

Creative Leadership in Art Education: Perspectives of an Art Educator

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This thesis titled  
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**ABSTRACT**

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This research presents the personal journey of one art educator who sets out to define creative leadership through community collaboration to create and execute a Kids' Guernica Peace Mural. Auto-ethnography, theory, research, methodology, practice and reflection combine to uncover a working definition for creative leadership in art education. The experience demonstrates how to implement creative leadership into pedagogical practice and furthermore provides a living example for art educators.

The processes of creating leadership and creative art making overlap to make meaning and forms a bond that helps art educators understand a dynamic relationship between the two. Creative leadership becomes the overarching topic for leadership in art education, and bridges the gap that makes connections between creativity, art making and leadership. A definition for creative leadership is necessary for art educators to survive under the current implications placed on art education in k-12 schools and society.

Approved: \_\_\_\_\_

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## **CHAPTER ONE: INTRODUCTION**

“The kind of trouble caused by a good art education results in change, change in a way students think, change in the way they behave, and specifically change of mind leading to creative action” (Freedman, 2007 p. 205). My personal experience as an art educator has brought me to a place where my thoughts and ideas have evolved to reflect this wise statement. I have had many topics of interest for a thesis research project that have ranged from aesthetics in the classroom to socially responsible teaching to advocating for the arts and finally leadership in art education. The journey that led me to researching leadership in art education unfolded through a combination of exploring the above topics and my personal experiences as an art educator, which initiated a series of events that evolved into this thesis. The beliefs that have formed as a result of contemplating leadership in art education have guided me personally and professionally throughout the many venues of my life and have helped to formulate the design of this research.

The scope of this project involves theory, research, methodology, practice and reflection in the name of leadership in art education. This introduction functions as the basis of my personal theory about leadership in art education, specifically for practicing art educators in k-12 schools and future art educators. The articulation of this theory requires analyzing research and literature involving teacher leadership in art education. Accordingly, I will apply theory and research to my personal teaching practice through a community mural project, designed to highlight creative leadership in art education.

Through personal reflection, a working definition and living example will be formulated for creative leadership.

The methodology for this thesis research paper is an auto-ethnography, a “personal narrative” where the researcher makes “themselves and their personal experience the central focus of research” (Ellis & Bochner, 2000, p. 734). The following sections of this introduction are relevant because my personal experience will be investigated as a means of generating the outcome of this research. Therefore, it is only fitting this introduction include my professional background and the story of how I reached my personal theory and design ideas.

### **My Background as an Art Educator**

This is my fifth year of teaching middle school art at Fortune Middle School, a small rural school in Southeast Ohio with just over two hundred sixty-five students. The school district spans over two hundred forty-two miles of farmland and lacks many resources for cultural arts. During my time at Fortune Middle School, the district has made forty-four teacher reductions, eliminating many curricular programs as a result of severe financial hardships. Furthermore, financial and administrative support for the arts has been limited and a place for the arts in the curriculum, insecure.

Additionally, over the last three years, I have attended graduate school part time for the completion of a master’s degree. At the end of my first quarter of graduate work, an announcement was made to all art education majors, about future plans for the dissipation of the university’s art education program. While I was allowed to continue

and finish my graduate studies, future potential students attending the university would not be able to pursue art education as a course of study.

Between the instances at school and the events posed through graduate school, there were many times I felt like I was fighting a hopeless battle for my profession. I felt like I had to do something for art education, I had to react, speak up, and tell everyone I could how essential the arts are for education. Most of the time, I felt exhausted, powerless and insignificant. I took the events personally, I was angry and discouraged and it directly affected the education I was providing to my students. In hindsight, this struggle has been a constant reinforcement of my mission for the visibility and necessity of art education within my district and within society, and has been the number one contributor for my leadership purpose.

There have been several events in my life that have brought me to this point of researching and writing about leadership in art education. I have become passionate about leadership in art education because of my story and the personal correlations that I have recently made. The story of events are relative, and should be told in a sequence that fully explains them as major turning points in my professional career as an art educator. These events were cultivating the leader that I am today and this personal discovery has driven my inquiry and research for this thesis.

### **My Leadership Story**

In June of 2007, I attended the National Art Education Association's two day Leadership Institute. Ninety art educators from around the United States met in Kansas

City, Missouri for workshops discussing leadership, advocacy, technology and curriculum, amongst other topics. My attendance during the two days of this Leadership Institute inspired me to establish leadership in art education as the focus of my profession and my research. In the weeks that followed my return home, I realized that as a pre-service teacher, leadership had little to no focus in my academic undergraduate education. Curriculum and instruction lead the forefront of learning and the idea of the educator's role, as a leader would not formally exist until it was brought to my attention during this Leadership Institute.

In my second year of teaching, I volunteered myself to be the Ohio Art Education Association's (OAEA) Middle Level Division Co-Chair at the 2004 annual convention. This leadership position meant that I would write quarterly articles for the Ohio *ARTline*, attend quarterly meetings, sit on the board of directors and facilitate the OAEA's Middle Level Division convention meeting. At the end of my two-year term in the fall of 2006, I again nominated myself for another leadership position within the OAEA. In January of 2007, I became the Newsletter Editor of the OAEA's quarterly *ARTline* publication, a position that I hold currently. With this position, I organize and manage all aspects for the publication including: article submissions, student artworks, advertising, typesetting, design, printing and mailing. This is what brought me to the Leadership Institute in Kansas City. In May 2007, the OAEA president nominated me to attend the institute because my role as editor highlighted my leadership strengths within the association.

I guess that I could say I have been formally trained in leadership, as formally trained as an art educator can be in today's society. Yet, this training had nothing to do

with my undergraduate or graduate education. Beginning in the fourth grade, I attended a Leadership Training Camp that made the idea of leadership a focus for all activities and workshops that took place. Here I learned how to shake hands with proper eye contact, how to hold an effective debate, how to problem solve with fellow peers, how to use my strengths for leadership purposes, how to volunteer for leadership roles, and how to become an effective public speaker. I attended the camp as a camper through my senior year of high school, but I also became a camp counselor after the ninth grade through my sophomore year of college, eventually becoming Assistant Head Counselor. Over the years, this camp helped mold me into the leader that I have become today and, as a result, leadership has been engrained into the person that I am. Until I began putting together the pieces of my personal leadership story this summer, I did not realize the actual impact this leadership camp experience had on my life as an art educator.

### **Evolution of Theory**

As a result of the Leadership Institute, I decided to transform my teaching perspective and philosophy to focus on leadership in art education. With this change, I soon realized that I had shifted from a perspective of fighting for advocacy in art education to a more positive approach that focused on leading through art education. I had been acting as a leader in art education on a community, district, state and national level, without really being conscious these were my actions. Prior to making these connections, the intent of my actions were: to be involved in art education, advance

professionally, continuously improve as an art educator and secure a place for the arts in education.

When I consciously made the decision to shift my intent to leadership in art education, significant instances began to happen for my art program and for myself professionally. The first was that I was approached to write a proposal for participation in an Artist in the Schools Program sponsored by the Jade Arts Center (which would eventually become the example of practice in this thesis project). The second was that the local museum invited my students to visit for a fieldtrip that would be completely funded by the museum. While this may seem minor, my school is in such a financial crisis that all potential fieldtrips were out of the question. The last and highest honor was that I was nominated as one of the OAEA's Middle Level Division Award Nominees. There are three hundred fifty middle level division members in the OAEA and I was one of three nominated for the award.

These events happened during the first twelve weeks of school and helped solidify my thoughts about holding leadership at the top of my professional priorities. I began the school year with a new approach, by talking positively about my students and my art program, no matter the circumstances. Creating a fresh outlook on teaching, I focused on student learning through the arts. I began working in collaboration with my students to communicate all of the positive artistic accomplishments happening in the art room to teachers, administrators, parents and community members by making our learning known through displays that included process descriptions and student artwork examples. This shift in perspective meant that I began leading for art education, not fighting for it and



truthfully this approach felt almost effortless, comparatively. I was inspired by this newfound approach, the events that began to develop and I felt compelled to make this the focus of my thesis research.

### **Creative Leadership in the Art Room- Kids' Guernica Peace Mural Project**

When the opportunity presented itself, I decided to connect the positive events I felt were a result of my newfound perspective on leadership in art education into actual educational practice. (I didn't make this correlation until January 2008.) This connection caused me to use the Artist in the Schools Program project as my example for creative leadership in art education because I realized it provided a perfect venue for a living example of practice, implemented into an art education setting.

When Elayne, the Educational Director of Jade Arts Center, asked me to write a proposal (Appendix A) for their Artist in the Schools Program, I had no idea that this would be the example I would use for creative leadership in art education. After finding out that the grant request had been approved in October, I asked Elayne for a professional mural artist to work with for the project. I explained to Elayne that I had come across an amazing arts initiative called Kids' Guernica International Peace Mural Project and sent a website link for the program. I explained further how I had made it a personal goal to have my students participate in one of the program's peace mural workshops and how wonderful it would be if we could partner on the project.

The Artist in the Schools Program involves project collaboration designed for art education, the local arts center, professional artists and k-12 educators. The goal of the

program involves pairing a host k-12 school and educator with a professional artist to work together on an art based lesson that serves a designated amount of students. In my proposal, I asked to host a professional artist during school hours for two weeks, meaning the artist would collaborate with one hundred twenty middle school art students. I knew that to execute and complete a project of this size would take support and expertise beyond my own and saw the program as a great opportunity for partnership.

When Kay, a professional mural artist, was finally found in December 2007, it was decided at our first meeting that the execution and production of a peace mural was possible. We were excited and inspired by the mission of Kids' Guernica and wanted to do everything possible to make it happen at Fortune Middle School.

Kids' Guernica is an International Peace Mural Project that uses Pablo Picasso's famous mural *Guernica* as the basis of a global arts initiative for peace. Participants from around the world make peace murals the same size as *Guernica* (25' 8" x 11' 6") under the design of the local workshop organizer. I assumed this position and, while working in collaboration with the Elayne, Kay and Jade Arts Center, we completed a mural with all Fortune Middle School semester art students during school hours in March 2008. The timing of this mural project was selected because March is Youth Art Month, the month where art educators across the nation celebrate art education in schools.

This project requires great preparation, organization, collaboration and creative leadership in order to achieve success. The goal is to accomplish the project by designing a peace mural lesson plan, researching Pablo Picasso's *Guernica*, working with Kids' Guernica International, hosting a local peace mural workshop and organizing exhibits for

our peace mural. This thesis project completely reflects my passion for the positive strides I believe creative leadership can bring to art education through the school and community. In a place where there is little opportunity to experience the arts first hand, a community mural project that promotes art education for the school and community is valuable. The study of my personal process and the experience of acting as a creative leader through Kids' Guernica Peace Mural Project will provide all art educators a living example of how to lead creatively for art education and will aid in the development of a functional definition of creative leadership for art education.

### **Statement of the Problem**

This research is meant to fully encompass an opportunity to exemplify how one art educator in one middle school art room can act for creative leadership within current art education practice. The term “creative leadership” is derived from Kerry Freedman's, 2007 *Studies in Art Education* article, where he states, “professional practice now requires creative leadership, by both teachers and higher educators which troubles policy and incites creative action on the part of students and colleagues” (p. 205). This article was the first found in my search for literature involving leadership in art education and vocalized all of the thoughts and actions that I had began to understand as a result of my new insights. As I continued my research, I realized that while the term “creative leadership” was used in the article, no working definition existed for art educators.

Creative leadership is a skill that can and needs to be developed in art educators. The purpose of this research will result in a functional definition and a real life example

of a contemporary term specific for art education. In my experience, art educators can benefit from developing creative leadership characteristics and therefore use these characteristics to take an active and positive approach to make change by shifting from negative to positive, becoming an active part of the art education community and contributing to the greater, future good of art education. Creative leadership in art education involves the actions of one person who uses leadership strategies to implement positive change in the name of k-12 art education. This research is designed to illustrate these outcomes, furthermore, enabling educators to adjust to and keep up with the fast paced changes in art education and society.

Leadership takes many shapes and forms in our society. In fact, it is a word that is highly used in multiple ways throughout personal and workforce conversations. My hope is to provide a shift in focus from disparity and discouragement to inspiration and perseverance for art educators teaching under the current implications of art education in society. Art educators need creative leadership awareness in order to positively survive in an art education environment so that they can progress positively as a professional for their students and their community.

### **Purpose of Study**

The purpose of this thesis is to investigate creative leadership through Kids' Guernica International Peace Mural Project, in relation to my personal story as an art educator. I will use the Artist in the Schools project to explore and document the process of organizing Kids' Guernica and how this impacts an art educator on the level of

creative leadership in art education. In addition, I will reflect upon the process and make meaning through my personal creative leadership experience. The scope of the research involves my personal perspective of the process of collaborating with Elayne, Kay, Jade Arts Center and the implementation of Kids' Guernica with Fortune Middle School students. The purpose of this research is to allow experience to be my teacher, gaining a personal and articulated perspective on creative leadership.

The intended audience for this thesis is geared toward practicing art educators in k-12 art education situations and future art educators who hope to teach in today's schools. Through creative leadership, this research will provide its audience with the understanding and skills necessary for the dedication, advancement and security of art education in k-12 school communities. Also, this research will provide a real life example for practical and positive solutions in the name of creative leadership for k-12 art educators, challenging its readers to cultivate creative leadership characteristics within themselves through the use of projects like Kids' Guernica. By using my experience of this community mural project, this thesis project will offer a unique and personal perspective to creative leadership in art education for all art educators teaching in k-12 schools; therefore, enhancing the mission of arts education in today's society.

### **Research Questions**

My principal research question is:

What is creative leadership in art education?

My subordinate research questions are:

What does creative leadership look like for an art educator?

How is creative leadership achieved in a classroom setting?

### **Definition of Terms**

#### ***Creativity***

Creativity is the act of being creative. Anderson and Milbrandt (2005) define creativity in regard to art education as, “a new or unique way of seeing, understanding, or doing something” (p. 66) in relation to the ideas that exist or have previously existed within society. Creativity “comes as a response to what is; and if such a response is creative, it can be introduced to the social system—the way we see and do things—as a new way of seeing, doing, or believing” (p. 66). Creativity is,

conceiving, developing, or discovering unique connections between one thing and another. Creativity is both personal and social, because it involves making connections not only between form and meaning but also, especially for artists, between art and society. Creativity does not happen purely inside an individual’s head, but in the interaction between a person’s thoughts and a sociocultural context. It is in essence a social activity (p. 235).

Van Velsor and McCauley (2004) discuss the ability to think creativity in regard to leadership,

Creativity involves seeing new possibilities, finding connections between disparate ideas, and reframing the way one thinks about an issue. Creativity yields innovation when novel ideas or perspectives are used to solve difficult

problems. Implementing innovations also requires an element of risk taking, of going into uncharted territory and leaving the familiar behind (p. 15).

### *Leadership*

Leadership is the processes by which a set of cognitive and affective responses and anticipations (“meaning”)—including interpretations, metaphors, beliefs, values, relationships, norms, habits, solutions to problems, understandings, purposes, mental models, paradigms, visions, strategies, and goals—is evolved, created, nurtured, and maintained (“made”) in a group of people who see, or come to see, themselves as part of a unified (“collective”) endeavor (“experience”) (Palus & Drath, 1993, p. 109).

“Leadership is meaning making in collective experience” (p. 109). “In other words, leadership is the simultaneous integration of tasks and people. It is not tasks and it is not people. But without people there is no leadership” (Groholt, 1993, p. 79).

Leadership is creating purposeful (goal-oriented) interaction to achieve results.

At the core of the definition is the creation of interaction. It is a relational concept. Leadership creates connections that work, both goals and results. It is not necessary to interact but to create interactions (Groholt, 1993, p. 79).

Leadership creates interactions that result in, “decision making, problem solving, planning and control, goal setting and results, motivation, cooperation” (Palus & Drath, 1993, p. 79). “Leadership is the set of processes which move culture, and the components of culture, forward” (p. 110). Leadership requires collective experience

amongst individuals working toward and creating a sense of purpose within common groups (1993).

### ***Making Art***

People make art to make sense of things and to give meaning to human existence. “When we express ourselves through making art, we create something tangible to look at, hold, reflect on, feel and try to understand mentally and physically” (Anderson & Milbrandt, 2005, p. 139). There are two kinds of human motivation for making art, personal and social and/or individual and collective (2005). Making art is defined by Anderson and Milbrandt (2005) as,

The act of creating aesthetic objects or engaging in aesthetic performances. We make art to make sense of things, to give meaning to our existence. To construct this meaning, we use a visual language consisting of compositional, technical, and conceptual tools and strategies. Artists connect ideas and emotions through the physical act of constructing aesthetic forms to represent their meanings.

Kinesthesia and consciousness, body and head, coincide. The eye, the mind, the heart and the hand interact to inform each other when we make art (p. 236).

### ***Making Meaning***

“Meaning is defined as the frameworks by which people make cognitive and affective sense of things. Meaning is fundamental to human beings, both as personal meaning and as collective meaning” (Palus & Drath, 1993, p. 110). People need to make sense of their life experiences, “one thing that we all share—across cultures, geography, and time—is the ability and the hunger, to make things make sense” (Drath, 1994, p. 2).



Meaning making makes sense of an action by placing it within some larger frame, and this frame is seen by the person who makes sense as the way the world is and thus guides the person in his or her way of being in the world (p. 3).

Making sense of our world means that people instinctively choose the path to making meaning so as to discover what is really happening during everyday events (1994).

Making meaning is essential in the processes of leadership, because meaning “is constructed and reconstructed, and thereafter maintained, changed, nurtured and evolved” (Palus & Drath, 1993, p. 110).

### *Community Murals*

Community murals are a form of public art that represent social and/or community issues. They are shared artistic expressions, advocating a certain belief or statement of a community reflected through the presentation of a visual idea (Anderson & Milbrandt, 2005). Community murals are distinctly defined by Anderson and Milbrandt, (2005), as “large-scale, usually permanent two-dimensional works that are undertaken because of community desires and that reflect community values. Usually, the primary workers who construct such murals are members of the community. Community murals are usually activist and reconstructionist” (p. 235). “The key factor in painting community murals is that they are communal and cooperative in content, in style and as a process” (p. 223). Community murals “are collective expressions reflecting and conveying an issue or a sense of community” (p. 223) through a social presentation of a belief or the avocation of an idea.

### **Limitations**

The limitations for this study involve a limited amount of research for teacher leadership in art education and the absence of a distinct, functional definition for creative leadership in art education. There is a limited amount of research and literature in regard to teacher leadership in art education and the majority of research and literature for teacher leadership in art education involves theory and not actual practice. Also, most of the literature for leadership in art education is over a decade old, making it challenging to find current literature on the topic. In addition, a large amount of current literature focuses on leadership for art education administrators and art educators at the university level. On the complete opposite end, there is an abundant amount of literature on teacher leadership in education. So much so, that there is too much leadership literature to include under the scope of this thesis research.

### **Delimitations**

Because of the above reasons, I have chosen to limit this study and research to leadership in art education specifically for art educators teaching in k-12 schools. This study is a starting point, limited to one art educator, a community mural project, in one middle school in hopes of generating future research for creative leadership. My reasoning behind this is a result of the absence of current research and literature in regard to teacher leadership for art educators. I will focus on the topics as they relate to leadership in art education, with no input from teacher leadership in education. This

challenge presents the research an opportunity to focus solely on leadership for practicing art educators in k-12 schools.

I have also chosen to exclude any research and/or literature for peace education when designing the Kids' Guernica Peace Mural lesson. The design and research for this project will rely on my professional teaching practices, Kay's professional expertise, student ideas and the suggestions made by Kids' Guernica International. Further allowing authentic, organic ideas and symbols of peace throughout the course of the project at Fortune Middle School.

### **Significance of the Study**

If we, as art educators, place a focus on leadership in art education, authentic continuous learning and successful professional development will naturally follow. So much focus is put on advocating for art education, I believe that if the focus is shifted to leadership, advocacy will become the natural result. I consider myself a leader for art education and it is my view that any type of practice that involves the advancement of the arts for education will fall under creative leadership. If we shift this focus, placing leadership at the top, positive and productive strides can be made for the arts in education. I believe that this mission is in the hands of all art educators, specifically those teaching art in k-12 schools.

In my experience, art educators seem to be unconscious of leadership as a primary act for art education. They may be acting as leaders, they may hold many strong leadership qualities but they are acting from different motivators. In fact, most of the art

educators I know act as leaders on many different levels in the name of art, education, community, public service, professional development, advocacy and/or policy.

Awareness of their actions seems humble and selfless, yet if the perspective is shifted to creative leadership in art education, I believe there is much momentum to be gained. In the world of art education, it is easy to let the systems of public education and the challenges of teaching a creative, non tested, subject get the best of you. Disparity can explain feelings during moments as an art educator, while dealing with administrative support, funding, state mandates, curriculum standards and public policy.

This thesis streamlines my leadership theory into my personal practice as an art educator. Words become action. Experience becomes meaning. The methodology lies within my personal journey, the organizational process surrounding Kids' Guernica and the experience that results in creative leadership. Through the creative leadership of this project, students, community and art education will benefit. Freedman (2007) reiterates these ideas in his article, "helping art educators to develop leadership skills and skills to build trust in the classroom can promote reconstructive self-expression and a critical social consciousness" (p. 208).

### **Summary**

Teachers are life-long learners because they, in turn, educate students. Whether they know it or not, they are also life-long leaders. Art educators have the opportunity to evoke change in their school and community through setting an example of creative leadership in their daily practices. I believe that if we, as art educators, make creative

leadership our primary focus, major changes can occur for art education, strengthening our individual art programs and furthermore strengthening art education in k-12 schools.

The arts are intrinsically important to humans because they help us process what we feel and think about the world and our existence. Therefore, when we reflect on the arts, they help us to understand ourselves, and human experience, past and present (Turner, 2000, p. 4).

Not only is this important for art educators to remember when teaching children, it is also important for them to remember when reflecting on their individual pedagogical practices. By making meaning and seeking a better understanding of creative leadership through the process of this project, I will be able to strengthen and develop my perspective as an art educator so that I can share the knowledge and research with practicing and future art educators in k-12 schools.

*All names in this thesis paper have been changed to insure the anonymity of all people and/or institutions involved in the process and project. Although the specific identities of the school, student participants, the cultural arts center, educational director, and professional mural artist have been changed, the circumstances and descriptions are accurate.*

## CHAPTER TWO: LITERATURE REVIEW

### Introduction

This literature review is structured into three sections, with the intention of reflecting the three research questions of this thesis. Ultimately, the information presented in these three sections combine to communicate an enhanced understanding of creative leadership in art education.

