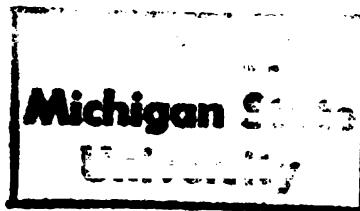




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A SURVEY OF SELECTED ART INSTITUTIONS AND
PUBLIC SCHOOLS IN MICHIGAN TO ASCERTAIN THE NEED
FOR COORDINATION OF ART APPRECIATION
PROGRAMS AND ART PERSONNEL

presented by

Nancy Elizabeth McDonald

has been accepted towards fulfillment
of the requirements for

M.A. degree in Art Education

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J. Victoria, Professor

Major professor

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A SURVEY OF SELECTED ART INSTITUTIONS AND PUBLIC SCHOOLS IN
MICHIGAN TO ASCERTAIN THE NEED FOR COORDINATION OF ART
APPRECIATION PROGRAMS AND ART PERSONNEL

By

Nancy Elizabeth McDonald

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements of

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Department of Art

1985

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ABSTRACT

A SURVEY OF SELECTED ART INSTITUTIONS AND PUBLIC SCHOOLS IN MICHIGAN TO ASCERTAIN THE NEED FOR COORDINATION OF ART APPRECIATION PROGRAMS AND ART PERSONNEL

By

Nancy Elizabeth McDonald

A survey was conducted of selected Michigan art institutions' programs that service the public schools and their educational personnel. A second survey was conducted to ascertain the extent of selected school art history and art appreciation programs and their utilization of art institutions in these programs.

The pertinent literature shows that there has not been consistent use by the public schools of the art history and art appreciation resources of art institutions. Liaison personnel using the art institutions' resources to develop programs for coordination with school curricula would facilitate the integration of these programs.

Survey results showed a need for liaison personnel and an interest in integrating art history and art appreciation into existing curricula and in establishing more communication between school and art institutions. Further study of existing programs in art history and art appreciation, as well as specific programs for suitable integration between schools and art institutions is recommended.

ACKNOWLEDGMENTS

The writer wishes to express her appreciation for the encouragement and guidance of her committee chairperson Dr. James Victoria and of the committee members Professor Nancy Stackhouse, Dr. Carol Fisher and Dr. Linda Stanford.

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Definitions of Terms Used in the Study

- Art History - A study of periods, artists' styles, techniques, iconography, and ideas of beauty.
- Art Appreciation - An awareness and understanding of art design elements, the variety of artistic approaches, and their impact on the spectator.
- Art Museums - A place where exhibits and permanent collections are housed and shown. Its primary functions include exhibiting, acquisition and researching art and educating the public.
- Art Centers - A small exhibition space with art classes space open to the public.
- Art Liaison - A person who works with both the public schools and art institutions to ensure communication and cooperation concerning art programs.
- Art Coordinator - A person who works in the public schools and one who is generally in charge of the art curriculum for the schools.
- Museum Educator - A person who works in art museums and art institutions to formulate educational programs.
- Art Institutions - A collective term used to refer to both art museums and art centers.
- Outreach Programs - Art programs of information disseminated by art institutions for the public and often the schools.
- Inhouse Programs - Programs offered within the art institution to schools, teachers, and the public.

INTRODUCTION

As a result of financial restraints in Michigan, many schools have had to curtail or eliminate their art programs. Schools are no longer able to afford extensive art programs without outside resources for funding. Concurrently with the financial limitations in school aid, studies on the quality of education have been made by both federal and state governments. The results of the studies indicate a need to increase student awareness of the arts as part of a qualitative education. Integrating an appreciation of the arts into existing curricula would meet this need. Art institutions would seem to be the likely source of information and programs that schools could use at modest financial expense. This association with art institutions is a viable way for many schools to incorporate and meet the need to provide their students with a greater appreciation and understanding of the visual arts.

