



ARTSGEORGIA
STATE OF THE ARTS™

STATE OF THE ARTS

Volume 2 Edition 2 & 3 Spring & Summer 2014

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VISUAL ARTS AND ART EDUCATION IN THE HEART OF GAINESVILLE, GEORGIA



The Quinlan Visual Arts Center is currently celebrating its 68th year of serving the Northeast Georgia region. Initially founded as a sketch club in 1946 by a group of 9 core artists, the organization has grown into a premier arts destination located in the historic Green Street district of downtown Gainesville.

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QUINLAN VISUAL ARTS CENTER



AMANDA MCCLURE
Executive Director

This is the only organization of its size and scope serving the region; a nonprofit sustained by the generosity of its membership, a growing and thriving community of artists, fine art collectors, educators and art appreciators. Known for an unwavering commitment to the working artists of Georgia and the Southeast, the Quinlan annually provides 20 major museum quality exhibitions rotating every 7 to 9 weeks. All exhibits are free and open to the general public. We carefully balance the roles of showcasing fine art as well as providing educational opportunities to anyone with an interest, classes,

camps and workshops comprise the diverse offerings for art enthusiasts. Day, evening and weekend options are available in a full range of media for every skill level and every age. Advanced workshops just for artists are offered with nationally and internationally acclaimed artists from across the country.

Last year we were thrilled to be the kick off community for Georgia Council for the Arts “Inspired Georgia: 28 Works from Georgia’s State Art Collection” which is currently making its trek across the state. This was a major exhibition that connected us to something much greater than just the center, an opportunity to showcase what we do within the framework of a larger project and

collaboration, showcasing some of the finest artists of Georgia’s past with our own artists producing work today. It is only through the gift of ongoing partnerships that the Quinlan has truly thrived.

Each and every March at the Quinlan, we take the opportunity to honor a national event, Youth Art Month. Through one of the most anticipated annual exhibitions presented by the Q, we celebrate the burgeoning young artists in our community by providing a professional gallery show; in return we are gifted with the light, laughter and talent of the work of children and teens. A tradition for over a decade, all eligible middle and high school artists compete for scholarship awards as part of an

ongoing partnership with the Kiwanis Club of Gainesville and the Charles J. Thurmond Youth Scholarship program.

Our first major exhibition of the year opens April 17th and features nationally celebrated wildlife artist and Gainesville native Jay Kemp with his first ever solo exhibition at the center. Kemp is avidly collected throughout the globe by wildlife aficionados and was the 2013 Featured Painter for the Southeastern Wildlife Exposition — the largest wildlife art show in the nation — held in Charleston each February.

The onset of each summer brings even more vibrancy and activity. For nearly three decades summertime at the Quinlan has become a family tradition with Summer Art Camp exclusively for ages 6-14. We fill our artist studios with happy, paint-covered campers. Themes have ranged from “Art of the Ancients” to “Pop Art”, from the exotic animal inspired “Jungle Boogie” to a fully submerged experience in “Art of the Waters” focusing on both marine themes and media.

Outreach beyond the walls of the center and directly into the community has become even more common over the last several years. Frequent programs off site through various partner agencies focus on serving those that are underserved, primarily children, at risk teens and senior citizens.

Each day at the Q brings a new challenge and opportunity, unique ways to make a valuable and far reaching impact on the quality of life in Georgia through the visual arts.





THE POWER OF SMALL

HAMBIDGE'S CREATIVE SANCTUARY 80 YEARS IN THE MAKING



JAMIE BADOUD
Executive Director

In 1934, Mary Hambidge established the artist enclave and sustainable farm with the principle that creativity is best nurtured working closely with nature. The Brunswick, Georgia native had previously led a bohemian life in New York, first as a professional whistler on Broadway, then as a costume designer, and later in her relationship with artist and scholar Jay Hambidge. While he pioneered the concept of "dynamic symmetry," the linking of nature's symmetry with that of human art objects, she put the concept into practice when she acquired acreage in the remote north Georgia mountains.

The Center's early days followed Mary's skill and love for weaving while utilizing sustainable practices widely aspired today. She led an initiative in which local women helped raise and shear sheep,

card and spin wool into thread, naturally dye and create fine woven goods that were sold at their own store on Madison Avenue - and later featured in museum exhibitions at the Smithsonian and MOMA. To build a creative, nurturing environment, Mary broadened the scope of her operations by inviting artists for extended stays. Since her death in 1973, the Center has stayed true to her legacy by offering a formal and competitive residency program for those interested in the arts, sciences and sustainability.