*What is creative leadership in art education?*

The Center for Creative Leadership provided answers surrounding creative leadership because of the absence of a definition for creative leadership in art education. The information presented in *Part I* is relevant to this thesis because it fills in the gaps that art education literature lacks in regard to the creative leadership discussion. A search into the literature from the center uncovered fundamental similarities in the relationship of art making, creativity and leadership. While these discoveries are applicable to broad leadership topics, they only reinforce the necessary connections art educators could make to leadership, in the name of creative leadership in art education.

*What does creative leadership look like for an art educator?*

A review of literature in art educator leadership revealed subtle ideas that mirror my same personal discoveries of leadership as pedagogical practice. This discussion begins with the articulated need for leadership in art education, specific to k-12 art educators. Thus, reiterating the necessity for further leadership understanding in art education. Therefore, the outline of this section is structured in relationships in order of

importance to the process of my personal leadership journey, relevant for creative leadership in art education.

*How is creative leadership achieved in a classroom setting?*

The third part of this literature review is aligned with the research completed for the Kids' Guernica local peace mural workshop. This section reflects the amount of necessary knowledge art educators obtain for a project like Kids' Guernica. *Part III* provides an overview of the knowledge I gained as a result of the project and the knowledge shared with students throughout the different phases of the project. The information shared in this section is important to the body of this research because significant connections can be made through the process of this project, for creative leadership in a classroom setting.

**Part I: Defining Creative Leadership for Art Education**

The Center for Creative Leadership has devoted almost four decades to the understanding and construction of meaning within the realm of leadership through research and training (McCauley & Van Velsor, 2004). "Its mission is to advance the understanding, practice and development of leadership for the benefit of society worldwide" (p. 223). Many times the center has considered the generation and dissemination of a definition for leadership, at the end of the process of calling for and reviewing submitted definitions, they ultimately made the decision not to adopt a single definition. The center felt that any one definition only presented one perspective of leadership and this limited their overall mission. Instead, the center invites people to join

them in sharing many perspectives on leadership, appropriate for the necessary process of understanding and development (Drath, 1994).

The best explanation for this act is, “we assume that you have in the course of your life fashioned a working understanding of it (leadership) that allows you to participate with others in the various kinds of cooperative social undertakings” (p. ix). The knowledge accumulated at The Center for Creative Leadership throughout the years, demonstrates a shared vision that keeps individual people connected with their own working understanding of leadership. So that these individuals can use their own experience and understanding of leadership to make meaning through the process of personal discovery, practice, development and reflection (1994).

When the center choose not to adopt a single definition of leadership, they allowed the scholars researching and writing for their mission, the freedom to articulate their own understanding of leadership within the subject under discussion. These scholars continued the discussion of what leadership was for them, within the context of their writing. While they had their own way of articulating their perspective, many underlying similarities remain, where many perspectives form overarching principles of guidance. Leadership lives in the eye of the beholder, one who is making meaning through the act of leading for social purpose and change.

The relationship of leading and leadership is best described as leading through process and leadership as achievement (Howard, 1996). When the word creative is added to leadership it can be described as, “leading is being and creativity is becoming” (Groholt, 1993, p. 81). Creative problem solving techniques are necessary for creative



leadership, but what matters more is the way individuals within a community view their work (Palus & Horth, 1996). “Leadership must nurture change from within while simultaneously encouraging, not stifling, creativity” (Green, 1993, p. 15).

The relationship of creativity and leadership presents a theory that forms a bond of understanding the process and development of making meaning through leadership and art, as processes that relate on many levels, which aid in a better understanding of both. Bill Drath explains in the Forward of De Ciantis’ (1995) book:

Leadership like art, is an activity that calls on the whole person. Like art, leadership involves the mind, heart, and spirit. Leadership and art are both essentially indefinable, more something we know intuitively when we see it, than something we can specify and codify. Learning how to practice art and learning how to practice leadership both require more than learning skills; they both require developing humanity (p. ix).

The perspective of viewing art and leadership processes as one and the same, forms a complex relationship, “artistic processes are especially germane to doing complex work. Leadership in response to complex challenges requires artistry, not as a matter of mere style or embellishment, but as necessary component of its meaning-making processes.” (Palus & Horth, 1996, p. 55). Moreover, everyone has “the capacity for creating artistically and seeing meaning in their creations that speaks to them about their sense of purpose as leaders” (De Ciantis, 1996, p. 88).

Leadership requires close observation of detail, as well as the ability to sense what’s missing and what is carried in the spaces between. Leadership requires a

generative imagination and capacity for creative induction. Leadership requires various kinds of self-knowledge, for example of biases, passions, intuitions, strengths, and limits. Leadership requires an awareness of pattern and form, and a permit of new meanings to emerge. (Palus & Horth, 1996, p. 60-1).

### ***Leadership and Change***

“Creativity, innovation, and continuous improvement are about ideas. Correspondingly, ideas are about change” (Smith, 1993, p. 27). “Change is directly connected with action—with *DOING*. Change occurs when someone does something with an idea” (Smith, 1993, p. 28). In a time of multidimensional and technological advances, change remains the constant in life; leadership initiatives are incited by the human need for change (Diaz-Carrera, 1993). “In a rapidly changing and chaotic world, leaders must develop capacities that enable them to exceed the natural limitations of linear, analytic thinking and conceptualizing” (De Ciantis, 1996, p. 96).

There are many levels of change in the world, these changes, small or large, relate to the adaptive qualities of people within systems. When people are faced with complex challenges, the way in which they interact with their environment challenges and impacts their capacity for change (Smith, 1993). “People with adaptive tendencies do particularly well with organizational change and proposing creative ideas which are readily accepted and smoothly implemented” (p. 28). In fact, “both leaders of different caliber and ordinary people face the challenge of finding their way in completely new and constantly

changing situations which are determined by new factors and complicated by combinations of factors” (Chwedorowicz, 1993, p. 35).

Challenged by change, leaders within a community need to “be strong and creative enough to find the way to bring about the new” (p. 35). In order “to change the way you do things, you must change the way you think. You must move your thinking – your way of seeing and understanding things—to match the level of change you wish to make” (Smith, 1993, p. 33). With this frame of reference, people “transcend their individual limitations, develop a broader perspective and a better understanding of patterns which emerge from apparent chaos” (Chwedorowicz, 1993, p. 39). The result is an emergence of new perspectives that attracts new people within a group, which ultimately becomes a community. The need for change and the communication of new ideas becomes shared and collective, and therefore forms new relationships that reflect constant movement. Resulting in a new approach to change, which causes a shift in perspective that pulls people together for a common purpose. Forming a sense of community that relies on individual contributions that motivate an entire group (1993).

### *Shifting Perspectives*

The challenge for change, calls for new ways of understanding leadership that requires a shift in perspective to understand leadership as a participatory process that exists within different kinds of communities formed by groups of people. Wilfred Drath (1994) advocates having a different perspective on leadership, one that suggests people look to “leadership as a social meaning-making process that occurs in groups of people

who are engaged in some activity together” (p. 1). He goes on to challenge readers to rethink leadership and the capacity to make change by situating leadership within a community of practice (1994).

Leadership research presents many complexities because, “development comes from many kinds of experiences” (Van Velsor & McCauley, 2004, p. 12). People gain leadership understanding as a series of events,

in the course of their lives, most people must take on leadership roles and participate in leadership processes in order to carry out their commitments to larger social entities—the organizations in which they work, the social or volunteer groups of which they are a part, the neighborhoods in which they live, and the professional groups with which they identify (p. 2).

The ability to learn from and link personal and professional leadership experiences to one another is the heart of leadership understanding and development. Understanding leadership as process and development is considered the most important aspect for continuous growth, advancement and change in individuals, organizations and businesses. The questioning of and reflecting upon leadership through the investigation of topics specific to the individual person, area of interest and organization or business offer tools for the generation of a better understanding of leadership within any social structure (2004).

The common perception of leadership is one that revolves around the idea that one person is leading and others following. This act of leadership is seen as individual and not collective. Drath (1994) explains these perceptions, “they all derive from one

perspective on leadership—one that sees leadership in terms of dominance and influence: It assumes leadership is happening when an individual called a *leader* acts in some way to change the behavior or attitudes of others called *followers*” (p. 1). De Ciantis (1996) parallels this perception to myths about art and leadership as “individual vs. collective” and further goes on to explain an “emerging new paradigm reflects a will to *participate socially*” (p. 94).

When you do not see dominance and social influence as the basic activities of leadership, you no longer need to think of leadership predominantly in terms of leaders (people who influence others) and followers (those who are influenced). Instead, you can think about leadership as a process in which everyone in a community, or group, is engaged. This is a way of viewing leadership as part of a context. Leadership, instead of being a generic force that a person called a *leader* can apply willy-nilly to any group of people, becomes a community-specific process that arises in various forms and with various effects whenever people attempt to work together (Drath, 1994, p. 5).

The adoption of a new perspective on leadership shifts the vantage point, which invites people to refocus and rethink leadership (1994). “The underlying message is that each is a leader within their own environment. It is the power of the network of sharing and understanding that makes their efforts complementary (Green, 1993, p. 17). This new understanding sees leadership as a community of practice, executed through shared process, where individuals make meaning of their lives through creating vision and having a common mission (Drath, 1994).

“Leadership is a mutual process. The leader is not outside of the team, but inside—where all have leadership responsibility” (Groholt, 1993, p. 81). Because of the increasing complexities of leadership experience and development, new ways of thinking about leadership where the ‘artist as leader’ is used as a metaphor for art making experiences that relate to leadership experiences. This metaphor uncovers the common ground between art and leadership, showing the similarities that involve practice through demonstrating creative processes that help leaders respond creatively to the turbulent changes in society (De Ciantis, 1996). The shift in perspective of leadership from individual to collective shows us that leadership is a social process, not limited to individuals who hold power, it offers all people the opportunity to make authentic contributions to the process of leadership (Drath, 1994).

### *Art of Leadership*

Leadership and art are two words that have been used in conjunction to form a metaphor that illustrates the process and practice of making meaning within social communities. “Art making is a process of exploration and inquiry which has the power to connect us with what is most deeply held within each of us. Not only does it connect us to ourselves, but it connects us to our environment and to *each other* in ways that can reveal fresh insights and perspectives” (De Ciantis, 1996, p. 96). Seeing the world, as a process of artistic creation and practice is not exclusive to artists alone, it belongs to all humans as a way to experience and express the individual self and the world. Leadership

can be seen and experienced as one in the same, when viewed as a process of making meaning within a community of practice (Palus & Horth, 1996).

Leadership is, we believe, people making sense of events and circumstances within a community, as the community invents and pursues its activities. It is the creation and maintenance of ideas, feelings, and actions about what is real, right, important, practical and possible within a community. Leadership makes, remakes, and maintains the fabric of knowledge by which a group recognizes its identity and its work practices (p. 54).

When this perception of art and leadership is made sense of and understood metaphorically, the two combine to provide a shift in perspective that incorporates art making in the development of leaders through artistic processes (De Ciantis, 1996). Palus and Horth (1996) define the “art of leadership” as, “the art of making cognitive and emotional, individual, and collective sense of complex realities” (p. 53). Fundamentally, art and leadership are executed through a series of social processes that facilitate the generation of new perspectives for individuals and communities (1996). “Leadership is art making. That is, the processes of leadership and art making substantially overlap in their constituent sets of meaning-making processes. This area of overlap is a powerful potential resource for the theory and practice of leadership” (p. 54).

With this frame of reference, people can begin to apply knowledge of the processes of art making to the processes of leadership, and visa versa, as a means to expand their perspectives within complex systems.

The artist discovers a whole world through the *process* of making art, which the artist practices as a mode of inquiry. The leader can do the same thing and, by doing it, enlarge his or her perceptual universe and competency to live and create within a complex and constantly changing world system (De Ciantis, 1996, p. 87).

“In order for art making to contribute to the process of leadership as shared meaning making, not only artists but nonartists must abandon the myth that ‘individual expression’ is the only aim of art” (p. 94). Both artists and leaders are coming to realizations that help them understand a shared sense of purpose within groups that begins with helping others discover who they are in relation to the community at large (1996). The practice of leadership is a process that may take years on a path to self-discovery, and as an individual makes progress in development, his or her awareness of the larger world increases (Groholt, 1993).

Leadership, like art, can be seen as a process, not an activity or set of practices.

And, like art, in its creation of shared meaning it is inherently social. It is the aspect of leaders’ querying, perceiving, learning, and communicating through the artist’s practice, in a program setting as well as at work and in both its individual and community implications (De Ciantis, 1996, p. 88).

This recognition of the shared relationship between leadership and art presents a new knowledge in the way that leadership is viewed throughout the world. “Leadership relates to art because it is another way of viewing and making sense of the world. Leadership becomes art by way of default because the two are subjective and not easily understood” (Palus & Horth, 1996, p. 54). Understanding that leadership and art are both



ways of “representing specific, powerful modes of perceiving, constructing, mobilizing, and participating in evolving realities” (p. 54), means that new connections can be made for the practice of both art and leadership. Therefore, people working individually or within groups can begin to explore the artist and the leader in them by finding their own creative solutions for creating knowledge and solving problems. Then, authentic ways of knowing and creating are brought to the work being done with a new consciousness that is passionate, unique and influential (De Ciantis, 1996).

## **Part II: Teacher Leadership in Art Education**

The overlap and intersection of art and leadership support a new appreciation where art and creativity are imperative to leadership practice, development and achievement. The recognition that leadership and art share basic and fundamental qualities encourages fresh perspectives for art educators, because they can connect their practical knowledge of making meaning through art to making meaning through leadership in art education.

### ***Need for Teacher Leadership in Art Education***

Art education scholars, presenting the same kind of complex challenges to the field of art education, have expressed the essential need for teacher leadership in art education. This call for leadership comes from different motivators, with the common denominator being the advancement and development of leaders and leadership in the field of art education.

Feldman (1996) articulates a theory of leadership stating, “Teachers may have something to teach and pupils may be eager to learn, but we need leadership to organize their coming together for the sake of an overall educational purpose” (p. 53). He goes onto challenge art educators to examine leadership in art education and describes the work as “an honorable calling” while posing fundamental questions:

What is leadership in art education? Do we need it? Is art leadership different from other kinds of leadership? Are some people ‘born leaders’ or do they just get that way? And finally, if leadership is necessary, how do we know whether it is any good? (p. 53).

Feldman (1996) further explains, “an important political function of art educational *leadership* is the mobilization of public opinion for the purpose of *building support* for programs whose value is known to us but not readily apparent to others” (p. 64).

Rita Irwin (1998) states, “Leadership is not separate from teaching and pedagogy. Leadership is integral to pedagogy. Leadership must be practiced. Leadership is not just about theory, it is practice” (p. 50). She also challenges art educators to investigate further research that examines the possibility of connecting theory to practice for art education leadership (1995).

Leadership as pedagogic would be concerned with continuity with the past while critically reflecting upon possible alternatives for the future. This act of teaching leadership is an act of creating other leaders and thus leadership becomes a shared process within a community (p. 154).

Freedman (2007) is the most recent scholar to articulate the need for leadership in art education as a means for influencing policy, under the current implications challenging the field. He states, “teacher educators must assume the responsibility to act as leaders and to transform pre-service and in-service programs to prepare teacher leaders. These changes call for a dramatic shift in the focus of professional program planning” (p. 212). Freedman further reiterates the need for teacher leadership in art education because the past has failed to place focus on leadership development, which would insight change and influence policy (2007). He identifies leadership and the potential for change by stating;

a reconceptualization of creativity is called for in the professional field. I view creativity in terms of its social and cultural contributions; of an individual. From this perspective, to be creative, action must be taken to be constructive and perhaps, even reconstructive” (p. 205).

One of Freedman’s (2007) concluding recommendations urges the emphasis of “intellectual and organizational leadership with the goal of developing local, national, and international coalitions to influence policy” (p. 216).

### *Art Educators as Leaders*

In schools, teachers preside over a situation in which the classroom is a microcosm of the art-production, art-displaying, art-consuming processes in the world at large. The societal importance of art education is based on the fact that the microcosmic situation influences the macrocosmic situation (Feldman, 1996, p. 64). When art

educators communicate and reflect this microcosmic situation in the classroom, they become leaders who verbalize the mission of art education in relation to the bigger societal picture. This idea helps art educators realize their leadership potential by finding their individual voice and therefore communicating the necessity of art education in schools (Thurber & Zimmerman, 1996). Irwin (1998) reiterates this view:

Leadership happens the minute we start teaching, and teaching happens the minute we start leading. Understanding this complex relationship affords the revelation that students of all ages need art educators who are aware of their leadership positions, who are interested in forming alliances with like-minded people willing to challenge one another while celebrating excellence, and who are aware of their roles as mentors (p. 50).

The need for teacher-leaders in art education involves incorporating leadership into pedagogical practice for the overall purpose of transformation and change. “The highest mission of art education leadership is to provide *opportunity and scope* for the creativity of teachers” (Feldman, 1996, p. 64). Feldman continues this statement by proposing that this can be nourished through any combination of the following:

- (1) *empowerment*, the delegation of authority to act on one’s best impulses;
- (2) *encouragement*, building teacher confidence by reducing fear of failure;
- (3) *authorization*, minimizing restraints to departures from the conventional wisdom;
- (4) *applause*, awarding public credit for good results; and

(5) *invention*, discovering fresh ways to connect the goals of art instruction with the aims of education and the needs of the community (p. 64-65).

Irwin (1995) offers themes that emerged in the study of transformation and change in regard to leadership “visionary qualities, communicating a vision, creating trust and commitment, and empowering others” (p. 23).

Art education needs teacher-leaders who are willing to form communities, or incarnations, of practice. Art education also needs teacher-leaders who are willing to reincarnate, grow and change, to be empowered to challenge and create new visions of practice. Art education also needs teacher-leaders who are willing to participate in ongoing rejuvenation, regeneration, reincarnation or rebirth, again and again during their careers, not solely for themselves but for the collective identity of art educators by challenging uncritically accepted practices. It is not enough to come together as a community of art educators. We need to envision our own individualized and collective rebirth as we continually learn and relearn the importance and place for art education in our personal lives and in our collective lives as members of society. (Irwin, 1998, p. 50)

The use of practical knowledge provides leaders in art education the opportunity to situate leadership within the context of teaching practice. This dynamic relationship, aids in the understanding of leadership through the use of practical knowledge where imagination and strategy are accessed to reflect a shared process within a community (Irwin, 1995). “In art education this requires the collective production of *images of excellence* in teaching and in students’ artistic performance and discourse. These

“images” should be clearly understood, broadly accepted, and publicly recognized when they come into view.” (Feldman, 1996, p. 54).

Dialectic relationships between individuals and groups, power and empowerment, sharing and shining, illustrate the dynamic and complex nature of teaching and leadership. All are needed simultaneously and separately. In fact, it is in the layering or multiplicity of dialectical relationships that teaching and leadership, in their most successful forms, may be found (Irwin, 1998, p. 50).

Leadership in art education is a complex activity that requires the balancing of sharing and teaching leadership through everyday practice (1998). This entails “a collaborative activity that should be encouraged as a rich and viable form of teaching and being leaders” (pg. 49). When art educators approach instructional methods and curriculum from a standpoint of creative activity, they in part strengthen and challenge aspects of educational policy through teacher leadership (Freedman, 2007). Teachers have the power “to make change by reconceptualizing what is basic to art learning” (p. 214). Therefore, art educators cannot only improve curriculum, they can enhance “student knowledge about art by modeling creative leadership” (p. 215).

### ***Leading Through Community***

Dynamic leadership styles are created through the combination of an art educator’s; use of practical knowledge, personal understanding of their role as mentor and their sense of community (Irwin, 1995). These charismatic and transformative styles create “attraction, motivation, empowerment, and performance” (pg. 29)

In the embodiment of community comes a collective embodiment, a way of leading from within, a way of empowering all members of the collective group, a way of trusting that each individual is unique yet needs the constancy and continuity of the group to find a path to regeneration. I see in carnations an exciting metaphor for interpreting leadership among educators (Irwin, 1998, p. 48).

Through community, art educators begin to understand that “mentoring is a form of leadership enacted through a process of empowerment” (Irwin, 1998, p. 49). With this, art educators place themselves in the center and encourage others to take on leadership positions through collaboration (Irwin, 1998). “Through mentorship, individuals learned to find their own expertise, their own power, and to share their power with others” (p. 50). The empowerment of people gives them an entry point to make a special contribution to a particular part of the process. To use their strengths for a collective whole for giving and receiving” (Irwin, 1995, p. 22). The result, art educators can assume a role as leader, and hopefully appreciate these experiences because, “through leadership people are empowered to improve practice” (p. 152).

### *A Shared Vision for Leadership in Art Education*

“Central to leadership is vision” (Howard, 1995, p. 7). “Great and persistent energy is needed to achieve the vision” (Irwin, 1995 p. 29). Whether this vision is regarding personal, professional relationships or both, it reflects what is internally important to us as individuals and art educators. Vision is, a specific picture of the

change people want to make in the world, a vision that is executed by leaders on every level (Howard, 1995). Vision “emerges from people who truly care about one another and their work, who possess a strong sense of personal vision, and who see the collective vision as one that encompasses the personal visions of all” (p. 7).

Individuals working with other individuals who are interested in supportive, cooperative, engaging, creative, and energetic activities often discover opportunities to envision new possibilities for themselves, to create innovative projects, and to find confidence in their abilities to reach beyond previously assumed limitations (Irwin, 1998, p. 48).

Little progress is made without vision, the mission of art education leadership should aid in the ability to set goals that challenge the mission of the field (Feldman, 1996). As leaders embrace chaos and empowerment, “they encourage significant change through the development of long-term visions or directions supported with innovative and creative opportunities” (Irwin, 1998, P. 49).

In the case of art leadership, we expect that experience to be authentic, that is, valid by virtue of serious involvement in the practice or study of art, preferably both” (p. 54). Creating a shared vision for leadership in art education “can help transform difficult physical, mental, and emotional labor into creative acts. Shared vision buffered by a mutual respect for personal visions, can bind educators to one another in ways we desperately need (Hansen, 1995, p. 7).

The constant need for teacher leadership in art education through pedagogical practice is essential to the continued existence in the field of art education. If we



consistently recognize and reconsider leadership from a new perspective, a shared vision comes into focus. Offering the art education community the opportunity to make creative change that influences curriculum through leadership.

### **Part III: Kids' Guernica International Peace Mural Project**

Kids' Guernica is an international arts initiative for children to execute and create peace murals the same size as Pablo Picasso's *Guernica* (25' 8" by 11' 6"). Participants from around the world use art as a vehicle for the promotion of world peace in the twenty first century through community murals. Kids' Guernica can be distinguished as a local to global arts project, which begins with a global idea or mission, executed on a local level in many different parts of the world and then joins other peace mural projects with the same mission for exhibit to serve in the same global cause, world peace. To date, over one hundred murals have been created in over thirty-five countries around the world and these numbers continue to grow (Kids' Guernica, 2008).