Purpose of the Study

The purpose of the study is to: first, ascertain a need for a liaison between art museums, art centers and the local school districts to coordinate school, museum and art center programs; second, to ascertain to what extent art history and art appreciation is currently being taught in the public schools in Michigan, either through art classes or in connection with academic classes; third, to discover the extent of local art institutions' involvement with the public schools regarding programs; and fourth, to determine levels of training and/or education the museum educators in art institutions have received.

Background of the Study

A survey of the pertinent literature shows that there has not been a study made of Michigan school programs in relation to art history and art appreciation, nor of art institutions' contributions to those curricula. There has not been a consistent use of art institutions and their materials by the public schools as they relate to art history and art appreciation. At present, art institutions have a wealth of materials and encourage schools to make use of these, yet the art personnel of these institutions do not, for the most part, have taken classes in teacher education. Thus they are not knowledgeable of how to present or make materials readily available for effective classroom use. School personnel do hold teaching certificates, but usually they lack information concerning art institutions' resources and how to incorporate

those resources into school curricula. An additional problem is the capriciousness of programs offered by art institutions. Often programs are started in those areas of art appreciation that interest individual teachers who in turn cooperate with art institutions. Or the art institutions may offer random tours, inhouse programs and teacher workshops. The programs are usually onetime offerings implementing a specific interest of the teacher or a unique exhibit at the institution. Special programs offered are funded, for the most part, by outside funding agencies. Thus, when these monies are depleted, programs are terminated. Funding for continuing education programs in the areas of art history and art appreciation usually takes second place to funds spent on educational programs educating for student awareness and historical application of art. Students receive at best, sporadic, and more commonly, no acquaintance with their local art institution through the school curricula. A consistent kindergarten through twelfth grade art history, art appreciation study using local art institutions is nonexistent. Both areas have a need that should be met by persons who have teacher certification and an education in studio art, art history, and art appreciation.

Statement of Problem

To gain an understanding of the relationship between school and art institutions, the status of institutions' programs regarding school curricula, the focus of museum

educators' training and/or education and the use made by the school of art institutions, the following questions must be raised and answered:

- 1) To what extent is art history and/or art appreciation being taught in kindergarten through twelfth grade in Michigan schools?
 - a) What classes are presently offered in art history and/or art appreciation?
 - b) At what levels are the above classes taught?
 - c) Is art history and/or art appreciation integrated into any subjects other than studio art?
 - d) Is art history and/or art appreciation integrated into studio art classes?
 - e) If art history and/or art appreciation is taught, what methods and resources are used?
- 2) To what extent is there an involvement of local art institutions with public schools?
 - a) What use is currently being made of art institutions by the schools?
 - b) What outreach programs do art institutions offer the schools?
 - c) What materials are provided for the schools by the art institution?
 - d) What inhouse programs are offered for the students?
 - e) What method of funding is available for school programs?

- 3) To what extent is there a need for a liaison between schools and art institutions?
- a) What is the educational background of museum educators?
 - b) What are the percentages of art history majors compared to art education majors employed by art institutions as educators?
 - c) What are the teaching experiences of museum educators?
 - d) Do art museum educators work with schools in planning programs that evolve from school curricula?

Procedure of the Study

A list of art museums and art centers was obtained from the Michigan Council for the Arts. (Appendix E) a questionnaire was sent to these art institutions and concurrently, a questionnaire was sent to the public schools in the immediate area of the art institutions. Each questionnaire was developed to elicit information responding to the contributions the schools or art institutions make to art history and art appreciation education in the public schools. The art institution's questionnaire contained twenty-eight questions requiring yes/no and short answer responses as well as space for additional comments. The school's questionnaire contained twenty-four yes/no and short answer questions as well as space for additional comments. The questionnaires were mailed with a self-addressed, stamped envelope for return mailing. Questionnaires were mailed to school art coordinators and to educational directors of art institutions. A

second letter and duplicate questionnaire were mailed to those who failed to respond to initial mailing. This was followed three weeks later by a postal card reminder requesting completion of the questionnaire. Upon receipt of the questionnaire, a compilation and tabulation of information was made. The results were mailed to those respondents who requested this information. Additional comments obtained in the survey were recorded in Appendix C and D.

