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THE DEVELOPMENT OF AN EVALUATION APPROACH FOR SHORT-TERM ARTS ACTIVITIES.

THE OHIO STATE UNIVERSITY, PH.D., 1979

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THE DEVELOPMENT OF AN EVALUATION APPROACH
FOR SHORT-TERM ARTS ACTIVITIES

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

by
Elaine Louise Leach, B.S., M.A.

* * * * *

The Ohio State University
1979

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To Helen Sandfort
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CHAPTER I

INTRODUCTION

Evaluation has become a major responsibility in the administration of public school districts during the past decade. Mandates for evaluation of educational programs funded by federal and state agencies was a major impetus in the mid-sixties. The need for evaluation has been confirmed by a school-supporting public seeking evidence of how successfully the schools are accomplishing the education of young people. Increasing public participation in the program decisions made and implemented by educational administrators has further reinforced the need for information on which to base judgments regarding program alternatives.

The idea that recent evaluation methodologies have derived largely from systems models has been addressed by numerous writers including Lange (1974), Sidnell (1974), Qualley (1976) and Eisner (1976). Emerging education models have often been dependent upon standardized tests and instructional objectives which rely on measures and data collection-analysis procedures applicable to isolated concepts and discrete units of information. The tendency to rely on evaluation methods which may be appropriate for some areas of the curriculum but not for others is particularly troublesome for administrators who need a broad base of
information for planning and developing curriculum, improving educational practices, and communicating educational accomplishments to the public.

The effects of evaluation methods on the curriculum have been criticized by those who, like Eisner (1977) are concerned with the status of the arts in education:

Numbers or quantification cannot reveal most of what transpires in a classroom and they have great limitations in helping us to appreciate much of what is learned or experienced, particularly in the arts. The tendency to reduce evaluation to quantification, encourages teachers and administrators to emphasize in the curriculum what can be counted and measured—thus the paradox of the evaluation procedures influencing, if not determining, priorities within educational programs.

There are a number of implications for school systems as a consequence of this influence. Overemphasis on the memorization of facts to the exclusion of other kinds of learning can result in the process of educating children being confused with developing certain limited, predetermined responses (Lowenfeld and Lambert, 1975). Inaccurate perceptions of what constitutes learning may develop when limited evidence is presented. Arnstine (1967) has pointed out:

The acquiring and developing of abilities and attitudes—learning how and learning to—are not processes like acquiring knowledge or learning that . . .

Feldman (1970) suggests a significance for learning which is beyond the basic worth of art as subject matter in the curriculum:

... creating and perceiving works of art is a mode of learning . . . that naturally and organically unites knowing and doing; creating effects and judging their meaning; taking chances and calculating consequences;
erecting hypotheses and looking for confirmation; interfering with ideas and suggesting alternatives.

When the public is not given the opportunity to see and understand the value of work in the arts and the learning that can occur, the low priority of the arts in the curriculum is sustained.

This is not to suggest that educators are solely responsible for the peripheral position of the arts in the curriculum in most school systems. It does suggest that administrators and other educators have a responsibility for giving the public kinds of information which show how a variety of learning experiences are necessary for, and contribute to, the education of children in contemporary society.

Schools and school systems tend to reflect the surrounding culture. The prevailing attitude within the American culture has been one of prizing the practical and utilitarian over the artistic and aesthetic (Foshay, 1975; Barkan, 1955). While there seems to be a general awareness of the benefits of participation in the arts among some groups, the public has not made a strong demand upon the schools to provide basic education in the arts (Barkan, 1955; Eisner, 1972; American Council for the Arts in Education, 1977).

The literature provides increasing evidence that the arts are not only beneficial in themselves but that there is a relationship between experience and competence in the arts and achievement in learning in other areas of the curriculum (Williams, 1977; Rodosky, 1974; Lathrop, et al., 1973). Many educators recognize that the arts should have a place in the curriculum not heretofore acknowledged or supported (Alliance for Arts Education, 1976). It appears educators may have a
responsibility to develop, as Eisner (1977) has suggested:

. . . procedures and forms of reporting that capture and convey to people who might not themselves be sophisticated in the arts what types of achievements and experience children have secured.

The present study was undertaken as one way of approaching the problem of evaluation in the arts by examining a selected group of arts activities through which evidence of experiences and achievements could be gathered. Short-term arts activities such as those planned and presented by artists in the Artists-in-Schools program in elementary schools throughout the metropolitan Columbus, Ohio area provided the means for the study. An examination of the activities revealed how the arts contribute to the curriculum and to the related processes of teaching and learning. There was evidence of outcomes resulting from children's participation in the arts which were described and measured.

It is generally recognized that children's education takes place through what they see and hear as well as through what they read. In attempting to give greater breadth and depth to learning experiences, teachers commonly supplement classroom instruction with the use of resource persons or groups from various backgrounds and occupations. It is an aim of education in the arts to extend children's range of expression and understanding of the world (Tyrell et al., 1974). The development of intelligent and sensitive perceptions about the world and one's own environment is part of the school's responsibility in the aesthetic education of children. Feldman (1970) has suggested that aesthetic education must have reference to specific instances of looking, making, listening, and understanding in the presence of works of art.
Through the placement of artists in school settings, actual examples of human creativity are made available to children.

The utilization of individual or groups of artists has become a common educational practice in recent years (Madeja, et al., 1970; Shapiro, 1973; Schiff, 1973). A major objective has been to give children firsthand experiences in architecture, film, literature, music, visual arts, dance, and drama. Partly as a result of the stimulus provided to school districts through federal, state, and local agencies, artists have been employed to work in school settings throughout the country. An initial thrust by the National Endowment for the Arts (NEA) during the 1960's focused on bringing the arts into a closer relationship with the established educational system through the interaction of artists with students (Kerr, 1976; Fosburg, 1977). Madeja (1970) identified three general categories of participation which were evident in the NEA program:

1. performing artist projects in which students attended music, drama, dance or other performances;

2. residencies of several weeks or months in which students observed artists and craftsmen at work in their studios;

3. guest instructor projects in which the artist conducted specific classes.

Through exposure to, and interaction with, artists and a variety of art forms children are helped to see that art has many forms and to understand the artist and the meaning being communicated through the art form. By participating in arts activities with artists, children can begin to recognize the value and satisfaction of being observers or performers.
in some art form (Marantz, 1972; Wedlund, 1975; Western States Arts Council, 1976; Hurwitz and Madeja, 1977; and Eriksen, 1977).

Programs such as the Artists-in-Schools program conducted by the Greater Columbus Arts Council (GCAC) provide short-term arts activities by individual artists or groups of artists independent of the presentations of other artists. The present study focused on these activities. The evaluation of short-term arts activities planned and presented by artists in school settings provided information for educators and the public on how children's learning might be influenced through the arts.

Statement and Significance of the Problem

The problem addressed in this study was the evaluation of arts activities planned and presented by artists in elementary schools. It was an exploratory study in which an evaluation approach for short-term arts activities was developed. The objectives were:

(1) to develop, apply, and assess a design for evaluating short-term arts activities, and

(2) to develop, apply and assess procedures and instruments for identifying and assessing outcomes of short-term arts activities.

It was recognized that arts education is a complex and subtle phenomenon. Integral to the purposes of education in the arts are the development of aesthetic awareness and expression (Broudy, 1977), the combining of intellectual effort with performing effort (Feldman, 1970), and regard for insight and understanding of feeling (Langer, 1957). Arts education emphasizes processes and activities which affect children's attitudes about themselves, their interactions with other
humans, and their awareness of the natural and man-made environment in which they live. There appears to be increasing support for the notion that the attitudes and perceptions developed through stimulating arts activities affect the physical and intellectual development of children (Williams, 1977).

The arts in the modern school curriculum may include architecture, dance, drama, film, literature, music, and visual arts. Each of the arts has a subject content of its own and therefore can be viewed as a subject area of the curriculum. Further, it has been pointed out by arts educators and others that each of the arts might also be seen as a way of learning, with learning occurring through perceiving, creating, thinking, and feeling (Gardner, 1973). One of the difficulties encountered by educators attempting to evaluate arts programs has been the identification of outcomes which may be expected to occur. By establishing a framework based on specific A-i-S program goals, outcomes of short-term arts activities were identified in the present study for which documentation in school settings was possible.

Outcomes of short-term arts activities may be situation-based among schools, students and artists due in part to the fact that schools tend to reflect the expectations of the community surrounding them. School environments, and therefore students, are further influenced by the beliefs and attitudes of administrators and staff members regarding the arts and arts education (American Council for the Arts in Education, 1977). Artists, like other adults who work with children, bring to the activity their individual competencies, personalities, and role
expectations. Therefore, a diversity of outcomes could be expected as children participated in, and responded to, the arts activities in personal and individual ways.

The complexities of the arts and of evaluation suggested that an in-depth evaluation approach was needed and for which qualitative research methods were appropriate. The study utilized an approach, therefore, which enabled the researcher to collect and interpret information regarding outcomes of short-term arts activities through observation and interview procedures. The limitations of the qualitative approach were recognized and an assumption was made that future evaluations could not depend entirely on case studies. Survey instruments, based on data from the case study approach were developed and used. Respondents in both the survey approach and case study approach were involved in the assessment of the approach. The approaches were refined, finalized, and submitted to a panel of experts and users for assessment.

Forty schools participating in the Artists-in-Schools program established by the Greater Columbus Arts Council provided the setting in which the study was conducted. The A-i-S program became operational in the 1976-77 school year. Approximately 100 artists and performing groups were scheduled into the public, private, and parochial schools served by the program. About 18,000 children had direct contact with professionals in architecture, dance, drama, film, literature, music, and visual arts. The GCAC provided each participating school with an annual funding and the school was expected to contribute at least a
10% match; it could match the funding up to dollar-for-dollar and thereby increase its program potential. From the Artists-in-Schools Directory of Art Talent (i.e., a listing of selected artists, kinds of experiences to be presented, duration of visit, cost, and other related information) the participating school selected its program for the year. The artists and performing groups presented concerts, lecture-demonstrations, or workshops for a class, grade level, or section of classes for a duration of forty-five minutes to an hour or two hours; some set up a week's residency, others presented only once.

The main purpose of the Artists-in-Schools program was the long-range improvement of culture in Columbus through the schools. Based on assumptions regarding the value and fundamental worth of the arts to education and to the student, a number of broad, long-range objectives were set forth stating what the program might achieve over time in developing creators of the arts as well as audiences, supporters, and critics of the future. The Artists-in-Schools (A-i-S) program was intended to enhance existing school arts programs by bringing together children and their teachers with artists in educational experiences. Intermediate goals were established. According to the intermediate goals, the program was intended to:

1. make children aware of the existence of artists, the arts, and how they might become involved;

2. allow children to experience formal, technical, sensuous, and expressive aspects of the arts;**

---

**The aspects of the arts included in the A-i-S goals were adapted from the writings of Harry Broudy (1966) in aesthetic education. They
(3) serve as a focus for relating arts to other areas of curriculum and for relating those areas to each other;

(4) provide schools with a program which could serve as a unifying thread over the entire period of children's school years.

The study focused on the development of evaluation approaches, including instruments and procedures, related to the intermediate goals.

**Significance of the problem.** The study was expected to contribute to educational practice by:

(1) enhancing the decision-making capability of school administrators regarding curriculum, and

(2) providing a means, through the combination of the process and the results, for bringing instruction in the arts and performance of the arts closer together.

It would appear to contribute to educational research by:

(1) suggesting a process of appropriate methodology for studying short-term arts activities in elementary schools, and

(2) making the product available to potential users through placement in the Educational Resources Information Center (ERIC).

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are interpreted as follows:

Formal aspect of the art is its design or composition; i.e., the arrangement of the elements the artist has to work with.

Technical aspect of the art is the quality or skill with which the work is carried out.

Sensuous aspect of the art is the impact the art form has on the senses of the perceiver.

Expressive aspect of the art is the quality that elicits or generates response on the part of the perceiver.
Definition of Terms

The following definitions applied:

**Outcomes**
Outcomes are the effects or consequences of an arts activity. They are the perceptions, impressions, or observable behaviors reported by people as a result of having participated in or having had some relationship to the activity. Outcomes may be evident before, during, or after the activity.

**Arts Activity**
An arts activity was an encounter or interaction of the people involved in the process of the arts experiences in this study. The performances or lessons presented by artists in the schools were examples of activities in the present study.

**Antecedent**
Antecedent referred to conditions and perceptions which existed prior to an arts education activity which may relate to outcomes of the experience. A child's prior experience in the art form is an example. The classroom preparations made by the teacher is another example.

**Response**
Response referred to those behaviors or perceptions which were manifest during or after an arts activity. The levels and kinds of response varied among individuals and form of the arts activity presented. Response ranged from enjoyment to interpretation and to production in various materials and modes.
**Artists**

Artists were persons working alone or in groups, employed through the GCAC Artists-in-Schools program, providing arts activities in school settings.

**Respondents**

Respondents were those who contributed information through the methodologies used in this study. Respondents included students, teachers, A-i-S program coordinators, parents, and school administrators.

**Review of Related Literature**

The material relevant to this study was found in two general categories. The first had to do with evaluation theories and strategies and the second with the arts in education. The literature on evaluation dealt basically with theoretical evaluation models for educational programs. The development of an approach for evaluating short-term arts activities administered as a program by an agency was the purpose of the study. Some elements of the theoretical models which were useful in the development of an approach for these specific activities were identified. The second category included literature on arts education which gave clues to the kinds of outcomes which could be expected in the activities being studied. Studies and reports of artists-in-schools and artists-in-residence programs helped to put the study into perspective and were useful in the development of the approach.

Evaluation is a phenomenon that pervades all aspects of educational practice. As theorists and educators have attempted to develop more
adequate evaluation constructs and methodologies in recent years, several concepts have emerged. Prominent among these is the redefinition of evaluation to mean determination of worth.

Eisner (1972) has clarified the definition of evaluation as a process through which value judgments are made about educationally relevant phenomena. Said another way, to evaluate is to value, to assess worth, or to judge the merits of a program or product (Braskamp and Brown, 1975; Hein, 1975).

The goal of evaluation is the determination of whether the phenomenon under observation has greater value than its competitors or is of sufficient value itself to merit being maintained (Worthen and Sanders, 1973). Scriven (1967) has suggested that evaluation has only one functional goal but that it plays many roles in education. In the present study, the role of evaluation was for program decisions and curriculum planning since the evaluation approach being developed was potentially useful to program administrators and school administrators in making program decisions; useful to teachers and administrators in curriculum planning.

Further distinctions in evaluation were made by Scriven as formative-summative evaluation. Formative evaluations, made during the process of program development, suggest improvements and changes while summative evaluations are terminal assessments of a complete product. Although this study was for the purpose of developing an evaluation approach, the data generated in the process of the study serve as formative evaluation data for future use in the GCAC Artists-in-Schools program.
The issues of appropriateness of evaluation strategy and usefulness of findings have been addressed as responsive evaluation by Stake (1967) and an alternative evaluation paradigm by Patton (1975). The school and program personnel most intimately linked to the Artists-in-Schools program were involved in the development of the evaluation approach. Their involvement helped to shape the evaluation approaches and to assure capturing as much meaning as possible from the arts activities.

The matter of judgment has been addressed by evaluators including Stake (1967) who has contended that judgmental data are essential to the evaluation of educational programs and that teachers, students, and parents are among the groups who should be heard:

> An evaluation of a school program should portray the merit and fault perceived by well-identified groups, systematically gathered and processed.

Through the approaches in the design of this study these groups provided judgmental data regarding short-term arts activities as well as on the procedures and instruments used to assess outcomes of those activities.

It was Stake's position that description data are as basic to evaluation as judgmental data and that generalizations about educational practices can be made through description of pupil achievement, description of instruction, and description of relationships between the two. In this study, an attempt was made to describe educational activities and to identify and assess outcomes of those activities.

The criteria employed in an evaluation and the dimensions of a program form the bases for value judgments and, in effect, define the
evaluation. Three types of criteria for evaluations in the arts have been categorized as follows:

1. the intents, objectives, goals, or plans;

2. the program activities, the process, the facilities, the environment, exposures, experiences, and

3. the output, the student behaviors, competencies, skill, student changes and growth, the achievement, the final outcomes, the end result (Braskamp and Brown, 1975).

The intermediate goals of the GCAC Artists-in-Schools program were the goals on which the evaluation approach in this study were based. The antecedent and response dimensions were adapted from the evaluation data matrix proposed by Stake (1967). Further, outcomes occurring as antecedents and responses to a specific arts activity were identified. Assessments before, during, or after an activity are commonly accepted classroom practices which have derived from the literature and from teacher education.

There have been only a few evaluation studies reported on the phenomenon of artists in school settings. Among those available, and in reports and descriptions of artists-in-schools programs, a number of general concepts are evident which are useful in planning an evaluation approach for short-term arts activities. These concepts include (1) the role and function of the artist, (2) the attitudes and responses of teachers and children, and (3) the impact of the experience on curriculum, school environment, and community.

One of the issues in establishing the role of the artist in school settings has been the definition of program goals. It has been noted earlier that initial impetus for artist-in-school programs was given by
the National Endowment for the Arts (NEA). Recognizing that the NEA's goal was the support of artists, Smith (1977) pointed out the necessity for distinguishing between educational and noneducational objectives. Although the Artists-in-Schools program of the Greater Columbus Arts Council was patterned after the NEA model, it was an independent and locally designed, funded, and administered program. The long-range goals related to the cultural climate of metropolitan Columbus but intermediate goals were established which were relevant to the instructional process and operationally useful. The goals clearly defined the A-i-S program of the GCAC as an educational program. The goals could be communicated to educators and to the public. They also could be the basis for evaluation with the results available to school administrators for curriculum decisions.

Several critical evaluation questions raised by Eisner (1974) regarding the NEA program which were applicable to the evaluation of short-term arts activities follow:

How were the goals of the project described and what are the ways in which schools have tried to assess the extent to which these goals have been realized?

What are the satisfactions and dissatisfactions with the program as experienced by students, teachers, administrators, and parents?

How many students were involved and what was the extent of their involvement? What is the nature of the contact students have with the artist in the school, what is the duration of their contact, how long does it last, and what percentage of the school population have such contact?

In reporting the work of resident artists in high schools, Madeja et al. (1970) described three ways artists interacted with the schools.
As teacher/artist, the artist intervenes directly in the instructional program of the school with scheduled teaching responsibilities. As artist/teacher, the artist appears as a guest lecturer or teaches on an irregular basis. As artist/catalyst, the artist acts as a catalytic agent for the arts in both the school and community through studio work, exhibitions, and performances (Hurwitz and Madeja, 1977). Although the role classifications were not mutually exclusive, they help to illustrate the emphasis of the artist's involvement in the school setting and appear to be consistent with the roles described in elementary school programs.

Numerous examples of the three roles appear in the literature. For example, Wedlund (1975) reported on the role of a professional musician functioning as a visiting artist in ten elementary schools. The predominant interactions of the artist/teacher were single performances or lecture-demonstrations. Shapiro (1973) described how a team of folk-singers, in the teacher/artist role, taught composition of poetry and music to six third-grade classes over a period of several weeks. Marantz (1972) reported on the year-long residency of a sculptor in two elementary schools. As an artist/catalyst, the artist's interactions were in studio work and exhibitions with students and teachers and in workshops for teachers and parents.

The functions of an artist in a school setting appear to be influenced by a number of situational factors. The art form itself determines in large part whether students will interact on a personal level or as members of a larger audience, as in the contrast between a poet working
with a class and a dance company performing for the school. The artist's individuality and work style often influence the rapport which develops with the students and teachers. The role is further shaped by the needs of students as perceived by teachers or school administrators. The availability of space and time also affect the functions of the artist and, therefore, the outcomes of the activity. All of these factors were identified in the Marantz study as issues for consideration in the selection process, for faculty orientation on utilization of the artist, and the relationship of the artist and the community. The case study approach facilitated an in-depth examination of these factors in three schools while the survey approach provided information from 41 schools.

The placement of artists in school settings appeared to have some influence on the attitudes of teachers and students toward the arts and artists. Various writers described how teachers with initial reluctance toward arts activities or lack of prior experience in the arts changed as children became interested and involved in the work of the artist. There were indications that many children had no prior experience with professional artists or the art forms in which they work: a common theme throughout the literature was the enjoyment, enthusiasm and heightened awareness brought about by the new and different learning experiences.

Most professional artists seek to help in the educational process by contributing to children's knowledge and by helping to develop their perceptions and awareness whether as teacher/artist, artist/teacher,
or artist/catalyst. Eriksen (1977) described, for example, how an architect-in-residence worked with fourth graders in an inner city, making use of their own personal experiences and everyday surroundings to develop their awareness of the built environment and how to use it.

The link between the arts experience and the classroom is made in various ways. In the Shapiro report, teachers who related the poetry and music experiences to classroom work found that children were helped to break out of conventional patterns of creating verse; they used words as pure sounds in a poetic way and generated imaginative products. By observing how children work with and respond to other adults in school settings, teachers could change their own teaching methods and classroom practices.

Since many teachers do not have formal training in arts education, they may benefit from the arts experience along with the students. They may be helped to recognize some of the commonalities that exist in the curriculum and instructional process. Composing, for example, is related to communication; it is a child's expression through poetry, visual art, music or any other art form. It is a process through which a person confronts a problem or concern through his own creative effort and shares the results of that concern with others. In his book on art education Feldman (1970) has suggested that teachers use the children's interests as authentic problems around which to develop learning experiences in the visual arts. He proposed that teachers work with groups of children in problem-solving experiences in art through a four-stage process of preproduction (i.e., dialog, expansion and
elaboration of idea); execution; presentation; and evaluation.

Among the outcomes of short-term arts activities could be the recognition and understanding by children that to create or compose requires thought, discipline, imagination, feeling, and evaluation. Further, they may be able to see their participation in the artistic process in any or all of the four roles identified by Gardner (1973): creator, performer, critic, or audience member.

Methodology

The procedures used in the study were based on the notion of responsive evaluation (Stake, 1975) in which the structure of the design and the ultimate evaluation approach are influenced by the nature of the activities to be evaluated and by the persons or groups involved. Because an evaluation approach was needed which would be feasible and practical over time, the use of authentic sources of information was essential. Therefore, the expertise and knowledge of various groups were used in developing and assessing the approach. The groups included educators in selected schools, members of respondent groups in the A-i-S program, A-i-S program personnel, and a panel of experts and users with perspectives in the arts, elementary education, and evaluation.

In meeting the first objective stated in the problem, an initial design was developed which ultimately became an operational approach for evaluating outcomes of short-term arts activities. The design consisted of three phases:

(1) an initial design in which procedures and instruments in case study and survey approaches were explored,
(2) development, application, and assessment of the case study and survey approaches occurred, and
(3) each approach was refined and validated.

It was expected that at least two kinds of outcomes related to the arts activities would be identified. The major outcomes would be those related directly to a specific arts activity and those related to effects of the A-i-S program on the school. As stated in the second objective of the problem, procedures and instruments consistent with the nature of the activities and appropriate for the respondents were developed for assessing outcomes. A conceptual design for identifying and assessing outcomes encompassed three A-i-S program goals and three stages of an activity: antecedent, activity, and response.

The use of A-i-S program goals was in keeping with theory-based evaluation in which variables are chosen for study which are indicated through theory or philosophy as being crucial in producing the desired program outcomes (Fitz-Gibbon and Morris, 1975). The use of antecedent, activity, and response stages was based on commonly accepted teaching practices drawn from the literature and teacher education. In identifying and assessing outcomes of short-term arts activities, prior experience and classroom preparation are two examples of antecedent conditions.

Preliminary data were gathered from faculties in three schools in a brief exploratory and developmental period in the first phase of the design. On the basis of the preliminary data, procedures and instruments were developed for collecting in-depth information regarding
school settings, events surrounding specific activities presented by artists, and effects of the A-i-S program on the school. The case study approach using interviews and observations was an adaptation of microethnography (Smith and Geoffrey, 1968). Students, teachers, artists, A-i-S program coordinators, parents, and administrators were sources of information through interviews and observations in each of the three schools. The development, application, and assessment of the case study approach are presented in Chapter II.

Information collected through the case study approach was translated into procedures and instruments for assessing outcomes of short-term arts activities through the survey approach. During the second phase of the design, teachers and students in 41 schools were sources of information regarding school settings, events surrounding specific activities presented by artists, and effects of the A-i-S program on the school. The development, application, and assessment of the survey approach are presented in Chapter III.

The initial design was submitted to a panel of experts and users at the beginning of the study. Following the development, application, and assessment of the case study approach and the survey approach, both approaches were refined and finalized. They were submitted to the panel for assessment according to criteria established by the researcher. The purpose of the assessment was to provide potential users, particularly school administrators, with information regarding the strengths or weaknesses of each approach. The results of the assessment by the panel of judges are presented in Chapter IV.
DEVELOPMENT, APPLICATION, AND ASSESSMENT
OF THE CASE STUDY APPROACH

Development of Instruments and Procedures

The development and assessment of procedures and instruments for identifying and assessing outcomes of short-term arts activities was accomplished through involving three schools as sources of descriptive, qualitative data. The schools were selected on the basis of their optimum participation in the Artists-in-Schools program as evidenced by the number and variety of artists selected by the school and the resulting impact the activities had on the school during the previous school year. The specific criteria for selection of the three schools for this study were:

1. administrative leadership and support for the A-i-S program;
2. high level of student, staff, and community interest in the program;
3. optimum utilization of artists during the previous year;
4. outcomes observed by A-i-S program personnel, and
5. student population.

Over a period of ten weeks, information was collected from children, teachers, artists, parents, administrators, and program coordinators which focused on the unique aspects of each school as a setting for
activities presented by artists and on eight specific short-term arts education activities presented by artists in the three schools. Procedures for observing and interviewing, as well as observation and interview instruments, were developed which were consistent with the nature of the activities, appropriate for the respondents, and through which outcomes related to the activities could be identified.

Selection of activities and classes

The arts activities on which the study focused were selected from among those chosen and scheduled by the three schools. The representativeness among art forms, age levels of students, and audience size is shown in Figure 1.

<table>
<thead>
<tr>
<th>Dance</th>
<th>Drama</th>
<th>Films</th>
<th>Music</th>
<th>Visual Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>A**</td>
<td></td>
<td></td>
<td>B**</td>
<td>A*</td>
</tr>
<tr>
<td>C**</td>
<td>B*</td>
<td></td>
<td>B**</td>
<td>C**</td>
</tr>
</tbody>
</table>

Audience Size: * one class  ** two or more classes

School: A, B, C

Fig. 1. Activity Selection Chart

Five primary and three intermediate classes were selected for which activities in the art forms of dance, drama, film, music, and visual arts had been scheduled. If more than one class would participate in an activity, an individual teacher's class was selected by stratified random sample to be a source of information through interview and observation. From the class roster of each of the selected classrooms, two children were selected by simple random sample. Parental consent
was obtained for the children's participation in the interview-observation process and for a parent interview.

Interview instruments and procedures

During a brief developmental period, the staff members of each school served as informants by reacting to sets of preliminary questions drafted by the researcher. In School B and School C, work sessions were held in which staff members discussed the items in small groups. In School A, the information was presented to the staff members who then worked individually at their own convenience. Through this process of formulation, each of the preliminary questions was reviewed by at least six persons and judged on a scale of importance from "crucial" to "omit". Other questions were proposed by some staff members and suggestions for rewording and clarity were made. The information from the staffs in the three schools was used in revising the interview questions. The revisions were then submitted to a panel of five independent judges for validation on the criteria of content, wording, and sequence. The panel members, none of whom represented the three participating schools, were two teachers of the arts, one classroom teacher, and two evaluation specialists. Resulting from this developmental process were five comprehensive sets of questions for use as interview instruments; they are shown in Appendix A. The instruments for children and teachers were designed for use before and after an artist's presentation; the instruments for parents and artists were for use after the presentation. The instrument for administrators and program coordinators was not activity-specific and was to be administered when convenient.
The pre-activity interview with children and teachers included questions regarding antecedent conditions related to awareness of arts and artists, experience in aspects of the art form, and the relation of the arts activity to curriculum. The pre-activity interview with the teachers also included questions relating to the Artists-in-Schools program as it functioned in the school. The post-activity interview with children and teachers covered the arts activity and, again, information was included regarding awareness, aspects, and curriculum. The post-activity interview with artists covered all aspects of the arts activity as well as questions relating to the Artists-in-Schools program. The interviews with administrators and A-i-S program coordinators similarly included the goals of awareness, aspects, and curriculum, as well as the implementation of the A-i-S program in the school. All interview instruments contained assessment questions seeking the perceptions and judgments of the respective informants on the approach being used.

The interviews with teachers and children took place within a time period of one to two days prior to a scheduled activity and within two to three days following the activity. The time consumed in the pre-activity interviews ranged from ten to forty-five minutes among the eight classroom teachers; on the post-activity interview the time used was from ten to forty minutes. Three teachers in the arts, i.e., dance, music, and visual arts, were interviewed after the presentation by an artist; the range of time spent was from twenty-five to forty-five minutes. Among sixteen children in grades one, two, three, four and
five, a minimum of ten minutes and a maximum of twenty minutes were spent in the pre- and post-activity interviews. The interviews with sixteen parents (fifteen mothers and one grandmother) ranged from ten to forty-five minutes and were conducted within one to six days following the activity. Seven of the eight artists were interviewed immediately after their presentations; the other interview occurred on the following day. The length of the interviews ranged from twenty-five to fifty minutes. Interviews with each of the three administrators required fifty or fifty-five minutes; three A-i-S program coordinator interviews ranged from forty to fifty minutes.

Sixteen children who participated in the case study approach represented diverse family backgrounds. Five children were black, eleven were white. The levels of education among their parents was eleventh grade; high school; one, two or three years of college; and bachelor, master, law and Ph.D. degrees. The occupations of the parent who was interviewed and/or head of household included construction, military service, technical, secretarial, supervisory, institutional administration, cosmetology, marketing, and business ownership/management.

In summary, a total of nine or ten interviews were conducted for each activity presented by an artist: two with each of eight classroom teachers, one with an arts teacher if applicable in the particular school, one with the artist, two with each of sixteen children, and one with each of sixteen parents. A follow-up telephone call on one interview question was also made to several parents within a few weeks.
Observation procedures and instruments

Concurrent with the formulation of interview procedures and instruments was the development of observation procedures and instruments. A major consideration was the maximizing of information which could be collected regarding an artist's presentation while minimizing the amount of time and scheduling requested of the respondents. It was determined that the researcher should personally conduct the observations of each activity in order to establish and maintain consistency in the development and application of procedures and instruments.

It became apparent during the developmental period that a regular pattern of observing classrooms before and after an artist's presentation was not feasible as a means of collecting antecedent and response data. First, the number and schedule of activities in three schools precluded the physical presence of the researcher/observer in every classroom selected for study. Second, teachers were not always able to predict when their classroom preparation and follow-up, if any, would take place. Third, the preparations and follow-up activities varied among the selected classrooms, i.e., from a few minutes to several class periods, and often varied according to the teacher and to the art form. Finally, antecedent data including prior experience, expectations, and preparation as well as response data dealing with the concerns of learning, feeling, and follow-up activities could be secured through the pre- and post-activity interviews with children and teachers.

Selection and training of observers. Observation of the arts activity presented by an artist or group of artists was determined to be
essential in acquiring comprehensive information about the activity and evidence of children's verbal and nonverbal behavior during the presentation. Through the use of multiple observers during the presentation, information could be gathered which was separate and unique from that acquired through the interviews but which served to verify the activity and describe the experience in greater detail.

The development of observation procedures included the selection and training of eight persons to assist in observing the activities presented by artists. Seven were teachers or school administrators who brought professional skill to the observer role as well as experiential background and understanding of children. All of the persons selected as observers were experienced in working with children and assisting in classroom activities. They were generally aware of the role of artists working in school settings; most of them had attended one or more presentations by artists prior to the training session. The training session included:

1. purpose of the observation,
2. examples of observation data collected during the developmental period,
3. use of a videotaped artist's activity for training and testing, and
4. guidelines for observers in school settings.

The purpose of the observation was established as being the recording of behaviors of children and artist during an artist's presentation. Based on examples of data collected during the developmental period, the format for the sequential account of the experience was developed and is
shown in Figure 2.

| Observation of __________________________ activity |
| Time started ______ Time ended ______ Date ______ |
| Subject's ID ___________ Observer's ID __________ |
| Description of setting: | |
| Running account: | |
| Time | Action of | Observation of | artist | or | audience | Comments |
| subject |

Fig. 2. Observer's Recording Form

From the written account of the observed behavior of the children, the observer would summarize the information according to the typical and most common occurrences in the categories of:

1. facial expressions,
2. language,
3. body movements,
4. emotional reactions, and
5. interaction with artist.

The observer would draw inferences from the child's behavior as observed and summarized regarding the child's level of interest, engagement, and
physical participation. The observer's summary form is shown in Appendix A.

A videotaped activity of children involved in an artist's presentation was used in the training session for observers. Three segments of the film provided eight minutes of typical behaviors which observers used to practice recording, categorizing, and summarizing. Two different segments of the film provided six minutes of behaviors for determining reliability among observers in recording, categorizing, and summarizing. There was 76% agreement on the kind and frequency of behaviors observed, a level of reliability acceptable to the researcher.

Guidelines for observers were presented as commonly accepted protocol in school settings which foster acceptance and respect for the observer role: identifying oneself in the school office upon arrival, introducing oneself to the teacher and artist before the activity, and situating oneself as an audience member as unobtrusively as possible.

Observation of activities. Three observers were used for six of the eight activities, two observers were used for one activity. Four were used during the first activity but it was apparent three were sufficient to record the artist's presentation and the behaviors of the two selected children. Each running account included what was seen and heard by the observer. Interpretive comments were recorded apart from the actual record of the subject's behavior. A summary of each child's behavior was made immediately following the activity by the observer and categorized by facial expressions, language, body movements, emotional reactions, and interaction with the artist. The observer then
made inferences of the child's interest, engagement, and participation at the beginning, during, and at the end of the activity.

Six of the activities were approximately one hour in length and one was two hours long. The eighth activity was carried out on two consecutive days for an hour each day. The accumulated time spent by all observers in classrooms or auditoriums was thirty hours.

The presence of observers during the activities did not appear to present problems for the participants. Artists were contacted in advance regarding both the observation and the interview. Children in the three schools were accustomed to volunteers, parents, and student teachers. A teacher's comment was characteristic:

*CT:* we did not try to scare the children by letting them know that you (observers) were there. They are used to people just coming into the room and watching -- used to having parents around -- so for all they knew it was just another parent sitting there.

The two children who were interviewed before the activity were told by the interviewer/researcher that she would bring some other people to see the activity "the way you see it." Children were not told that they would be specifically observed and the observers sat where the child could be seen in a way that he or she was not singled out. One problem was that the child's language or facial expressions were sometimes inaudible or not visible to the observer. Observers were sometimes asked what they were doing and the answer was in the nature of "writing down what's going on." In activities where children were working with their hands, observers were sometimes approached when a child needed help or wanted to exhibit an accomplishment. The appropriate response of the
observer was to be pleasantly cooperative with a minimum of actual participation.

Use of observation data. It had been expected that the observers' written descriptions of the actual occurrences of behaviors during an activity would (1) provide examples of outcome which could be assessed and (2) be useful in the post-activity interviews with the teachers, artists, children and parents. The observers' written accounts yielded a considerable amount of information regarding the artist's presentation and evidence of children's verbal and nonverbal behavior; thus the first expectation was realized.

The information from the observations was not used as extensively during the post-activity interviews as had been expected. Although the data would have been useful as probes in the interviews with the children and parents, the need to maintain similarity and constancy among interviews was, in the researcher's opinion, more important to the study.

Application of the Case Study Approach

The data from the interviews and observations in three schools comprise the content of the case studies. The information consists of the perceptions and observed behaviors of the respondents which were recorded and collected in the interviews and observations. From transcripts of audiotapes recorded in schools and homes, information is presented in which respondents are identified as follows:
The information was classified into two categories. The first category was the school as a setting for short-term arts activities. The data provided by respondents in each school provided a description of the antecedents which occurred in the respective schools prior to the activities of artists reported in the study. The second category of information consisted of data about an arts activity presented by an artist. The arts activity data focused on the goals/criteria of awareness of artists and the arts, experience in aspects of the arts, and relation of the arts activity to the curriculum and on the dimensions of activity, antecedents, and response.
School A: The School as a Setting for Short-term Arts Activities

Description of the school

At the time of the study, School A had an enrollment of 340 pupils in kindergarten through sixth grade. The school was organized on the self-contained classroom concept in which the staff of eleven teachers were generalists responsible for providing instruction in all areas of the curriculum. There were no certified teachers providing specific instruction in the arts. The racial composition of the school population was 53% nonwhite. The concentration of low-income families as indicated by AFDC was 3.7%.

The administrator's role

Two years prior to this study, the administration of the school district decided to make the school a participant in the Artists-in-Schools program and to establish a climate in which it would be supported. Outside grant money was secured to fund artists and a related in-service program for the staff of the school. An administrator was assigned to the school who believed that the arts had a vital place in the school curriculum. In a previous principalship, where the school staff did not include certificated arts teachers, the administrator had implemented a parent volunteer program for planning and carrying out student activities in the visual arts. Artists had been secured through local school effort and volunteers had operated a room where children could participate in the visual arts activities which the volunteers provided. The administrator introduced the parent volunteer and art room concepts into
School A and concurrently formed a committee for the express purpose of selecting artists funded jointly by the school district and the Greater Columbus Arts Council. The committee members were three teachers, the principal, and three parents representing the parent volunteer committee. The committee was co-chaired by a parent and a teacher. One of the parents on the selection committee served as the parent coordinator for the Artists-in-Schools program and performed a variety of functions.

CT: ... in the in-service workshop, for instance, five or six parents participated. It's very helpful to have the parents on the committee. We had a PTA meeting where we showed some of the things that children had made and one group in my room square danced as a result of the A-i-S program. We had a large turnout because parents were interested in seeing what their children had done.

Coor: ... sometimes I contact the artists and arrange for them to come out to the school ahead of time ... to discuss specifics of what they're going to do ... in some cases we've had to transport an artist who didn't have the means of transportation. The school has a newsletter to parents with the report cards and usually there's an Artists-in-Schools section where I can describe what things they can look for, some of the things that are in the school.

CT: She contacts the artists and makes sure things are set up here at school. She works very closely with the principal in scheduling.

Ad: The parent who chairs the selection committee is on the PTA executive board and has direct input to the board.

Coor: I report to the PTA board who we've had, who we're going to have, if there's some addition to the school as a result of an artist, like the mural or the scale model of the school that was done by an architect.
The principal's description of his participation in the activities and the impact on his administrative duties revealed his perceptions of his role.

Ad: I participate in many ways . . . with the committee and helping to devise a program for the semester . . . in the in-service workshops . . . I work with parents who operate the art room . . . many times their activities are on what the artists have done. I always meet and greet the artists. I am a participant in the activity. I always get in to see what's going on. I work with the teachers, helping them come up with ideas for follow-up and preliminaries to the artists' coming. We have mini-courses in the building and I try to get a mini-course or two that are sort of a follow-up to what we've done.

. . . I am terribly busy with the Artists-in-Schools part of it. If you try to do what I consider an adequate job, it takes hours and hours of your time.

The perceptions of the administrator's influence on the implementation of activities presented by artists was revealed by others.

Coor: I don't think this program could have taken place without the principal that we now have . . . it requires a great deal of flexibility on the part of the principal.

Ar: I think that the principal really values what I do. . . . as a result the attitude in the school is very positive.

Ar: The principal was attentive . . . not overly so but the level of attention that we got made it seem he had prepared the kids, they knew we were coming, they knew it was a dance thing . . . it just seemed like the school was ready for us . . . just simply that which we don't always get.

P: I think the principal is quite enthusiastic about it.

All classroom teachers had the opportunity to make suggestions to the selection committee and ideas from parents on the committee were recognized.
Ad: . . . a cross-section of the staff, primary and intermediate, are represented on the selection committee. When you're selecting artists naturally you have to think about what your goals are and what the goals of A-i-S are . . . what the goals are of the people at the central office that gave us the program.

CT: One parent mentioned that she would like to have figure drawing because her child is always saying 'I can't draw a person' so they avoid drawing people. . . . we all decided that it was a good idea.

In-service was provided by grant money to acquaint staff and parents with various art forms.

Ad: We've had a lot of in-service workshops zeroing in on various forms of art, so it has brought home the whole picture of what we are about . . . I can have empathy for those schools that don't have the in-service opportunities that we've had because it has helped us tremendously.

CT: We teach our own art so the experience with the artist helps us . . . we can follow-up with the type of project. Now if it's playing an instrument, if it's like the Appalachian music, we did go ahead with that and the children drew their own instruments and we looked up some folklore, but not that anyone necessarily learned to play the instruments, or learned those songs.

The artist's role

The role of the artist in the school was perceived by the various respondents as being artist/teacher and artist/catalyst.

CT: . . . to show the children the type of art demonstrated, to see how it is done, and how they might possibly do it themselves.

Ad: . . . to expose the kids to an art form . . . maybe an art form we couldn't possibly duplicate ourselves or do too much with ourselves. In other cases it's a springboard to go into some area of the curriculum either as a total school or a part of the school.
The performing artists really are just there for the most part to put on a performance, just to introduce the children to whatever their art form is. But some of the people that we've had have actually been there as instructors.

P: I think the artist can be very important . . . just for creativity and it can lead into so many other things if the teacher has the will and imagination to use it.

The Artists-in-Schools program in School A

The expectations for the Artists-in-Schools program among the respondents were shown in their perceptions of the goals of the program.

P: . . . maybe what they’re trying to do is develop more of an artistic ability in children in grammar school.

P: It should bring the arts to the children, should provide them with creative experiences . . . hopefully they will follow through in the ones they like; to provide them with things that the classroom teacher cannot do by herself.

Ad: . . . to bring our student body in contact with professional artists of all kinds and to let them see someone who has a lot of expertise in a field and to have experiences with this field.

CT: . . . showing children different forms of art.

CT: . . . to create interest and awareness in the arts on a little different level from what we would have in school.

The most frequently mentioned facilitators perceived by respondents in the implementation of the program were interested parents, principal, and staff.

Factors that appeared to be barriers were limited funding, the uninvolved teacher, lack of follow-up on the teacher's part, lack of
time for communication between artists and teachers before the activity, and physical arrangements in the school. Criticisms of the A-i-S program included inadequacy of time for selection and scheduling of artists for the fall semester, insufficient background information to aid in selection of artists, lack of information or material for classroom use prior to an artist's arrival, and the need for screening artist's products in order to prevent bad models.

Respondents' perceptions of "the most significant results" in the school from participation in the A-i-S program were the benefits to children and improved school/community relations.

CT: I think there might be a growing awareness of the nature of the arts.

Ar: I hope their lives are enriched . . . those kids and those teachers.

Ar: . . . broadens their horizons. They know there are things that weren't possible before.

CT: Probably having the parents come in and work and become more interested in what's going on.

Ad: . . . the program was a vehicle to bring a staff and a community together. . . . At the very first A-i-S activity we had the largest number of parents that have attended any artist function since. A lot of them were here to see what was going to take place, what A-i-S was all about. . . . I had many say to me after the performance, 'This was the best thing that's happened to this school for years. . . .'

As a result of participation in the A-i-S program, the relationship between the school and the central office, the PTA, the community and at least one other school appeared to change. An increase in contact and support from the fine arts director was noted; the PTA
The executive board was expanded to include the position of A-i-S coordinator; and community support and interest in the school was increased. The exchange of classes with another school in the A-i-S program, in preparation for a planned program of desegregation to occur during the 1978-79 school year, occurred at the time of the study.

CT: When you're bringing a class to the building for an entire morning and you have maybe one hundred second graders, it's very difficult to come up with ideas to have those children work together, play together, and learn to get to know each other by just having things in the classroom. When they can go to the auditorium and can sit and enjoy something together, I think it's beneficial. Next Thursday I'll take my children to the other school for an A-i-S program that they'll watch with the other children plus some of their other activities that are scheduled.

During the 1976-77 school year, the first year in which the school participated in the A-i-S program, sixteen artists presented seventeen activities in the school. The arts activities and the grades of the students who attended are shown in Figure 3.
Prior to the two presentations reported in this study, eight artists presented activities in the school during the 1977-1978 school year. The arts activities and the grades of the students who attended are shown in Figure 4.

**Fig. 3. Arts activities by grade level, 1976-1977**

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<thead>
<tr>
<th></th>
<th>dance</th>
<th>drama</th>
<th>literature</th>
<th>music</th>
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<tr>
<td>K-6</td>
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<td>D. Krohn</td>
<td>P. Boiarski</td>
<td>Ohio USA</td>
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<td>Olu Makinde</td>
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<td>Inter.</td>
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<td>S. Robbins</td>
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Prior to the two presentations reported in this study, eight artists presented activities in the school during the 1977-1978 school year. The arts activities and the grades of the students who attended are shown in Figure 4.
Fig. 4. Arts activities by grade level, 1977-1978, in School A prior to two activities in this study.

Adult respondents were asked to describe the participation of one artist in the school which resulted in a special impact on the school. Most had difficulty selecting one from the variety of artists, art forms, kinds of involvement the children had, and the results of the activity.

P: I remember when the sculptor came and some of the children were models. I remember when they were painting that mural. An architect came today... I find that exciting. An architect is something a grade school child would not ordinarily be exposed to. I think he's going to be making something like a scale model of the school, showing how it's done. I think that's fascinating, and I can't say one over the other.

Ad: Ohio USA had to be one. People's minds were laid at ease and they made up their minds to join us, hand in hand--community and school.
Coor: I guess the pottery, the result of everybody participating in pottery. That's the only one that encompassed the whole school and then had some follow-up to it . . . every child actually participating.

CT: I cannot think of any one particular artist that I have noticed changed the whole school. The one I think of that the children seem to talk about more than any other was David Krohn with his pantomime. They liked that. They've asked if he's going to come again this year.

CT: I thought the pottery lesson had an impact because of the dramatic quality of the glazing, the firing, and all that, and the mothers taking part. I believe the whole school participated . . . the mothers helped on this follow-through which is quite a big project. I think there might be some long-range interest in ceramics from this.

An Arts Activity Presented by an Artist

The artist was scheduled to work with every class in the school over a period of several weeks. Classes spent an hour observing the artist as a professional using the potter's wheel. She also displayed and talked about examples of her finished work. Under her supervision, individual classes worked for an hour on each of two consecutive days in making their own handbuilt pieces.

For the first class session, the teacher and her class of thirty-one fourth and fifth grade children were at tables in the art room. The first twenty minutes of the class period were used by the artist to describe the quality of clay, glazes, and effects of temperature. Pinching and coil methods were demonstrated with appropriate cautions about making the clay piece too thick or too thin, and the use of water.
During the remaining forty minutes of the class period, children worked on their individual pieces. The artist circulated among the tables, pointing out things to help the children, telling them how they made mistakes and how to correct them, showing them how to handle the clay, and answering their questions. The classroom teacher moved about the room, helping children. The artist illustrated on the chalkboard two of the things she saw many of them doing that needed to be changed. There were audible signs of disappointment when the class period ended. As the children brought her their finished or unfinished work, she labeled each piece with the child's initials and room number, making a personal comment to each child.

On the second day, the class was again in the art room to spend one hour with the artist finishing the construction of the pots. Using a child's pinchpot as an example, the artist explained the steps they were to follow to finish the piece. Among the terms she used were foot, handle, rim, score, scratch, design, and texture. She demonstrated how to make a cover and cautioned them about glazing the lid and rim of the pot. The remaining forty-five minutes were devoted to work as the artist and classroom teacher moved about the room quickly from child to child, helping, commenting, answering questions.

**Awareness of artists and the arts**

*Antecedents.* The selection of the artist was made by the committee which included the teacher whose class was selected to participate in this study.
CT: Last year we had a variety of artists come in and this year we decided to concentrate basically on the visual arts.

Ad: A number of students in the school would never have seen a potter at work with the potter's wheel . . . one of our objectives was exposure to the potter's wheel and seeing materials made by a potter.

The classroom teacher had a Bachelor of Science degree in education with a major in elementary education. All eleven years of her teaching career had been in School A with fourth or fifth grade children. Her interest in the arts included attending art exhibits, being an active member of a Columbus Symphony Orchestra support unit, and needlework. She expressed regret over never having learned to play an instrument. She felt that her interest in the arts affected her teaching.

CT: . . . particularly when I'm connected to the Symphony unit. I try to get the children to come to the concerts . . . I went to the art show at the Lausche Building Sunday and saw a lot of the pottery.

She indicated that the activities presented by the artists had affected her teaching and attitude about the arts.

CT: I think it's helped to broaden my teaching and the things I feel I can do with children. I might have been very limited before in the things I felt comfortable doing. Now I feel I can do them. I enjoy the arts even more. The Zivili group that was here did a workshop with my children. I found out that they are having a concert in Columbus and I intend to go to that. I think it just makes you a little more interested in it yourself.

Er was a ten-year old boy in fourth grade. He said he had seen an artist work "a little bit" in clay in his other school. In recalling what his teacher had told him about the artist who was coming, he said,
"Clay, feeling, and all that." When asked about feelings, he replied, "One artist came—well, he wanted us to make pictures of moods . . . he was a drawer." He expected the potter who was coming could "make us learn about art." To prepare to come to the school he thought the artist would "have to set it up before she comes and have her stuff ready . . . a kiln, tools, clay and that's all." He perceived that the artist would want to say through her art, "to do good and finish it." He had seen books in his room with "pictures of figures and designs and pottery." He did not think he knew any artists and he would not like to be an artist.

He thought children could be artists "by learning from other artists and from practicing." Anyone could become an artist but he didn't know how. He had looked at sculptures before and at the "pottery animals and other things" made by "people from fifth and sixth grade" in the school. He said he did not draw or paint or write stories in school when he had time. He talked to his friend, Michael, about his paintings and about the sculptures he did at his other school, he said. He also talked with two people in his family about his art work, his grandmother and his father.

His grandmother indicated that he had seen paintings by his mother (who was not living in the home) but she did not think he had seen her doing them. She said he had seen a potter work previously. He had seen the mime at school and she had heard about that.

P: . . . the kids were very excited . . . they came back to tell me all about it—they really enjoyed it.
Ce was a ten-year old boy in fourth grade. He had seen an artist who worked in pottery when he was in first grade but he didn't "remember her name or where she came from." It had "felt good to get away from class" when the artist came.

He recalled that his teacher had told the class about the potter who was to come soon.

_Ce: . . . she has a potter's wheel . . . and that we were going Monday or the next day after, down there, first of all to look at how she does it and second of all to look at more stuff she's done. I think the next day we're going to be doing some._

He had seen three books about pottery which his teacher showed him but he didn't know if artists were in them. He did not mention books about artists as being ones he would like to read.

He perceived a person to be an artist "when they create something with music, painting, clay, whatever." He didn't think he would like to be an artist. He named Beethoven and Tschaikowsky as artists. He had seen a ballet and _Robin Hood_ in theaters. He had seen pictures made by students in the school and pottery some fifth and sixth graders had done "with the potter that's coming." He said he drew pictures in school when he had time using crayons, pencil, or colored pencils but discarded them when they were finished. He said painting was not permitted unless it was a group activity.

The artist held an MFA degree with a major in ceramics. She had worked in ceramic sculpture as a student in eighth and ninth grades. As a sophomore in high school she saw a potter at work and decided to become a potter herself. She was a teacher for eight years.
During her presentation she hoped to convey to children "a sense for the material, and a sense for the process . . . the entire cycle of working with clay; drying, firing, glazing . . . the beginning of a sense of form."

Response. The classroom teacher had seen a pottery exhibition prior to the artist's presentation which contributed to her awareness of the art form.

CT: . . . after watching yesterday and today—I think the children were enthused. And when you see some professional work you know better how to put it together and how the artist does his work.

Her perception of what could be accomplished through the interactions of the artist with students and teachers was based on having the artist in the building.

CT: If they didn't get to see it here, I don't think they would ever have an opportunity to see it. Today when she finished making some of her projects, they clapped . . . so excited that it turned out looking like what she said it would when she started.

She thought the experience may have shown the children how to become involved in the art form.

CT: I would say this would give them enough involvement with the artist . . . if they liked working with the clay and felt they had accomplished something that was good, they may decide to explore it further—just as she told them the story of how she got interested in it.

The teacher planned to display the children's work at a PTA meeting for the purpose of inspiring further involvement on the part of children and their parents.
She expected to repeat the activity herself the following year
"now that I feel more confidence." In retrospect, she believed she
would make essentially the same preparations for future experiences in
making pottery. She felt having examples made by other children was
particularly useful. She could have made use of slides of finished and
unfinished pieces.

CT: But first of all I'd have the children work
with a lump of clay a little bit . . . see
what possibilities are there . . . the problems
you can come up with.

There was similarity in the two boys' perceptions of what the
artist was saying to them through her demonstration.

Er: . . . to use the pinchpot things and water to
make it stick on and coils and other things.

Ce: She was explaining how to do it, telling rules,
showing how to use the tools.

The children described what the artist might have been thinking
about as they watched and listened.

Er: That we would be good and not to mess up and
get mad.

Ce: . . . about what we might make, about how long
it would take us.

Both boys thought the artist enjoyed working with them and gave
reasons.

Er: She was smiling and always helping us when we
needed it.