#### ***History***

Kids' Guernica began in 1995, as a way to "commemorate the fiftieth anniversary of the bombing of Hiroshima and the end of World War II" (Anderson & Milbrandt, 2005, p. 215). Osaka art education professor, Abe Toshifumi (Japan) incited the development of the idea and with Tom Anderson (United States) they made the decision to use children workshops that created peace murals to build a bridge of peace between the two countries (2005). The goal was to help "children in these countries know each

other not as foreigners or aliens but as fellow human beings with shared feelings, concerns, hopes, and fears” (p. 215). Peace murals would be created so that participating children could achieve an understanding of global peace awareness. The first mural was created in Tallahassee, Florida under the direction of Tom Anderson. Upon completion it was taken to Tokushima, Japan where a second mural was created in response to the first. These initial acts resulted in the birth of Kids’ Guernica and with the support of Art Japan the initiative spread around the world and is currently flourishing in different parts of the globe (2005).

### ***Mission and Purpose***

The foundation of Kids’ Guernica is based on the idea that “peace depends on the intercultural understanding and that one way to approach this understanding is through art” (p. 216). The mission is to achieve peace through the development and exchange of peace murals created through children’s workshops in different parts of the world, spreading the meaning and awareness of peace globally. Pablo Picasso’s famous antiwar painting *Guernica* is used as a starting point for the Kids’ Guernica peace murals where size, function, meaning and symbolism initiate the creation and execution for murals of peace (2005).

There are three theoretical foundations in the project statement for Kids’ Guernica articulated in Anderson’s (2000) article:

- 1) We believe that in spite of the fact that the children and sponsors of this project are of different cultural backgrounds, certain human drives and concerns are universal, such as the desire to live safely in peace.
- 2) We also believe, that since art is at root an instrument of culture, the children of different countries participating in this study will express these universal concerns differently, each according to their own locally specific needs and criteria.
- 3) Finally, we believe that the power and potential of the project lies in this idea of unity of purpose and diversity of approach. Through seeing the multiple paths we all take to reach common goals it is our hope that understanding, tolerance, and respect one for another will grow (p.142).

Through community murals, collective works of art are created to give participants a “sense of themselves and by extension a sense of others as members of a group, working for world peace” (Anderson & Milbrandt, 2005, p. 215). The creation of portable murals painted on canvas promotes the purpose of the project’s mission by allowing freedom for transport and movement, resulting in powerful art instruments for global peace. “Making murals seemed a natural activity for this project, particularly because community murals emphasize group identity and cooperative problem solving” (p. 217). Anderson (2000) further explains the mission of Kid’s Guernica:

The murals are developed in children’s mural workshops in which the concept of peace is explored, not only in abstract universal terms, but also in concrete, locally specific and culturally specific terms. Children are asked to envision how

they can promote peace as citizens of their community, country and the world, in local, very specific, personal and culturally-framed ways (p. 142).

The purpose and mission of Kids' Guernica depends on local workshops organized and executed by a local workshop organizer, a person who assembles a collaborative group of adults and children for participation, and varies from site to site (Anderson & Milbrandt, 2005). The responsibilities of the local workshop organizer involve: planning the workshop, organizing the local committee, finding local sponsors, arranging a venue for the workshop, preparing supplies and materials, notifying Kids' Guernica International Committee, holding the local workshop (finding children participants, having peace discussions and executing a peace mural), documenting the workshop to record the process and submitting a workshop report to Kids' Guernica International. These responsibilities are displayed on the Kids' Guernica official website and are made available for interested participants, wanting to assume the role of local workshop organizer, hosting a local peace mural workshop (Kids Guernica, 2008).

### ***Kids' Guernica Process***

The local workshop organizer and adult artistic team plans the process of each individual Kids' Guernica peace mural. The workshops often begin with some kind of presentation of a "core concept related to peace, or with brainstorming about what peace means and how it can be attained" (Anderson & Milbrandt, 2005, p. 217). There are four key components for the process indicated by Anderson and Milbrandt (2005):

- 1) Research into war and peace and their causes and effects;

- 2) Dialogue among students;
- 3) Collective planning of a specific aesthetic process and product; and
- 4) Presentation of the process, the product or both to others, so as to contribute the goal of peace. (p. 222)

Through interactive group discussions, students examine Pablo Picasso's *Guernica* and examples of Kids' Guernica peace murals. They are asked questions in relation to what peace means to them on a community, national and global level. Participants are then asked how they would approach the translation and communication of their ideas through visual symbols of peace for their mural. While peace is the overarching theme for the project, collectively each individual mural represents each participating group's culture, perspective, style and skill level. The result is authentic, unique and spirited designs, contributed by the cooperating group creating the peace mural (2005).

The way we learn is fundamental to the process of the project and holds equal importance to the product, because cooperative learning generates a living example of peace working through participants (2005). "From this they learn that we are all the same and all different, and that our differences must be respected and even embraced" (p. 219). Universal qualities are inherent in all humans and while we are not all alike, throughout the process of the project, participants begin to appreciate that while our experiences and cultures differ, we are all the same on some common level (2005). "Understanding another culture through making and examining art may thus be a bridge to world peace" (p. 219).

### *Community Murals*

The execution of a Kids' Guernica peace mural requires significant knowledge about the creation of community murals. Community murals are a form of public art that represent social and/or community issues. They are shared artistic expressions, advocating a certain belief or statement of a community reflected through the presentation of a visual idea (2005). "Community murals in a school setting are an excellent way to express a common concern so as to facilitate cooperative learning and community spirit, which are both steps on the path to peace" (p. 223). The act of cooperative learning is shown through the final product of a community mural, but the process of designing, planning, painting and displaying that final product is the substance of what makes community mural projects meaningful and authentic.

The most important aspect in planning and painting community murals is that they are collaborative and cooperative throughout every phase of the process. The teacher must assume the role of facilitator, one who directs, organizes and motivates the process so that students create a responsible mural in a collaborative manner. Students hold the majority of the responsibility in generating and communicating the ideas for the mural. All students should have a say throughout every phase of the project, they need to know that their ideas matter and that working together with one common goal is a cooperative effort of shared ideas and activities (2005).

"If you undertake the mural project, it is desirable to find muralists, critique their work, and if possible talk to them about issues, content, procedures, and problems" (p.

222). The first phase in community murals is to critique other community murals and then brainstorm with students an appropriate topic for the mural being created.

Students should take most or all of the responsibility for finding an interesting, vital, doable theme. The teacher needs to facilitate this process, staying in the background but remembering that he or she is the primary organizer and has the final responsibility for a suitable mural (p. 324).

Once a topic is decided upon by the group, the teacher should facilitate further discussion that relates to how these ideas will translate in visual form. “Planning a community mural requires flexibility with regard to time and strategies” (p. 324). Time for planning the content of the mural is a process, where interaction is imperative to the development of visual ideas. Taking the time to plan and develop through process is key to community murals, because participation is collaborative and cooperative (2005).

The next step is to develop a model of the final mural design. This can be created in any number of ways, but the important aspect of the model is that it acts as a visual road map of ‘how’ and ‘what’ is being painted in the final mural. Preparation and transfer of the final mural design onto the surface being painted is the next step in the community mural process. Planning for preparation of the mural surface and transfer of the design is specific to the individual mural and requires much thought and organization on behalf of the teacher. There are three main ways a design is transferred to the larger mural surface they can be used alone or in combination: freehand drawing, grid method and opaque projector. Choosing the transfer method most appropriate for the mural design depends on where the mural is placed and who is transferring the design (2005).

Once the final mural design is transferred, the final phase of a community mural is painting the mural and there are strategies for the application of paint onto the surface. This is due to the fact that matching wet paint color to dry paint color is impossible, so pre-mixing enough paint for is essential for matching colors and the continuity of the mural images. Also, it is good to paint the background area first and the foreground contents last. Working in the larger areas first and the specific details last aids in the illusion of the painting, therefore pushing the background back and the foreground forward (2005).

Through the process of creating and executing a community mural students' experience, first hand, the cooperative acts of communicating ideas visually for a common and public purpose. The teacher fills the role of organizing facilitator, one who plans and directs the process and development of the mural, reiterating the requirement for significant knowledge in the production and execution of community murals.

### ***Pablo Picasso's Guernica***

*"I have always believed, and still believe that artists who live and work with spiritual values cannot and should not remain indifferent to a conflict in which the highest values of humanity and civilization are at stake." – Picasso (Chipp, 1998, p. vi)*

Pablo Picasso's *Guernica* (see Figure 1) is a timeless work of art, which reflects the artist's ideals mentioned in the above quote. This famous and influential masterpiece encompasses the brutality of war against innocent victims, relevant for humanity sixty



years later. There have been numerous literary books and articles written specifically for *Guernica*. This account is an abbreviated description of the monumental mural that would document the unimaginable suffering and terror inflicted on the town of Guernica (Martin, 2002). The events that compelled Picasso to paint this 25ft. 8in. by 11ft. 6in. mural are layered with history, process documentation and symbolism in relation to the artist's motives for the work (Arnheim, 1962). In January 1937, Picasso was commissioned by the Spanish Government in Exile to paint a mural for the Spanish Pavilion at the Worlds Fair in Paris. The thoughts and ideas for the mural did not begin until May 1, 1937 six days after the German air force bombed and destroyed the peaceful Spanish town of Guernica (Blunt, 1969).

April 26, 1937 was a Monday, market day, where many townspeople visited the main square in Guernica. At 4:30 p.m. on a clear and sunny afternoon three rounds of attacks would take place as the sky filled with low flying German airplanes. Round one dropped dozens of bombs on the town, the second round of bombs were coupled with machine gun firing at fleeing civilians and with the last round, incendiary bombs would be dropped to set fire to the wreckage. The attack lasting more than two and a half hours, clouded the sky with black smoke destroying almost every house and building, killing thousands of innocent people. The German forces targeted and attacked Guernica because of a stone bridge that was being used as a route for fleeing civilians and soldiers. It was also believed that Guernica was harboring hundreds of these soldiers escaping the Spanish Civil War atrocities. The plan was to level Guernica to the ground and make a

statement to the areas in Spain that were resistant to the alliance between the Spanish Fascists and Nazi forces (Martin, 2002).

The bombing of Guernica affected Pablo Picasso, the Spanish born artist, on many different levels, as well as people of the world, many newspapers reported the tragedy immediately printing pictures of destruction and explaining the attack's utter cruelty. Picasso's intent to show the crisis of this event to even more people of the world is described by Arnheim (1962), "The bombing of Guernica on April 26, 1937, acted as the catalyst for the creative invention. It came as close as an actual event could come to embodying the nature of the total situation Picasso was so called upon to depict" (p. 18). On May 1, 1937 Picasso would begin to put his ideas for the mural onto paper, using his fifty-six years of life and experience for images.

During the ten days of preparation and sketching for the mural, Picasso carefully catalogued the whole creative process from beginning to end, this being the first time in recorded history an artist took such precise measures, making the mural one of the most documented works of art (Blunt, 1969).

Forty-five preliminary studies are preserved, all except one dated to a precise day, those produced in a single day being numbered by the artist, presumably in the order of their production. Further, the painting itself was photographed at seven stages during the actual execution (p. 28).

Examining the artist's preliminary sketches and mural production sequentially helps clarify that when Picasso began work on the large canvas on May 11, just ten days later, many important deviations occurred throughout its development (1969). The thorough

documentation provided by Picasso gives historians insights that may never have otherwise been known and further solidifies the notion that the artist knew, on some level, the future impact of this masterpiece.



*Figure 1* Pablo Picasso, *Guernica*, 1937, (11'6" x 25' 8") Oil on Canvas.

The canvas, so large Picasso had to use a ladder and brushes taped to sticks to paint the far-reaching parts, having only a rough charcoal outline as a guide (Martin, 2002).

He was determined to transform the vacant canvas into a monumental mural that would disturb and shock its viewers, alerting them to the horror that had occurred in a town in Spain a fortnight before, and reminding them as well that people similarly suffered unimaginable terror in every place and time (p. 1).

Picasso adds drama to the canvas through a monochromatic color scheme, using many shades of gray, with slight hints of purple, blue and brown (Blunt, 1969). While

*Guernica* is initially assumed as an unconventional view of a single event in history it would become so much more, a universal symbol which vividly illustrates the horrors of war (Martin, 2002).

*Guernica* sets a theatric stage for nine characters surrounded by a dark sky and architectural structures, depicting Guernica's town square on the horrific day of April 26, 1937. The scene is chaotic and at first glance, and it seems like the characters are battling one another. With closer inspection the viewer finds that the enemy is absent and all of the characters are victims of a violent attack. The first hint of tragedy is the painting's monochromatic color scheme, setting an atmosphere of extreme sadness and horrific terror. The second clue of tragedy is the placement of the figures in relation to one another, they are overlapped and all appear to be moving in the same direction (Arnheim, 1962).

There are nine figures, each in a different role and clearly distinguished from all the others: four women, one child, a statue of a warrior, a bull, a horse, and a bird. Although all nine are concerned with one and the same event, there is no grouping through duplication of function (p. 19).

There are two sources of light in the mural, the first an eye with an electric bulb as the iris, located at the top center. The second is a lamp, held by one of the women in the top right, illuminating the stage (Blunt, 1969). The scene is executed in Picasso's cubist style, and while the content seems new to viewers, all images are evolved symbols used by the artist throughout the course of his life. "Guernica is one of those rare works in

which years of experience and experiment are summed up and given wholly new significance.” (p. 57).

Picasso’s mission for painting this famous masterpiece can be summed up by this statement; “*Guernica* was the same as that of his predecessors: to give expression in visible form to his abhorrence of the evil which he saw in the world around him, and thereby, perhaps, to influence man, however slightly, towards better ways” (p. 56).

### **Summary**

“Leader development is a lifelong, ongoing process.” (Van Velsor, Moxley, & Bunker, 2004, p. 205). Throughout the process of the project, this research has acted as guidance and provided reinforcement for my personal ideas during my leadership journey. The information presented in the three main parts of this literature review combine to provide a better understanding of creative leadership for art educators. The literature review was broken down into the three sections, because there is limited research surrounding teacher leadership in art education. The decision to only review teacher leadership in art education, created a challenge to this research because I found significant gaps in scholarly writing for teacher leadership in art education. Currently, there is little to no literature about teacher leadership in art education and even less writing of living examples of teacher leadership in art education.

To make matters more challenging, scholars who research and study leadership in art education branch off into discussions of feminist leadership, transformational leadership and charismatic leadership. All of these branches are relevant, but they have

failed to evaluate creative leadership, and I believe this branch could serve as the overarching voice for leadership in art education. As a result, I have woven together all references to leadership in art education in this research, making the content more broad, in hopes to generate a greater perspective for the field of art education. Because of this, the literature involving teacher leadership art education is inconsistent and hard to group together and form relationships. The literature all over the place, and as leaders shouldn't we find a common ground instead of forging our own individual way into leadership research? Also, based on the literature reviewed in art education, there are gaps that involve scholars addressing the need and then briefly describing how to address leadership in art education through pedagogical practice.

The central focus and vision are confused in regard to leadership in art education. No one writing about leadership is on the same page, which is why *Part II* of the literature review is small in size, comparatively, when it should have been the largest portion of this review. Many art education scholars articulate the need for leadership and vision, yet none seem to make connections or provide answers that set us on the path to personal leadership development, process and achievement. This is why I sought answers from the Center for Creative Leadership; their scholars provided better understanding and guidance for creative leadership in art education. This is also, the reason I was forced to make connections and provide one example of creative leadership in art education, my hope is to begin to fill in the gaps that are missing in art education literature.

## CHAPTER THREE: METHODOLOGY

### Purpose and Research Questions

The purpose of this research is to generate a working definition of creative leadership and a living example of a creative leader in art education through Kids' Guernica Peace Mural Project. The research is meant to tell a personal story of my research journey and furthermore illustrate the experience from beginning to end (Elis and Bochner, 2000). Understandably, this research could have been structured differently and another methodology could have been chosen. The decision to use auto-ethnography as a methodology reflects my belief that an educator's life is impacted on many different personal and professional levels simultaneously. This research was initiated by a series of personal events that were motivated by my personal thoughts and insights into leadership in art education. Auto-ethnography was chosen as a methodology to capture my personal journey and development involving creative leadership in art education.

I begin with a personal theory of leadership in art education described in *Chapter One*, that leads to literature research of creative leadership in art education explained in *Chapter Two*, following with this chapter methodology as auto-ethnography, which aided in the design of the project exemplifying a living example for practice in the art room described in *Chapter Four* and concludes with *Chapter Five* in the reflection and culmination of information for creative leadership in art education.

*My principal research question is:*

What is creative leadership in art education?

*My subordinate research questions are:*

What does creative leadership look like for an art educator?

How is creative leadership achieved in a classroom setting?

### **Research Design and Theoretical Stance**

The framework of this study is an auto-ethnography, a self-reflective personal narrative (Wilson, 1997) where I “document the moment-to-moment, concrete details of life” (Elis and Bochner, 2000, p. 737) as I experience theory, research, practice and reflection. Auto-ethnography is not only meant to tell a personal story, it is meant to show personal happenings as they relate to the environment in which they exist (Elis and Bochner, 2000; Rosiek, 2006).

“Auto-ethnography is a blending of the genres of auto-biography and ethnography” (Rosiek, 2006, p. 278). This form of ethnography is a “recent innovation” for “teacher knowledge researchers” that forms a story, in the “first person voice” (p. 278). This research method is appropriate to the study because ethnographic studies are “attractive” to educational researchers because they “fit naturally to the kind of concentrated action found in classrooms and schools” and “are able to preserve the integrity of the situation where they (educators) are employed” (Cohen, Manion, & Morrison, 2000, p. 26). Through this auto-ethnography, I access full participant observation, due to my teaching position at Fortune Middle School and my role as workshop organizer for the project. I will be fully involved in every part of the process, from planning to execution of the Kids’ Guernica peace mural.



This thesis is a real life example of what I believe to be the number one most important advocate for art educators, creative leadership. My methods are based on rich descriptions and personal analysis of the process reflected through the execution of Kids Guernica, an international arts initiative that brings peace to the community level while serving a global cause. I am studying myself, and the creative leadership it takes to organize a project of this magnitude, as it is seen through my perspective as a(n) person, artist, educator, leader and community member. Additionally, I will document the process as I complete each task in order to reflect and make meaning through my personal creative leadership experience. I am documenting what it takes to creatively lead a community mural project that begins with one person and gradually involves potentially hundreds of people within a community. Detailing what it takes to gain support and honor local art education initiatives throughout the process of theory, research, practice and reflection. Through full participant observation I take a “multidimensional” approach to “describing, analyzing, and interpreting everyday activity to understand it more fully”(Wilson, 1997, p. 37) so that art educators can learn from this real life example of creative leadership.

“In education, ethnography often tries to get to ‘the parts’ of educational experience that other research approaches cannot reach” (Pole & Morrison, 2003, p. 93). This approach is meaningful for teacher researchers and educational understanding, further reiterating the need for an auto-ethnographic method because this thesis reflects my belief that research, teaching and life all intersect in the daily lives of educators. I

have chosen this methodology so that personal learning can have the freedom to organically develop throughout the process of the journey.

A combination of two theories will be utilized for a theoretical stance in this thesis because they are most fitting for teacher knowledge researchers and to auto-ethnography as a specific kind of research: practice theory and structuration theory (Rosiek, 2006). Practice theory is “writing that calls for research on teacher’s practical knowledge, insights that enable teachers to extend and modify general knowledge about teaching to fit their local circumstances” (p. 280). Structuration theory “highlights micro-social processes by which larger macro-social structures are produced and maintained” (p. 280). The combination of these two theories, as the theoretical stance of this research will help to strengthen the overall purpose of the design and reinforce auto-ethnography as a methodology.

### **Location and Participants**

While the research methods of this thesis involve auto-ethnographic methodology, it is important to explain and understand the participants in the Kids’ Guernica local peace mural project. This project is designed for middle school students in a small rural community in Southeast Ohio that have limited access to visual cultural arts. In a community where there are little to no businesses, no museums, and no contemporary visual culture, the need for experiencing the arts for the whole community is crucial.

This school district spans over two hundred forty square miles of rural farmland and each individual community is spread out and lacks many sources of cultural arts.

The school acts as the primary source for almost all social activities in this area, due to the reasons listed above. This school has just over two hundred sixty-five students enrolled in grades six through eight. Each semester, students attend forty-five minute art classes, two classes per grade level (sixth, seventh and eighth), with the class size ranging from 20-28 students. One hundred twenty students participated in the Kids' Guernica International Peace Mural Project.

Parents and community members have been invited, through the use of our monthly newsletter, to take part in the events surrounding Kids' Guernica, so there will be an indeterminable amount of citizens volunteering their time and resources. While the actual study involves an auto-ethnographic methodology, the impact of this project on students, parents and community members will be documented and considered through my perspective as creative leader.

### **Data Collection Methods**

Through the use of full participant observation, I sought to understand normal circumstances in the art room, and my evolving realities as an art educator by describing, analyzing and interpreting collected data. As someone who actively participated throughout every phase of this process, I became the prime source for gathering data (Stokrocki, 1997). I utilized email communications, personal audio recordings, personal reflective journals, photograph documentations and teacher resources as methods and tools for data collection because "ethnographic approaches are concerned more with description rather than prediction, induction rather than deduction, generation rather than

verification of theory, construction rather than enumeration, and subjectivities rather than objective knowledge” (Cohen, Manion, & Morrison 2000, p. 139). These methods for data collection were chosen to form triangulation and fully document my personal process throughout the course of the project. “Essentially, triangulation is a comparison of different forms of information to determine whether or not there is corroboration” (Irwin, 1995, p. 176). For triangulation, I accessed email communications, personal audio recordings, reflective journals, photograph documentations and instructional resources as methods for data collection and analysis.

Email communications began the planning process for Elayne, Kay and me. Prior to starting the project over seventy emails were sent as the discussion of plans, ideas and logistics were generated. This form of communication was the fastest and easiest way for communication prior to and during the project. These emails provided a dated electronic source of the process before, during and after the project. Through email communications we shared: class lists, daily classroom schedules, project lesson plans, project timelines, art supply lists, project reminders, project concerns and constant motivational support.

Personal audio recordings were used to capture ephemeral thoughts and reflections during the process of the project. I began using a voice recorder because the fast paced demands of the project and classroom schedule made time during the day for written documentation short and inconvenient. The voice recorder became a way that I could conveniently take verbal notes, ideas and/or reflections anytime, anywhere. This

method was useful because I found myself having thoughts at almost every kind of moment during the day.