Today, Hambidge leads the charge for artist residency programs as one of the oldest and most loved residencies in the country. The Center awards 150 residency fellowships each year to creative thinkers from across the world. Eight individuals are in residence at a

time for stays between 2 and 6 weeks. They dig deep to explore, develop, collaborate and express their creative voices. Each resident is provided a stand-alone studio that contains a work area as well as sleeping area, kitchen and bath. Studios are assigned based on the artist's needs. For instance, music fellows may be in the Garden Studio containing our prized 1925 Steinway Grand Piano. Visual artists may find themselves in Fisher Studio providing tall white walls with an abundance of natural light. Residents also have access to a state-of-the-art pottery studio and anagama wood fire kiln. Each studio is a short hike to Lucinda's Rock House where dinners are served. Our Cordon Bleu trained chef strives to provide meals tailored to the residents' dietary needs. Around the dinner table, one may find visual artists,



“I think having land and not ruining it is the most beautiful art that anybody would ever want to own.”
 — Andy Warhol



performing artists, writers, poets, scientists, architects, chefs, environmentalists, dancers and composers.

The level of creative genius that flows freely on the property is reaching new heights. From Grammy awards and Pulitzer prizes, to Broadway plays and showcasing artwork in the Venice and Whitney Biennales, our artists are being recognized on the world stage. Thousands of artists have called Hambidge home over the years. Each proved their talent through a rigorous peer review process that currently accepts less than 25% of the applicants. Some distinguished artists of note include: Natasha Tretheway the Pulitzer Prize winning poet and U.S. Poet Laureate, Gregory McGuire the author of *Wicked*, Benny Andrews the celebrated self-taught

artist, Cecilia Arzewski the acclaimed violinist and Concertmaster, and Edna Lewis & Scott Peacock of culinary art fame.

Nestled on 600 pristine acres in the Blue Ridge Mountains of north Georgia, the Hambidge Center is a natural sanctuary for reflection and creativity that encourages boundless imagination channeled into artworks of the highest caliber. The Center has eighteen structures that are included on the National Register Listing of Historic Places including a log cabin, farmhouse, springhouse, and a working gristmill responsible for grinding the grits and corn meal for dinners. The property includes 7 miles of hiking trails among an incredible biodiversity of meadows, streams, waterfalls, native plants and wildflowers, and a cove forest. This quiet space filled with the sounds

of nature is untouched by the ringtones of cell phones, which mercifully do not receive satellite connections here. Hambidge respects Mr. Warhol’s opening quote above and thus works to ensure a clean, natural setting through a wide array of environmental stewardship and conservancy programs.

The public is invited to the historic campus on Saturdays for a series of rotating programs that include artist talks, nature hikes, gristmill visits, gallery openings and other special events, including our mid-October Great ARTdoors Festival. Explore Hambidge and/or apply for a residency at www.hambidge.org or call us at 706-746-5718.



THE CONTINUING IMPORTANCE OF ARTS EDUCATION

LAURA C. LIEBERMAN

President, Georgia Alliance for Arts Education



The Georgia Alliance for Arts Education, dedicated to the proposition that arts education is a right, not a privilege, continues the good works and commitment of the Georgia Coalition for Arts Education. The GCAE was founded in 1995 as a statewide non-profit organization composed of non-profit arts organizations, educators, and business leaders advocating for improved arts education with a united voice representing more than 400,000 Georgians. As such, the GCAE was a member of and state partner of the Kennedy Center Alliance for Arts Education Network.

Among its noteworthy achievements were two arts education summit meetings, an Arts Education Day at the State Capitol, the publication of *An Action Plan for Arts Education: The Georgia Plan* in 1994, and a statewide research survey of arts education. *The Status Report on Arts Education in the State of Georgia*, (1997), was compiled from data from school districts with a combined enrollment of 640,000+ students and 1,700+ art teachers working in 840+ schools. The report found:

- 1) There was no consistency of staffing for arts education, but ratios varied tremendously district to district;
- 2) Scheduling and frequency of arts education in elementary, middle and high schools were extremely variable not just throughout the state but even within individual districts and undetermined by

curriculum standards; 3) Attrition from middle to high school in music performance education reflected larger class sizes demanded by cost-savings. Its analysis also concluded: 1) Districts with better arts staffing ratios tended to have lower dropout rates and higher SAT math scores; 2) Higher levels of arts participation correlated with higher SAT math scores, higher percentage of passing GTE on first try, and higher rate of college prep diplomas awarded; 3) Students in districts with more arts offerings had higher SAT math scores and a higher percentage graduated with college prep diplomas.

Today almost two decades later, not much has changed — Georgia continues to rank at the bottom of the lists of education, arts education, and arts support. Yet, we must acknowledge that we live in propitious times for arts education, and we must act upon these favorable conditions. Nationally, the Wallace Foundation has just released its report on how statewide arts education advocacy groups can operate successfully and the National Endowment for the Arts has presented findings on arts education leaders, showcasing the achievements of arts education alliances in Alabama, North Carolina and California.





Regionally, South Arts has just published its research findings (summarized with the Georgia focus in this newsletter); and Georgia Council for the Arts has hired an arts education staffer for the first time in more than a decade, Allen Bell who authored the South Arts research.