Limitations of the Study

The limitations of the study are as follows: The survey included only Michigan public schools and Michigan art centers and museums. The survey covered only those schools districts that had an art institution in their immediate area. It did not include a survey of the Upper Peninsula due to the fact that there are no art centers or art museums in that area.

The survey, as designed, was limited to areas of art history and/or art appreciation programs in the schools and in the art institutions. It did not cover general art programs offered in the schools or in the art institutions, nor did it cover adult education in those areas. The information sought was restricted to kindergarten through twelfth grades. The survey did not seek to acquire information concerning specific courses or programs content in either art history and/or art appreciation in either the schools or art institutions.

Review of Literature

Historically art museums have played an important part in our education of the average person. Our forefathers felt that the diffusion of information, education, and culture to all would help preserve a democracy and be an equalizer among people. T.R. Adams wrote in 1939, "The arts is an equalization of man, not just for the elite of society....Americans have a keen desire to make museums efficient in reaching the mass of people...."¹ He believed that America had the task of providing opportunity for all and that the museum could be viewed as a new instrument for equalization and democratic culture.

With this in mind, one can see how, "The educational function of museums....is concerned with the wide diffusion of knowledge...."² as stated by Paul M. Rea in an article "What Are Museums For?" In the Journal of Adult Education. Lydia Powell expresses a similar view in her evaluation of the 1939 General Education Board of New York's Project in the book The Art Museum Comes to School, "For those who believe in the spread of democracy and who hold that the good things of life are not the sole heritage of the few...American art museums are seeking...to reach a new public...."³

It is not surprising then, to find the growth and expansion of art museums increase at a rapid rate. "The years 1900 to 1930 were a period not only of...physical expansionNew museums were springing up in communities all over the United States."⁴ T.R. Adams noted, "...by the year 1930,

there were one hundred and sixty-seven museums of art in the United States....The sixty new art museums founded between 1921 and 1929 are symptoms of some strong tendency in development of national culture."⁵ The growth does not stop in the thirties as a continued emphasis concerning the younger viewers kept and keeps pace with museum growth. In the UNESCO Report, Museums, Imagination, and Education, one finds that The Brooklyn Children's Museum was opened in 1899. In 1901, George Fisk Comfort of the Museum of Fine Arts in Syracuse, New York, invited pupils to come with their teacher to hear talks on the exhibits, and in 1908 the Metropolitan Museum of Art offered guidance in the galleries to teachers and scholars from the public schools.

This trend of offering space and/or programs for children continued as an integral part of museums. The Art Institute of Chicago offered a children's hour and high school gallery talks by 1916, and later opened the Junior Museum for children on the lower level. In 1915, the Minneapolis Institute of Arts organized educational activities that included public school classes. The Toledo Museum of Art in 1903, allowed children to visit free when accompanied by an adult. Otto Wittman wrote in an article "Art Education, the Toledo Museum" in Museum News,

"...embarked upon an educational program before it had any collection or a building of its own. It is among the first art museums to establish and regularly maintain such a program."⁶

At the turn of the century The Fort Worth Children's Museum was established in Texas. This establishment of museums continued; the Detroit and Indianapolis Museums,

established in 1925, included children's programs and the Children's Museum of Hartford started in 1927. In 1957 the Detroit School Board established a Children's Museum as separate from The Detroit Institute of Arts. These do not, by any means, constitute the totality of children's museums or programs, but lend credence to the idea of Jane Burger Cheney in "Focus on Children's Museums" in Museum News, "... the child should be exposed to the finest materials if his taste and knowledge are to be based on firm ground."⁷ Since that time educational programs and special galleries have opened for children such as The Junior Gallery and Creative Arts Center in Kansas City of 1960, and Children's Museum in the Grand Rapids Art Museum, Grand Rapids, Michigan, of 1983.

