 minutes _____ 1-5 minutes _____ 6-10 minutes
 _____ 11-15 minutes _____ other (please specify) _____

20. What is the most amount of time you have between classes?

_____ 0 minutes _____ 1-5 minutes _____ 6-10 minutes
 _____ 11-15 minutes _____ other (please specify) _____

PLEASE TURN OVER

21. How do you feel your daily routine has impacted the quality of art education you bring to the art classroom? _____

22. What are some issues facing art education that you feel should be addressed? _____

23. Any additional comments are welcome. _____

THANK YOU FOR YOUR PARTICIPATION

Appendix A

Research Question Twenty-one:

1. Not enough time for classes!

3. I see 725 students a week in 2 buildings. On Mondays and Fridays, there are 7 classes back to back with about 175-200 students per day. On these days I feel like I take a deep breath at 8:00 and exhale at 4:00. There isn't one minute to go to the bathroom or stop. I used to get 5 minutes between classes and grade levels were together. Only once a week now there are 3 3rd grades in a row. Otherwise I have to change supplies every 45 minutes.

4. It has made it very difficult to deliver the quality program that I have in the past- what I used to be able to do in my prep time I now have to do during class- this cuts down on the time I can spend with each student. I now avoid doing anything that requires extensive set up or clean up.

6. Traveling and no room make it very difficult – however I am a very dedicated teacher.

8. Not enough time to prep, plan, and display – hectic pace affects everyone involved, I feel. Some days no lunch – never time to even think straight – very high energy and high paced and the number of students a day can be overwhelming – combined with you own expectations and other educational expectations.

12. I don't have enough time to spend planning for projects or really getting to know students. Students see art as a once a week thing and therefore not as important as math or science.

16. Due to the fact that I teach 28 classes per week, many times I feel unable to pull in all of the resources I would like to, due to feelings of exhaustion and just not enough time to develop an excellent lesson for each grade level. I feel that I cannot devote enough time to Art History under the current situation.

18. The main impact is in the lack of preparation time and set-up/clean-up time.

24. I am fortunate enough to have grade levels grouped together as much as possible this year. When classes jump between grade levels it reduces the types of projects you can do. Especially with out time between classes you must clean and set up for the next class during the first class taking away instruction time making projects go longer. Approximately 40 hours per year contact time is not enough to hit all of the standards.

26. I am a part time teacher and have a good situation – the only area to make it more utopic would be:

1. More prep time
2. More time for displays – of quality information explaining display

27. Daily routine does not allow for quality art program. I include ceramics, stitchery / sewing, (1 machine for class of 24), jewelry and sculpture, once each year. Art history, critique, drawing, coloring, painting, watercolors are on going throughout the year.

Students often win or place in art contests entered. I follow the previous DPI Art Curriculum.

28. Even 10-15 minutes between classes would help.

34. I feel the quality of art education I supply the students with is somewhat reduced because of my busy schedule. Without many additional hours on my own time I would never even come close to keeping up.

37. After 18 years, I finally got a schedule with consecutive grade levels and at least 5 minutes between classes. This enables me to provide more in depth projects and a higher quality program.

38. I have the heaviest schedule of any art specialist in our district. This however is better than previous years in which I have traveled during the day and taught 19 classrooms (90 minutes each per 6 days). In addition, I am expected to take duties at both schools, maintain supplies, put up displays, prepare art shows, serve on committees, grade work, clean-up, attend conferences at both schools etc...all without teacher assistants. I find the quality of my teaching and my health deteriorated as a result of my teaching load.

39. Always rushed. Prep time not adequate to accomplish preparation, display, grading, etc. Never get out of room for break time. Kids need that time if they have been absent or are behind. Don't like to hurry the student. Time for class communication about their work needed. Time for art history needed.

40. Trying to justify "arts" with multicultural, integration, standardization etc. – rather than allowing art for art sake (our assessment is visual) is frustrating to me. Has taken a lot of the fun and spontaneity out of my job!

41. I am generally satisfied with my schedule, with the exception that it allows no time for me to see Prekindergarten students in our building. The time (minutes) seems ample for the age.

42. Under the circumstances (\$, rural district) I have a quite workable situation – big room, okay budget, co-operative administration, and not an overwhelming student/teacher ratio. Of all these, the number of students is my greatest concern. Average is 24-26.

43. Not enough time. I feel quite rushed and I think the students feel that also. To cover every thing the state expects, at times seems impossible.

44. I am given adequate preparation and displaying time. My classes in the elementary are back to back – not a minute in between. This means less actual art time since I have to have everything cleaned up before students leave.