This is no time to be discouraged, despite our seeming lack of progress. Wonderful achievements and solid research are being realized globally, regionally and locally. The value of arts education is being widely acknowledged, the transformative theories of brain-based learning and multiple intelligences are being accepted, and national educational reform movements, such as the STEM to STEAM teaching, identify arts

learning as key to the inventiveness we all want for our society and our students. Locally, for example, a Georgia Tech researcher Nettrice Gaskins offers CSABL (Culturally-Situated Arts-Based Learning) as a new model linking each student's cultural background and arts activity with technology as a base for academic achievement.

Effective tools and systems are being developed for us, and we must learn to use them to improve education in our state, and for every child and young person being schooled here.

We ask you to join us to rebuild a state-wide coalition of arts education advocates in Georgia. We are planning to use

the research findings, all of the evidence that creativity in the classroom creates a more civil, productive and equal society, but we need your help and your ideas on how this can best be done.

This summer we will gather a small group of arts and arts education leaders to consider how the Georgia Alliance for Arts Education should move forward; and in the fall we will ask our members, friends and supporters to discuss that planning and to develop our goals.

Come forward with us — it will not happen without you, and our children deserve our support. Let us learn what must be done together.





ARTS EDUCATION IN GEORGIA & THE SOUTH

SUBMITTED BY SOUTH ARTS

Arts education – teaching the skills and content of an art form – is broadly considered to be part of a student’s whole education. Additionally, research has shown that arts education can help address many of the education challenges facing the South, improving graduation rates, attendance, academic achievement, and test scores. The research has demonstrated these benefits as well as increased student engagement, brain development, creativity, workforce development, and 21st century skills.

While the potential and importance of arts education is clearly established, to date no one has generated benchmark data on the availability of arts education in southern schools. South Arts and the Georgia Council for the Arts, along with South Arts’ other eight state arts agency partners, conducted region-wide research to fill this gap. This article summarizes the findings for Georgia included in two full reports: Arts Education in the South Phase I: Public School Data and Principals’ Perspectives, and Arts Education in the South Phase II: Profiles of Quality.

Phase I of the research, conducted by Allen Bell and SouthArts, sought to understand principals’ perceptions of arts education as well as collect quantitative data about arts education available in their schools. Surveys distributed to more than 15,000 principals yielded 4,400 responses, a 29% response rate, representing schools with a total enrollment of 2.87 million students. All findings reported represent only those responding schools, and address access to arts education, the quality of arts education, arts instructor qualifications, resources and partners, and principal perspectives. A list of the questions asked, including demographic categories, is incorporated in an Appendix to the report.

Phase II, created in partnership with the Southeast Center for Education in the Arts at the University of Tennessee-Chattanooga, comprises a series of case studies of model arts education programs at public schools in the region, including Drew Charter School in Atlanta, GA.

Regional perspective: As in the rest of the nation,¹ responding schools in the South in aggregate are more likely to offer visual art (71%) and music (80%) classes than dance (14%) and theatre (22%) classes. In addition to arts classes, 38% of schools in the region utilize arts integration, and 48% offer arts field trips. Five percent of responding schools offer no arts education whatsoever.

Some 28% of responding schools receive funding for arts education through the school budget. Other support comes from a variety of sources: the district (42% of schools), the PTA/PTO (31%), arts fund raisers (26%), and state arts agencies (13%). About 69% of responding schools spend arts education funds on arts supplies and equipment, 52% on arts field trips, 36% on arts instructor professional development, and 31% on arts assemblies.

Those schools profiled in the Phase II research indicate four commonalities that contribute to quality arts education:

- 1. Relationships matter.**
- 2. The arts are part of a shared vision/mission.**
- 3. The arts are core.**
- 4. Students experience the working worlds of artists.**

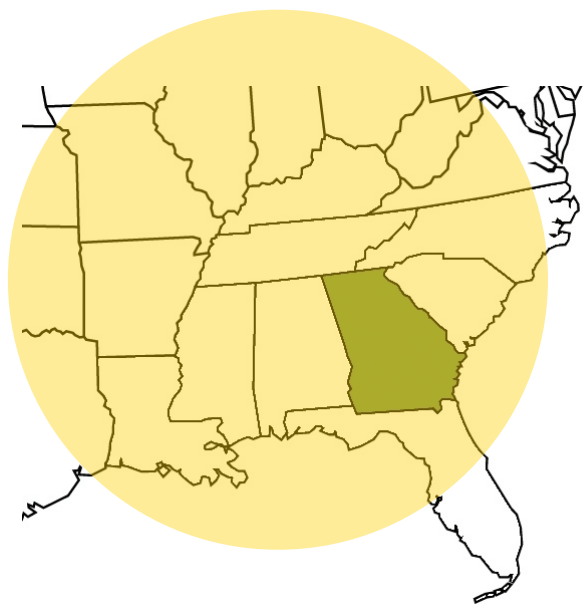
We are pleased to provide an overview of the Georgia findings in the following pages.