Ce: She laughed a lot when we asked so many ques-
tions . . . at the last performance she said
she enjoyed coming here.
To be an artist like the potter, one child emphasized "learning to do it, practice, go to school, and learn from other teachers." The other boy also indicated "how to use the clay" and the materials.

Ce: You have to know how to use the clay . . . have to have a potter's wheel, clay . . . you have to have lots to do it.

In describing how the artist made her art, one referred to the potter's wheel demonstration and the other to the classroom activity.

Er: By turning the pot around using the wheel and using the water to make it stick on.

Ce: She started with a lump of clay . . . rolled into a ball . . . pressed it with her fingers and made a pinchpot . . . she had coils . . . smoothed them down . . . cut off extra clay . . . added more coils. Then she put designs on them.

One of the boys wanted to know how many pots the artist makes every day; the other indicated there was nothing about the artist he wanted to know more about. Both said they'd like the artist to come again because "we could learn more from her than the other art teachers" and "so I can do more stuff with clay." Neither boy could see how the work with the artist helped him with any other school work. They indicated they did no work after the artist left that was similar to or reminded them of the artist. New words or ideas they learned were glaze, pinch-pot, coils, kiln, and how to make the coils. Both said the artist had taught them new ways to work with clay and one mentioned the machines that mix clay and glazes.

Both of the parents knew the children had participated in an activity with an artist. The parent interviews revealed one boy "just
said he made a cup" and did not describe the activity. The other boy, according to the parent, "was very interested."

P: He ran home that day and started working on some clay we have at home. He had done a little pot many months ago . . . he wanted to redo it . . . smashed it up, put water with it and tried to do something with it.

As to how the family might develop or reinforce the activity, one parent indicated support as being "now more inclined to provide things for him" while the other was uncertain as to how she could encourage him. Other than the one boy reworking an old clay piece, neither parent saw any way the child related the pottery experience to other activities.

In follow-up telephone calls approximately three weeks after the activity, parents were asked to respond to the question:

"Have you seen any ways he related the arts activity to activities in school or out of school?"

P: He couldn't, he has nothing at home to work with like that . . . now he's in a mini-class of wrestling . . . talks a lot about that.

P: He hasn't mentioned anything about the piece he made, hasn't brought it home.

The artist reflected on the experience, the impact of her presence in the school and the significance of the experience for children.

Ar: I don't know that my presence in the school makes them aware of the arts and artists. I know that it makes them aware of pottery, of clay, and different ways of forming clay. The thing that children gain at that age level is the knowledge that there are people who make their living at it, a certain sense of professionalism that things can be made well . . . their dealings are with people . . . their orientation is toward people not the professions.
Experience in formal, technical, sensuous, and expressive aspects of the arts

Antecedents. The selection of the artist was based on the kind of experience she could provide for the school.

Ad: Our goal then was for the kids to come up with a finished product on their own—a clay product. Every boy and girl in the school will hopefully come out of this school year with a finished product, K-6, that she has taught. She helps them make the item.

Prior to the artist's appearance in the school, an all-day workshop was held for teachers and parent volunteers.

CT: Yesterday we had a very thorough workshop which concentrated completely upon pottery and using the kiln. I enjoyed it more than any other workshop we've had. Five or six parents participated. The three teachers on the committee said we were not familiar with firing the kiln, putting on glazes, mixing the glazes and we could not really follow-up well enough because we did not have an artist from the school system to help us in any way. We did have funds for a workshop so the director of fine arts helped us and got an art teacher to come in and give us the workshop. The workshop was very helpful. It gave me an opportunity to remember how hard it is to work with clay and not to expect too much out of the children because I know what the problems can be.

In planning for classroom preparation for the artist's presentation, the classroom teacher thought that "all of the children probably have experienced some type of pottery-making."

CT: I probably will explain the three methods briefly but my problem is that I don't know what the potter is going to do. She did not send any information as to what she's going to explain, so I don't want to go into too much depth and confuse them at this point. I have some books to show them, some types of art that have been done by children on their
The children had expectations concerning the forthcoming experience. One boy assumed the artist would "teach us to work with pottery." To prepare for her work in the school, he thought she would do several things.

Ce: Get a certain supply of clay, find out how many pieces of clay you'd need, get all the tools and stuff, set up the potter's wheel and find some transportation to get here with all the stuff she needs. How much people there would be, how much smocks she'll need, how much clay to give each one.

He expected that the artist would want to share her ideas and "tell us the rules of clay."

Ce: Spread newspaper out and wear a smock, roll up your sleeves, don't throw it around, don't drop it on the floor, only use tools that the teacher would say you could use, and clean up your place after you're done.

He thought the artist working in clay would be trying to tell him "how to use the clay and make certain pieces, how to make designs with the tools, how to use the potter's wheel and other stuff like that."

Response. The artist was attempting to teach the children at several levels.

Ar: I teach them kinesthetically by showing their hands how to work, how to roll out a coil by actually doing it with them, showing how the pinching of clay should feel . . . and a notion of selective vision . . . even affect their sense of hearing by showing the different sounds between
rough and smooth. I try to teach the whole child, not just the cognitive.

During the first work session, Er appeared to be considerably interested and engaged in the activity. He seemed eager to participate. His only interactions with the artist were when he received his clay and when he brought the partially completed piece to her. On the second day, he never stopped working on the clay piece. Although he looked at other children's work frequently, he appeared to be highly interested and engaged in his work. He participated wholeheartedly in it. The artist commented on the good quality of his clay piece; he seemed satisfied and took it to show his teacher, saying "Mine is good."

The other boy seemed to have some interest in the activity but his level of engagement on the first day was low. He played with the clay throughout the period and had only a ball of clay near the end; he made a pot in the last five minutes. Although his levels of interest and physical participation appeared to be high on the second day, engagement in the activity was low. He played with the clay, entertained others at the table, and when he asked for help, he got a full share of the artist's attention.

The artist's description reflected her perception of the children's participation and the teacher's involvement in the activity.

Ar: The majority of the children clearly had not touched clay or maybe had touched it once before in their lives. They dealt with it not the way someone familiar with clay would deal with it. There was a sense of the clay controlling them, not them controlling the clay.

I felt comfortable with them. Their response to me personally was fine.
I think they have an unusually good teacher; she prepared them very well. She just had a ceramic workshop so she knew what was going on... was able to help the children in a class that large... listened to what I was teaching so knew what I wanted... had a nice, quiet way of dealing with the children and relating to them and getting the best out of them.

The teacher described the artist's activity by recalling production aspects of the art form.

CT: The first day was building the pot—the pinch-pot, the walls, the coil, the smoothing of edges. The second day was putting the foot on, scraping out the bottom, putting on water before the next coil... the handle.

The children's understanding of the activity was revealed to her in the way they worked.

CT: They added extra things... decided to do what they wanted to do. They came up with their own ideas from what she told them. They would help each other.

The classroom teacher enjoyed the artist's work on the wheel and "the way the children came up with their own ideas" in working in clay. The most meaningful aspect of the activity for her was "seeing some children succeed in something who cannot do it academically in the classroom."

The teacher recalled no aspects of the activity as being "not good" and indicated those she felt were good.

CT: The artist handled things well... seemed to know children very well... how to handle groups... they responded well because of that. She was pleased with their work... her encouragement was very good.
Both children described the kinesthetic experience in working with clay as being what they enjoyed most.

Er: Making the pots . . . it was fun and messy.

Ce: I liked the clay. It was fun to squeeze . . . it felt like it was mud.

Their perceptions of "what seemed important" were similar.

Er: Learning how to make the stuff.

Ce: She showed me how to do the coil.

Neither boy remembered anything that was not good about the artist or her work. One thought "how she did the pots" on the wheel was good; the other indicated "making the pinchpots and mugs" was good.

Prior to the artist's visit, both boys indicated they did not want to be an artist. After working with the artist, one said he wanted to be "a clay artist, because it's fun to do, it's a hobby." The other said he would not like to be an artist but "sometimes when I had time to do it."

Both boys indicated they had learned how to do something from the artist.

Er: . . . how to make pinchpots and mugs and cups.

Ce: . . . how to make coils, how to use clay, how to smooth it out, how to use a potter's wheel.

One boy described the movements in the work, the other the sounds and movements.

Er: When you put coils on you had to roll it out with your hand, turn it around when you do a pinchpot.

Ce: . . . the sound of the wheel moving around and the clay packing together. . . . The way she
pulled up the clay. She helped us shape the clay and helped us cut off a little extra clay.

Of the senses used most while the artist worked, one indicated hearing and the other said his hands.

Er: . . . so we learn how to do it, to talk and see if we know how to do it.

Ce: Building up the clay and smoothing it out, putting it into a ball and pressing it.

The artist's assessment of the activity illustrated the constraints she felt.

Ar: I know I could get so much more out of the kids if I could deal with them more. I just can't get around to them all with this size class. I think the material I presented was OK but I didn't expand on it as much as I wanted to with some of the children. I want the experience to be long enough that I could involve them in other ways . . . color, decorative techniques, textural involvement, form.

The artist described what the teacher could do to make the experience a rich one for the children. She also indicated that she would have willingly prepared the teachers.

Ar: The teacher could expose them to pottery, such as an exhibition at the galleries, show them pictures of pottery, slide presentation, give them clay, let them feel what it's like and make a pinch pot . . . tour the school, show them the kiln, where the clay is kept, the materials that are available . . . get them ready to pay attention to what I say. I specifically requested that I be given some time to meet with all teachers before ever getting into the teaching situation. That has not happened. I wanted pre-conferences, the notion of teacher workshops in clay.
Relating arts to the curriculum

Antecedents. The classroom teacher anticipated the value of the children's experience with the potter to be greatest at the time of its occurrence. She felt that the ways the artist's work could be used to relate the arts to the curriculum "would be limited for this type of art."

CT: . . . probably certain age levels will use it more . . . in social studies when they have studied some of the older groups of people who started making pottery. Or in my case, the fourth graders when we study the Indians.

She believed there are times when the arts activities do not need to be related to other curriculum areas. The pottery activity was not related to ongoing class work.

CT: At this time it will not relate to anything in my curriculum necessarily, but I will finish up what she has started with them . . . the glazing, then firing, that type of thing.

The teacher described how she organized her classroom to extend arts activities.

CT: I have art at least once a week, sometimes twice. It depends on whether we have women volunteers in the art room. A lot of times the project will relate to the A-i-S program that we have. If I don't do a project that involves that, I sometimes ask the ladies or the student art teacher to continue with one.

Response. To relate the arts to other areas of the curriculum, the teacher planned to use the pottery when the class studied the Columbus story and early Indians.

CT: I intend to take them to the museum and see some of the early pieces the Indians made. They will
have a little more understanding... the Indians did not have a kiln to fire theirs... some ideas of what they went through to make the pieces and how good they really are.

The artist's ideas for how the activity could be related to other areas of curriculum were based on her experiences and understanding of the pottery-making process, from the digging of clay through the finished product.

Ar: You could run a whole year's curriculum in every area based on that... geology, about the material itself, how to calculate, weigh, about form, all the ceramic things, all the technological things that are involved... could start reading on ancient pottery and learn history that way.

The artist's perceptions of what the school and the home could do as a result of the experience were in terms of activities that could occur as well as heightened awareness.

Ar: [Have] the pots fired... [be] more aware of every single ceramic object around them... making things out of clay... a little clay corner in each room.

... those few kids in each group who are really touched by what I do... moved by it, asked me where they could learn... there are resources outside the school where they can be taken.
An Arts Activity Presented by an Artist

Three members of a modern dance company presented a lecture/demonstration for grades 4, 5, 6 at School A. The performers were on the auditorium floor with approximately two-hundred students seated on the floor immediately in front of them. Several primary grade classes from another school were in the audience. The artist introduced the dancers and inquired of the audience whether there were any students of dance. Approximately twenty hands were raised in answer.

The lecture consisted of a description of what the choreographer does, how the dancer interprets the choreographer's design, and how the choreographer uses the elements of time, space, energy in a composition of movement. The leader explained the need for self-discipline in keeping physically fit for dance and described the dancers' long hours of rigorous practice.

The demonstration consisted of excerpts from three dances with explanations and discussions between selections focusing on what the dancers were trying to communicate to the audience through their movements. The three dances varied in content with recorded musical accompaniment. The colors of dancers' leotards varied and costumes added interest. The audience had opportunities to ask questions at the conclusion of the performance.

Awareness of artists and the arts

Antecedents. The fifth grade teacher had received no printed materials prior to the program to help her prepare the class for the
performance. She knew of the company but had not seen them perform.

The two children who were interviewed knew they were to see a
dance concert but did not know that it would be a modern dance group.

The classroom teacher had a Master of Arts degree with a major
in music education. She had twenty-six years teaching experience, most
of it at fourth and fifth grade levels. She was in her first year at
School A. She had a life-long interest in music and had played the
piano and had sung. She described herself as an audience rather than an
active participant in drama and the visual arts. She was sure her in-
terest in the arts affected her teaching.

CT: I use it quite a bit with things that have
to do with literature, poetry, and plays.
I often bring in the relationship of song
and poetry, and in some types of music that
might come from a certain country.

An was a ten-year old boy in fifth grade. He had attended
School A since kindergarten. He did not know what kind of dance group
was coming to perform in his school. He recalled having seen the ethnic
dance company perform earlier in the year and "felt like dancing" as
they danced.

He had a broad conception of an artist. When asked if anyone in
his family was an artist, he said that his father was a scientist.

An: I don't know if that's a part of art. My
brother sings in a chorus and I sing in the
[school] chorus. My dad was re-upholstering
chairs.

On what makes a person an artist, he observed, "Something that
they're really good at . . . sports is sometimes art work." He felt
anyone could become an artist through "practice in college" but was not sure he would want to be one. He recalled artists who had been in the school but could not name them. He described as "great" the African artist's music and dancing in the school and remembered seeing the artist perform on a locally-produced television show for children and at the U.N. Festival in the city.

He had recently attended an arts festival at the neighboring high school and admired the art work of the senior high school students who "are really good artists." He described some art work he had done in his classroom. Although he sometimes drew pictures during spare time at school, he usually read. He and four friends were producing a comic book. He thought his family was interested in talking about his art work.

Es was an eleven-year old boy in fifth grade. He had attended the school the previous year and remembered "a lot" of artists who had demonstrated or performed both years. He did not prefer one over others, saying "I liked them all." He had seen dancers perform at school before; although he could not describe differences in kinds of dancers, he could remember how he felt as they danced. "I felt good. I enjoyed it."

His ideas of what makes a person an artist included learning "when they're real young and going to Artists-in-Schools" where "they teach them how . . . and let them do some of the work." He would like to be a "pottery-maker because it's fun and also you can make a lot of money." In response to, "What do you think those artists [the dancers] will want to say to you through their art?" he said, "I can't answer that today but I can probably answer it tomorrow."
Es had not read any books about dancers. He would like to read books about pottery, painting, and figure drawing. The art work of his friends and school mates interested him because "I like all art stuff". He took his art work home to share with "... my mom and dad; they're interested in my work."

The artist (leader of the dance company) held a Master of Fine Arts degree with a major in dance and a minor in education. She had trained formally and performed for twenty years. She and her company had participated in A-i-S for two years. Participation had, she believed, affected her growth as an artist.

AR: It sure helps me see what kinds of things get responses. I'm not always pleasantly surprised by what gets a reaction or response, but it shows me what an inexperienced audience is looking at... So I try to learn from that and make a demonstration that will eliminate some of the trivia [that disturbs the audience] but it's almost impossible. Dirty feet -- boy, look at those dirty feet up there.

She saw the opportunity to perform in the school as a way to reach children, most of whom would not have the experience of seeing live dance performances otherwise. She wanted them to understand the composition and sources of dance. She expected to have them see "... beautiful dancing that is full of vitality and energy and life..." In addition, she wanted "... to show them it doesn't just happen by magic."

Response. The classroom teacher "... thought it was a nice dance program and was enjoyable and had variety." When asked what about
the activity was most meaningful to her, her response was in regard to its worth for the children.

CT: *I think just . . . having the dancers here was meaningful for the children . . . showing them what skillful dancing is, how expressive it is . . .*

The activity had helped her become aware of artists and forms of art.

CT: *Since I am from Columbus, I really had heard the name [of the group], but I did not realize that we had a group of that type in Columbus. I think it is very good for our area that dance is being promoted that way.*

She thought it important to have interaction between artists, students, and teachers. The fact that live dancers were in the school was perceived as being of importance.

CT: *I think the fact that they were here in person as opposed to something we might have children watch on a film or that we might have a physical education teacher [teach] . . . the whole idea of seeing a professional artist or performer in person is very good and is unique and separate from any form of audiovisual presentation . . .*

The teacher felt that some children were sufficiently involved with the artists and art form to want to become involved personally in dance. She assumed that conversations between pupils during the performance were the result of interest rather than disinterest in the performance.

In her view, the goals of A-i-S were accomplished by the modern dance group's performance.

CT: * . . . it gave insight into . . . modern and creative dance . . . it served [by] creating interest and making people aware of it.*
If she were to repeat the experience with her class, she probably would not attempt to prepare the children for the performance.

An enjoyed it "but the room was a little hot." He liked "The Unicorn" best but he could not describe the dance. He did not know why he liked it. He did not remember anything about the artists or dances which he would judge good or not good. He did think "... they were trying to show us something."

Es "... liked the dancing ... costumes and a lot more." However, he could not describe the dances. He remembered as being good "... the dancing ... music and costumes ... they were all good — there weren't any bad parts in it."

The children were asked what the artists might have been thinking as they performed.

An: I don't know.

Es: They'd probably be thinking ... that we were counting on them to do a good performance.

Both thought the dancers enjoyed performing because "... they were smiling."

An still felt he would not want to be an artist with the possible exception of becoming a mime. Es would like to be a potter or work in a concert band playing either drums or saxophone.

One parent reported that she told her son about the dance program he was to see. She had gotten the information from the school newsletter. The other parent said her son told her about the performance after the event. Both children enjoyed the performance, according to
the parents, but they could not explain why or what kind of dance it was.

In the matter of family support of children's interest in dance, growing out of the experience, one parent said, "... it would encourage us to take him to some dancing." The other said they would encourage expressed interest in that art form but she felt one advantage of A-i-S was its potential for offering experiences which could not be provided in the home.

The artist had positive reactions to the experience. She welcomed the opportunity to take part of her company into the school setting because "... I don't think 80% of them would go to a theatre ... to see it ... If they get anything out of it, it's seeing something they probably wouldn't see otherwise." She was sure that most children were experiencing an art form new to them.

Ar: By looks on faces. There were uneasy looks that always tell me that they think it's weird or that they haven't seen it before. ... The questions raised afterwards always tell me that, too. The ones who have seen it before like to talk. The ones who haven't, if they're brave enough and curious enough and bright enough, will ask questions about it. And we got some of those yesterday.

Experience in formal, technical, sensuous, and expressive aspects of the arts

Antecedents. The selection of the artist was made by the selection committee with whom the teacher had no communication. When asked if she planned to explain to her class elements of the art form before attending the performance, she said, "No, I have not been given really
sufficient information to do very much . . ." She believed that the experience might be most valuable during its occurrence for both the teacher and the children rather than how it might be used later.

CT: . . . I think that something that's really beautiful sometimes can be more or less over-discussed and followed up on. I just think that it needs to stand and be an experience in itself.

The children described what they thought the artist would need to do to prepare for the performance.

An: You mean like dress and all that? They have to take the stuff out of their trucks sometimes. They sometimes have bands or something like that.

Es: Dancers would probably get ready and practice before they go on stage.

When asked "What do you think the dancers who are coming tomorrow will do for you?" each boy replied, "I don't know."

The artist felt that the educational background had prepared the company to work effectively with children.

Ar: . . . I was a teacher for a long time, an elementary school teacher. . . . Almost all the dancers have Master's degrees and it . . . has given our programs more depth . . . because of that teacher training.

Response. The artist intended to show "a choreographic effort" resulting from "a choreographer's plans" and "the dancers learning and practice."

Ar: I like to tell them about things . . . that have an immediate meaning, like the animals . . . to relate to sources that are not dance sources so they can bridge the gap between the real and the virtual powers of dance.
An seemed to enjoy the humorous or vigorous dances or those with bright costuming. He talked with neighbors throughout the presentation. He appeared not to listen to the lecture between the dances nor to the questions and answers at the end of the forty-minute performance.

Es appeared to have little interest or engagement in the performance. He listened when there was a change of tempo but not when the artist was talking. He looked at the artists when different costumes appeared or a new dance was begun. He looked at a comic book and talked to a boy next to him.

The classroom teacher recalled some elements of art form after the performance.

CT: . . . one thing that was contrasting . . . was the costumes. . . . They started out in practice costumes [leotards] . . . and then . . . they had the ones where they were little animals, the unicorn . . . and different kinds of birds . . . and, of course, that dance where they wore the [bright-colored] wigs was rather humorous — even though . . . that one was more abstract . . . there was something that looked like . . . arguing, conflict. . . . And then as they did that the music would change and the styles of the dance would change.

She said the children in the class had made casual comments that they liked the performance, but that there were no comments that revealed their understanding of it.

An "didn't know" what the artists were saying nor how the performance made him feel. He said he could not remember the movements or sounds but added, "I remember some movements, kicking — just kicking out a little."
Es thought the artists "... were hoping that everybody would like it and think they were doing a good performance."

Es: I liked it — well, I just ... liked it. It was nice acting. ... I can remember some of the shapes, colors, movements. Having a whole bunch of colors on their costumes. ... Some of it was kind of like ballet or something. ... It made me feel happy and maybe I could do one of those acts or something.

When asked what senses he used as he watched, he included taste along with hearing and sight. He said, "I was tasting that they were doing real good."

An's mother reported that her son had little to say about the performance.

Es did not discuss the performance at home until his mother asked about it. He did not know what kind of a label to give the dance form but he attempted to demonstrate what he had seen. The mother thought it might have been ballet. He told her that he liked it.

The artist expressed concern about the values of the one-performance format.

Ar: ... I think the experience itself has significance for the student's education. I sometimes get concerned because it is 'in and out', 'here it is and now it's gone' that it's almost like turning on TV and then turning it off and forgetting it after that. Capturing the moment — of course, that's what dance is all about — how do you capture the moment? It's over when it's over. I worry about that.

The teacher said that she was not qualified to follow-up on this experience should children express interest in doing so. She thought she
might have some figure-drawing lessons using models posed in "dance positions". She might also attempt to relate it to music and drama but she felt unable to generate further interest in dance.

She thought the performance supported the goals of the A-i-S program.

CT: . . . *it gave insight into what a more modern and creative dance is like. I thought it served a goal of creating interest and making people aware of it; aware that these people are from Central Ohio.*

The boys were asked to describe the way the artists performed the dances.

An: *One girl told what the dance was and where they came from. I forget what the dance would be and where they came from.*

Es: *They started by telling what they were getting ready to do and they told the names and what kind of dance they were going to do.*

An didn't know whether he wanted to know more about the artists but Es would like to know who taught them and how they got started. He also wished that they would return for another performance while An "guessed" he would be interested in seeing them again.

**Relating arts to the curriculum**

**Response.** The teacher had no plans for incorporating the experience into the academic program.

Both boys indicated that nothing had occurred in the classroom following the performance that related to the dancers or the dance.

Neither parent saw evidence indicating that her son's interest in dance was extremely keen.
The artist felt that there were many ways their presentation could relate to other areas of the curriculum.

_ar:_ It's strictly a creative effort on the teacher's part -- takes a little imagination and a little effort but there are a million tie-ins. An art form relates to just about every subject... I sometimes wish teachers would use physical activity to help get control of their classes... jump around for ten minutes.

When asked what she would like to see if she came back in two months, she said, "I'd like to see a dance club started."

Summary of Findings

The analysis of the data from interviews and observations in School A resulted in findings which could be summarized as outcomes resulting from the school's participation in the A-i-S program and outcomes of specific arts activities.

1. The school setting was one in which the administrator made a conscientious effort to effect implementation of the A-i-S program. As a result, the climate of the school was receptive to artists.

2. The active participation of teachers in the selection of artists and in planned inservice preparation for the artist appeared to heighten awareness in some teachers of the potential effectiveness of artists in the school setting.

3. Among the situational factors which appeared to influence the selection of artists and their function in the school was the lack of certificated arts teachers. The choice of at least one artist was based on the desire to have the children
taught by an expert in an art form.

4. The role of the artist appeared to be shaped by the needs of students as perceived by the staff and parents in selecting the artists. The role of the artists in two activities reported in the present study was largely artist/teacher.

5. The relationship between the school and the community appeared to be favorably affected in several ways as a result of the activities presented by artists. Volunteer parents directed learning experiences in the arts in the school which often focused on the A-i-S program. Parent interest in school activities appeared to increase as shown by attendance at PTA meetings which focused on A-i-S activities. A parent who served as co-chairman of the A-i-S committee was also a member of the school's PTA Executive Board.

6. The level of a child's interest or engagement in an arts activity was not necessarily carried over to the same extent at home. There was a marked contrast, for example, between the boy who worked diligently in producing a good piece of art but saying very little about it at home and the boy whose work was poor, with frequent verbal interactions with the artist, but who tried to repeat the activity with work at home.

7. When asked to describe the experience with the artist, children and teachers tended to explain the formal and technical aspects of the art form. They usually did not refer to the sensuous or expressive aspects of the art form or performance.
8. Four children who were interviewed did not generally see any way the artist's presentation related to their class work.

9. Two teachers in the school who were participants in the study saw only limited application of the arts activity to the curriculum. The artists, however, could see many possibilities for carrying the experiences into the classroom.

10. The insufficiency of time in September to plan, select, and schedule artists for the first semester was a criticism of the A-I-S program voiced by staff. An artist believed that better screening of artists was needed so that children would be provided with good models in the arts.

11. Teachers, artists, and the administrator agreed on the need for information and more communication before an arts activity to maximize the benefits of the experience for children and teachers.
School B: The School as a Setting for Short-term Arts Activities

Description of the School

At the time of the study, School B had an enrollment of 450 pupils in kindergarten through sixth grade. The school population included virtually no representation of non-white or low-income families. The adjacent junior high school shared some of the school's facilities.

The school was organized on a self-contained classroom concept with certified teachers in visual arts, music, and physical education. Although their time was shared with another school, they provided regular instruction in their respective curriculum areas for all classes. The curriculum was perceived as being a broad one and while the influence of artists might not result in a specific change in curriculum, "... it might represent a change in what children do with their leisure time ... and things they can do outside the curricular framework," the administrator said.

Ad: ... as an indication that we already have a pretty broad curriculum, some of the artists who have been in to work with the students in clay have been surprised that they have as many techniques as they do — that they know about wedging and all these sorts of things that they say many students don't have. For that reason I think it's a little more difficult to see dramatic changes when some of the elements are already there.

The administrator's role

The principal described her role as being a "liaison person," responsible for setting up the activities. She would "discuss with the
artist what some of our expectations or desires might be," make arrangements for equipment, communicate on "anything extra they can tell about content of the program." She would observe whenever possible and be on hand to "facilitate if materials are needed."

She noted administering the A-i-S program required extra time for "setting up the program and making sure that it does not encroach on other activities that are scheduled." Like other services incorporated into the daily school routine, it had become "almost like a separate and new administrative activity." The principal acknowledged the assistance of others.

Ad: . . . we've always had pretty good communication but . . . having a parent coordinator working with me on the arts program and helping to publicize it is something new and there has been added assistance from the parents. It's really sharpened our techniques of communicating with the junior high about use of facilities.

The effects of the administrator's background were evident in her desire to have the school participating in a program that fostered children's appreciation of the arts.

Ad: I've always loved the fine [graphic, and other] arts so it's just naturally there . . . a high level of interest there to start with.

She was trained in vocal music, had sung professionally, and "continue[s] to do it whenever the opportunity presents itself."

She realized "that the perpetuation of the arts in the community depends upon children's generating or developing appreciation of the arts."

Ad: For example, to have the Ohio Theatre and its activities preserved would come as a result of
children's interests [since] they're our future citizens.

The importance of the administrator's influence in implementing the A-i-S program was noted by others.

CT: I think [the principal] is extremely enthused about the program so I think that helps it go well.

CT: [Our principal] is probably the greatest facilitator of it all.

She and the staff had taken advantage of opportunities to use artists in enhancing the curriculum as well as providing the school with aesthetic benefits. She described how, during the previous year, the production of a ceramic mural by the children and an artist developed into "an ongoing joy" and a lasting reminder that "says something to parents and public." An empty space was "turned into something very significant that can be enjoyed." She saw value in the "cooperation among students and teachers", "the direction of the artist", "seeing [children] wait their turn to plant . . . and to work on a sculpture."

The endeavor to change the space to a sculpture and plant courtyard had involved a number of artists.

Ad: . . . we have the ceramic mural, the planters, and the plants [with the landscape artist], the statuette executed by [a sculptor], the wood sculpture [an artist]. The benches out there were obtained through the cooperation of students and parents collecting newspapers . . . It involved staff coordination . . . one of my teachers who chose this as one of his job targets assisted in the implementation of it.

The principal had encouraged teachers to relate the arts to other areas of curriculum by getting "input from staff about what [arts
activities] would enrich their curriculum areas." She observed that some specific arts activities had been related to the fine arts, Ohio history, mathematics, and to science in the ongoing instructional program.

The teachers, principal and the parent who served as the in-school coordinator of A-i-S participated in the selection process. The music teacher recalled the requests she had made the previous year.

AT: I asked for [artists] that dealt with American folk music because right now there is a tremendous revival of interest in American folk music . . . this is our heritage . . . American folk music is only here. We had three [artists] on that. I learned about the dulcimer, found out from one artist where to buy them cheaply . . . we purchased them and I began teaching the children.

The coordinator assisted the principal in scheduling and by "contacting the artist, [getting] supplies they need, and putting out a flyer to parents."

Coor: I try to get out as much publicity as I can to the parents of children [who are] having an artist in the school so they are aware of the fact the child has been exposed to the thing and [so] they have guidelines about that artist.

The artist's role

The role of the artist in the school was perceived by some respondents as being primarily that of an artist/catalyst making children aware of different art forms.

Coor: To relate to the children, to make the children feel some enthusiasm in their form of art and some knowledge of that form of art.

P: Bringing people in from the outside has a different influence entirely because children look to
them as having expertise. They're professionals, many times, [who] have developed an art or a hobby or some other avocation that [the children] can see.

CT: . . . to make the children aware of what [the artist] is doing and to appreciate different art forms.

The importance of the artist's role in the curriculum was mentioned by parents as well as by the administrator.

Ad: . . . a resource adding something to the curriculum, adding a certain excitement you don't get from the printed page . . . an extension of the curriculum, a little above and beyond what the teacher could provide.

It's an opportunity to develop techniques that children might carry on and to have a little background information they wouldn't get from other sources.

P: It is important that a child is exposed to an artist. For a . . . boy who isn't good in sports or a little girl who . . . isn't good academically . . . it's a good outlet for children who don't have other ways of expressing things. . . .

P: . . . it seems like the children always have a good time [with the artists' performance]. I'm not sure they always have a good time in the academic setting.

The expectations for the role of the artist may have been influenced by the presence of teachers in music and visual arts on the staff.

AT: I would have thought, before we got involved in [the A-i-S] program, it would have been entirely a teaching experience. I believe now it's more of an enrichment experience. It depends . . . [the children] know less about [some artists] and others they know a great deal about.

The relationship among experiences provided by artists, classroom teachers, and arts teachers was noted.
AT: . . . there's a great deal of similarity . . .
it is sometimes more of an enrichment activity
than it is a learning experience.

The Artists-in-Schools program in School B

The various respondents revealed a range of perceptions of what the
goals of the A-i-S program were. The immediate benefits for children
were mentioned.

P: . . . it's something not far removed from these
children. [They] love art from little on in any
form . . . they're musical, rhythmical right from
infancy. They love bright colors and that kind
of thing. If it's not developed, it's going to
stifle them; we won't have any artists.

P: . . . even if it's not an [art] area they are
particularly enthusiastic about, they know it
exists because they've been exposed to it.

Ar: To show children what an artist does — [to have]
a direct experience. It has to be on a child's
level; you can't expect them to get any more than
a glimpse of what an artist might be.

Early exposure to the arts as a foundation for adult interests
seemed important to some respondents.

CT: To expose children to experience they might not
normally have in school. I think a lot of it will
carry on into their adult life . . . kinds of things
they might pursue as their own talents, their hobb­
ies, their entertainment.

Ad: . . . to have [children] develop and internalize
an appreciation that would enable them to per­
petuate the arts in the community . . . to give
them something worthwhile to do with free time in
the future.

The career aspect was noted as being a possible goal for the
program.
Ar: It's a learning thing — to make children aware that these types of arts do, in fact, exist; that people do them. . . . a real thing not just something we talk about. People make their living this way; this is their background . . . how they got to do it. I don't look at it as an entertaining thing, necessarily.

P: To introduce the children to specialists and allow them to see that art can be successful personally and monetarily.

In a school where professionals taught the arts, and in a community where parents provided opportunities for participation in the arts, the continuing need for artists was questioned.

AT: I've wondered if we're going to become saturated to the point that the [A-i-S] program would end because we've had most of the people we feel can offer something. It's been an enriching experience but I don't think it would necessarily need to be a permanent thing for this school.

Bringing in an artist affected the ongoing schedule and the role of the arts teachers.

AT: I could have done [what the artist did] but I don't have time in my schedule. One nice thing about this program [is that] we cancel classes and do something special when someone comes in. When I try to cancel my classes and do something special, the teachers get upset because I'm taking away their planning time.

The most frequently mentioned facilitators perceived by respondents for implementation of the A-i-S program were the children, staff, parents, facilities, and communication.

P: . . . the amount of exposure the children have already had would have some bearing. If they've seen a little, then they want to see more.

P: . . . we have an administration and teachers [who are] willing to give the time away from classroom
activities for this kind of supplementary activity. We have an excellent backing of parents. We have good financial support from the PTO board and PTO members. We have an auditorium, an art room, the facilities.

AT: We have a fantastically organized principal who has made sure that everybody knows well in advance what the programs are and when they're coming. When background information is given ahead of time, she makes sure that information is given out.

CT: There is the letter that we send out to parents that explains the activities. If the parent knows what's going on — and can bring out some questions and find out an interest in the child and pursue it.

Barriers to implementation of the A-i-S program were similar.

P: Everybody's not going to like some things and there are parents who think A-i-S doesn't necessarily have to be a part of the school curriculum.

P: The facilities we have are sometimes not large enough. Also the financing is a barrier. They put on talent shows and things to fund it . . . so it isn't a real priority yet . . . in this conservative community.

Ad: We have the junior high school sharing some of the same facilities . . . we do have some problems. There is the matter of being careful to coordinate . . . to communicate with the junior high personnel who set up their programs.

Criticisms of the A-i-S program focused generally on the quality of presentation given by a few artists, inappropriateness of a presentation for the children's age, lack of prior information for classroom preparation, lack of pupil-teacher evaluation of an artist's presentation, and inadequacy of time for selection and scheduling through the A-i-S office.
The respondents' perceptions of the "most significant result" in the school from participation in the A-i-S program were the specific benefits to children and as a general influence on the school.

CT: ... making children aware of some of the other art forms that they've not seen or have not experienced.

P: I think all three of my children are more aware of the arts.

AT: [The result in music was] our renewed interest in folk music.

CT: ... to see the children actively involved with the art form that the person is a professional in.

Ad: [It would be] the visual beautification of an area and, hopefully, the internalization of appreciation that can be carried on by children.

P: It has offered a little bit of fun to the kids. It's a very traditional school where a lot of academic courses [are] offered. This [might] offer some relaxation for them.

In descriptions of the participation of one artist which resulted in a special impact on the school, the mime, the ceramic artist responsible for the tile mural, and the artist who presented Shakespeare were mentioned most frequently.

P: The mime ... expanded from his performance to giving extra classes for small groups of children who were interested in taking up that particular art area. The families were affected because the child who had seen the presentation carried it home and demonstrated it for those who were around.

CT: ... the development of our courtyard with all the things that have come from artists ... some of the things we've learned — putting to use what we've learned.
Ad: . . . the work on the courtyard was the most unique sort of art production and then [the artist] with her Shakespeare and the fact that we want to make this a part of the ongoing curriculum.

Ar: I think it's terrific for the child to look out the window and see three sculptures in a courtyard . . . the child can say, 'I was there when that artist did that.'

As a result of participation in the A-i-S program, there was so "much interest on the part of a staff member that he [was] willing to assume responsibility [for a school project]."

Ad: . . . one staff person volunteered to take on some of the physical coordination of [the courtyard] as one of his job targets and worked personally in the construction of some of the plant containers and so on . . . This was something unusual. And he was a teacher.

A miming group had been organized as a result of an artist's performance the previous year—". . . a new group and one we would not have had in our curriculum."

The relationship of the school to the PTO and Board of Education had been affected by its participation in A-i-S because "without [their] support we could not have had our artist program . . . we get some financial support [from them]."

An arts festival was planned for parents and children on a Saturday. Artist, who had performed in the school were to present their art forms and to include students with whom they had worked previously. The festival was seen as potentially increasing parent interest and financial support for the school's A-i-S program.
During the 1976-1977 school year, the first year in which the school participated in the A-i-S program, nineteen artists presented activities in the school. The arts activities and the grades of the students who attended are shown in Fig. 5.

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<tr>
<th>Grade</th>
<th>Architecture</th>
<th>Dance</th>
<th>Drama</th>
<th>Film</th>
<th>Literature</th>
<th>Music</th>
<th>Visual Arts</th>
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<tr>
<td>K-6</td>
<td>S. Tornes</td>
<td>Zivili Sounds in Motion</td>
<td>G. Binaghi</td>
<td>D. Krohn</td>
<td>CSO Percussion Ensemble</td>
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Fig. 5. Arts activities by grade level, 1976-1977 in School B.
Prior to the three presentations reported in this study, fourteen artists presented fifteen activities in the school during the 1977-78 school year. Four of the activities were performances or presentations in which all or part of the student population were audience members. All others were activities in which artists worked with, or performed for, individual classes. The arts activities and grade levels of students who participated are shown in Fig. 6.

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<th>Dance</th>
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<th>Film</th>
<th>Literature</th>
<th>Music</th>
<th>Visual Arts</th>
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<td>K-6</td>
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<td>Jazz Arts</td>
<td>J. Townley</td>
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<td>J. Reider</td>
<td>J. Westwater</td>
<td>J. Bonham</td>
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<td>Columbus Jr. Theatre</td>
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<td>S. Engelman</td>
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Fig. 6. Arts activities by grade level 1977-78, in School B prior to three activities in study.
An Arts Activity Presented by an Artist

The artist worked with a class of twenty-five second graders in the production of slides in School B. It was a non-photographic technique which consisted of transferring images cut from magazines to small pieces of clear contact paper. The transfer was accomplished by rubbing with smooth metal tools (scissor handles in this case). The paper surface was soaked off in water. Finally, the image was mounted in slide mounts.

Fifteen to twenty minutes of the two-hour session were used by the artist to introduce the activity. Using terms such as "subject", "theme", and "enlarged", she showed slides, demonstrated the process, showed the children slide mounts, and suggested ways they could use slides they made. Children had brought magazines from home. Since each child would be making several slides, the artist suggested they choose a theme or subject which would relate the slides to each other.

After questions were answered, materials selected and supplies distributed, the class set to work. Children worked diligently, as did their classroom teacher and student teacher, while the artist circulated around the room giving assistance as needed.

Awareness of artists and the arts

Antecedents. The classroom teacher had shared in a general way in the selection of artists in School B but the final decisions were made by the principal and the school's A-i-S coordinator. The teacher was looking forward to the experience and had asked children to prepare
for it by bringing magazines from home. She was sure it would be a new experience for the children.

The teacher had a Bachelor's degree with a major in education and a minor in psychology. All ten years of her teaching career had been in the present school in grades kindergarten, two, and three. Her interests in the arts were generally as an audience member; she had given support to arts organizations and enjoyed going to "musical performances." She saw her interest in the arts as having some effect on her teaching.

CT: I can see that I bring those aspects that I enjoy myself to the children.

She believed the role of an artist in the school setting was one of familiarizing children with the art form.

CT: . . . she's there just to make the children aware of what she's doing and to appreciate different art forms.

Her class worked regularly with the parttime visual arts teacher on the staff and she perceived differences in the role of the teachers and artist.

CT: The artist in the schools can present an in-depth look at one particular aspect; the art teacher gives an over-all view. The teacher would give those she has been involved in.

In was an eight-year old girl in the second grade. She knew that the class would be involved in making slides and that she was to bring two magazines from home. She had never heard of a film artist and seemed to know only vaguely what to expect of the arts activity.

In: She will help us with the art and let us learn about art.
She expected the artist to "... tell us how to make it, to show us and teach us." She had not read books about film art or the artist who was coming, but she would like to read books "... about coloring and painting and about how artists got to be one, and how they were in the old times." Reading was her spare-time occupation rather than drawing, painting, or writing.

In order to become an artist, people "... have to be real good at making pictures and clay, and they have to have good report cards." She thought she might be interested in becoming an artist who made pictures of animals.

Nk was also an eight-year old girl in second grade. Her perceptions of the coming experience were very similar to those of In. But she also recalled that "... we might blow up the pictures or something like that."

She said that her brother could draw and her "... mother used to be an artist."

Nk: She's not really an artist, but she liked making pictures. She made them almost every day and that's how she got better and better at it. ... she used pencils, crayons.

Persons who wish to become artists must "... practice and practice. ..." Children can become artists "... when they go to school ... they go to an art room and they do clay stuff ... We went there and I didn't know I couldn't make a pot, so I just made it." Anyone could become an artist, "If they practice on one thing ... then they'll be an artist in that thing." She would not want to be an artist herself because, "You have to get your hands all dirty."
She had not read books about film art or film artists; she had
read a book that an artist had worked hard on.

*Nk: Almost everybody in our class likes it. It's
called The Bug That Went Kerchoo. It's not
really about an artist, but I think an artist
worked very hard doing it... it has real
colorful pictures, and drawings are pretty hard
to make.

In spare time in school, she did different kinds of things.

*Nk: I'm working on a story. It's named Eric The
Dog and — I like painting. I fingerpaint most
of the time with a paintbrush. I like doing
the stories [best]. See, when you're writing a
story you have to draw some things to go with it.

After her paintings were dry, she gave them to friends and family. The
latter were interested "sometimes".

The artist held a Bachelor's degree with a major in art education.
She was currently in her first year in the A-i-S program.

*Response. The classroom teacher enjoyed the activity. Nothing
about the art form seemed to be particularly meaningful for her, but
she was pleased with the artist.

*CT: ... her manner with the children was very,
very good. She had good rapport with them and
it was a new experience [for] the children... she was ... very sympathetic and very helpful —
and the children were very excited to learn how to
do it.

When she considered what had been accomplished through the inter-
actions of the artist, students, and teacher, she concluded that the
technique "... could have been [taught] by a classroom teacher or
anyone else if she had been trained to do so." Her class was inter-
ested in exploring the art form further. "They've already asked to do
Some more . . ."

Both girls responded to the new technique and the artist's pleasant and helpful manner. That there were possibilities for expressing ideas and feelings in the medium apparently had not been understood by them.

In: . . . I thought it was fun . . . I thought the artist taught it real good. She did it so we could understand it . . . At first it seemed boring; then it started to be fun . . .

Nk: There's two things I enjoyed. I enjoyed doing the ironing (sealing edges of finished slides) and cutting out and putting in the water.

The parents said that the new process had fascinated the girls. Neither saw any way to reinforce the experience within the home setting because they, the adults, were not familiar with the technique.

In a follow-up telephone call approximately five weeks after the activity, a parent was asked to respond to the question:

"Have you seen any ways she related the arts activity to activities in school or out of school?"

P: She brought them home the day after [she made them]. Then several weeks ago she got them out and showed them to her grandparents when they were visiting.

The artist enjoyed working with the children and staff in School B. The most meaningful aspect of the activity she presented was that "... children were excited and enjoyed the lesson and responded well . . ."

She responded to the question dealing with the uniqueness of interactions between an artist, students, and teachers.

Ar: As an artist dealing with young people and teachers, you know your abilities in that particular field (mine would be film) . . . [you have] a full
understanding of the field and what you are trying to convey to the child. Unlike someone else who would take it out of a book and really not understand the basics of it. If the child asks you a question that may pertain to something other than what you are doing in film, then you would have the answer for them.

Experience in formal, technical, sensuous, and expressive aspects of the arts

Antecedents. The classroom teacher felt that she had prepared her class appropriately for the experience they would be having.

CT: I have already explained it briefly. I have told them to bring magazines to school that have pretty pictures in them so that the pictures can be lifted from the magazine by a chemical process and be made into slides.

The two girls did not seem to know what to expect. They thought the artist might practice before coming to their school, and Nk thought she (the artist) might bring magazines herself in case children forgot to bring them.

The artist was asked to discuss the aspects of the art form which she wanted children to experience and understand.

Ar: I want them to understand how a slide is produced. They learn through using the contact paper instead of photographing and waiting for a slide to come back from a camera store... They choose their own theme... such as animals, books... I want them to be able to use this along with their other school work, as book reports, history lessons.

Response. The artist described how the activity would be significant to the student's educational experience.
Ar: . . . learning something new is always beneficial to anyone's education . . . and it's something children want to take home and show their families and teach them how to do it since they are accessible materials.

In worked with considerable interest and engagement in the activity. She talked to her tablemates, commenting or instructing. After each step in the process she went to an adult for comment on her work. She consistently went to the artist, showed her what she had done and asked "how is this?".

Nk worked wholeheartedly saying very little to anyone. She was intent on her work and continued to make additional slides when others went out for recess. She asked the artist questions only once and listened intently at times.

The classroom teacher recalled elements or aspects of the art form which had been stressed by the artist.

CT: . . . she told them to think of a theme . . . and they tried to collect pictures that would follow a theme. Other than that, it was mechanical; they learned how to do it.

The teacher indicated she organized her classroom in a way that fostered the extension of activities such as the one the children had just finished.

CT: I allow the children free time to do different activities . . . and provide the materials also.

She felt that the goals of A-i-S had been served "because . . . they became aware of another form of art which they did not know about before."
The two girls could not respond to the question, "What was the artist saying to you through her slides?" Both thought the experience was fun. One described how the work of the artist made her feel.

*Nk: Glad. Because you get to do something that you've never done before and you didn't think you could do it.*

The senses they were aware of using in responding to the artist and her work were touch, sight, and hearing.

*In: . . . the hearing, because you hear her explain it and you hear people talking. I used my touching, my sight.*

*Nk: My touch. Because you had to touch everything if you wanted to do it. Looking through the magazines was touch and see.*

Both girls were able to describe the process and were satisfied with the slides they had produced. They would like to have her come again.

*In: I thought she was pretty nice and I thought we had fun with her.*

*Nk: . . . she's nice and she shows us how to do good things . . .*

The parents recalled what the girls told them about the experience.

*P: Basically, it was just telling me that they had done the slides and [explaining] the process — that they used magazines and that she just really enjoyed it. But [she] didn't go into a lot of detail.*

*P: . . . she showed me the slides and she said that [they] had a new art teacher.*

The artist was asked if she would comment on the composition of the subject or slides.
Ar: They were to choose their own theme; something that was interesting to them and would also be in a magazine; such as animals, books . . . I wanted them to be able to use this along with their other school work as book reports or history lessons.

She evaluated her performance.

Ar: I feel I did very well — by the children's response. If the children aren't excited then I know . . . I haven't done the job right . . . they listened and were interested and very excited about the thing, which pleases me.

Relating arts to the curriculum

Antecedents. The classroom teacher felt unprepared to respond to the question dealing with the possibility of relating the experience to the ongoing curriculum. "I'll have to wait and see." She felt that an art experience need not necessarily relate to the ongoing school program. She had had no direct communication with the artist before the experience. The principal had provided her with an information sheet about the artist.

The artist did not expect the classroom teacher to do anything before the artist's arrival to make the experience a rich one for children.

Ar: I don't think the teacher is qualified or knowledgeable enough . . . to prepare the children for something [like] film.

She said that the description of her activity which appeared in the Directory of Art Talent was all the teacher needed in order to prepare her class for the event.
Ar: . . . written in the catalog were the materials I needed . . . such as scissors . . . carousel projector, and the magazines . . . That was really the only preparation that I required for the lesson.

Response. To relate the experience to other areas of the curriculum, the classroom teacher planned to use it along with creative writing.

CT: I . . . [plan] to let them use this form as a means of producing a book or story — to find pictures to go along with the story . . . Write a story and have the pictures produced in this manner to illustrate their story.

Neither child saw any application of the slide-making technique to other school work. Both reported that they had had no opportunity to make more slides at school after the artist's visit. Nk tried to make a slide at home. "I drew something and tried to make one but we didn't have the lens (contact paper) and we didn't have the iron." And she thought they would be making more in the classroom because, "She (the artist) left us some stuff."

Nk learned a new idea.

Nk: I learned that I could do something . . . always think that you can do it, and you can do it.

The artist expressed her perceptions of what the school and home could do as a result of the experience.

Ar: [The teacher] can extend it to almost any field — history, science, English . . . Hopefully, the teacher and the children would want to use this intertwined into their curriculum . . . [The parents could] bring it into the home. If the child was interested enough and wanted to do it, the parent would supply the materials since they are very inexpensive.
An Arts Activity Presented by an Artist

Two artists presented a weaving workshop in School B in a second grade classroom. The lecture/demonstration, lasting about thirty minutes, included demonstrations of carding, spinning, and skeining. Dressed in clothing of the period, the women shared the lecture, emphasizing that these were the practical arts in the early days of this country. Natural sources of dyes were listed and examples of handwoven fabrics were displayed. The demonstration of a portable floor loom and a spinning wheel gave authenticity to the presentation. Sources of yarn were discussed and the vocabulary of weaving was written on the chalkboard and used in the discussion.

During a work period of about thirty-five minutes, each child worked on a cardboard loom with fibers of different textures and colors provided by the artists. The artists encouraged the children to continue weaving at home using the looms they had been given. The teacher was given printed directions explaining how she could help the children finish their weavings and some activities they might do to follow-up on the experience.

Awareness of artists and the arts

Antecedents. The teacher chose the weaving workshop for her class from among two arts activities which were offered to her by the principal. She had taught for six years in School B at the second grade level. She had some interest in dance and music which derived from lessons as a child. Her interest in pantomime originated during the
previous year when the school had a concentrated program of pantomime as part of its A-i-S program. She did not see any relationship between her interest in the arts and her teaching. She had a Bachelor's degree with a major in educational administration.

Om was an eight-year old boy who had attended the school during the previous year. He did not recall having heard anything at school about the artists and their weaving but his mother had told him about them. He had done weaving on a cardboard loom at camp and he expected the artist to "... probably teach me how to weave and I already know how." His father was an artist who used oil paint and his uncle was "... a shirt painting artist." According to Om, a person is an artist "... when you know how to do something really good; and you do it with art." Children could be artists "If they use crayons and they make something really neat." He would prefer to be a crayon artist because "It's easiest."

Sh was a seven-year old second grader. She had also attended the school the previous year. She had seen some men do weaving in the school, she said, but she just watched them. She anticipated just watching the weaver who was coming the next day. She had no recollection of hearing anything about the artist or activity from her teacher. No one in her family was an artist but Sh would like to be "... an artist that draws because I like to draw." She knew no artists and didn't know whether it was possible for just anyone to become an artist.

The artist who was interviewed had a Master of Arts degree with a major in printmaking. She had been weaving for six years. She expected
to teach the children the mechanics of weaving and hoped that appreciation would develop through the personal experience in weaving.

Response. The teacher responded favorably to the experience. She enjoyed observing the skill of the artists in demonstrating their craft and in relating to the children. Most meaningful to her was "... the fact that it can relate to real life in that it had a historical background, and that they learned something new that they can do at home or school." The activity helped her become aware of artists and forms of art.

CT: I guess I didn't know a lot of things they showed yesterday.

She felt that the artists brought "something special" into the school for students and teachers.

CT: I don't think the children would have been nearly as motivated without having someone from outside coming in ... Had I done the same lesson it wouldn't have been nearly as exciting.

Although she was sure the children had had previous experience with the technique of weaving, she felt the activity with the artists influenced them into exploring the art form further, both at school and at home.

CT: One of my little boys ... told me that last night he made me a little necklace with a little wallhanging but he forgot to bring it ... Others have mentioned that they were doing some at home ... and we're setting it up as a free-time activity in the class.

Both children remembered as being good the fact that they learned about "... the plant dyes — purple, green, brown ... There's all
kinds of things you can weave with." Neither child remembered having
seen this kind of artist previously. Both still hoped to be artists
but Om's preference now was to be a "clay" artist "'cause you can make
anything you want," while Sh still had a preference for drawing.

The mother of Om believed he had a "very positive attitude" toward
the experience despite saying little about it.

P: He is a very private child. He brought home
this little loom and he showed it to me and
was very proud of it . . . that was the end
of the discussion which was a little more than
I usually get . . . . At dinner time . . . he
was very excited and very proud. I feel he
benefited definitely.

Sh told her mother about the artists and the activity, recalling
"the spinning wheel, [seeing] the wool before it was spun, and [doing]
the weaving." According to her mother, "That plus another presentation
on some fruits and vegetables were about all she talked about." The
parent reinforced the activity at home.

P: I did have her show me how she had done it
in class and she did make me a necklace then.