Personal reflective journals were accessed for thick and rich descriptions of the daily activities during the project at Fortune Middle School. When the project began, I went home at the end of the day and wrote up detailed accounts of the process and happenings in the art room. I found two weeks into the project, that my personal journaling was too detailed and consumed too much time. During the last two weeks of the project the personal journaling became less detailed as the major focus of the research subsided and the daily activities involved painting the mural.

Photograph documentations were taken throughout the process Kids' Guernica Peace Mural Project. These photographs illustrate instruction, design collaboration and process examples that reiterate and explain the story of how students were lead creatively, through the process of creating their peace mural. They also verify the verbal accounts of this personal narrative, providing a visual reference for creative leadership. Pole and Morrison (2003) explain:

Photography offers the ethnographer a different medium with which to represent social reality. In quite a literal sense, it seeks simply to represent what it sees without interpretation or mediation via the words or impressions of the researcher. It is an approach to data collection, which stresses the importance of the here and now, captured at the precise moment at which the camera shutter closed (p. 63).

Instructional resources include any and all teacher materials that aide in the curriculum development and public relations for the project. These include and are not

limited to; project lesson plan, supply lists, press release form and parent correspondences.

### **Data Analysis**

“Ethnographic research.... requires flexibility and the capacity of the researcher to engage with the data as they are gathered, as they are generated or as they emerge, and to make decisions about the progress of the research project” (Pole & Morrison, p. 129). Through personal experience and “self-questioning” (Elis and Bochner, 2000, p. 738) during the Kids’ Guernica Peace Mural Project; theory, research, practice and data will combine to create a functional definition and example for creative leadership in art education.

Data analysis involved the application of knowledge gained from literature research merged with the above data collection methods. As data emerged, I began to recognize certain words that reoccurred throughout the process of this research. These key words became sensitizers for the research and helped to code material and further formulate the conclusions of this study (Irwin, 1995).

### **Standards of Quality**

Because this is an auto-ethnography, this study is grounded in my interpretation and account of the process and the events that take place prior to, during and after the Kids’ Guernica Peace Mural Project. This research has the potential to raise questions such as: Are the events documented true? Have the details been embellished? These are

all concerns related to this type of methodology. Kay, the professional mural artist, experienced the project from start to finish and has agreed to read my account for validity and provide the necessary feedback, detailing factual events.

Auto-ethnography was chosen as the most appropriate form of research methodology because it allows the researcher the freedom to tell their own personal story, which helps to draw conclusions, formulating new insights of evolving realities. This is most fitting for the study of leadership in art education, because personal development through the process of making meaning within pedagogical practice requires the study of continuous growth of an individual. Auto-ethnography is the most valuable resource for accessing and gaining better understandings of creative leadership in art education because the search for subjective knowledge demands the study of progress and self-discovery.

## **CHAPTER FOUR: CREATIVE LEADERSHIP AS PRACTICE**

### **Introduction: Kids' Guernica Local Peace Mural Workshop**

This chapter reveals my detailed account of the Kids' Guernica Local Peace Mural Workshop. This personal account of the process of this project is my personal reflection of the partnership of Fortune Middle School (FMS) and Jade Arts Center's Artist in the Schools Program that acts as the example of practice for creative leadership in art education. The information in this chapter is reinforced by the research provided in *Part III* of the literature review and is an authentic reflection of the implementation of practice and knowledge gained as a result. Subheadings are organized by the major phases of the project and therefore support how art educators experience creative leadership through their daily teaching practices.

The time period for the Kids' Guernica Local Peace Mural Workshop was originally scheduled for February 29<sup>th</sup>- March 14<sup>th</sup>, eleven full days of school. Through out the phases of this project, certain deviations from the original project schedule, plan and timeline occurred. Appendix B includes the prepared lesson plan for the start of the project, which reflects our original plans. This was kept in tact for reflection and comparison of the adjustments made during the process of the project. There were many reasons for the differences that occurred throughout the project, during the scheduled two weeks of the workshop at FMS, we experienced school delays, early dismissals and school cancellations because of teacher in service, bad weather conditions and flash flooding within the school district. Kay and I were forced to make adjustments to the



process and the project, because of time constraints caused by shortened school days and school cancellations. The project took four weeks to finish and complete, moving our ending date to April 7<sup>th</sup>.

To help clarify the two different time schedules we experienced throughout the project, Appendix C includes my normal daily teaching schedule and a two-hour delay schedule for reference. The inclusion of this daily schedule also serves to explain and outline my planning period time and grade level order of art classes. A diagram of the floor plan for the normal table layout of the art room is included in Appendix D and reflects the table arrangements the first two weeks of the project. We changed this layout for the painting of the mural, during the last two weeks this is also displayed for comparison in Appendix E.

### **Pre-Project Planning**

The planning for the Kids' Guernica Peace Mural Project officially began on December 19, 2007 when Kay, Elayne and I meet for the first time at Jade Arts Center. The three of us had previously communicated via email, about the possibility of the completion and execution of a Kids' Guernica Peace Mural. During this first meeting, many organizational aspects were thought out and discussed. Elayne began by introducing Kay and I, she then went onto review the Artist in the Schools Program contract with the two of us. This contract details the responsibilities of the host school and educator, as well as the responsibilities for the professional artist throughout the course of the residency. Kay then showed us her professional portfolio of murals as we

set out to discuss the logistics for our project. With this, I mentioned that it would be great for Kay to present her murals, the processes and techniques she uses to students as part of her introduction to the project. I knew that this would be an important factor in gaining the students attention for the project and their understanding of murals. I also knew that because of the short time period, this would aid in student's willingness to respect Kay as a visiting professional mural artist.

As we began to discuss the possibility for a Kids' Guernica peace mural, many questions were brought to the forefront of planning. Can we hold the residency during the first two weeks of March in celebration of Youth Art Month? Does March conflict with state testing? Is a project of this magnitude possible during the time allotted? What materials would we use? Canvas? Fabric? Paint? Stencils? What materials/projects have I used in the past or do I already have in the classroom? Funding? Who will pay for what? How will we plan and organize so that all one hundred twenty students can participate in the full process? How would we organize the project? Process? Materials? Painting? Students? Storage? Is there an empty space in the school we could use for storage of the mural? As we began to think out and discuss these questions, we all decided that with careful planning and organization, a Kids' Guernica Peace Mural Workshop was possible. We all agreed on the importance, scope and mission of Kids' Guernica International and were excited to be working collectively on such a meaningful project, which included so many youth in the community.

As the meeting came to a close, we decided to go home, think through the logistics more and communicate via email until our next meeting on January 28, 2008. In

the meantime, the three of us divided up tasks and made individual 'to-do' lists that we would complete before our next meeting. Elayne would put together the completed contract, check on funding possibilities and assume all public relation responsibilities for the project. I would begin to inform students, parents and administrators about the program and the project. With this, I had to ask my principal important questions about if a background check is needed for Kay and if the time period conflicted with state testing. Also, I would send Kay my daily teaching schedule and class lists of my semester art students. I would also begin putting together a lesson plan for the project, and researching the history of Pablo Picasso's *Guernica*. Kay would think through the mural dimensions, organization and execution, by putting together a supply list and working timeline for the project. Kay also wanted to visit the school and take measurements of the art room, the tables and other classrooms we would use for storage. As I left the meeting, I was inspired by the beginnings of our collaboration, our enthusiasm and the potential of this project.

Kay and I arranged a time via email communication, for her to visit the school January 8, 2008 at 3:00 p.m. During this visit, I gave Kay a tour of the middle school and my classroom. She took measurements of the classroom, the tables and the rooms we would use for storage during the project. We then talked about how we could rearrange the art room tables to better meet the needs of painting the mural. Also, we discussed classroom management strategies that I access for students to store individual drawings and sketches and possibilities for management during the project. I explained to Kay, that every student has a portfolio where they keep their two dimensional works of art.

Each class has an individual bin, which holds every student's portfolio and these are passed out at the beginning of class and collected as a group at the end.

We then took the opportunity to discuss further project organization, timeline and supplies. We arrived at the decision to use canvas for the mural, and this meant that we would complete the mural in large sections (two per class) and at the finish of the project sew the canvas pieces together.

In the next few days before our next meeting, I sent Kay my daily schedule and class lists via email. I explained to her the importance of getting a handle of daily procedures and knowing the students during the project. During this time, Kay sent the project timeline and supply lists. These would eventually combine with the lesson plan (see appendix B) to make a complete and detailed plan for the project. With the sending of a supply list, Kay and I began to discuss the procedures for ordering of project supplies. I would assume this responsibility, as these supplies would be delivered to and paid for through school accounts and submitted for partial reimbursement by the arts center.

When the three of us met again on January 28<sup>th</sup>, we had all been working diligently on our ideas and individual tasks generated at the last meeting. Elayne had another meeting to go to, so we took care of all her concerns first. We began by reviewing and signing the finished contract for the Artist in the Schools Program. We then moved onto a discussion of ordering supplies, the arts center would pay for the cost of canvas, and Elayne would put out a request to members for donated house paints. The

ordering and gathering of supplies for the project would become our first priority in the weeks following, so that they were ready in time for the start of the project.

The discussion then shifted to the sewing of the canvas sections. How would this be done? Who, in the community could help? As we brainstormed possible resources within the community, Kay assumed the responsibility for researching possibilities for finding an industrial sewing machine and I would begin finding parent volunteers to help with the sewing.

Then, the conversation for mural exhibition and process documentation began. Because students would need parent permission for potential pictures for future use with Jade Arts Center promotions and also for a possible local newspaper article, they would need documented written permission from parents and/or guardians. Elayne would send me the standard press release form used by Jade Arts Center and I would rearrange wording explaining our specific project for parents (see appendix F). I would then make enough copies for all students and then send them home, so that they would be returned before the beginning of the project in March. We then discussed the necessity for full process documentation of the project and possible venues for local exhibition of our peace mural.

Fortune Middle School and Jade Arts Center would be definite places for exhibit, but we continued to brainstorm other possible venues in the community for exhibition. Documentation would aid in explaining the project's process, we would prepare for this to be on display with the mural, so as to tell the full story of the residency collaboration, Kids' Guernica International and the FMS peace mural. I assumed the responsibility of

documenting process and would plan accordingly for the display. As Elayne prepared to leave the meeting, we decided to continue email communications, to keep each other informed in the progression of planning and the gathering of supplies.

Then, Kay and I reviewed her project timeline and divided up our individual presentations in the beginning days of the project. On the first day of the project, she would present her portfolio through the use of her professional website. I would put together a presentation of images, including Pablo Picasso's *Guernica* and examples of Kids' Guernica peace murals created in other parts of the world.

Kay and I continued to discuss the project supplies and timeline. She had figured out the dimensions for the twelve mural sections, and we planned for each class to complete two panel sections of the mural. She drew a quick diagram, explaining that these sections divided the length of the mural, creating twelve- eleven foot strips, so that I completely understood the vision for the mural. We then went onto make plans for the preparation of the mural canvas sections. I would immediately order the canvas and supplies, so that they would arrive at school in time for us to cut and prime the canvas panels before the start of the project.

The next day, I submitted an order for the canvas, gesso brushes and paper for student's individual peace drawings. Other supplies (house paint, primer, grommets, grommet punch, plastic drop cloths, roller covers and painters tape) would be gathered through community donations and local purchases. In the weeks that followed, Kay and I would gather donated supplies, arrange for the help with sewing the canvas through the local university's theater department and purchase all other supplies needed for the

project. I would finish the lesson plan, research Pablo Picasso's *Guernica* and build a power point presentation for the beginning days of class and Kay would do the same for her portfolio presentation.

Additionally, beginning in January, I started communicating the project with parents through our monthly school newsletter. I used these newsletters to inform parents of Kids' Guernica, Kay as the visiting mural artist and the collaboration with Jade Arts Center. I also invited parents and community members to come in and participate during the course of the project. Furthermore, I used these newsletters to promote Youth Art Month and to solicit supply donations from the community.

In the previous weeks, I had also begun communicating with a contact person for Kids' Guernica International, notifying them of our scheduled workshop participation. They provided a source of inspiration and motivation for the FMS workshop and welcomed us to the Kids' Guernica family with open arms.

### **Preparing the Mural Canvas**

When the canvas arrived on February 5, 2008, one week later, I notified Kay via email of its arrival and we began talking about arranging a time for our cutting of the canvas. As we were busy with other project details, we decided to wait until February 19<sup>th</sup> to begin cutting the canvas. The scheduled date happened to be the evening of parent teacher conferences, so Kay got to meet some of Fortune Middle School's teachers, parents and principal. We worked for three hours to get about half of the canvas cutting done, as we had to measure, draw guidelines and cut the canvas. Cutting and measuring

the canvas was more difficult and time consuming than I originally thought, and without Kay's expertise I would not have been able to do this, as measuring correctly and drawing straight lines are not my forte.

During the time spent measuring and cutting the canvas, Kay and I discussed the best way for priming the canvas and made plans for the application of two coats of primer, using bricks to hold the canvas down during paint application. I mentioned to Kay, that we should let the students prime the canvas prior to the start of the project, which would aid in them being more a part of the whole process and also help us be ready for the project's beginning.

During this time of measuring and cutting the canvas, Kay and I spent a lot of time getting to know each other and sharing our perspectives on the arts and education. Kay asked a lot of questions about what I think about students, parents and teaching, and we also shared our impressions on the local artist community. Throughout the discussion, I helped give Kay insights into the students that she will be working with during the project. I was happy to have this time get to know Kay better, considering we would be working so closely together throughout the project phases.

We discussed the plans for sewing of the canvas and the niceness of the local university's theater department for lending their expertise and an industrial machine for the future canvas sewing. Kay would arrange a time for the sewing after the canvas was complete and I would ask parents and community members to volunteer their time to help sew the finished canvas.



FMS had a snow day on February 21<sup>st</sup>, so Kay and I decided to go out to the school and finish up measuring and cutting the canvas in order to get it ready for the primer. Luckily, the rest of the canvas measuring took only two hours for us to finish as we had figured out a good strategy for working together. In the end, we came up a foot short on the length of the last panel and had to make arrangements to sew an extra piece onto the end to fix this shortage. I said that I would take care of this, by seeking out someone in the school to help with the sewing of this extra piece of fabric. We did not finish cutting all of the panels during this time, but I assured Kay that this was okay and that my high school intern could finish this task in the days following. Also, Kay had brought the primer she was donating for the project and gave me instructions on how to apply the primer to the canvas. We knew that the priming needed to be done before the start of the project because drawing the grid and transferring the final design would also be a time consuming challenges.

### **Days Leading Up to the Project**

On Tuesday, February 26<sup>th</sup>, I talked with students at the beginning and the end of each class period about the start of our mural project. I did this to get them excited and also because I did not want to overload them with information in the first days of the project. First, I told the story of Pablo Picasso's *Guernica* and included the history of tragic bombing of Guernica, Spain on April 26, 1937. I then explained that they should remember this story because we would be viewing and discussing the mural in class on Friday.

Afterward, I stood on a stool, on top of one of the classroom tables, with a canvas panel stretched overhead, to show a visual of the mural's height and to give students a sense of how big our mural will be in the end. With this, I explained Kids' Guernica International's mission and purpose and made the connection between the relationship in the size of Picasso's canvas and the size of our peace mural. I talked to students more about Kids' Guernica, describing how fortunate we are to be doing a project of this size and that only a dozen other murals of this kind have been made in the United States.

I then explained how the project has taken a lot of planning on behalf of myself, Kay and Elayne: five hours to cut panels, seventy emails, three meetings and a lot of research. Adding, that my expertise would not be enough for a successful project and explaining how the collaboration is very necessary for the process and success of the mural. I fully believed this statement, and knew that I am but one person and could not execute this project with students on my own.

At the end of each period, I passed out the photo release form (see appendix F) for students to take home and get parent signatures. I talked about how Picasso documented the process of *Guernica* and how important it is for us to do the same. I discussed how we would invite the local newspaper out to write up an article and take pictures of our project. I also talked about how Jade Arts Center might use the pictures for the promotion of their Artist in the Schools Program, and how I will use the pictures in the future to show the process for displays, discussions and/or presentations. Students seemed excited about the project and they left class eager for Friday.

In addition to these events, today, I had my high school intern finish cutting the pieces of canvas that Kay and I had measured. She also cut the extra piece that needs to be added to the last panel to make the 11'6" length. She offered to take this panel home to have her mother sew the extra piece, and I thanked her graciously for her help.

On Thursday, February 28<sup>th</sup>, I began the school day by laying out two of the plastic drop cloths in a large area of the art room floor in preparation for priming of the canvas panels. I laid out two canvas panels and used bricks as weights around the edges, just as Kay and I had discussed. At this point, I am a bit behind in priming the panels because yesterday, February 27<sup>th</sup> was our thirteenth winter snow day of the school year, and I had planned on having two full school days for canvas priming.

My planning period is in the morning, so I started priming the first panel and when the first class of eighth grade students arrived, two students volunteered to take over priming the panels. They volunteered to do this and continued for the rest of the period, while other students worked on finishing their other projects. During this same class period, other students who had finished up their work, went to track down empty rooms we could use and put down drop cloths so that when the panels finished getting primed, we could take them there to dry. We ended up using a space in the teachers lounge next door and two empty rooms in the eighth grade wing.

The first period helpers figured out a good method for painting the canvas panels and shared it with me. They abandoned the bricks, and painted from the middle of the panel outward. The two helpers would start close together in the middle, facing each other and work out toward the edges of the panel, using their body weight to hold the

panel down. This method worked perfectly, saving time and effort. I was impressed with the problem solving skills of these students, and complimented them on their intelligence, as they had figured out a better strategy than originally planned by Kay and I.

We quickly went through the first gallon of paint with the first four panels. I only had two gallons of primer and eight panels left for the first coat. So after the eighth grade classes, during my lunch break, I had to drive into the neighboring town to get more primer; I bought three more gallons, two roller covers, and two more drop cloths just in case we found ourselves needing more supplies. Also, the extra roller covers meant that two more volunteers could participate, making four volunteers total and progressing the process further.

Throughout the day, I explained to all class periods, the reasoning behind why artists prepare the mural surface by priming the canvas or any other surface for that matter. I explained that this was done to get the surface ready for the more expensive colored paints, because the surface absorbs the first coats of paint quickly. I then compared it to priming a wall for paint, if anyone had painted his or her room at home.

In all classes I asked for student volunteers to paint during the class; paired them up and divided the time left in class, that way everyone who wanted to participate would get an equal chance. I gave a short demo about how to apply paint with a roller and how to attack painting the panel with strategic craftsmanship, explaining the method of starting in the middle and working outward. Once I showed volunteers how to apply primer with rollers, I oversaw their work, helping refill the paint bins as needed and acting as the eye for proper painting. We rotated the panels in and out of the room as

they got painted, taking the primed panels to the empty rooms and laying out unpainted canvas panels as need. Once we had finished with the first coat on all twelve panels, we started at the beginning, rotating in the first panels that had been painted in the morning, dry and ready for their second coat of primer.

We got the first coat on all of the panels, and a second coat on five others. We had a really fun day doing this, almost all of the students were happy to help and contribute to the project. I am really glad that Kay and I made the decision to let them participate in this phase of the project. I believe it helps them understand the process that professional artists experience when making works of art. By the end of the day, I was exhausted. The fast pace of switching classes, managing students painting and students working on other projects really wore me out, but I was glad the priming was close to complete for the start of the project.

### **Introduction to Professional Mural Artist and Pablo Picasso's *Guernica***

Today is the official first day of the project and the day students get introduced to Kay, the visiting mural artist. Kay came in at about 8:30 a.m. so that we could get ready for the day, we had decided previously that we would divide each class period in half; giving Kay twenty minutes to introduce herself and show her personal portfolio and website of murals. The second half was designated to looking at and informally critiquing Pablo Picasso's *Guernica*. We used the computer and projector for these presentations and would do this for every class period throughout the day.

After I introduced Kay to the class, she took the floor, capturing the students' attention immediately. As she went through her portfolio of murals she specifically described each process she had used to get her ideas from a small drawing to the large wall. She had brought her original drawings to show the students, as she presented each finished mural from her website. As she did this, she also specifically described the individual transfer process executed for each mural. She showed them different techniques for this process including grid drawing, stenciling and freehand. With each mural she also talked about the painting techniques that she used to grab the effect of the object being painted. She showed them different tools, paint brushes and sponges describing how she had used them to apply the paint to the surface. Kay also showed students her examples of decorative painting techniques and described how she got the effect of painted tiles, sandstone and sponging by using different techniques of applying paint to the surface.

Throughout the discussion, Kay took the time to explain certain vocabulary related to art making including: monochromatic, composition, repetition, movement and design. She also described her creative processes by explaining the types of research she completes for each subject in each mural she paints. Kay then took the time to explain how she works as an artist, the process of working with clients and why she became a muralist. Another important discussion for students to hear, because Kay does this for a living, she found a way to turn her love of painting into a profession. These ideas would also connect to the following discussion of Pablo Picasso's *Guernica*.

Kay did a great job explaining her work to each class, as they were impressed with her portfolio of work. This was evident for many reasons, everyone was really involved, making comments “that is awesome” and asking questions “How did you decide to do this for a living?” She had their attention throughout the whole discussion, in every class period, she grabbed their attention, made it interesting and because of this, all students were attentive and well behaved.

Kay and I had made sure that this kind of introduction would be the first step of the process for the project. As a visitor to the classroom for a short period of time, it is imperative to earn the respect and attention of students. We also wanted the students to get to know Kay, her profession as a muralist and trust her expertise for the project. I knew that students learned a lot from Kay today because I had learned so much from her. As she described her murals and painting techniques, I realized just how much there is for me to learn as an art educator. I found myself wishing I could collaborate with professional artists for all of my classroom projects. There is so much that they can add to the discussion through their experience of making art, this kind of collaboration strengthens the information being taught and therefore being learned by students.

Once Kay was done with her presentation, I took over with the second half of the period and projected the image of Pablo Picasso’s *Guernica* onto the screen. With this image (see Figure 1), I included the credit line for the famous work of art and a quote from Charlie Chaplin, “There are more valid facts and details in works of art than there are in history books.”

I opened the discussion for Pablo Picasso's *Guernica* by reminding students of the story I had told them on Tuesday. I asked them to help the class remember this story by individually raising their hand and contributing parts of the information I had presented a few days ago. As they did this, I filled in the gaps, making sure the full story was told. Furthermore, I explained to students about how *Guernica* was Picasso's artistic response to these tragic events, reiterating the monumental force of the mural.