As a critical element of a whole education, the availability and quality of arts education currently available to students in the South is widely variable. South Arts hopes to continue the conversation and explorations prompted by these studies.

To read the entire Summary Reports, access the data archive, and/or sign up for South Arts’ arts education resource email list, visit www.southarts.org/artseducation. For more information, contact Mollie Quinlan-Hayes, South Arts Deputy Director, at 404-201-7941 or mquinlanhayes@southarts.org

¹ Parsad, et al, *Arts Education in Public Elementary and Secondary Schools, 1999–2000 and 2009–2010*, National Center for Education Statistics, Institute of Education Sciences, U.S. Department of Education, 2012.

GEORGIA: AGGREGATE DATA



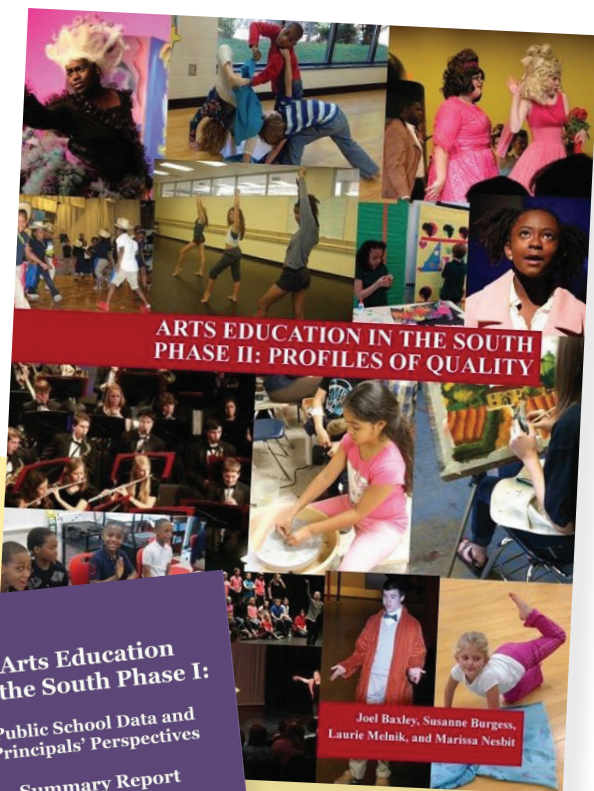
Georgia data are drawn from the results of a voluntary survey of public elementary, middle and high school principals. For Georgia, 413 survey responses were received, a response rate of 18.4% of all K-12 public schools in the state.

ACCESS

In general, schools in Georgia that responded to the survey provide access to arts classes at a level just above the regional average, but just below the national average. In the visual arts, 81% of these schools provide access to visual art classes, compared to 71% for the region, 83% for the nation's elementary schools and 89% for the nation's secondary schools. In music, 87% of Georgia schools responding offer classes, compared to 80% for the region, 94% for the nation's elementary schools, and 91% for the nation's secondary schools. Georgia is just below the regional average of responding schools in terms of access to dance classes, and just above the regional average for theatre. In addition, 19% of responding Georgia schools offer creative writing, compared with 22% of responding schools in the region [Fig. GA-1].

Georgia's rate of enrollment in arts classes is just below the regional average in the four major arts disciplines of visual art (56% compared to 61%), dance (18% to 28%), music (60% to 62%), and theatre (20% to 23%) in schools responding to the survey. These Georgia schools slightly exceed the regional average for the rate of enrollment in creative writing classes (46% compared to 45%). The average number of minutes that Georgia students in responding schools spend in arts classes each week is right at the regional average in three arts disciplines: visual art, music, and creative writing. The state average is slightly higher than the region in theatre, and slightly lower than the region in dance.

Other arts education programs offered by responding Georgia schools include arts field trips (46%), after school programs (31%), arts integration (30%), visiting artist programs (19%), community arts programs (18%), and gifted/talented programs (16%).





QUALITY

Georgia schools responding to the survey meet or exceed the regional average in three of five arts disciplines (visual art, music, and creative writing) in all four areas of quality measured in the survey, including instruction following a sequential and ongoing curriculum, instruction following state and national standards, and instruction taught by certified arts specialists. For most measures of quality, dance and theatre instruction in these Georgia schools is slightly below the regional average.

INSTRUCTORS

Arts instructor qualifications in Georgia schools responding to the survey generally exceeded the regional average. A greater percentage of instructors in these Georgia schools are certified arts specialists in visual art and music, while instructor qualifications in theatre match almost exactly with the regional average. For responding schools, while most dance instruction is provided by certified arts specialists and classroom teachers with arts-primary assignments, dance classes in Georgia are more likely to be taught by artists than the regional average (30% compared to 20%, respectively).