That schools and museums should work together for the benefit of diffusing culture to all students is a view held by Andre Szpakowshi in the article "Collaboration Between Museums and School" in the UNESCO reports:

Collaboration between museum and school in a museum educational scheme pre-supposes certain conditions:
 A detailed knowledge on the part of the museum of curricula...of schools taking part
 An educational programme (sic) drawn up by the museum, which takes due account of the school curricula, and the collection in the museum...
 Agreement regarding ways in which the museum will work with teachers in carrying out the programmes (sic) relating to individual subjects.⁸

Adam, too, expresses the need for working with schools, "One consequence of the emphasis laid on school education throughout the museum world is the acceptance of school curriculum or its equivalent as the basis for...study."⁹ Gilbert Clark expresses similar views,

"Museums and schools have a great potential to contribute to the new search for excellence in schooling....Art is generally held in museums and art teachers teach about art. It seems only natural that cooperation between museums and schools...should be encouraged to bring...students into direct contact with original works of arts."¹⁰

Echoing this sentiment is Terry Zeller in the article "Museum Education and School Art: Different Ends and Different Means," ...learning based on objects is such a critical part of the educational process no teacher should be permitted to overlook its potential...training teachers to use museum resources should be an integral part of teacher education."¹¹

This cooperation between schools and museums is further stated by Regina E. Neu in the article "Can an Art Museum Teach Math and History?" due to the budget cuts in Delaware schools the arts have been eliminated, thus she calls for integrating art into every area of school curriculum. There are many ways an art museum can help fill the needs of the school curriculum....art museums and schools need to work together to share the multi-faceted uses of their art collections and students."¹²

Along similar lines Enid Zimmerman states in her review of Theodore H. Katz's book Museums and Schools: Partners in Teaching, that the Pennsylvania Department of Education co-sponsored the establishing of ongoing contact between the Philadelphia Museum of Art and the schools to carry projects and programs into the schools. These were conceived at the Institute and implemented in the schools and integrated into the basic curricula.

This is not a current push for cooperation between museums and schools. In 1957 a survey was conducted by William Burns in connection with the American Art Museum (AAM) and was published in Museum News, "...47 museums cooperate with the local schools boards to plan their museum programs...the museum visit ought not be an isolated experience but should be tied into the current work of the school..."¹³

William Hassler feels, as stated in the article "Education and Youth Museums", "One educational service to the community...by most museums, is that of assisting the schools to make text book subjects more meaningful....to provide a visual extension to the classroom curriculum."¹⁴

To comply and implement this view, museums need to develop competent educational staff, yet there-in lies the most questionable problem of all. What constitutes a qualified staff and what specific programs would be effective? Adam's statements given in the 1930s also apply today:

"...for many reasons museum staffs...are seldom organized in terms of educational efficiency...Neither trustee nor directors as individuals can be entrusted with planning and carrying out educational programs. Only competent educational authority can be recognized ..."¹⁴

Concurring with this is Renee Marcourse in the essay, "Changing Museum in a Changing World," written for UNESCO:

"A Working Party on Training set up by the ICOM, International Committee of Museums, Committee for Education and Cultural Action has drawn up recommendations concerning the general qualifications and statue of museum educationalist and proposes. ..that training of the educationalist be given full consideration in their programmes (sic) of study."¹⁵

In the 1957 study of museums previously cited, it was found that heads of 240 museums stated that they had no set standards for hiring staff for museum teaching positions, but that hiring was based on personality, teaching experience with or without a teaching certificate, post graduate study in a field of specialization, especially in the areas of art history. Of the 792 museum teachers who responded to the survey, 301 had no experience behind them when applying for a museum teaching job, 233 had teaching experience, 85 were artists, 2 had worked with children and 49 held non-related jobs. Burns states, "We know that many of our museum teachers are poorly trained...."¹⁶