In follow-up telephone calls approximately four weeks after the
activity, parents were asked to respond to the question:

Have you seen any ways he related the arts activity
to activities in school or out of school?

P: No, I haven't seen anything.

P: Our family has been away and I haven't seen it.
But I'm sure in our summer activities, as we
go to fairs and festivals, he'll mention it.

The artist felt that she and her partner had made children aware
of the arts and artists by "being there" and "doing the art." No one
part of the experience was most meaningful to her. However, "... I haven't any children of my own, so teaching children that young was an experience for me and I enjoyed it." She expressed her views about the interactions of an artist with students and teachers.

Ar: It's not like having [an] art teacher . . . teach you something . . . you automatically grant someone more respect because they're supposed to be something [special] . . . what we do is not [so] complicated [but what] someone else could learn to do it in a short time. . . . there's an implied kind of thing — a visiting professor, you know. If you know he's written a book, you're going to grant him a certain amount of respect that you might not grant your local teacher.

Experience in formal, technical, sensuous, and expressive aspects of the arts

Antecedents. In preparing for the arts activity, the teacher planned to have a ten-minute discussion on the day before.

CT: It will be mostly discussion because I don't have much information. . . . I will explain the artists' role . . . and the kind of things they'll be showing us . . . review a little bit . . . or pull from [the children] what they already know about weaving.

In this case the teacher thought the greater value of the experience "would probably be while they're doing it."

The children had little idea about what to expect. Om thought they might "teach us how to weave."

The artist expected to concentrate on the mechanics of weaving.

Ar: . . . that's all I'm trying to get across. At this age they can't really appreciate art. They can appreciate the mechanical things.
about different materials, using fleece . . . using beads and bells, the husks from the coconut, the raffia, all different kinds of things, but they can't really have an artist's understanding of it. . . . you can't teach art to anybody. . . . All you can teach a child is to use a tool. . . . he develops his own artistic abilities, his own awareness.

Response. The artists felt that they had done almost everything "... that could be done" in the activity with the second grade children.

Om showed considerable interest and engagement in the activity. He listened intently to the lecture/demonstration and worked wholeheartedly with the materials the artists distributed. He worked very carefully and after the principal made a comment to him, he said to a friend "she said it was good." He asked for and received help from the artists.

Sh watched the lecture/demonstration with intensity. She appeared to have a high level of interest in her project and worked wholeheartedly to complete it. She followed directions carefully. She volunteered to answer questions but was not called on.

There were several aspects of the weaving process which were new to the teacher.

CT: ... terms that they used, like the weft and the warp . . . how flax was used and how they put it through the nails to make it into threads . . . the drop spindle . . . and different things you could use for dying . . . natural dyes.

She knew the class "remembered some of the things about [the activity]" because their thank-you letters to the artists included things they
learned: "... like the umbrella swift, the churn — I was really amazed."

The children who were interviewed learned different things.

*Om:* I saw them work with some machines . . . how they use the machines, that's what I learned.

*Sh:* I saw this big board and it had all these things you can weave with. There were a lot of colors.

They could describe the movement of their weaving.

*Om:* We went over and under, then over and under and it kept growing.

*Sh:* . . . in and out and in and out. That's the movement when you weave.

Both children identified senses they had used.

*Om:* Hearing and sight. I heard them talk. I was watching them work. When I was working I used sight most to see what I'm doing.

*Sh:* Hearing, because you've got to hear them talk. I was listening.

The seven-year old described how she made her weaving.

*Sh:* I started with a cardboard piece and then you took string, it was in little knots, little slots, and you took string and went around and around and around and then you would sort of go up and under and up and under.

Both parents indicated that their children said little at home about the experience. One of the children did not discuss school events as a rule. The mother of the other child felt that an afternoon activity, following the weaving, had occupied the child's thoughts and, thus, conversation after school.
The artist described the performance as one of her best. She thought the responses of the second graders "were great."

Relating arts to the curriculum

Antecedents. The teacher had no specific plans to relate the arts activity to the ongoing curriculum.

CT: ... that will depend on ... what they do. If there's something I can ... relate, I will. We had studied ... Pilgrims ... and that's when we did weaving ... with paper, so if there's some way I can bring it back in, I [will].

She did not think it was necessary to relate the arts activities to other curriculum areas. She might have some follow-up activities depending on what the performance was like.

CT: Some really good ones ... could just be for the appreciation of the arts like if you went to a performance as an adult.

Response. After the performance the teacher did not see any way that she would have changed the class preparation. She did not see how she might relate it to other areas of the curriculum.

CT: I guess not ... because we've already done art history with Pilgrims earlier in the year ... where the weaving would have related. It sort of fit backwards into what we'd already done rather than what we still will do.

Neither child saw how the activity with the artists could help them with any other school work. Sh said that there was no opportunity for additional work after the artists left. Om said the classroom teacher helped them and "we weaved all morning . . ."
The artist indicated that her primary goals had been the learning of the mechanics of weaving and a personal experience in the process. She referred to the history of weaving as being a possible link with other areas of the curriculum. She hoped that, as follow-up to her presentation, the work would be displayed at school and at home and that parents and teachers would "provide more materials" and "be very proud" of the children's work.
An Arts Activity Presented by an Artist

The presentation by a team of folk musicians was an assembly on American traditional music in School B. The team consisted of a male and a female whose performance included folksongs, ballads, and fiddle tunes (vocal and instrumental) of early Ohio and Appalachia. Six classes of intermediate grade pupils comprised the audience, sitting on the floor in the gymnasium.

The woman, who was wearing a dress in the early American style, introduced the activity with a word picture of early Ohio. She played dulcimers, explaining them as being of American origin. The male played banjos, one of which he had built. They described each of the instruments as being "strictly folk instruments, not found in orchestras" and compared them to traditional instruments in other parts of the world.

The audience was actively participating in singing the folksongs during the last thirty minutes of the forty-five minute presentation. The artists taught them songs by "lining out" or singing a line at a time "as the Pilgrims did when people didn't know the song." Several children were invited to manipulate the "limber jacks" which were handmade wooden toys from the mountains of Appalachia.

The comments and explanations of the artists helped the audience understand the historical context in which the art form had developed. They responded easily to children's questions.

Awareness of artists and the arts

Antecedents. The artists had not performed in School B previously but a folk singer had been part of the school's A-i-S program during
the previous year. The classroom teacher looked forward to the program and thought the experience would result in some children becoming actively interested in the art form.

CT: ... they'll be more aware of folk music ... some of them will be interested to play the instruments because they have dulcimers in music class and several of them do play; they go to a special class at lunch time, [they] chose to give up lunch time for the dulcimers.

The art form was assumed by the classroom teacher to be a familiar one because of its current popularity.

The teacher had some interest in several of the arts. She had painted "for fun" and attended concerts. She saw no particular relationship between her interest in the arts and her teaching. She felt that professional artists made a unique contribution to the children's school life.

CT: ... basically it makes a little more impression ... when they know it's a professional ... particularly where they can actually show them a thing they have made. That leaves an impression on the child.

Nn: was a ten-year old girl in fourth grade. She knew that folk musicians would be performing for them. She assumed they would be similar to the artist who had played the dulcimer and talked about folk music "last year."

Nn: They might sing songs about people ... or about folk tales they've heard, and they take the story and turn it into a song ... they might dance a little bit ... they probably mostly sing and play the instruments that they bring.
She thought the artists would want the audience to understand something about "... how it was before the modern times." She had heard folk tales but couldn't remember having read any. Artists who had been in the school the previous year were well-remembered by her, especially a sixteen-year-old boy who had played a solo with a Columbus Symphony group. In addition, she remembered by name artists who had been in her school earlier in the year and the previous year.

Nn said she painted and wrote stories in free time but never had as much time as she would like for those activities. She, her mother, and her sister played musical instruments — piano, guitar, and oboe.

Nn felt that a person is an artist, "If they do something well — if they play an instrument well or dance well or draw well." Children can become artists, she thought. "They can practice hard at their work and they can like what they're doing." She would like to be an artist.

Nn: Of course. I'd like to be a painting artist . . . because I like to paint. . . . It would be a chance to look at wildlife and paint it and look at people and paint them . . .

Th, also a ten-year-old fourth grader, was not particularly clear about what to expect of the performance. The artist would "... dance, maybe."

She said that her grandfather was a watercolor artist and she felt that a person could be an artist "if they can dance, do clay, and have a lot of skill. . . ." Anyone could become an artist if "... they do something every day . . . practice at it a lot and then be able to do it well . . ." She would like to be a "... drawer or painter." She identified a sculptor, a potter, and three dancers as artists whom she
knew from their presentations in the school.

Th was interested in the art work made or performed by other children in the school. During free time in school she would usually draw. Her mother displayed her drawings and "framed a few of them."

One of the artists held a Bachelor of Music Education degree and was doing graduate work in music. It was her second year in the A-i-S program. She did research, programming and performing for the Ohio Historical Society. Her brother, who was also a sculptor, performed with her in the school presentation. She felt that many groups of children had "a certain respect for this brother-sister relationship."
The two grew up in a home where music was important. At family gatherings everyone brought instruments and "there was always singing." The artist felt that the family interest in music was a unique aspect of their training which had a direct bearing on their presentation.

Response. The classroom teacher enjoyed the entire program and she felt that the children did also. She thought it unlikely that the art form was new to any of the children. Since some were already learning to play the dulcimer, she felt the experience probably strengthened their interest.

The girls both enjoyed the performance. They liked being able to participate and they appreciated the musical prank in arithmetic which the artists played on the audience. They described what the artists might have been thinking about as they performed.

**Nn:** They might have been thinking about what would happen if they made any mistakes. . . . I think they were mostly thinking about the music.
Th: They might have been thinking about if we liked their music and if we liked how they did it . . .

The performance made Nn "... think about what it was like a long time ago and I was wondering how people would have made those songs up and what people thought of them when they first heard them."

Both girls were certain that the artists enjoyed performing for them.

Nn remembered "... a lady last year that played the dulcimer and sang a couple of folk songs . . ." Th could not remember seeing or hearing artists like the ones who had performed for her class. Both girls still hoped to become visual artists — painters.

Nn's mother said that Nn had told her about the performance; she thought it was her daughter's first encounter with live folk musicians. She was aware that Nn was especially interested in the dulcimer. Th had not mentioned the performance at home but the family had not been at home during the dinner hour, the usual time for discussing the day's events.

In a telephone conversation three weeks later Nn's mother recalled the performance.

P: She mentioned the next program, the dance group. She was really looking forward to that but she didn't mention the music again.

The artists thought the performance had been a success.

Ar: ... it's awfully easy for children to ... grow up in kind of a goldfish bowl situation being in a school when other things that are going on outside the school are not brought in. ... The most meaningful thing to us . . . is
when the children are enjoying themselves.
. . . If the performer or the artist cannot communicate with children and get them to respond in some way . . . something is missing. It's exciting to us to have the kids right there on edge responding . . . this helps us to know whether we are actually reaching them.

She felt that the experience could not have been accomplished by anyone other than artists who are "... highly knowledgeable in [their] particular field . . . this is a firsthand experience . . . that a teacher cannot do." It pleased her to feel that this obviously was not the first time the audience had seen and heard folk musicians; she perceived them to be a receptive and experienced audience.

Experience in formal, technical, sensuous, and expressive aspects of the arts

Antecedents. Prior to the artists' appearance, the classroom teacher made an effort to prepare her class for the event. She carried on with the class a discussion about what folk singers do generally, what instruments they play, and the kinds of songs they sing. She raised questions which drew on the children's past experiences and their expectations for the artists' performance.

The music teacher had seen the artists present the same or similar program and "knew there was nothing in there that the children were not already acquainted with." She did not feel the activity needed preparation by her.

AT: They already knew what a dulcimer was, how it was played, the history of American folk music . . . so I looked upon this as more of just an enriching entertainment than a learning experience.
One of the children had no idea what the artists would try to communicate through their art, while the other had an opinion.

Nn: They'll want to say ... how it was before modern times, like what the slaves made up in their songs and their dances.

Response. The artist described what she and her partner had hoped to accomplish through their presentation.

Ar: ... it would be nice if this could be something that they would recognize if and when they should have it again. ... What we're doing is the pure, traditional folk music as it was, and there are not too many people ... performing this in this day and age, but it's very important historically. Naturally we're ... concerned about actually performing it and sharing it with them. ... That I would say is basically the most important thing. There are many aspects of what we do — it isn't just the songs or the dance songs ... but the instruments as well and the fact that this was a time when things were very pure ... and music was of the people.

Nn appeared to have considerable interest in the folk music presentation throughout its duration. She watched intently and joined in the singing and laughing. She volunteered when the artists asked for three children to demonstrate the "limber jacks" but was not chosen. She clapped with the rest of the audience when the artists finished.

Th appeared to have some interest throughout the activity although her attentiveness to the artists was frequently and momentarily diverted by a neighbor. There appeared to be little engagement in the activity as observed in her low level of participation in singing and clapping. She blushed when she sang and when the audience was tricked in the musical prank. She hesitated to volunteer to demonstrate the "limber jacks".
When her neighbor didn't raise her hand to volunteer, neither did Th. She was attentive to the three children who were chosen.

The classroom teacher described the experience by recalling what she felt were elements or aspects of the art form.

CT: . . . basically their art of playing their instruments. They were very skillful . . . the man had made a couple of them himself, and they both had nice voices.

In the class discussion after the performance, the children talked about the things they liked about it. The teacher was aware of nothing which gave her clues to the effect the program had on her pupils. She viewed its value as an "enrichment."

Th didn't know what the artists were saying through their art and Nn recalled what the artist said about the music.

Nn: They were saying that the people who wrote [the music] had a lot of imagination and when they sang a song about Reynard Fox they said that a blind man said he saw the Reynard Fox hiding in a hollow tree. They were saying that some folk music can be funny and some can be serious.

Both children enjoyed the performance.

Nn: I thought it was great. I might want to learn the dulcimer . . . when I grow up.

Th: It's like . . . if you go on a hayride . . . you hear people play instruments . . . from a long time ago . . . it just seems like it's back . . . way back.

Both girls said they would like to hear the artists again.

The music teacher enjoyed the presentation and thought that "it was very good that [the artists] involved the children so much . . . and . . . it was a fun experience." She described the most meaningful part of
the activity.

AT: . . . the thing that was most meaningful to me was to see that my children had learned enough from me that when she asked questions they knew the answers.

The artist felt that the audience response to their performance was excellent. She did not know of any ways that they might have involved the children any differently.

Ar: We've given a lot of thought to this . . . to involve the kids as much as possible so that we are not strictly performers. The kids today are so entertainment prone — it's 'amuse me' or 'entertain me' . . . it's fun to get in there and actually let them become part of the performance.

She commented on her assessment of the quality of their performance.

Ar: Let's just say that we're doing the best that we can. We care about what we are doing . . . we enjoy what we're doing. I feel that it is of good quality. I'm not embarrassed to say that.

Relating arts to the curriculum

Antecedents. The classroom teacher did not see any way, at the fourth grade level, to relate the forthcoming experience to the academic curriculum.

CT: Not being involved in the music program extensively, because they do have a special music teacher, I'm not sure there is any great correlation . . . except the kind of thing that may come up in music class with her . . . but with fourth grade subject matter there probably would not be a great deal.

The music teacher had been involved in the selection process in which three artists had presented American folk music during the previous
year. Following their presentations, she had included the art form in her music program.

**AT:** As a result of that, I learned about the dulcimer and found out from an artist where we could get them [inexpensively]. We purchased them and I began teaching the children. We did a program on folk music here last spring and next week we're doing one at my other school.

She described using dulcimers with her music classes from second grade through sixth grade and with a small group of fourth and fifth graders.

**AT:** In the classroom. . . we pass the dulcimer around, everyone learns to strum and accompany simple folk tunes. Then I usually spend two days having each one learn to play a melody on some simple folk songs. . . after that I make the extracurricular group activity available which has to be done at recess or lunchtime or after school. I have about a dozen in the dulcimer group right now.

The classroom teacher saw no real need for relating the arts activity presented by the folk musicians to other curriculum areas.

**CT:** . . . I see it as more of an enrichment anyway, so I don't see why it always has to be related [to another area of the curriculum].

There had been no communication between artist and the teachers before the performance. The artist felt that the teachers could relate or extend the activity to the curriculum through Ohio history and music.

**Response.** After the performance, the classroom teacher saw no way that she would have changed the preparation of her class for the performance. She did not see ways to relate it to fourth grade curriculum.

**CT:** No, it really doesn't fit into our curriculum. I see it as enrichment.
One child thought that nothing had occurred in the classroom after the performance which related to it. She said that "the words [the artists] used are from different songs or different lands or countries" and that the artists had shown her how to "use instruments faster."

The other child saw some relationships with her work.

Nn: It helps me with reading . . . we did a seminar about folk music once and it helps me to understand it a little better. . . . I learned a new way to help me with times facts and math . . . I learned a little bit about how to play a dulcimer but not very much. . . . I could write a folk tale.

The artist saw a number of possibilities for relating the activity to the student's educational experience.

Ar: . . . any supplement to what they study in the classroom has got to be meaningful. . . . What we do relates mostly to Ohio history. Obviously it relates also to music as a music form. It relates to social studies in general. I would say the most important relationship is the image of early Ohio — trying to get them to think back to this point in time, how things were, what things looked like . . . what people did.

Summary of Findings

The analysis of the data from interviews and observations in School B resulted in findings which could be summarized as outcomes resulting from the school's participation in the A-i-S program and outcomes of specific arts activities.

1. The school setting was one in which the administrator made a conscientious effort to effect implementation of the A-i-S program. As a result, the school climate was receptive to artists.
2. Among the situational factors which appeared to influence the selection of artists and their function in the school was the presence of certificated arts teachers on the staff. The choice of artists was based on a desire to add to the curriculum, to provide children with experiences above and beyond what the teachers would give them.

3. The role of the artist appeared to be shaped by the needs of students as the teachers and administrator perceived them. The role of the artists in the three activities reported in the present study was generally artist/teacher.

4. The relationship between the school and community appeared to be favorably affected in several ways as a result of A-i-S. Communication regarding the arts activities by a parent coordinator of A-i-S on the PTO executive board made parents aware of the variety of experiences children were having. The development of a courtyard by artists, students, and staff was tangible evidence of pupil involvement. An arts festival in which children and artists performed for the community gave visibility to the arts and raised funds to support the A-i-S program in the school.

5. The level of a child's interest or engagement in an arts activity was not always carried over to the same extent at home. The second graders, for example, who worked with intensity on their weavings gave very brief descriptions of the activity to their mothers. One had demonstrated how to do it for her mother.
6. When asked to describe the experience with the artist, children and teachers usually explained the formal and technical aspects of the art form. Information regarding the sensuous or expressive aspects was not often volunteered.

7. Although children typically did not see any way the artist's presentation related to their class work, one fourth grader saw some relationships between a music performance and her class work.

8. Three teachers in the school who participated in the study saw little need for relating the arts activity to the ongoing curriculum. They saw the experience as enrichment. The artists suggested a number of possibilities for continuing activities.

9. Teachers, artists, and the administrator agreed on the need for information and more communication before an arts activity.
School C: The School as a Setting for Short-term Arts Activities

Description of the school

Four hundred sixty pupils were enrolled in kindergarten through sixth grade in School C. The school was in the second year of its development and operation as an alternative school, drawing children from the immediate neighborhood and other school attendance areas. The student population was 63% nonwhite and, as an indication of socio-economic levels, the AFDC was 43%.

The fact that the school was an alternative school with part of its population enrolled because of parental choice seemed to affect perceptions of how children felt about school.

P: The kids here are a lot more willing to cooperate and try things. I've noticed a big difference in my kids. A lot of the kids are here by choice and their parents have sent them here because they know they have an interest in the program. . . . These kids seem real enthusiastic about everything.

The curriculum was purposely in a state of development; it was expected that varied teaching and learning strategies would be used. A humanistic curriculum was evolving and the arts were viewed as an important part of the program.

Coor: . . . our curriculum is changing, evolving — an emerging curriculum. We're in a process of finding. We know the ideas, we know what to do with children and we think we know how children learn best, and within that we're putting together a curriculum. We see arts courses as part of that.
Ad: We feel that the arts are an integrative part of the curriculum. We try to work what we're doing in the arts in with what we're doing in all the other subjects and each flows from the other. We feel the children in our school have parents who value the arts as well as the academic subjects.

CT: . . . the teachers in this school are all interested in the arts, so we have tried to give the children as much art experience as we can [while] not being experts in some of the areas.

The staff of sixteen classroom teachers had been carefully selected. They worked in teams; the children were organized in multi-age groupings. Unique in the school was the role of the curriculum coordinator who had been carefully chosen to assist the principal and staff in the overall curriculum development and implementation. He described the role as one in which he basically "tried to get teachers working together, thinking together, and coming up with a continual program that's related all through the building." Each team had a planning period every other week with the curriculum coordinator.

Four arts teachers worked in the school on a part-time basis. They were experienced in teaching their respective arts of dance, drama, music, or visual arts either individually or as a team. They supported the instructional program and the classroom teachers by teaching the arts or as resource persons.

AT: In addition to the preparation for my own classes in making sure [of] a clear and fairly strong connection between the dance elements that I want to introduce and . . . elements the classroom teachers are concerned about at the time, I also prepare things the teachers can do when I'm not here.
Ad: Our visual art teacher always follows up or presents to the children before someone comes. He has a marvelous way of taking the art form that the artist is doing and presenting it to the children so they have the experience even after the artist leaves.

A schedule had been adopted to maximize the use of their expertise in the instructional program.

AT: In this school we are working with children by concentrating most of our time for four to six weeks with one area of the school... each area crosses at least two grade levels. Then we give most of our time to another area.

The administrator's role

The administrator perceived her role in the activities presented by artists as being primarily the communication of information and developing the awareness of others for successful implementation. She discussed the activities and the children's preparation and follow-up with the curriculum coordinator. She attended as many of the events as possible and encouraged parents and others to attend.

Ad: We put it in the newsletter and invite parents to come. We try to make everyone in the building aware that we have an artist so that the atmosphere in the building is conducive to making that a successful activity. I have missed very few artists that have been here so I know what they're doing and I talk with children informally about things that happen in the school.

The major role played by the curriculum coordinator in the arts activities was acknowledged by the administrator, the staff, and the artists because "he is aware of the curriculum in each area." The artists were carefully selected to enhance the curriculum.
Usually the arts team talks with me after I talk with each of the four area teams. We try to provide a wide range of different kinds of artists and ones that will fit with the things we're doing.

... each team plans every other week for a half day with the curriculum coordinator. All the things we do are planned and talked about. [When] the artist is coming it does fit into the curriculum. We spend a great deal of time with our whole integrated curriculum. The artist is part of what's going on.

Among the responsibilities the coordinator shared with the teachers were the preparations for the activity, the event itself, and how, after the activity, the staff could build on the things they'd learned from the artist.

I also try to suggest and organize things that go beyond what the artist has presented — schedule a trip or have another person in who is related to that.

The artist's role

Classroom teachers and arts teachers presented differing views on the artist's role.

I would rather have the artists come in and do what they can do, which is to be a performer, much better than I can. Then let me do the follow-up, pull out the things from what the children see and hear them do that I can pick up on and do a good job of teaching afterward.

I would like to see the artists be more like teachers. I would like a few children in the school to have a chance to work directly with the artists.

I would love to see artists as part of the staff. It would give a creative push to the program that doesn't normally happen. That happens more here
because of our arts team who are like four professionals and do that for us, but we share them with another school.

CT: . . . an artist can go further than a classroom teacher or an art teacher because he's the living example. You see the training and self-discipline that has to go into it. I'd like to see an artist not only as a teacher but as a working artist who would come and be a friend, talk with them; let them sit and watch them in the process.

Parents noted that the work of the teachers and artists with their children were different.

P: . . . a person who is good in a certain skill can present it better than a teacher, who does many things . . . make it seem more exciting and get a child more interested in doing this type of art or music or dance.

P: The program is for enrichment, broadening a child's experience. . . . at this school, the teachers prepare the child for the experience . . . the child sees the artist and they talk about it again afterward . . . a much broader experience for the child. They not only have seen it, but they understand it.

The Artists-in-Schools program in School C

Among respondents involved in the school a range of perceptions existed regarding the goals of the A-i-S program. All cited benefits to children.

P: . . . to make a well-rounded person, to let children know there are all sorts of things to do and some of these lead to careers. There are wonderful things a person can do with the mind, hands, and skills.

CT: . . . to start at an early age and let the kids know what's out there . . . that somehow the parents may be educated to it.
Ar: Artists give children exposure to different areas of art and to artists. Children find out how they work, what they make . . . see them at work.

Ar: I don't think it's to let children have a finished product but to broaden the children's horizons.

The most frequently mentioned facilitators perceived by respondents in the implementation of the program were the arts team, the curriculum coordinator, teacher attitude and preparation, the facilities, and the willingness of artists to plan.

Ar: The school has very good space for working. Other students were passing by and could see what was going on. When one little boy stopped and asked 'Who built that sculpture?' I said, 'Your classmates.' He was very impressed.

Ad: . . . The artists are willing to talk with us . . . we're able to articulate to them our goals for the children and how it fits into our curriculum.

Barriers to implementation which were mentioned were limited funding and insufficient information from or about the artist.

Criticisms of the A-i-S program included inadequacy of selection information and time for scheduling, expectations of some artists for audience behavior, poor interaction between some artists and young children, and lack of evaluation material on artists to aid in the selection process.

Among respondents' perception of "the most significant results" in the school from participation in the A-i-S program were the influence on the curriculum and the benefits to children immediately and in the future.
Coor: It's watching the kids' reactions when an artist is here. Seeing them ... deeply engrossed in it, then to hear them talk about it afterward.

Ar: The students here seem to know a lot about art by the way they answered my questions. They knew a lot of terms that children in other places don't know. I found these students to be very familiar with works of art. ... They've had a lot of exposure to artists.

P: I'll see more effect of it if [my daughter] can continue in this kind of program until junior high school or high school.

CT: [I hope] it will develop a love for ... an appreciation for the arts, for the artist — to appreciate a piece of art — an expression of somebody's creativity.

As a result of participation in the A-i-S program, relationships had developed with at least two other schools through shared experiences. Close working relationships among teachers were noted in planning, implementing, and following-up on artists' activities. The activities were seen as potentially increasing parent involvement in the school.

During the 1976-77 school year, the first year of the school's operation and participation in the A-i-S program, nine artists presented ten activities in the school. The artists and art forms are shown in Fig. 7.

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<th>Architecture</th>
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<th>Drama</th>
<th>Music</th>
<th>Visual Arts</th>
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<td>Columbus Jr. Theatre</td>
<td>A. Gillespie</td>
<td>J. McKee</td>
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<td></td>
<td>O. Makinde</td>
<td>D. Krohn Mimes</td>
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<td>S. Oru</td>
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Fig. 7. Artists and art forms during 1976-77 in School C.
Prior to three presentations reported in this study, six artists presented activities in the school during the 1977-78 school year. The arts activities and age groupings of the students who attended are shown in Fig. 8.

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<td>K-6</td>
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Fig. 8. Arts activities by age grouping 1977-78 in School C prior to three activities in this study.

Respondents had difficulty in selecting one artist whose presentation had a special impact on the school. The variety of artists, the kinds of involvement children had, and the results of the activity influenced their answers.

CT: The weaver . . . inspired the children to weave. They were all weaving, everything, they were really interested.

AT: The easiest one [to choose] because we've just had it [would be the tile]. The definite impact is that the kids [will] actually make something for the school to be left at the school. They've been studying the city. They decided to do a huge mural where everybody had some part in it. I think this is an ongoing thing that won't just stop.

AT: The architect last fall and the excitement he engendered in the children . . . They really felt involved. They made a model of this school, they went out and did the measuring.
He was the facilitator and kept it going.
...
The self-directed quality that those children had while they built a model was marvelous.

CT: When the African dancer was here, the school -- the kids -- all really felt good, very excited. They were kind of really groovin' along that day — drums could be heard throughout, a lot of kids were tapping their pencils and working while they heard it if they weren't in the gym at the time.

Ad: ... the night the African dancer came for International Night had great impact on parents, visitors and kids. His coming back said to them that this is important. We told the parents he volunteered to come back and be part of it. They were here because their kids were involved in something that they value and to have an artist value it that much meant a great deal to those parents.
An Arts Activity Presented by an Artist

The artist was a mime, a tall male dressed and made up in the traditional white face with black costume.

He wheeled into the performing area of School C on a unicycle. He jumped off and changed rapidly from performing one role to another, including a monkey, an old lady, and a robot. He asked the audience of kindergarten and first grade children if they knew what pantomime was. The answers from the six classes indicated they knew. The illusions of walking, leaning on a wall, and pulling a rope were presented with children guessing the motions. The artist presented six scenes, concluding with a humorous and complex illusion of sewing on buttons. He performed juggling acts with "Devil Sticks", balls, and pins. The fast-paced presentation kept the attention of the children so intently they did not applaud until the end of the juggling.

He returned to mime presentations with a sketch of "The Winemaker" and concluded with a teaching period when all children participated. He taught them how to communicate ideas by using imagination and controlled body movements to create illusions.

Awareness of artists and the arts

Antecedents. The classroom teacher had a B.Sc. degree in elementary education. She had a minor in English/drama. She had had six years' experience in teaching from preschool level to third grade. Currently she was teaching first grade.

She had had considerable interest in drama in college and continued to be involved with a local theater group. She experimented occasionally
with watercolor and enjoyed painting with her own children. She and her husband arranged visits to art museums on their camping holidays.

In this teacher's view, the artists should assume a teaching role rather than being solely performers. Of real importance to her was that artists "be accessible to the children" and "tuned in to the age group they're working with" rather than being "aloof."

She prepared her class for the performance by using the packet of resource materials which had been provided her by the school's drama teacher. There were plans for some children to be made-up with mime faces. She had no personal contact with the mime prior to the performance.

The teacher was looking forward to the mime's performance, having seen mimes before at arts festivals with her family. She thought the children would be interested in the art form which, she felt, would be a new one for most in her class. She hoped it would be pleasant enough "that they'll want to keep on doing it . . . bringing it up when we have dance, or in phys ed, or when they're reading a story."

Is was a seven-year old girl in the first grade. She knew that the artist would be a man who "will move." She thought she had seen an artist like him at school the previous year. She remembered a bit about the performance.

*Is: . . . he thought he was leaning on a wall but it wasn't [there].*

She could not remember the name of the art form but recognized it when she heard it.
Is: ... he won't draw pictures, he'll do the pictures with his whole body. He would also need to use his brain to think.

Nd was a six-year old girl in the first grade. She knew that the artist who would be performing would "use his body" instead of talking. She thought he "might act like he's a parachute." And he would probably have them guess what he was going to do.

Both children thought that anyone could become an artist with permission of parents and by going to school. Both would like to be artists — Is, a drawing artist, and Nd, a painter.

According to the children, the artist probably was practicing "... everyday after he comes home from work" in preparation for the performance.

Both enjoyed painting during free time at school. They usually took their pictures home. Nd sometimes gave hers to friends who "put them on their refrigerators." Is kept hers until "... if we get too much papers sometimes we throw them away."

The artist had planned originally to work toward a bachelor of arts degree in theatre, switched to a program leading to a B.F.A. in dance. A few months before graduation he left college to concentrate on performing. He had been developing skills in pantomime for five years.

He had participated in the A-i-S program for two years. He believed participation had influenced his growth as an artist.

Ar: It's inspiring. You have a chance ... to do a certain [number] of performances and therefore you work for those performances. ... it's very important that there is an A-i-S program because it gives the artist a chance to spend a great deal of time working
on the material . . . and you're going to get money for it. You're not in a profession that's going to make you a lot of money, but yet you've got to do a lot of work.

The artist hoped that children would enjoy his performance, but he also expected them to think and use their imaginations as they watched. During the teaching portion of the program he expected children to use their imaginations in creating the silent illusions of mime.

Ar: I want them to see that I am presenting an art form, that I've worked hard on this art form . . . creating something that isn't there. [Also] purposely try to teach so the kids can learn and present their own material.

Response. The classroom teacher felt that the experience had been successful and that the performer proved to be a skilled artist and teacher. Personally, she wished it could have been a longer program but "... it was long enough for the children." She appreciated especially his sensitive handling of the young audience and their involvement in the teaching portion of the presentation.

CT: ... I liked ... seeing him control that mass of kids. ... He did super just on the activities he chose — 'The Candle' was a good way to get people quiet and 'The Balloon' was a good way to release some of the sitting tension.

She described her reactions to the performance from the point of view of a teacher and as a member of the audience.

CT: ... he came across as really interested in what the children thought and some of the sides . . . to the audience were . . . geared for the adults. Even though he was doing very simple things, he wanted to keep us with him. ... from the teaching point of view ... I
admired the way he was so right there with them. . . . The children weren't afraid at all . . . when he came out and did that monkey thing. . . . It was a great way to start, but that's where some little kids [might] really dissolve into tears, and I didn't notice any . . . he wasn't threatening, yet he was new and really different.

The only adverse criticism she expressed was his choice of the selection called "The Winemaker" in which he ate too many grapes and fell to the floor.

She believed the presentation could have been accomplished only by an artist.

CT: . . . the precision, the technique, just the visual impact — it would have to be someone who knew what they were doing and he obviously did. The children knew long before he asked them . . . they got it.

She didn't know whether any children became sufficiently involved to cause them to go into the art form further, but she saw responses in other ways.

CT: There's one little boy in my [class] who is . . . a terrific artist — drawing — and he . . . did reams and reams of pictures of just about every activity . . . this mime did. . . . He [did] the artist doing his thing.

Is said that she enjoyed seeing the mime.

Is: . . . he was kind of funny and he was kind of scary . . . he didn't have the right face on. He didn't have his regular face . . . I liked all the parts. I think he's the best one.

She thought he enjoyed what he was doing.

Is: . . . 'cause he knows he's good and he knows he knows how to do it.
Having seen this mime, she remembered having seen another previously.

Nd enjoyed the winemaker "when he drank too much wine." She could tell he was drunk "because he was walking wrong." Most important to her was his performance with the Chinese sticks because that ". . . was hard to do . . . side by side." She could not recall having seen a mime before. Since seeing this one she would like to be a mime artist.

The children were asked what the artist might have been thinking about as he performed.

Nd: He was thinking about being funny.

Is: He was thinking about doing it good and . . . about doing it, on the end sometimes weird. That's why the kids laughed.

Nd felt the artist enjoyed what he was doing because ". . . he might like to act funny."

The artist enjoyed the experience. "I always do." Working with the K-1 grade level was a little more difficult than with older children because their responses were so uninhibited and impulsive.

He commented on the effect of his presence in the school.

Ar: I feel [that too often the child must] sit in a classroom . . . watching . . . looking . . . writing down . . . I purposely try to teach so the kids can learn and present their own material.

I've done shows and like a month later I'll have parents come up to me and say, 'You're the one that did the Apple Tree at our school . . . our daughter came home and said . . . 'I want to learn how to do that.'

He was sure that they had done some thinking and had stretched their imaginations in ways they might not have if he had not performed for them.
Experience in formal, technical, sensuous, and expressive aspects of the arts

Antecedents. The classroom teacher believed it was necessary to prepare the children for the unique make-up of the mime.

CT: I don't want them to feel threatened by it. Some children are afraid of clowns, I know . . . I'll explain how that is kind of a costume . . . and how the feeling that they'll get will be from the movement.

She had some ideas about the composition of his performance.

CT: . . . he should have it organized around something . . . his movements will have to be sequential . . . There'll be something unifying there.

She had expectations for the artist's technical skill and ability to communicate.

CT: I would expect that pretty much instantaneously the children will know what he's getting at — that his movements will be so definite, or just so interesting to them . . . that they will kind of know right away what he's doing.

She hoped the experience would make "... me a more expressive person, a more artistic person."

Is expected the artist would "do" the pictures "... by not talking, just standing and moving his body around . . . the pictures he does is to show you what he wants to tell you."

Nd said he would be "... moving his mouth . . . his body and his feet, his head [and] he'll be using his fingers."

The artist expected to make the children aware of the control and discipline of the body required in the art form.
Ar: I want them to leave thinking this guy is not a basketball player or a football player. A football player lifts weights, gets his body into excellent condition and goes out and runs into something. I want them to see that you can ... get yourself in excellent condition and present something artistic which is not physically trying to destroy another person ... Kids will say, 'Boy, you're in good shape — hand stands, cartwheels.' All of that is emphasized in a show.

He wanted them to respond to the extent that ... "they really want to get up and move" as he approached the end of his performance.

Response. The artist expected children to use their senses as they participated in the performance and teaching aspects of his presentation.

Ar: They have to look ... mime means silence, use your imagination. In that candle thing, ... you never hear from a candle. Actually using your ears, your vision, touch, feel, all the senses are involved ... when I teach I actually use sounds — ugh, aahh — and I think by using a sound a child, more so than an adult, will have the sense that 'ooh, that tastes terrible!'

Both girls were attentive throughout the performance. Nd appeared to be highly interested and intently engaged when the artist performed and less so when he talked to the audience. She participated somewhat eagerly in the portion of the performance when all of the children gathered close to the artist and created illusions according to his teaching.

Is smiled frequently and seemed to be interested and engaged in the performance. She appeared not to feel well and huddled against the teacher while watching. She hid her eyes in her hands several times
instead of applauding. She was reluctant to join in the participation when the artist taught several mime scenes.

The teacher reported that there was a great deal of response to the performance after the children went back to their home base. They reenacted bits of the performance, drew pictures, and a few wrote a few lines about it.

They had been particularly curious about the juggling. "Did he have strings on those? ... How long did it take him to learn that?" They attempted it with two balls and with chopsticks.

Is described her response to the artist and his performance.

Is: The Winemaker. Well he was going around and around and around ... smashing the grapes. He was trying to tell us he was getting kind of full after he ate 'em all ... I was kind of tired. I don't know why ... he's just quiet and he tries to tell you pictures without talking ... I think it was kind of fun.

She knew that she used her eyes most and her ears some to understand the performance. She said he had used his brain to prepare it. As she described the Apple Tree performance, she said, "He blew out the apple and swallowed the worm. It was gross."

Her mother said that Is had described the mime's make-up.

P: ... he had white and black lines around his face ... it didn't look like a real face ... . . . He didn't talk, just moved and told stories ... by what he was doing ... Later ... my husband was having a beer ... . . . She said, 'You're going to get drunk and fall down.' ... she told me about making wine, stomping around on grapes, and if you ate too many grapes you start acting silly and then you fall down.
Nd had fun watching the artist and she "felt good" about it.

Nd: ... he acted funny. He was going up and up, down. And he would make a big body. He was making a monster face, and he even made a balloon with his face.

She realized that it was all a case of "pretend." She thought he was a good performer, "because he had a good attitude." Nd remembered that some children reenacted the "Apple Tree."

Nd's mother said that Nd used the word pantominer over and over in telling about the event. She was delighted with the word. She mentioned ". . . his hand, the jail, the apple, and juggling."

P: She showed me with her tongue in her cheek how you chew the apple. You spit the worm out . . . The fact that there were juggling sticks [was] . . . different because she's usually seen jugglers juggle balls . . . What she seemed to have gotten from him . . . was how you can let people know what you're doing by going through some motions and not really talking.

The artist said that great technical skill was required to create the illusions. He had "relied very heavily on his illusionary capabilities," linking the real with the imaginary in order for the audience to recognize the skill involved.

Ar: At the beginning of the show I ride in on a unicycle and on the [illusionary] high wire I present a unicycle in mime . . . A lot of kids ride unicycles but how many can ride a unicycle that isn't there?

The children were "very well prepared" he thought. He assessed the performance as "the best solo performance" he had put together.
Relating arts activities to the curriculum

Antecedents. The teacher expected children to become more expressive readers by using facial expression and body movements as they read after they had seen the mime. They would use the newly acquired vocabulary as frequently as possible. And since they were currently into a unit on happy/sad feelings, the experience could have a direct relationship. She enumerated several other connections which could tie the experience to the on-going curriculum.

She expected to install some full-length mirrors so that children could observe and evaluate themselves as they carried out assigned roles in pantomime, such as grocery shopping.

The artist usually communicated with schools prior to his performance to advise teachers how to prepare their classes, but in this case he knew that the arts teachers had seen him perform before. He had worked with the arts teachers before and acknowledged their preparations.

Ar: ... they had some of their kids in white face, which is wonderful. ... I'm not the only stranger out there in white face, and that's important. [They could] just explain ... what mime is. I'm not a clown, I'm a mime artist.

Response. After the performance, the teacher had shown her students a book consisting solely of photographs of Marcel Marceau. The children had questions about the pictures which she felt they would like to have answered by the mime who had performed for them. She hoped to tape their questions which she would then send to the artist for his response.

Since the program, some of the children had begun writing about their reactions to the artist and his performance. The teacher believed
that there would continue to be ways for her and her students to relate the experience to other areas of their school curriculum.

Is recalled that after the artist left they did some writing about him and drew pictures about the performance. They also attempted to act like mimes. "One was miming going to the grocery store to get groceries."

The artist felt that there could be good relationships developed between mime and music with "... music making the movement go."

Although none of the mime routines he had presented had a direct relationship to the curriculum of kindergarten and first grade he thought it could have been accomplished if planned in advance.

He hoped teachers would have encouraged children to do some of the pieces he had done and allow them to create some of their own.
An Arts Activity Presented by an Artist

The artist, an environmental sculptor, was working in School C for a full day, spending about one hour with each class. Twenty-five second and third grade children and their teacher were in the gym for their experience with the artist.

She began by comparing painting, sculpture, and architecture and concluded that the environmental sculptor utilizes elements of all three. Slides were shown to help clarify the concepts of two- and three-dimensional work.

The materials to be used by the artist and children were styrofoam blocks, small sizes for developing models and large scale for sculptures larger than themselves. The artist discussed scale as an aspect of measurement and she demonstrated with the blocks some basic building principles.

Sculptural forms were developed by artist and children working in shifts, observing and building. Some were building small models, others were working on large forms. The classroom teacher also participated by making suggestions from time to time. She encouraged children to verbalize about the experience, to observe the sculptures and how they were built. She asked them to look at the inside environment and to think about how it made them feel. She helped them relate the actual experience to the discussion she had conducted in preparation for the event.

Children were encouraged to walk through the sculptures they had built, after which the artist talked with them about formal aspects of
of the art form including open and closed sculpture, balance, formal and informal, and textural quality.

**Awareness of artists and the arts**

**Antecedents.** The classroom teacher, a speech education major, had had 18 years of experience at the elementary school level in various capacities. She had been a drama teacher for four years in School C when it was one of the Arts IMPACT schools and was a classroom teacher in the new school program.

She has been interested in the arts since childhood.

*CT:* ... my whole family has been interested in art. ... It's just a way of life and very important to me — music, art, drama, and dance.

She described experiences which she had had in the arts.

*CT:* I majored in drama and I've taught, as an Arts IMPACT teacher, creative drama ... My aunt ... was an opera singer, so I got to see all the operas when I was little. ... When she was 60 she turned to welding [sculpture] so I spent a lot of time at the workshops ... even though I have not a lot of talent in doing that myself, I really appreciate it.

She studied ballet for 18 years and indicated a continuing interest in dance. She and her family enjoy painting, listening to opera and symphonies on radio and TV, and traveling by bus to Cincinnati and Toledo art museums.

"The artist can bring some important ingredients into the school life of children," she said.

*CT:* ... an artist has an important role as a teacher, but also as another student ... an observer of life. ... An artist should
open the minds of children . . . to find out
that there are alternatives to the prosaic
. . . to think that there are different ways
to do things and that inside them there might
be thoughts that they — why not express?

She felt that artists could serve as models who have developed
self-discipline and powers of concentration. By being there as "living examples" they can inspire children in ways the classroom teacher cannot.

The day before the experience the classroom teacher prepared the
class. They talked about the differences between sculpture and painting
and about the thinking and planning processes which precede the execu-
tion of the work of art.

CT: . . . After they've thought about it and
decided what it's going to be, the material
it's going to be, if it's going to be big
or small, what do they have to do?

She went on to describe a hypothetical case where the artist
sketched, rejected, revised, and finally formulated an idea for a
sculptural form for which he made a three-dimensional sketch or model.
She showed them an example of a model which had been made by their
regular visual art teacher. She explained that artists at times produce
works of art because they have something they must say and at other times
they produce works which they are commissioned to make, citing Picasso's
sculpture in downtown Chicago.

In the interview before the presentation, the classroom teacher
indicated that she, her class, and other teachers were excited about the
session with the artist next day. She felt that an environmental artist
could give children in a downtown school something very important since
"... there isn't that much nature around." Because it was to be a "hands-on activity" she thought children would become aware of how they could become involved in the arts.

On was a nine-year old boy in the third grade. He said he had seen no other artists in the school this year.

He reported that his teacher had told them about the sculptor who was coming to their school. She had also given them an opportunity to make paper sculptures before seeing the artist work. He knew the artist would "... show us how to make sculpture" but he did not know what medium she would use.

His sister is a good "draw-er" and he would like to be a draw-er also. He thought artists had to be good workers.

He told his mother in advance that they would be having an artist working in the school.

The artist, in preparing for the day in the school, would "work hard," On said. "Artists lock themselves in a big room and they just work without anybody bothering them."

He remembered having been shown pictures of various kinds of sculpture by his teacher. He was interested in art works produced by other children and he told the interviewer that "... we have an art center here and we do some weaving and stuff."

In response to the query, "Do you draw or paint or write stories in school when you have time?" he said, "I draw and write stories — it's a tie between them." He said his parents were interested in his work.
De was a seven-year-old boy in the second grade. He could not recall seeing any other artists in the school this year. He remembered that the artist who would be "... coming Wednesday ..." was a sculptor. He thought a sculptor was a "... person [who] has clay and makes a shape like someone's head — something like that ..."

He knew that his art teacher had had a share in making some large-scale sculpture.

De: ... [he] made a thing you could crawl through like at the Northland and Eastland shopping center[s]; they've got these sculptures you can crawl through.

De did not draw, paint, or write stories in his free time at school. "I just read a book when I have time."

Both children thought that drawing ability was required in becoming an artist. Painting was also mentioned along with hard work.

The artist had an MFA degree with a major in painting. She had worked in the form, a combination of sculpture, painting and architecture, for six or seven years. It was her first year in Artists-in-Schools. She had read about the pros and cons of the program as it operated in various parts of the nation.

Ar: I happen to be a supporter. I ... feel that there is something very valuable in the artist as educator. I think it's very important for students to hear it right from the horse's mouth, so to speak. Oftentimes art teachers are not artists ... this is a serious handicap ... a lot of people ... think that there has to be either an art teacher or an artist. I ... feel that you'd better be both or you're not going to teach art.
Response. The classroom teacher had positive feelings about the experience.

CT: I like the fact . . . that we did three different activities within an hour. We observed her art work, the children got to participate in building their own sculpture, and they got to listen and think about it and observe it and talk about it.

She felt that the children profited from the experience of alternating the roles of artist and observer.

CT: . . . it was good . . . that not all children were working at one time. Some of them had to be observers. They had to learn to observe and look for things.

She wished it had been longer.

CT: . . . we didn't feel rushed . . . I think it was long enough for the children, but I would have liked to have had it longer.

According to the teacher, the children were sufficiently involved with the artist to influence them to explore the art form further.

CT: . . . when we came back . . . they took the blocks and started building. . . . My goodness, building, something that they probably hadn't done, some of them, since they were babies. I don't think they ever thought of it as art . . . they sat in a circle . . . and I said, 'OK, now we'll start and we'll build it together but you can't change what the other person does and you have to think.' They thought a long time before they placed that block.

She had taken an active role in the activity and had felt comfortable doing so.

CT: . . . she didn't resent my stepping in when I thought it was necessary. . . . They had to make a group decision, which is not easy for
second and third graders. . . . So I assumed the responsibility of trying to get them to work as a team, to think before they started carrying those blocks around.

Both boys said that they enjoyed the experience. On, the nine-year-old, liked the slide presentation and the opportunity to work with the large blocks. He found no fault with the artist or her work. To be an artist like this one would have to "be a good worker and a good draw-er, be good at making things." In order to become good at making things, one would have to "work hard." He would like to be an artist because "I like to draw." He had never seen an artist like this before.

De, the seven-year-old, "enjoyed most" building with the large styrofoam blocks. The slide presentation had made an impression on him but he could not answer questions about the slides. He thought "everything she did for us was good." This was the first time he had seen an artist who worked in this way. He, too, would like to be an artist because "I like drawing."

In follow-up telephone calls approximately seven weeks after the activity, parents were asked to respond to the question:

"Have you seen any ways he related the arts activity to activities in school or out of school?"

P: Not that I've seen. He's been very involved in soccer and baseball.

P: No, he hasn't talked about it. I think he likes to write; he likes to write stories more.

The artist enjoyed the day in School C. She expressed her thoughts about the effect of her presence in the school.
Ar:  In me  I think they feel that they see somebody who feels that art is important enough . . . to make it their life and career. I think that's a very positive influence — exposure with a real live person instead of walking into a museum and seeing a painting or sculpture and not ever knowing who did it.

She thought the experience was not an entirely new one for the children.

Ar:  . . . they've probably done something similar to this before, they've dealt with space.  However, I think [their] enthusiasm says 'yes, this is new, this is interesting, I really enjoy it.'

Experience in formal, technical, sensuous, and expressive aspects of the arts

Antecedents. The classroom teacher discussed with her class the differences between two-dimensional and three-dimensional art forms. She showed slides of other artists' environmental art, pointing out its relationship to the architecture of the modern city. She showed a short film which showed children playing on the sculpture in a local shopping center. Then she gave them an opportunity to experiment with arranging shapes in space.

CT:  . . . we went into the gym and just from the things that we found around the school — ladders, cardboard, tires, . . . and big blocks we built our own environmental thing. . . . We had different problems. One was they had to make it flow as one big sculpture and we walked around it to show that that was three-dimensional . . . you could look at it from all angles. And then they got to crawl through it and . . . they could see it from the inside.
Back in the classroom they saw pictures of works by Calder after which they made simple mobiles.

The teacher felt that the impact of the presentation would be great at the time but she was also sure it would have lasting meaning.

"They can go out and say '. . . there's a sculpture and I know what they did because I went through that process.'"

Neither boy had any idea what the artist would be trying to communicate through her art although On attempted to respond to the question, "If I like art, and if I like to do art, and if I know how to make art."

The artist hoped to communicate the idea that multiples of very simple forms can be assembled in many different ways.

Ar: I think it points out that artists deal with all these variables and there's no specific way, no masterpiece, no perfect way to do something. Also, since I will deal with . . . environmental sculpture I will talk about the effects of space on us — open space, closed space, the idea that space affects our feelings.

Response. The artist had been "able to share the things she was involved with in her work."

Ar: I think I touched on a lot of things that are important to the kind of art that I do . . . the idea of environment, the relationship of self to the environment, enclosed spaces, open spaces, the effect of color.

Although On was attentive to the slides and to the artist as she described the blocks, his interest in the activity and engagement in working with the blocks appeared to be at low levels. He was frequently distracted by friends and talked to them frequently. He appeared to
work without a design in mind but seemed to enjoy walking through the finished sculptures.

The level of interest of De appeared to be considerable and he was intensely engaged when building a sculpture. He appeared to work wholeheartedly with his group and seemed excited about his creation.

In following up on the experience, the classroom teacher reinforced ideas and feelings with which the artist was concerned. The children had additional experiences with formal and informal balance in sculpture. She helped them to recall and understand their feelings about the work.

CT: . . . they described how they felt when they went through it — it smelled like paint and it looked dark . . . one was more open and when they felt open they were happier and one was small and compact and [they described] how they felt when they crawled through that.

She sat with the children and urged them to use small blocks which usually are used for counting in arithmetic to plan their own environmental sculptures.

CT: It wasn't just an experience we left in the gym . . . when they look at sculpture or even buildings, they'll [know] . . . that's a work of art and they had to plan that out. It didn't just happen, didn't grow there like a tree.

There was evidence from comments made by some children that they would carry the experience into their out-of-school life, she said. In addition, the visual art teacher had plans for incorporating the experience in future art activities.

The boys, especially De, the younger one, had some difficulty in answering questions dealing with the qualities of the experience
but On told what he had learned from the artist.

On: I learned that they can be anything — that they don't have to be something, and they can be just a shape or something. I liked the colors. . . . there was a box that looked sort of like a rainbow.

He was not aware of sound or movement while the artist worked but he knew that he was using his sense of sight to perceive the work.

De knew that the blocks were rectangles and he was aware of their color. Building with them was simple in spite of their size because they were styrofoam. Some sculptures fell down but the one he worked on did not fall. "Ours was kind of low. Theirs was kind of high." He knew that some groups were working well together because "they didn't do much talking."

On remembered the sequence of the activity.

On: She had shapes and then she started, then she had to draw it on the paper, then she thought and had to draw it on paper [again]. Then she made it real little (scale model), then had to make it big.

He could not remember the name of the "real little" version of the sculpture.

If she were to return, he would like to ask her about the materials she used in the sculptures which were shown in the slide presentation.

On told his mother about the artist's presentation.

P: He said [the artist] told them she had to make sketches before she made her models and before she made the large scale one. He said she had them work on one small scale before the large scale. . . . He said she didn't make them do the sketches, but she told them that real artists and real sculptors have to make sketches to work from. She
showed filmstrips of her work because they were too big to bring. . . . I think he did say she brought some small scale models of her own things.