Research Question Twenty-two:

1. Time
2. Segregation (physically and psychologically of arts) from other areas of learning and isolation of the art educator from team.
3. There should be some state-generated maximums, even if it's just a suggested number and not a mandated one. I believe the district saw a golden opportunity when a full time art teacher retired; they replaced her with a 70% teacher. The other 30% duties simply got added to my already 100% contract. Naturally, I was not now paid 130%, as some districts have done for overloaded schedules.
4. With budget cuts, administrators are stretching existing art staff too thin – I know that I am rapidly burning out – I am very frustrated, tired and angry.
8. State standards are based on 90 minutes of recommended art a week – the majority, probably teach ½ of that (once a week), so the “regular” classroom teacher constitutes the other half of “art”? Who’s accountable and what do we pick for meeting “all” the standards?
12. Work loads, numbers of students, number of schools. Art in high school as requirement. Art and multicultural education. Assessment how and why?
16. I feel that the lower grades should be consumed in the arts. Unfortunately, this year the kindergarten and preschool children were not allowed to take music or art with certified instructor due to a new math curriculum our district is investigating – their exact words were, “We just can’t fit it in.”
18. Quality of contact for students with art specialist is compromised by short (25 minute -55 minute) classes, 36 times per year.
24. Accountability and testing based on 40 hours per year (If they are in attendance all year).
 - Number of classes per week, length of class (90 minutes per week would be nice).
 - Physical settings – classrooms are inadequate or non-existent.
 - Money for program keeps getting cut as prices rise.
25. The length of time per class 1 hour minimum for 1-5 grades. No 30 minute classes
27. Space – usually not enough in older buildings to spread students out and allow creativity especially in 3-D areas
 - Money – allowance for materials less than \$3.00 per year per student
 - Time – I have state recommended 90 minutes, many schools do not.
28. So much concern about “integration” with other subjects makes me uneasy. Art can

stand alone and although I do “integrate” I never want students to think of a project as part of another subject first – I want them to recognize it as ART! So I choose lessons carefully.

34. Lack of quality art education classes and workshops in our area.
State standards for art education are not realistic with only 45 minutes per week/student

37. I am striving for more integration with regular classrooms. Art teachers need to be stronger advocates for art education and have more visibility for programs.

38. The use of art (music and P.E.) specialists in our district to give classroom teacher their prep time while their students are in art (or?) has resulted in art specialists perceived as babysitters by the staff. Though this helps to “lock” the arts and P.E. into our schools, is this the best (only?) way? Also, of course the continuing perception of the arts as “frivolous” by many administrators and public figures.

39. Smaller class size. Further understanding by classroom teachers that art is not just there to provide prep time for them – that it is important in its own right – that integration with their subjects can strengthen learning.

40. It must be understood as an integral part of education – why is it taking so long?

How

can we get classroom teachers and administrators (parents) to understand? (Cultural!)
Need to emphasize Art Educators, vs. make and do, holiday, crafts – may be part of it certainly not always “art”.

42. Probably similar to many of the same concerns of all educators in public schools – too

many politics, vested interests, entrenched ideas and the “status quo”. The first and biggest issue (in my opinion) is basic and fundamental: How to foster a belief in our society that art is important to the “whole child” and should never be dismantled from any curriculum any more than math, science and English should be.

43. Keep the basics – It is so important to keep the desire to create in our students.
Teach children things that apply to what they understand at their level, not what adults think they should know.

44. My district is very supportive of arts in the elementary level – 90 minutes a week.
For other districts I think that art might always be in danger of being cut – it might be considered a frill.

Research Question Twenty-three:

1. Good Luck!

2. Thank you Bonnie for this opportunity! I would be very interested in the results of this survey!
3. I suppose this is a personal problem of the art teacher not being viewed as a “real” teacher. And a union issue for negotiating time. But it would carry a little weight if the DPI would at least recommend and endorse some limits. I asked DPI if any such language exists 3 – 4 times with no response.
4. I think it would be helpful if administrators and school board members would try to do our jobs for a while and see what toll their cuts are taking on staff.
8. College classes in Art Education should write curriculum with state standards – before graduation! For current art teachers – public/private – need some graduate classes offered on curriculum writing and computer art classes!
16. I hope this helps – good luck on your Master’s thesis.
17. Keep going with your education, art and teaching! Thanks!
24. Time to plan for integration. Attitudes towards the arts need to be changed – presently “fluff”, if a student doesn’t get classroom work done they are held out of class, we are not important, except to provide prep time (some teachers will rearrange classes so they don’t lose prep with no care as to what it does to the art teacher’s schedule) therefore, attitudes of public and teachers and administrators.
27. Some classroom teachers are supportive of the art program. A few treat art as fluff and art teachers as necessary only to provide their personal prep-time. Computer access – labs are open for sign-up when classes not scheduled. Results in some art classes of given grade level have access but others don’t so cannot teach consistently across grade level.
37. I feel the art teachers are overloaded with classes and numbers of students. This has resulted in 6 out of 7 of the elementary teachers teaching part-time! It’s too exhausting when full-time!
38. The isolation factor should be addressed for arts educators. As long as many of us are teaching in school where we are overworked, undervalued and have no one else to share with burnout will result. These conferences give us wonderful opportunity to meet other art teachers and exchange ideas – thus, helping to boost our sometimes-sagging minds.
41. This leads to the question of accountability and assessment – we need assessment, but we must be careful not to try to make our subject area sound (or worse) become distilled and/or compromised by becoming (or sounding like we are trying to be) an academic subject.

43. It was nice to see you Bonnie – happy to hear you're still pursuing your art knowledge – it makes teaching all these years all worthwhile. Thanks.