In a current survey "Art Museum Educators: Who Are They?", Zeller reports that the museum educators again do not come from teaching experienced background similar to the 1957 survey. The undergraduate majors of the respondents are the following: Art History 34.3 percent; Fine Arts 22.1 percent; language Arts 11.6 percent; History/Humanities 11.0 percent; Art Education 8.3 percent; Social Sciences 6.1 percent; Science 2.2 percent and not specified 2.2 percent. Similarly the graduate majors have majors in Art History first, Fine Arts second, Studio Arts third, Museology fourth, Art Education fifth, Education sixth and History/Humanities last. In surveying the experience of the museum educators, Zeller found that fourteen percent had elementary teaching experience, twenty-two percent secondary experience and sixty-one percent had no teaching experience at all. In the hiring of the museum educators, previous museum work and a major

educational emphasis in Art History seemed to be the criteria most favored. While 56 percent of the respondents surveyed report that they are responsible for teaching students and teachers, 45 percent indicated that they visited the area schools fewer than three times a year.

With this information concerning the educational emphasis and teaching experience of currently employed educational staffs in art institutions, then one can surmise why there is a need for more communication with schools to coordinate art institution programs that will work in the classroom. "Most museum directors today, 92 percent of them according to a recent study for the National Endowment for the arts, think of the museum's purpose as primarily educational."¹⁷ thus a problem results. The traditional training of the museum educationalist has not been education at all, but a major emphasis on art history, with these educators who have no working or viable view of sound educational programming. "It is vital that museum educators understand learning theory and become familiar with current practices in schools that use their museum service."¹⁸ according to Zeller.

Although a survey has not been found regarding the extent of the inclusion of art history and art appreciation taught in the public schools, there are articles found in journals of education that relate to individual classroom programs dealing with these areas. Dr. Fred Mills writes in "We Look We Do Not See" that although we live in an affluent society and have the advantages of education, we are living

in, for the most part, poorly designed environments. By and large Americans are insensitive to the visual aspects of their environment. His view is that art education should develop the students' awareness and sensitivity to their surroundings. Along these lines, Earl W. Linderman states that the "...foundation for art appreciation should be formed early in the child's education through development of his aesthetic potential. Aesthetic and perceptual potential developed in children at the primary level becomes the framework on which later aesthetic influences will be based."¹⁹

Guy Hubbard says that,

"...one of the primary goals of art education is for students to develop their perceptual skills to enable them to 'read' the world they live in. Few students in school will ever possess that technical ability to render images with accuracy....The much more important task is to educate students to search continually for stimulating images and to analyze and remember."²⁰

Helen Roy in the article "Education and Children's Museums" states that whether in the classroom or in an art institution "Not only the child's intellect, but his creative abilities, his appreciation of artistic and aesthetic values and his sense of moral and social values should be developed."²¹

One of the main reasons for including art appreciation in a child's education is stated in Mae Melinick's article "A Look at Children's Museums" the heed is to consolidate the child's understanding of his society and of his world so as to foster a sense of value in him. By being aware, he can then make choices as to the value of art in his life, to give an understanding of his culture and being in his society and in his world.

In summary, one surmises that there is a need for art institutions to work in cooperation with schools to integrate art appreciation into the curricula. It also is necessary for museum educators to have both teaching experience and training as well as an understanding of art and art history. Currently there is a situation where by these educators in art institutions are not qualified in both areas.

Results of the Survey

School Curriculum:

To determine the extent that art history and art appreciation is being taught in the surveyed Michigan public schools, the following questions were posed (Appendix A). First to determine in which grade levels art programs are provided, the question what grades currently have an art program drew this response: all but one had art programs in grades one through six. Fourteen respondents had programs in grades seven through nine, and fourteen in grades ten through nine, and fourteen in grades ten through twelve.