The mother felt no responsibility for encouraging On to work with sculptural forms at home because he "... wants to be a writer ... He's really very creative in writing."

De had said little about the experience to his mother. He had brought home the small sculpture which he had made after the experience but had not discussed it. His mother saw no way or need to enlarge on the experience because "... he loves to draw ... and he writes a lot."

The artist felt that she had succeeded in communicating her thoughts and feelings to the children as they worked with the sculptures.

Ar: ... there was one that was very open. It had a lot of windows and open areas, and one girl said she would like sitting in there if she were happy ... you could see out ... and people could see you, so it was a very spacious kind of environment. The other was very enclosed and so it would be a good place to hide if you wanted to get away from everybody. ... I was glad they felt that way.

She thought the children were well prepared to get the most out of her presentation. She would have liked to go back several times to work with the students in other ways after they had had time to reflect on the experience and modify their responses.

She appreciated the quality of the classroom teacher's participation in the event.
Relating arts to the curriculum

Antecedents. The teacher was aware of methods of and reasons for relating the experience to the curriculum.

CT: [In this school] we're trying to . . . make them aware of their environment — socially, with other children, and physically . . . we're going into ecology and pollution . . . I don't see how it can be divorced from the curriculum . . . it relates to our science . . . I can also relate to our math because it [will] be something we . . . build and maybe we can measure it. It's got to be related to . . . literature because . . . I've shown them . . . that when you visit a museum that there are books just about the shows. So they're aware of a new kind of literature. Also, we've been studying biographies too — artists and their lives and why they chose to be artists . . .

She and the arts teachers had plans for making the forthcoming experience part of the ongoing class work for some time. "... I think this is just a starting point."

But, she believed, "Yes, definitely," there are times when the arts activities need not be related to other curriculum areas.

The artist hoped that the teacher would follow suggestions included in the description of her activities which were published in the Artists-in-Schools directory.

Response. It would have been helpful, the teacher said, to have had an opportunity to talk with the artist before the event so that the children could have been prepared even better. The team of arts teachers who serve the school had provided her with a packet of materials including books, slides, and models which were most helpful, but a conference
with the artist a few days before her visit would have helped.

She "definitely" planned to relate the sculpture activity to other areas of the curriculum, saying, "... we're not going to forget this."

The boys could not describe any relationship between the experience and other school work other than "... drawing, and making things."

On had learned to use the word "scale" in a new way. It "means it's smaller than the other sculptures." He had also learned something about the artist's process.

On: ... she taught me that you have to draw it, you have to think and then draw it, and then make it.

The artist felt the need for a pre-performance conference with the teachers of classes to be involved. But she felt that even without that "... the students' ... knew what painting was, they knew what sculpture was, they knew how those things differed ... it was incredible ... the teacher had prepared them very well."

She thought the teacher could relate the presentation to other areas of the curriculum.

Ar: ... in social studies [they could] talk about where people live affects what kinds of things they do ... why people who live in the cities in very tight, closed quarters [may have] problems ... because of the effects that space has on them. Why kids that grow up in the country are supposed to be so happy and carefree, etc. ... This activity we did today might sink in and they'll say, 'You know why I feel bad? I'm in this tiny little cubicle, that's why, but out in the great outdoors I feel terrific.' Maybe that will transfer.
If she were to return in two weeks she would hope to see children doing building activities with boxes and other materials which they had found and collected.
An Arts Activity Presented by an Artist

As part of the curriculum activities on the theme "The City," second and third grade children were in the process of producing a ceramic mural about the city to be mounted in School C. On a walking tour of their school neighborhood with their art teacher and classroom teacher, they had made sketches of their observations. The designs were to be applied to clay tiles and, after firing, assembled as a mural. Two artists had been engaged to direct the tile-making phase of the project.

Working as a team, the female artists demonstrated the steps in making the tile: 1) preparing the ball of clay, rolling it out, trimming it to a size of six inches square using a piece of pre-cut cardboard as a guide, 2) applying the design using one of several available tools, and 3) making a design on another piece of clay and pressing it onto the clay tile. Suggestions were made for using various tools to achieve textural qualities.

After materials were distributed, the artists and the art teacher helped children solve individual problems. The tile-making project, including clean-up, was completed in approximately forty minutes.

Awareness of artists and the arts

Antecedents. The classroom teacher had a B.Sc. in Education degree with a major in Early and Middle Childhood Education. She had had four years of experience, two of which were in School C.
Her own experiences in the arts were limited. She expressed interest in having artists working in the school because she felt children and teachers were having opportunities to learn about the arts and artists under "pleasurable conditions . . . it's really motivational, and for me [as a child] it was not." She and her husband go to the theatre, the art gallery, and concerts. "We sort of dabble — as part of the audience."

She was anxious to provide art experiences by artists for her class because she had been "very thwarted" in those areas in her childhood. She thought that a presentation by an artist helped "children see an artist as [having] a career" and might change their perceptions "that any time an artist was doing something artistic it was a hobby or just something he liked to do as opposed to a job or position."

Although it would not be the children's first experience in working with the clay, "they're really excited about the aspect of . . . a hands-on activity . . . [since] etching with clay [is] really a different type of activity."

Ds was an eight-year old boy in the third grade. He knew that a potter would be in the school the following day and that he would have an opportunity to work in clay. He had his sketch ready to use as reference. He could recall having had an "artist like this" visit the school a year or two previously.

He considered his parents artists because ". . . they all just draw . . . gooder than me, but my father, he can't draw cars better than me." A person is an artist "... when they draw real good . . ."
and children can be artists if someone says, "You're an artist. You draw very, very good." The only artists he knew were his present and past visual art teachers.

He indicated that he liked to draw, paint, and write stories when he had free time in school. He liked "to do writing best." He sometimes talked with his friends about his art work and with his family. "They like it," he said.

De's mother sang in the church choir and felt that "an artist in school . . . would help a great deal . . . They might as well have it in the grade school now; when they get into high school it will be more easy for them to understand about the arts."

An was a seven-year old girl in the second grade. She had an idea of what to expect of the artists.

An: She [the classroom teacher] said that today we were going to make sketches of things that we saw in the city . . . and when the artist comes we're going to mold them in clay.

She said her daddy was "working on" being an artist.

An: He draws spirals. He uses chalk and ink pens and . . . tissue paper . . . and all kinds of stuff.

She thought that anyone could become an artist if they went to art school and practiced a few years. She would like to be a "drawing" artist. The artists she knew of were, "my dad, my dad's art teacher, the lady that's coming, and that's all."

Drawing, painting, and writing stories were activities she enjoyed when she had time for them in school. She liked the drawing best and when finished, "I paint them, then I write a story about them." She
shared her drawings with her family.

An: I just show my mom the work and she tells me if it's good. Sometimes she hangs them on the refrigerator.

The two artists both held B.F.A. degrees with majors in ceramics. They had had about seven years' experience in the art form. Their presence in the school, they thought, made children aware of the arts and artists by letting them "see what an artist does in the studio."

Ar: Several children asked me today 'Are you an artist?' And they sounded very impressed with that.

Response. The teacher thought the activity "was really enjoyable and it was a pleasure to the children." She "didn't realize that they would . . . have to cut out their own tiles." She "felt rushed because [she] didn't get around to see what each of them was doing." She believed "it was pretty much a simple activity" and "because of the preparation for it" they enjoyed it more. Although the children "all seemed so involved," none had expressed an intention to work further in the medium or art form.

The activity had accomplished the goals of the A-i-S program as she perceived them.

CT: I assume to introduce children to a medium . . . to give them a pleasurable experience with the artist as a teacher, to introduce them to the artist as a career person, and to have a motivating experience that we can include for the children in the curriculum.

If she were to repeat the experience with her class, she would have made material available to the children "even if it weren't the
same color or the same texture . . . it possibly would have made them a little more successful.

Ds enjoyed most cutting "around that clay."

Ds: It was a square box and I had something like a screwdriver and it came out even.

The artists' work made him think about himself and how he would follow instructions. "But I did do it right," he said.

An liked molding the clay best, thinking that "it's fun to squeeze and pound." She thought the artist enjoyed working with the class.

Both children thought they would like to be drawing artists.

The artists enjoyed the experience because the children "... had worked on it ahead of time and knew what they were doing." They found that aspect of the experience most meaningful.

Ar: . . . I think because they had the drawing prepared that was fairly easy for them and they had enough tools to use, and I think they enjoyed that quite a bit more.

The artists defined how the experience was an occurrence which could only be accomplished through the interaction of an artist with students and teachers.

Ar: I think the expression of an idea. An artist usually works from an idea that they get in their head and then puts it down in some form and I think in general — I mean, they can do that with writing sometimes, too, and writing is an art too. But I think that's what it is — the expression of an idea that they have, it's not someone telling them to do something.

The artists had seen indications that the children were experiencing an art form new to them.
Ar: A lot of them had not worked with clay before. They said so. They seemed interested in how it felt . . . what you could do with it . . . Most children have had some clay but I don't think they've done anything like this at all.

Experience in formal, technical, sensuous, and expressive aspects of the arts

Antecedents. With her class, the teacher had participated in the walking tour, concluding with sketches to be used as subject matter for the tiles made later under the guidance of the artists.

The drama teacher and visual arts teacher had been involved in the preparation.

AT: We got some slides from the art gallery and on the city . . . everyone looked at things we were pointing out . . . such as signs, building shapes, what to look for downtown . . . so the kids went out, looked and investigated, saw slides and did some drawings and sketches pertaining to what they wanted to make on their tile.

The classroom teacher felt the experience might make a lasting impression "... if it opens doors for them." In that case it could turn "... into a snowball type of thing."

The children could not anticipate what the artists would attempt to say to them through their art.

Ds: She might say, 'we've got something to make and it probably might be a little easy or hard.'

An: I don't know. He'll try to teach us how to do the art stuff.

The artists planned to concentrate on the technical aspects of the experience.
Ar: . . . that an idea or an image can be
developed in many different ways . . . it
partly depends on the tools and partly on
. . . the material they're working with . . .

They thought the lasting value of the activity would become
apparent in the completed mural.

Ar: . . . something that won't become clear to
the children until the project is finished
[is] that it will help them remember the
experience in the city . . . something that
will be put together [together] if the experience
in a way that wouldn't [to be] if they just
took home their separate [tiles].

Response. The artists felt the experience "was a nice project to
work on because they had worked on it ahead of time and knew what they
were doing."

Ar: We talked of the different ways of making a
building on clay, drawing it, or of adding
it in the relief and then even drawing on that.
I think it's good for them to see there are
many ways of getting across an idea and it can
be done with a pencil or a tool or clay or any-
thing they might have at hand to work with.

Ds worked intently throughout the activity. The use of the tools
appeared to be uppermost in his mind; his trimming and etching reduced
the first tile to less than half its original size. After the inter-
vention of the artist and the art teacher, he completed a second tile.

An appeared to be highly interested and engaged in the production
of her tile. She worked diligently, speaking little to her neighbors
and occasionally asking her teachers or the artists for help.

The classroom teacher had assisted a few children who needed par-
ticular help "in a group or in a new situation." She had "explained
directions and reinforced what they were doing . . . so the artists could rotate." She said the arts teacher had worked as the artists did "encouraging and pulling creative ideas out, making suggestions for use of tools and asking 'Can I help you here?'

In recalling some of the aspects of the art form, the classroom teacher described the artists' explanations and demonstrations using "a lot of utensils which were everyday type" and the medium of red clay.

The arts teacher mentioned the artists' concern for children's understanding of the medium, "how to build up the clay and how to press the clay . . . what not to do and what to do with it."

The class had talked about the activity afterward.

CT: The children, in their sharing of the experience, related the step-by-step plan of how we had gone about what we were doing, and what the outcome was going to be.

Since the tiles would be mounted on the wall of the school after firing, the follow-up activities would include having the children help plan the mural. The teacher believed that other tiles might be made following future trips.

The teacher said her classroom was arranged so that art supplies were generally available to children when they wanted to use them, noting however, ". . . clay is such a bugaboo, you almost have to have that supervised."

Both children recalled the way the artists had taught them to prepare the tiles by rolling and cutting. They described their sketches.
An: . . . I saw a stop sign . . . you had to take another piece of clay and make it shaped into a stop sign and put STOP on it, then put it on top . . .

Ds: I had to make the circle, something like a diamond, then I made something that pointed — like stars go up and down . . .

They thought it was "fun" to listen and watch the artists. They told what they had learned from the experience.

Ds: I learned about making stuff out of clay and how to cut it out.

An: If you want to get all the air bubbles out of the clay, you've got to pound it on the table real hard and flip it over and pound the other side.

They knew that they had used their senses of sight and touch.

The parents had received brief reports on the event from their children.

P: . . . he couldn't explain it to me. He didn't know what was going on . . . he said he enjoyed working with the clay [but] he didn't say what he liked best about it.

An seldom talked about her school life. Although she did not describe the artist's presentation to her mother, she did say that it had occurred.

The artists noted that some children followed instructions very well and others were "... doing everything exactly opposite from what we had shown them." But they felt the children had related well to them as persons and as artists. At the time of the interview they had not thought of other ways they might have involved the children than those they had employed. They acknowledged the helpfulness and involvement
of the classroom teacher and art teacher.

Relating arts activities to the curriculum

Antecedents. The teacher pointed out that the activity had been planned to relate to the social studies unit on the environment — the city. The preparation for making the tiles consisted of the slides, discussion, walking trip and the sketching which followed.

The artists talked with the curriculum coordinator before coming to the school "... and told him more or less what we were going to do and I think he conveyed that to the teachers. . . ."

Response. It would have been helpful, the teacher said, if "... there was more practical information available about who was coming and what they're doing."

CT: . . . the description that we get is so really complicated. You almost have to figure out what they're saying to you . . . before you can apply it to second and third graders.

She thought the activity would have been more successful if children could have had an initial experience with plastic clay shortly before the day they met with the artists, implying that children could have concentrated on the quality of the product while they were with the artists if they had discovered the nature of the medium previously.

She might repeat the activity in connection with other units on the environment of the city such as their planned visit to the sewage treatment plant or the unit on city parks.

An added the words paper mache, sculpture, and pottery to her vocabulary, but otherwise neither child was able to express a
relationship between the experience and their academic program.

Neither parent seemed aware of such a relationship.

The artists responded to the question about relating their presentation to other areas of the curriculum.

Ar: ... because we were brought in on a special project, I don't think they need to do anything to extend it any further. But in other situations ... they could ... talk about pottery as it relates to history, they could use some of the firing techniques that we use to talk about [how] heat [causes] change. Chemistry is involved there ... I think that older children particularly could be interested in some of the deeper phases of what goes on.

Summary of Findings

The analysis of the data from interviews and observations in School C resulted in findings which could be summarized as outcomes resulting from the school's participation in the A-i-S program and outcomes of specific arts activities.

1. The school setting was one in which the administrator and the curriculum coordinator made a concerted effort to implement the A-i-S program. The staff worked continuously on curriculum development which included the arts. As a result, the school climate was receptive to artists.

2. The awareness among staff members of the values of the arts appeared to influence the quantity and quality of preparations made for the artist's performance.

3. The selection of artists and their function in the school appeared to be influenced by several situational factors.
Certificated teachers in the arts were on the staff. Classroom teachers and arts teachers planned the curriculum; artists were seen as lending additional support to the curriculum.

4. The relationship between the school and community appeared to be favorably affected in at least one way as a result of the school's participation in the A-i-S. It was noted that several parents had chosen the school for their children because of A-i-S.

5. There appeared to be a relationship between the teachers' interest in the arts, the resources available, and the amount of preparation and follow-up that occurred with the children. Two of three teachers interviewed had deep interest in the arts. All of them utilized the certified teachers in the school as resources for activities and materials; the arts teacher usually participated directly in the activity or in the follow-up with the class.

6. The level of a child's interest or engagement in an arts activity was not necessarily carried over in explanations or activities at home immediately or later. Children who participated intently may or may not have discussed it at home.

7. Children and teachers generally explained the technical or formal aspects of an art form. They usually did not refer to the sensuous or expressive aspects of the art form or performance.
8. Six children who were interviewed were not able to see how the artist's presentation may have related to their classwork although they were able to describe how they had carried it further in their classroom.

9. Three teachers whose activities were part of the study explained how the specific activity was directly related to the curriculum.

Assessment of the Case Study Approach

Judgments of respondents

Assessment questions were included in each interview to ascertain perceptions and judgments regarding the interview and observation approach for evaluating short-term arts activities.

Nearly all adults indicated that the approach allowed them to respond accurately. At least one person in each group of adult respondents mentioned the possible value of seeing the questions in advance of the interview. The appropriateness of the questions was generally agreed upon by all adults although the structuring of the interview to accommodate a wide range of possible responses made them appear repetitive to some respondents.

CT: ... there was redundancy in some of them.

Ar: Actually, they got repetitive, but that was fine because it gives you the opportunity to look back and say 'Ah, this is one of the main things this man is saying.'

CT: ... some of the questions were rephrased in different parts of the survey so I thought some more about it when I came back to it.
Although the adults were not provided data from the observations of the activities or from the interviews with children, each was familiar with the observation-interview approach being used. Most of the teachers perceived the approach as being relevant to the nature of the activity and to the age of the students; a few reservations were indicated by some teachers.

CT: I think they're capable, or should be capable, of handling an interview.

CT: I would like to have been present when you interviewed. I would like to have done some of the questions with them first because I feel I could get quick response and feeling because I've known them for two years.

CT: I think an interview might be a little intimidating to a child from a stranger. They may feel just a little worried until they feel comfortable with that person.

AT: I think you almost had to do the observing and interviewing. If you weren't around and seeing what was happening, I don't think it would make any sense. The interviewing of students is something I like because usually people just ask teachers . . . what's going on . . . . I think it's nice the kids are being involved in this.

CT: . . . a questionnaire may have served the same purpose.

CT: . . . it would have been very difficult for them to write their answers to questions.

Most of the children's parents perceived the approach as being relevant to the nature of the arts activity and relevant to the age of the child. Some weren't sure or didn't know; comments illustrated a range of perceptions among them.

P: I cannot really answer some questions on how it affected him because you really can't see that right away.
P: I think kids enjoy something like that (interviewing) more than filling out a questionnaire.

P: You might try to have them draw a picture while you're talking [to them].

P: I don't know what the child was asked.

Teachers, parents, and artists generally agreed that the most important aspects of the arts activity had been included and that the approach was adequately comprehensive. Individual interpretations and concerns of a few parents for the observation-interview process were revealed.

P: Maybe you should have interviewed a few more kids and made sure there were a few girls.

P: . . . ask a few children after each and every program.

P: I think it's not always possible to get immediately from a child what he has learned in an artist's activity. I'm not sure we can tell what he's getting out of it until many months or years after the fact.

P: You should possibly ask how the child tied (the activity) into their (family) life today, if at all . . . did the child use any of the information other than just communicating . . . to show how much actually carried over into activity of the child.

P: . . . it was hard for me to even ask her questions because she doesn't relate all that much.

P: I'm not sure if the question was missed . . . I'd like to see something about enjoyment . . . because . . . she did enjoy and got pleasure from seeing him . . . it wasn't just an intellectual experience to her. There's also the pleasure aspect of it and knowing that art forms can be pleasurable.

While most of the teachers, parents, artists, administrators and coordinators expressed the opinion that the approach was both timely
and efficient, several parents pointed out that their interview may have been too soon to see carryover activity at home. A teacher felt the interview was more lengthy than necessary; an artist felt that more time would be useful.

In responding to the children's assessment questions, all of the children indicated that they enjoyed answering the questions. Most of them said that when they didn't answer a question it was because they didn't understand it or didn't know the answer. Being interviewed did not seem to present any problems for the children in their work or with their classrooms but one child said she was late in going to see the school nurse because of talking to the interviewer.

The interviewer found that while every effort was made to put the children at ease and to conduct the interviews in a conversational manner, the presence of the tape recorder appeared to affect some of them. A few wanted to play with it; several needed to be reminded frequently to speak louder. Seating was arranged to promote as much eye contact as possible but occasionally the tape recorder became the focal point. When photographs of the artist were available, they were used as a focus in the post-activity interview with the children. The photographs were helpful in giving the child a concrete reminder on which to base answers rather than depending solely on abstract recall. The combined factors of the nature of individual children, the nature of the activity and the questions, and the interaction with an unfamiliar person can be reasonably assumed to have affected the content of the interviews. In most cases it seemed to the interviewer that the children were responsive and willing to cooperate; several children
who talked very little were later described by their mothers as being that way at home. Not all were reluctant to talk, however, even after the second interview:

    Ch: *I do want to talk some more but I don't really have anything to talk about.*

Although the schools did everything possible to accommodate the interview procedure in the case study approach, time and space were sometimes problematic. Scheduling interviews as close as possible to the artist's presentation was difficult when events occurred in all three schools within several days of each other. Finding a place to interview with few distractions required flexibility and cooperation. Scheduling interviews with parents and reaching them later with the follow-up questions was time-consuming.
CHAPTER III

DEVELOPMENT, APPLICATION AND ASSESSMENT
OF THE SURVEY APPROACH

Development of Instruments and Procedures

The evaluation of short-term arts activities could not depend entirely on the case studies due in part to the costs, logistics, and geographic and sample limitations in the approach. The development of a survey approach, therefore, was based on the need for an efficient means of collecting evaluation data from a larger population. Specifically, procedures and instruments were needed with information regarding arts activities which could be collected from at least forty public and private schools in Franklin County, Ohio.

The data obtained and the experience gained through the case study approach revealed that outcomes of short-term arts activities could be identified and assessed based on the goals of the Artists-in-Schools (A-i-S) program of the Greater Columbus Arts Council. The A-i-S program was intended to enhance existing school arts programs by bringing together children and their teachers with artists in educational experiences. The intermediate goals, on which the case study approach and survey approach rested, were to:

(1) make children aware of the existence of artists, the arts, and how they might become involved;
(2) allow children to experience formal, technical, sensuous, and expressive aspects of the arts;

(3) serve as a focus for relating arts to other areas of curriculum and for relating those areas to each other;

(4) provide schools with a program which could serve as a unifying thread over the entire period of children's school years.

In translating the procedures and instruments of the case study approach into an efficient and comprehensive survey approach, two basic determinations were made. First, it was apparent that separate survey instruments were required for different purposes. To assess outcomes of activities on the basis of the goals previously stated, instruments and procedures were needed which focused on specific arts activities. Other instruments and procedures were needed which focused on the broader impact of the A-i-S program on the schools in which it functioned.

Second, it was determined that teachers and pupils would be the respondent groups from whom evaluation information would be solicited. Therefore, survey instruments for specific arts activities were needed which:

(1) were applicable to seven art forms,

(2) could be administered immediately after an artist's presentation had occurred,

(3) were appropriate for pupils in grades kindergarten through six in various schools,

(4) could be administered periodically over time, and

(5) could be efficiently processed and analyzed.

The instruments needed to be sufficiently comprehensive to provide meaningful information and yet brief enough to maximize returns. In
addition, an instrument was needed which could assess the impact the A-i-S program had on the schools over an extended period of time.

As a result of these considerations, five survey instruments were developed. The Annual Survey was designed for administration near the end of the school year when teachers could provide information on

(1) one A-i-S goal, i.e., "to serve as a focus for relating arts to other areas of curriculum and for relating those areas to each other," and

(2) effects of the A-i-S program on selected variables regarding the school as an organization.

For collecting information from pupils and teachers immediately after an artist's presentation, the Primary, Intermediate, and Form A and Form B Teacher Surveys were developed.

The content for the surveys was drawn principally from information obtained through the case study approach and a review of pertinent literature. Planning and selection of content for the Primary, Intermediate and Teacher Surveys, and the Annual Survey were accomplished through a process which included the following:

(1) analysis of the content of interviews and activity observations in the case study approach,

(2) consultation with A-i-S program personnel,

(3) preparation of a comprehensive set of items based on A-i-S program goals/criteria of awareness of artists and art forms and experience in aspects of the art form,

(4) validation of content by a panel of independent judges, and

(5) revision of items in accordance with the suggestions made by the judges.
The length, format, and procedures for administering the Pupil Surveys were determined by a review of currently acceptable practices in the measurement of attitudes of children in primary and intermediate grades. Attention was given to the way commercially available instruments are constructed. Grade grouping for the surveys was determined in this manner as well as being influenced by common practices in schools in planning and scheduling artists' activities.

An estimate of the reliability of each survey was obtained by computing Cronbach's alpha coefficient (Guilford, 1954). The alpha coefficient is a measure of internal consistency. When applied to single items as in the case of the five surveys which were developed, the alpha coefficient yields the same result as the Kuder-Richardson formula 20.

In computing the alpha coefficients for the Primary, Intermediate, and Teacher Forms A and B, the items having a response choice of "yes", "don't know", "no", and "yes", "no" were used. Other items that listed activities or were open-ended were not used in the computation. The alpha coefficient for the primary survey was .74; for the intermediate survey it was .785. These were moderately high coefficients and comparable with measures of pupil attitudes that are commercially available. The alpha coefficient for the Form A teacher survey was .55; for Form B the coefficient was .79.

In computing the alpha coefficient for the Annual Survey, the 74 items having a 0 or 1 response were used. Attempts to use all items were not successful because so many cases had one or more items as missing. The alpha coefficient for the Annual Survey was .73.
Application and Assessment of the Survey Approach

The Primary Survey

Instrument administration

The Primary Survey was administered by a randomly selected group of nineteen teachers in eight A-i-S schools. In order to facilitate the completion of the survey and to increase the probability of obtaining valid data, the teachers read the items to the pupils. After each item was read by the teacher, the child indicated an answer "yes", "don't know", or "no" for the item by placing an "x" on one of three circles that appeared to the right of each item. The survey was administered within one to three days following the arts activity. A copy of the Primary Survey appears in Appendix B.

Sample

The Primary Survey data were collected during May, 1978. Sample selection was done in the following manner. First, a determination was made of all A-i-S activities which were to occur during the time available for data collection. Second, information was obtained on three variables used to select the sample. These were (a) art form represented by the arts activity; (b) percentage of nonwhite in the school population; and (c) percentage of Aid to Families of Dependent Children (AFDC) in the school population. AFDC was considered to be the best available measure of socioeconomic status. By manipulating
the three variables, a sample was selected that provided for the collection of survey data from pupils of various ethnic and socio-economic backgrounds who experienced different art forms. While the short period of time did not permit the collection of data for each art form from pupils of varying ethnic and socio-economic backgrounds, the sample did provide for the collection of data across the three sample selection criteria. Further, the sample seemed adequate for the purpose of field-testing the Primary Survey. Finally, in cases where an arts activity was provided to more than one class at a school, one teacher at each grade level was randomly selected to administer the instrument. This was done for the sake of efficiency.

Implementation of the sample procedures resulted in the collection of Primary Survey data on 538 pupils. Table 1 gives the percentage and number of sample pupils by grade, sex, and two categories of the percentage of nonwhite population in the sample schools. These two categories are (a) 25% or less nonwhite; and (b) more than 25% nonwhite. In reality, the categorization resulted in the latter group being composed of pupils from schools having 71% or more nonwhite population. Thus, the categorization resulted in the classification of schools into predominantly white and predominantly nonwhite schools. The category labeled "Other" in Table 1 was composed of Educable Mentally Retarded (EMR) and orthopedically handicapped pupils.
TABLE 1
Grade, Sex, and School Nonwhite Classification
of Pupils Completing the Primary Survey
N = 538

<table>
<thead>
<tr>
<th>Grade</th>
<th>25% or Less Nonwhite</th>
<th>71% or More Nonwhite</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Boys</td>
<td>Girls</td>
<td>Boys</td>
</tr>
<tr>
<td>K</td>
<td>1.2%</td>
<td>2.9%</td>
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<tr>
<td>1</td>
<td>9.5%</td>
<td>11.8%</td>
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</tr>
<tr>
<td>2</td>
<td>15.4%</td>
<td>16.7%</td>
<td>5.0%</td>
</tr>
<tr>
<td>3</td>
<td>8.7%</td>
<td>8.1%</td>
<td>4.8%</td>
</tr>
<tr>
<td>Other</td>
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</tr>
<tr>
<td>Total</td>
<td>37.3%</td>
<td>40.7%</td>
<td>11.0%</td>
</tr>
</tbody>
</table>

The data in Table 1 indicate that the sample appeared to be adequate for obtaining needed data and for purposes of field-testing the Primary Survey. The data were obtained across primary grade levels and the percentage of boys and girls is what would be expected in a randomly selected sample.

Description of arts activities

Brief descriptions of the arts activities attended by primary pupils are as follows:

Ballet A lecture/demonstration by dancers providing basic understanding of the art of ballet and a costumed performance of variations of selected ballets.
Percussion Ensemble  An informal concert with lecture on the music, demonstration of instruments, and audience questions.

Architecture  Pupil participation in building a scale model of the school under the direction of an architect.

Mime  Performance by two artists of illusionary mimes, juggling act, and mime interpretation of ancient fables; audience participation.

Literature  Performance by five artists in music, poetry, and dance.

Ethnic Dance  A lecture/demonstration by three artists in song, dance, costumes, and customs of Yugoslavia.

Table 2 gives the number of pupils who participated in the various art forms by school population category.

**TABLE 2**

Number of Pupils by School Population and Art Form

<table>
<thead>
<tr>
<th>Art Form</th>
<th>School Population</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>25% or Less Nonwhite &amp;</td>
</tr>
<tr>
<td></td>
<td>10% or Less AFDC</td>
</tr>
<tr>
<td>Ballet</td>
<td>82</td>
</tr>
<tr>
<td>Percussion Ensemble</td>
<td>-</td>
</tr>
<tr>
<td>Architecture</td>
<td>19</td>
</tr>
<tr>
<td>Mime</td>
<td>123</td>
</tr>
<tr>
<td>Literature</td>
<td>78</td>
</tr>
<tr>
<td>Ethnic Dance</td>
<td>106</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>408</strong></td>
</tr>
</tbody>
</table>
As Table 2 indicates, data were collected on five different art forms. However, because of the scheduling of the arts activities during the data collection period, it was not possible to obtain data from pupils at different types of schools who had seen the same arts activity. This placed a limitation on the analysis of the data and, consequently, the type and quantity of information for the present study.

Analysis of primary survey data

The Primary Survey, like the Intermediate and Teacher Surveys, focused on two A-i-S goals for short-term arts activities. The goals were:

(1) to make children aware of the existence of artists, the arts, and how they might be involved, and

(2) to allow children to experience the formal, technical, sensuous, and expressive aspects of the arts.

The goals are referred to in their briefest form as "awareness" and "aspects of the arts" in the data which follow. The content of the survey items were classified as being antecedent or response. Antecedent referred to conditions and perceptions existing before an activity presented by an artist. Response referred to behaviors or perceptions during or following the activity. Items were clustered accordingly in the tables.
Table 3 presents the primary pupils' responses to the survey items classified as "awareness" antecedents.

**TABLE 3**

Percentage and Number of Primary Pupils' Responses to "Awareness" Antecedent Items

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Item Number</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have you seen this kind of artist before?</td>
<td>13</td>
<td>266</td>
<td>34</td>
<td>221</td>
<td>521</td>
</tr>
<tr>
<td>Have you heard or read about this kind of artist before?</td>
<td>14</td>
<td>227</td>
<td>52</td>
<td>244</td>
<td>523</td>
</tr>
<tr>
<td>Has your teacher ever talked to you about the work that artists do?</td>
<td>21</td>
<td>317</td>
<td>55</td>
<td>144</td>
<td>516</td>
</tr>
<tr>
<td>Has your class ever gone on a trip to see artists or their work?</td>
<td>22</td>
<td>314</td>
<td>27</td>
<td>182</td>
<td>523</td>
</tr>
</tbody>
</table>

Table 4 shows the primary pupils' responses to survey items representing "aspects of the arts" antecedents.
TABLE 4

Percentage and Number of Primary Pupils' Responses to Items on "Aspects of the Arts" Antecedents

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Item Number</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you like to do things in the arts like painting, drawing, or dancing?</td>
<td>19</td>
<td>82.4%</td>
<td>8.2%</td>
<td>9.4%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>432</td>
<td>43</td>
<td>49</td>
<td></td>
<td>524</td>
</tr>
<tr>
<td>Do you get to do things in the arts at school as often as you would like to do them?</td>
<td>20</td>
<td>48.8%</td>
<td>10.4%</td>
<td>40.8%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>254</td>
<td>54</td>
<td>212</td>
<td></td>
<td>520</td>
</tr>
<tr>
<td>Did you learn anything new from the artist?</td>
<td>3</td>
<td>85.7%</td>
<td>5.5%</td>
<td>8.9%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>454</td>
<td>29</td>
<td>47</td>
<td></td>
<td>530</td>
</tr>
<tr>
<td>Did the artist do what you thought he might do?</td>
<td>12</td>
<td>48.9%</td>
<td>14.1%</td>
<td>36.9%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>256</td>
<td>74</td>
<td>193</td>
<td></td>
<td>523</td>
</tr>
</tbody>
</table>

Table 5 presents primary pupils' responses to the survey items making up the "awareness" response cluster on artist and art form.
### TABLE 5

Percentage and Number of Primary Pupils' Responses to Items on Artist and Art Form

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Item Number</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did you enjoy having the artist come to your school?</td>
<td>1</td>
<td>96.9%</td>
<td>1.7%</td>
<td>1.3%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>508</td>
<td>9</td>
<td>7</td>
<td></td>
<td>524</td>
</tr>
<tr>
<td>Would you like to see this artist again?</td>
<td>9</td>
<td>93.0%</td>
<td>3.8%</td>
<td>3.2%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>490</td>
<td>20</td>
<td>17</td>
<td></td>
<td>527</td>
</tr>
<tr>
<td>Do you like (the art form) better because the artist came to your school?</td>
<td>17</td>
<td>73.7%</td>
<td>15.0%</td>
<td>11.3%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>384</td>
<td>78</td>
<td>59</td>
<td></td>
<td>521</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>87.9%</td>
<td>6.8%</td>
<td>5.2%</td>
<td>1572</td>
</tr>
</tbody>
</table>

Table 6 presents responses to two items on verbal interaction with the artist as "aspects of the arts" response.
Table 6 shows pupil responses to items related to understanding the artist's work as "aspects of the arts" response.

**TABLE 6**

Percentage and Number of Primary Pupils' Responses to Items on Verbal Interaction with Artist

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Item Number</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did you ask the artist the questions that you wanted to ask?</td>
<td>4</td>
<td>32.4%</td>
<td>13.5%</td>
<td>54.1%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>165</td>
<td>69</td>
<td>276</td>
<td></td>
<td>510</td>
</tr>
<tr>
<td>Did the artist answer questions so that you could understand?</td>
<td>5</td>
<td>77.7%</td>
<td>8.4%</td>
<td>13.8%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>405</td>
<td>44</td>
<td>72</td>
<td></td>
<td>521</td>
</tr>
</tbody>
</table>

Table 7 shows pupil responses to items related to understanding the artist's work as "aspects of the arts" response.

**TABLE 7**

Percentage and Number of Primary Pupils' Responses on Understanding the Artist's Presentation

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Item Number</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you remember what kind of art the artist did?</td>
<td>11</td>
<td>80.5%</td>
<td>5.3%</td>
<td>14.1%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>422</td>
<td>28</td>
<td>74</td>
<td></td>
<td>524</td>
</tr>
<tr>
<td>Did you learn something from the artist that you will remember for a long time?</td>
<td>2</td>
<td>73.9%</td>
<td>15.2%</td>
<td>11.0%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>390</td>
<td>80</td>
<td>58</td>
<td></td>
<td>528</td>
</tr>
<tr>
<td>After the artist left, did your class talk about what the artist did?</td>
<td>15</td>
<td>64.1%</td>
<td>8.3%</td>
<td>27.6%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>334</td>
<td>43</td>
<td>144</td>
<td></td>
<td>521</td>
</tr>
</tbody>
</table>
Table 8 presents responses to items making up a cluster of perceptions of artists' work as "aspects of the arts" response.

**TABLE 8**

Percentage and Number of Primary Pupils' Responses on Perceptions of the Artist's Work

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Item Number</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you think the artist enjoys being an artist?</td>
<td>8</td>
<td>91.6%</td>
<td>6.5%</td>
<td>1.9%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>478</td>
<td>34</td>
<td>10</td>
<td>522</td>
</tr>
<tr>
<td>Would you like to try to do the things the artist did?</td>
<td>6</td>
<td>82.6%</td>
<td>6.4%</td>
<td>10.9%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>438</td>
<td>34</td>
<td>58</td>
<td>530</td>
</tr>
<tr>
<td>Would you like to become an artist like the one that came to your school?</td>
<td>18</td>
<td>66.5%</td>
<td>11.4%</td>
<td>22.1%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>349</td>
<td>60</td>
<td>116</td>
<td>525</td>
</tr>
<tr>
<td>Would you be willing to work a long time so that you could do what the artist did?</td>
<td>7</td>
<td>69.5%</td>
<td>10.5%</td>
<td>20.0%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>362</td>
<td>55</td>
<td>104</td>
<td>521</td>
</tr>
<tr>
<td>Total</td>
<td>77.6%</td>
<td>8.7%</td>
<td>13.7%</td>
<td></td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>1627</td>
<td>183</td>
<td>288</td>
<td></td>
<td>2098</td>
</tr>
</tbody>
</table>
Table 9 shows how pupils responded to two "awareness" response items on identifying the artist and art form.

**TABLE 9**

Percentage and Number of Primary Pupils' Responses for Identifying Artist and Art Form

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Item Number</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you remember the artist's name?</td>
<td>10</td>
<td>26.9%</td>
<td>12.2%</td>
<td>60.9%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>139</td>
<td>63</td>
<td>315</td>
<td>517</td>
<td></td>
</tr>
<tr>
<td>Did you tell anyone in your family about the artist that came to your school?</td>
<td>16</td>
<td>78.6%</td>
<td>1.9%</td>
<td>19.4%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>405</td>
<td>10</td>
<td>100</td>
<td>515</td>
<td></td>
</tr>
</tbody>
</table>

**Summary and conclusions**

The analysis of the primary survey data revealed the adequacy of the procedures and instruments for collecting assessment information from children in primary grades. Instruments were distributed to participating classes, administered in accordance with the directions, and returned promptly.

The goals of "making children aware of artists and the arts" and "allowing children to experience the formal, technical, sensuous, and expressive aspects of the arts" were appropriate as sources for the development of survey items.

Outcomes of the arts activities in which teachers and pupils participated were apparent and identifiable as antecedents or responses.
Outcomes of the arts activities as indicated by results of the primary survey are summarized as follows:

1. Half of the children (51%) had seen the kind of artist before. Exposure to the kind of artist had not come through hearing or reading about it for 46% of the children. Nearly two-thirds of the primary pupils had been talked to by their teachers regarding artists' work (61%) or had gone on a class trip to see artists or their work (60%).

2. Apparent uncertainty about the art form presented by the artist was shown in the combined responses of "don't know" or "no" on whether the artist did what they expected (51%). An aggregate 26% "don't know" and "no" responses occurred on whether they liked the art form better because of the artist's visit.

3. Enjoyment of the artist was indicated by 96.9% of the children. This response was also shown in the high percentage of pupils who would like to see the artist again (93%).

4. Slightly over half of the children (54.1%) indicated they did not have an opportunity to ask the artist questions; when questions were asked, a considerably higher percentage (77.7%) understood the answers.

5. Recall of the art form occurred among 80.5% of the children; many of them indicated having learned something which would be remembered for a long time (73.9%). Discussion about the artist's work followed the presentation in 64.1% of the
primary pupils' classrooms.

6. Most children (91.6%) perceived that the artist enjoyed being an artist and many of them (82.6%) indicated they would like to try working in the art form. A lesser percentage would like to become the kind of artist they had seen (66.5%) or be willing to work a long time to become an artist (69.5%).

7. In recalling the experience, 26.9% remembered the artist's name and 78.6% told someone in the family about the artist.

It is reasonable to conclude from these findings that, among pupils surveyed, there was an awareness of artists and art forms worth consideration by school staffs in selecting artists for primary pupils. There were indications of children's interests in the arts and their desires to participate in them in the classroom which have implications for fostering the arts. While artists may have provided experience in the formal, technical, sensuous, or expressive aspects of the art form, children's expectations for the artist were not clear. Many of them were sure they liked the art form better because of the artist's visit and that they had learned something. There was an indication of children's desires to have more verbal interaction with the artist. Children appeared to be able to discern whether an artist enjoyed working in the art form. They did not seem to know the artist's name but they shared information about the arts activity with family members.
The Intermediate Survey

**Instrument administration**

The Intermediate Survey was administered by a randomly selected group of seventeen teachers in ten A-i-S schools. The teachers read the items to the children in order to facilitate the completion of the survey and to increase the probability of obtaining valid data. After each item was read by the teacher, the child indicated an answer by placing an "X" in the appropriate space. The survey was administered within one to three days following the arts activity. A copy of the Intermediate Survey appears in Appendix B.

**Sample**

The Intermediate Survey data were collected during May, 1978. The manner of sample selection was identical to that used for the Primary Survey. That is, a determination was made of all A-i-S activities which were to occur during the time available for data collection. Second, information was obtained on three variables used to select the sample. These were (a) art form represented by the activity; (b) percentage of nonwhite in the school population; and (c) percentage of Aid to Families of Dependent Children (AFDC) in the school population. By manipulating the three variables, a sample was selected that provided for the collection of survey data from pupils of various ethnic and socioeconomic backgrounds who experienced different art forms. While the short period of time did not permit the collection of data for each art form from pupils of varying ethnic and
socioeconomic backgrounds, the sample did provide for the collection of data across the three sample selection criteria. Further, the sample seemed adequate for the purpose of field-testing the Intermediate Survey. Finally, in cases where an arts activity was provided to more than one class at a school, one teacher at each grade level was randomly selected to administer the instrument. This was done for the sake of efficiency. As a result of the sample selection procedure, the Intermediate Survey was used in six schools for the same arts activity as the Primary Survey and four other schools.

Implementation of the sample procedure resulted in the collection of Intermediate Survey data on 473 pupils. Table 10 gives the percentage and number of sample pupils by grade, sex, and two categories of the percentage of nonwhite population in the sample schools. The two categories are (a) 25% or less nonwhite; and (b) more than 25% nonwhite. As noted in the implementation of the Pupil Survey sample procedures, the categorization resulted in the latter group being composed of pupils from schools having 71% or more nonwhite population.
TABLE 10
Grade, Sex, and School Nonwhite Classification of Pupils Completing the Intermediate Survey
N = 473

<table>
<thead>
<tr>
<th>Grade</th>
<th>25% or Less Nonwhite</th>
<th>71% or More Nonwhite</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Boys</td>
<td>Girls</td>
<td>Boys</td>
</tr>
<tr>
<td>3</td>
<td>7.0%</td>
<td>1.0%</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>9.3%</td>
<td>8.7%</td>
<td>5.0%</td>
</tr>
<tr>
<td>5</td>
<td>14.6%</td>
<td>11.3%</td>
<td>6.5%</td>
</tr>
<tr>
<td>6</td>
<td>9.7%</td>
<td>8.2%</td>
<td>2.8%</td>
</tr>
<tr>
<td>Total</td>
<td>40.5%</td>
<td>29.3%</td>
<td>14.3%</td>
</tr>
</tbody>
</table>

The data in Table 10 indicate that the sample appeared to be adequate for obtaining the needed data and for purposes of field-testing the Intermediate Survey. The data were obtained across intermediate grade levels and the percentage of boys and girls is what would be expected in a randomly selected sample.

Description of arts activities

The following is a brief description of the arts activities presented to the intermediate pupils.

- Percussion Ensemble: An informal concert with lecture on the music, demonstration of instruments, and audience questions.
- Pottery: Demonstrating and teaching by the artist of throwing, handbuilding techniques, finishing and decorating wares, firing and glazing. Children produce pottery.
Nature Drawing Demonstration by artist of different drawing methods and creation of a picture by each child. Children draw from the external environment using articles provided by the artist as a reference.

Architecture Pupil participation in building a scale model of the school under the direction of an architect.

Another activity involved the architect and a small class of intermediate students. The urban design machine was used in producing two renderings from photos provided by the artist.

Mime Performance by two artists of illusionary mimes, juggling act, and mime interpretation of ancient fables; audience participation.

Folk Music/Instruments Classroom workshop conducted by female musician; students learn to play dulcimer and to handle and play nine other instruments.

Ethnic Dance A lecture/demonstration by three artists in song, dance, costumes, and customs of Yugoslavia.

### TABLE 11

<table>
<thead>
<tr>
<th>Art Form</th>
<th>School Population</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>25% or Less Nonwhite &amp; 10% or Less AFDC</td>
</tr>
<tr>
<td>Percussion Ensemble</td>
<td>-</td>
</tr>
<tr>
<td>Pottery</td>
<td>74</td>
</tr>
<tr>
<td>Nature Drawing</td>
<td>20</td>
</tr>
<tr>
<td>Architecture</td>
<td>91</td>
</tr>
<tr>
<td>Mime</td>
<td>69</td>
</tr>
<tr>
<td>Folk Music/Instruments</td>
<td>30</td>
</tr>
<tr>
<td>Ethnic Dance</td>
<td>47</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>301</strong></td>
</tr>
</tbody>
</table>
Analysis of the intermediate survey data

The Intermediate Survey, like the Primary and Teacher Surveys, focused on two goals for short-term arts activities. The goals were:

(1) to make children aware of the existence of artists, the arts, and how they might be involved, and

(2) to allow children to experience the formal, technical, sensuous, and expressive aspects of the arts.

The goals are referred to in an abbreviated form as "awareness" and "aspects of the arts" in the tabulated data which follow. The content of the survey items were classified as antecedent and response. Antecedent referred to conditions and perceptions existing before an activity presented by an artist. Response referred to behaviors or perceptions during or following the activity. Items were clustered accordingly in the tables.

Tables 12 and 13 present the intermediate pupils' responses to the survey items classified as "awareness" antecedents.
TABLE 12
Percentage and Number of Intermediate Pupils' Responses to "Awareness" Antecedent Items

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Item Number</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have you seen this kind of artist before?</td>
<td>13</td>
<td>52.0%</td>
<td>8.4%</td>
<td>39.6%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>242</td>
<td>39</td>
<td>184</td>
<td></td>
<td>465</td>
</tr>
<tr>
<td>Have you heard or read about this kind of artist before?</td>
<td>14</td>
<td>49.6%</td>
<td>8.8%</td>
<td>41.6%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>231</td>
<td>41</td>
<td>194</td>
<td></td>
<td>466</td>
</tr>
<tr>
<td>Has your teacher ever talked to you about the work that artists do?</td>
<td>21</td>
<td>50.9%</td>
<td>22.4%</td>
<td>26.7%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>234</td>
<td>103</td>
<td>123</td>
<td></td>
<td>460</td>
</tr>
</tbody>
</table>
TABLE 13
Percentages and Number of Intermediate Pupils' Previous Exposure to Artists or Their Work through Class or Family Experiences

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Item Number</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have you ever gone with your class to see an artist perform or to look at an artist's work?</td>
<td>33</td>
<td>73.8%</td>
<td>26.2%</td>
</tr>
<tr>
<td>Have you ever gone with your family to see an artist perform or to look at an artist's work?</td>
<td>35</td>
<td>71.1%</td>
<td>28.9%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Place*</th>
<th>With Class</th>
<th>With Family</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum</td>
<td>96</td>
<td>195</td>
</tr>
<tr>
<td>Art Gallery</td>
<td>75</td>
<td>129</td>
</tr>
<tr>
<td>Theatre</td>
<td>224</td>
<td>207</td>
</tr>
<tr>
<td>Shopping Center</td>
<td>172</td>
<td>161</td>
</tr>
<tr>
<td>Art fair or festival</td>
<td>14</td>
<td>206</td>
</tr>
</tbody>
</table>

* Respondents could mark more than one item.

Over one hundred fifty children marked "other" and wrote the name of a place they had visited with the class. The school, or a particular place in the school accounted for one hundred of the responses, while another elementary, junior or senior high school was mentioned by ten pupils. Museum or theatre was repeated by several pupils. A college and the drama production seen there were listed by thirteen students. Other responses included a major department store, a radio station,
and the State House.

Nearly ninety pupils checked "other" and wrote in places visited with family to see artists or their work. While a number of them repeated "museum", "fair", or "shopping center", some added to the list such places as amusement parks, zoos, and other cities and states.

Table 14 shows the pupils' responses to survey items representing "aspects of the arts" antecedents.

**TABLE 14**

Percentage and Number of Intermediate Pupils' Responses to Items on "Aspects of the Arts" Antecedents

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Item Number</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you like to do things in the arts like painting, drawing, or dancing?</td>
<td>19</td>
<td>82.6%</td>
<td>7.5%</td>
<td>9.9%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>385</td>
<td>35</td>
<td>46</td>
<td></td>
<td>466</td>
</tr>
<tr>
<td>Do you get to do things in the arts at school as often as you would like to do them?</td>
<td>20</td>
<td>29.9%</td>
<td>11.7%</td>
<td>58.4%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>138</td>
<td>54</td>
<td>269</td>
<td></td>
<td>461</td>
</tr>
<tr>
<td>Did you learn anything new from the artist?</td>
<td>3</td>
<td>82.8%</td>
<td>5.8%</td>
<td>11.4%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>386</td>
<td>27</td>
<td>53</td>
<td></td>
<td>466</td>
</tr>
<tr>
<td>Did the artist do what you thought he might do?</td>
<td>12</td>
<td>39.5%</td>
<td>20.8%</td>
<td>39.7%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>186</td>
<td>98</td>
<td>187</td>
<td></td>
<td>471</td>
</tr>
</tbody>
</table>

Table 15 presents responses to the intermediate survey items making up the "awareness" response cluster on artist and art form.
TABLE 15
Percentage and Number of Intermediate Pupils' Responses to Items on Artist and Art Form "Awareness" Response

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Item Number</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did you enjoy having the artist come to your school?</td>
<td>1</td>
<td>91.5%</td>
<td>4.4%</td>
<td>4.1%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>432</td>
<td>21</td>
<td>19</td>
<td></td>
<td>472</td>
</tr>
<tr>
<td>Would you like to see this artist again?</td>
<td>9</td>
<td>83.1%</td>
<td>10.9%</td>
<td>6.0%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>389</td>
<td>51</td>
<td>28</td>
<td></td>
<td>468</td>
</tr>
<tr>
<td>Do you like (the art form) better because the artist came to your school?</td>
<td>17</td>
<td>51.1%</td>
<td>32.0%</td>
<td>17.0%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>235</td>
<td>147</td>
<td>78</td>
<td></td>
<td>460</td>
</tr>
</tbody>
</table>

Pupils made one of four possible choices in responding to the survey item "Do you think artists have anything to do with ...?" The results, as "awareness" response, are shown in Table 16.

TABLE 16
Percentages of Intermediate Pupils' Perceptions of the Influence of Artists

<table>
<thead>
<tr>
<th>Item</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>The way you dress</td>
<td>28.8%</td>
<td>11.2%</td>
<td>60.0%</td>
<td>100%</td>
</tr>
<tr>
<td>The way schoolbooks or library books look</td>
<td>31.2%</td>
<td>11.0%</td>
<td>57.8%</td>
<td>100%</td>
</tr>
<tr>
<td>What you watch on TV</td>
<td>33.1%</td>
<td>14.5%</td>
<td>52.4%</td>
<td>100%</td>
</tr>
<tr>
<td>What you hear on radio or stereo</td>
<td>40.0%</td>
<td>15.6%</td>
<td>44.4%</td>
<td>100%</td>
</tr>
</tbody>
</table>
Table 17 presents responses to two items on verbal interaction during the arts activity as "aspects of the arts" response.