With this, I then asked students to describe what they saw in the mural. As they began to describe the contents of the mural, I asked them if they could make connections between the story of Pablo Picasso's *Guernica* and the images in the mural. The class began putting together the pieces of story with the images in the mural and during the process, many discoveries were generated within the group. Kay and I helped, when necessary, students make these connections by asking questions that probed meaningful conclusions; What does the color scheme do for the painting? Is this what Kay described as monochromatic? What is the feeling of this painting? Is there movement in the painting? What is Picasso trying to say? Does the mural reflect what you know about Spanish culture? How? Where is the enemy in the painting? Are there symbols of hope in the painting? Is the meaning of *Guernica* still relevant today?

While the discussion in each class period happened in a different order, throughout the process, all classes arrived at the same conclusion by gradually uncovering information and making shared discoveries. These conclusions showed *Guernica* as Picasso's timeless masterpiece, which depicts war and destruction, still relevant today. At first glance, the painting is chaotic and confusing, but with close



inspection the viewer arrives at deeper meaning and symbolism. This influential mural portrays the brutality of war through the documentation of the tragedy that happened in Guernica, Spain on April 26, 1937. Picasso set the tone of sadness and tragedy in the painting through the monochromatic color scheme and the facial expressions of the characters. In the absence of the enemy, the mural depicts the victims of this tragic bombing: women, children and fallen soldiers. The bull symbolizes the country of Spain, standing strong and proud. The artist gives hope to the viewer and also to Spain, by including the bull, but also by including the small flower in the bottom middle of the mural. This flower reflects growth and hope for the town of Guernica and the country of Spain. These discoveries came to each class through the circular movement of the discussion, and each piece of the story combined to aid in a better understanding of the historic event and the symbolism in the mural.

As each class period came to an end, I placed focus on the quote above the image and asked, “Why is this quote true?” Students answered by reflecting on all of the information they had just discovered by connecting what they learned through history to what they learned from looking at and discussing *Guernica*. I concluded each class by making the connection to the plethora of information works of art contain through imagery, if we take the time to know the artist, the history and the work of art. I then compared this to words and text, books hold important information that we uncover through reading, works of art contain the same information through images and when we combine that information with text, important learning results.

I again found myself learning so much through the process of discussing *Guernica* with each class of students. As a group, we uncovered ideas and made connections through the symbols included in *Guernica*. Students revealed ideas and conclusions that I had not yet made, even throughout my research on the history of the masterpiece. This was the second instance during the project thus far, where student input forced me to arrive at a different way of looking at something. I realized that instead of being the art teacher knower of all things art, I shifted to become the organizing facilitator who merely led students on a journey of learning through process. The events of this day taught me so much, and this would set the tone for future moments, during the course of the project.

After school, Kay and I stayed behind for about an hour and a half, to keep working on preparations for the mural panels. We split up the tasks, I primed the last eight panels with a second coat of paint and she began drawing the ‘foot by foot’ grid onto the four panels that were dry and ready. As Kay began measuring and drawing the grid, she figured out the canvas had shrunk about two inches per square foot as a result of being primed. We had left room on the width of the panels for sewing, so the width was still accurate after the shrinkage. But we had not left any room for shrinking in the length of the mural, so it ended up about one foot short. We had not prepared for the canvas shrinking, in fact, I had not even thought about this happening. But we had to continue with the plan because we had no choice and no time. Also, what could we really do about this now? Together, Kay and I arrived at the decision to leave the length as is, and

hoped that Kids' Guernica was not strict about the exact dimensions of the peace murals. All I could say was, live and learn, as we continued to move forward with the project.

### **Kids' Guernica and the Generation of Peace Mural Imagery**

Monday, March 3rd was a two-hour delay day at our school due to teacher in service and professional development required by the state. What this means for students is that they arrive two hours late and have a modified schedule. On these days, my art classes are shortened to half an hour, instead of the normal forty-five minutes. Kay came in around 8:30 a.m. to continue working on the grid for the mural. When my in service ended and school began, we had an hour to go over the day's plans together. I had examples of Kid's Guernica Peace Murals in a slide presentation ready and Kay had made a handout with questions about peace. These questions read:

What does peace mean to you?

When do you feel most at peace in your life?

When do you feel most at peace with your family?

When do you feel most at peace with your friends?

How do you think your community could work to create more peace?

How do you think your country could work to create more peace?

How do you think our world could create more peace?

We decided during this planning time that we would pass out the handout at the beginning of class and then show the students examples of other peace murals that had been made by other Kid's Guernica workshop participants around the world.

When the first eighth grade group came to class, we passed out the handout and began showing the students the examples of peace murals. I noticed early in the presentation that passing out the handouts first was a big mistake. Students were distracted during the presentation because they were trying to fill out the handout. This first period was a big challenge, but students did take the opportunity to look at the peace murals from other countries and a meaningful discussion eventually occurred.

Afterward Kay and I decided that for the next class we would pass out the handout at the end and assign it for homework. The second eighth grade class was better behaved than the first because of the adjustment, but they also struggled with staying on task and participating in the conversation about the peace murals. This was very frustrating and I knew that we would have to make more adjustments for the sixth and seventh grades. There could be many reasons as to why the students were noncompliant during the activity, one being the modified schedule, two because we had a full day of looking at art on Friday and three, today was the first warm and sunny day there has been in months. In my experience, these three reasons have affected students' behavior at times, making it challenging to have serious discussions and assignments.

The eighth graders are missing art class tomorrow, March 4<sup>th</sup> because of a rescheduled fieldtrip that was canceled due to a snow day in February. This is not ideal for our project, but it is also part of the flexibility of being a teacher and working within a large group of people.

As the eighth grade class periods came to an end, I went to my lunch duties and Kay ate a quick lunch and returned to drawing the grid on the panels. Ten minutes before

the sixth grade classes began, I went to talk with Kay about changing the day's plans even more. I suggested that instead of showing the slide presentation, we should use the full class period to give students the handout and let them fill out and complete their answers. I explained that since the classes were thirty minutes long, this is a better option for class time and if there was time left over students could begin sketching their own images of peace on the back of the handout. Also, I rationalized this change to her by saying that since the eighth grade classes would not be there tomorrow, we would not be behind with the other classes of students. She agreed with these suggestions and understood the circumstances with ease.

When the first sixth grade class came into the room. I explained that we had a handout for them and for students to fill them out with as many answers as they possibly could and if they had time left, they should begin sketching ideas of peace on the back of the handout. As Kay passed out the handouts to students, she added that they should take the time to reflect on peace, what they describe as peaceful moments in their life and take their time answering the questions. As they worked, Kay and I walked around the room, looked at their answers and talked with individual students about further describing their ideas of peace. Some students struggled with answering these questions, making comments like, "I don't have peace in my life." Others seemed to grasp the concept, answering the questions with no difficulty. At the end of the period, we challenged students to begin noticing peaceful moments in their daily lives and collected the class's handouts. This was the structure for the rest of the day's classes and the decision to

reorganize the sixth and seventh grade class periods was a good move for the process of the project.

Today was challenging. I found myself slightly embarrassed by my eighth grade students' behavior and their reluctance to pay full attention during class. I felt it was a poor reflection on myself as an educator. When we finally worked out the kinks and made the necessary adjustments, the class periods flowed much better. I had kept comparing today to Friday, which was so wonderful and easy. Because of the students' behavior throughout the day, I realized that peace is a hard concept for middle school students. With this realization, I understood that this idea was going to take greater encouragement and discussion than originally planned. I vocalized this to Kay and suggested, that we might need to reevaluate our process for this project and make the necessary adjustments for students. We both wanted to let students define peace for themselves, and we were going to do everything possible not to define it for them.

On Tuesday, March 4<sup>th</sup>, Kay came in today around eight o'clock in the morning, to finish up drawing the grid for the canvas panels, while I tended to other teacher obligations. Since the eighth grade is on a fieldtrip today, we used the first part of the extra hour and a half to discuss yesterday's events. Kay made some very important and complimentary comments about yesterday's classes. She thought that yesterday went well with students and that even though the students might have been off task at points, a meaningful discussion of the peace murals still occurred and that the process is still important for their understanding and reflections about peace. I was glad to hear this

from her, I know this and practice this as an art educator, but I let my pride get in the way.

I continue to learn a lot from Kay, as today I realized she thinks like an artist first. Which got me thinking, I first think like an educator, then an organizer and lastly an artist. Kay's comments helped to reinforce the idea not to push student's artistic process during this project, even if we are on a tight schedule. I usually do this with other classroom projects, but felt that since we were on a schedule we had to move full speed ahead, her comments really helped me relax and let the process evolve on its own.

During the second part of our meeting, Kay and I read through the sixth and seventh grade handouts collected the previous day. As we read through the responses, we shared the impressive student insights about peace and also some of the disheartening comments students wrote. As we did this, Kay and I wrote down positive comments and common themes we were seeing in the responses.

The following is the list we compiled as a result of this activity.

What does peace mean to you?

Peace of mind, clear conscience, toleration of everyone in every way, no distractions, quietness, happiness, love, treating everyone fairly, harmony in nature, agreements with every person, freedom, being treated equal, helping people, being nice, relaxing, sound of rain, laying in the grass, open spaces, light colors and earth tones

When do you feel most at peace in your life?

Being in nature or the woods, good times with family and friends, hunting, listening to music, being on the phone with friends, being outside, camping, when I can voice my opinion, playing video games, working on my farm, riding my horse, being alone, swimming, hearing the wind

When do you feel most at peace with your family?

Church, family outings, talking with them about my problems, talking with them about the day's events, when everyone is talking, eating dinner together, watching TV together, on family vacation, the holidays

When do you feel most at peace with your friends?

Being part of a team, working together, when we are all laughing, jumping on the trampoline, when we are not fighting, being in art class

How do you think your community could work to create more peace?

By not always jumping to conclusions, talking out problems calmly, cleaning up the area, working out problems, planting gardens, meet new people, raising money for our school, plant flowers, have more gatherings

How do you think your country could work to create more peace?

Withdrawing troops, promote cultural/religious toleration, stop using weapons for everything, work together, limit the right to bear arms

How do you think our world could create more peace?

If we could respect all people, have less war, make peace with all countries, stop all disputes, respect everyone for who they are, ignore skin color,



We then discussed the plans for today's classes. We decided that we would pass the handouts back to the students at the beginning of the period, ask students to volunteer to share their answers, then we would communicate the list we compiled from all of the class responses. We would then talk more about Kids' Guernica and its mission and define community murals. I would introduce the slide presentation of Kid's Guernica peace murals, and ask the students one question "Where do you see peace in this mural?" With each individual Kids' Guernica mural image, I included the town and country where the mural was created, this helped students to make connections between the cultural imagery they were seeing.

During lunch we found out that the school was going to dismiss at 12:30 p.m. due to flash flooding in the area. This meant that we would only have the first sixth grade class and once again our plans changed, now for a different reason. Kay and I decided that we would go ahead and show the first sixth grade class the beginning of the peace mural presentation and generate a discussion about how these murals showed peace through images.

The discussion during this one class period was inspirational and amazing. Again, there were connections that students made during this exercise that left me almost speechless. Unbeknownst to me, these students had thought about peace and they were beginning to understand why certain subjects, colors and arrangements were included in each individual mural. Throughout this discussion the mural images triggered students to tell personal stories about being in nature, they referenced biblical stories and they

accessed previous knowledge about their world. Once again, I found myself learning from my students as they connected ideas and meanings that I had yet to discover. This one class period gave me great hope for the project, something that I needed after yesterday's events.

Wednesday, March 5<sup>th</sup>, was another two-hour delay day for the district due to the flooding that occurred, so Kay and I faced another day of thirty-minute class periods. During the hour planning time, Kay and I went to the room with the canvas panels and began folding down the sides and pinning the twelve panels together, to make up the twenty-five foot length of the mural, so that a full canvas would be ready for transfer of the final mural design. This went quickly and during this time we got five of the twelve panels pinned. As we did this, Kay and I had a conversation about our plan for the day's class periods.

For the eighth grade classes, we decided to give students the period to fill out the handouts we had given them on Monday. We did this because of the abnormal events in the last few school days and the likely event that students forgot to do the homework assignment. It was not surprising to find out this was case when the eighth graders arrived, because out of both classes one person took the time to complete the handout and bring it to class. The eighth grade class periods looked much like the second half of the day Monday, for the sixth and seventh grades. We gave the same introduction for the handout and gave the option for sketching on the back of the paper when finished. Again, this activity filled the full thirty-minute period for both classes.

With the sixth and seventh grade classes, we had decided to show the slide presentation just like the one shown to the first sixth grade class yesterday. Asking the same question, “Where do you see peace in this mural?” The first sixth grade class picked up where we left off in the presentation the day before and the same great discussion continued. All of the classes were successful at looking into the meanings of the peace murals and making connections to the part of the world where the mural was created. Group discussions like these let some students who usually don’t contribute to discussions, shine in their descriptions and interpretations of art. They also helped other students see ideas and elements of art that they would not notice individually. The activity aides in looking and talking about art and art making, while a student might not verbally participate, I believe these students learn from the discussion happening around them. By looking and discussing other peace murals created throughout the world, it helped students better understand the idea of peace represented through visual imagery. This would help in the generation of their individual peace images.

I am always floored by these activities in the art room, as I am always learning from these young minds. Again, I find that I am not teaching much during these times, just facilitating the conversation students are having. We all learn together during these times, as a group, sharing our insights with each other reaching common ideas and meanings about art through the process of discussion.

Thursday, March 6<sup>th</sup>, was another two-hour delay because of the flooding. Everyone had to take the flood route to school, and while I was driving, I thought about just how much of an education Kay is getting about the culture of the area. When you

take this long and extended route to school, one experiences the kind of district we live in, large, rural and impoverished. I think that Kay is getting to understand the kind of children we are educating and how meaningful a global project is because of student's backgrounds.

Today, by suggestion of Kay, we took the time to brainstorm images of peace with all of the classes. Then, we made the decision to break down peace images into two categories for the students: Southeast Ohio Peace Imagery and Universal Peace Imagery. Kay wrote the heading of these categories on the two white boards at the front of the room. This was another unplanned activity and another great readjustment to the process and plan, because the half hour periods made this a perfect amount of time for the brainstorming activity.

As each class came in and sat down, I brought their attention to the two categories Kay had written on the boards. I explained that we were going to use the class period to brainstorm images of peace for these two ideas and asked for a student volunteer to write down ideas as their classmates shared them. I challenged students to think about the peace murals they had viewed during the previous day's slide presentation and to make lists in each of the categories. I then asked students what "universal peace imagery" meant. With their answers, I explained that universal imagery would be images that anyone in the world could read and recognize, even if they did not speak our language. I further explained that art and imagery had a visual language of it's own that can speak to everyone in a universal or worldly way. I then asked the question, "How will we show a

balance of images that reference who we are and where we are from, so that people all over the world would understand our meaning of peace?”

At the end of each class period I explained to the class the reasons behind why this activity is necessary. I referred back to Kay as an artist, her creative process and mural creation. I described how she did not just begin painting on walls to create her murals. She met with clients, researched ideas and referenced visual images just to begin drawing ideas. I clarified that this is the creative and artistic process that we do not see when looking at final works of art and referenced Picasso and the numerous preliminary sketches he completed for *Guernica*. I then challenged students to begin thinking about the images and ideas they would use to show peace in their drawings.

The second half of the day, Kay decided to use this time to finish pinning the mural panels. She explained that I could continue the brainstorming activity with the classes and she could work on piecing the mural together. I agreed that we should work smarter and not harder and when my high school intern came to class, I sent her to help Kay with this task. When they finished pinning the mural together, Kay used the time to make the appropriate adjustments to the grid so that every part matched up correctly. This was a great idea because the completion of this task allowed us to be prepared when the final mural design was ready.

I don't think that I would have done today's brainstorming activity had Kay not mentioned its necessity. I have a tendency to give into student requests to get right to the drawing part of art. The fact that we had to explain to students that this is part of the creative process that artists use in their work, is a connection that I should make more

often because it reinforces process and not product. Kay's presence in the classroom throughout this project allowed me to make these connections and also made the students understand that there is a lot more that goes into a final work of art. Not only has Kay's presence challenged me to think more like an artist, it has allowed me to challenge students to do the same. Readjusting this focus, I know that this further enriches the quality of the art they make in the classroom.

Friday, March 7<sup>th</sup>, began as the first "normal" day of the whole school week. We finally had school start at the normal time and I was looking forward to a day that would get students close to being on the same page in all classes. Kay had decided that she would stay home today and Monday, the days that the students began sketching ideas for their peace imagery. This was a great idea, considering we would probably have to extend the project beyond the two-week time period, because of this week's two-hour delays and early dismissals.

During my planning period, I took the time to write on the white board, the culmination of ideas for images of peace for both categories discussed yesterday.

#### Southeast Ohio Peace Imagery

Trees, landscapes, nature, beams of light, people cloud watching, bodies of water, forests, animals, deer, birds, toads, turtles, fish, bugs, snow, fields, tall grass, grassy hills, flowers, stars, farms, barns, sunsets, buckeyes, camping, tents, camp fires, swimming, fishing, birthdays, 4-H, the fair, waterfalls, horses, rabbits, butterflies

#### Universal Peace Imagery

Book, rainbows, water, oceans, sheet music, sun and moon, sunsets, mountains, clouds, sky, people holding hands, different cultures of people, puzzle pieces, finger prints, planting trees, humans, smells, butterflies, artist palettes, fireworks, flowers, bubbles, food, fruit, doves, gentle breezes, earth, the globe, music notes, parades, poetry

I did this to help students jog their memories about their ideas and to share the full list of ideas with all classes. When the classes arrived, I drew their attention to the white board, mentioned some of the ideas the classes had yesterday and asked students to use these words for inspiration with their individual peace drawings. I explained that they should spend the class sketching ideas for the mural and that they had the choice to draw a large design for the mural or one peace image to contribute to the large design. I reminded students once again of Kay's creative process of using pictures as a reference to enhance drawings and challenged them to do the same.

I also explained to students about the design process for our mural. I told them they would draw individual images and we were going to figure out a way to combine the images from all classes, for one final design. I asked students to trust this creative process, and even if they could not see the full vision of the mural, to trust that Kay and I had organized the development of phases so that everyone's ideas and strengths would combine for the final design.

While I distributed paper and pencils to the class, I made the announcement that as the class began working, I was going to take small groups of students to see the mural because then we could understand its true size and the grid transfer method. As the

students started working, I began pulling out groups by table to go see the mural. When we got there, I let them see and experience the size of the mural. I brought their attention to the twelve panels and explained that each class would participate in painting two panels each. I pointed out the pencil grid Kay had drawn, explaining that each square measured one foot by one foot across the entire twenty-five feet by ten and a half foot mural. I then described in detail the process of transferring and enlarging our twenty-five inch by ten and a half inch design onto the mural, noting the similar dimensions and proportion. Using a piece of paper with an inch grid as a visual aid, to fully explain how we would use each square on the paper grid to enlarge our design to the corresponding square on the mural. I further explained that we would use the squares for guidelines, drawing in one square at a time until the whole design was transferred onto the canvas. At the end of the demonstration, I asked if there were any questions and helped to clarify any concerns. Students began to ask questions like, “How are we going to get the panels back together?” and “Where are we going to display the mural?” I answered all of their concerns as we walked back to class and I rounded up another group.

In class, students used the resource books Kay brought from home and others I had pulled for them from the school library, and they seemed very excited to be expressing their ideas of peace. Kay insisted on the use of these resources books because they were filled with pictures of flowers, birds, animals, and Ohio landscape scenes that would help students generate their own images of peace.

Again, at lunch, we found out that the rain had started once more, the temperature was dropping causing more bad weather and we would go home again at 12:30. This



meant that the first half of the classes participated in the day's sketching process and I would have to pick up on Monday with the others and go from there. Many great beginning designs and sketches came from these class periods that had the chance to begin sketching.

Monday, March 10<sup>th</sup>, was another two-hour delay day because of the snow the area got over the weekend. With the first three classes, I passed out portfolios and reminded students of their peace drawings that they began Friday and the creative process artists use to generate ideas and images. I also reminded them to access the visual resources and pictures and asked them to get to work. I was surprised to see that some of the eighth grade students had taken their drawings home and worked on them over the weekend. This is unusual behavior, and reinforced student's excitement and dedication to the project. With the second half of the day's class periods, I repeated the events from Friday's classes by having them begin sketching, giving them the same talk about the creative process of artists and then took small groups of students to see the mural.

Tuesday, March 11<sup>th</sup> was our first "normal" day in the month of March. Kay returned to the classroom to see where the students were on their drawing ideas for the mural. All classes continued to sketch their images of peace throughout every class period. As the students worked, Kay and I walked around the room making comments and directing students who were having trouble with ideas. We also started talking with some students who had good images of peace to help them develop their ideas further.

At the end of each period during the day, each class participated in what I call an art room walk around. This is a short five-to seven-minute activity we use in the art

room, where students lay out their drawings on the table for display and discussion. I announced the activity and asked everyone to stand up at their table, push their stools in, and moved each group of students at the table to the next table in a counter clockwise order, the group of students at the back table moves to the front, front table group to the middle and middle group to the back tables.

With each rotation, students are given one minute to walk around the table and view the presented drawings. At the end of the time, I asked if there were any comments about the drawings in each group. I asked students to point out good representations of peace, and describe the parts of drawings that have high quality and should be considered for inclusion in the mural. We did this three times, until all table groups have rotated throughout the classroom and had a chance to see all of their classmates work. At the end of the walk around we asked students to suggest four or five of the best drawings they saw in the class. Kay and I pulled out these drawings and put them on the bulletin board for display. This was another unplanned activity, but Kay and I wanted students to see the work others were doing in the classroom, and this was the most efficient way to do make that happen.

Additionally, throughout the day, Kay put together pieces of paper 25" by 11" to let some students better understand the size and proportion of the mural drawing. She gave these sheets of paper to students who were ahead with their ideas, and asked them to transfer these ideas onto the paper, to help them generate a full design idea of the mural.

After school, Kay and I took the time to discuss different plans for the mural grommets, which we had planned to use for hanging the mural. The grommets would be

installed every foot and a half around the four edges of the entire mural, so it could then be hung easily. We planned on beginning the installment of grommets to the mural edges tomorrow, and we would take the time in the morning to figure out the best process for doing this before we began.

We also rearranged the schedule and plans, making necessary adjustments to finish the project before March 20th, the last day of school before spring break. Elayne had also emailed me during the day about the local newspaper's visit to FMS for an article on the collaboration with Kay, Jade Arts Center and the Kids' Guernica peace mural. She had contacted the newspaper, and they wanted to do a story, Kay and I were to talk about a good day and time for the newspaper to come visit, and we wanted that visit to be after we had begun painting the mural. I was to keep an eye out for an email from the newspaper and schedule this date and time upon contact.