In response to the question about correlating art activities with cultural studies five respondents answered yes, eight no, with one not answering. In determining whether art appreciation is taught as part of Social Studies courses four respondents answered yes and ten answered no. The responds to the questions whether art appreciation is taught as part of the school curriculum either through studio art activities or through academic classes and at what level were as follows: Grades one through six; nine yes, two no,

two did not respond; grades seven through nine; ten yes, two no, and two did not respond; grades ten through twelve; ten yes, one no, and three did not respond.

A similar question asking if art history is taught as part of the school curriculum either through art activity classes or in academic classes in the following grade levels drew these responses: Grades one through six; four yes, seven no, and three did not respond; grades seven through nine; seven yes, six no, and one did not respond; in grades ten through twelve; ten yes, three no and one did not respond.

TABLE 1 Total number of responses according to grade levels of curriculum inclusions

Grade in School	Art Curriculum		Art Appreciation		Art History NR*		
	Yes	No	Yes	No	Yes	No	
1-6	13	1	9	2	4	7	6
7-9	14	0	10	2	7	6	3
10-12	14	0	11	1	10	3	3

N = 14

* No Response

When asked if a balance between art appreciation, (the awareness of art techniques, elements of design and various art areas,) art history, (the study of art periods and artists,) existed with studio art activities seven responded yes, six no and one did not answer. To determine to what extent the

the teaching of art history occurs in studio classes, a percentage reply was requested. The responses were: one, none; one small; one, 3 percent; one, 4 percent; three, 5 percent; two, 10 percent; one, 15 percent; two, 20 percent; one, 25 percent; and one, 30 percent. Again a percentage response was requested concerning time devoted to art appreciation in studio art classes: two, 5 percent; three, 10 percent; two, 15 percent; one, 25 percent; two, 30 percent; one, 75 percent; one 0 percent; and one, small percent.

TABLE 2 Total number of responses of integrating art history, art appreciation and studio activities

Question	Yes	No	No Response
Art activites correlated with cultural studies	5	8	1
Art appreciation taught as part of Social Studies	4	10	0
Classes with a balance of art appreciation, art history, and studio activity	7	6	1

N = 14

TABLE 3 Percentages of inclusion of art history, art appreciation into studio art classes, number of responses

Question	0-10%	11-20%	21-30%	31-50%	51-75%
Art History	8	4	2	0	0
Art Appreciation	7	2	3	0	1

N = 14

Note: one respondent answered the percentage was "small" to the art appreciation question

In determining the methods used to teach art history, twelve respondents used group discussion, two did not; ten used slide/tape or slide/lecture and four did not; eight utilized student discovery and six did not; twelve used the showing of reproductions and two did not; eleven used the study of artists' life and three did not. In addition, one used programs based on art consultants' visits.

TABLE 4 Total number of responses to methods used to teach art history

Methods	Used	Did Not Use
Group discussions	12	2
Slid/tape or Slide/lecture	10	4
Student Discovery	8	6
Reproductions Shown	12	2
Study of Artists' Life	11	3

N = 14

In the areas of applied arts and folk arts the question of what percentage of folk or applied art was taught in relation to fine arts caused varying responses. Due to the fact that definitions of terms used in the questionnaire were not provided, four responded with a question mark instead of a percentage, indicating the question was not understood. Three responded 0 percent; one responded 10 percent; two, 25 percent; two, 30 percent; one, 45 percent; and one, 50 percent. When asked if teachers utilized the study of folk or fine arts to give students an appreciation of self in relation to his/her culture eleven answered yes, one answered no, and two answered with a question mark. When asked how this was taught, a variety of responses were made. One uses the costumes of various lands and peoples, one uses Brotherhood/Black History month, another school surveyed uses the

career education objectives, while another uses books, slides, art lectures and trips to the art museum. Two surveyed indicated it was left to the discretion of the individual teachers and another indicated it was approached informally. Seven respondents did not give information as to the methods of teaching students an appreciation of self in relation to his/her culture. The response to the question of whether teachers used the study of folk or fine arts to teach students to make qualitative decisions about art in their lives were: eleven yes, one answered no, and one answered with a question mark.