**TABLE 17**

Percentage and Number of Intermediate Pupils' Responses on Verbal Interaction with Artist

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Item Number</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did you ask the artist the questions that you wanted to ask?</td>
<td>4</td>
<td>42.1%</td>
<td>6.9%</td>
<td>51.0%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>194</td>
<td>32</td>
<td>235</td>
<td>461</td>
<td></td>
</tr>
<tr>
<td>Did the artist answer questions so that you could understand?</td>
<td>5</td>
<td>73.1%</td>
<td>10.8%</td>
<td>16.1%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>332</td>
<td>49</td>
<td>73</td>
<td>454</td>
<td></td>
</tr>
</tbody>
</table>

Table 18 shows pupil responses to items related to understanding the artist's work as "aspects of the arts" response.
TABLE 18

Percentage and Number of Intermediate Pupils' Responses on Understanding the Artist's Presentation

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Item Number</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you remember what kind of art the artist did?</td>
<td>11</td>
<td>88.5%</td>
<td>6.6%</td>
<td>100%</td>
<td>471</td>
</tr>
<tr>
<td></td>
<td></td>
<td>417</td>
<td>23</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>Do you think you understand what the artist wanted you to learn through his art?</td>
<td>23</td>
<td>65.8%</td>
<td>8.9%</td>
<td>100%</td>
<td>462</td>
</tr>
<tr>
<td></td>
<td></td>
<td>304</td>
<td>117</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>Did you learn something from the artist that you will remember for a long time?</td>
<td>2</td>
<td>56.5%</td>
<td>18.0%</td>
<td>100%</td>
<td>467</td>
</tr>
<tr>
<td></td>
<td></td>
<td>264</td>
<td>119</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Did you learn any new ideas from the artist?</td>
<td>25</td>
<td>73.7%</td>
<td>13.9%</td>
<td>100%</td>
<td>460</td>
</tr>
<tr>
<td></td>
<td></td>
<td>339</td>
<td>57</td>
<td>64</td>
<td></td>
</tr>
<tr>
<td>Did you learn any new words from the artist?</td>
<td>26</td>
<td>44.6%</td>
<td>41.5%</td>
<td>100%</td>
<td>451</td>
</tr>
<tr>
<td></td>
<td></td>
<td>201</td>
<td>63</td>
<td>187</td>
<td></td>
</tr>
<tr>
<td>After the artist left, did your class talk about what the artist did?</td>
<td>15</td>
<td>42.7%</td>
<td>45.7%</td>
<td>100%</td>
<td>464</td>
</tr>
<tr>
<td></td>
<td></td>
<td>198</td>
<td>54</td>
<td>212</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>62.0%</td>
<td>22.4%</td>
<td>100%</td>
<td>2775</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1723</td>
<td>433</td>
<td>619</td>
<td></td>
</tr>
</tbody>
</table>

The pupils' responses to the survey item on the media used by the artist they saw is presented in Table 19.
TABLE 19
Percentages of Intermediate Pupils' Responses Identifying Media
Used by the Artist They Saw

<table>
<thead>
<tr>
<th>Arts Activity</th>
<th>Paint, yarn or clay</th>
<th>Camera or film</th>
<th>The artist's body</th>
<th>Musical instruments</th>
<th>Words</th>
<th>Lines, shapes &amp; colors</th>
<th>Sounds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architecture</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>6.9</td>
<td>25.0</td>
<td>5.7</td>
<td>9.3</td>
<td>63.2</td>
<td>78.2</td>
<td>16.1</td>
</tr>
<tr>
<td>Don't know</td>
<td>10.3</td>
<td>6.8</td>
<td>13.8</td>
<td>4.7</td>
<td>9.2</td>
<td>6.9</td>
<td>11.5</td>
</tr>
<tr>
<td>No</td>
<td>82.8</td>
<td>68.2</td>
<td>80.5</td>
<td>86.0</td>
<td>27.6</td>
<td>14.9</td>
<td>72.4</td>
</tr>
<tr>
<td>Ethnic dance</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>13.6</td>
<td>65.9</td>
<td>74.4</td>
<td>88.4</td>
<td>84.1</td>
<td>20.5</td>
<td>79.5</td>
</tr>
<tr>
<td>Don't know</td>
<td>18.2</td>
<td>15.9</td>
<td>20.9</td>
<td>4.7</td>
<td>11.4</td>
<td>20.5</td>
<td>9.1</td>
</tr>
<tr>
<td>No</td>
<td>68.2</td>
<td>18.2</td>
<td>4.7</td>
<td>7.0</td>
<td>4.5</td>
<td>59.1</td>
<td>11.4</td>
</tr>
<tr>
<td>Mime</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>26.7</td>
<td>6.3</td>
<td>95.3</td>
<td>15.4</td>
<td>36.4</td>
<td>65.1</td>
<td>60.9</td>
</tr>
<tr>
<td>Don't know</td>
<td>1.7</td>
<td>4.7</td>
<td>1.6</td>
<td>6.2</td>
<td>1.5</td>
<td>12.7</td>
<td>12.5</td>
</tr>
<tr>
<td>No</td>
<td>71.7</td>
<td>89.0</td>
<td>3.1</td>
<td>78.5</td>
<td>62.1</td>
<td>22.2</td>
<td>26.6</td>
</tr>
<tr>
<td>Folk music/instruments</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>11.1</td>
<td>3.7</td>
<td>60.0</td>
<td>90.0</td>
<td>72.4</td>
<td>11.5</td>
<td>86.3</td>
</tr>
<tr>
<td>Don't know</td>
<td>3.7</td>
<td>3.7</td>
<td>3.3</td>
<td>3.3</td>
<td>3.4</td>
<td>0</td>
<td>10.0</td>
</tr>
<tr>
<td>No</td>
<td>68.2</td>
<td>92.6</td>
<td>36.7</td>
<td>6.7</td>
<td>24.1</td>
<td>88.5</td>
<td>6.7</td>
</tr>
<tr>
<td>Percussion ensemble</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>10.7</td>
<td>3.5</td>
<td>47.8</td>
<td>94.0</td>
<td>60.0</td>
<td>21.6</td>
<td>86.6</td>
</tr>
<tr>
<td>Don't know</td>
<td>3.6</td>
<td>2.6</td>
<td>5.2</td>
<td>3.4</td>
<td>5.8</td>
<td>4.3</td>
<td>2.4</td>
</tr>
<tr>
<td>No</td>
<td>85.7</td>
<td>93.9</td>
<td>47.0</td>
<td>5.3</td>
<td>34.2</td>
<td>74.1</td>
<td>11.0</td>
</tr>
<tr>
<td>Nature drawing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>15.0</td>
<td>0</td>
<td>26.3</td>
<td>0</td>
<td>75.0</td>
<td>70.0</td>
<td>5.0</td>
</tr>
<tr>
<td>Don't know</td>
<td>10.0</td>
<td>10.0</td>
<td>5.3</td>
<td>15.0</td>
<td>10.0</td>
<td>15.0</td>
<td>10.0</td>
</tr>
<tr>
<td>No</td>
<td>75.0</td>
<td>90.0</td>
<td>68.4</td>
<td>85.0</td>
<td>15.0</td>
<td>15.0</td>
<td>85.0</td>
</tr>
<tr>
<td>Pottery</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>84.5</td>
<td>8.7</td>
<td>41.4</td>
<td>24.3</td>
<td>33.3</td>
<td>67.1</td>
<td>10.3</td>
</tr>
<tr>
<td>Don't know</td>
<td>7.0</td>
<td>11.6</td>
<td>12.9</td>
<td>12.9</td>
<td>10.1</td>
<td>8.6</td>
<td>10.3</td>
</tr>
<tr>
<td>No</td>
<td>8.5</td>
<td>79.7</td>
<td>45.7</td>
<td>62.9</td>
<td>56.5</td>
<td>24.3</td>
<td>79.4</td>
</tr>
</tbody>
</table>

200
Pupil responses to the item "Which of your senses did you use most while this artist was with you?" are presented in Table 20.

**TABLE 20**

Percentages of Intermediate Pupils' Responses Indicating the Sense They Used Most During the Artist's Activity

<table>
<thead>
<tr>
<th>Arts Activity</th>
<th>Hearing</th>
<th>Seeing</th>
<th>Touching</th>
<th>Tasting</th>
<th>Smelling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architecture</td>
<td>27.9%</td>
<td>67.4%</td>
<td>4.7%</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Ethnic dance</td>
<td>53.4%</td>
<td>40.0%</td>
<td>4.4%</td>
<td>0</td>
<td>2.2%</td>
</tr>
<tr>
<td>Mime</td>
<td>10.3%</td>
<td>86.8%</td>
<td>2.9%</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Folk music/instruments</td>
<td>85.2%</td>
<td>3.7%</td>
<td>11.1%</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Percussion ensemble</td>
<td>83.2%</td>
<td>14.6%</td>
<td>0.7%</td>
<td>0.7%</td>
<td>0.7%</td>
</tr>
<tr>
<td>Nature drawing</td>
<td>20.0%</td>
<td>80.0%</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Pottery</td>
<td>24.6%</td>
<td>44.9%</td>
<td>27.6%</td>
<td>0</td>
<td>2.9%</td>
</tr>
</tbody>
</table>

Table 21 shows pupils' responses to items making up a cluster of perceptions of the artist's work as "aspects of the arts" response.
**TABLE 21**

Percentage and Number of Intermediate Pupils' Responses on Perceptions of the Artist's Work

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Item Number</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you think the artist enjoys being an artist?</td>
<td>8</td>
<td>76.8%</td>
<td>22.0%</td>
<td>1.3%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>360</td>
<td>103</td>
<td>6</td>
<td>469</td>
</tr>
<tr>
<td>Would you like to try to do the things the artist did?</td>
<td>6</td>
<td>66.7%</td>
<td>18.6%</td>
<td>14.7%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>313</td>
<td>87</td>
<td>69</td>
<td>469</td>
</tr>
<tr>
<td>Would you like to become an artist like the one that came to your school?</td>
<td>18</td>
<td>32.8%</td>
<td>28.8%</td>
<td>37.8%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>153</td>
<td>134</td>
<td>179</td>
<td>466</td>
</tr>
<tr>
<td>Would you be willing to work a long time so that you could do what the artist did?</td>
<td>7</td>
<td>48.7%</td>
<td>29.3%</td>
<td>22.0%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>228</td>
<td>137</td>
<td>103</td>
<td>468</td>
</tr>
<tr>
<td>Total</td>
<td>56.3%</td>
<td>24.6%</td>
<td>19.1%</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1054</td>
<td>461</td>
<td>357</td>
<td>1872</td>
<td></td>
</tr>
</tbody>
</table>

Table 22 shows pupils' perceptions of how a person could become an artist like the one they saw.
TABLE 22
Percentages of Intermediate Pupils' Responses on the Training of an Artist

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>What would a person have to do to become an artist like the one you saw?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Go to school for artists</td>
<td>75.3%</td>
<td>12.6%</td>
<td>12.1%</td>
</tr>
<tr>
<td>Watch other artists</td>
<td>67.5%</td>
<td>11.1%</td>
<td>21.3%</td>
</tr>
<tr>
<td>Learn to see, hear and feel more than most people</td>
<td>43.5%</td>
<td>20.5%</td>
<td>36.0%</td>
</tr>
<tr>
<td>Practice and work hard</td>
<td>92.6%</td>
<td>3.4%</td>
<td>4.0%</td>
</tr>
</tbody>
</table>

In responding to the survey item "Which of the following did you especially like about the artist?" pupils made one of four possible choices. The results, as "aspects of the arts" response, are shown in Table 23.

TABLE 23
Rank, Percentages, and Number of Intermediate Pupils' Preferences about the Artist

<table>
<thead>
<tr>
<th>Preference</th>
<th>Rank</th>
<th>%</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>The things the artist did or made</td>
<td>1</td>
<td>37.5</td>
<td>170</td>
</tr>
<tr>
<td>The way the artist worked</td>
<td>2</td>
<td>30.7</td>
<td>139</td>
</tr>
<tr>
<td>The way we got to work with the artist</td>
<td>3</td>
<td>23.2</td>
<td>105</td>
</tr>
<tr>
<td>The way the artist talked to us</td>
<td>4</td>
<td>8.6</td>
<td>39</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>100.0</td>
<td>473</td>
</tr>
</tbody>
</table>
Table 24 shows how intermediate pupils answered the "awareness" response items for identification of artist and art form.

**TABLE 24**

Percentages and Number of Intermediate Pupils' Responses on Identifying the Artist and Art Form

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Item Number</th>
<th>Yes</th>
<th>Don't Know</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you remember the artist's name?</td>
<td>10</td>
<td>27.5%</td>
<td>4.4%</td>
<td>67.4%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>129</td>
<td>21</td>
<td>319</td>
<td>469</td>
<td></td>
</tr>
<tr>
<td>Did you tell anyone in your family about the artist that came to your school?</td>
<td>16</td>
<td>64.9%</td>
<td>3.4%</td>
<td>31.6%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>302</td>
<td>16</td>
<td>147</td>
<td>465</td>
<td></td>
</tr>
</tbody>
</table>

Eighty students responded to the item "If there was anything you did not like about what the artist did, write it here." Twenty of the responses were favorable and included such comments as "I liked everything in the program." Of the remaining responses, individual students' perceptions of the activity or artist tended to be of the following nature:

1. artist's presentation too short,
2. disinterest in the art form,
3. lack of time to complete activity with artist,
4. artist's demeanor,
5. difficulty in understanding artist, and
6. lack of artist's response to student questions.
Summary and conclusions

The analysis of the intermediate survey data revealed the adequacy of the procedures and instruments for collecting assessment data from children in intermediate grades. Instruments were distributed to participating classes, administered in accordance with the directions, and returned promptly.

The goals of "making children aware of artists and the arts" and "allowing children to experience the formal, technical, sensuous, and expressive aspects of the arts were appropriate as sources for the development of survey items.

Outcomes of the arts activities in which teachers and pupils participated were apparent and identifiable as antecedents or responses. Outcomes of the arts activities as indicated by results of the intermediate survey are as follows:

1. Half of the intermediate pupils (52%) had seen the kind of artist before. Exposure to the kind of artist had not come through hearing or reading about it for 41.6% of the children. Half of the pupils (50.9%) had been talked to by their teachers about the work artists do.

2. Nearly three-fourths of the pupils had gone with the class (73.8%) or with the family (71.1%) to see an artist or an artist's work. Places mentioned by the highest percentages of children were theaters (47.4% with class; 43.8% with family), art fairs or festivals (43.6% with family), and museums (41.2% with family).
3. Children's interest in participating in the arts was high as indicated by 82.6% of the responses. The opportunity to do things in the arts as often as they would like was sufficient for 29.9% of the children.

4. Knowledge gained from the experience was indicated by the response of 82.8% on learning something new.

5. Apparent lack of preparation for the art form presented by the artist was shown in the combined responses (60.5%) of "don't know" or "no" on whether the artist did what the student expected.

6. Enjoyment of the artist was indicated by 91.5% of the intermediate pupils; 83.1% of the pupils would like to see the artist again. The art form was liked better by 51.1% of the students because the artist came to the school.

7. Intermediate pupils did not appear to perceive the influence of artists on dress, books or television, although 40% of them thought artists might have something to do with radio or stereo selections.

8. Slightly under half of the children (42.1%) indicated they did not have an opportunity to ask the artist questions; when questions were asked, a considerably higher percentage (73.1%) understood the answers.

9. Recall of the art form occurred among 88.5% of the pupils and 65.8% believed they understood what the artist wanted them to learn. While 56.5% of the children learned
something they would remember for a long time, 25.5% indicated they "didn't know." More children learned new ideas (73.7%) than new words (44.6%). Discussion about the artist's work followed the presentation in 42.7% of the intermediate classrooms.

10. In identifying the media used by the artist they saw, children generally responded appropriately. The highest percentages of responses for each arts activity were as follows:

(a) architecture: lines, shapes, colors (78.2%)
(b) ethnic dance: musical instruments (88.4%)
(c) mime: the artist's body (95.3%)
(d) folk music/instruments: musical instruments (90.0%)
(e) percussion ensemble: musical instruments (94.0%)
(f) nature drawing: words (75.0%)
(g) pottery: paint, yarn or clay (84.5%)

11. The responses of students indicating the sense used most during the artist's activity were generally appropriate. Hearing and seeing dominated the responses among the seven arts activities. The pottery activity had the greatest distribution of responses among three senses: hearing 24.6%, seeing 44.9%; and touching 27.6%.

12. While 76.8% of the pupils thought the artist enjoyed being an artist, 22% indicated they didn't know. Two-thirds of the respondents would like to try to do what the artist did
but only 32.8% would like to become the kind of artist they had seen. Willingness to work a long time to become an artist like the one they had seen was divided nearly evenly between those who would (48.7%) and those who would not or didn't know (29.3% and 22.0%).

13. Intermediate pupils thought practice and hard work were most necessary to becoming an artist, followed by school and watching other artists; 36% said artists did not have to learn to see, hear and feel more than most people while 20% weren't sure.

14. In recalling what was liked best about the artist, art object or performance was preferred by 37.5% of the respondents; 30.7% especially liked the way the artist worked.

15. 27.5% of the pupils remembered the artist's name and 64.9% told someone in the family about the artist.

It is reasonable to conclude from these findings that, among pupils surveyed, there was an awareness of artists and art forms worth consideration by school staffs in selecting artists for intermediate pupils. It was apparent that children's prior experience in reading about artists was not as frequent as their personal contact through trips with class or family. While the intermediate children were similar to primary children in interest in participating in the arts (82.6% and 82%), intermediate pupils appeared to have fewer opportunities to do things in the arts as often as they would like. These results have implications for fostering the arts in classrooms.
Intermediate students generally felt they had learned something new, something they would remember for a long time, new ideas, and new words.

While they may have been provided experience in the formal, technical, sensuous, or expressive aspects of the art form, there was a higher percentage of combined "don't know" and "no" responses among intermediate pupils than primary pupils on whether the artist did what they expected. Children saw a relationship between artists and radio or stereo but not with clothing, books, or television.

There was an indication of the pupils' desire to have more verbal communication with the artist. They reported that they had understood the artist and could remember what the artist had done. They were aware of the media used by the artist they saw and of the senses they used. They appeared to be able to discern whether an artist enjoyed working in the art form.

Intermediate pupils were not as eager as primary pupils to become the kind of artist they had seen nor as willing to work a long time in order to do so. They seemed to realize the preparation and training necessary in becoming an artist.
Assessment of the pupil surveys

Teachers who administered the primary or intermediate survey were asked to give assessment information on (1) the questions in the survey, (2) time to complete the survey, and (3) comments on the survey. The information was collected through four questions in Form A and Form B of the teacher surveys. Table 25 presents the data pertaining to the questions in the survey.

TABLE 25
Number and Percentages of Teacher Responses for Assessing the Pupil Surveys

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Responses</th>
<th>SA</th>
<th>A</th>
<th>N</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>The survey items for children are ...</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Form A Respondents</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clearly and concisely worded</td>
<td>26</td>
<td>26.9%</td>
<td>57.7%</td>
<td>15.4%</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Worded so that you could answer them accurately</td>
<td>26</td>
<td>30.8%</td>
<td>50.0%</td>
<td>15.4%</td>
<td>3.8%</td>
<td>-</td>
</tr>
<tr>
<td>Formatted in a way that aids in their completion</td>
<td>25</td>
<td>24.0%</td>
<td>52.0%</td>
<td>12.0%</td>
<td>12.0%</td>
<td>-</td>
</tr>
<tr>
<td>Are appropriate to the children's age</td>
<td>26</td>
<td>26.9%</td>
<td>57.7%</td>
<td>11.5%</td>
<td>-</td>
<td>3.8%</td>
</tr>
<tr>
<td>Form B Respondents</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clearly and concisely worded</td>
<td>14</td>
<td>28.6%</td>
<td>57.1%</td>
<td>7.1%</td>
<td>7.1%</td>
<td>-</td>
</tr>
<tr>
<td>Worded so that you could answer them accurately</td>
<td>14</td>
<td>28.6%</td>
<td>57.1%</td>
<td>7.1%</td>
<td>7.1%</td>
<td>-</td>
</tr>
<tr>
<td>Formatted in a way that aids in their completion</td>
<td>14</td>
<td>21.4%</td>
<td>57.1%</td>
<td>7.1%</td>
<td>14.3%</td>
<td>-</td>
</tr>
<tr>
<td>Are appropriate to the children's age</td>
<td>13</td>
<td>15.4%</td>
<td>61.5%</td>
<td>15.4%</td>
<td>-</td>
<td>7.7%</td>
</tr>
</tbody>
</table>

Note: SA=Strongly Agree; A=Agree; N=No Opinion; D=Disagree; SD=Strongly Disagree.
The time reported by 19 teachers to administer the primary survey ranged from a minimum of 5 minutes to a maximum of 25 minutes; the mean was 13.6 minutes. Twelve teachers who administered the intermediate survey reported a minimum time of 5 minutes and maximum of 45 minutes; the mean was 16.9 minutes.

Among 77 teachers responding to a question on difficult items for pupils to understand, 61 reported no items. No teacher reported more than 5 items.

Written comments about the pupil surveys were principally about the primary survey. Several respondents mentioned that "some of the children had difficulty following across to the symbols that went with the questions." One teacher said the survey was "too hard for my pupils" and that "they answered yes to almost all questions." Another thought the children enjoyed the survey but some found it difficult to follow. One respondent said the form was filled out individually with the student teacher doing it with each child.
The Teacher Surveys

Instrument administration

The teacher surveys, Form A and Form B, were completed by a randomly selected group of seventy-seven teachers in twelve A-i-S schools. The surveys were completed within one to three days following the arts activity. Copies of Forms A and B appear in Appendix B.

Sample

The teacher survey data were collected during May, 1978. Sample selection, previously described for the pupil surveys, involved three variables. The variables were (a) art form represented by the arts activity, (b) percentage of nonwhite in the school population, and (c) percentage of Aid to Families of Dependent Children (AFDC) in the school population. By manipulating the three variables, a sample was selected that provided for the collection of survey data from schools in which primary and intermediate pupils of various ethnic and socio-economic backgrounds experienced different art forms. Forms A and B of the teacher survey were designed to accompany the primary and intermediate surveys. Therefore, in cases where more than one class in the school attended an arts activity, one teacher at each grade level was randomly selected to administer the pupil instruments and to complete either Form A or Form B of the teacher surveys. Forms A and B were distributed alternately to all other teachers attending the activity.

Implementation of the sample procedures resulted in the collection of teacher survey data from seventy-seven teachers. Table 26 shows the
number of teachers completing the surveys by forms and by grade level or area of responsibility.

**TABLE 26**

Number of Respondents on Teacher Surveys, Forms A and B, by Grade Level or Area of Responsibility

<table>
<thead>
<tr>
<th>Grade or Area</th>
<th>Form A</th>
<th>Form B</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kindergarten</td>
<td>3</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>First</td>
<td>7</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>Second</td>
<td>9</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Third</td>
<td>5</td>
<td>4</td>
<td>9</td>
</tr>
<tr>
<td>Fourth</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Fifth</td>
<td>4</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>Sixth</td>
<td>4</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>EMR primary</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>EMR intermediate</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Multi-age primary</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Multi-age intermediate</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>LBD primary-intermediate</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Hearing impaired</td>
<td>2</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Orthopedically handicapped</td>
<td>3</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>Art specialist</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>43</strong></td>
<td><strong>34</strong></td>
<td><strong>77</strong></td>
</tr>
</tbody>
</table>

**Description of arts activities**

Brief descriptions of the arts activities attended by respondents are as follows:
Ballet | A lecture/demonstration by dancers providing basic understanding of the art of ballet and a costumed performance of variations of selected ballets.

Percussion Ensemble | An informal concert with lecture on the music, demonstration of instruments, and audience questions.

Pottery | Demonstrating and teaching by the artist of throwing, handbuilding techniques, finishing and decorating wares, firing and glazing. Children produce pottery.

Nature Drawing | Demonstration by artist of different drawing methods and creation of a picture by each child. Children draw from the external environment using articles provided by the artist as a reference.

Architecture | Pupil participation in building a scale model of the school under the direction of an architect.

Another activity involved the architect and a small class of intermediate students. The urban design machine was used in producing two renderings from photos provided by the artist.

Mime | Performance by two artists of illusionary mimes, juggling act, and mime interpretation of ancient fables; audience participation.

Literature | Performance by five artists in music, poetry, and dance.

Folk Music/Instruments | Classroom workshop conducted by female musician; students learn to play dulcimer and to handle and play nine other instruments.

Ethnic Dance | A lecture/demonstration by three artists in song, dance, costumes, and customs of Yugoslavia.

Table 27 gives the number and percentages of respondents by arts activity and survey form.
TABLE 27

Number and Percentages of Respondents by Arts Activity and Survey Form

<table>
<thead>
<tr>
<th>Arts Activity</th>
<th>Survey Form</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>Ballet</td>
<td>5.2%</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>Percussion</td>
<td>7.8%</td>
<td>6.5%</td>
</tr>
<tr>
<td>Ensemble</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Pottery</td>
<td>2.6%</td>
<td>3.9%</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Nature</td>
<td>2.6%</td>
<td>1.3%</td>
</tr>
<tr>
<td>Drawing</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Architecture</td>
<td>6.5%</td>
<td>6.5%</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Mime</td>
<td>18.1%</td>
<td>13.0%</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>10</td>
</tr>
<tr>
<td>Literature</td>
<td>3.9%</td>
<td>3.9%</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Folk Music/Instruments</td>
<td>1.3%</td>
<td>1.3%</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Ethnic Dance</td>
<td>7.8%</td>
<td>7.8%</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Total</td>
<td>55.8%</td>
<td>44.2%</td>
</tr>
<tr>
<td></td>
<td>43</td>
<td>34</td>
</tr>
</tbody>
</table>
Analysis of the teacher survey data

Form A and Form B teacher surveys focused on two goals for short-term arts activities. The goals were:

(1) to make children aware of artists, the arts, and how they might be involved, and

(2) to allow children to experience the formal, technical, sensuous, and expressive aspects of the arts.

The goals are referred to in an abbreviated form as "awareness" and "aspects of the arts" in the tabulated data which follow. The content of the survey items were classified as antecedent and response. Antecedent referred to conditions and perceptions existing before an activity presented by an artist. Response referred to behaviors or perceptions during or following the activity.

Table 28 presents teachers' responses to the survey items on Form A classified as "awareness" antecedents.
TABLE 28
Rank and Percentages of Teacher Responses on Form A
to "Awareness" Antecedent Items

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Rank</th>
<th>% Yes</th>
<th>% No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before the arts activity/performance, I . . .</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Was interested in the art form</td>
<td>1</td>
<td>95.2</td>
<td>4.8</td>
</tr>
<tr>
<td>Looked forward to the arts activity/performance</td>
<td>2</td>
<td>93.0</td>
<td>7.0</td>
</tr>
<tr>
<td>Had observed the artist's work in this school</td>
<td>3</td>
<td>41.5</td>
<td>58.5</td>
</tr>
<tr>
<td>Had a previous positive encounter with the artist</td>
<td>4</td>
<td>33.3</td>
<td>66.7</td>
</tr>
<tr>
<td>Had observed the artist's work outside the school</td>
<td>5</td>
<td>15.8</td>
<td>84.2</td>
</tr>
<tr>
<td>Became interested through materials sent by the artist</td>
<td>6</td>
<td>15.4</td>
<td>84.6</td>
</tr>
<tr>
<td>Became interested through in-service preparation</td>
<td>7</td>
<td>10.5</td>
<td>89.5</td>
</tr>
</tbody>
</table>

Note: Respondents could mark more than one response.

"Other" responses to the item were written in by teachers who stated they had "explored possibilities with children," and "viewed the artist's work and set-up."

Thirty-seven (37) teachers responded on Form A to the item "Did nothing to prepare the pupils for the activity/performance;" 15 (39.5%) of them said "yes" and 23 (60.5%) indicated "no". On Form B, 31 teachers replied on the same item; 4 (11.8%) of them indicated "yes" and 24 (88.2%) said "no".

Table 29 presents responses to the items on Form B classified as "awareness" antecedents.
TABLE 29

Rank and Percentages of Teacher Responses on Form B to "Awareness" Antecedent Items

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Rank</th>
<th>% Yes</th>
<th>% No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before the arts activity/performance, I . . .</td>
<td>1</td>
<td>81.8</td>
<td>18.2</td>
</tr>
<tr>
<td>Discussed the pupils' behavior that would make the activity beneficial and pleasant</td>
<td>2</td>
<td>75.8</td>
<td>24.2</td>
</tr>
<tr>
<td>Told the pupils the artist's name</td>
<td>3</td>
<td>70.6</td>
<td>29.4</td>
</tr>
<tr>
<td>Explained aspects of the art form or art object to the children</td>
<td>4</td>
<td>45.5</td>
<td>54.5</td>
</tr>
<tr>
<td>Explained how the artist might present his art form</td>
<td>5</td>
<td>44.1</td>
<td>55.9</td>
</tr>
<tr>
<td>Explained that the individual's responses would vary</td>
<td>6</td>
<td>41.2</td>
<td>58.8</td>
</tr>
<tr>
<td>Suggested the art form's appeal, or effect, on the senses</td>
<td>7</td>
<td>26.5</td>
<td>73.5</td>
</tr>
<tr>
<td>Showed the pupils materials that the artist had sent</td>
<td>8</td>
<td>11.8</td>
<td>88.2</td>
</tr>
</tbody>
</table>

Note: Respondent could mark more than one choice.

An "other" response was "discussed pantomime and what the children thought the performance would be like."

Table 30 shows how teachers replied to an "awareness" response item on Form B.
### TABLE 30

Rank and Percentages of Teachers' Replies on Form B to an "Awareness" Response Item

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Rank</th>
<th>% Yes</th>
<th>% No</th>
</tr>
</thead>
<tbody>
<tr>
<td>In retrospect, I would plan for the activity/performance by . . .</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Insisting on some advanced information from the artist</td>
<td>1</td>
<td>82.4</td>
<td>17.6</td>
</tr>
<tr>
<td>Providing books to the children regarding the art form</td>
<td>2</td>
<td>68.8</td>
<td>31.2</td>
</tr>
<tr>
<td>Seeing/hearing the same or similar art form</td>
<td>3</td>
<td>55.2</td>
<td>44.8</td>
</tr>
<tr>
<td>Having the class see/hear the same or similar art form</td>
<td>4</td>
<td>53.3</td>
<td>46.7</td>
</tr>
<tr>
<td>Doing some reading regarding the art form</td>
<td>5</td>
<td>43.8</td>
<td>56.2</td>
</tr>
</tbody>
</table>

Note: Respondents could mark more than one choice.

Table 31 presents teachers' responses to items making up a cluster of perceptions of the artist's work as "aspects of the arts" response.
TABLE 31
Rank and Percentages of Teachers' Responses on Perceptions of the Artist's Work

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Rank</th>
<th>% Yes</th>
<th>% No</th>
</tr>
</thead>
<tbody>
<tr>
<td>As the artist worked/perform I was aware that the . . .</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artist organized/composed the aspects of the particular art form (e.g., color, movement, sound, mass, etc.)</td>
<td>1</td>
<td>97.6</td>
<td>2.4</td>
</tr>
<tr>
<td>Artist displayed technical skills</td>
<td>2</td>
<td>95.3</td>
<td>2.4</td>
</tr>
<tr>
<td>Artist communicated through the senses</td>
<td>3</td>
<td>95.3</td>
<td>4.7</td>
</tr>
<tr>
<td>Artist practiced the art form in ways that were appropriate for the group</td>
<td>4</td>
<td>92.7</td>
<td>7.3</td>
</tr>
<tr>
<td>Artist stimulated or elicited responses from the perceivers</td>
<td>5</td>
<td>88.4</td>
<td>11.6</td>
</tr>
<tr>
<td>Children's involvement was sufficient to influence them to explore the art form independently</td>
<td>6</td>
<td>80.5</td>
<td>19.5</td>
</tr>
<tr>
<td>Children were experiencing an art form that was new to them</td>
<td>7</td>
<td>71.4</td>
<td>28.6</td>
</tr>
</tbody>
</table>

Note: Respondents could mark more than one choice.

The perception that most of the pupils seemed to personally enjoy the activity/performance was reported by 100 percent of the respondents on both survey forms. Teachers' personal enjoyment of the presentation was reported by 95.3 percent of those using Form A and 87.9 percent of respondents on Form B.

Teachers' perceptions of children's response to the activity/performance are shown in the results presented in Table 32.
TABLE 32
Teachers' Perceptions of Children's Response to the Artist's Presentation

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>% Yes Form A</th>
<th>% Yes Form B</th>
<th>% No Form A</th>
<th>% No Form B</th>
</tr>
</thead>
<tbody>
<tr>
<td>After the arts activity/performance, I was aware that the children . . .</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tried to express some of their ideas in the medium of the artist</td>
<td>66.7</td>
<td>82.4</td>
<td>33.3</td>
<td>17.6</td>
</tr>
<tr>
<td>Asked questions or expressed interest in the arts activity/performance or artist</td>
<td>80.5</td>
<td>78.1</td>
<td>19.5</td>
<td>21.9</td>
</tr>
</tbody>
</table>

The involvement of teachers during the artist's presentation is shown in Table 33.

TABLE 33
Teachers' Participation in the Arts Activity/Performance

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>% Yes Form A</th>
<th>% Yes Form B</th>
<th>% No Form A</th>
<th>% No Form B</th>
</tr>
</thead>
<tbody>
<tr>
<td>During the arts activity/performance, I . . .</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Was present</td>
<td>93.0</td>
<td>91.2</td>
<td>(7)</td>
<td>(8.8)</td>
</tr>
<tr>
<td>Did nothing to assist the artist</td>
<td>11.6</td>
<td>(14.7)</td>
<td>67.4</td>
<td>85.3</td>
</tr>
<tr>
<td>Assisted the artist by maintaining order</td>
<td>74.4</td>
<td>18.6</td>
<td>8.8</td>
<td>(7.0)</td>
</tr>
<tr>
<td>Actively assisted the artist</td>
<td>27.9</td>
<td>11.8</td>
<td>55.8</td>
<td>73.5</td>
</tr>
</tbody>
</table>

Note: Respondents could mark more than one item.  
Numbers in parentheses indicate the percentage of responses missing or not marked.
Insights gained by teachers as revealed in their written comments ranged from "none" to greater appreciation for the artist and understanding of the art form and to ideas for classroom use. Typical responses regarding the artist and the art form were:

(1) It takes hours of practice—is a form requiring endurance and discipline,

(2) The artist was expressing something he felt about deeply,

(3) It takes much coordination, practice, and imagination, and

(4) Broadened students' scope of what categories belong under the title "art".

Ideas and insights related to the classroom included examples such as the following:

(1) The fact that I could do these in the classroom,

(2) Our art teacher could do lead-up activities for this guest artist, and

(3) Various techniques and procedures used in presenting art.

Major strengths of the artist's presentation as an educational experience were revealed through written comments which focused mainly on the skill of the artist, the quality of the presentation, pupil participation, and the interest generated by the arts activity/performance. Responses included the following:

(1) Good preparation, technical skill, verbal explanations, and demonstration,

(2) Showing the time and energy needed for this activity. Also there was pure enjoyment in watching.

(3) Presented a variety of media the students had no exposure to previously,
(4) Children were curious; the activity held their interest,

(5) Many of the students seemed to be aware of value in the art forms they were making,

(6) Good student participation, and

(7) Made everyone want to become better associated with the art form and develop those skills.

Weaknesses cited by respondents included artist's lack of skill or experience, appropriateness of material, provisions for pupil participation, and lack of preparation and follow-up. Examples of comments were:

(1) Didn't teach anything substantial about the art form,

(2) I wasn't sure exactly what the presentation's purpose was,

(3) The inexperience of the artist in working with a large group,

(4) The children did not understand some of the material,

(5) There was not enough explanation about the performance,

(6) Including only part of the group for instruction quickly lost the vast number who became very restless,

(7) Did not have a question and answer period after the performance,

(8) Artist-teacher preparation nonexistent, and

(9) Not enough information to adequately follow-up.

**Summary and conclusions**

The analysis of the teacher surveys, Form A and Form B, revealed the adequacy of the procedures and instruments for collecting assessment data from teachers at various elementary grade levels and areas of
responsibility. Forms were distributed alternately among teachers, completed according to directions and returned promptly after the arts activity. The feasibility of using the forms several times a year was thereby demonstrated.

The goals of "making children aware of artists and the arts" and "allowing children to experience the formal, technical, sensuous, and expressive aspects of the arts" were appropriate sources for the development of survey items.

Outcomes of the arts activities in which teachers and pupils participated were apparent and identifiable as antecedents or responses. Outcomes of the arts activities as indicated by results of the teacher surveys are as follows:

1. A high percentage of teachers (95.2%) were interested in the art form and looked forward to the arts activity (93.0%). Most (84.2%) had not observed the artist's work outside of the school but nearly half (41.5%) said they had observed the artist's work in the school. There was little indication of the teachers' interest having been generated through materials sent by the artist (15.4%) or through in-service preparation (10.5%).

2. The most common preparations for the arts activity reported by teachers were discussing pupil behavior (81.8%), telling pupils the artist's name (75.8%), and explaining aspects of the art form or art object (70.6%). The preparation that occurred least frequently was exposing pupils to books
and/or pictures relating to the art form (11.8%).

3. After having seen the artist's presentation, 82.4% of the teachers would insist on information from the artist and 68.8% would provide books on the art form for the children; 43.8% would do personal reading on the art form.

4. Nearly three-fourths of the teachers thought the children were experiencing an art form that was new to them, and 80.5% of the teachers felt that the children were sufficiently involved to explore the art form independently.

5. The artists were perceived by a high percentage of the teachers as allowing children to experience the formal aspects of art form (97.6%), the technical (95.3%), sensuous (95.3%), and the expressive (88.4%).

6. Most of the teachers (92.7%) thought the art form was presented in an appropriate way for the children.

7. Considerably more than half of the teachers indicated that the children tried to express some of their ideas in the medium of the artist and asked questions or expressed interest in the artist or activity.

8. The participation of teachers in the activity consisted mainly of being present and helping to maintain order. Active assistance depended on the art form being presented. From these findings it is reasonable to conclude that teachers were interested in the artist they saw. The fact that nearly half of them had seen the artist in the school may be due to selection
procedures based on (1) all-school exposure to an art form or
(2) previous satisfaction and appreciation expressed by others in the
school.

It was apparent that materials from the artist in advance of the
performance were desired by the teachers. There seemed to be a reali-
zation on their part that books and pictures for the children and their
own personal reading could enhance their preparations.

If the teachers' perceptions were accurate about the children
experiencing a new art form and their interest and level of involvement
in it, the "awareness" goal was being met for nearly seventy to eighty
percent of the children. According to the teachers' responses regarding
the presentation of the art form, the goal of "allowing children to
experience the aspects of the arts" was met.

Assessment of the teacher surveys

Respondents were asked to give assessment information on (1) the
questions in the survey, (2) time needed to complete the survey, and
(3) comments regarding the survey.

Table 34 presents the data pertaining to the questions in Form A
and Form B of the teacher surveys.
### TABLE 34

Number and Percentages of Responses for Assessing the Teacher Surveys

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Responses</th>
<th>SA</th>
<th>A</th>
<th>N</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>The teacher survey items are . . .</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Form A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clearly and concisely worded</td>
<td>40</td>
<td>27.5%</td>
<td>65.0%</td>
<td>2.5%</td>
<td>5.0%</td>
<td>-</td>
</tr>
<tr>
<td>Worded so that you could answer them accurately</td>
<td>40</td>
<td>27.5%</td>
<td>55.0%</td>
<td>7.5%</td>
<td>10.0%</td>
<td>-</td>
</tr>
<tr>
<td>Formatted in a manner that aids in their completion</td>
<td>39</td>
<td>25.6%</td>
<td>71.8%</td>
<td>2.6%</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Form B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clearly and concisely worded</td>
<td>32</td>
<td>12.5%</td>
<td>78.1%</td>
<td>-</td>
<td>9.4%</td>
<td>-</td>
</tr>
<tr>
<td>Worded so that you could answer them accurately</td>
<td>32</td>
<td>12.5%</td>
<td>78.1%</td>
<td>-</td>
<td>9.4%</td>
<td>-</td>
</tr>
<tr>
<td>Formatted in a manner that aids in their completion</td>
<td>33</td>
<td>12.1%</td>
<td>75.8%</td>
<td>6.1%</td>
<td>6.1%</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: SA=Strongly Agree; A=Agree; N=No Opinion; D=Disagree; SD=Strongly Disagree.
Among 35 teachers who reported completion time for Form A, the minimum was one minute and the maximum was 25 minutes; the mean was 7.9 minutes. Thirty teachers who completed Form B reported a minimum of one minute and a maximum of 20 minutes; the mean was 7.5 minutes.

Written comments dealt with the evaluation of the arts activities generally and with the content of the surveys specifically. One respondent asked "Why?" and another asked "Why weren't all artists evaluated in this manner?" A teacher suggested that a "survey should give artist adequate feedback to make any necessary changes to alter program to maximum positive effect." One person noted that the survey was not clearly identified as a survey form for teachers. Two people listed items which were not clear. One respondent stated that the survey "didn't really ask what we should have gotten out of the presentation." Another stated that the survey should include "an area for [teacher to indicate] children 'didn't need' whatever activity." One person asked, "Why not have the forms filled out by one person after each performance?"
The Annual Survey

Instrument administration

The Annual Survey was distributed to teachers in 41 schools participating in the GCAC Artists-in-Schools program in May, 1978. Return envelopes were provided to facilitate return of the survey and to assure the anonymity of the respondents. A copy of the Annual Survey appears in Appendix B.

Sample

Among the 41 schools identified for administration of the Annual Survey there existed three conditions which were appropriate for purposes of field-testing the Annual Survey. The conditions were (1) pupil populations of various ethnic and socioeconomic backgrounds, (2) grade levels of kindergarten through eighth grade and special education, and (3) classroom teachers and other professional staff members who had participated in activities presented by artists.

Annual Survey data were collected from 428 respondents, a return of 62.5%. Table 35 presents the percentage and number of sample respondents by area of professional responsibility and socioeconomic level and percentage of nonwhite population of the schools. 92% of the respondents were classroom teachers. The "other" category in Table 35 was composed of certificated persons whose various responsibilities included reading, speech and hearing, library, physical education, or the arts.
### TABLE 35

Percentage and Number of Respondents by Socioeconomic and Nonwhite Classification of School Population and Area of Responsibility

<table>
<thead>
<tr>
<th>Classification of School Population</th>
<th>Area of Responsibility</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Socioeconomic</td>
<td>Pri.</td>
<td>Int.</td>
<td>H. S.</td>
<td>Ed.</td>
<td>Other</td>
<td></td>
</tr>
<tr>
<td>20% or less AFDC</td>
<td>38.1%</td>
<td>30.2%</td>
<td>1.7%</td>
<td>5.7%</td>
<td>7.3%</td>
<td>83.0%</td>
</tr>
<tr>
<td></td>
<td>161</td>
<td>128</td>
<td>7</td>
<td>24</td>
<td>31</td>
<td>351</td>
</tr>
<tr>
<td>21% or more AFDC</td>
<td>10.4%</td>
<td>4.7%</td>
<td>0</td>
<td>1.4%</td>
<td>.5%</td>
<td>17.0%</td>
</tr>
<tr>
<td></td>
<td>44</td>
<td>20</td>
<td>0</td>
<td>6</td>
<td>2</td>
<td>72</td>
</tr>
<tr>
<td>White and Nonwhite</td>
<td>39.5%</td>
<td>30.7%</td>
<td>1.7%</td>
<td>6.1%</td>
<td>7.3%</td>
<td>85.3%</td>
</tr>
<tr>
<td>28% or less nonwhite</td>
<td>167</td>
<td>130</td>
<td>7</td>
<td>26</td>
<td>31</td>
<td>361</td>
</tr>
<tr>
<td>53% or more nonwhite</td>
<td>9.0%</td>
<td>4.3%</td>
<td>0</td>
<td>.9%</td>
<td>.5%</td>
<td>14.7%</td>
</tr>
<tr>
<td></td>
<td>38</td>
<td>18</td>
<td>0</td>
<td>4</td>
<td>2</td>
<td>62</td>
</tr>
</tbody>
</table>

Analysis of the annual survey data

Teaching experience among respondents ranged from one year to 38 years. The median was 9.09 years.

The B.A. or B.S. degree was held by 69.9% of the persons responding; 28.7% had an M.A. or M.S. degree while 1.4% indicated an "other" degree.

Eighty-nine percent (89%) of the respondents were female and 11% were male.

Among 426 persons who responded to the item on teaching location, 359 (83.9%) had taught in the school the previous year.
Personal interest in the arts as audience and/or consumer is shown in Table 36.

TABLE 36
Number of Responses Indicating Personal Interest in the Arts

<table>
<thead>
<tr>
<th>Art Form</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architecture</td>
<td>141</td>
</tr>
<tr>
<td>Dance</td>
<td>311</td>
</tr>
<tr>
<td>Drama</td>
<td>356</td>
</tr>
<tr>
<td>Film</td>
<td>293</td>
</tr>
<tr>
<td>Literature</td>
<td>288</td>
</tr>
<tr>
<td>Music</td>
<td>394</td>
</tr>
<tr>
<td>Visual Art</td>
<td>291</td>
</tr>
</tbody>
</table>

Note. Respondents could mark more than one response.

Active participation in the arts was claimed by 57.5% of the respondents. The art forms in which they indicated participation as an amateur or as a professional are shown in Table 37.

TABLE 37
Number of Annual Survey Respondents Indicating Active Participation in the Arts

<table>
<thead>
<tr>
<th>Art Form</th>
<th>As an Amateur N</th>
<th>As a Professional N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architecture</td>
<td>22</td>
<td>0</td>
</tr>
<tr>
<td>Dance</td>
<td>90</td>
<td>4</td>
</tr>
<tr>
<td>Drama</td>
<td>65</td>
<td>7</td>
</tr>
<tr>
<td>Film</td>
<td>40</td>
<td>2</td>
</tr>
<tr>
<td>Literature</td>
<td>78</td>
<td>3</td>
</tr>
<tr>
<td>Music</td>
<td>151</td>
<td>28</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>110</td>
<td>10</td>
</tr>
</tbody>
</table>

Note. Respondents could mark more than one response.
Respondents' perceptions of the A-i-S program goals are shown in Table 38.

**TABLE 38**

Perceptions of the Goals of the A-i-S Program

<table>
<thead>
<tr>
<th>Rank</th>
<th>Item</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Provide experiences in various art forms.</td>
<td>400</td>
</tr>
<tr>
<td>2</td>
<td>Provide additional learning experiences for pupils.</td>
<td>377</td>
</tr>
<tr>
<td>3</td>
<td>Help pupils perceive and relate to the world through their senses.</td>
<td>320</td>
</tr>
<tr>
<td>4</td>
<td>Familiarize pupils with the communication potential of all the arts.</td>
<td>293</td>
</tr>
<tr>
<td>5</td>
<td>Develop future audiences.</td>
<td>227</td>
</tr>
<tr>
<td>6</td>
<td>Provide parent education.</td>
<td>69</td>
</tr>
</tbody>
</table>

*Note. Respondents could mark more than one response.*

The extent to which the arts activities/performances contributed to the attainment of the respondents' perceived goals was indicated in 422 responses; 52.1% indicated a "great deal", 43.4% thought "some", and 4.4% believed "little".

The survey item on how the role of the artist was perceived was answered by 87% of the respondents. The results are shown in Table 39.

**TABLE 39**

Perceptions of Artist's Role

<table>
<thead>
<tr>
<th>Description</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist/teacher</td>
<td>188</td>
<td>50.3</td>
</tr>
<tr>
<td>Artist/catalyst</td>
<td>125</td>
<td>33.4</td>
</tr>
<tr>
<td>Teacher/artist</td>
<td>61</td>
<td>16.3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>374</td>
<td>100.0</td>
</tr>
</tbody>
</table>
Regarding the selection of artists for the school, 9.3% of the 428 respondents reported that no formal selection committee had been used. "Teacher" was indicated 349 times, "principal" was marked 215 times, "parent" 85 times, and "children" 13 times. "Other" occurred in 38 responses and among those, the most common were "art and music teacher", "committee of classroom teachers", "each teacher", and "art teacher and classroom teachers".

Fifty-five and one-half percent (55.5%) of the respondents indicated that one or more certified arts teachers served the class they taught.

Perceptions of respondents regarding the integration of the arts activities/performances into other curriculum areas are shown in Table 40. "Undecided" indicates responses written in as "sometimes" or "it depends".

<table>
<thead>
<tr>
<th>Item</th>
<th>Number</th>
<th>Yes</th>
<th>No</th>
<th>Undecided</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you think the arts activities/performances need to be integrated into other curricular areas in order to have educational value?</td>
<td>9</td>
<td>52.5</td>
<td>44.8</td>
<td>2.7</td>
</tr>
</tbody>
</table>

Tables 41, 42, and 43 show the results of survey questions regarding arts in the curriculum.
TABLE 41

Effects of Program Participation on Teaching

<table>
<thead>
<tr>
<th>Item</th>
<th>Item Number</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>How has your participation in the A-i-S program affected your teaching?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Made me aware of new ways to teach.</td>
<td>16</td>
<td>158</td>
</tr>
<tr>
<td>Made me concerned about the time required for participation.</td>
<td></td>
<td>59</td>
</tr>
<tr>
<td>Made me a more inquiring person about the arts.</td>
<td></td>
<td>239</td>
</tr>
<tr>
<td>Not at all.</td>
<td></td>
<td>64</td>
</tr>
<tr>
<td>Other.</td>
<td></td>
<td>26</td>
</tr>
</tbody>
</table>

Note: Respondents could mark more than one response. N = 428.

Respondents suggested "other" ways their teaching had been affected by the A-i-S program. The responses were generally in terms of their own and the children's interests, knowledge gained, appreciation for artists, and the instructional program. Examples of typical responses are as follows:

1. broadened our experiences and helped students' actions and interests mature,
2. helped the students expand their interests in the arts,
3. made me think of activities that would interest my class,
4. inspired my interests in different media,
5. made me more aware and appreciative of a variety of art forms,
6. broadened my appreciation and understanding as an adult student,
7. made me more appreciative of artists' endeavors,
(8) added variety, depth for children; reinforced concepts,

(9) introduced new ideas to use in my classroom and new ways to integrate curriculum,

(10) helped plan curriculum,

(11) made me more fully convinced that the arts can work in anytime, anywhere, and be meaningful to everyone,

(12) made me very aware that we need an art teacher to help,

(13) made me concerned about how to obtain materials so my class could participate by doing.

<table>
<thead>
<tr>
<th>Item</th>
<th>Item Number</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>How did you organize your classroom so as to encourage the extension of the arts activities/performances?</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Had arts centers where appropriate materials were available to pupils.</td>
<td></td>
<td>143</td>
</tr>
<tr>
<td>Had a planned instructional program that included the arts on a weekly basis.</td>
<td></td>
<td>174</td>
</tr>
<tr>
<td>Used encounters with the arts as recreational opportunities during school day.</td>
<td></td>
<td>167</td>
</tr>
<tr>
<td>Sometimes used one or more of the arts as a focus for the entire academic program.</td>
<td></td>
<td>103</td>
</tr>
<tr>
<td>Basics required most of the school day—there was little time for the arts.</td>
<td></td>
<td>93</td>
</tr>
<tr>
<td>Other.</td>
<td></td>
<td>25</td>
</tr>
</tbody>
</table>

Note: Respondents could mark more than one response. N = 428.

Among "other" ways listed by respondents for organizing the classroom and extending the arts activities/performances were the following:
(1) had a month-long "arts" focus on particular themes,
(2) carried out aesthetic experiences such as slide presentations,
(3) helped students expand their interests in the arts,
(4) activities were expanded by certified art, music, and physical education teachers,
(5) held discussions after each performance,
(6) used art work extensions for academic areas,
(7) included follow-up activities during language arts time,
(8) carried out group-social relationship activities,
(9) placed emphasis upon arts in social studies as integral components of a culture,
(10) wished I could "experiment" with the arts as the focus for academic program.

TABLE 43
Use of Arts Activities for Relating the Arts in the Curriculum

<table>
<thead>
<tr>
<th>Item</th>
<th>Item Number</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indicate ways you used the arts activities/performances to relate the arts to each other or to other areas of the curriculum.</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Showed how elements of one art form related to elements in another art form.</td>
<td>183</td>
<td></td>
</tr>
<tr>
<td>Urged children to watch related TV programs.</td>
<td>139</td>
<td></td>
</tr>
<tr>
<td>Encouraged children to read, talk or write about the artist or art form.</td>
<td>314</td>
<td></td>
</tr>
<tr>
<td>Carried out activities with other classes.</td>
<td>121</td>
<td></td>
</tr>
<tr>
<td>Did nothing.</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>Other.</td>
<td>24</td>
<td></td>
</tr>
</tbody>
</table>

Note. Respondents could mark more than one response. N = 428.
Respondents listed "other" ways they had used the arts activities. The classroom and school experiences which followed the artist's presentation were generally continuation or extension of the art form or the medium used by the artist. The activities mentioned were summarized as follows:

(1) did additional activities like those done by the artist,
(2) continued and extended the activity through class projects or individual work,
(3) read good literature, dramatized stories, and used the performance as a language activity,
(4) had continuous art center activities,
(5) carried out activities before and after artist's presentation, including trips,
(6) secured additional artists to add to the program on a small class basis,
(7) made instruments; had two choir rehearsals weekly for interested students, and
(8) encouraged careers through the arts.

Twenty-nine percent (124) persons did not indicate whether one artist or arts activity/performance had a special impact on their school. Of the 304 responses made, 60.5% (184) perceived there had been such an artist or arts activity/performance and 39.5% (120) indicated there had not been.

Through written descriptions, respondents revealed a wide variety of choices among artists and arts activities/performances. While a number of persons wrote "several", "all programs were good", "the performances were excellent", or "one did not stand out over another", many others named specific artists and gave reasons for their choices. Among the
reasons given, the effect on children and their participation in the activity appeared most often. Examples of written comments were "a real rapport with the children", "gave confidence to the children involved", "his way of involving 200 children and teachers without chaos left the school with a feeling of celebration", and "students talked about these [artists] at great length and were interested in emulating them", and "children would try for weeks after the performance". Qualities of the artists were noted frequently and included such examples as "she had marvelous presence—children lost their self-consciousness", "good information", and "he did an excellent job ... related to and guided my students in construction ... third graders designed and completed the project with enthusiasm".

Two hundred forty (240) people responded to the item which asked for the most significant result of the school's participation in the A-i-S program. The results are shown in Table 44.