In 88% of responding Georgia schools, arts instructors participate in arts-specific professional development. In these schools, professional development activities include district workshops (70%), workshops by arts organizations (40%), school workshops (37%), college or university workshops (34%), national conferences (33%), and state arts council workshops (33%).

RESOURCES AND PARTNERS

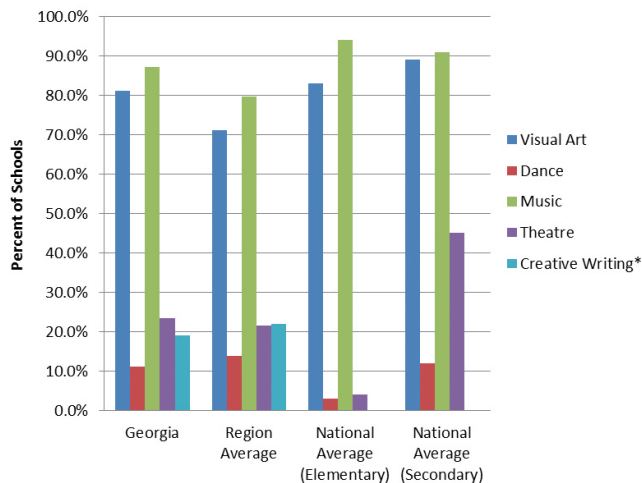
Funding sources for arts education in Georgia schools responding to the survey include the district (52%), arts fund raisers (36%), PTA/PTO (35%), the school budget (31%), and individual contributions (23%). These Georgia schools spend arts education funds on arts supplies and equipment (70%), arts field trips (47%), arts instructor professional development (38%), arts assemblies (32%), and release time (25%).

PRINCIPAL PERSPECTIVES

Responding principals in Georgia identified budget constraints (77%), competing priorities (55%), and time in the school day (41%) as obstacles to providing arts education. Meanwhile, they identified increased arts education funding for community and state arts organizations (61%), arts supplies or equipment (42%), and training in arts integration (35%) as helpful factors to improve arts learning.

Figure GA-1

Responding Georgia Schools with Access to Arts Classes



Sources: Arts education survey data collected from public school principals by South Arts during the 2012–2013 school year; National Center for Education Statistics, Arts Education in Public Elementary and Secondary Schools, 1999–2000 and 2009–2010. * The region average for Creative Writing is only made up of data from the four states which included the subject area in their survey – AL, GA, KY, and SC

GEORGIA: ELEMENTARY SCHOOL DATA

ACCESS

Georgia elementary schools responding to the survey provide greater access to visual art (77%) and music (87%) classes than the regional average (69% and 79%, respectively), but less access than the national average (83% and 94%, respectively). In the disciplines of dance (9%) and theatre (8%), responding Georgia elementary schools come close to meeting the regional average of responding schools (11% and 9%, respectively) and exceed the national average (3% and 4%, respectively). In creative writing, the state meets the regional average (18%) [Fig. GA-2].

In responding schools where arts classes are available, the percentage of Georgia elementary school students enrolled in visual art (98%), music (98%), and creative writing (81%) classes generally meets the regional average, while the percentage enrolled in dance (33%) and theatre (34%) is below the regional average. The number of minutes students in these elementary schools spend in visual art, dance, and music classes is very close to the regional average. The number of minutes students spend in theatre in these schools is below the regional average, while the number of minutes in creative writing is greater than the regional average. Elementary schools in Georgia that responded offer access to a number of other arts education programs, including field trips (44%), arts integration (35%), after school programs (32%), and visiting artist programs (24%).

QUALITY

Based on four measures of quality, arts instruction in visual art, music, and creative writing in Georgia elementary schools responding to the survey generally exceeds the regional average across all measures. In dance and theatre, however, arts instruction in responding Georgia elementary schools is generally lower than the regional average across all measures of quality.

INSTRUCTORS

A greater percentage of visual art (78%) and music (86%) instructors in responding Georgia elementary schools are arts specialists than the regional average (71% and 81%, respectively). Meanwhile, instruction in dance and theatre in these schools is taught by instructors with a variety of qualifications. Among arts instructors in Georgia elementary schools that responded to the survey, 84% participate in arts-specific professional development.