On Wednesday, during planning, Kay and I went over some of the individual students who had put in good thought and sketches onto paper. We talked about how we could pull them aside for an individual conversation and help focus their ideas and images. As we made a list for these students, we found that there were some common needs for mural images: one involved the presence of humans in the sketches, second involved the need for more local imagery. We would communicate these needs to students, but we also felt the need to challenge all students to think of themes for the mural, hoping to focus their images even more. During this time, Kay and I also sat down and figured out the directions for installing grommets on a scrap piece of canvas. Once we figured this out, Kay used different parts of the day to begin the installation.

At the beginning of each class we quickly went through the Kid's Guernica slide presentation and asked students to try to see the theme of the individual murals. This was a quick activity with little talking, because our goal was to refresh ideas of the students, since there was a large time gap since they had last seen the images. Throughout the presentation, Kay and I would point out the inclusion or absence of humans in the murals and also make connections to the local peace imagery in each mural.

The next part of the class period was designated to give students time to work on generating more sketches for peace images, and focus their ideas even more to local and universal images for the mural. Kay and I had realized the idea of peace for students seemed hard to grasp and attach images to for the mural, today's activity was our attempt to refocus and re-inspire students for their drawings. I really did not think that the design process would be this challenging for them to generate peace images and us to facilitate the process. It has been taking more time for their ideas of peace to evolve. Kay and I had to make adjustments in our presentation and we have had to really insist that they create a meaningful peace mural, causing us to allow more time for the evolution of design ideas. Between the two of us, we have been coming up with ways to troubleshoot this process and keep students from giving up on their designs, so that they continue to make new drawings and generate new ideas of peace imagery. We continued to challenge students to think of new ideas, and trust in the process we had planned for the full vision of the mural project. At the end of each class, I asked students to think about themes for our mural for homework.

In the morning of Thursday, March 13<sup>th</sup>, Kay and I discussed the plans for the final drawing. We would make photocopies of the final design to be used as a guide for student use during painting. We would also make a color chart for students to follow so that there was consistency in the painting of the final mural. During this discussion, I came up with an idea for generating the final mural design. I proposed to Kay that we gather the strong peace images and ideas from all classes, and make photocopies of these in small, medium, and large sizes. Then we would cut these images out and give students a piece of 25" by 11" paper so that they could move around the drawings like puzzle pieces and generate design ideas for the final mural design. The decision for this activity would assist in our goal for a collaborative mural design and as the day went on, we would gather drawings and preparing for this new idea.

As each class began, I asked students to articulate a theme for the mural. As students offered themes, I wrote them on the board, adding to the list with every class. Throughout the day, we came up with four theme ideas that we would focus on for the final design:

Peace helps people grow.

Peace holds us together, hand and hand.

Peace starts from within.

Peace depends on one who depends on another.

Throughout the day, Kay continued to punch grommets in the canvas, finishing this hard and painstaking task. I would stay in the classroom, help students with their drawings and create an inventory list of the donated paint. People in the community

donated ninety percent of the paint for the project, and we had been gathering this paint from the beginning. During the day's classes, I went through the donated paint, and created an inventory chart on poster board, by painting a small color swatch on the paper and noting the kind of paint and how much we had beside each color. I numbered these squares, and then numbered the corresponding paint can to better organize the paint inventory. My high school intern was assigned the task to make photocopies of student's drawings, cutting them out for tomorrow's final design activity.

On Friday March 14<sup>th</sup>, Kay and I had one set of images ready for students and the idea was to use that one set for the classroom activity. Our vision for the activity was originally for everyone to participate in this activity as a full class. We decided, with forty minutes left in the planning period, to make two more sets of copies of these images, that way each table could have a set for the activity. We rushed to make two more sets of copies using the first set for copying. Once these copies were made, we cut out all images and made six 11" by 25" pieces of paper for students to make arrangements of their final design. We gave one set of drawing copies to the three sets of tables and one piece of paper for every small table within the set, laying this out before the students arrived in class. In doing this, we broke the class down into six small groups so that all students could participate in the generation of design ideas. With this, Kay and I decided to use the digital camera to capture design ideas with pictures to help her remember the idea for the final drawing and to facilitate the flow of the class period.

When the classes arrived, I explained the day's activity by asking students to use the images to arrange a final design that made sense on the full sheet of paper. I asked

them to work in small groups to come up with design ideas for the final mural and pointed out the themes yesterday's classes generated. I asked them to arrange the images like a puzzle (See Figure 2) and reminded them that they should use their imagination to envision things that they would take out or add to the design idea. I challenged them to think of ideas that they would expand upon in the design or draw more of once they had a general idea of the mural. Would they continue the stars off the page? Or would they envision the deer standing on a hill? What kind of background would they add to that? In doing this, I challenged them to get a scrap piece of paper to draw these ideas and cut them out to add to their design. I also challenged them to communicate these ideas with Kay and I once they were finished and told them that we would take a picture of their design. With this, we asked them where are their editing points were in their design. Are there parts of any image that you would leave out?



*Figure 2* Design activity.

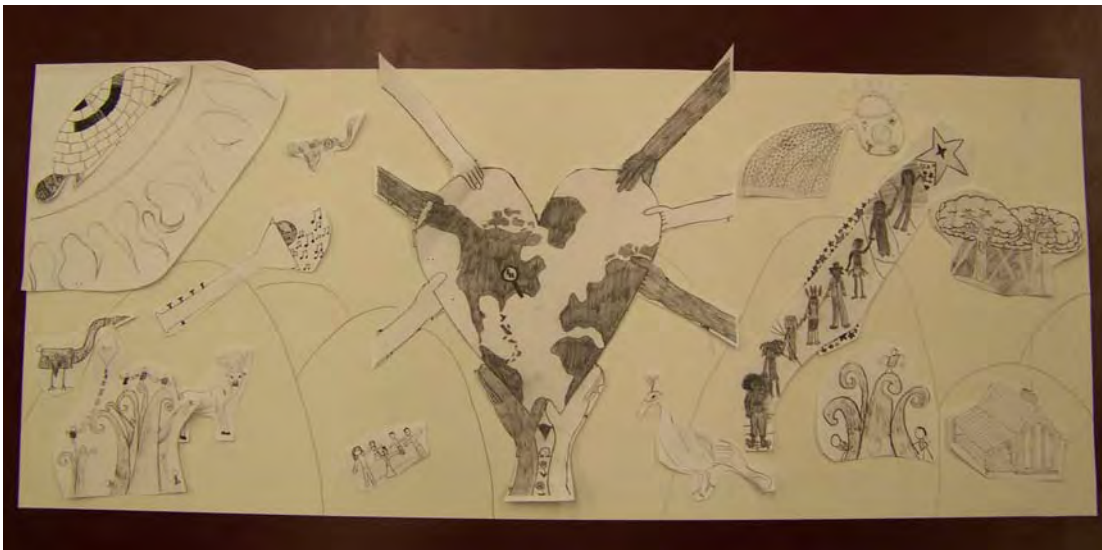
Today's activity gave every student the opportunity to participate in the generation of the final design. It gave every student a voice in the process, whether we used their design or not, involvement made them part of the process. Each and every student participated, and they got to see the many great drawings that came out of all the class periods. This activity, connected them more to the final design, and I feel that everyone's voice was heard.

Kay and I asked them to tell us where their imagination was in relation to their idea, making notes of these and writing down the picture number from the camera to keep track of whose ideas matched which design idea. Once we took a picture of their idea and wrote down their comments, we invited students to come up with another design idea completely different from their first. As the classes completed the activity, students asked for us to make more copies of certain images for their design. Kay and I facilitated the class by encouraging people to work together and talk out their ideas within the group. The day was a marathon for us, as we moved throughout the room helping students with their ideas, making more copies of images, talking with students about their design ideas and taking digital images of student's vision for the mural.

At the end of the day, Kay and I took the time to choose the best idea for the mural design (see Figure 3). Our goal was to choose the best visual design that included as many student drawings as possible in the final mural design. As we narrowed down the ideas, we chose an idea that came from one student in the eighth grade. This student had used the most student images, visually it was the strongest design and she had communicated a detailed vision for the mural. Kay and I made this final decision



because the schedule allowed us no more time, we had to have the design transferred to the mural before Monday's school day if we were going to paint the mural during the next week.



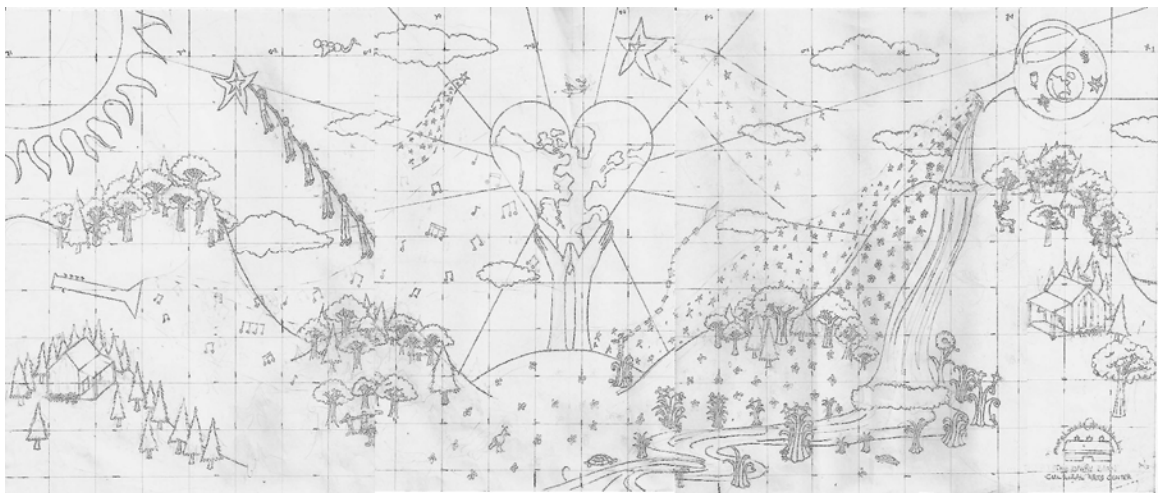
*Figure 3* Final mural design idea.

## Design Transfer to Mural Canvas

On Saturday, March 14th, Kay worked from home on the final design for the mural. Friday, she had taken home student drawings, final design idea photos and some of the photocopies to help with the drawing of the final design. I went by her home around four o'clock in the afternoon to see where she was, and I was surprised to see the drawing almost complete. She explained how she had to make some adjustments to the final mural design idea, to aid in the visual strength of the peace mural. I complimented her on how exact the drawing was compared to the students' drawings and the chosen

design idea. I loved the final design and believed it was a perfect representation of the work students had completed thus far. Kay had found a way to capture the essence of student's drawings, resulting in a perfect representation of the design process thus far.

*Figure 4* is an image of the final mural drawing, and Appendix G shows a diagram of the twenty- two individual student drawings that were included in the final mural.



*Figure 4* Final mural drawing.

On Sunday, March 16<sup>th</sup>, I met Kay at FMS for the transferring of the final mural design onto the canvas. She had been there for three hours and had begun working on the transfer of the design in pencil. When I arrived, Kay showed me the photocopies she had made of the final mural design. These photocopies were true to size, measuring twenty-five inches by ten and a half inches. I took one of the copies and began transferring larger sections of the mural; the sun, stars, clouds and heart with hands. Kay worked on

the more detailed parts of the mural, cabin, trees and people. The design transfer took just over twenty hours of total work, from the two of us. Kay also stayed longer than I, to finish up some details of the mural. We had decided if there was any more to do, that Kay would finish in the morning and if needed, we would make sure the first class' panels were complete so that they would be ready for the class periods.

Before I left, we made the decision as to which class would have which pair of panels and officially assigned the panels to each class. We numbered the panels and the photocopies one to twelve beginning at the left of the mural and moving to the right. Kay and I began to reason and discuss which classes should paint which panels, considering there were parts of the mural that had a lot of detail and would take skilled painting. Our reasoning began with the thought that we should keep each class' panels in neighboring pairs, so that students could match them up during the painting process. We also considered class size and the age group of students in our decision. After making this decision, we labeled all photocopies with the class names (see figure 5). Then, Kay proceeded to label the top and bottom of the mural panels with the class name and panel number.

I loved the opportunity to participate in the transfer of the final design onto the mural. Kay and I had originally planned for her to do this on her own, but I offered to help because I wanted to play an artistic role in the mural process and help keep a better time schedule for the project. I was thrilled to be part of the process of the mural, which is not something that I usually get to physically experience during classroom projects. I

loved that I got to artistically participate in the process and the time spent transferring the design went quickly.

### **Mural Painting**

Monday, March 17<sup>th</sup>, was “get to know your panels” day. Kay and I had decided that this would be the best first step for the mural painting process and it would better insure accuracy when students actually began painting. We then rearranged the art room tables (see Appendix D), to accommodate the size and length of the canvas panels.

As all students came into class, I passed out the charts for students to see the overall design of the mural. I told the story of the weekend events that took place for the mural and further explained the chart, pointing out the numbered mural panels and labeled class period assignments. This introduction showed students the final design that was chosen as a result of Friday’s activity and the assignments Kay and I made for each class’ panels. As students studied the charts, individuals commented on the greatness of the collaboration pinpointing their individual contributions, and their friend’s drawings. The response to the mural design was well accepted by all students, while only a portion of student images made it into the mural, all students agreed with the outcome. Additionally, I helped to reinforce their hard work throughout the beginning process phases and compliment students on the collaborative work they had done thus far.

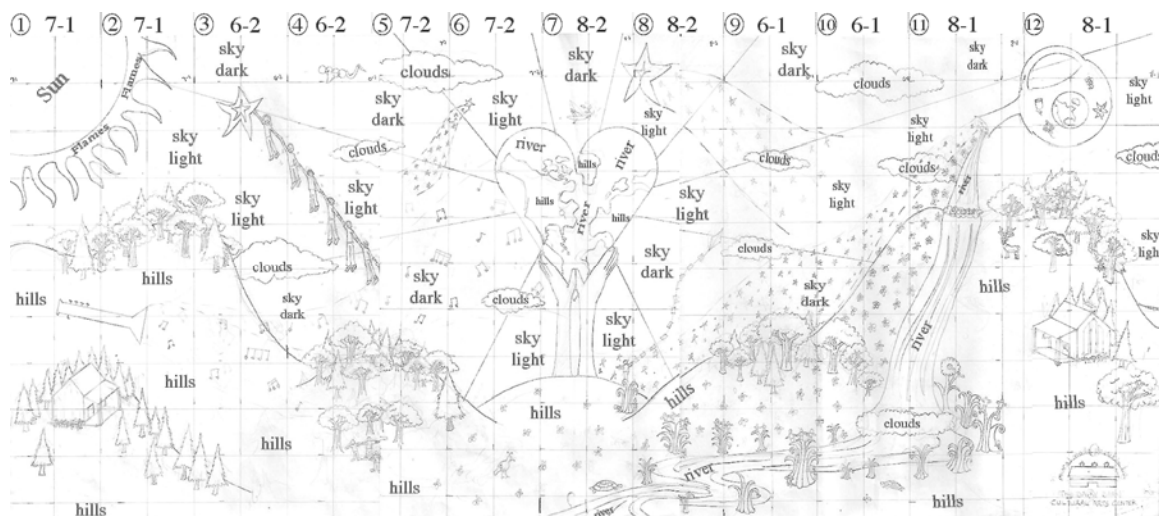
The class periods were dedicated to showing students the final mural design, explaining the mural charts to the group and giving them time to study the chart. We then laid out the two panels for the class and had students outline the pencil lines with

sharpie markers. Kay and I agreed that outlining the mural in sharpie would help students get to know their classes' panels, as well as help to insure better painting technique and neatness. At the end of the period, volunteer students took their classes panels back to the mural room and used the mural chart to bring the next classes panels, laying them out on the tables. This would become the normal practice for the rotation of panels for each class period during the painting process.

Kay spent the better part of the morning finishing the transfer of the final drawing to the mural as we made sure that the first classes panels were done and worked from there. After school, Kay and I used the inventory chart to mix new paint colors for the mural. We decided to paint in all of the large areas of the mural first, leaving the painting of the small details as the last step of painting. We did this to insure order in the painting process and to alleviate confusion among students during the process, as well as to minimize wasted paint.

As we mixed the paint for the mural, we named each new color and organized this by labeling paint containers and lids with these names. As we mixed each color, we assigned that color with the part of the mural and labeled all mural charts for students to use as a guide (see Figure 5) to see what they were painting and where on the mural they should apply the paint. Nine paint colors would be introduced to students; light sky, dark sky, clouds, hills, river, pine trees, puffy trees, sun and flames.

We also covered the classroom tables with plastic drop cloths, to aid in the cleaning up process for each class, so that the tables were clean and ready when the next class came in to paint.



*Figure 5* Labeled mural chart including class period panels and paint colors.

In the morning of Tuesday, March 18th, we laminated the four mural charts to make sure they would last throughout the course of painting the mural. We pulled the first classes panels and laid them out on the tables. Then, we distributed paint containers, brushes and mural charts to each end of the two long tables. Kay and I put out the larger classroom brushes for today, to help them cover more ground when painting.

When the students arrived, I gave them an overview of the day's painting process. I began by showing students the mural chart, pointing out the labels Kay and I had added during the last day and explaining that these charts would become the guide for the application of the beginning nine colors. I showed students the labeled paint containers, mentioning their names matched the labels on the mural chart.

Then, I explained how today we would work in the large sections of the mural and leave the details for the last days of painting. I explained how this is the process artists

use when painting, they work in the background first and the foreground areas last. I noted the absence of the many flowers, stars and music notes communicating that we would add these using stencils once the background was painted in, and further explaining that this would help save time and effort of painting around these small details in the beginning stages.

The goal for today was to cover as much of the larger sections of the mural as possible during the class period. Students should choose brush sizes appropriate for the size of what was being painted on the mural and paint as close to the sharpie outlines as possible without touching the lines. I explained that we would edge in these lines in the following days, and that today was dedicated to painting in the largest sections of the mural. I then gave a short painting demonstration for students about how to only dip the brush half way in the paint containers to help them paint neatly and this would also alleviate dripping onto the canvas. I told students that we would paint in layers for the mural and to use the same brush for each color, making sure not to contaminate the paint containers.

With the end of the demonstration, I gave students a minute to study the mural charts, spread out filling in empty areas, decide what they were going to paint and find their paint container and brush, so that everyone was participating in the painting process. Once they did this, they were allowed to begin painting and would continue through the class period, leaving seven minutes for clean up and organization.

At the end of the period, selected students walked down the panels and used the charts to grab the panels for the next class. Other students washed brushes, resealed paint

containers and wiped up painting tables. We made sure that everyone was participating in the clean up of supplies at the end of the period, and students willingly assumed these individual responsibilities. *Figure 6* is a photograph of the peace mural at the end of the first day of painting.



*Figure 6* Peace mural at the end of the first day of painting.

I am really impressed by the student's ability to take this seriously and really try to be good painters as well as their participation in cleaning and organizing at the end of each period. The day was very social, students were working together closely and there were no behavior problems. As an art educator, projects that involve paint and mess are challenging, I arrived at the conclusion, that because of the challenge presented to students, they stepped up and took their painting of the mural seriously. We worked together collaboratively throughout the class period, and everyone played a role in cleaning up at the end of the period. Kay and I were exhausted from the constant



movement of the day, but we were happy the painting began well. We got a lot accomplished and were looking forward to the completion of the mural.

We missed school on Wednesday, March 19<sup>th</sup> because of another flood day, leaving us only one day before spring break to work on the mural. This was also the day I had arranged for the newspaper to visit the school. I called Kay in the morning and emailed the contact at the newspaper to inform them of the cancellation of school. We rescheduled the visit for the following day, provided school was in session.

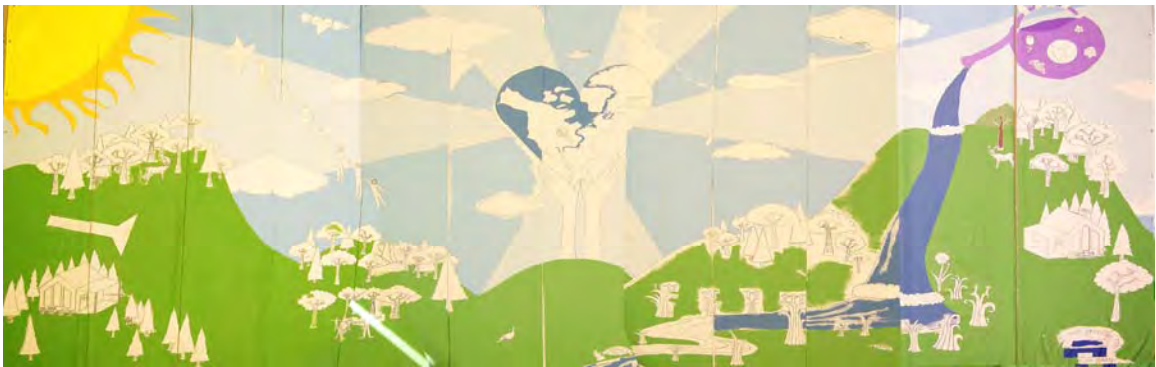
Thursday, March 20<sup>th</sup> was a two-hour delay because of flooding. Kay and I debated whether it was even worth painting today because of the half hour class periods. By the time students got to class, and we left time for clean up, there was only about twenty minutes for painting. We decided to let the students paint, one reason being that we were way behind schedule and two because the newspaper was coming to take pictures and interview for the article.

The days events mirrored Tuesday's, only with a shorter painting introduction and actual time for working. The newspaper came in for the second eighth grade class and interviewed Kay, some students and myself for the story. A photographer took pictures of students working on panels and some students with the full mural. The article made the front page of the newspaper on Saturday, March 22<sup>nd</sup>, in which they wrote a lovely article that reflected Kids' Guernica and the partnership of FMS and Jade Arts Center.

Even with the shortened class periods, we did get a lot done during the course of the day (see Figure 7). Students began edging in the lines, and as they did this, Kay and I instructed them on how to successfully paint along the lines. When the opportunity

presented itself, we showed students through demonstration, emphasizing the need to choose smaller brushes that would help them paint along the lines neatly.

At the end of each class, I again complemented the work students had done, mentioning how very impressed I was with their dedication to the painting of the mural. I explained to students as they left class, that we would finish the mural after spring break.



*Figure 7* Peace mural at the end of painting day two.

We returned to school on March 31st, and students continued to paint the mural. Kay also returned and in the morning she informed me that this project had inspired her to go back to school to become an art educator. She further explained that she had spent time during the break to research universities with art education programs and had enrolled in the local university to take classes she needed for prerequisites. I was thrilled to hear this news, articulating to Kay what a wonderful art educator she will become. I also offered any kind of help for her in her future endeavors.