INVOLVEMENT WITH ART INSTITUTIONS:

Due to the immediate proximity of an art institution to the school the questions of whether field trips were optional or required and the sources of funding for the trips were asked. All fourteen respondents said field trips were optional. In answer to the question concerning a required field trip to the art institutions, two responded yes and twelve no. The funds for the trips were made available in the following ways: nine with district funds; two from grants; one from personal funds. One museum supplied bus-ing funds and one received funds from the school P.T.A. The response to the question of teachers being involved in art institution workshops was eleven yes, and three no.

TABLE 5 Total responses to questions concerning school involvement with art institutions

Question	Yes	No	?*	No Response
Are field trips optional?	14	0	0	0
Are field trips required?	2	12	0	0
Do teachers participate in workshops?	11	3	0	0
Do schools have a liaison to coordinate school/art institution programs?	10	4	0	0
Would schools use programs in art history/art appreciation developed in coordination with art institutions?	14	0	0	0
Would schools be willing to contribute financially to develop programs?	8	3	1	1
Would schools be willing to hire a liaison?	3	9	0	1
Would schools be willing to hire a liaison on a cost sharing basis?	5	7	0	2

N = 14

* ? = the respondents either did not understand the question or did not have an answer as they responded with a question mark

Determining the Need for Liaison Personnel:

When asked if the school had liaison personnel who work with the school and the local art institution to coordinate art history and/or art appreciation programs for the school; ten answered yes, and four answered no. All fourteen schools surveyed indicated yes to the question of whether or not they would make use of art history and/or art appreciation programs developed in coordination with the local art institutions. Interest in using an intergrated art history and art appreciation program in academic classes, supported by an art institution resource, was indicated by twelve yes answers, one no response, and one question mark. As funding is necessary to any program, the question of willingness to contribute financially to developing an art history and/or art appreciation program in relation to art institution resources that could be used in the school brought eight yes, answers, three no answers and one did not respond to the question, and two question marks. The question of whether or not the schools would be willing to hire a liaison between the art institution and school to develop a program in art appreciation and art history using an art institution resulted in three yes, nine no answers and two no responses. In regard to the same question, but on a cost shared basis, i.e. the hiring of a liaison funded by both the schools and the art institution, five answered yes, seven answered no and two did not respond.

Art Institutions

Programs:

To survey what use is currently being made of art institutions by the local schools, questions concerning programs were posed. All eleven art institutions provided opportunity for school tours. The following grades used touring the art institutions as school tours: one no response; ten art institutions were visited by grades one through six; ten by grades seven through nine; ten by grades ten through twelve; eight were visited by college and university groups, one by special education groups, and three were visited by pre-school groups. Eight institutions sent information to the teachers before the tours, while three did not. After the tour, five art institutions offered exhibit information to students for use in the classroom and six did not. Information handouts for teachers to use in the classroom with established curriculum following the tour were offered by four respondents while seven did not. Four art institutions arranged specific exhibits to correlate with curriculum studied in the school classroom, while seven did not. Eight art institutions responded yes, and three no to the question of whether folk or applied art programs were offered in addition to fine arts programs.

TABLE 6 The number of respondents who tour art institutions

Grades or Groups	Number of Responses*
Pre-school	3
1-6	10
7-9	10
10-12	10
College/University	8
Special Education	3

N = 11

*Some responded to more than one level

TABLE 7 Total number of responses to questions concerning
art institutions' tours

Question	Yes	No
Are tours preceeded by information sent to to teacher concerning tour?	8	3
Are tours followed with exhibit information handouts for students?	5	6
Are tours followed with information handouts for teachers' use in classroom?	4	7
Are specific exhibits arranged to correlate with curriculum?	4	7
Are folk or applied arts programs offered in addition to fine arts?	8	3

N = 11

School/Art Institution Coordination:

The survey also dealt with coordinating art institution programs with the local schools (Appendix B). The educators in the institutions responded as follows: nine yes, two no, to the question regarding working with the teachers to provide programs for school groups. Responses to the question of whether or not art institutions work with school personnel in providing a coordinated art institution and school curriculum were eight yes, and three no.