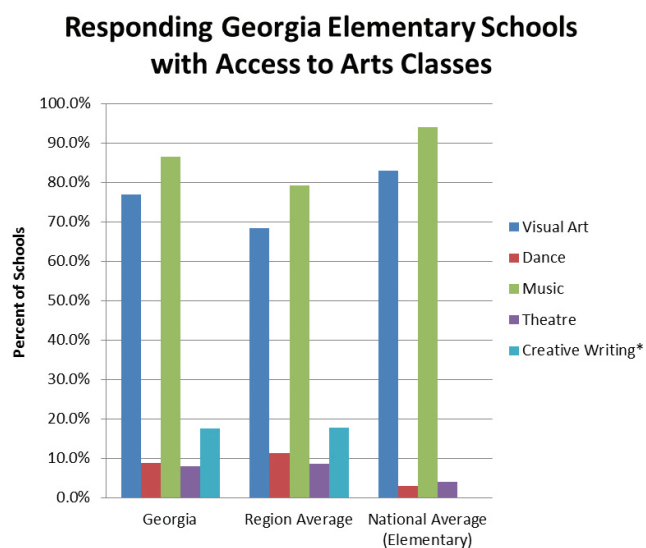
RESOURCES AND PARTNERS

Responding elementary schools receive arts education funding from a variety of sources, including the district (46%), the PTA/PTO (44%), arts fund raisers (32%), the school budget (28%), and individual contributions (17%). They spend arts education funds on arts supplies and equipment (70%), arts field trips (46%), arts assemblies (36%), and arts instructor professional development (35%).

PRINCIPAL PERSPECTIVES

Elementary school principals that responded identified three primary obstacles to arts education – budget constraints (76%), competing priorities (49%), and time in the school day (47%). Factors they noted as helpful to arts learning are increased arts education funding for community and state arts organizations (63%), arts supplies or equipment (39%), arts integration training (34%), and certified arts specialists (22%).

Figure GA-2



Sources: Arts education survey data collected from public school principals by South Arts during the 2012–2013 school year; National Center for Education Statistics, *Arts Education in Public Elementary and Secondary Schools, 1999–2000 and 2009–2010*.

* The region average for Creative Writing is only made up of data from the four states which included the subject area in their survey – AL, GA, KY, and SC.



GEORGIA: MIDDLE SCHOOL DATA

ACCESS

Georgia middle schools responding to the survey have greater access to arts classes than the regional average in visual art (86% compared to 73%), music (90% to 84%), and theatre (28% to 26%). They have lower access to dance (7% to 13%), and the same as the regional average for creative writing (22%) [Fig. GA-3]

On average, responding Georgia middle schools where arts classes are available have a higher percentage of students enrolled in music (42%) and theater (24%) than the regional average (39% and 22%, respectively). Responding Georgia middle schools have lower rates of enrollment than the regional average in visual art (35% compared to 39%), dance (9% to 20%), and creative writing (27% to 34%).

QUALITY

When compared to the regional average for four measures of quality, Georgia middle schools that responded compare favorably in visual art and music, exceeding the regional average for all four measures, but compare less well in dance, theatre, and creative writing. In those three disciplines, these schools meet the regional average for arts instruction following a sequential and ongoing curriculum, but are below the regional average on the other three measures, especially in dance and theatre.

INSTRUCTORS

Those that responded to the survey have a greater percentage of certified arts specialists in visual art (83%) and music (88%) than the regional average (82% and 86%, respectively), while they have a lower percentage of certified arts specialists in dance and theatre. Approximately 95% of responding schools have arts instructors who participate in arts-specific professional development.

RESOURCES AND PARTNERS

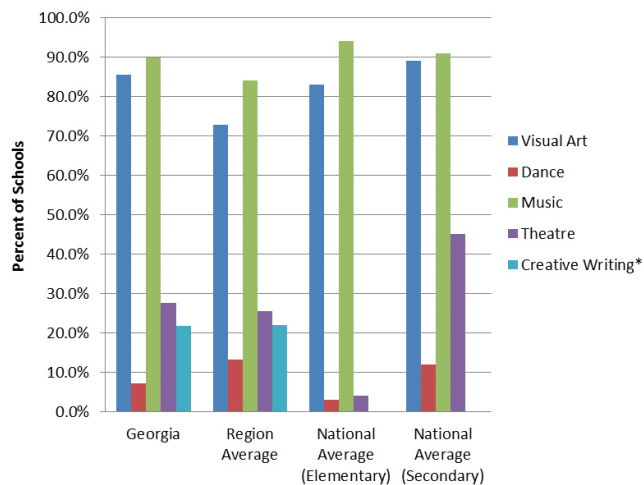
Georgia middle schools responding to the survey receive arts education funding from the district (57% of those responding), arts fund raisers (43%), the school budget (33%), individual contributions (28%), and the PTA/PTO (21%). These schools spend arts education funds on arts supplies and equipment (74%), arts instructor professional development (43%), release time (34%), arts field trips (33%), and arts assemblies (26%).

PRINCIPAL PERSPECTIVES

Responding principals at Georgia middle schools identified four main obstacles to providing arts education – budget constraints (78%), competing priorities (60%), time in the school day (38%), and insufficient personnel (33%). They also identified helpful factors to improve arts learning, such as increased arts education funding for community and state arts organizations (66%), arts supplies or equipment (43%), arts integration training (35%), and professional development opportunities (26%).