During the next few days we worked to finish the painting of the mural. As the classes progressed to smaller details, Kay and I took away the larger brushes and only offered small brushes for painting. As students settled into the management and organization of the classroom during the mural painting process the routine made it easier for them and us to make steps forward finishing the mural. Each day, we continued to challenge students to focus on good painting techniques and collaborative work in the classroom. We also started working on the stencils for the stars, music notes and flowers. Once the stencils were ready, Kay pulled out groups of eighth graders during class, to stencil these into the designated areas. When this was completed, we began introducing more colors of acrylic paints for students to add to these parts of the mural. *Figure 8* depicts the mural progression after six days of painting.



*Figure 8* Peace mural after six days of painting.

All classes worked together through the week, to clean up lines, putting the finishing touches on their mural panels. In the last two days, I pulled out a select group of eighth grade students, who exemplified great painting techniques, to work with Kay to

complete all finishing touches on the mural. We ended up asking permission from other teachers to get students out of other classes so that they could work for two full days with Kay to complete the necessary details of the mural. This was chosen as the final step in the painting of the mural, because the work that needed finishing was small and it required the mural to be together in one piece. The mural painting was finally complete, after ten full school days (see Figure 9) of hard student work and dedication.



*Figure 9* Fortune Middle School's completed Kids' Guernica peace mural.

The students loved working with Kay on the project. She had been at FMS four weeks now, and we were sad to see her go. In the end, we made a gigantic card for Kay from all of the students with signatures and kind messages. I purchased a gift for Kay, and wrote a heart felt note expressing my full gratitude for her commitment to the project and the students of FMS. We presented these gifts to Kay on her last day, thanking her for her time and devotion during the last month.

The day after finishing the mural, I pulled the class panels into the teachers lounge next door and let students go over two at a time to sign the back of their mural panels with their artist signatures using sharpie marker. Once the whole class finished, we took their panels back to the mural room and grabbed the next class' panels. In the next few days, my high school intern and I pinned the panels back together in pairs, in preparation for the mural sewing. Kay and I had discussed these logistics, assuming that this would be the appropriate start for sewing the mural, and as these panels were sewn together, they would continue pinning in pairs until the whole mural was completely sewn together.

### **Mural Sewing**

We had originally planned to sew the canvas panels together sometime over spring break, Kay had discussed this with the person at the local university's theater department. Since we were not yet finished with the mural when spring break began, we had to cancel the plans to sew the mural and told our contact person we would inform them when the mural was complete. Kay took care of all these arrangements because she was the person who had originally made the contact and arrangements. After finishing the painting of the mural, Kay arranged for the sewing on April 19<sup>th</sup> from 10:30 a.m. to 3:00 p.m. Unfortunately, the new sewing date was chosen by the person in the theater department and I had a personal conflict, so I would not be able to attend and participate. Kay assured me this was okay and assumed the responsibility of overseeing the sewing of the mural.

Once the official date and time was arranged, I sent a letter home with students asking for parent volunteers with sewing expertise to help sew the mural together. I also sent out an email to the Friends of Fortune Local Schools, a group in the community who takes an active role supporting events within the school district. I made all arrangements for the parent volunteers via email, giving them directions to the university theater building and how to meet up with Kay. In the end, we had four parent volunteers and one student who would help with this important task.

According to Kay and other volunteers I spoke with, the mural sewing took about four hours to complete. The most difficult part of the sewing was the last section of the mural. Twenty-five feet of canvas had to be held while the ten and a half foot length was ran through the sewing machine. All volunteers helped with this final step of sewing to insure accuracy.

Kay brought the mural back to FMS on Thursday, April 24<sup>th</sup>. There were some parts of the mural that needed retouching because of cracking during sewing, so I sent small groups of eighth graders to the mural room during class to paint in these areas. The next day, I took all classes down to see the finished mural in its entirety. Students were proud of their Kids' Guernica peace mural, and began asking questions about plans for exhibiting it for everyone to see.

### **Mural Exhibition & Community Recognition**

The Fortune Middle School peace mural has been exhibited in two places to date, and many more plans for exhibition are scheduled in the upcoming summer months. Kay

and I discussed these plans throughout the course of the project, but the demands of creating the mural took precedence over the exhibit and we decided to peruse more venues once the mural was complete. We knew the mural would be displayed at Fortune Middle School and Jade Arts Center, but we also wanted to get the mural on display in other parts of the community. Upon completion, we began to fully explore all possible options and ideas for the exhibition of the mural.

The first exhibition was at Fortune Middle School and we found that hanging the mural was no easy task. I made arrangements in late April with the custodians to hang the mural in the school auditorium, and they agreed to help hang the mural during the first week of May. We placed the mural on the back wall of the stage, after much discussion about where we would put the mural. Hanging the mural was problematic as some of the grommets ripped out in the process of putting the mural on display. The custodians found a way to temporarily remedy the situation and the mural hung proud for one week. During this time, I took students to see the mural and invited parents, teachers and students to visit the mural. Also, there was a band concert during this week, so the mural served as the backdrop for the concert stage (see Figure 10). With this, I wrote up a short paragraph explaining Kids' Guernica and the project collaboration for the band concert program and got many responses from the community about our wonderful mural.



*Figure 10* Fortune Middle School's peace mural featured as backdrop for band concert.

As a result of the mural serving as the backdrop for the band concert, I was approached by one of the parents from the Friends of Fortune Local Schools about writing an article for their monthly newsletter. I wrote the article happily, sending a page description of the project, process and collaboration. With the article, I sent along pictures of students working, the sewing of the mural and the mural hanging for the concert. Additionally, I was contacted via email from one of the school district's board members, who complimented and thanked me for the wonderful job I was doing with students in the art room.

We had to take down the mural on May 12<sup>th</sup>, so that we could mend the broken parts of the canvas, and send the mural to the next place for exhibit. Once again, Kay came in and helped me stitch the canvas and replace the missing grommets, as well as, retouch areas of the mural where the paint had chipped as a result of the first hanging.

The mural would then go to a neighboring town for their music and arts festival May 16<sup>th</sup> - 18<sup>th</sup>. In late April, Fortune High School's art teacher approached me about our

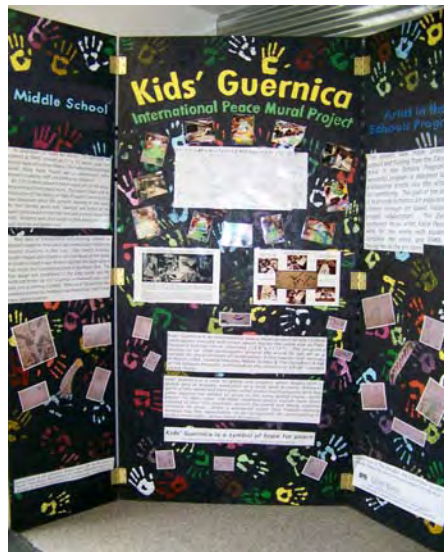


peace mural being exhibited at the festival. She wanted the mural to be a part of the artistic activities of the festival and we discussed options for a display, seeing that she was in charge of the “art” part of the weekend and thought that our mural was a true example of community art making. The mural would be displayed at the festival, and I would make an 8’ by 8’ tri-fold detailing the events of its creation and the collaboration that took place. She also wanted to make a community mural during the festival and ended up using our process as a guide for the mural made during the weekend. I explained to her the phases of the project, and she in turn organized collaboration with a professional artist and her high school students. I was thrilled that the creation of our mural was contagious, and happy to help her work through the organization of another community mural. On May 16th, I went and helped hang the mural for the festival, bringing along the tri-fold I had made for display (see Figure 11 & 12).



*Figure 11* FMS peace mural exhibited at neighboring community festival.

This time, the hanging of the mural went well, but windy weather caused more grommets to be ripped out of the bottom of the mural. Even though the exhibiting of the mural was again problematic, I was proud the mural was asked to be on display and that the project had inspired another community mural. At this time, the mural is at Fortune Middle School, awaiting further mending, for the next scheduled exhibit. The tri-fold (see Figure 12), which explains details of the project collaboration, is currently sitting in the lobby of Jade Arts Center, and awaits the mural for a full exhibition scheduled for mid June.



*Figure 12 FMS 8'x 8' mural tri-fold.*

At this point, Kay and I are making plans for another exhibition at another local arts center sometime in July and at the county fair in August. While the size of the mural and hanging the mural are problematic, we are dedicated to exhibiting the mural in as

many places within the community as possible during the next year. The peace mural will eventually be sent to Kid's Guernica, where it will be displayed around the world with other peace murals of the same kind, further spreading the global idea of peace. The Kids' Guernica peace mural project did not end with the creation of a community mural, it continues to spread the mission of global peace through local exhibitions and eventually global exhibitions.

### **Summary**

The Kids' Guernica Peace Mural Project has been the biggest and most rewarding act of student art making in my time as an art educator. As I sit here rereading my detailed account of this process, I am disheartened by the fact that I cannot fully capture in words the true joy I experienced during the four weeks of creating this mural. The experience has transformed me on a personal and professional level, so much so, I know I will never be the same. I have experienced creative leadership throughout the phases of this process, and the events have helped me define and exemplify a dynamic, which results in creatively leading a group of people within a community. I can only describe this process as a kind of circular movement that evolved over time, throughout the project phases. The constant rotation of responsibility and leadership shifted throughout every phase and therefore between everyone involved.

Although this process was initiated by my vision for a Kids' Guernica Peace Mural Workshop at Fortune Middle School, I cannot take full credit for the events that took place during the process of our mural creation. I might have initiated the project,

that began with an idea, however, throughout the phases, eventually involved hundreds of people within a community, and each individual would play important roles in the success and execution of the peace mural. There is no possible way I could have physically and financially implemented this enormous project in the classroom, without the help, support and resources of all people involved. I am so very fortunate to have worked in collaboration with Kay, Elayne, my students and the community to execute the initial idea and vision for a Kids' Guernica Peace Mural.

I must give Kay high recognition as she dedicated her time, passion and expertise throughout every phase of the project. Just by being herself, Kay provided an example of creative leadership, through being present, she shared her creative process and knowledge with the group. I have learned so much from Kay during this process and our collaboration resulted in an experience that would not have been possible without her mural expertise and hard work. Kay and I worked so well together during each phase of the project, constantly brainstorming ideas, keeping one another on schedule, and organizing future plans. She really put her heart and soul into the planning and execution of the mural, and for that I am forever grateful.

Secondly, I must give credit to my students for their perseverance throughout the course of this community mural project. The vision for the Fortune Middle School Kids' Guernica Peace Mural Project involved full student collaboration throughout every phase of the project, so that all one hundred twenty students would have a full voice in the mural creation. We organized each phase so as to unravel the process, to ensure proper development and growth in student learning. In the beginning phases, Kay and I focused

on process and development of peace imagery and insisted students do the same. We did this because we knew that the final product would be a direct result of the evolution of the creative process. By not defining peace to students, we led them on a path to discovery that let them define peace for themselves, as a group, through visual images. These young minds have taught me so much, through their perspectives and throughout the process, we all learned together during each phase of the project. Through our organization of the project phases and process, students became, by example, creative leaders for collaboration in the name of peace and community murals.

My role shifted constantly from leader, to organizer, to facilitator, to learner and everything in between. A high level of trust and flexibility was needed throughout the project because of readjusting plans, and student needs. Although Kay and I had to make executive decisions about the final mural design, canvas panel assignments and paint colors for the mural, we did this to focus the full group to achieve a collaborative vision for the mural. The role students played in the creation of the mural had to be organized and structured, in order for inclusive success. By placing focus on process and development, the vision for the final mural evolved on its own. Kay and I were forced to trust that this process development would result in successful peace mural, and the end product exemplifies this conviction.

The course of events during this project has showed me how much I know and how little I know about the world of art and art education. My role as an art educator shifted the moment I realized that I am not the knower of all things art in the classroom, and as a result, I moved to a role of what I would call organizing facilitator. I would

describe this person to be one who presents knowledge or an idea to students, and then organizes and generates learning through a process of discovery and art making within the classroom community.

This person is reflected through the structured phases of this project's events. The process of viewing art, generating sketches, collaborating on a final design and painting the mural as a group became an example of my role, as creative leader, in the classroom. Kay and I creatively lead students through each phase, asking them to trust this process from beginning to finish. We organized and facilitated this process, but we also had to trust that our organization and facilitation would generate a wonderful final student product, Fortune Middle School's Kids' Guernica Peace Mural.

## **CHAPTER FIVE: DEFINING CREATIVE LEADERSHIP FOR ART EDUCATION**

Leadership is not a new concept to the field of art education or everyday life. Nevertheless, it is an idea that necessitates constant modification, which readjusts perspectives, and results in new ideas about the world. When people take creative action, they create social interactions, which result in a new way of seeing and understanding ideas and challenges of making meaning in our world. Leadership is about advancing forward socially within a community through understanding, process and development so that people can in turn navigate through life in meaningful ways. The act of leadership is individual and collective, and the process creates a dynamic that exemplifies a circular rotation of responsibility and guidance within practice.

Art making shares these same fundamental characteristics with leadership and therefore, people access creative processes to see and understand new possibilities, making new connections as individuals for the collective whole. The processes of creating leadership and creative art making overlap to make meaning and forms a bond that helps us understand a dynamic relationship between the two. This shifts the general perspective of leadership, from an act that one person takes for power and recognition to a collaborative process with a mission and vision, which empowers the creative participation of everyone involved.

Life is a process of evolution, not just a set of isolated events, we teach this everyday through the processes of art making, implemented through pedagogical practice and curriculum. We encourage our students to practice creativity daily through artistic

activities and when we begin, we trust that the outcome will be meaningful, authentic, and inspirational. Fundamentally, we know that the final product is just a means of the process at large. The same is relational to creative leadership; through this lens, all art educators become creative leaders with a mission and a vision, through the process of teaching art.

If art educators can realize these qualities, their potential for making change in the name of creative leadership will benefit students, community and eventually society. Creative leadership is a dynamic art educators create, through teaching art making processes and practices, just by being present in the classroom. By applying what we know about creativity and art making to leadership, this shifts perspectives about what we do as art educators, we don't have to *DO* anything more other than refocus our role in schools and within the field of art education.

### **Answering Fundamental Questions for Creative Leadership**

This thesis began with an idea, motivated by personal experience that caused a shift in perspective about my role as an art educator. The events of my teaching situation and graduate school acted as a catalyst for change. As a result, I instinctively saw a need for creative leadership in art education, personally and professionally. Intuitively, a personal theory developed, based on the events and ideas that I had experienced in my life as an art educator. I had experienced just what creative leadership could do for art educators, and with this thesis, I set out on a path of self-discovery to answer fundamental questions about creative leadership that would nurture my personal and



continuous growth and development. As I continued to link personal connections of creative leadership for art education, I began to strengthen this new perspective and the process has changed my life and I believe will continue to change my life forever.

The chapters in this thesis formed a structure that led me on this path and forced me to navigate throughout process, which helped answer the questions posed in this research. The combination of information presented in each chapter provided different forms of guidance, in the name of creative leadership. Through theory, research, methodology, practice and reflection, I was forced to make new connections about the underlying processes of creativity, art making and leadership within my pedagogical practices as an art educator.

Applying practical knowledge from personal experiences became a powerful force for change in my personal perspective. We inspire creative acts daily through practice, and therefore, we become creative leaders. Through practice, I realized the importance of collaboration and working within a community and choosing a community mural as the focus of this project only served to reinforce this idea.

Making meaning through art and making meaning through leadership become a natural act for art educators just by being present within practice. We become the facilitating organizer of the process and development of meaningful experiences that we teach everyday to our students. With this frame of reference, my perspective continuously shifted from individual leader to social leadership, and therefore from individual art making to social art making. Art educators are creative leaders just by our

presence in the classroom, in every way possible, for ourselves, our students, our community and for art education.

### **A Definition for Creative Leadership**

Creative leadership begins with a catalyst, one which initiates a creative process with an artistic vision that evolves to engage many people creatively, bringing together a creative community for one common purpose or vision. This person leads by their creative strengths, so that others can discover their own individual strengths, placing them in creative leadership positions. A creative leader assumes the responsibility to facilitate the creative process, which creates opportunities for everyone involved to find, articulate and execute their creative voice. This leadership aids in the creative power and innovation of many different kinds of creative leaders who contribute their expertise, support and resources, giving all participants a chance to shine from moment to moment.

The process evolves and branches out through organization and facilitation, giving others a voice and at the same time empowering them to lead creatively within a collaborative community. The central focus is process, development and achievement, through the organization and facilitation of art making. Throughout the process, a creative leader experiences the rotation of shifting roles which occur in a circular movement, from leader, to organizer, to facilitator, to learner so as to achieve the collaborative vision.

Creative leadership requires constant flexibility, readjustment and trust in the evolving process at large. This involves collaboration, people working together, sharing

ideas and allowing the creativity to shift from one person to the next, so that many creative ideas come together, achieving the end product. Creative leadership creates opportunities for all people to experience the magic and joy of creative acts and art making, and therefore, the full potential of art education.

### **Reflections and Conclusions**

Leadership is an ongoing, continuous process for art educators. The roles constantly change, while the fundamental principles stay the same. If leadership is art and art begins with creativity, then art educators already possess the key to some of the most powerful and influential knowledge about moving the field forward. Not one person should carry this weight; all art educators should join to serve in the common vision. We should embrace the community of practice that we all share and work collectively to build and solidify a vision. At the same time, these creative acts highlight and advocate the necessity for art education within the public education curriculum.

Through the articulation of a personal theory and the process of development, I found a way to shift my focus from negative to positive, challenging the investigation of the complex relationship of creativity and leadership in art education. The process of this project has helped me to personally define creative leadership by setting out on a path of self-discovery that uncovered necessary connections for the field of art education.

I began with an idea of what creative leadership is, what it looks like in a classroom setting; and, through this project, I vocalized what it means for art educators. In the beginning, I could barely vocalize my understanding of this theory; and, through

the unraveling of process, I found my voice, my purpose and my mission. Throughout this journey, I discovered that my beginning articulations of creative leadership mirrored others' ideas about leadership as part of pedagogical practice. This forced new connections for art education, and filled in the scholarly gaps, absent for understanding and development.

Choosing auto-ethnography as the methodology was essential to the process of this research. The methodology, led me on a path of self-discovery and has provided me with a definition and one real life example of creative leadership. This research is a reflection of what I have experienced creative leadership to be throughout the personal journey of this project. By observing myself, for the purpose of creative leadership, I placed my personal experience as the central focus for the vision of this project and in turn generated valuable knowledge, which contributed further understanding of creative leadership for art educators.

While this project began with my idea, I did not reinvent the wheel; I used the knowledge gained from other creative leaders as an example for implementing this idea into practice. Kids' Guernica International and Pablo Picasso became a source for guidance within a community of practice, which exemplified creative acts for change. Furthermore, the existing knowledge and information discovered through research, combined with the collaboration of people in the community, provided insurmountable knowledge and information, which contributed to the success of the Fortune Middle School Peace Mural. As creative leader, I was but a part of the process.

Documenting and reflecting the process of the project from start to finish has showed me just how much devotion and commitment is necessary for creative leadership. The documentation of this process was highly valuable for understanding and development of my personal journey, because it continually reinforced the essential collaboration of people working together, as creative leaders, to achieve a common vision. As the documentations began to accumulate, it was amazing to see just how much everyone involved had contributed their hard work and dedication. Tracking the process has given me insights into continuing to instill research methods into art education practice for reflection and validation.

I am honored that this process resulted in a community mural that involved the collaboration of many people. As the facilitating organizer of the project, my role shifted as I surrendered to controlled power during each phase; and, therefore empowered others to reach their full potential as creative artists and leaders. The shared contributions of Kay, Elayne, students and community evolved so everyone could achieve the vision collectively. We trusted the informed and creative contributions of everyone involved so that the process of the project could unfold organically and authentically. In doing this, we nurtured creative freedom and knowledge, by placing focus on process, development and achievement. In the end, our Kids' Guernica Peace Mural was a successful masterpiece that symbolizes the positive learning that can take place in art education. I believe this project will continue to advocate for the inspiration of art education within the school and community.

This process has helped solidify the idea that as art educators, process is the main ingredient in all of the projects we teach, it is not about the end product. If we could focus on the process and development of all creative acts, the pressure to accomplish magnificent end results is relieved. This is a major life lesson and when this perspective is applied to creative leadership, the fundamental process of development and understanding surfaces to empower art educators.

By not investigating leadership for art educators in k-12 schools, we inadvertently withhold power that every art educator has the potential to have. We miss the opportunity for change because we assume that as k-12 educators, our only mission is teaching art, through practice, we are creative leaders in the acts we assume every day. Creative leadership situates our role, as practicing art educators, and gives meaning to everyday moments. It provides us with a vision, mission and purpose for art education because the microcosm of what we teach daily, becomes the macrocosm of the world at large. This in turn, advocates the positives of art in schools as mandatory and necessary for education. Art education needs everyone in the field to shift their perspectives and serve as creative leaders. Administrators, higher educators, k-12 educators, museum educators, professional artists, parents and students have much to contribute and we need to join together as a community, so as to make positive and productive change.

### **Suggestions for Future Research**

I believe that the majority of the discussion revolving around art education leadership has been misguided. We have placed a term “leader” or “leadership” that

relates to a role of one person and not many people. This misplacement has tainted the view of leadership in art education, assuming that one person, or a select group of people (higher educators), hold the key to the advancement in the field. We have placed all of the work on those people, making their burden heavy and seemingly impossible. If all art educators could shift their perspective, assume a leadership role then the impossible could seem possible. We could have a vision for a future, one that demands respect in public education.

Creative leadership becomes the overarching topic for leadership in art education, and bridges the gap that makes connections between creativity, art making and leadership. A definition for creative leadership is necessary for art educators to survive under the current implications placed on art education in k-12 schools. While this research provides a definition for creative leadership for art education, this is only the beginning of articulation and understanding. I challenge other art educators to shift their focus, and generate opportunities of creative leadership within pedagogical practice, and to attempt to personally define creative leadership, which places them on a path of discovery through process, development and achievement. Just by shifting our perspective, to creative acts within our practice as art educators, we are empowered to make change for art education and the possibilities are endless.

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**APPENDIX A: ARTIST IN THE SCHOOLS PROPOSAL**

September 25, 2007

Dear Artist in the Schools Review Board,

I am writing in regard to your Artist in the Schools Program. The Fortune Middle School Art Department would be honored to host an Artist in Residence during the 2007-2008 school year. Due to budget and financial cuts in the district, Fortune Middle School would need to request financial assistance for this program. FMS would provide lunch for the artist (\$2.45 per day) and \$250 for project art supplies. This financial responsibility is provided by the FMS Studio 707 art club, which raises funds for special art projects in the classroom.