<table>
<thead>
<tr>
<th>Item</th>
<th>Rank</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>It brings an element of excitement into the school program.</td>
<td>1</td>
<td>109</td>
<td>45.4</td>
</tr>
<tr>
<td>It provides children with authentic role models.</td>
<td>2</td>
<td>54</td>
<td>22.5</td>
</tr>
<tr>
<td>It gives diverse groups such as parents, educators, and artists an opportunity to work toward educational goals</td>
<td>3</td>
<td>26</td>
<td>10.8</td>
</tr>
<tr>
<td>Other.</td>
<td>4</td>
<td>18</td>
<td>7.5</td>
</tr>
<tr>
<td>It has accomplished little.</td>
<td>5</td>
<td>8</td>
<td>3.3</td>
</tr>
</tbody>
</table>

Note: Respondents were to mark only one. So many marked more than one their responses could not be used.
Respondents in 18 schools suggested results in the category labeled "other". Many of the suggestions were similar to the items in the survey. Some that were not are as follows:

1. Some children have shared programs in detail with their parents.
2. It often brings other (foreign) cultural aspects into focus.
3. It has made children aware that the "arts" mean more than a bottle of paint—it has defined the term into the proper areas.
4. It exposes children to artistic and cultural experiences they might not have ever gained.
5. It brings an added dimension to the curriculum.
6. It teaches appreciation and awareness.
7. It broadens students' interests and enriches their lives.
8. It has introduced new ideas to students and teachers.

Respondents in 22 schools indicated that new group endeavors or interest groups had developed as a result of the A-i-S program. Group endeavors included classroom and schoolwide projects. Among activities which involved all or part of a school were musical production, chorus, arts fairs and festivals, development of a courtyard, production of a tile mural, development of a dark room for photography, volunteer parent participation in an art room, and funding by parents for a sculpture.

Interest groups most frequently mentioned were in the art form of a particular artist and occurred as classroom activities, clubs, talent shows, and informal activities at recess. The art forms and media of dance, drama, dulcimer, film, mime, sculpture, watercolor, and weaving
were listed by respondents. It was reported that two girls in sixth grade were winners of a national contest in which they had submitted a film after learning filmmaking from an artist in the A-i-S program.

The perceived effects the A-i-S program had on the school as an organization are shown in the following tables.

Table 45 presents respondents' perceptions on how their communication with other people was affected.

| TABLE 45 |
| Effects on Respondents' Communication with Others Resulting from the School's Participation in the A-i-S Program |

<table>
<thead>
<tr>
<th>Others</th>
<th>Responses</th>
<th>Communication affected</th>
<th>Perceived effect on communication</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Pupils</td>
<td>312</td>
<td>65.7%</td>
<td>34.3%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>205</td>
<td>107</td>
</tr>
<tr>
<td>Artist</td>
<td>287</td>
<td>59.9%</td>
<td>40.1%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>172</td>
<td>115</td>
</tr>
<tr>
<td>Teachers</td>
<td>256</td>
<td>41.0%</td>
<td>59.0%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>105</td>
<td>151</td>
</tr>
<tr>
<td>Principal</td>
<td>245</td>
<td>31.0%</td>
<td>69.0%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>76</td>
<td>169</td>
</tr>
<tr>
<td>Parents</td>
<td>241</td>
<td>28.2%</td>
<td>71.8%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>68</td>
<td>173</td>
</tr>
<tr>
<td>Other</td>
<td>59</td>
<td>8.5%</td>
<td>91.5%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>54</td>
</tr>
</tbody>
</table>

Table 46 shows how respondents perceived any changes occurring between people in responsibility/authority as a result of A-i-S.
TABLE 46
Perceived Changes in Responsibility/Authority Resulting from Implementation of A-i-S Program in the School

<table>
<thead>
<tr>
<th>Participant Relationship</th>
<th>Responses</th>
<th>Change Occurred</th>
<th>Effect of Perceived Change</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Pupil/artist</td>
<td>256</td>
<td>44.3%</td>
<td>55.7%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>113</td>
<td>142</td>
</tr>
<tr>
<td>Teacher/pupil</td>
<td>243</td>
<td>35.8%</td>
<td>64.2%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>87</td>
<td>156</td>
</tr>
<tr>
<td>Pupil/pupil</td>
<td>227</td>
<td>32.2%</td>
<td>67.8%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>73</td>
<td>154</td>
</tr>
<tr>
<td>Teacher/artist</td>
<td>230</td>
<td>29.6%</td>
<td>70.4%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>68</td>
<td>162</td>
</tr>
<tr>
<td>Teacher/teacher</td>
<td>233</td>
<td>24.9%</td>
<td>75.0%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>58</td>
<td>175</td>
</tr>
<tr>
<td>Teacher/principal</td>
<td>232</td>
<td>17.0%</td>
<td>82.8%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>40</td>
<td>192</td>
</tr>
<tr>
<td>Teacher/parent</td>
<td>213</td>
<td>12.7%</td>
<td>87.3%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>27</td>
<td>186</td>
</tr>
<tr>
<td>Principal/parent</td>
<td>198</td>
<td>10.6%</td>
<td>89.4%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>21</td>
<td>177</td>
</tr>
</tbody>
</table>

Table 47 shows how respondents perceived the effects on the school's relationship with other groups because of its participation in A-i-S.
TABLE 47
Effects on the School's Relationship with Other Groups
Resulting from Participation in the A-i-S Program

<table>
<thead>
<tr>
<th>Group</th>
<th>Responses</th>
<th>Relationship affected</th>
<th>Perceived effect on relationship</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>PTA/PTO</td>
<td>242</td>
<td>43.8%</td>
<td>56.2%</td>
</tr>
<tr>
<td>Other schools</td>
<td>204</td>
<td>24.5%</td>
<td>75.5%</td>
</tr>
<tr>
<td>Central Office</td>
<td>196</td>
<td>14.8%</td>
<td>85.2%</td>
</tr>
<tr>
<td>Administration</td>
<td></td>
<td>29</td>
<td>167</td>
</tr>
<tr>
<td>Board of Education</td>
<td>188</td>
<td>10.6%</td>
<td>89.4%</td>
</tr>
<tr>
<td>Other</td>
<td>76</td>
<td>10.5%</td>
<td>89.5%</td>
</tr>
</tbody>
</table>

Among written responses in the category labeled "other" and for which the relationship was perceived as being favorable were "other children in the school", "the press", "the outside world", and "not any group".

Respondents' perceptions of facilitating and constraining factors affecting implementation of the A-i-S program are shown in Table 48.
# TABLE 48

Rank and Numbers of Responses on Factors Affecting Implementation of A-i-S Program

<table>
<thead>
<tr>
<th>Facilitating Factors</th>
<th>Responses</th>
<th>Rank</th>
<th>Constraining Factors</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Interested and cooperative staff</td>
<td>351</td>
<td>1</td>
<td>Lack of money</td>
<td>122</td>
</tr>
<tr>
<td>2 Interested and cooperative principal</td>
<td>311</td>
<td>2</td>
<td>Lack of time</td>
<td>112</td>
</tr>
<tr>
<td>3 Effective in-school coordinator</td>
<td>213</td>
<td>3</td>
<td>Crowded conditions</td>
<td>86</td>
</tr>
<tr>
<td>4 A-i-S program staff and procedures</td>
<td>173</td>
<td>4</td>
<td>Poor in-school communication</td>
<td>78</td>
</tr>
<tr>
<td>5 Inservice preparation</td>
<td>128</td>
<td>5</td>
<td>None</td>
<td>54</td>
</tr>
<tr>
<td>6 Community involvement</td>
<td>57</td>
<td>6</td>
<td>Staff indifference</td>
<td>44</td>
</tr>
<tr>
<td>7 Other</td>
<td>9</td>
<td>7</td>
<td>A-i-S program staff and procedures</td>
<td>32</td>
</tr>
<tr>
<td>8 None</td>
<td>3</td>
<td>8</td>
<td>Principal indifference</td>
<td>31</td>
</tr>
<tr>
<td>9 Other</td>
<td></td>
<td></td>
<td></td>
<td>9</td>
</tr>
</tbody>
</table>

Note. Respondents could mark more than one response. N = 428.

Responses regarding suggestions for program improvement are presented in Table 49.
TABLE 49
Rank and Number of Responses for Program Improvement Suggestions

<table>
<thead>
<tr>
<th>Rank</th>
<th>Item</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Need more effective prior communication with the artist to prepare teachers and children for the activity.</td>
<td>276</td>
</tr>
<tr>
<td>2</td>
<td>Artist should have ability to communicate with children.</td>
<td>221</td>
</tr>
<tr>
<td>3</td>
<td>Artist should be more carefully screened</td>
<td>79</td>
</tr>
<tr>
<td>4</td>
<td>None</td>
<td>40</td>
</tr>
<tr>
<td>5</td>
<td>Artist should refrain from assuming the teaching duties of certified art or classroom teachers.</td>
<td>18</td>
</tr>
<tr>
<td>6</td>
<td>Other</td>
<td>11</td>
</tr>
</tbody>
</table>

Note: Respondents could mark more than one response. N = 428.

"Other" suggestions listed by respondents were generally in relation to selection, availability, and use of the artists. Having the directory earlier was noted in order to involve more people in the selection process. More specificity about the appropriate age or grade level for the presentation was requested. Activities, and more of them, for early primary grades were suggested as well as a wider selection in visual art and music. The availability of the artist for a follow-up visit, perhaps 6 months later, was mentioned. More time for the artist to interact with children rather than just performing or involving small groups of children with the artist was suggested.
Summary and conclusions

The analysis of the annual survey data revealed the adequacy of the procedures and instruments for collecting assessment data from teachers in various grades and areas of responsibility in schools with different ethnic and socioeconomic populations. Instruments were distributed to teachers, completed according to directions, and returned promptly, thereby demonstrating the feasibility of administering an annual survey in all schools participating in the Artists-in-Schools program.

Background information collected through the annual survey helped to illustrate the settings in which the arts activities occurred. Respondents were predominantly female with the median teaching experience being nine years. Eighty-three percent (83%) of them had taught in the school the previous year, the first year of the A-i-S program. Interest in the arts was acknowledged by respondents with music, drama, and dance being mentioned most frequently. Active participation in the arts was claimed by nearly 58% of the respondents. Music, visual arts, and dance were mentioned most often as the art forms in which respondents participated as amateurs or professionals.

About half (52%) of the people thought the arts activities they had had in their school had contributed a great deal toward attaining the goals of A-i-S as they perceived them while another 43% thought the goals had been achieved to some extent.

One half (50.3%) of the respondents saw the artist's role as being an artist/teacher while 33.4% thought it should be as an artist/catalyst.
Teachers and principals were largely responsible for selecting artists with a few indications of parent and student involvement.

One or more certified arts teachers served the classes taught by 55.5% of the respondents.

The annual survey was appropriate for collecting information on the third A-i-S goal which was "to serve as a focus for relating arts to other areas of curriculum and for relating those areas to each other." It further provided information on the effects of the A-i-S program on selected variables regarding the school as an organization. Outcomes of the short-term activities presented by artists as related to those concepts are as follows:

1. Fifty-two and one-half percent (52.5%) of the teachers indicated that the arts activities/performances need to be integrated into other curricular areas for educational value.

2. Teaching had been affected because of participation in the A-i-S program, according to more than half of the respondents, by making them "more inquiring" about the arts.

3. Weekly instruction in the arts, recreational opportunities in the arts, and arts centers were the most common ways reported by teachers to encourage extension of the activities presented by artists.

4. Encouraging children to read, talk, or write about the artist or art form was the most frequently mentioned way of using the arts activity to relate the arts to each other or
to other areas of the curriculum.

5. Nearly one-third (29%) of the respondents did not indicate whether one artist or arts activity had a special impact on their school. Of those who did respond, 60.5% perceived there had been such an artist or arts activity.

6. Among the persons who could identify the most significant result of the school's participation in the A-i-S program, the highest percentage (45.4%) indicated that it "brings an element of excitement into the school program."

7. Teachers' communication with pupils was affected more as a result of participation in A-i-S than with any other group. Artists, teachers, principal, and parents followed.

8. Perceived changes in responsibility/authority resulting from implementation of the A-i-S program occurred most frequently between pupil and artist. The relationships following were teacher/pupil, pupil/pupil, teacher/artist, and teacher/teacher.

9. The group for which the highest percentage of respondents indicated a change in school relations due to A-i-S was PTA/PTO; the effect was favorable.

10. The greatest facilitating factors according to the respondents were the interested and cooperative staff and principal. Following were effective school coordinator, A-i-S program staff and procedures, in-service preparation and
community involvement.

11. Constraining factors were lack of money, lack of time, crowded conditions, and poor in-school communications.

12. Prior communication with the artist to prepare teachers and children for the activity was listed as necessary program improvement by 64.5% of the respondents.

Assessment of the annual survey

Respondents were asked to give assessment information on (1) the questions in the survey, (2) time needed to complete the survey, and (3) suggestions for improving the survey.

Table 50 presents the data pertaining to the questions in the survey.

TABLE 50

Number and Percentages of Responses for Assessing Annual Survey Questions

<table>
<thead>
<tr>
<th>Survey Item</th>
<th>Responses</th>
<th>SA</th>
<th>A</th>
<th>N</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>The questions in Part I of this survey are:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clearly and concisely worded</td>
<td>393</td>
<td>16.8%</td>
<td>67.7%</td>
<td>6.9%</td>
<td>7.4%</td>
<td>1.3%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>66</td>
<td>266</td>
<td>27</td>
<td>29</td>
<td>5</td>
</tr>
<tr>
<td>Worded so that you could answer them</td>
<td>391</td>
<td>16.9%</td>
<td>64.7%</td>
<td>7.4%</td>
<td>10.0%</td>
<td>1.0%</td>
</tr>
<tr>
<td>accurately</td>
<td></td>
<td>66</td>
<td>253</td>
<td>29</td>
<td>39</td>
<td>4</td>
</tr>
<tr>
<td>Formatted in a way that aids in completing</td>
<td>390</td>
<td>17.9%</td>
<td>63.3%</td>
<td>11.5%</td>
<td>5.6%</td>
<td>1.5%</td>
</tr>
<tr>
<td>them</td>
<td></td>
<td>70</td>
<td>247</td>
<td>45</td>
<td>22</td>
<td>6</td>
</tr>
</tbody>
</table>
The time used to complete the questionnaire ranged from two to 60 minutes. The mean was 13 minutes.

Suggestions for improving the annual survey included comments on length of the survey, content of the questions, and format of the survey. Several people thought the survey was too long and some felt it contained too many options. Others felt questions should be explained, that each question should have space for respondents to comment, and that a "written evaluation to questions would be more valuable." One respondent cited the difficulty in using a single instrument for two groups of artists, the "stage and demonstrating". Another asked that artists be listed in the survey so opinions could be given on their worth. It was suggested that space be given for criticisms, that respondents write in artists that "were not worthwhile," and that an item be included on the "weakest group or one with little impact."

One person said the survey was not broad enough, while others indicated questions were too general and not specific enough. Questions which were mentioned by several persons as being unnecessary or unclear were those that dealt with the possible effects the implementation of the A-i-S program had on the school as an organization. The background information on teachers was seen as unnecessary by several respondents while another thought some questions were not applicable to persons other than classroom teachers. "More immediate evaluation follow-up for unsuccessful groups" was recommended by one person and another suggested having "children respond."
SUMMARY AND CONCLUSIONS

Summary

The purpose of this study was to develop an evaluation approach for short-term arts activities. The objectives were:

(1) to develop, apply, and assess a design for evaluating short-term arts activities, and

(2) to develop, apply, and assess procedures and instruments for identifying and assessing outcomes of short-term arts activities.

The need for designing an evaluation approach for arts activities was apparent from a review of pertinent evaluation and arts education literature as well as from the researcher's experience in school administration. From these sources and perspectives, there appeared to be a tendency in education to rely on evaluation approaches which provide pupil achievement data which is limited in scope and which provide inadequate information for curriculum development and improvement, particularly in the arts. However, there appears to be an increasing awareness among educators and others in education-related fields of the worth of arts education for children and young people. A recognized need exists for identifying and evaluating outcomes of education in the arts.

The present study was undertaken in response to that need. The various art forms in activities presented by artists in school settings
were believed to be a rich source of data for discovering and
documenting outcomes resulting from children's participation in the arts. Therefore, the short-term arts activities planned and presented by artists in the Artists-in-Schools program (A-i-S) in elementary schools throughout the metropolitan Columbus, Ohio area provided the means for developing an evaluation approach. An initial design became operational as the case study approach and the survey approach; each contained procedures and instruments for evaluating individual arts activities as well as effects of the A-i-S program on participating schools.

The Case Study Approach

Interview and observation procedures and instruments were developed for the comprehensive case study approach. Using information from various sources, including A-i-S program personnel, five sets of interview questions were prepared for various respondent groups. The sets of questions were reviewed by school staffs, revised, and submitted to a panel of independent judges for validation. Observation procedures were developed for use during an artist's presentation for collecting information which could not be gathered any other way. Observers were trained to record the participation of artists and children and to make inferences about the children's involvement in the activity. Eight arts activities in three schools were used in developing the case study approach. Sixteen children and their parents, ten teachers, eight artists, three administrators and three A-i-S coordinators comprised the respondent groups.
The case study approach yielded comprehensive information from a small population regarding the Artists-in-Schools program and the individual arts activities of which it was comprised. Primarily, the purpose of the information drawn from the approach was to serve as basic data from which to develop the survey approach, an approach for more efficient collection of evaluation information from a larger population. Secondarily, the information from the case study approach was for use as evaluative data on the outcomes of the activities. The focus for identifying and assessing outcomes derived from the intermediate goals of the A-i-S program. The goals of the program were to:

1. make children aware of the existence of artists, the arts, and how they might become involved;
2. allow children to experience formal, technical, sensuous, and expressive aspects of the arts; and
3. serve as a focus for relating arts to other areas of curriculum and for relating those areas to each other.

Classification of information in the case study approach

The information collected through interviews and observations in the case study approach was classified into two major categories. The first was a characterization of the school as a setting for short-term arts activities. The second was a detailed account of an arts activity and the antecedents and responses to that activity.

Information about the school. Information regarding the school as a setting for arts activities was elicited through interviews in three schools with the administrator, classroom teachers, arts teachers, parents, artists, and A-i-S school coordinators. The data consisted of descriptions for the school, the administrator's role, the artist's
and the individual arts activities of which it was comprised. The information drawn from the case study approach served a primary purpose as basic data from which to develop the survey approach. The procedures and instruments in the survey approach were developed to facilitate a more efficient collection of evaluation information from a larger population. The secondary purpose of the information drawn from the case study approach was as evaluative data. The intermediate goals of the A-i-S program served as the focus for identifying and assessing outcomes. The goals of the program were to:

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role, and the A-i-S program in the school. Demographic data included
the enrollment and organization of the school, staff size and certifi-
cation, and socio-economic level and racial composition of the school
population. The description of the administrator's role included the
administrator's perceptions of the place of the arts in the elementary
school curriculum and the administrator's responsibilities in the
selection, implementation, and follow-up of artists' presentations.
The role of the artist in the school and the goals of the A-i-S program
as perceived in the school were determined. Factors which appeared to
facilitate the A-i-S program in the school and perceptions of the most
significant results of the program were delineated. Criticism of the
A-i-S program and perceived barriers to its implementation in the
school were identified. Effects of the school's relationship with the
community due to its participation in the A-i-S program were noted.

Information about arts activities. Detailed accounts of eight arts
activities were drawn from interviews with classroom teachers, arts
teachers, and parents as well as from interviews with children and
artists and observations of children and artists during the activities.
The A-i-S intermediate goals provided the focus for the interviews with
all respondents. The data are summarized in the following section to
show the kinds of information elicited from the various respondents.
They are organized as "antecedent", e.g., behaviors and perceptions
existing prior to the activity, or "response", e.g., behaviors or per-
ceptions manifested during or after an arts activity.
Teachers

Awareness of artists and the arts

Antecedents

1. Rationale for selection of the artist.
2. Personal interest and experience in the art form.
3. Effect on teaching and attitude toward the arts resulting from activities presented by artists.

Response

4. Awareness of the art form.
5. Meaning and value of students and teacher interacting with the artist.
6. Observation of children's interest in becoming further involved in the art form.
7. Anticipated follow-up or repetition of the arts activity.
8. Personal enjoyment of the activity.

Experience in formal, technical, sensuous, and expressive aspects of the arts

Antecedents

9. Perceptions of children's previous encounters with the art form.
10. Classroom preparation for the artist's presentation.
11. Explanatory material from the artist prior to the activity.

Response

12. Identification of meaningful aspects of the arts activity.
13. Description of various aspects of the art form or artist's presentation.
Relating arts to the curriculum

Antecedents

14. Relationship of the arts activity to the ongoing curriculum.

Response

15. Intentions to relate the arts activity to other areas of the curriculum.

Artists

Awareness of artists and the arts

Antecedents

1. Career in the art form.
2. Description of the art form or arts activity.
3. Anticipated outcomes for children.

Experience in formal, technical, sensuous, and expressive aspects of the arts

Antecedents


Response

5. Perceptions of effect of artist's presence on the school.
6. Enjoyment in working with students and staff in the school.
7. Most meaningful aspect of the arts activity.
8. Significance of the activity for children.
9. Aspects of the art form being conveyed.
11. Assessment of the quality of the activity.
12. Constraints felt in the school setting.
Relating arts to the curriculum

Response

13. Ideas for relating the arts activity to other areas of curriculum.
14. Suggestions for activities to be carried on by parents or teachers with children.

Children

Awareness of artists and the arts

Antecedents

1. Previous exposure to the artist or art form.
2. Perception of the meaning of "artist".
3. Personal acquaintance with artists.
4. Recall of the teacher's explanation of the anticipated arts activity.
5. Perceptions of how the artist would prepare for the activity.
7. Description of everyday classroom arts experiences.
8. Experiences in the arts outside of school.
9. Communication to friends and family about work in the arts.

Response

10. Awareness of the artist.
11. Enjoyment of the artist's work.
12. Perception of the artist's enjoyment of the work.
13. Relationship of the activity to classroom work.

Experience in formal, technical, sensuous, and expressive aspects

Antecedents

14. Expectations for the arts activity.
15. Perceptions of what the artist would communicate through the art form.
Response

17. Indications of new ideas or words.
18. Description of senses used.
19. Interpretation in similar or different modes or materials.

Response recorded by observers

20. Facial expressions, language, body movements, emotional reactions, and interactions with the artist.

Response inferred by observers

21. Interest, engagement, and participation at beginning, during, and at end of activity.

Response according to parents

22. Communication to parent about the arts activity.
23. Perception of child's reaction to the activity.
24. Plans for reinforcing the activity in the home setting.
25. Indications of child's relating the activities to other activities in or out of school.

Identification and assessment of outcomes

Among the criteria for selecting three schools for participation in the development of the case study approach were:

1. Administrative leadership and support for the A-i-S program.
2. High level of student, staff, and community interest in the program.
3. Optimum utilization of artists during the previous school year.

The use of the three schools maximized the quality and quantity of data for developing, applying, and assessing the procedures and instruments which comprised the case study approach. Through use of the procedures
and instruments a diversity of outcomes was identified as having occurred as a result or consequence of arts activities in the schools. Major outcomes were classified in two categories:

(1) the school as a setting for short-term arts activities, and
(2) arts activities presented by artists.

The school as a setting. The school setting was one in which the administrator made a conscientious effort to effect implementation of the A-i-S program. As a result, the school climate was receptive to the arts activities presented by artists. In one school, a curriculum coordinator was largely responsible for the program. In this case, as in the other two schools, the influence of the person was acknowledged by all respondents. An artist stated, "I think that the principal really values what I do . . . as a result, the attitude in the school is very positive."

In all three schools, the selection committee included classroom teachers, administrator and/or curriculum coordinator. Arts teachers were included in the two schools that had them; parents were on the selection committee in two schools.

The role of the artist appeared to be shaped by the needs of the school or of the students as perceived by the selection committee. Among the eight activities observed, the artist/teacher role and artist/catalyst role both appeared. All eight of the artists included a teaching section in their performance with seven of the activities providing for the active participation by children in the art form.

The presence or absence of arts teachers on the school faculty appeared to influence the selection of artists and their functions in
the school:

The lack of certificated teachers of the arts in one of the schools was apparent in the choice of one of two artists observed. The selection was made purposely to give children the benefit of teaching by an expert in a particular art form.

In another school, the role of the artist was influenced by the presence of arts teachers on the staff. In this case, the choice of artists was based on a desire to enhance the curriculum and to provide children with experiences above and beyond what the arts specialists would give them. There was evidence of a close link between the instructional program of the arts teacher and the artist in one of three activities observed in the school.

In the third school, arts specialists were on the staff and worked with the classroom teachers in developing a curriculum that included the arts as an integral part of the instructional program; the artists were selected to lend additional support to the curriculum. The arts teachers were actively engaged in the preparation and/or follow-up of the artist's presentation in the three observed activities.

An in-service program for one school staff was not provided directly by the A-i-S program but was designed by the school system to help implement the program. The extensive staff training appeared to heighten teacher awareness of the potential for using artists in the school setting.

The goals of the A-i-S program were perceived variously as:

1. Giving children contact with professional artists.
2. Exposing children to different art forms.
3. Providing creative experiences not possible by classroom teachers.
4. Developing artistic ability in children.

The most frequently mentioned facilitators perceived by respondents in the implementation of the A-i-S program were interested parents,
administrator and/or curriculum coordinator, and staff. In one of the schools, additional facilitators were identified as being the arts teachers on the staff, teacher attitude and preparation, and the willingness of artists to plan with the staff.

Among the most significant results of the A-i-S program in the school were the following:

1. A growing awareness of the arts among children.
2. Children's active and deep involvement in an art form with a professional and their talk about it afterward.
3. Children's familiarity with works of art.
4. A developing appreciation for the arts, for the artist—for the expression of someone's creativity.
5. Fun for the children in an otherwise traditional school.
7. Increased parent interest and participation in the school.

Criticisms of the A-i-S program included:

1. Inadequacy of selection information.
2. Insufficient time for selection and scheduling.
3. Occasional inappropriateness of presentation for the age of the children.
4. Expectations of some artists for audience behavior.
5. Lack of pupil-teacher evaluation of an artist's presentation.

The most frequently mentioned barriers to implementing the program in the school were:

1. Limited funding.
2. Insufficient information from or about the artist.
3. Physical arrangements in the school.
4. Lack of follow-up on the teacher's part.
5. Lack of communication between artist and teachers before the activity.

The relationship between school and community appeared to be favorably affected as a result of a school's participation in the A-i-S program.

1. In two schools, the in-school coordinator was a parent who served on the PTA or PTO executive board and helped to make parents aware of the variety of experiences children were having. They prepared newsletters to parents about A-i-S.

2. In one school, parent volunteers directed learning experiences in the arts which often focused on the A-i-S program.

3. Parent interest in the activities appeared to increase as shown by the attendance at PTA meetings which focused on A-i-S activities in the school.

4. There was tangible evidence of the A-i-S program for parents and community members to see and hear including sculpture, murals, drama, and music.

5. An arts festival in which children and artists performed for the community gave visibility to the arts and raised funds to support the A-i-S program in one school.

6. In another school there was evidence of parents choosing to enroll the children because of A-i-S.

Arts activities presented by artists. Among teachers, the following outcomes were results of the arts activities presented by artists:

1. Five of eight classroom teachers whose classes participated in an arts activity shared in the selection process for the artist in either a direct or a general way. Three arts teachers participated in four of the selections. The choice of artist and/or arts activity appeared to be made because it:
   (a) had a special relationship to an ongoing class or school activity,
   (b) was an art form new to the children, and/or
   (c) was an all-school performance.
2. Personal interest in the specific art form was expressed by three of the classroom teachers. All of them expressed interest in various arts and several had experience as amateurs or professionals in one or more of the arts. Six teachers believed their interest in the arts affected their teaching while two teachers saw no particular relationship between their interest in the arts and their teaching.

3. One teacher indicated that the activities presented by artists in the school had broadened her teaching and caused her to enjoy the arts more.

4. All classroom teachers acknowledged that the presence of the artist made them aware of either an artist or an art form that was new to them.

5. Classroom teachers and arts teachers believed it was important for children to interact personally with a professional artist. Several thought most of the children would have no opportunity outside of school to see the artist or art form. One teacher believed the technique presented by the artist could have been taught by a classroom teacher or anyone else if training had been given.

6. Five teachers believed some children were sufficiently interested in the arts activity to become further involved in the art form as indicated by the children's requests and their independent activities. Their classes had participated in pottery-making, slide-making, weaving, mime, and environmental sculpture.

7. One teacher expected to repeat the arts activity herself the following year. Having worked with the artist and her class of fourth and fifth grade children, she felt more confident in the techniques of pottery-making. A teacher of primary-age children thought she would repeat a clay tile-making project in connection with other units on environment.

8. All of the teachers personally enjoyed the artist's presentation.

9. One of eight teachers indicated the art form was a new one for her class. Others believed their classes may have had some exposure to the kind of artist or a variation of the art form. Three teachers of young children made considerable preparations for the arts activity, assuming that the children would be experiencing something rather new to them.
10. The range of classroom preparations made by teachers included:
   a. Very little.
   b. Brief discussion about the art form.
   c. Solicitation of materials from home.
   d. Use of descriptive and illustrative materials provided by arts teachers or the classroom teacher, including films, pictures, books, and concrete objects.
   e. Walking tour to collect ideas and material to be used in the arts activity.

11. Three of the teachers had received no explanatory information about the arts activity to be used in preparing the class. Two teachers had information about the artist. Three teachers received information through their curriculum coordinator and arts teachers about the arts activity.

12. Among the meaningful aspects of the arts activity identified by teachers were:
   a. Artist's ability to handle groups of children.
   b. Artist's rapport and manner with children.
   c. Successful experience by children who usually have difficulties in classroom work.
   d. Artist's encouragement of children with sympathy and help.
   e. Artist's presence as model of skill and expressiveness in the art form.
   f. Children's previous learning apparent in their answers to artist's questions.

13. Teachers generally could explain the formal or technical aspects of the art form, e.g., whether it was dance, drama, or other art form and how it was carried out by the artist. They usually did not voluntarily describe the sensuous or expressive aspects of the art form, e.g., use of or effect on the senses and the perceiver's response.

14. There was a marked difference between classroom teachers in application of the artist's activity to the ongoing curriculum. Prior to an artist's presentation, five classroom teachers saw no relationship between the arts activity and classroom work. They had
made no plans to establish such a relationship but would decide after seeing the performance. In two schools, teachers saw limited application and little need for relating the activity to the classroom; they saw it as enrichment. In the school where the arts were included in curriculum development, the artist's activity was selected especially because of its contribution to the curriculum. Three teachers were aware of how the presentation would have a direct relationship to other subjects in the curriculum, including the arts. Four of the eight classroom teachers indicated their belief that there were times when the arts activities need not be related to other curriculum areas.

15. Following an artist's presentation, five teachers identified follow-up activities which they planned for relating the art form or arts activity to other areas of curriculum which included:
   a. Taking field trips for visual arts and social studies.
   b. Creating books or stories for reading and language arts.
   c. Audiotaping questions for the artist to answer for the art form and language arts.

Among artists, the following outcomes were identified:

1. Five of the eight artists were in their first year of participation in the A-i-S program. Three were participating for the second year. All had bachelor's degrees in at least one of the arts. Four of the artists had or were working toward master's degrees; four had teaching experience. All had at least five years experience in their art form.

2. The artists' descriptions of arts activities varied according to the art form and the purpose of the activity. Among the commonly acknowledged objectives in the descriptions were giving children personal experience in the art form and helping them learn basic concepts or mechanics of the art form.

3. The outcomes anticipated by artists for children also varied according to the art form and the kind of presentation. These included:
a. Enjoyment.
b. Sense of material and process.
c. Use of the imagination.
d. Understanding the composition and sources of the art form.
e. Perception of the work, dedication, and skill required of the artist.
f. Learning the use of a tool after which his own abilities and awareness are developed.
g. Appreciation of the art form through personal experience.
h. Respect for an expert teaching an art form.
i. Sense of professionalism in seeing things well done.

4. Some of the artists felt that there was nothing teachers should or could do to prepare the children for their particular arts activity. Others enumerated ways of classroom preparation which included concrete objects, pictures, and experiences in and out of the classroom. Two artists would have preferred to give teachers a workshop in advance of the activity. Another felt that by having a few children in make-up similar to his before and during the presentation, teachers had helped children's understanding of the art form.

5. Artists believed that their presence in the school contributed to:
   a. Children's thinking and awareness.
   b. Children's understanding that artists are professionals making a living through an art form.
   c. Children's understanding that artists feel art is important enough to make it a lifetime career.
   d. Children's experiencing something not otherwise available to them.
   e. Children's gaining specific information directly from a person with certain skills and abilities.
   f. Children's exposure to a real person creating something as contrasted to seeing a work of art and not knowing who did it.

6. All artists enjoyed the experience and felt the children had related well to them as persons and artists.
7. Among the most meaningful aspects of the arts activity to the artists were children's excitement and enjoyment during the activity, their response to the artist, and, in one case, the fact that they worked on a phase of the activity ahead of time and knew what they were doing during the presentation.

8. Several artists described the significance of the arts activity to the children.
   a. Learning something new is always beneficial.
   b. They have something they want to take home and show the family.
   c. Children learn that an artist works from an idea. The form the artist creates is an expression of that idea rather than having someone tell him to do something.
   d. The lasting value of the experience would be in the piece of art they created and their remembering the experience with the artist.

9. The aspects of the art form the artist had attempted to convey varied with the art form. Concepts inherent in the art form were identified by the artists as what they were trying to accomplish.
   a. A choreographic effort resulting from the dancers learning and practicing the plans of the choreographer.
   b. Teaching children kinesthetically as they work with clay, teaching them to use selective vision and their other senses.
   c. The historical importance of the art form.
   d. Recognition of the art form if and when they should see or hear it again.
   e. To have children make full use of all their senses during the performance.
   f. Recognition of the great technical skill required of the artist.
   g. Realization that artists deal with many variables within the art form.
   h. The concept of space and its effects on our feelings.
10. The artists generally perceived that children's participation was good. Several mentioned that audience response was excellent and that children were well-prepared to get the most out of the presentation. One artist noted wide variations in the children's abilities to follow instructions. The excellent participation of the classroom teacher and arts teacher was mentioned by several artists as being important and helpful.

11. Artists sometimes assessed their performance by judging children's responses in listening and participating, and they concluded they had succeeded in communicating their thoughts, feelings, and art form to the children. Two artists felt their performance had been one of the best they had presented.

12. Constraints mentioned by two artists dealt with the problem of trying to give individual help to too many children and the questionable value of only one performance.

13. All of the artists had ideas for relating the arts activity to other areas of curriculum.
   a. Follow the suggestions in the description of the arts activity in the A-i-S Directory.
   b. Relate the work to book reports and history.
   c. Relate the art form to almost any subject.
   d. Develop a year-long curriculum using all aspects of the art form from raw material through the finished product.
   e. Link the history of the art form with other areas of curriculum.

14. Because of the nature and purpose of the particular arts activity, one artist felt no further extension of the experience was needed. Numerous suggestions were made by other artists for activities which could be carried on by parents or teachers with the children.
   a. Show pride in the child's work.
   b. Help child finish the art object.
   c. Display the work at home and school.
   d. Encourage children to do some of the pieces performed by the artist and create their own.
   e. Have children create new sculptures.
f. Have the child repeat the activity at home.
g. Extend the activity to history, science, and English.
h. Form a club focusing on the art form.
i. Have a few children who are really interested in the art form taken to community centers where their interest can be developed.

Eight girls and eight boys who participated in the case study approach ranged in age from six years to eleven years. The outcomes of the arts activities were identified as follows.

1. Eight of the children had previous exposure to artists in the art forms of weaving, folk music, ceramics and pottery, dance and mime.

2. Children's perceptions of the meaning of the term "artist" appeared to vary by age levels. Young children usually described an artist as a painter or drawing artist. Older children's descriptions included musicians, composers, dancers and sculptors as well as painters. All of the children perceived that artists would have worked long and hard practicing their art form and would know how to do something very well. Learning from other artists, going to school to learn, and having drawing ability were mentioned frequently. Several older children remembered or recognized names of artists who had performed previously in the school.

3. Three children claimed personal acquaintance with artists, all of whom were in the visual arts and were friends, family members or teachers.

4. Before the arts activity, thirteen children indicated they knew an artist was coming. Some of them knew the art form and perceived their role would be as audience members or producers of art objects while others had no idea of what to expect during the activity.

5. Children's perceptions of the artist's preparation for the activity included getting material ready, practicing, and thinking about how the audience would react.

6. Seven youngsters thought children could be artists. Among the perceived requirements were parent permission, starting at a young age, going to school for artists, doing good
work, practicing, and liking what they're doing. Two boys mentioned having seen paintings and sculptures made by other students displayed in the hall.

7. Drawing and painting were the arts activities identified by eleven children as being their choices when there was time at school.

8. Attending an arts festival at a high school was mentioned by a fifth grade boy as an experience in the arts outside of school; a fourth grade boy had attended a ballet and a play.

9. Taking drawings or paintings home or telling family members and friends about art projects were ways nine of the children communicated with family and friends about their work in the arts.

10. Perceptions of the artist were revealed through children's ideas of what the artist may have been thinking about during the activity. They mentioned the artist's probable concern about the quality of the performance, the quality of the children's work and the response of the audience. Children usually focused on the artist's explanations and the process of making or doing rather than on the ideas or feelings being expressed.

11. The arts activity was enjoyed by most of the children.

12. Several children who thought the artist enjoyed performing in the school explained that the artist smiled, or seemed to know he was giving a good performance, or told the children so.

13. A fourth grade girl was the only child who saw any relationship between the arts activity (folk music) and her class work. In three classrooms where immediate follow-up or extension of the activity occurred, children were able to describe what they did.

14. Most of the children were unable to verbalize their expectations for the artist before the performance. A fourth grade boy and a second grade boy thought the artist would teach them something. Two first graders described and demonstrated some features of the mime they expected to see.

15. Children's perceptions of what an artist would communicate through the art form were limited. A fourth grade boy explained the steps the artist would probably use in
teaching them to make a piece of pottery. A fourth grade girl believed the folk musicians would describe life as it was in early times.

16. There was no apparent pattern by age or arts activity in children's recollections of the presentation.

   a. Two boys in fifth grade described how the dance program was announced. One boy recalled the colors, costumes, and acts in the modern dance performance. The dances had made him feel happy and wondering whether he could do one of them.

   b. Two fifth grade boys described the methods they used in handbuilding clay pieces.

   c. A fourth grade girl remembered a number of things the artist had told the audience about the folk music she and her partner were playing and singing.

   d. Descriptions of sketches they had drawn and how the artist taught them to roll and cut clay were given by a second grader and a third grader in the same class.

   e. Two children in second grade described how they made their weavings.

   f. Two second graders told each step in the process of making slides.

   g. A second grader described how children worked together building sculptures; his classmate told the sequence described by the artist in building her sculptures.

   h. Two children in first grade recalled several of the pieces performed by the mime.

17. Most of the children acknowledged having learned something new. They learned how to do something they had not done before, or how to use something in a new way, or several new words, or something about the material and tools used by the artists.

18. The senses used by the children most often were seeing, hearing, and touching. A number of children explained how or why one of the senses was used more than another. One boy, recalling a dance performance, said he "was tasting that they
were doing real good."

19. Interpretation or production was done by several children in similar or different modes or materials. One fourth grade boy reworked an old clay piece at home after a potter taught his class. Children in second grade wrote about the mime, drew pictures of the performance, and attempted to act like mimes.

20. From their written accounts of children's behavior during an arts activity, observers summarized their observations by classifying children's responses as facial expressions, language, body movements, emotional reactions, and interaction with the artist.

   a. Facial expressions included smiles and frowns with such descriptors of expressions as sober, neutral, intent, absorbed, watchful, and concentrating.

   b. Language of children included remarks and conversations with neighboring classmates and questions and answers to the artists and teachers. Some children spoke infrequently while others talked often or constantly regardless of the kind of arts activity.

   c. The movements of children varied according to the kind of activity and the child's role as audience, producer, or performer. Observations of body movements were useful to the observers in making inferences about children's interest, engagement, and physical participation in the activity.

   d. Emotional reactions of children included laughing, clapping, beaming, hiding, and blushing with descriptors of reactions as pleased, interested, shy, and unemotional.

21. From behavior they had observed, the observers made inferences regarding children's interest, engagement, and participation throughout the duration of the activity, as illustrated in the following examples:

   a. Four children in second and third grades working with artists in slidemaking and weaving were interested and engaged as they listened to the presentation and instructions. Then they participated wholeheartedly in the work.
b. Two fifth grade boys appeared to be interested or to become slightly engaged in a modern dance performance only when the tempo or costuming changed. They talked to neighbors throughout the presentation. They appeared not to listen to the artist's explanations nor to the questions and answers at the end of the performance.

c. A seven-year old boy was interested and engaged in planning and building a sculpture; he participated wholeheartedly with his work group. A nine-year old classmate seemed to have low levels of interest, engagement, and participation as he built a sculpture. He was frequently distracted by talking to friends and appeared to work without a design in mind.

22. The level of a child's interest, engagement, or physical participation in an arts activity was not necessarily carried over to the same extent at home. Through parent interviews within a few days of the activity several outcomes were indicated.

a. There was a marked contrast between a boy who worked diligently in producing a good piece of pottery but saying very little about it at home and a boy whose work was poor, with frequent verbal interactions with the artist, and who tried to repeat the activity at home.

b. Five parents indicated the child had said very little about the activity. One fifth grader did not mention the dance performance but when the parent inquired about it, the child gave her a demonstration. Two second graders worked intensely on their weavings but gave very brief descriptions of the activity to their parents. One demonstrated how to do it for her mother.

c. Several parents received immediate communication. One child simply stated that he had made an object from clay while another began to work immediately in clay at home. Two children brought home slides they had made; several weeks later one of them showed the slides to visiting grandparents. One child used the word "pantomimer" over and over. She explained the mime's presentation in such a way that the parent understood what the child had learned about the art form. A child who had been
reluctant to participate actively when the mime taught several pieces accurately described to her parents the mime's makeup, his silent motions, and one of his scenes.

23. In describing their children's reactions to the arts activity, various parents indicated the child enjoyed it, liked it, was very interested in it, or was fascinated by it.

24. Two parents indicated that, in view of their sons' interest in the art forms they would be more inclined to provide similar activities for them. Some were uncertain about how they could reinforce the experience while two others did not intend to do so because their boys had different interests.

25. Other than showing the parents what they had made or describing the arts activity, the children had not related the activity to other activities in or out of school, according to most of the parents.

The Survey Approach

The purpose of the survey approach was the collection of evaluation information through a more efficient means and from a larger population than feasible through the case study approach. The initial design for the survey approach had tentatively specified one instrument for a sample of teachers and one instrument for a sample of children in each school participating in the A-i-S program. As a result of the experience and information gained in the case study approach, the design was modified to include more instruments for use with a larger sample of pupils and teachers. It was determined by the researcher, in consultation with A-i-S program personnel and evaluation specialists, that evaluation information should be collected from teachers and children about specific arts activities and information should be collected from teachers once a year about the A-i-S program. Sets of questions were prepared for these purposes. The questions were reviewed by a
panel of independent judges and appropriate revisions were made. From this process of development, five instruments resulted for the data collection; three were for use by teachers and two were for use by children.

Two forms of a teacher survey and surveys for primary and intermediate pupils were designed for collecting evaluation information immediately after an artist's presentation. The surveys focused on two intermediate goals of the A-i-S program. The goals were to:

1. make children aware of the existence of artists, the arts, and how they might become involved;

2. allow children to experience formal, technical, sensuous, and expressive aspects of the arts.

Data were collected from 538 primary and 473 intermediate pupils and 77 teachers in twelve public and private schools. The art forms presented in the arts activities were architecture, dance, literature, music, theatre, and visual arts.

An annual survey was designed for use near the end of the school year when teachers could provide information on:

1. one A-i-S goal, i.e., "to serve as a focus for relating arts to other areas of curriculum and for relating those areas to each other," and

2. effects of the A-i-S program on selected variables regarding the school as an organization.

Annual survey data were collected in May from 428 teachers in 41 schools in 15 school districts.

**Classification of information in the survey approach**

The five survey instruments used with teachers and pupils yielded information which was classified into two categories:
(1) information about arts activities, and
(2) information about the A-i-S program.

**Information about arts activities.** Like the information in the case study approach, the survey data about arts activities were categorized by respondent groups, by the goals of "awareness" and "aspects of the arts," and as to antecedent or response.

### Primary Survey

**Awareness of artists and the arts**

**Antecedent**

1. Previous encounters with the kind of artist.
2. Recall of discussion about work of artists.
3. Previous exposure to artists or their work in school-related activities.
4. Interest in arts activities.
5. Perception of something learned from the artist.
6. Expectations for the artist's presentation.

**Response**

7. Identification of the artist.
8. Communication to family.
Experience in formal, technical, sensuous, and expressive aspects of the arts

Response

9. Enjoyment of the artist and art form.
10. Verbal interaction with the artist.
11. Understanding of the artist's presentation.
12. Perceptions of the artist and the artist's work.

Intermediate Survey

Awareness of artists and the arts

Antecedent

1. Previous encounters with the kind of artist.
2. Recall of discussion about work of artists.
3. Previous exposure to artists or their work.
4. Interest in arts activities.
5. Perception of something learned from the artist.
6. Expectations for the artist's presentation.

Response

7. Identification of the artist.
8. Communication to family.

Experience in formal, technical, sensuous, and expressive aspects of the arts

Response

9. Enjoyment of the artist.
10. Influence of artists.
11. Verbal interaction with the artist.
12. Understanding the artist's presentation.
13. Identification of media used by artist.
14. Use of senses.
15. Perception of the artist and the artist's work.
16. Perceptions of the artist's training.
17. Preferences about the artist.

**Teacher Surveys**

**Awareness of artists and the arts**

**Antecedent**

1. Interest in the art form.
3. Previous encounter with the artist or the artist's work.
4. Sources of interest in the arts activity/performance.

**Response**

6. Possible classroom preparation.
7. Perceptions of the artist's work.
10. Insights about the artist and art form.
11. Ideas for relating the artist's work to the classroom.
12. Strengths of the artist's presentation.
13. Weaknesses of the artist's presentation.
Information about the A-i-S program. The annual survey yielded information about (1) the settings in which the A-i-S program functioned, (2) how the arts were related to each other or to other areas of curriculum, and (3) effects of the A-i-S program on the school.

The school as a setting for the A-i-S program

1. Background information about respondents.
2. Personal interest in the arts.
3. Active participation in the arts.
4. Perceptions of the A-i-S program goals.
5. Perceptions of achievement of program goals.
6. Perceptions of artist's role.
7. Selection of artists for the school.
8. Presence of certificated arts teachers in the school.

Relating the arts to each other or to other areas of curriculum

9. Integration of arts activities/performances into the curriculum.
10. Perceived effect of program participation on teaching.
11. Organization of classroom for extending artists' presentations.
12. Use of arts activities/performances to relate arts in the curriculum.

Effects of the A-i-S program on the school

13. Special impact of an artist on the school.
14. Significant result of the school's participation in the A-i-S program.
15. New group endeavors or interest groups resulting from the A-i-S program.

16. Perceptions of effects on communication resulting from participation in the program.

17. Perceptions of changes in responsibility/authority from participation in the program.

18. Perceptions of school's relationship with other groups resulting from program participation.

19. Factors affecting implementation of program.

20. Suggestions for program improvement.

**Identification and assessment of outcomes**

Schools participating in the Artists-in-Schools program in the metropolitan Columbus, Ohio, area were used for the application and assessment of the survey approach. Through the use of procedures and instruments developed for the survey approach, diverse outcomes were identified as having occurred as a result or consequence of arts activities in the school. Major outcomes were classified as:

(1) information about arts activities, and

(2) information about the A-i-S program.

**Information about arts activities.** Among primary children, outcomes identified through the survey approach were as follows:

1. 51% of the primary children had seen, and 43% had heard or read about, the kind of artist before.

2. 61% of the children recalled that their teacher had talked with them about the work that artists do.

3. 60% of the children had gone on a class trip to see artists or their work.

4. 82% of the children indicated an interest in participating in arts activities such as painting, drawing, or dancing.
41% of them felt they did not have an opportunity to participate in those activities at school as often as they would have liked.

5. 86% learned something new from the artist.

6. 37% of the children said the artist did not do what they expected him to do and 14% didn't know whether he did.

7. 30% of the children remembered the artist's name.

8. 78% told someone in the family about the artist who came to school.

9. 97% of the children enjoyed the artist and 93% of them would like to see the artist again. 74% liked the art form better as a result of having seen the artist.

10. 54% of the children did not ask the artist the questions they wanted to ask. 78% understood the artist's answers to questions that were asked.

11. 81% of the children remembered the art form and 74% indicated having learned something they would remember a long time. 64% said their class had talked about the artist's work after the presentation.

12. 92% of the primary children thought the artist enjoyed being an artist. 83% said they would like to try to do what the artist did while 67% said they would like to become an artist like the one they saw. 70% would be willing to work a long time to be able to do what the artist did.

Among pupils in intermediate grades, the following outcomes were identified:

1. 52% of the intermediate pupils had seen, and 50% had heard or read about, the kind of artist before.

2. 51% recalled that their teacher had talked with them about the work that artists do.

3. 74% of the intermediate pupils had seen artists or their work on a class trip while 71% had done so with their families. The theater was mentioned most frequently as the place visited with the class. Places mentioned most frequently for visits with family were theater, art fair or festival, and museum.
4. 83% of the children indicated an interest in participating in arts activities such as painting, drawing, or dancing. 30% felt they did not have an opportunity to participate in those activities as often as they would have liked.

5. 83% learned something new from the artist.

6. 49% of the children said the artist did not do what they expected him to do and 21% didn’t know whether he did.

7. 28% of the intermediate pupils remembered the artist's name.

8. 65% of the children told someone in the family about the artist who came to school.

9. 92% of the intermediate pupils enjoyed having the artist in the school and 83% would like to see the artist again. 51% liked the art form better because the artist came to the school.

10. Artists were perceived by 40% of the children as influencing radio or stereo selections and by 29% as influencing the way they dressed.

11. 42% of the children did not ask the artist the questions they wanted to ask. 73% understood the artist's answers to questions that were asked.

12. 86% remembered the art form. 66% believed they understood what the artist wanted them to learn. 57% learned something they would remember for a long time. 74% learned new ideas and 45% learned new words. 43% said their class had talked about the artist's work after the presentation.

13. Children sometimes confused the medium of the art form with the medium needed to discuss the art form.

14. The responses of pupils indicated the senses used most during the artist's activity were generally appropriate.

15. 77% of the intermediate pupils thought the artist enjoyed being an artist. 67% would like to try to do what the artist did while 33% said they would like to become an artist like the one they saw. 49% would be willing to work a long time to be able to do what the artist did.

16. Practice and hard work appeared to be most necessary for becoming an artist in the perceptions of 93% of the students.
Among choices of what intermediate pupils liked best about the artist's performance, 38% preferred things the artist did or made and 31% preferred the way the artist worked.

Among teachers, outcomes identified through the survey approach were as follows:

1. 95% of the teachers were interested in the art form.
2. 93% of them looked forward to the arts activity/performancе.
3. 42% had observed the artist's work in the school.
4. 15% said they had become interested in the arts activity through materials sent by the artist while 11% had become interested through in-service preparation.
5. 27% of the teachers indicated they had done nothing to prepare the children for the arts activity. Among the classroom preparations made, discussion of behavior occurred most frequently and exposure of children to books and/or pictures relating to the art form occurred least frequently.
6. Insisting on information from the artist and providing books for the children about the art form were most frequently mentioned by teachers as classroom preparations after having attended the artist's performance.
7. The artists were perceived by a high percentage of teachers as providing children the opportunity to experience the formal, technical, sensuous, and expressive aspects of the art form. Further, 93% believed the art form was presented in an appropriate way for children.
8. 71% of the teachers thought the children were experiencing an art form that was new to them and 81% felt that the children were sufficiently involved to explore the art form further. More than half of the teachers indicated that, following the artist's presentation, children had tried to express some of their ideas in the medium of the artist and had asked questions or otherwise expressed interest in the artist or art form.
9. The participation of teachers during the arts activity consisted mainly of being present and helping to maintain order. Active assistance appeared to depend on the art form being presented.
10. Insights gained by teachers ranged from "none" to greater appreciation for the artist and understanding of the art form and to ideas for classroom use.

11. Teachers perceived that the arts activity/performance could be related to classroom by doing the activities themselves or having the art teacher carry out activities in preparation for the artist.

12. Strengths of the artist's presentation revealed through teachers' written comments focused mainly on the skill of the artist, the quality of the presentation, pupil participation, and the interest generated by the arts activity/performance.

13. Weakness cited by respondents included artist's lack of skill or experience, appropriateness of material, provisions for pupil participation, and lack of preparation and follow-up.

Information about the A-i-S program. Among teachers and other certificated personnel responding to the annual survey, the following outcomes were identified:

1. The median was 9 years of experience for teachers who responded to the annual survey. The master's degree was held by 28.7% of the respondents. 89% were female. 84% of the respondents had taught in the school the previous year when the A-i-S program was established.

2. Music was the art form most frequently indicated as being of personal interest to respondents.

3. 58% of the respondents claimed to be active participants as amateurs or professionals; music was the most frequently mentioned art form for participation.

4. To provide "experiences in various art forms" was perceived as an A-i-S goal by most of the respondents, followed by "additional learning experiences for pupils."

5. 52% of the respondents indicated that the arts activities/performances they had seen contributed a "great deal" toward the A-i-S goals as they perceived them.