Figure GA-3

Responding Georgia Middle Schools with Access to Arts Classes



Sources: Arts education survey data collected from public school principals by South Arts during the 2012–2013 school year; National Center for Education Statistics, Arts Education in Public Elementary and Secondary Schools, 1999–2000 and 2009–2010. * The region average for Creative Writing is only made up of data from the four states which included the subject area in their survey – AL, GA, KY, and SC.

GEORGIA: HIGH SCHOOL DATA

ACCESS

Georgia high schools responding to the survey exceed the regional average with greater access to classes in visual art (93% of schools compared to 82%), music (92% to 83%), and theatre (67% to 57%). Meanwhile, these Georgia high schools less frequently offer dance (21% compared to 22%) and creative writing (19% to 35%) than the regional average [Fig. GA-4].

For responding schools, the average percentage of students enrolled in arts classes is slightly lower than the regional average for responding schools in visual art (14% compared to 19%), dance (7% to 8%), music (17% to 18%), and theatre (9% to 10%), but higher for creative writing (10% to 8%). High schools that responded offer access to other arts education programs, including arts field trips (52%), after school programs (27%), community arts programs (23%), gifted or talented programs (21%), and arts integration (19%).

QUALITY

Compared across four measures of quality, responding schools generally meet or exceed the regional average in all five arts disciplines.

INSTRUCTORS

A higher percentage of responding schools have certified arts specialists responsible for arts instruction than the regional average for visual art (84% of schools compared to 76%), dance (64% to 54%), music (85% to 79%), and theatre (71% to 66%). Among high schools that responded, 94% have arts instructors who participate in arts-specific professional development.

RESOURCES AND PARTNERS

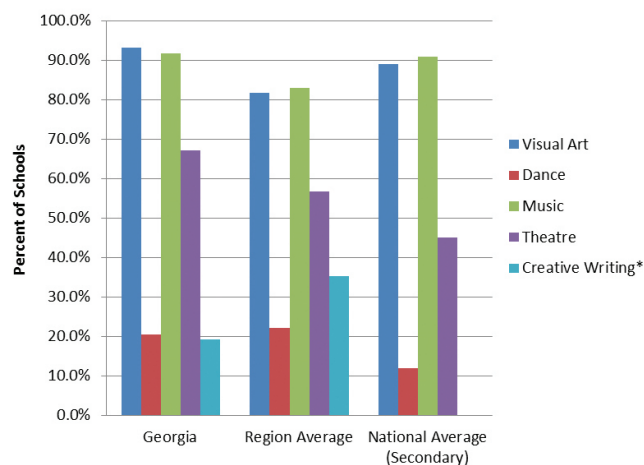
Schools that responded receive arts education funding from a variety of sources, including the district (68%), arts fund raisers (48%), the school budget (46%), individual contributions (42%), and the PTA/PTO (22%). These schools spend arts education funds on arts supplies and equipment, arts field trips, arts instructor professional development, and release time.

PRINCIPAL PERSPECTIVES

Responding principals identified two primary obstacles to providing arts education – budget constraints (77%) and competing priorities (65%) – and three secondary obstacles – insufficient space or facilities (26%), time in the school day (24%), and insufficient personnel (19%). They identified helpful factors to improve arts learning as increased arts education funding for community and state arts organizations (51%), arts supplies or equipment (51%), training in arts integration (32%), facilities and classroom space (27%), and more flexibility in scheduling (20%).

Figure GA-4

Responding Georgia High Schools with Access to Arts Classes



Sources: Arts education survey data collected from public school principals by South Arts during the 2012–2013 school year; National Center for Education Statistics, Arts Education in Public Elementary and Secondary Schools, 1999–2000 and 2009–2010.

* The region average for Creative Writing is only made up of data from the four states which included the subject area in their survey – AL, GA, KY, and SC.



PROFILES IN QUALITY: CHARLES R. DREW CHARTER SCHOOL

JOEL BAXLEY

Southeast Center for Education in the Arts

South Arts partnered with the Southeast Center for Education in the Arts (SCEA) at the University of Tennessee – Chattanooga to develop and implement a series of case studies of dance, drama, music, and visual art programs in K-12 public schools. Exemplary programs were studied in order to provide high quality models and insight for policy development in the region. The question driving this phase of the research was “What are the traits of quality in-school arts education programs in the South?” Nine school programs were chosen to reflect diversity in geography, art form, grade level, and school focus (traditional school environment, arts magnet, arts charter, etc.) For Phase II, the issues we used as lenses for our examination of each site were access, teacher quality, resources, assessment, school culture, and curriculum.