There are two hundred and fifty students in the middle school. Of those students 83% are on the free and reduced lunch program. Through semester classes, the art room services 90% of these students during an academic school year. On average, one hundred fifteen students in sixth, seventh and eighth grades pass through the art room daily. Ideally, FMS would like for the program to service all the middle school students enrolled in art during the respective semester for a short one or two week project. Our schedule involves six forty-five minute class periods (two for each grade level) totaling four and a half hours. Based on a six-hour schedule, this leaves one hour of planning time and a half hour lunch period. If this is not feasible for the artist or the program, the residency could involve just one of the grade levels for a project. Another option, FMS has a group of students (twenty-five) that are Talented and Gifted that will be staying after school on Wednesdays working independently on personal portfolios. I am more than willing to meet and discuss the best possible scenario for a strong and meaningful partnership with the Artist in the Schools Program and Fortune Middle School.

I believe the Artist in Schools Program could be a wonderful chance for a positive community partnership that focuses on the arts and education for our district. Having the opportunity for students to experience an Artist Residency in their school would positively benefit them on many different levels, personally and artistically. This program would provide a chance for these students to honor local culture through the visual arts while working with a professional artist. As an arts educator, I have had the experience to collaborate with professional artists for activities with students. I know, first hand that a professional artist can bring many wonderful and authentic insights into the world of art and art making.

Sincerely,  
Sarah Danner

Art Teacher  
Fortune Middle School

**APPENDIX B: KIDS' GUERNICA PEACE MURAL LESSON PLAN****Kids Guernica International Peace Mural Project  
Local Workshop  
Youth Art Month Celebration**

**Fortune Middle School**  
**Art- Grades 6, 7 & 8**  
**120 Students**

Sarah Danner, Art Educator  
Kay, Professional Mural Artist

**Time Frame**

11 45-Minute Class Periods  
February 29<sup>th</sup>-March 14<sup>th</sup> 2008

**Art Concept**

Students, teacher and professional mural artist will work in collaboration to complete a community peace mural 11'6" x 25' 8" as part of Kids' Guernica.

**Essential Questions**

What is peace? How do we create peace? What visual symbols represent and communicate peace? How do we show peace on a local level? State level? National level? Global level?

**Description**

In celebration of Youth Art Month, all semester art students will participate in Kids Guernica, an international peace mural project. Kids Guernica is a community mural project that helps spread the idea and awareness of peace through local mural workshops.

This project is a collaborative effort made available by the Jade Arts Center, Artist in the Schools Program which pairs professional artists with local school educators to implement shared art projects and lessons.

**Objectives**

Students will learn about and critique Pablo Picasso's famous anti war mural *Guernica*.

Students will observe the elements and principles of design through the artwork Pablo Picasso.

Students will begin to understand the value and purpose of a community mural project and international peace mural project, Kids Guernica.

Students will sketch individual mural designs and through critiques, they will democratically collaborate with peers for one final mural design.

Students will express their culture through mural based on peace symbols.

Students will learn and understand professional mural artist techniques by observing drawings scaled to proportion and grid methods.

Students will learn professional mural painting techniques taught by professional mural artist, and apply them to large-scale mural.

Students will apply painting techniques to assigned section, work in groups and use mural chart to paint their mural section.

Students will participate in the process for a local mural exhibition of their peace mural.

## **Vocabulary**

**Community Murals-** A wall painting that may be painted directly onto a wall, painted on a panel or canvas and fixed to a wall. Community murals are a form of public art that represent social and/or community issues. They are shared artistic expressions, advocating a certain belief or statement of a community reflected through the presentation of a visual idea.

**Instructional Resources:** Professional Artist Personal Website & Presentation, Pablo Picasso's Guernica, Powerpoint Presentation of Kids Guernica Peace Mural Examples

**Images:** Pablo Picasso's Guernica, Kids Guernica Mural Examples

## **Resources**

Anderson, T., & Milbrandt, M.K. (2005). *Art for life: Authentic instruction in art*. New York: McGraw-Hill Companies.

## **Mural Supplies & Materials**

Canvas- 27 yards of 62"

1.5 Gallons Primer

Class pack Gesso Brushes

Plastic containers with lids for paint organization & storage

Multiple sized brushes  
 2- Roller Cover (3/8" nap)  
 Two-3 Packs- Plastic Drop Cloths (9' x 12')  
 Grommet Punch  
 Two- 24 Grommet Packs- 1/2"  
 9 Quarts Pearl and/or Eggshell House Paint  
 - primary, secondary, 2 white, 1 black  
 One Roll Painters Tape  
 40 Black and White Copies of Final Design

### **Peace Drawings**

125- 11 x 24- 100 lb. Paper for Painting  
 Acrylic Paints  
 Paint Trays  
 Paint Brushes

### **Classroom Management**

Students will work individually sketching ideas that they will keep in their portfolio. Then with assigned groups for the duration of completing their mural section. Students will complete the lesson objectives and procedures and the teacher will then arrange for the exhibition of their artwork in the community.

### **Timeline Procedures**

#### **Friday, 2/29**

Show them Kay's website, and talk about Kay's mural painting process  
 To create our kids-guernica mural, our process will be similar to Kay's.  
 Show students Picasso's Guernica.  
 Talk about how Guernica expresses the idea of war.  
 Introduce students to Kids Guernica.  
 Talk about peace & what it means to students  
 Ask students to write out when they experience peace as individuals, with their families, their friends, their school, their community, their country, the world. **Homework:**  
 Discuss ideas with parents, relatives & friends.  
 How do we create peace?  
*(After hours) Kay draw Grid onto canvas*

#### **Monday, 3/3 --- 2 Hour Delay**

Show students artwork about peace (including some examples from kids-guernica.org).  
 Compare and Contrast- Guernica and Peace Murals.  
 Talk about how it expresses ideas about peace. Colors of Peace?  
 Make list of how artists communicated idea of peace.  
 Encourage students to notice symbols, subject matter, themes, moods, colors, etc.



Encourage students to consider what else they can add to list  
 Ask students to consider and write down the symbols, subject matter, etc. that resonate with them.

Which works of art did they like the best?

Why did they like them the best?

*(After hours) Kay draw Grid onto canvas*

### **Tuesday, 3/4 & Wednesday, 3/5**

Review list of how peace was expressed in artwork

Have photographs of motifs/imagery related to peace accessible to students

Ask students to work on drawings with colored pencils (11 1/2" x 25 1/2") that express the idea of peace

Encourage them to refer for inspiration to:

Photographs available to students

Their list of how peace was expressed in artwork

The list they created of how to create peace as individuals, families, etc.

*(After hours) Kay draw Grid onto canvas*

### **Thursday, 3/6**

Critique drawings and ask students what they like about the drawings

Ask the students to write down their three favorite drawings and any notes they might have about symbols, subject matters, colors, etc. that they like about all of the drawings

*(After hours) Sarah & Kay begin developing final design based on students work*

### **Friday, 3/7**

Critique and review the selected designs from all six art classes, asking students to write down favorite motifs, etc.

*(After hours & during weekend) Sarah & Kay finish final design based on students work*

*(After hours) Sarah & Kay determine how much/what colors of paint to buy if necessary*

*(during weekend – I can work at home if school is closed) Transfer Design to canvas in empty room (Kay – will take at least 20 hours)*

### **Monday, 3/10 & Tuesday, 3/11**

Students work on a different project or spin-off kids-guernica project (Sarah?)

Spin-off kids-guernica idea:

Each student transfers their own color pencil drawing/design to thick paper that can support paint (11" x 24")

paint mural design on thick paper

*(during and after hours) Transfer Design to canvas in empty room (Kay)*

*Buy paint if necessary*

*Photocopy design – 6(?) per class & add appropriate color to sections students will be working on (Sarah & Kay)*

**Wednesday, 3/12 & Thursday, 3/13 & Friday, 3/14**

Students paint sections of mural (Two 11'6" x 2' sections per class)

Each student will have roughly 2' x 1 to 1.5' to paint

If students finish their section early, they can move to a section that still needs work, or they can work independently on the 3/11 & 3/12 project (?)

**DURING STUDENTS SPRING BREAK**

Lay entire canvas out altogether, and do touch-up (Sarah & Kay)

Have volunteers sew canvas together

**Ohio K-12 Fine Arts Academic Content Standards 6<sup>th</sup> Grade**

**HCSC- Benchmark B:** Create a work of art, which incorporates the style or characteristics of artwork from a culture other than their own. 3. Analyze and demonstrate the stylistic characteristics of culturally representative artworks. p. 214

**CEC- Benchmark A:** Apply knowledge of materials, tools, media, techniques and processes to communicate subject matter, themes or ideas in a variety of visual forms. 2. Recognize and demonstrate the qualities and characteristics of craftsmanship in original works of art. p. 223

**CEC- Benchmark C:** Achieve artistic purpose and communicate intent by selection and use of appropriate media. 5. Select and use appropriate materials and tools to solve an artistic problem. p. 224

**AR- Benchmark B:** Present and support an individual interpretation of a work of art. 3. Interpret selected works of art based on the visual clues in the works. 4. Identify innovative approaches and techniques used by artists and provide examples of their cultural and social significance. P. 233

**VAAR- Benchmark A:** Demonstrate aesthetic inquiry and reflection skills when participating in discussions about the nature and value of art. 2. Reflect on and generate a personal theory for how visual art should be viewed, interpreted and valued. p. 238

**CRA- Benchmark D:** Use words and images to explain the role of visual art in community and cultural traditions and events. 4. Describe the function of art in the daily lives of their communities and cultures. 5. Identify the ways in which science and technology influence the development of art in various cultures.

**Ohio K-12 Fine Arts Academic Content Standards 7<sup>th</sup> Grade**

**HCSC- Benchmark B-** Create a work of art which incorporates the style or characteristics of artwork from a culture other than their own. 3. Provide insight into the factors (e.g.,

personal experience, interest, cultural heritage and gender) that might influence an artist's style and choice of subject matter.

**HCSC-Benchmark D** Research culturally or historically significant works of art and discuss their roles in society, history, culture or politics. 6. Create a visual product that reflects current, cultural influences.

**CEC- Benchmark A** Apply knowledge of materials, tools, media, techniques and processes to communicate subject matter, themes or ideas in a variety of visual forms.2. Apply the principles of design to construct a three-dimensional piece of artwork.

**CEC- Benchmark B** Create two- and three- dimensional original artwork that demonstrates personal visual expression and communication. 3. Use a variety of sources to generate original ideas for art making.

**CEC- Benchmark E** Identify and explain reasons to support artistic decisions in the creation of artwork. 6. Improve craftsmanship and refine ideas in response to feedback and self-assessment.

#### Ohio K-12 Fine Arts Academic Content Standards 8<sup>th</sup> Grade

**HCSC- Benchmark B-** Create a work of art which incorporates the style or characteristics of artwork from a culture other than their own. 3. Identify artworks that make a social or political comment and explain the messages they convey.

**CEC- Benchmark A-** Apply knowledge of materials, tools, media, techniques and processes to communicate subject matter, themes or ideas in a variety of visual forms. 1. Identify and apply criteria to assess content and craftsmanship in their works.

**CEC- Benchmark B-** Create two- and three- dimensional original artwork that demonstrates personal visual expression and communication. 2. Demonstrate an enhanced level of craftsmanship in original two- and three-dimensional art products.

**CEC- Benchmark D-** Use current, available technology to refine an idea and create an original, imaginative work of art. 4. Demonstrate increased technical skill by using more complex processes to design and create two- and three-dimensional artworks.

**AR- Benchmark C-** Establish and use criteria for making judgments about works of art. 4. Analyze and discuss qualities in the artwork of peers to better understand the qualities in their own artworks.

**CRA- Benchmark C-** Use key concepts, issues and themes to connect visual art to various content areas. Collaborate (e.g., with peers or a community artist) to create a thematic work that incorporates visual art.

**CRA-** Benchmark D- Use words and images to explain the role of visual art in community and cultural traditions and events. 4. Identify how aspects of culture influence ritual and social artwork. 5. Explore ways to communicate and support the importance of art in their communities (e.g., become an arts advocate, a volunteer or member of a professional arts organization or patron of the arts).

**Assessment** (See Attached Peace Mural Rubric)

All Students will be individually assessed twice during the project. Once at the halfway point and again at the end of the project.

Name: \_\_\_\_\_

**Project: Guernica Peace Mural**

**Grade: 6-8<sup>th</sup>**

Excellent	Good	Average	Needs Work	Poor
<b>9.5 to 10</b>	<b>8 to 9.5</b>	<b>7 to 8</b>	<b>6 to 7</b>	<b>0 to 5</b>

1. Student sketched individual peace mural designs.
2. Craftsmanship was neat.
3. Mural was painted according to chart.
4. Mural painting techniques were used.
5. Project was completed on time.
6. Group worked together to complete mural section.
7. Groups used class time wisely, working the whole period and staying on task.
8. Student participated in daily classroom clean up.
9. Group presented Mural to class.
10. Student participated in all class discussions and conversations.

\_\_\_\_\_/100  
**Points Total**

**Comments:**

## APPENDIX C: TEACHING SCHEDULE

### 2007-2008 Daily Schedule Fortune Middle School Art- Grades 6-8

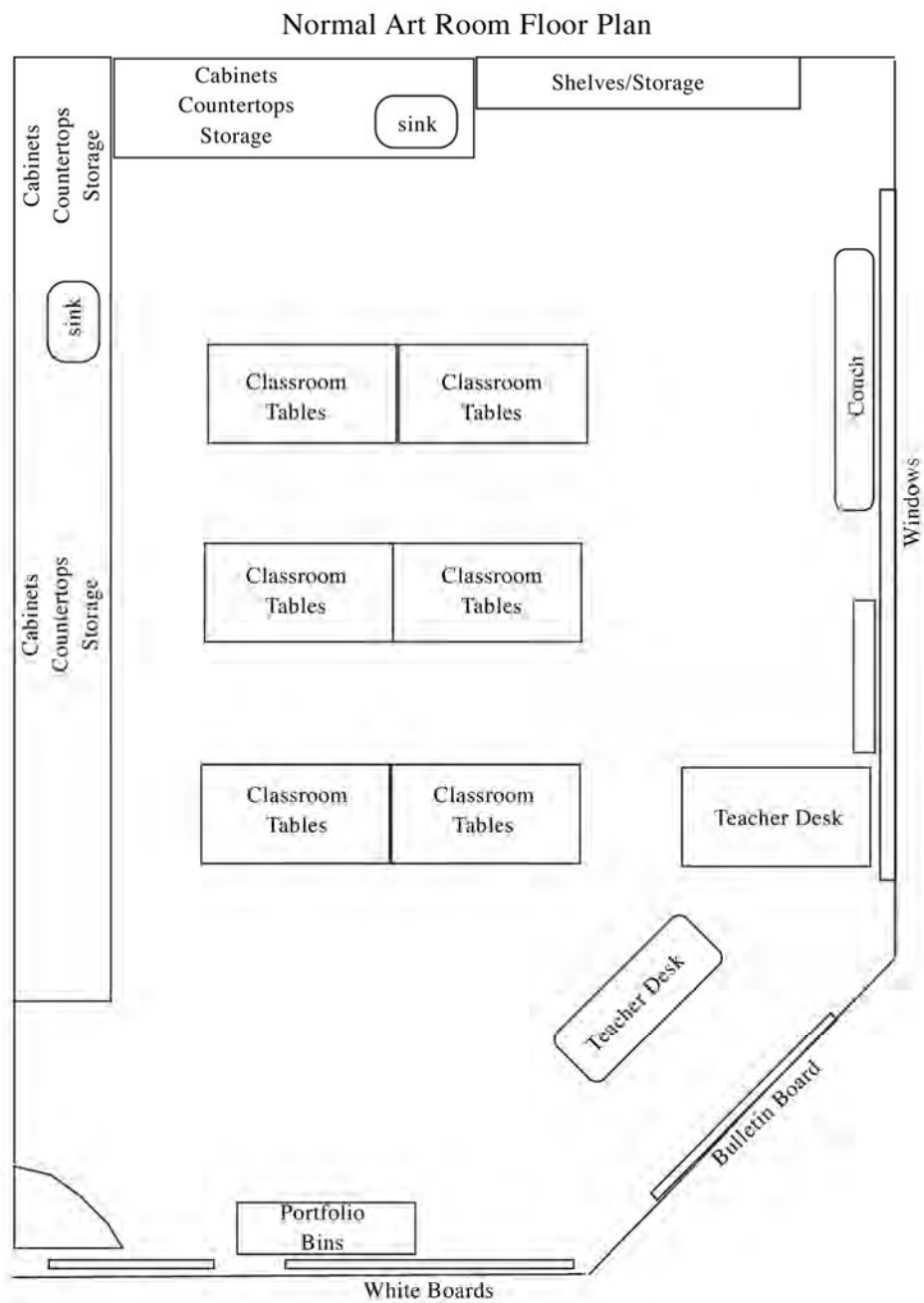
#### Normal Schedule

7:40-9:10	Planning
9:10-9:55	8-1
9:55-10:40	8-2
10:40-11:10	Lunch Duty
11:10-11:40	Lunch
11:40-12:25	6-1
12:25-1:10	6-2
1:10-1:55	7-1
1:55-2:40	7-2

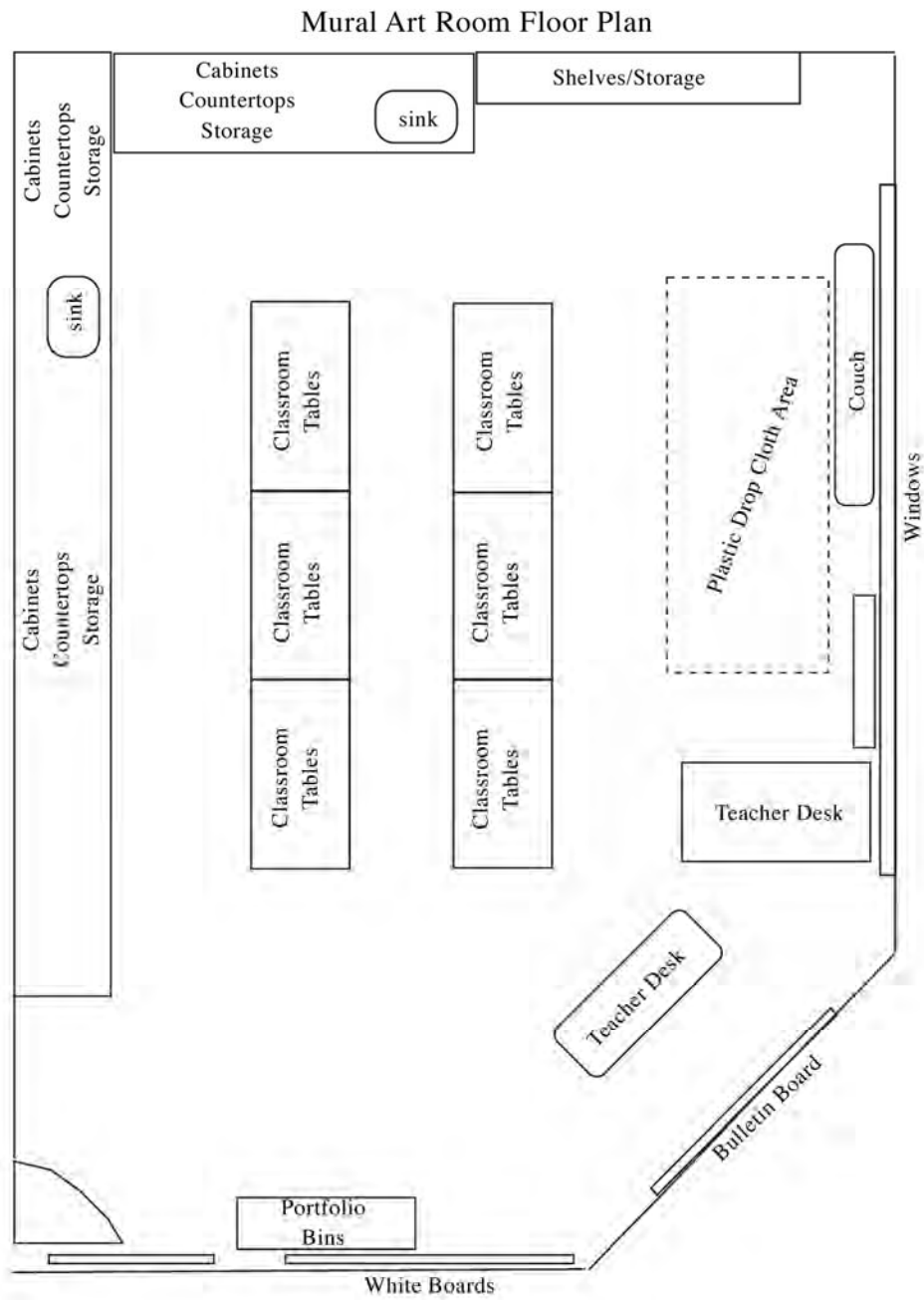
#### Two Hour Delay Schedule

9:40-10:40	Planning
10:40-11:10	8-1
11:10-11:40	8-2
11:40-12:10	Lunch Duty
12:10-12:40	Lunch
12:40-1:10	6-1
1:10-1:40	6-2
1:40-2:10	7-1
2:10-2:40	7-2

APPENDIX D: NORMAL ART ROOM FLOOR PLAN



APPENDIX E: MURAL ART ROOM FLOOR PLAN





## APPENDIX F: PROJECT PRESS RELEASE



### The Jade Arts Center

#### KIDS GUERNICA PEACE MURAL PROJECT FORTUNE MIDDLE SCHOOL IMAGE/AUDIO RELEASE FORM

Name of Student Participant \_\_\_\_\_

*If the above named individual; is a minor, then a parent or legal guardian must read the statement below and sign for the above named individual.*

I, the undersigned either as the individual identified above, as the participant, or as the parent or legal guardian for the above identified individual, agree that the individual identified above as the participant may participate in video recording, photographic images, and sound recordings as part of the artist residency to be held at Fortune Middle School in the art room of Ms. Sarah Danner. I further understand and agree that video, photographic images or sound recordings produced and taken during the residency may be edited as desired and may be duplicated and distributed, in whole or part, for unlimited educational and promotional use by the Jade Arts Center and Fortune Middle School. If there are any questions you may contact the Education Director at Jade Arts Center by phone or email. Or contact Sarah Danner by phone or email.

I acknowledge my understanding and acceptance of these conditions by my signature below:

**Note: This form must be completed & signed at or prior to the beginning of project.**

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Telephone: \_\_\_\_\_ E-mail: \_\_\_\_\_

## APPENDIX G: INDIVIDUAL STUDENT DRAWINGS COMPARED TO FINAL PEACE MURAL