6. The role of the artist was perceived by 50% of the respondents as artist/teacher, by 33% as artist/catalyst, and 16% as teacher/artist.
7. Selection committees appeared to be used in the schools of 81% of the respondents with members variously being classroom teachers, art and music teachers, principal, parents, and children.

8. 56% of the respondents indicated that one or more certificated arts teachers served the class they taught.

9. 53% thought the arts activities/performance needed to be integrated into other curricular areas in order to have educational value while 45% did not think so.

10. Teaching had been affected because of participation in the A-i-S program, according to more than half of the respondents, by making them "more inquiring" about the arts.

11. Weekly instruction in the arts, recreational opportunities during the school day, and arts centers were the most common ways reported by teachers to encourage extension of the activities presented by artists.

12. Encouraging children to read, talk, or write about the artist or art form was the most frequently mentioned way of using the arts activity to relate the arts to each other or to other areas of the curriculum.

13. 29% of the respondents did not reply to an item on whether one artist or arts activity had a special impact on their school. Of those who did respond, 60.5% believed there had been such an artist or activity.

14. Among persons who could identify the most significant result of the school's participation in the A-i-S program, the highest percentage (45.4%) indicated that it "brings an element of excitement into the school program."

15. Respondents in 22 schools indicated that new interest groups or group endeavors, such as classroom and school-wide projects, had developed as a result of the A-i-S program.

16. Teachers perceived that their communication with pupils was affected more as a result of participation in A-i-S than with any other group or individual. Communication with artists, teachers, principals, and parents followed.

17. The most frequently perceived change in responsibility/authority resulting from implementation of the A-i-S program occurred between pupil and artist.

18. The group for which the highest percentage of respondents indicated a change in school relations due to A-i-S was
PTA/PTO; the effect was favorable.

19. The greatest facilitating factors according to the respondents were the interested and cooperative staff and principal followed by effective school coordinator, A-i-S program staff and procedures, in-service preparation, and community involvement. Constraining factors were lack of money, lack of time, crowded conditions, and poor in-school communications.

20. Prior communication with the artist to prepare teachers and children for the activity was listed as a necessary program improvement by 64.5% of the respondents.
Conclusions

A number of conclusions are presented in the following section regarding the outcomes, the two approaches, and how the information from the approaches might be used. The results of the judges' assessment of the initial design and the refined evaluation approach are reported and some suggestions are made for further study.

Case Study Approach

Significance of the outcomes. The outcomes identified in the case study approach were important because of what they revealed about the activities presented by artists and about the groups of people who were involved in those activities.

1. The assumption that leadership and administrative support in the school for the A-i-S program were crucial to its implementation was supported.

2. Considerable differences existed among teachers in commitment toward the arts activity and in resourcefulness and leadership in its occurrence.

3. There was a substantial lack of information or understanding among teachers prior to an artist's presentation. There was a lack of in-service for preparing teachers to use the arts activities effectively. The need for more communication between artists and school staffs was documented.

4. The presence of certificated arts teachers on the school staff did not always provide a link for children between the artist and the school curriculum. Differences in arts teachers' perceptions of their role in arts education were apparent.

5. Discrepancies in the perceptions of A-i-S goals occurred between and among educators, artists, and parents.

6. Among many children "artist" meant visual artist in spite of their exposure to other artists.
7. Children were aware of the discipline, thought, and evaluation required for creating or performing a work of art; they seemed not to recognize, or express, the need for imagination and feeling on the part of the artist.

8. Most children interpreted the meaning of the senses literally; few seemed to understand, or were able to express the role of the senses in understanding the feelings the artist hoped to communicate.

9. Most teachers and children appeared to have little understanding of the qualities of a product or performance which made it a work of art.

10. Some artists seemed unaware of, or did not express, the fact that they were dealing with a medium through which they could communicate feelings and ideas with aesthetic organization and technical skill.

11. Some teachers interpreted the relating of an arts activity to curriculum as meaning to use it to supplement, illustrate or enhance other subjects. They did not perceive it as art with a content of its own which they might develop.

12. Considerable differences existed among children’s home life on factors such as cultural climate and parental interest in, and support for, school-related activities in the arts.

Analysis of the approach. Several conclusions were drawn about the approach:

1. The choice of three particular schools for the development, application, and assessment of the approach was justified. The data verified the presence of leadership in the school and administrative support for the A-i-S program as well as staff, student, and community interest in the program.

2. The respondent groups included administrators, classroom teachers, arts teachers, students, artists and parents.

3. The approach allowed respondents to share feelings and opinions freely and to communicate their ideas openly. The fact that the interviewer had observed the arts activity gave the interview the elements of reality and a shared experience. The range of responses provided an adequate source of data for developing the survey approach.
4. The approach demonstrated that children enjoyed being interviewed. They were receptive to the experience and seemed to cooperate willingly. Photographs of the artists were used in the post-activity interview; the photographs served as a focus and helped children recall the activity.

5. The approach demonstrated that observers could document the participation of students and make inferences about their behavior.

6. The results of the post-activity interviews and telephone calls to parents showed the difficulty in getting feedback on what a child may have learned or communicated to others about an artist's activity. While parents were willing to cooperate in interviews, their information about the child's participation in the activity was often limited.

7. The approach was time-consuming. Interviews, observations, the transcribing process, and analysis of the data required a substantial number of work hours by several people.

Potential usefulness of the information. Information collected through the case study approach is potentially useful to school administrators, arts educators, and A-i-S program administrators.

1. School administrators can use the information to:

   (a) demonstrate that outcomes of arts activities can be identified and assessed, thereby making the evaluation of the arts as feasible as evaluation of other curriculum areas,

   (b) show the potential outcomes of activities using outside resources to enhance the school curriculum,

   (c) show that the crucial need for leadership and administrative support for the A-i-S program as well as the need for staff commitment require careful selection of personnel and school sites,

   (d) understand and explain that the role of the artist in the A-i-S program was intended to be as an artist/catalyst,
(e) explain and demonstrate that arts activities have value and that there is evidence of children's learning,

(f) facilitate staff planning and in-service training for effective use of artists in the school setting,

(g) help teachers plan and carry out meaningful preparation and follow-up activities, and

(h) encourage community interest and support for improvement of the arts curriculum through financial and other means of support.

2. Arts educators can use the information to:

(a) provide classroom teachers and arts teachers with information and training on the qualities of an art form at a higher level than the technical aspect,

(b) guide teachers in conveying to children the qualities of a performance or work of art including the formal, technical, sensuous, and expressive aspects, and

(c) become actively engaged in the evaluation of arts activities.

3. A-I-S program administrators can use the information to:

(a) assess its program goals, make any necessary revisions, and communicate the goals to present and potential participants in the program,

(b) analyze the artist's role as presently perceived by all respondent groups, revise as needed, and communicate to present and potential participants in the program,

(c) improve communication between individual artists and school staffs, particularly prior to an activity,

(d) provide, or help to direct, in-service training for artists on the communication of feeling and ideas through their media,

(e) provide, or help to direct, in-service training for educators on the qualities of art forms and works of art which they can personally internalize and then convey to children,
(f) view the evaluation data as formative data on the A-i-S program in its early stages, to be used for program improvement and for identifying trends over a period of time, and

(g) share with potential funders by displaying results of the program so far and communicating the planned modifications based on the findings.

Finally, the information contained in the case study approach suggested that, for maximum usefulness, the procedures and instruments should be used during every artist's first year in the program for the purpose of evaluating and improving performance. The approach should be used by the A-i-S program administrators during a school's first year in the program and periodically thereafter to assure maximum levels of participation and accomplishment. The instruments for artists, teachers, children, and parents should be used periodically by local school administrators for determining outcomes in their individual schools.

**Survey Approach**

**Significance of the outcomes.** The outcomes identified in the survey approach were important because of what they revealed about the activities presented by artists, the teachers and pupils involved in those activities and the impact those activities had on the schools when they occurred.

1. Nearly half of the primary and intermediate children experienced a kind of art form that was new to them. Seventy-one percent of their teachers thought the art form was new to the children.

2. Many children indicated an interest in the arts but most of them felt they did not have as many opportunities to work in them as they would like.

3. Children indicated that they had learned something from the arts activity.
4. Whether through inadequate preparation or uniqueness of the arts activity, many children apparently did not know what to expect of the artist.

5. More primary than intermediate pupils told someone at home about the activity with the artist. Many children could not recall the artist's name.

6. Children enjoyed the artists, wanted to see them again; some of them liked the art form better as a result of the artist's presentation.

7. Children wanted to have more verbal interaction with the artists than they had.

8. Children had some perceptions about the requirements for being an artist and about their own interests in being artists.

9. Teachers said they were interested in the arts activity they anticipated seeing; nearly half of them had seen the artist's work previously. Most of them made minimal classroom preparations with the children.

10. Teachers believed children had experienced all the aspects of the art form during the artist's presentation and that the activity was appropriate for the children. They anticipated further work by the children in the art form.

11. There appeared to be some personal interest in at least one of the arts among teachers.

12. The role of the artist was perceived as artist/teacher by more teachers than artist/catalyst.

13. Using the arts activity in language arts appeared to be the most common way for teachers to relate the arts activities to the curriculum.

14. The presence of the A-i-S program in the schools appeared to affect relationships between teachers and pupils, pupils and artists, and between the school and parent organizations.

Analysis of the approach. Several conclusions were drawn about the approach:
1. The choices of arts activities and schools for applying and assessing the survey approach were appropriate. Six art forms were represented across school populations of diverse ethnic and socio-economic backgrounds.

2. The respondents were teachers and children participating in the selected arts activities. Since it was not feasible in the time available to construct instruments for parents, administrators and artists, the two respondent groups from whom evaluation data seemed most important were selected.

3. The approach supported an assumption that children in primary grades could participate in an evaluation process.

4. The procedures contained in the approach permitted respondents to reply objectively and anonymously.

5. The time-efficiency of the approach was documented.

**Potential usefulness of the information.** Information collected through the survey approach is potentially useful to school administrators, arts educators, and A-i-S program administrators.

1. School administrators can use the information to:
   
   (a) demonstrate that outcomes of arts activities can be identified and assessed, thereby making the evaluation of the arts as feasible as evaluation of other curriculum areas,
   
   (b) show the potential outcomes of activities using outside resources to enhance the school curriculum,
   
   (c) recognize that most teachers have at least limited interest and experience in the arts that can be nurtured and developed resulting in subsequent benefits to children,
   
   (d) understand, promote, and communicate to others the A-i-S conception of the artist's role as artist/catalyst,
   
   (e) explain and demonstrate that arts activities have value and that there is evidence of children's learning through the experiences,
   
   (f) facilitate staff planning and in-service training for the selection and effective use of artists in the school setting,
(g) help teachers plan and carry out meaningful preparation and follow-up activities,

(h) recognize that primary and intermediate children are interested in the arts but say they do not have as much time to work in the arts as they would like,

(i) encourage community interest and support for improvement of the arts curriculum through financial and other means of support.

2. Arts educators can use the information to:

   (a) provide classroom teachers and arts teachers with information and training on the qualities of an art form at a higher level than the technical aspect,

   (b) guide teachers in conveying to children the qualities of a performance or work of art including the formal, technical, sensuous, and expressive aspects,

   (c) help artists and teachers discuss with children the difference between the medium of the art form and the media used to talk about it.

   (d) help educators to convey to children some sense of how their lives are influenced by artists, and

   (e) become actively involved in the evaluation of arts activities.

3. A-i-S program administrators can use the information to:

   (a) clarify and communicate the goals of the A-i-S program to present and prospective participants,

   (b) communicate to school personnel the A-i-S conception of the artist's role as artist/catalyst,

   (c) discuss program improvements and modifications with artists based on objective data from the schools,

   (d) communicate to the artists the children's desire for more verbal interaction with the artist,

   (e) convey to artists the need for making children aware of artists' influence on everyday life,

   (f) provide, or help to direct, in-service training for educators on the qualities of art forms and works
of art which they can personally internalize and then convey to children,

(g) share with other arts agencies the information that children are seeing "art" with families at festivals and shopping center exhibitions in greater numbers than at galleries.

(h) view the results as formative data on the A-i-S program in its early stages to be used for program improvement and for identifying trends over a period of time, and

(i) share with potential funders results of the program at the current time and communicating the planned modifications based on the findings.

Finally, as was concluded in the case study approach, the information contained in the survey approach suggested that the instruments and procedures should be used during every artist's first year in the program for the purpose of evaluating and improving performance. The approach should be used by the A-i-S program administrators during a school's first year in the program and periodically thereafter to assure maximum levels of participation and accomplishment. The instruments for artists, teachers, children, and parents should be used periodically by local school administrators for determining outcomes in their individual schools.

Assessment of Design and Refined Evaluation Approach

The various groups for whom an evaluation approach would be potentially useful or have implications were recognized in the selection of a panel of judges for assessing the initial design and refined approach. The panel consisted of a classroom teacher, an artist, a principal, an assistant superintendent and a college professor.
The task of the panel members was to render judgment, from their unique perspectives, on the feasibility, appropriateness, and usefulness of the initial design and the evaluation approach which resulted.

**Initial design assessment.** The initial design submitted to the judges was a detailed plan of the process through which the case study approach and the survey approach would be developed. The groups of people to be involved in the process were identified and the nature of their involvement was defined. The goals and activities of the A-i-S program on which the procedures and instruments were to be based were presented to the judges. They did not receive interview or survey instruments because development of the instruments was part of the process.

Using a scale similar to the Likert, panel members judged the initial design on ten criteria adapted by the researcher from standards suggested by Dror (1968). The values on the scale ranged from 5 for "strongly agree" to 1 for "strongly disagree." The responses of the panel members were summed and means were calculated. The results are shown in Table 51.

The initial design assessment resulted in sufficient levels of agreement, in the judgment of the researcher, to validate the proposed evaluation approach. Of particular importance in determining to proceed with the initial design was the agreement of the judges on the criteria of "adequate information on the importance of the activities," "timeliness of data collection in capturing the meaning of the event," "adequacy of the design," and "timely information for decision-making." The judges' concerns about time, cost, and comprehensiveness were recognized.
TABLE 51  
Mean Scores on Assessment of Initial Design by Independent Judges

<table>
<thead>
<tr>
<th>Criteria</th>
<th>( \bar{x} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>. The initial design appears to adequately serve the purpose for which it is intended.</td>
<td>4.0</td>
</tr>
<tr>
<td>. The initial design compares favorably with those developed and used by other institutions to evaluate short-term arts activities.</td>
<td>3.8</td>
</tr>
<tr>
<td>. The initial design is appropriate for use in various socio-economic settings.</td>
<td>3.8</td>
</tr>
<tr>
<td>. The initial design is apt to generate information that will adequately reflect the importance of the activities being studied.</td>
<td>4.4</td>
</tr>
<tr>
<td>. The initial design will provide an objective evaluation.</td>
<td>3.8</td>
</tr>
<tr>
<td>. The initial design is sufficiently comprehensive to capture the elusive and divergent qualities of the activities being studied.</td>
<td>3.6</td>
</tr>
<tr>
<td>. The initial design provides for data collection that is timely, that is, close enough to the event to capture the meaning.</td>
<td>4.4</td>
</tr>
<tr>
<td>. The initial design will provide information that is timely to the decision-making process of program and school administrators.</td>
<td>4.0</td>
</tr>
<tr>
<td>. The initial design is time efficient.</td>
<td>3.2</td>
</tr>
<tr>
<td>. The monetary cost of the initial design is feasible.</td>
<td>3.4</td>
</tr>
</tbody>
</table>

Note.  5 = strongly agree  2 = disagree  
4 = agree  1 = strongly disagree 
3 = no opinion
"Comparison with other designs," "appropriateness in various settings," and "objectivity" were criteria for which differing opinions were apparent in the judges' explicating statements. For example, unfamiliarity with other designs and approaches by two judges contrasted with another who felt the design was superior to others. Two judges believed the design, using different groups of people with varied input, would make it appropriate for various socio-economic settings; another judge indicated such an assertion was affected by many idiosyncratic factors. One judge believed that the design would produce a "relatively" objective evaluation; two others indicated that the involvement of many groups and individuals as well as the built-in checkpoints and validations should provide objectivity.

Refined evaluation approach assessment. During the process of developing the procedures and instruments for the case study and survey approaches, revisions in the initial design were made where necessary. For the most part, these changes were in the number and kinds of interview and survey instruments and in the sample population for the survey approach. Following the application and assessment of each approach, revisions were made in the interview and survey instruments. The stated goals of the A-i-S program continued to be the focus for any revisions in either approach. The approach which resulted from refinements made during the entire process was defined as the refined evaluation approach.

The refined approach material submitted to the panel members for assessment was a set of documents which included:

(1) a copy of the individual judge's assessment of the initial design,
(2) descriptions of the development, application, and assessment of the case study approach and the survey approach,

(3) copies of the interview and survey instruments used in the approaches,

(4) data collected through each approach, and

(5) copies of revised interview and survey instruments.

The task of the judges was to consider the developmental progression from the initial design through the development, application, and assessment of each approach and to assess the refined approach which resulted. Four judges assessed each approach; the results of their assessments are presented in Table 52 and Table 53.
### TABLE 52

Mean Scores on Assessment of Case Study Approach by Independent Judges

<table>
<thead>
<tr>
<th>Criteria</th>
<th>( \bar{X} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>. The refined approach compares favorably with those developed and used by other institutions to evaluate short-term arts activities.</td>
<td>3.8</td>
</tr>
<tr>
<td>. The refined approach is appropriate for use in various socio-economic settings.</td>
<td>4.5</td>
</tr>
<tr>
<td>. The refined approach is apt to generate information that will adequately reflect the importance of the activities being studied.</td>
<td>4.8</td>
</tr>
<tr>
<td>. The refined approach will provide an objective evaluation.</td>
<td>4.5</td>
</tr>
<tr>
<td>. The refined approach is sufficiently comprehensive to capture the elusive and divergent qualities of the activities being studied.</td>
<td>4.5</td>
</tr>
<tr>
<td>. The refined approach provides for data collection that is timely; that is close enough to the event to capture the meaning.</td>
<td>4.3</td>
</tr>
<tr>
<td>. The refined approach will provide information that is timely to the decision-making process of program and school administrators.</td>
<td>3.5</td>
</tr>
<tr>
<td>. The refined approach is time efficient.</td>
<td>3.3</td>
</tr>
<tr>
<td>. The monetary cost of the refined approach is feasible.</td>
<td>3.3</td>
</tr>
<tr>
<td>. The refinement in Phase III results in a better approach than the initial design.</td>
<td>4.5</td>
</tr>
<tr>
<td>. The prospects are likely for the continued use of the refined approach over a period of time.</td>
<td>3.8</td>
</tr>
</tbody>
</table>

Note. 5 = strongly agree  
4 = agree  
3 = no opinion  
2 = disagree  
1 = strongly disagree
The mean of the summed responses show the level of agreement among the judges on how well the approach met eleven criteria. There was agreement on six. The criterion for which the highest level of agreement occurred (4.8) was on the quality of the approach. That is, the approach would generate information adequately reflecting the importance of the activities being studied.

The judges agreed (4.5) that the refinements made in the approach improved upon the initial design. Explicating statements indicated that instruments were clearer and simpler to understand. Questions were seen as being better organized with wording more precise and stated so as not to prejudice responses.

Although there was agreement (4.5) in appropriateness for use in various socio-economic levels, it was pointed out by one judge that the approach may be difficult for some socio-economic levels to comprehend.

Comprehensiveness in capturing the qualities of the activities was agreed upon (4.5). One judge stated that the instruments can generate a large [quantity] of useful information for all groups concerned with the A-i-S program.

It was agreed (4.5) that the approach would provide an objective evaluation. One judge explained "one can't be totally objective."

In summation, judges agreed (4.3) that the approach allowed collection of data close enough to the event to capture the meaning. One judge pointed out the difficulty in completing reports which require the summarizing of so much interview and observation data.

The judges did not agree (3.8) that the approach compared favorably with those developed and used by other institutions to evaluate
short-term arts activities. Unfamiliarity with other approaches was acknowledged by one judge.

There was not agreement (3.8) on the likelihood for the continued use of the approach over a period of time. Availability of resources to support the approach was a condition mentioned by one judge. Another indicated that the approach was too time-consuming for most evaluation efforts.

The summation of the judges' responses showed they did not agree (3.5) that the case study approach provided timely information for school and program decisionmakers. One judge explained the difficulty in completing reports which require summarization of so much interview and observation data.

The judges did not agree that the approach was time efficient (3.3) or monetarily feasible (3.3). One judge mentioned the time-consuming nature of the approach; another felt the cost of the approach was feasible if time was not considered.
### TABLE 53

Mean Scores on Assessment of Survey Approach by Independent Judges

<table>
<thead>
<tr>
<th>Criteria</th>
<th>$\bar{X}$</th>
</tr>
</thead>
<tbody>
<tr>
<td>. The refined approach compares favorably with those developed and used by other institutions to evaluate short-term arts activities.</td>
<td>4.0</td>
</tr>
<tr>
<td>. The refined approach is appropriate for use in various socio-economic settings.</td>
<td>4.5</td>
</tr>
<tr>
<td>. The refined approach is apt to generate information that will adequately reflect the importance of the activities being studied.</td>
<td>4.5</td>
</tr>
<tr>
<td>. The refined approach will provide an objective evaluation.</td>
<td>4.5</td>
</tr>
<tr>
<td>. The refined approach is sufficiently comprehensive to capture the elusive and divergent qualities of the activities being studied.</td>
<td>4.3</td>
</tr>
<tr>
<td>. The refined approach provides for data collection that is timely; that is close enough to the event to capture the meaning.</td>
<td>4.5</td>
</tr>
<tr>
<td>. The refined approach will provide information that is timely to the decision-making process of program and school administrators.</td>
<td>4.0</td>
</tr>
<tr>
<td>. The refined approach is time efficient.</td>
<td>4.3</td>
</tr>
<tr>
<td>. The monetary cost of the refined approach is feasible.</td>
<td>4.0</td>
</tr>
<tr>
<td>. The refinement in Phase III results in a better approach than the initial design.</td>
<td>4.7</td>
</tr>
<tr>
<td>. The prospects are likely for the continued use of the refined approach over a period of time.</td>
<td>4.5</td>
</tr>
</tbody>
</table>

**Note.** 5 = strongly agree  
4 = agree  
3 = no opinion  
2 = disagree  
1 = strongly disagree
Judges agreed (4.7) that the refinement of the survey approach was an improvement over the initial design. It should be recalled that in the process following the initial design the major developments were the construction of more and different kinds of survey instruments as well as the change in number of schools and respondents. Following the data collection, and analyses of results, the only revision was the removal of assessment sections on the teacher surveys.

There was agreement (4.5) that the approach was appropriate for use in various socio-economic settings. One judge mentioned that the design would permit analysis by SES level of the school for information about the relative impact on, and the effectiveness of the approach, for children from different backgrounds. Such information, it was stated, would be of interest to school administrators.

The judges agreed that the approach would:

(1) generate information reflecting the importance of the activities (4.5), and

(2) provide an objective evaluation (4.5).

There also was agreement (4.5) that the approach could be used over a period of time. One judge explained that ease of administration and analysis would be the major factor; another noted that it provides very useful data.

That the approach provided for data collection closely related in time to the event was agreed upon by the judges (4.5). In explication, one said that teachers could give the survey immediately after the artist visited the school. The class factor would have to be considered, according to the judge, in that the teacher may not feel there is time to do it soon after the arts activity.
Comprehensiveness in capturing the qualities of the activities was agreed upon (4.3). In explication, one judge mentioned that the approach also produced data above and beyond that which relates specifically to the A-i-S program. Another judge pointed out that the survey items covered aspects from awareness, antecedents, knowledge of artists and art forms, understanding, and student response to opportunities to interact with the artist. The same judge suggested a shorter instrument for teachers, focusing on fewer, but the most essential, aspects of the experience. Further, the teacher survey might reflect just those questions of interest to the schools. Or, according to this judge, the survey might be used to determine the effectiveness of artists in working with children of various ages or in school settings generally and could be focused to provide that kind of information.

There was agreement (4.3) that the approach was time-efficient. Explicating statements by judges noted that the survey could be easily administered to the entire class and that analyses of survey data could be completed quickly.

The judges agreed that the approach provided information timely to the decision-making process of program and school administrators. One judge said it depends on when the data are presented to administrators in intelligible form; another stated that the survey is easily administered to the entire class and that the analyses of survey data can be completed quickly.

There was agreement (4.0) on the feasibility of cost and on favorable comparison with evaluation approaches developed and used by other institutions.
The results of the judges' assessments revealed clear differentiations which appeared to favor the survey approach on "likely use over time," "time efficiency," "timeliness for decision-making," and "monetary cost." Further, the assessments provide comparative information for potential users which may be summarized as follows:

1. The major strengths of the case study approach are quality of information, objectivity, comprehensiveness, and appropriateness for use in various socio-economic settings.

2. The major strengths of the survey approach are quality of information, timeliness of data collection, objectivity, appropriateness for use in various socio-economic settings, and likely use over a period of time.

**Importance of the assessment data.** The difficulties in evaluating the arts in education have been recognized in the literature as well as in practice. The assessment data from the judges showed quite clearly that the case study approach and the survey approach were appropriate means for evaluating outcomes of short-term arts activities, that evaluation in the arts is feasible, and that the evaluation information is useful. Among the criteria on which panel members had the highest levels of agreement were those which dealt specifically with the important aspects of the arts activities and the unique qualities inherent in the arts activities. Agreement on these criteria is significant because it supports the premise that evaluation approaches can be developed which are sensitive to the nature of the arts. Finally, the fact that panel members represented various groups with evaluation responsibilities adds credibility to the assessment data for potential users.
Potential usefulness of the refined approach

There is general agreement that any educationally relevant phenomenon brought into schools needs to be evaluated for its worth. Programs must be judged on their merits in order for decisions to be made regarding continuation, modification, or termination. Evaluations must be made in terms of what the program is intended to accomplish and how its goals are related to the ongoing instructional program in the school. The development of evaluation approaches in the present study was closely related to the goals of the Artists-in-Schools program. The process of development utilized the firsthand experience and knowledge of program personnel and school personnel directly associated with the program. The involvement of these people, along with periodic reviews of instruments, procedures, and results by others with expertise in the fields of evaluation, elementary education and the arts, resulted in approaches which were attuned to the program and responsive to the evaluation needs of school administrators and program administrators.

The approaches were developed to serve the evaluation roles of program decision-making and curriculum development and improvement. The involvement of children in the process of evaluating arts activities was shown to be feasible. Evidence of their participation and accomplishment was documented through instruments and procedures which were appropriate for their experience and age. Data from the case study approach indicated that children could relate the arts activity to other experiences and that there were several kinds of information which showed understanding and new knowledge. These facts should
become part of the information school administrators use to show pupil interest and accomplishment in the arts, much as they use evaluation data from other curriculum areas. It is conceivable, moreover, that the approaches could serve as examples of how evaluation in other curriculum areas could be carried out. They provide more comprehensive and pertinent information than is usually available. Particularly when improvements and development of any curriculum area are considered, the school setting must be considered. Through the case study approach, especially, the description of the school, the particular instructional program, and the relationship of it to the rest of the curriculum become clear. It is within that context that the evaluation data is meaningful.

The data collected from teachers, artists, and administrators revealed that the artists' presentations showed content and structure of the art forms. This information should cause school administrators and their staffs to review their arts programs for strengths and weakness in the curriculum and then to use the evaluation data for improvement.

A-i-S program personnel should use the results of the evaluation approaches as formative data, i.e., information which describes and illustrates the program in its developmental years. The program goals may need to be reviewed in light of the results and revised accordingly. Plans for the preparation and inservice training of artists and school personnel should be based on the results of the evaluation data. The results should be used for comparison purposes in future years since trends are likely to appear as communications
are improved, preparations of artists and school personnel are carried out, and as school and community people see the benefits of the program.

The approaches developed in this study provide considerable information on which to base judgments regarding individual arts activities and the effects of the A-i-S program on schools over a period of time. Various kinds of information were found through the development of the approaches and which were classified for use by various potential users. The classification of information and the classification of outcomes according to respondent groups were organized and presented earlier in this chapter to give users a reference from which to make judgments. By reviewing the classifications of information and outcomes, the selection of approaches can be made, depending on the kind of data needed. It is conceivable, for example, that a school superintendent would want results of the Annual Survey from all participating schools in the district in deciding whether to lend financial support to the program and personal support in advocating the program. A school principal would probably use the data from case study approach as a self-analysis of the school in determining the present condition of the A-i-S program in the school and then follow with the pupil and teacher surveys. A curriculum director would use the case study approach to determine how the artist's presentations are being used in the participating schools' arts programs, how children are benefiting and whether artists are assuming the teachers' roles.
Suggestions for further study

While it was not the purpose of this study to make an evaluation of the Artists-in-Schools program but, rather, to construct the approaches for which it could be evaluated, several concepts emerged which provide suggestions for further study. They include (1) the role and function of the artist, (2) the attitudes and responses of teachers and children, and (3) the impact of the experience on curriculum, school environment, and community.

The role of the artist appeared to be dominantly as artist/teacher rather than as artist/catalyst. The art form, the way the artist worked, or respondents' understanding of A-i-S goals may have contributed to this condition. If school personnel perceive the role as teacher, and make their selections accordingly, artists from performance-oriented art forms could conceivably be excluded from giving children experiences in the arts. It is suggested that a survey instrument be developed for artists since they constitute a crucial respondent group. Following clarification and communication of A-i-S goals and preparation of artists and teachers for the arts activities, further study may show mutual understanding of the role.

The attitudes and responses of teachers varied greatly. Most teachers professed some interest in the arts but differed considerably in their classroom arts programs and their utilization of the programs presented by artists. Both the case study approach and survey approach provided ample data for determining whether teachers used artists as substitutes for arts teachers or as meaningful supplements to their arts education programs. Further study should be made to determine how
teachers see their own arts responsibilities in relation to the artists. There appeared to be differences between children's claims to previous exposure to an art form and teachers' perceptions of their awareness of it. Since one of the goals of the A-i-S program is to make children aware of artists and art forms, a way might be found to help school selection committees use student information in making choices of artists.

The attitudes and responses of children, as indicated through the survey and case study approaches, appeared favorable toward the presence of artists in school settings and there was evidence that they benefited from the activities. Formulating survey questions sensitive enough to capture what children learned or experienced in the arts activity, however, was extremely difficult. Further study should be made to define the kinds of concepts, applicable to all art forms, which can be used in survey instruments with children.

Several teachers interviewed in the case study approach saw the arts activities as integral parts of the ongoing instructional program while others did not. Teachers were fairly evenly divided in the Annual Survey on whether the arts activities needed to be integrated into other curriculum areas. These findings may indicate that teachers do not perceive of the arts as being another area in which such a relationship may occur or they may, in fact, see no relationship at all. If so, the arts may continue to be isolated in the curriculum and maintain a position of low priority. Further work is needed in helping administrators, artists, classroom teachers, and arts teachers make the connection between the artists' activities and the classroom
The case study approach provided ample evidence of the effects of the A-i-S activities on the school environment resulting in new interests and appreciation for the arts and an increasingly receptive climate for artists. Particularly noticeable in the Annual Survey data was the fact that one third of the respondents did not reply to an item on whether one artist or arts activity had a special impact on their school. Whether changes in school environment are A-i-S goals or unintended outcomes, they undoubtedly affect outcomes of the arts activities. Therefore this information should be shared with school administrators so that they can work with their staffs regarding the program's effects on the school. A-i-S program personnel should use the data in deciding which school's participation should be continued or terminated. Further study should be made on how the A-i-S program affects school environments over time.

Although administrators were able to identify effects of the A-i-S program on the community, teachers and parents had limited perceptions of those effects. Since the long-range goals of the Greater Columbus Arts Council is the cultural improvement of Columbus through the A-i-S program, ways should be found to communicate the program activities in a systematic way through teachers, administrators, and the public media. Further studies should be made on how this communication can be implemented and on how children's experiences with artists are being carried over to family and out-of-school activities.

The objectives of the present study were met. From an initial design, the case study approach and the survey approach were developed,
applied and assessed. Procedures and instruments for identifying and assessing outcomes of short-term arts activities were developed, applied and assessed. The information collected through each approach was classified and the outcomes were identified and assessed. Suggestions for further study were made.

It is hoped that the results of the study will be of assistance in improving the quality of arts experiences in elementary schools.
Appendix A

Instruments for the Case Study Approach
INTERVIEW GUIDE (original)
Classroom teacher/Arts teacher

1. Name_______________________________________
2. Date________________________________________
3. School_______________________________________
4. Arts activity__________________________________

PRE-ACTIVITY INTERVIEW
A. Artist's presentation

AWARENESS OF ARTISTS AND THE ARTS

5. Are you looking forward to the artist's presentation?

6. Have you observed the artist previously?
   Probe: where

7. How do you think the activity will help your class become aware of artists?

8. How do you think the activity will help your class become aware of how they can be involved in the arts?

9. What indications are there that the children will be experiencing a form of art that is new to them?

EXPERIENCE IN ASPECTS OF THE ARTS

10. Do you plan to explain or suggest to the children any elements in the art form or art object in the activity they will attend?

11. Do you think the value of the experience is greater during its occurrence or for how is may be used later?

RELATING ARTS TO THE CURRICULUM

12. Do you see ways the arts activity can be used to relate the arts to the curriculum?
13. Do you believe there are times when the arts activities do not need to be related to other curriculum areas?

14. Is the arts education activity that is planned for your class related in any way to ongoing class work?

15. How will you prepare the children for the artist's activity?

B. Auxiliary Questions

ARTS AND ARTISTS

16. Do you have any particular interests in any of the arts?

17. What types of experiences have you had in the arts?  
   Probe: education, hobbies, travel, family members

18. Do you see a relationship between your interest or non-interest in the arts and your teaching?

19. What role do you believe an artist has in the school setting?

20. Do you see any similarities or differences between the education experiences provided by artists, classroom teachers, and arts teachers?

21. Do the children in this school work regularly with arts teachers?

ORGANIZATION AND PROGRAM

22. What do you perceive the goals of the Artists-in-Schools program to be?

23. Are you aware of any factors that affect the implementation of the program in this school?  
   Probe: facilitating factors, barriers

24. How has your participation in the activities offered through this program affected your teaching?

25. What criticisms of the Artists-in-Schools program do you have?

26. Has the participation of your school in the Artists-in-Schools program affected your patterns of communication with others such as teachers, administrators, children, parents, artists?

27. In implementing this program has authority changed in any way among any group?

28. How were artists selected for participation in your school?
29. Were you involved in the decision that your class would have the
   experience with the particular artist?

30. Have any processes of working in groups begun as a result of par-
   ticipating in the Artists-in-Schools program?
   Probe: staff, parents, students

31. Do you perceive of any effects on the relationship of this school
   with other groups because of participation in the Artists-in-Schools
   program such as central office administration, board members, PTA-
   PTO, other schools?

32. What do you perceive as being the most influential or significant
   result in this school from participation in the Artists-in-Schools
   program?

33. Will you describe the participation of an artist in this school which
   resulted in a special impact on the school?
   Probe: artist and art form, result of the activity

POST-ACTIVITY INTERVIEW

A. Artist's presentation

AWARENESS OF ARTISTS AND THE ARTS

34. Did you enjoy the activity?

35. What did you enjoy most or like most?

36. What about this activity was most meaningful to you?

37. What happened during this activity, which you especially remember
   about the art or the artist, that you think was good or not very good?
   Probe: reasons

38. How did the activity help you become aware of artists and forms of art?

39. What do you think occurred which could only be accomplished through
   the interactions of the artist with students and teachers?

40. Do you believe any of the children were sufficiently involved with
   the artist to influence them into exploring the art form further?

41. What indications were there that the children experienced a new art
   form?

42. What kinds of responsibility did you assume for the children's in-
   volvement during the activity?
EXPERIENCE IN ASPECTS OF THE ARTS

43. Can you describe the experience with the artist by recalling some elements or aspects in the art form or art object?

44. How did the children interpret or extend the activity that may reveal to you their understanding of these aspects in the art form or art object they participated in?

45. Are you planning to use any of the children's work to inspire further work by themselves or others?

46. What are some ways you work or organize your classroom that may promote or prevent extending arts activities?

47. How do you think this activity accomplished the goals of the Artists-in-Schools program?

RELATING ARTS TO THE CURRICULUM

48. After having participated in the artist's performance, are there any changes you would make in preparing the class for the activity?

49. Do you plan to use the arts activity to relate the arts to other areas of the curriculum?

B. Background information

50. Sex

51. Education
   highest degree date
   institution
   major
   minor

52. Teaching experience
   grades taught
   number of years experience
   present level
   number of years in this school

C. Assessment information

The researcher has collected data through observing your class during the event; through interviews with children before and after the event; and with you before and after the event. Data in this school
is also being collected from parents of the two children inter­viewed in your class, the artist, and the administrator. Would you now respond to these questions so that we can determine how adequate the data collection methods are, your perception of the value of the information, and the refinements needed. The word "approach" in the questions refers to the data collection methods just described.

53. Did the approach allow you to respond accurately?
54. Were the questions appropriate?
55. Was the approach relevant to the nature of the activity?
56. Was the approach relevant for the age of the students?
57. Were the most important aspects of the arts education activity in­cluded in the approach?
58. Was the approach adequately comprehensive?
59. Was the data collected at the most opportune time?
60. Were the time and effort involved in the approach appropriate for the task?
61. Is there anything else you would like to add?
INTERVIEW GUIDE (original)

Children K-6

1. Name_____________________________________
2. Date_______________________________________
3. School_____________________________________
4. Arts Activity______________________________

PRE-ACTIVITY INTERVIEW

The questions you'll be asked are for a study of arts activities in schools. One of the ways we can find out how people feel about the arts is to ask them. You don't have to answer the questions. You may answer as many of them as you wish. There are not any wrong answers or right answers. The answers are your own ideas. I would like to get a few of your ideas.

A. Artist's presentation

AWARENESS OF ARTISTS AND THE ARTS

5. Has your teacher told you that an artist is coming to your class/school?

6. Do you remember any of the things your teacher told you about the artist?
   (Note: If answer is no, tell the child the artist and art form, and proceed with questions.)

7. Have you seen or heard an artist like this before?
   Probe: where

8. How did you feel when the artist came to present his/her work for you?

9. What do you think the artist who is coming will do for you and your class?

10. Is anyone in your family an artist?

11. What makes a person an artist?
12. How can children be artists?

13. Can anyone become an artist?
   Probe: how

14. Would you like to be an artist?
   Probe: kind, reasons

15. Would you name some artists you know of?

EXPERIENCE IN ASPECTS OF THE ARTS

16. Artists who are poets or storytellers try to say something through their words. What do you think (the artist) will want to say to you through his art?

17. What do you think the artist does to get his art ready to come to this school?

RELATIONSHIP OF ACTIVITY TO CURRICULUM

18. Have you read (or had read to you) any books about the art or artist who is coming?
   Probe: what were they

19. What are some books you would like to read or have read to you?

20. Have you looked at or listened to the art projects of others in your school?
    Probe: what were they, whose

21. Do you draw, or paint, or write stories in school when you have time?
    Probe: which ones, which like to do best, what do with them when finished

22. Do you talk about your art work with any of your classmates or family?

POST ACTIVITY INTERVIEW

A. Artist's presentation

AWARENESS OF ARTISTS AND THE ARTS

23. Did you enjoy being with the artist?

24. What did you enjoy most or like most?
25. Was there anything about the artist's activity that seemed important to you?

26. What do you remember about the artist or his work that you think was good?

27. What do you remember about the artist or his work that you think was not very good?

28. What do you have to do to be an artist like the one you saw?

29. Can you describe what the artist might have been thinking about as you watched or listened?  
   Probe: did he seem to enjoy performing for you?

30. What did the artist's work/performance make you think about?

31. When you watched or listened to the artist could you remember any other artists you had seen before that worked in the same way?

32. Would you like to be an artist?  
   Probe: kind, reasons

EXPERIENCE IN ASPECTS OF THE ARTS

33. Artists who are poets or storytellers try to say something through their words. What do you think (the artist) was saying to you through his art?

34. What was it like to listen/watch the artist?

35. Can you tell (or show) something you saw or learned?  
   Probe: forms, shapes, colors, movements

36. Can you describe how the work of the artist made you feel?

37. Can you describe some of the sounds and movements while the artist worked?

38. While this artist worked which of your senses did you use most?  
   Probe: hearing, sight, touch, taste, or smell

39. Can you describe the way the artist made (used, performed) the work of art?  
   Probe: how he began, what next, etc.

40. Is there something about the artist you would like to know more about?

41. Would you like the artist to come again?  
   Probe: reasons
RELATING ARTS TO THE CURRICULUM

42. Can you see how your activity with the artist helps you with any of your other school work?

43. Did your teacher and your class do any work after the artist left that reminded you of the artist?

44. Did you have a chance to work in your classroom the way the artist did?

45. Did you learn any new words (or songs or activities or ideas)?
   Probe: examples

46. Has the artist helped you to use words (or songs or activities) in a new way?

B. Background information

47. Sex

48. Age

49. Grade

50. Were you in this school last year?

51. Which artists did you observe in the school?
   Probe: best liked, reasons

C. Assessment information

52. Did you enjoy answering these questions?

53. Do you remember anything I asked you that you did not want to answer?
   Probe: didn't know answer, didn't understand question

54. Did you have any problems with your work or your class because you came to talk with me?

55. Is there anything else you want to tell me about art or the artists?
INTERVIEW GUIDE (original)

Artist

1. Name_____________________________
2. Date_____________________________
3. School__________________________
4. Arts activity_____________________

POST-ACTIVITY INTERVIEW

A. Artist's presentation

AWARENESS OF ARTISTS AND THE ARTS

5. Did you enjoy presenting your art form to the children and staff in this school?
6. Do you like working with school age children?
7. How does your presence in the school make children aware of the arts and artists?
8. What about this presentation was most meaningful to you?
9. What occurred which could only be accomplished through the interactions of an artist with students and teachers?
10. Were there any indications that the children were experiencing an art form new to them?

EXPERIENCES IN ASPECTS OF THE ARTS

11. What were the aspects of the art form which you wanted the children to experience or understand?
12. How would you describe the children's response during your presentation?
13. Were there other ways you might have involved the children than the way you did?
14. How would you describe the teacher's involvement during your presentation?

15. What is your assessment of the quality of the activity you presented?

16. Can you describe what you feel is unique about your training as it relates to your presentation?

17. What are some dimensions of the activity which you feel may be most significant to the student's educational experience?

**RELATING ARTS TO THE CURRICULUM**

18. What could the teacher do before your arrival to make the experience a rich one for children?

19. How could/did you help prepare the teacher and class for your presentation?

20. How do you think the teacher can relate or extend your presentation to other areas of curriculum?

21. What would you hope to see children/teachers doing as a result of this activity if you returned to the school in two weeks; in two months?

22. What would you expect or hope parents would do as a follow-through of this activity?

B. Auxiliary questions

23. What do you perceive the goals of the Artists-in-Schools program to be?

24. How did your presentation contribute to accomplishing those goals?

25. Are you aware of any factors which affect the implementation of the program in this school?  
   Probe: facilitating factors, barriers

26. How does your participation in the short-term activities of the Artists-in-Schools influence or affect your growth as an artist?

27. How do you think your activity influences this school?

28. Are you aware of any ways your participation in this school affected the school's relationship with other groups or organizations such as central office administration, PTA-PTO, other schools, GCAC?
29. What do you perceive as being the most influential or significant result in this school from participation in the Artist-in-Schools program?

C. Background Information

30. Sex

31. Education
   highest degree date
   institution
   major
   minor

32. Experience
   years in this art form
   years in A-i-S program
   other

D. Assessment Information

The researcher has collected data through observing a selected class during the activity you presented, through interviews with children and teachers before and after the event. Data in this school is also being collected from parents of the two children selected to be interviewed in the class.

Data is also being collected from the administrator and from you. Would you now respond to these questions so that we can determine how adequate the data collection methods are, your perception of the value of the information, and the refinements needed. The word "approach" in the questions refers to the data collection methods just described.

33. Did the approach allow you to respond accurately?

34. Were the questions appropriate?

35. Was the approach relevant to the nature of the activity?

36. Were the most important aspects of the arts education activity included in the approach?

37. Was the approach adequately comprehensive?

38. Was the data collected at the most opportune time?

39. Were the time and effort involved in the approach appropriate for the task?
40. Is there anything else you would like to add?
INTERVIEW GUIDE (original)

Parents

1. Name________________________________________
2. Date________________________________________
3. School_______________________________________
4. Arts Activity__________________________________

POST-ACTIVITY INTERVIEW

A. Artist's presentation

AWARENESS OF ARTISTS AND THE ARTS

5. Has your child told you he participated in an artist's presentation? Probe: before, after

6. How would you describe his reaction to the artist's performance?

7. Was the presentation a kind of artist or art form the child has seen before?

EXPERIENCE IN ASPECTS OF THE ARTS

8. Does your child regularly tell you about his school experience?

9. Has he described the artist's presentation to you?

10. What do you recall about his explanation? Probe: liked best; enjoyed most; learned, remembered

11. Did his explanation encourage you to develop or reinforce the activity within your home setting?

RELATING ARTS TO THE CURRICULUM

12. Have you seen any ways he related the arts activity to activities in school or out of school?
13. Had he done any of those things before he participated in the arts activity?

**AUXILIARY QUESTIONS**

**ARTS AND ARTISTS**

14. Do you have any particular interests in any of the arts?

15. What types of experiences have you had in the arts?
   Probe: education, hobbies, travel, family members

16. What role or place do you believe an artist has in the school setting?

17. Do you see any similarities or differences between the education experiences provided by artists, classroom teachers, and arts teachers?

**ORGANIZATION AND PROGRAM**

18. Did you know that your school was in the A-i-S Program before you were contacted about the interview?

19. What do you perceive the goals of the Artists-in-Schools program to be?

20. Are you aware of any factors that affect the implementation of the program in this school?
   Probe: facilitating factors, barriers

21. How has your child's participation in the activities offered through this program affected your family's interest in the arts?

22. Do you have any criticisms of the Artists-in-Schools program?

23. Has the participation of your school in the Artists-in-Schools program affected your communication with others such as teachers, administrators, children, parents, artists?

24. Do you know how the artists were selected for participation in your school?

25. How did you know that your child's class would attend a presentation by an artist?

26. Were you invited to attend or participate in any way?
27. Are you aware of any effects on the relationship of this school with other groups because of participation in the Artists-in-Schools program such as central office administration, board members, PTA-PTO, other schools?

28. What do you think has been the most influential or significant result in this school from participation in the Artists-in-Schools program?

29. Will you describe the participation of one artist in this school which resulted in a special impact on the school? Probe: artist and art form, who participated, what happened as result of the activity

C. Background information

30. Sex
31. Education

D. Assessment information

The researcher has collected data through observing your child's class during the event. Data is also being collected through interviews with the teacher, artist, and principal as well as yourself. Would you now respond to these questions so we can determine how adequate the data collection methods are, your perception of the value of the information, and the refinements needed. The word "approach" in the question refers to the data collection methods just described.

34. Did the approach allow you to respond accurately?

35. Were the questions appropriate?

36. Was the approach relevant to the nature of the activity?

37. Was the approach relevant for the age of the students?

38. Were the most important aspects of the arts education activity included in the approach?

39. Was the approach adequately comprehensive?

40. Was the data collected at the most opportune time?
41. Were the time and effort involved in the approach appropriate for the task?

42. Is there anything else you would like to add?
INTERVIEW GUIDE (original)

Administrator/Coordinator

1. Name____________________________

2. Date____________________________

3. School___________________________

4. Arts activity_____________________

A. Artist's presentation

AWARENESS OF ARTISTS AND THE ARTS

5. How would you describe your feelings about the place of the arts in the school curriculum?

6. How do you view the role of the artist in school settings?

7. Why did you want your school to participate in the short-term arts activities presented by artists?

8. How do you feel the activities which have been presented have helped children and staff become aware of the arts and artists?

9. What do you think has occurred which could only be accomplished through the interaction of an artist with students and teachers?

10. How do you participate in the activities presented by artists?

EXPERIENCE IN ASPECTS OF THE ARTS

11. Of the activities presented by artists in your school, which have provided the kinds of responses which you can describe to parents and others?

12. Have you taken the opportunity to do so?

13. Of the artist's presentations you have observed, which did you enjoy or like most?

14. What about that activity was most meaningful to you?
15. What happened during this activity, which you especially remember about the art form or artist, that you think was good or not very good?

RELATING ARTS TO THE CURRICULUM

16. Have you observed any ways in which arts activities have been related to other areas of the curriculum?

17. How do you encourage your staff to relate the arts to other areas of curriculum?

18. Have you seen any changes in the curriculum resulting from an arts experience?

19. What kinds of curriculum experiences have occurred in the arts or other areas that you believe would not have occurred without an artist's presentation?

B. Auxiliary Questions

ARTS AND ARTISTS

20. Do you have any particular interests in any of the arts?

21. What types of experiences have you had in the arts?
   Probe: education, hobbies, travel, family members

22. What influence, if any, has there been on your personal interests through the activities presented by artists?

23. Do you see any similarities or differences between the education experiences provided by artists, classroom teachers, and arts teachers?

24. Do the children in this school work regularly with arts teachers?

ORGANIZATION AND PROGRAM

25. What do you perceive the goals of the Artists-in-Schools program to be?

26. Are you aware of any factors that affect the implementation of the program in this school?
   Probe: facilitating factors, barriers

27. How has your participation in the activities offered through this program affected your administration of the school?

28. Do you have any criticisms of the Artists-in-Schools program?
29. Has the participation of your school in the Artists-in-Schools program affected your patterns of communication with others such as teachers, administrators, children, parents, artists?

30. In implementing this program, has authority changed in any way among any group?  
   Probe: children, parents, staff, administration

31. How were artists selected for participation in your school?

32. What kinds of preparations do you personally make for the artist's activity?

33. Have any processes of working in groups begun as a result of participating in the Artists-in-Schools program?  
   Probe: staff, parents, students

34. Do you perceive of any effects on the relationship of this school with other groups because of participation in the Artists-in-Schools program?  
   Probe: central office administration, board members, PTA-PTO, other schools

35. What do you perceive as being the most influential or significant result in this school from participation in the Artists-in-Schools program?

36. Will you describe the participation of an artist in this school which resulted in a special impact on the school, either positive or negative?  
   Probe: artist and art form, result of the activity

C. Background information

37. Sex

38. Education  
   highest degree date  
   institution  
   major  
   minor

39. Teaching experience  
   grades taught

40. Administrative experience  
   number of years  
   number of years in this school
D. Assessment information

The researcher has collected data through observing classes in your school during an artist's presentation; through interviews with teachers and children before and after the event, and now with you. Data is also being collected from parents of two children in each of the selected classes and from the artist. Would you now respond to these questions so that we can determine how adequate the data collection methods are, your perception of the value of the information, and the refinements needed. The word "approach" refers to the data collection methods just described.

41. Did the approach allow you to respond accurately?

42. Were the questions appropriate?

43. Was the approach relevant to the nature of the activity?

44. Was the approach relevant for the age of the students?

45. Were the most important aspects of the arts education activity included in the approach?

46. Was the approach adequately comprehensive?

47. Was the data collected at the most opportune time?

48. Were the time and effort involved in the approach appropriate for the task?

49. Is there anything else you would like to add?
OBSERVER'S SUMMARY FORM

___________ (child)

1. Behaviors

___________ (observer)

List most common examples of behavior in each category.
A. Facial expressions
B. Language
C. Body movements
D. Emotional reactions
E. Interactions with artist

2. Inferences

From observation of child and the summary above, circle the item that most nearly reflects what you infer from the child's behavior.

A. Child's level of interest in the activity

<table>
<thead>
<tr>
<th></th>
<th>1=none</th>
<th>2=very little</th>
<th>3=some</th>
<th>4=considerable</th>
<th>5=high</th>
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<tbody>
<tr>
<td>at begin</td>
<td>1</td>
<td>2</td>
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<tr>
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<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

B. Child's engagement in activity

<table>
<thead>
<tr>
<th></th>
<th>1=none</th>
<th>2=very little</th>
<th>3=some</th>
<th>4=considerable</th>
<th>5=high</th>
</tr>
</thead>
<tbody>
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<td>at begin</td>
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<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>during</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
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<td>3</td>
<td>4</td>
<td>5</td>
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</table>

C. Child's physical participation in activity

<table>
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<th></th>
<th>1=withdrawn</th>
<th>2=reluctant</th>
<th>3=moderate</th>
<th>4=eager</th>
<th>5=wholehearted</th>
</tr>
</thead>
<tbody>
<tr>
<td>at begin</td>
<td>1</td>
<td>2</td>
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<td>4</td>
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</tr>
<tr>
<td>during</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>at end</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

D. Other inferences
Appendix B

Instruments for the Survey Approach
School__________________  Artist__________________  Activity__________________

Artists-in-Schools Program

PRIMARY PUPIL SURVEY FOR ASSESSING OUTCOMES OF SHORT-TERM ARTS EDUCATION ACTIVITIES

READ DIRECTIONS TO PUPILS

"These questions are part of a study to make good questions for boys and girls who have had an artist in their school. The answers you give to the questions are helpful in knowing what you are thinking and learning about the arts and artists. Please answer the questions the best way you can. You don't have to answer any of the questions. I will read each question to you. Put an X on the face that shows how you want to answer the question." (Give as much instruction as necessary to insure that pupils know how to mark their answers.)