Charles R. Drew Charter School is a public charter that opened in Atlanta, Georgia in 2000 with 240 students in kindergarten through fifth grade; since then, the school has expanded its constituency to serve over 1,200 students in Pre-K through ninth grade. Drew was named Georgia Charter School of the Year in 2013 and the elementary and middle school programs have been ranked very highly on Georgia’s College and Career Ready Performance Index. Drew has adopted a STEAM focus, adding Arts to the STEM model (Science, Technology, Engineering, and Mathematics). In their current charter contract, they have also identified problem-based learning as an emphasis. The school has been held up as a model of STEAM in practice by the STEM to STEAM Initiative of the Rhode Island School of Design (RISD). According to the RISD profile on Drew, their approach to STEAM has four guiding principles: an interdisciplinary program integrating the five areas of science, technology, engineering, arts, and mathematics; inquiry-based instructional program with real world context; emphasis on design and problem solving leading to applications; and child-centered, community-based school focusing on science, technology, engineering, arts, and mathematics.²

Elementary visual art instruction at Drew is multifaceted and supported by three specialists, non-arts teachers, and artists from partner organizations. Students and teachers refer to the learning process in visual art at Drew as “hands on.” The teachers cultivate a working environment in which students think and act as designers and artists. Visual Art and Engineering

Design are classified as enrichment classes. The school has many of them, including Visual Art, General Music, Chorus, Orchestra, Band, Dance, PE, Golf, Swimming, Engineering Design, Technology and Robotics.

The art, design and engineering classes at Drew Charter School are well provided for in terms of space and supplies, including classrooms of adequate size, with natural light from windows. While the school provides basic materials, each teacher has pursued outside partnerships and funding like Donors Choose and local benefactors; grant funding provided a 3D printer for the engineering design class. The art and design teachers at Drew Charter School are qualified educators with Art and Art Education degrees; all three are flexible, resourceful educators who collaborate with each other, with teachers of other content areas, and members of the community. The art teachers at Drew have been supported through professional development targeted at their discipline.

Students are engaged in cognitive, social and practical material processes of creation. Art students are asked not only to make quality products, but also to be able to talk about the processes they’ve engaged in and how others have used them before. As observed, each teacher employed a variety of teaching strategies, including providing a level of freedom or structure appropriate for the age group she was currently working with.

While the art and design teachers at Drew have developed curricula that look to state and national standards in visual art as a starting point (and consider the art curriculum as a thing under constant revision), the engineering design class had to be built from the ground up. As there were no state standards for engineering at the elementary level, the teacher looked to entry-level high school expectations for the Engineering Pathway in Georgia’s state standards. Students are guided through projects that emphasize two and three dimensional design, particularly sculptural construction processes, and are given the opportunity to use tools of increasing complexity. Art and Design teachers use a variety of tools to assess student learning: quizzes and critiques, self-assessment writing, and pre-tests. The method of assessment seen most often in the visual art classrooms is informal and formative. As observed, the teachers constantly moved among working students and offered probing questions,

reminded students of task criteria, and asked for their opinions about their work so far. The culture at Drew is busy; a variety of in and out of school activities in arts and non-arts content were a near constant. Teachers and students in separate interviews referred to the culture of the school as “interwoven” or “flowing together,” with the arts part of an integrated whole.

Arts advocates faced with the popularity of the STEM movement in education have proposed the integration (or perhaps re-integration) of the arts into this problem-based model. This integration of the creative process and functional design thinking has been called STEAM. Acronyms in education can quickly become little more than jargon, but there is merit in its use in Drew’s employment of isolated visual art instruction and dedicated time to the application of aesthetic thinking as part of the design process. The vision of a STEAM curriculum is evident at Drew in the design thinking that permeates several of the instructional contexts at this school.

When looking across nine case study sites, including Drew Charter School, four themes emerged as consistent among high quality in-school arts education programs in the South.

1. Relationships matter. Among the programs studied, we found welcoming affective environments in classrooms, strong collaborative cultures among faculties, students, and administration, and strong connections to the community.

2. The arts are part of a shared vision/mission. There is diversity of visions and missions among the programs we examined, but within each there is a common understanding of the purpose of the arts program and strong support for that purpose among the teachers, administrators, and other stakeholders who lead the work.

3. The arts are core. The arts have long been described as core curriculum in name, but appear so less often in practice. Among these programs, there is strong evidence that the arts are regarded as worthy of the same time and attention that other content areas receive. That includes clearly articulated curricula, authentic assessments, and strong pedagogy in the art form.

4. Students experience the working worlds of artists. The programs at these schools not only provide knowledge and skill in the arts, but also expose students to the practice and working world of professionals who use those skills outside the school.

Conclusions: Challenges, opportunities, constraints, and affordances within one art form can differ markedly from those found in other arts disciplines. The cross case analysis in the full Profiles of Quality study considered those issues that arose across all art forms and grade levels. This leaves room for questions that probe the concerns of each art form. Where we found strong support from administrators, we also found the role of leader and champion for these programs to be shared among multiple stakeholders including the principal, but also the arts teachers, district personnel, parents, and community organizations. We found strong evidence of collaboration between arts teachers and non-arts teachers but discovered also a broader network of relationships that sustained each program, including relationships with community organizations that were more than occasional visits by artists in residence but allowed teachers and students to exceed the limitations of their buildings and classrooms.

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