Grade__________________  ( ) girl  ( ) boy

YES  DON'T KNOW  NO

1. Did you enjoy having the artist come to your school?

2. Did you learn something from the artist that you will remember for a long time?

3. Did you learn anything new from the artist?

4. Did you ask the artist the questions that you wanted to ask?

5. Did the artist answer questions so that you could understand?

6. Would you like to try to do the things the artist did?

7. Would you be willing to work a long time so that you could do what the artist did?

8. Do you think the artist enjoys being an artist?

(over)
9. Would you like to see this artist again?

10. Do you remember the artist's name?

11. Do you remember what kind of art the artist did?

12. Did the artist do what you thought he might do?

13. Have you seen this kind of artist before?

14. Have you heard or read about this kind of artist before?

15. After the artist left, did your class talk about what the artist did?

16. Did you tell anyone in your family about the artist that came to your school?

17. Do you like (name the art form) better because the artist came to your school?

18. Would you like to become an artist like the one that came to your school?

19. Do you like to do things in the arts like painting, drawing, or dancing?

20. Do you get to do things in the arts at school as often as you would like to do them?

21. Has your teacher ever talked to you about the work that artists do?

22. Has your class ever gone on a trip to see artists or their work?
READ DIRECTIONS TO PUPILS

"These questions are part of a study to make good questions for boys and girls who have had an artist in their school. The answers you give to the questions are helpful in knowing what you are thinking and learning about the arts and artists. Please answer the questions the best way you can. You don't have to answer any of the questions. I will read each question to you. Put an X in the space that shows how you want to answer the question." (Give as much instruction as necessary to ensure that pupils know how to mark their answers.)

Grade__________ ( ) girl ( ) boy

1. Did you enjoy having the artist come to your school? ( ) ( ) ( ) ( )

2. Did you learn something from the artist that you will remember for a long time? ( ) ( ) ( ) ( )

3. Did you learn anything new from the artist? ( ) ( ) ( ) ( )

4. Did you ask the artist the questions that you wanted to ask? ( ) ( ) ( ) ( )

5. Did the artist answer questions so that you could understand? ( ) ( ) ( ) ( )

6. Would you like to try to do the things the artist did? ( ) ( ) ( ) ( )

7. Would you be willing to work a long time so that you could do what the artist did? ( ) ( ) ( ) ( )

8. Do you think the artist enjoys being an artist? ( ) ( ) ( ) ( )

9. Would you like to see this artist again? ( ) ( ) ( ) ( )

10. Do you remember the artist's name? ( ) ( ) ( ) ( )

11. Do you remember what kind of art the artist did? ( ) ( ) ( ) ( )

12. Did the artist do what you thought he might do? ( ) ( ) ( ) ( ) (over)
13. Have you seen this kind of artist before?  

14. Have you heard or read about this kind of artist before?  

15. After the artist left, did your class talk about what the artist did?  

16. Did you tell anyone in your family about the artist that came to your school?  

17. Do you like (name the art form) better because the artist came to your school?  

18. Would you like to become an artist like the one that came to your school?  

19. Do you like to do things in the arts like painting, drawing, or dancing?  

20. Do you get to do things in the arts at school as often as you would like to do them?  

21. Has your teacher ever talked to you about the work that artists do?  

22. What did the artist use to let you know what the artist was thinking or feeling?  

22a. Paint, yarn, or clay  

22b. Camera or film  

22c. The artist's body  

22d. Musical instruments  

22e. Words  

22f. Lines, shapes and colors  

22g. Sounds  

23. Do you think you understood what the artist wanted you to learn through his art?  

24. What would a person have to do to become an artist like the one you saw?  

24a. Go to school for artists  

24b. Watch other artists  

24c. Learn to see, hear and feel more than most people  

24d. Practice and work hard  

25. Did you learn any new ideas from the artist?
26. Did you learn any new words from the artist?  YES  DON'T KNOW  NO

27. Do you think artists have anything to do with...
27a. The way you dress  ( ) ( ) ( )
27b. The way school books or library books look  ( ) ( ) ( )
27c. What you watch on TV  ( ) ( ) ( )
27d. What you hear on the radio or stereo  ( ) ( ) ( )

28. Which of your senses did you use most while this artist was with you?  MARK JUST ONE.
( ) hearing  ( ) seeing  ( ) touching  ( ) tasting  ( ) smelling

29. What did you like most about what the artist did?  MARK JUST ONE.
( ) Taught you something about an art form that you did not know before
( ) Helped you understand artists better than you did before
( ) Was a lot of fun

30. Which one of the following best describes an artist?  MARK JUST ONE.
( ) Wants to do something beautifully
( ) Wants to help other people see or feel something that the people have not seen or felt before
( ) Wants to help people think and feel the way the artist thinks or feels

31. Which of the following did you especially like about the artist?  MARK JUST ONE.
( ) The way the artist worked.
( ) The things the artist did or made
( ) The way the artist talked to us
( ) The way we got to work with the artist

32. If there was anything you did not like about what the artist did, write it here

(over)
33. Have you ever gone with your class to see an artist perform or to look at an artist's work? MARK JUST ONE.

( ) yes  ( ) no

34. If you marked "yes" to the last question, check all the following places that you have gone with your class to see artists or artists' work.

( ) museum  ( ) shopping center
( ) art gallery  ( ) art fair or festival
( ) theatre
( ) other (write it in)_________________________________

35. Have you ever gone with your family to see an artist perform or to look at an artist's work? MARK JUST ONE.

( ) yes  ( ) no

36. If you marked "yes" to the last question, check all the following places that you have gone with your family to see artists or artists' work. If your answer to the last question was "no", you are finished!

( ) museum  ( ) shopping center
( ) art gallery  ( ) art fair or festival
( ) theatre
( ) other (write it in)_________________________________
Survey for Assessing Outcomes of Short-Term Arts Education Activities

Form A

Directions for Teacher

Please answer the questions as openly as possible. Do not put your name on the survey. Your responses will remain anonymous. Responses will be reported in terms of groups of teachers responding to the survey. Your time and effort are appreciated.

Part I

1. Current grade assignment (circle one — if you teach a split class, circle the higher grade). If you are an arts specialist, indicate area in "other" below, and omit Items 11, 13, and 14.

<table>
<thead>
<tr>
<th>Grade</th>
<th>K 1 2 3 4 5 6 7 8 LBD Prim. EMR Prim. LBD Inter. EMR Inter. Multi-age Prim. Multi-age Inter. Other</th>
</tr>
</thead>
</table>

Check either "yes" or "no" to the following items:

2. Before the arts activity/performance, I...

<table>
<thead>
<tr>
<th>Item</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Looked forward to the arts activity/performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Was interested in the art form</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Became interested through inservice preparation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Had a previous positive encounter with the artist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Became interested through materials sent by the artist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Had observed the artist's work in this school</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Had observed the artist's work outside the school</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did nothing to prepare the pupils for the activity/performance</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3. As the artist worked/performed I was aware that the...

<table>
<thead>
<tr>
<th>Item</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Children's involvement was sufficient to influence them to explore the art form independently</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artist organized/composed the aspects of the particular art form (e.g., color, movement, sound, mass, etc.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artist displayed technical skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artist stimulated or elicited responses from the perceivers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artist communicated through the senses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Children were experiencing an art form that was new to them</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artist practiced the art form in ways that were appropriate for the group</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. After the arts activity/performance, I was aware that the children...

<table>
<thead>
<tr>
<th>Item</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tried to express some of their ideas in the medium of the artist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Asked questions or expressed interest in the arts activity/performance or artist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(over)
5. During the arts activity/performance, I....
   5a. Assisted the artist by maintaining order
      yes     no
   5b. Did nothing to assist the artist
      ( )     ( )
   5c. Actively assisted the artist
      ( )     ( )
   5d. Was present
      ( )     ( )
   5e. Other

6. Did you personally enjoy the activity/performance?
   ( )     ( )

7. Did most of the children seem to personally enjoy the
   activity/performance?
   ( )     ( )

8. Describe any insight you gained from the arts activity/performance
   about the art form. __________________________________________________________________

9. As a short-term arts education activity, the major strength/weakness of the presenta-
   tion were:
   strength
   ______
   weakness
   ______

PART II

The purposes of this form of the teacher survey are to: (1) gain your percep-
    tions of events immediate to the arts activity/performance; and (2) identify
    problems with the pupil survey. If you were not selected to administer the pupil
    survey to your class, omit items 11, 13, and 14. The key for answering most of
    the questions is:
    SA=Strongly Agree  A=Agree   N=No Opinion  D=Disagree  SD=Strongly Disagree

10. The teacher survey items are....
    10a. Clearly and concisely worded
         ( ) ( ) ( ) ( )
    10b. Worded so that you could answer them accurately
         ( ) ( ) ( ) ( )
    10c. Formatted in a manner that aids in their completion
         ( ) ( ) ( ) ( )

11. The survey items for children are....
    11a. Clearly and concisely worded
         ( ) ( ) ( ) ( ) ( ) ( )
    11b. Worded so that you could answer them accurately
         ( ) ( ) ( ) ( ) ( ) ( )
    11c. Formatted in a manner that aids in their completion
         ( ) ( ) ( ) ( ) ( ) ( )
    11d. Are appropriate to the children’s age
         ( ) ( ) ( ) ( ) ( ) ( )

12. In minutes, how long did it take you to complete Part I of this survey?______ minutes

13. In minutes, how long did it take you to administer the pupil survey?______ minutes

14. Please list the number of the items that pupils had difficulty understanding.
   ( ) ( ) ( ) ( ) ( ) ( ) ( ) ( ) ( ) ( )

15. Comments regarding the teacher and/or pupil survey.
   ____________________________________________________________________________
   ____________________________________________________________________________
Artists-in-School Program

SURVEY FOR ASSESSING OUTCOMES OF SHORT-TERM ARTS EDUCATION ACTIVITIES

FORM B

DIRECTIONS FOR TEACHER

Please answer the questions as openly as possible. Do not put your name on the survey. Your responses will remain anonymous. Responses will be reported in terms of groups of teachers responding to the survey. Your time and effort are appreciated.

PART I

1. Current grade assignment (circle one—if you teach a split class, circle the higher grade). If you are an arts specialist, indicate area in "other" below, and omit Items 11, 13, and 14.

K 1 2 3 4 5 6 7 8  LBD Prim.  EMR Prim.  LBD Int.  EMR Int.

Multi-age Prim.  Multi-age Int.  Other____________________

Check either "yes" or "no" to the following items:

2. Before the arts activity/performance, I....

2a. Explained aspects of the art form or art object to the children ( ) ( )
2b. Explained how the artist might present his art form ( ) ( )
2c. Suggested the art form's appeal, or effect, on the senses ( ) ( )
2d. Explained that the individual's responses would vary ( ) ( )
2e. Told the pupils the artist's name ( ) ( )
2f. Showed the pupils materials that the artist had sent ( ) ( )
2g. Discussed the pupil's behavior that would make the activity beneficial and pleasant ( ) ( )
2h. Exposed pupils to books and/or pictures relating to the art form ( ) ( )
2i. Did nothing to prepare the pupils for the activity/performance ( ) ( )
2j. Other__________________________

3. In retrospect, I would plan for the activity/performance by....

3a. Insisting on some advanced information from the artist ( ) ( )
3b. Doing some reading regarding the art form ( ) ( )
3c. Providing books to the children regarding the art form ( ) ( )
3d. Seeing/hearing the same or similar art form ( ) ( )
3e. Having the class see/hear the same in similar art form ( ) ( )
3f. Other__________________________

4. During the art activity/performance, I....

4a. Assisted the artist by maintaining order ( ) ( )
4b. Did nothing to assist the artist ( ) ( )
4c. Actively assisted the artist ( ) ( )
4d. Was present ( ) ( )
4e. Other__________________________

5. After the arts activity/performance, I was aware that the children....

5a. Tried to express some of their ideas in the medium of the artist ( ) ( )
5b. Asked questions or expressed interest in the arts activity/performance or artist ( ) ( )
5c. Other__________________________

(over)
6. Did you personally enjoy the activity/performance?  yes  no

7. Did most of the pupils seem to personally enjoy the activity/performance?  ( )  ( )

8. Describe any insight you gained from the arts activity/performance about the art form.

9. From an educational standpoint what do you think was the major strength/weakness of the presentation?
   strength
   weakness

 PART II

The purposes of this form of the teacher survey are to: (1) obtain your perceptions of events immediate to the arts activity/performance; and (2) identify problems with the pupil survey. If you were not selected to administer the pupil survey to your class, omit items 11, 13, and 14. The key for answering most of the questions is:

SA=Strongly Agree  A=Agree  N=No Opinion  D=Disagree  SD=Strongly Disagree

10. The teacher survey items are....
    10a. Clearly and concisely worded SA A N D SD
    10b. Worded so that you could answer them correctly ( ) ( ) ( ) ( ) ( )
    10c. Formatted in a manner that aids in their completion ( ) ( ) ( ) ( ) ( )

11. The children survey items are....
    11a. Clearly and concisely worded ( ) ( ) ( ) ( ) ( )
    11b. Worded so that you could answer them correctly ( ) ( ) ( ) ( ) ( )
    11c. Formatted in a manner that aids in their completion ( ) ( ) ( ) ( ) ( )
    11d. Are appropriate to the pupil's age ( ) ( ) ( ) ( ) ( )

12. In minutes, how long did it take you to complete Part I of this survey?
    __________ minutes

13. In minutes, how long did it take you to administer the pupil survey?
    __________ minutes

14. Please list the number of the items that pupils had difficulty understanding.
    ( ) ( ) ( ) ( ) ( ) ( ) ( ) ( )

15. Comments regarding the teacher and/or pupil survey.
    ____________________________________________
School

Artists-in-Schools Program

ANNUAL SURVEY FOR ASSESSING OUTCOMES OF SHORT-TERM ARTS EDUCATION ACTIVITIES

DIRECTIONS FOR TEACHER

Please answer the questions as openly as possible. Do not put your name on the survey. Your responses will remain anonymous. Responses will be reported in terms of groups of teachers responding to the survey. Your time and effort are appreciated.

PART I

1. Sex (check one) ( ) F ( ) M

2. Current grade assignment (circle one). If you teach a split class, circle the higher grade. If you are an arts specialist, indicate area in “other” below, and omit item 8.
   K 1 2 3 4 5 6 7 8 LBD prim. EMR prim.
   LBD inter. EMR inter. Multi-age prim. Multi-age inter. other

3. Years of teaching experience counting this year.

4. Did you teach at this school last year? (check one) ( ) Yes ( ) No

5. Highest degree held (check one) ( ) BA/BS ( ) MA/MS ( ) PhD ( ) other

6. Check all of the following arts that you are personally interested in as audience and/or consumer.
   ( ) Architecture ( ) Drama ( ) Literature ( ) Visual Art
   ( ) Dance ( ) Film ( ) Music ( ) None

7. Do you actively participate in the arts? (check one) ( ) Yes ( ) No

7a. If yes, check all that apply for each status:
   As an Amateur
   ( ) Architecture ( ) Dance
   ( ) Drama ( ) Film
   ( ) Literature ( ) Music
   ( ) Visual Art
   As a Professional
   ( ) Architecture ( ) Dance
   ( ) Drama ( ) Film
   ( ) Literature ( ) Music
   ( ) Visual Art

8. Does your class have the services of one or more certified arts teachers (excluding you)? (check one) ( ) Yes ( ) No.

9. Do you think the arts activities/performances need to be integrated into other curricular areas in order to have educational value? (check one) ( ) Yes ( ) No

(over)
10. Indicate the ways that you used the arts activities/performances to relate the arts to each other or to other areas of the curriculum. (check all that apply)
   ( ) Showed how elements of one art form related to elements in another art form.
   ( ) Urged children to watch related TV programs.
   ( ) Encouraged children to read, talk or write about the artist or art form.
   ( ) Carried out activities with other classes.
   ( ) Other ________________________________
   ( ) Did nothing.

11. How did you organize your classroom so as to encourage the extension of the arts activities/performances? (check all that apply)
   ( ) Had arts centers where appropriate materials were available to pupils.
   ( ) Had a planned instructional program that included the arts on a weekly basis.
   ( ) Used encounters with the arts as recreational opportunities during school day.
   ( ) Sometimes used one or more of the arts as a focus for the entire academic program.
   ( ) Basics required most of the school day—there was little time for the arts.
   ( ) Other ________________________________

12. How do you perceive the A-I-S artist's role in the school setting? (check one)
   ( ) Artist/teacher (primarily artist) ( ) Teacher/artist (primarily teacher)
   ( ) Artist/catalyst (studio work and performances)

13. What do you perceive to be the broad goals of the A-I-S program to be? (check all that apply)
   ( ) Provide experiences in various art forms.
   ( ) Provide additional learning experiences for pupils.
   ( ) Familiarize pupils with the communication potential of all the arts.
   ( ) Develop future audiences.
   ( ) Help pupils perceive and relate to the world through their senses.

14. How do you think the arts activities/performances this year contributed to the attainment of the A-I-S program goals as you perceive them? (check one)
   ( ) great deal ( ) some ( ) little ( ) not at all

15. Indicate the factors that you think affect the implementation of the A-I-S program in your school. (check all that apply)

   Facilitating Factors                           Constraining Factors
   ( ) Inservice preparation                     ( ) Poor in-school communication
   ( ) Effective in-school coordinator          ( ) Crowded conditions
   ( ) Community involvement                     ( ) Staff indifference
   ( ) Interested and cooperative staff          ( ) Principal indifference
   ( ) Interested and cooperative principal      ( ) Lack of time
   ( ) A-I-S program staff and procedures        ( ) A-I-S program staff and procedures
   ( ) Other                                     ( ) Lack of money
   ( ) Other                                     ( ) Other

   ( ) None

   ( ) None
16. How has your participation in the A-i-S program affected your teaching?  
(check all that apply)  
( ) Made me aware of new ways to teach.  
( ) Made me concerned about the time required for participation.  
( ) Made me a more inquiring person about the arts.  
( ) Other  
( ) Not at all.

17. What suggestions do you have for improving the A-i-S program? (check all that apply)  
( ) Need more effective prior communication with the artist to prepare teachers  
and children for the activity.  
( ) Artist should have ability to communicate with children.  
( ) Artist should refrain from assuming the teaching duties of certified art  
or classroom teachers.  
( ) Artist should be more carefully screened.  
( ) Other  
( ) None

18. Has your school's participation in the A-i-S program affected your communication  
with any of the following; if "Yes", with what result (favorable or unfavorable)?  
Principal ( ) Yes ( ) No  
Teachers ( ) Yes ( ) No  
Parents ( ) Yes ( ) No  
Artist ( ) Yes ( ) No  
Other ( ) Yes ( ) No

19. To your knowledge, has the implementation of this program resulted in any changes  
in responsibility/authority between the following; if "Yes", with what result (favorable or unfavorable)?  
Teacher/principal ( ) Yes ( ) No  
Teacher/teacher ( ) Yes ( ) No  
Teacher/parent ( ) Yes ( ) No  
Teacher/artist ( ) Yes ( ) No  
Principal/parent ( ) Yes ( ) No  
Pupil/artist ( ) Yes ( ) No  
Pupil/pupil ( ) Yes ( ) No  
Other ( ) Yes ( ) No

20. To your knowledge, has your school's participation in the A-i-S program affected  
the school's relationship with other groups; if "Yes", with what result (favorable or unfavorable)?  
Central office administration ( ) Yes ( ) No  
Board of education ( ) Yes ( ) No  
PTA/PTO ( ) Yes ( ) No  
Other schools ( ) Yes ( ) No  
Other ( ) Yes ( ) No

(over)
21. In your view, what is the most significant result of your school's participation in the A-I-S program? (check one)
   ( ) It brings an element of excitement into the school program.
   ( ) It gives diverse groups such as parents, educators, and artists an opportunity to work toward educational goals.
   ( ) It provides children with authentic role models.
   ( ) It stimulates adult intellects as well as those of children.
   ( ) It has accomplished little.
   ( ) Other

____________________________________________________________________________

22. Who is on the committee that selects the artists who come to your school? (check all that apply)
   ( ) Principal ( ) Teacher ( ) Parent ( ) Children
   ( ) Other
   ( ) There is no formal committee.

23. Have any new group endeavors or interest groups developed at your school as a result of the A-I-S program?

____________________________________________________________________________

24. Was there one artist or arts activity/performance that had a special impact on your school? ( ) Yes ( ) No
   If "Yes", give details of the impact on children, teachers, the school, the community or on the artist.

____________________________________________________________________________

PART II

The purposes of this survey are to: (1) obtain your perceptions on how the A-I-S program functioned at your school this year (Part I); and (2) identify ways to improve this survey (Part II). The key for answering most of the questions is:

SA=Strongly Agree A=Agree N=No Opinion D=Disagree SD=Strongly Disagree

25. The questions in Part I of this survey are
   (check one for each item):
   25a. Clearly and concisely worded
   25b. Worded so that you could answer them accurately
   25c. Formatted in a way that aids in completing them

SA A N D SD

( ) ( ) ( ) ( ) ( )
( ) ( ) ( ) ( ) ( )
( ) ( ) ( ) ( ) ( )

26. In minutes, how long did it take you to complete Part I of this survey? ______________ minutes

27. Suggestions for improving Part I of this survey:

____________________________________________________________________________

PLEASE RETURN AS SOON AS POSSIBLE BUT NO LATER THAN MAY 12.
Appendix C

Instrument for Assessing Evaluation Approach
FORM FOR ASSESSING EVALUATION APPROACH

Using the following code, please circle the response which most nearly reflects your judgment. In the space below the statement please write an explication of your judgment. (Please note item #1 is to be marked at the beginning of the study only; items #11 and #12 are to be marked at the end of the study.)

Strongly Agree = SA  No Opinion = N  Strongly Disagree = SD
Agree = A  Disagree = D

(1) The initial design appears to adequately serve the purpose for which it is intended. Explication:

(2) The initial design (refined approach) compares favorably with those developed and used by other institutions to evaluate short-term arts education activities. Explication:

(3) The initial design (refined approach) is appropriate for use in various socio-economic settings. Explication:

(4) The initial design (refined approach) is apt to generate information that will adequately reflect the importance of the activities being studied. Explication:

(5) The initial design (refined approach) will provide an objective evaluation. Explication:

(6) The initial design (refined approach) is sufficiently comprehensive to capture the elusive and divergent qualities of the activities being studied. Explication:
(7) The initial design (refined approach) provides for data collection that is timely; that is, close enough to the event to capture the meaning. Explication:

(8) The initial design (refined approach) will provide information that is timely to the decision making process of program and school administrators. Explication:

(9) The initial design (refined approach) is time efficient. Explication:

(10) The monetary cost of the initial design (refined approach) is feasible. Explication:

(11) The refinement in Phase III results in a better approach than the initial design. Explication:

(12) The prospects are likely for the continued use of the refined approach over a period of time. Explication:

(13) The improvements which would make a more nearly optimum initial design (refined approach) are:

----------------------------------- Signature -----------------------------------

----------------------------------- Date -----------------------------------
Appendix D

Revised Instruments for the Case Study Approach
INTERVIEW GUIDE (revised)

Classroom teacher/Arts teacher

1. Name_________________ Years of teaching experience_________ 
2. Date_________________ Years in this school_________________
3. School________________________ Grade_______
4. Arts Activity and Artist______________________________
5. Do you have any particular interests in any of the arts?
6. Do you see a relationship between your interest in the arts and your teaching?
7. What role do you believe an artist has in the school setting?
8. Do you see any likenesses or differences between the education experiences provided by artists, classroom teachers, and arts teachers?
9. Do the children in this school work regularly with arts teachers?

PRE-ACTIVITY INTERVIEW

AWARENESS OF ARTISTS AND THE ARTS

Antecedents

10. Are you looking forward to the artist's presentation?
11. Have you observed the artist previously?
12. How do you think the activity will help your class become aware of artists?
13. What indications are there that the children will be experiencing a form of art that is new to them?
EXPERIENCE IN ASPECTS OF THE ARTS

Antecedents

14. Do you plan to explain or suggest to the children any aspects of the art form in the activity they will attend?
   Probe: examples from the art form such as:
   Line, shape, texture, color
   Time, space, energy
   Tempo, mood, theme

15. Do you think the value of the experience will be greater during its occurrence or for how it may be used later?

RELATING ARTS TO THE CURRICULUM

Antecedents

16. How will you prepare the children for the artist's activity?
   Probe: when; material, adequacy; activities

17. Is the arts activity that is planned for you class related in any way to ongoing class work?

18. Do you see ways this arts activity can be used to relate the arts to the curriculum?

19. Do you believe there are times when the arts activities do not need to be related to other curriculum areas?

AUXILIARY QUESTIONS

20. What do you perceive the goals of the Artists-in-Schools program to be?

21. Are you aware of any factors that facilitate or constrain the implementation of the program in this school?

22. What criticisms of the A-i-S program do you have?

23. What do you perceive as being the most influential or significant result in this school from participation in the A-i-S program?

24. How were artists selected for participation in your school?

25. How has your participation in the activities offered through this program affected your teaching?
26. Will you describe the participation of an artist in this school which resulted in a special impact on the school? 
   Probe: artist and art form, who participated, what happened as result of the activity

POST-ACTIVITY INTERVIEW

Awareness of Artists and the Arts

Response

27. Did you enjoy the activity?

28. What did you enjoy most about the artist's presentation?

29. What about this activity was most meaningful? 
   Probe: self, class

30. What do you remember about the artist or the artist's work that you think was good or not very good?

31. What occurred which could only be accomplished through the interactions of an artist with students and teachers?

32. Do you believe any of the children were sufficiently involved with the artist to influence them into exploring the art form further?

33. What indications were there that the children experienced a new art form?

34. What kinds of responsibility did you assume for the children's involvement during the activity?

Experience in Aspects of the Arts

Response

35. Can you describe the experience with the artist by recalling some aspects of the art form?

36. How did the activity help you develop understanding of the art form?

37. How did the children interpret the activity that reveals to you their understanding of the aspects of the art form?

38. Are you planning to use any of the children's work to inspire further work?
39. What do you remember about the artist or the artist's work that you think was not very good?

RELATING ARTS TO THE CURRICULUM

40. After having participated in the artist's performance, are there any changes you would make in preparing the class for the activity?

41. How do you plan to use the arts activity to relate the arts to other areas of the curriculum?

42. What are some ways you work or organize your classroom that may promote extending arts activities?

43. Is there anything else you would like to add?
INTERVIEW GUIDE (revised)
Children K-6

1. Name___________________________ Sex_________ Age_______
2. Date__________________________________________
3. School_________________________________________ Grade_______
4. Arts Activity and Artist_____________________________________

PRE-ACTIVITY INTERVIEW

The questions you'll be asked are for a study of arts activities in schools. One of the ways we can find out how people feel about the arts is to ask them. You don't have to answer the questions. You may answer as many of them as you wish. There are not any wrong answers or right answers. The answers are your own ideas. I would like to get a few of your ideas.

AWARENESS OF ARTISTS AND THE ARTS

Antecedents

5. Has your teacher told you that an artist is coming to your class/school?

(Note: If answer is no, tell the child the artist and art form, and proceed with questions.)

6. Do you remember any of the things your teacher told you about the artist?

7. What do you think the artist who is coming will do for you and your class?

8. Have you seen or heard an artist like this before?

9. Have you read any books (or had read to you) about the art of the artist who is coming?

10. What makes a person an artist?
11. Have you looked at or listened to the art projects of other children or grownups in your school?

12. How can children be artists?

13. Do you draw, or paint, or write stories in school when you have time? Probe: which ones, which like to do best

14. Do you talk about your art work with any of your classmates or your family?

15. Is anyone in your family an artist?

16. Would you name some artists you know of?

17. Would you like to be an artist? Probe: kind, reasons

**EXPERIENCE IN ASPECTS OF THE ARTS**

*Antecedents*

18. What do you think the artist will want you to learn as you watch or listen?

19. How do you think the artist gets ready to come to this school?

**POST-ACTIVITY INTERVIEW**

*AWARENESS OF ARTISTS AND THE ARTS*

*Response*

20. Did you enjoy being with the artist?

21. Tell me what you enjoyed most or liked most.

22. Did the artist seem to enjoy performing for you?

23. Can you describe what the artist might have been thinking about as you watched or listened?

24. What did the artist's work/performance make you think about?

25. What do you remember about the artist or the artist's work that you think was good?

26. What do you remember about the artist or the artist's work that you think was not very good?
27. What do you have to do to be an artist like the one you saw?

28. Now that you have watched or listened to the artist do you remember any other artists you have seen before that worked in the same way?

29. Would you like to be an artist? If so, kind and reason why.

**EXPERIENCE IN ASPECTS OF THE ARTS**

**Response**

30. Can you describe the way the artist made (used, performed) the work of art? Probe: how artist began; what next, etc.

31. Can you tell (or show) something the artist wanted you to learn? Probe: examples from the art form such as:
   - Line, shape, texture, color
   - Time, space, energy
   - Tempo, mood, theme

32. Do you remember any colors, sounds, or movements the artist used while working?

33. While this artist worked, which of your senses did you use most (hearing, sight, touch, taste, smell)?

34. Can you tell how the work of the artist made you feel?

35. Is there something about the artist you would like to know more about?

36. Would you like the artist to come again?

**RELATING ARTS TO THE CURRICULUM**

**Response**

37. Did you have a chance to work in your classroom the way the artist did? Probe: how, similarity

38. Did you do any work in your classroom that you might not have done if the artist had not come to your school?

39. Is there anything you would like to do in school because you saw the artist?
40. Did you learn any new words (or songs or activities or ideas)?
   Probe: examples

41. Has the artist helped you to use words (or songs or ideas or activities) in a new way?

42. Can you see how the artist's activity helps you with anything you do in school?

43. Is there anything else you would like to add?
INTERVIEW GUIDE (revised)

Artist

1. Name ____________________________
2. Date ____________________________
3. School ____________________________
4. Arts activity ____________________________

POST-ACTIVITY INTERVIEW

AWARENESS

5. Did you enjoy presenting your art form to the children and staff in this school?
6. How did your presence in the school make children aware of the arts and artists?
7. What about this presentation was most meaningful to you?
8. What occurred which could only be accomplished through the interactions of an artist with students and teachers?
9. What indications were there that the children were experiencing an art form new to them?

EXPERIENCE IN ASPECTS OF THE ARTS

10. What were the aspects of the art form or object which you wanted the children to experience or understand?
   Probe: composition, arrangement; skill or quality with which it is carried out; effect on the senses; perceiver's response
11. How would you describe the children's responses during your presentation?
   Probe: levels of interest, how they related to artist as a person
12. Were there other ways you might have involved the children than the way you did?
13. How would you describe the teacher's involvement during your presentation?
14. What is your assessment of the quality of the activity you presented?

15. Can you describe what you feel is unique about your training as it relates to your presentation?

RELATING ARTS TO THE CURRICULUM

16. What could the teacher do before your arrival to make the experience a rich one for children?

17. How could/did you help prepare the teacher and class for your presentation?

18. How do you think the teacher can relate or extend your presentation to other areas of curriculum?

19. What would you hope to see children/teachers doing as a result of this activity if you returned to the school in two weeks; in two months?

20. What would you expect or hope parents would do to follow through on this activity?

AUXILIARY QUESTIONS

21. What do you perceive the goals of the Artists-in-Schools program to be?

22. How did your presentation contribute to accomplishing those goals?

23. Are you aware of any factors which affect the implementation of the program in this school?

24. How does your participation in the short-term activities of the Artists-in-Schools program influence or affect your growth as an artist?

25. What impact do you think your activity has had/will have on this school?

26. Is there anything else you would like to add?
INTERVIEW GUIDE (revised)

Parents

1. Name _______________________ head of household ___________________
2. Date _______________________
3. School _____________________
4. Arts Activity and Artist ________________________________
5. Do you have any particular interests in any of the arts?
6. What role or place do you believe an artist has in the school setting?

POST-ACTIVITY INTERVIEW

AWARENESS OF ARTISTS AND THE ARTS

Antecedents

7. Has your child told you he participated in an artist's presentation?
8. Does your child regularly tell you about his school experiences?
9. Was the presentation a kind of artist or art form the child has seen before?
   Probe: where, with whom

EXPERIENCE IN ASPECTS OF THE ARTS

Response

10. What do you recall about his explanation?
11. From his description of the artist's presentation, what do you think the child learned?
12. Did his explanation encourage you to develop or reinforce the activity in any way?
13. Have you seen any ways he related the arts activity to activities in or out of school?

AUXILIARY QUESTIONS

14. Did you know that your school was in the A-i-S program before you were contacted about the interview?

15. What do you perceive the goals of the A-i-S program to be?

16. Do you have any criticisms of the A-i-S program?

17. How has your child's participation in the activities offered through the A-i-S program affected your family's interest in the arts?

18. What do you think has been the most influential or significant result in this school from participation in the A-i-S program?

19. Were you invited to attend or participate in the arts activity by (name of artist)?
   Probe: by whom

20. Will you describe the participation of one artist in this school which resulted in a special impact on the school?

21. Is there anything else you would like to add?
INTERVIEW GUIDE (revised)

Administrator

1. Name_________________ Years of administrative experience_________

2. Date_________________ Years in this school_______________________

3. School_______________

4. Arts Activity and Artist_________________________________________

AUXILIARY QUESTIONS

5. Do you have any particular interests in any of the arts?

6. What influence, if any, has there been on your personal interests through the activities presented by artists?

7. Do you see any similarities or differences between the education experiences provided by artists, classroom teachers, and arts teachers?

8. Do the children in this school work regularly with arts teachers?

AWARENESS OF ARTISTS AND THE ARTS

9. How would you describe your feelings about the place of the arts in the school curriculum?

10. How do you view the role of the artist in school settings?

11. Why did you want your school to participate in the Artists-in-Schools program?

12. How do you feel the activities which have been presented have helped children and staff become aware of the arts and artists?

13. What do you think has occurred which could only be accomplished through the interaction of an artist with students and teachers?

14. How do you participate in the activities presented by artists?
EXPERIENCE IN ASPECTS OF THE ARTS

15. Of the activities presented by artists in your school, which have provided responses which you can describe to parents and others? Probe: pupil response, teacher response

16. Have you taken the opportunity to do so?

17. Of the artist's presentations you have observed, which did you enjoy or like most?

18. What about that activity was most meaningful to you?

19. What do you remember about the art form or artist as being good or not very good?

RELATING ARTS TO THE CURRICULUM

20. Have you observed any ways in which the artist's presentations have been related to other areas of the curriculum? Probe: which subjects; primary/intermediate

21. How do you encourage your staff to relate the artists' activities to other areas of curriculum?

22. Have you seen any changes in the curriculum resulting from experiences with artists? Probe: what changes; who made them; impact on school, children, community

23. What kinds of curriculum experiences have occurred in the arts or other areas that you believe would not have occurred without an artist's presentation?

24. What do you perceive the goals of the Artists-in-Schools program to be?

25. Are you aware of any factors that affect the implementation of the program in this school? Probe: facilitating factors, barriers

26. How has your participation in the activities offered through this program affected your administration of the school?

27. Do you have any criticisms of the Artists-in-Schools program?

28. Has the participation of your school in the Artists-in-Schools program affected your patterns of communication with others? Probe: teachers, administrators; children, parents, artists
29. In implementing this program, has responsibility or authority changed among any groups of people?
   Probe: children, parents, staff, administrators
   what change occurred

30. How were artists selected for participation in your school?

31. What preparations do you personally make for the artist's activity?

32. Have any processes of working in groups begun as a result of participating in the Artists-in-Schools program?
   Probe: staff, parents, students

33. Are you aware of any effects on the relationship of this school with other groups because of participation in the Artists-in-Schools program?
   Probe: central office administration, board members, PTA-PTO, other schools

34. What do you perceive as being the most influential or significant impact on this school from participation in the Artist-in-Schools program?

35. Will you describe the participation of one artist in this school which resulted in a special impact on the school?
   Probe: artist and art form, who participated, what happened as a result of the activity

36. Is there anything else you would like to add?
Appendix E

Revised Instruments for the Survey Approach
School ________________________ Artist ________________________ Activity_____

Artists-in-Schools Program

PRIMARY PUPIL SURVEY FOR SHORT-TERM ARTS ACTIVITIES

READ DIRECTIONS TO PUPILS

"These questions are for girls and boys who have had an artist in their school. The answers you give are helpful in knowing what you are thinking and learning about the arts and artists. Please answer the questions the best way you can. I will read each question to you. Put an X on the face that shows how you want to answer the question." (Give as much instruction as necessary to insure that pupils know how to mark their answers.)

Grade______________________ ( ) girl ( ) boy

YES DON'T KNOW NO

1. Did you enjoy having the artist come to your school?

2. Did you learn something from the artist that you will remember for a long time?

3. Did you learn anything new from the artist?

4. Did you ask the artist the questions that you wanted to ask?

5. Did the artist answer questions so that you could understand?

6. Would you like to try to do the things the artist did?

7. Would you be willing to work a long time so that you could do what the artist did?

8. Do you think the artist enjoys being an artist?
9. Would you like to see this artist again?

10. Do you remember the artist's name?

11. Do you remember what kind of art the artist did?

12. Did the artist do what you thought he might do?

13. Have you seen this kind of artist before?

14. Have you heard or read about this kind of artist before?

15. After the artist left, did your class talk about what the artist did?

16. Did you tell anyone in your family about the artist that came to your school?

17. Do you like (name the art form) better because the artist came to your school?

18. Would you like to become an artist like the one that came to your school?

19. Do you like to do things in the arts like painting, drawing, or dancing?

20. Do you get to do things in the arts at school as often as you would like to do them?

21. Has your teacher ever talked to you about the work that artists do?

22. Has your class ever gone on a trip to see artists or their work?
**READ DIRECTIONS TO PUPILS**

"These questions are for girls and boys who have had an artist in their school. The answers you give are helpful in knowing what you are thinking and learning about the arts and artists. Please answer the questions the best way you can. I will read each question to you. Put an X in the space that shows how you want to answer the question." (Give as much instruction as necessary to insure that pupils know how to mark their answers.)

<table>
<thead>
<tr>
<th>Grade____________</th>
<th>( ) girl</th>
<th>( ) boy</th>
<th>YES</th>
<th>DON’T KNOW</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Did you enjoy having the artist come to your school?</td>
<td>( )</td>
<td>( )</td>
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<tr>
<td>2. Did you learn something from the artist that you will remember for a long time?</td>
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<tr>
<td>3. Did you learn anything new from the artist?</td>
<td>( )</td>
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<tr>
<td>4. Did you ask the artist the questions that you wanted to ask?</td>
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<tr>
<td>5. Did the artist answer questions so that you could understand?</td>
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<tr>
<td>6. Would you like to try to do the things the artist did?</td>
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<td>7. Would you be willing to work a long time so that you could do what the artist did?</td>
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<td>8. Do you think the artist enjoys being an artist?</td>
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<tr>
<td>9. Would you like to see this artist again?</td>
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<td>10. Do you remember the artist’s name?</td>
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<td>11. Do you remember what kind of art the artist did?</td>
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<tr>
<td>12. Did the artist do what you thought he might do?</td>
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<tr>
<td></td>
<td>YES</td>
<td>KNOW</td>
<td>NO</td>
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<tr>
<td>13. Have you seen this kind of artist before?</td>
<td>( ) ( ) ( )</td>
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<tr>
<td>14. Have you heard or read about this kind of artist before?</td>
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<tr>
<td>15. After the artist left, did your class talk about what the artist did?</td>
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<tr>
<td>16. Did you tell anyone in your family about the artist that came to your school?</td>
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<td>17. Do you like (name the art form) better because the artist came to your school?</td>
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<td>18. Would you like to become an artist like the one that came to your school?</td>
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<tr>
<td>19. Do you like to do things in the arts like painting, drawing, or dancing?</td>
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<tr>
<td>20. Do you get to do things in the arts at school as often as you would like to do them?</td>
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<tr>
<td>21. Has your teacher ever talked to you about the work that artists do?</td>
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<tr>
<td>22. What did the artist use to let you know what the artist was thinking or feeling?</td>
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<tr>
<td>22a. Paint, yarn, or clay</td>
<td>( ) ( ) ( )</td>
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<tr>
<td>22b. Camera or film</td>
<td>( ) ( ) ( )</td>
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<tr>
<td>22c. The artist's body</td>
<td>( ) ( ) ( )</td>
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<tr>
<td>22d. Musical instruments</td>
<td>( ) ( ) ( )</td>
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<tr>
<td>22e. Words</td>
<td>( ) ( ) ( )</td>
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<tr>
<td>22f. Lines, shapes and colors</td>
<td>( ) ( ) ( )</td>
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<tr>
<td>22g. Sounds</td>
<td>( ) ( ) ( )</td>
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<tr>
<td>23. Do you think you understood what the artist wanted you to learn through his art?</td>
<td>( ) ( ) ( )</td>
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<td>24. What would a person have to do to become an artist like the one you saw?</td>
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<tr>
<td>24a. Go to school for artists</td>
<td>( ) ( ) ( )</td>
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<tr>
<td>24b. Watch other artists</td>
<td>( ) ( ) ( )</td>
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<tr>
<td>24c. Learn to see, hear and feel more than most people</td>
<td>( ) ( ) ( )</td>
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<tr>
<td>24d. Practice and work hard</td>
<td>( ) ( ) ( )</td>
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<tr>
<td>25. Did you learn any new ideas from the artist?</td>
<td>( ) ( ) ( )</td>
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</tr>
</tbody>
</table>
26. Did you learn any new words from the artist?  

<table>
<thead>
<tr>
<th>YES</th>
<th>DON'T KNOW</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
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</table>

27. Do you think artists have anything to do with...  
27a. The way you dress  
27b. The way school books or library books look  
27c. What you watch on TV  
27d. What you hear on the radio or stereo  

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</table>

28. Which of your senses did you use most while this artist was with you? MARK JUST ONE.  

<table>
<thead>
<tr>
<th>hearing</th>
<th>seeing</th>
<th>touching</th>
<th>tasting</th>
<th>smelling</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

29. What did you like most about what the artist did? MARK JUST ONE.  

<table>
<thead>
<tr>
<th>Taught you something about an art form that you did not know before</th>
<th>Helped you understand artists better than you did before</th>
<th>Was a lot of fun</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

30. Which one of the following best describes an artist? MARK JUST ONE.  

<table>
<thead>
<tr>
<th>Wants to do something beautifully</th>
<th>Wants to help other people see or feel something that the people have not seen or felt before</th>
<th>Wants to help people think and feel the way the artist thinks or feels</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

31. Which of the following did you especially like about the artist? MARK JUST ONE.  

<table>
<thead>
<tr>
<th>The way the artist worked.</th>
<th>The things the artist did or made</th>
<th>The way the artist talked to us</th>
<th>The way we got to work with the artist</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

32. If there was anything you did not like about what the artist did, write it here  

|                                                                                     |                                                                                     |                                                                                     |
|                                                                                     |                                                                                     |                                                                                     |
|                                                                                     |                                                                                     |                                                                                     |
33. Have you ever gone with your class to see an artist perform or to look at an artist's work? MARK JUST ONE.
( ) yes ( ) no

34. If you marked "yes" to the last question, check all the following places that you have gone with your class to see artists or artists' work.
( ) museum ( ) shopping center
( ) art gallery ( ) art fair or festival
( ) theatre
( ) other (write it in)

35. Have you ever gone with your family to see an artist perform or to look at an artist's work? MARK JUST ONE.
( ) yes ( ) no

36. If you marked "yes" to the last question, check all the following places that you have gone with your family to see artists or artists' work.
If your answer to the last question was "no", you are finished!
( ) museum ( ) shopping center
( ) art gallery ( ) art fair or festival
( ) theatre
( ) other (write it in)
DIRECTIONS FOR TEACHER

Please answer the questions as openly as possible. Do not put your name on the survey. Your responses will remain anonymous. Responses will be reported in terms of groups of teachers responding to the survey. Your time and effort are appreciated.

1. Current grade assignment (circle one — if you teach a split class, circle the higher grade). If you are an arts specialist, indicate area in "other" below.

K 1 2 3 4 5 6 7 8 L3D Prim. EMR Prim. L3D Inter. EMR Inter.
Multi-age Prim. Multi-age Inter. Other

Check either "yes" or "no" to the following items:

2. Before the arts activity/performance, I.....
   yes no
   2a. Looked forward to the arts activity/performance ( ) ( )
   2b. Was interested in the art form ( ) ( )
   2c. Became interested through inservice preparation ( ) ( )
   2d. Had a previous positive encounter with the artist ( ) ( )
   2e. Became interested through materials sent by the artist ( ) ( )
   2f. Had observed the artist's work in this school ( ) ( )
   2g. Had observed the artist's work outside the school ( ) ( )
   2h. Did nothing to prepare the pupils for the activity/performance ( ) ( )
   2i. Other ____________________________________________________________________

3. Before the arts activity/performance, I.....
   yes no
   3a. Explained aspects of the art form or art object to the children ( ) ( )
   3b. Explained how the artist might present his art form ( ) ( )
   3c. Suggested the art form's appeal, or effect, on the senses ( ) ( )
   3d. Explained that the individual's responses would vary ( ) ( )
   3e. Told the pupils the artist's name ( ) ( )
   3f. Showed the pupils materials that the artist had sent ( ) ( )
   3g. Discussed the pupil's behavior that would make the activity beneficial and pleasant ( ) ( )
   3h. Exposed pupils to books and/or pictures relating to the art form ( ) ( )
   3i. Did nothing to prepare the pupils for the activity/performance ( ) ( )
   3j. Other ____________________________________________________________________

4. As the artist worked/performed I was aware that the....
   yes no
   4a. Children's involvement was sufficient to influence them to explore the art form independently ( ) ( )
   4b. Artist organized/composed the aspects of the particular art form ( ) ( )
   4c. Artist displayed technical skills ( ) ( )
   4d. Artist/art form elicited responses from the perceivers ( ) ( )
   4e. Artist stimulated the audience through their senses ( ) ( )
   4f. Children were experiencing an art form that was new to them ( ) ( )
   4g. Artist practiced the art form in ways that were appropriate for the group ( ) ( )
   4h. Other ____________________________________________________________________
5. In retrospect, I would plan for the activity/performance by....
   5a. Insisting on some advanced information from the artist ( ) ( )
   5b. Doing some reading regarding the art form ( ) ( )
   5c. Providing books to the children regarding the art form ( ) ( )
   5d. Seeing/hearing the same or similar art form ( ) ( )
   5e. Having the class see/hear the same in similar art form ( ) ( )
   5f. Other ________________________________________________

6. During the art activity/performance, I....
   6a. Assisted the artist by maintaining order ( ) ( )
   6b. Did nothing to assist the artist ( ) ( )
   6c. Actively assisted the artist ( ) ( )
   6d. Was present ( ) ( )
   6e. Other ________________________________________________

7. After the arts activity/performance, I was aware that the children....
   7a. Tried to express some of their ideas in the medium of the artist ( ) ( )
   7b. Asked questions or expressed interest in the arts activity/performance or artist ( ) ( )
   7c. Other ________________________________________________

8. Did you personally enjoy the activity/performance? ( ) ( )

9. Did most of the children seem to personally enjoy the activity/performance? ( ) ( )

10. Describe any insight you gained from the arts activity/performance about the art form.

11. From an educational standpoint what do you think was the major strength/weakness of the presentation?
   Strength ________________________________________________
   Weakness ________________________________________________
Artists-in-Schools Program

ANNUAL SURVEY

DIRECTIONS FOR TEACHER

Please answer the questions as openly as possible. Do not put your name on the survey. Your responses will remain anonymous. Responses will be reported in terms of groups of teachers responding to the survey. Your time and effort are appreciated.

1. Sex (check one) ( ) F ( ) M

2. Current grade assignment (circle one). If you teach a split class, circle the higher grade. If you are an arts specialist, indicate area in "other" below, and omit item 3.
   K 1 2 3 4 5 6 7 8 LBD prim. EUR prim.
   LBD inter. EUR inter. Multi-age prim. Multi-age inter. other ____________________________

3. Years of teaching experience counting this year. __________

4. Did you teach at this school last year? (check one) ( ) Yes ( ) No

5. Highest degree held (check one) ( ) BA/BS ( ) MA/MS ( ) PhD ( ) other

6. Check all of the following arts that you are personally interested in as audience and/or consumer.
   ( ) Architecture ( ) Drama ( ) Literature ( ) Visual Art
   ( ) Dance ( ) Film ( ) Music ( ) None

7. Do you actively participate in the arts? (check one) ( ) Yes ( ) No

7a. If yes, check all that apply for each status:

   As an Amateur
   ( ) Architecture ( ) Dance
   ( ) Drama ( ) Film
   ( ) Literature ( ) Music
   ( ) Visual Art

   As a Professional
   ( ) Architecture ( ) Dance
   ( ) Drama ( ) Film
   ( ) Literature ( ) Music
   ( ) Visual Art

8. Does your class have the services of one or more certified arts teachers (excluding you)? (check one) ( ) Yes ( ) No

9. Do you think the arts activities/performances need to be integrated into other curricular areas in order to have educational value? (check one) ( ) Yes ( ) No
10. Indicate the ways that you used the arts activities/performances to relate the
to each other or to other areas of the curriculum. (check all that apply)
( ) Showed how elements of one art form related to elements in another art form.
( ) Urged children to watch related TV programs.
( ) Encouraged children to read, talk or write about the artist or art form.
( ) Carried out activities with other classes.
( ) Other
( ) Did nothing.

11. How did you organize your classroom so as to encourage the extension of the arts
activities/performances? (check all that apply)
( ) Had arts centers where appropriate materials were available to pupils.
( ) Had a planned instructional program that included the arts on a weekly basis.
( ) Used encounters with the arts as recreational opportunities during school day.
( ) Sometimes used one or more of the arts as a focus for the entire academic
program.
( ) Basics required most of the school day—there was little time for the arts.
( ) Other

12. How do you perceive the A-i-S artist's role in the school setting? (check one)
( ) Artist/teacher (primarily artist)  ( ) Teacher/artist (primarily
( ) Artist/catalyst (studio work and
performances)

13. What do you perceive to be the broad goals of the A-i-S program to be? (check
all that apply)
( ) Provide experiences in various art forms.
( ) Provide additional learning experiences for pupils.
( ) Provide parent education.
( ) Familiarize pupils with the communication potential of all the arts.
( ) Develop future audiences.
( ) Help pupils perceive and relate to the world through their senses.

14. How do you think the arts activities/performances this year contributed to the
attainment of the A-i-S program goals as you perceive them? (check one)
( ) great deal  ( ) some  ( ) little  ( ) not at all

15. Indicate the factors that you think affect the implementation of the A-i-S program
in your school. (check all that apply)

<table>
<thead>
<tr>
<th>Facilitating Factors</th>
<th>Constraining Factors</th>
</tr>
</thead>
<tbody>
<tr>
<td>( ) Inservice preparation</td>
<td>( ) Poor in-school communication</td>
</tr>
<tr>
<td>( ) Effective in-school coordinator</td>
<td>( ) Crowded conditions</td>
</tr>
<tr>
<td>( ) Community involvement</td>
<td>( ) Staff indifference</td>
</tr>
<tr>
<td>( ) Interested and cooperative staff</td>
<td>( ) Principal indifference</td>
</tr>
<tr>
<td>( ) Interested and cooperative principal</td>
<td>( ) Lack of time</td>
</tr>
<tr>
<td>( ) A-i-S program staff and procedures</td>
<td>( ) A-i-S program staff and procedures</td>
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<tr>
<td>( ) Other</td>
<td>( ) Lack of money</td>
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<tr>
<td>( ) None</td>
<td>( ) Other</td>
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<tr>
<td>( ) None</td>
<td>2</td>
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</tbody>
</table>
16. How has your participation in the A-i-S program affected your teaching?  
( ) Made me aware of new ways to teach.  
( ) Made me concerned about the time required for participation.  
( ) Made me a more inquiring person about the arts.  
( ) Other ________________________________  
( ) Not at all.  

17. What suggestions do you have for improving the A-i-S program? (check all that apply)  
( ) Need more effective prior communication with the artist to prepare teachers and children for the activity.  
( ) Artist should have ability to communicate with children.  
( ) Artist should refrain from assuming the teaching duties of certified art or classroom teachers.  
( ) Other ________________________________  
( ) None  

18. In your view, what is the most significant result of your school's participation in the A-i-S program? (check one)  
( ) It brings an element of excitement into the school program.  
( ) It gives diverse groups such as parents, educators, and artists an opportunity to work toward educational goals.  
( ) It provides children with authentic role models.  
( ) It stimulates adult intellects as well as those of children.  
( ) It has accomplished little.  
( ) Other ________________________________  

19. Who is on the committee that selects the artists who come to your school? (check all that apply)  
( ) Principal ( ) Teacher ( ) Parent ( ) Children  
( ) Other ________________________________  
( ) There is no formal committee.  

20. Have any new group endeavors or interest groups developed at your school as a result of the A-i-S program?  

21. Was there one artist or arts activity/performance that had a special impact on your school? ( ) Yes ( ) No  
If "Yes", give details of the impact on children, teachers, the school, the community or on the artist.


Tyrrell, Ronald; Williams, Dorothy; Blanchard, Dorothy. "Artists-in-Schools: Why Bother?" *Art Education* 27; 8; 20-3 (Feb. 1974).