Three institutions were found that had an art liaison who develops and coordinates programs with local schools

and three art institutions did not. The question of whether or not art institutions have had in the past an art liaison who coordinates the school curricula, three answered yes and eight answered no.

The survey revealed that many methods were used to coordinate art institutions programs and the school curricula: nine offered tours; four offered multi-media presentation; eight offered slide/lecture programs; four held special exhibits; four conducted teacher workshops; five conducted student workshops; one had a pioneer study program for third graders; one used a history coordinator's programs; and one offered art classes. All of these programs were conducted in facilities of the art institutions. The outreach programs, lending to the schools from the art institutions, vary as well: five institutions sent exhibits; five provided teacher resource materials; six conducted slide/tape shows; two provided multi-media productions concerning art history and art appreciation; four provided student information sheets about art history and art appreciation; nine institutions had volunteers going to the schools; while one offered kits (not defined by respondent) and another offered art talks (not defined by respondent) in the school.

TABLE 8 Responses to questions concerning coordination of art institution and school programs

Questions	Yes	No	No Response
Do museum educators work with teachers to provide programs for school groups?	9	2	0
Do museum educators work with school personnel to provide a coordinated curriculum?	7	4	0
Do you presently have a liaison to local schools to develop coordinated programs?	8	3	0
Have you had a liaison in the past to develop coordinated curriculum programs?	3	8	0
Do you presently have programs that coordinate with school curricula?	7	3	1
Have you had a program that coordinates with school curricula in the past?	6	5	0

N = 11

TABLE 9 Total number of responses to the types of programs offered by the art institutions

Programs	In House	Out Reach
Tours	9	0
Multi-media presentations	4	2
Slide/lecture, slide/tape	8	6
Special exhibits	4	5
Teacher workshops	4	0
Student workshops	5	0
Teacher resource materials	0	5
Reproductions	0	6
Student information sheets	0	4
Volunteer visits to classroom	-	9

N = 11

Note: some institutions did not respond to some categories, while some responded to more than one

Art Institution Educator Staffing:

In an attempt to gain an understanding of the art institutions' staffing in relation to the number of staff and their educational experiences, questions relating to these areas were asked (Appendix B). If teaching or working with groups of students is a major portion of the art institutes' function, then the teaching experience of the staff needs to be established. One art institution had no hired staff;

three had one staff person; one had $1\frac{1}{2}$ time staff position; one had the equivalent of $1\frac{1}{6}$; one had one full time and two half time people on staff; one had two; and one had three paid staff members. Of these staff people, $16\frac{1}{4}$ time staff had a B.A. major in Art History, three had a B.A. degree in Art Education. Three of the staff had a M.A. in Art History. Other major emphasis in educational background included one B.A. in humanities and three with MFA degrees. Five and one half time staff personnel had both an art history and art education background; while eleven and three fourths positions were held by experienced, state certified teachers.

TABLE 10 The number of personnel on staff of art institutions holding the listed degrees as per responses to questions

Degree	Number of staff positions
B.A. major in Art History	16 $\frac{1}{4}$
B.A. degree in Art Education	3
M.A. degree in Art History	3
MFA degree	3
Art history and art education combination majors	5 $\frac{1}{2}$
Certified teachers	11 $\frac{3}{4}$

N = 11

Note: Some institutions responded more than once

Volunteers:

All of the art institutions use volunteers to help implement their programs and work with students (Appendix B). The training the volunteers received before working with the school groups varied. Ten art institutions had training programs dealing with the art historical content of the exhibits and/or programs; seven trained volunteers in student learning levels; five trained in student behavior levels; while ten offered training in discussion skills to volunteers in order to help elicit information from students regarding art works and students' ideas and feelings about art works. Other areas of training include one instance of teaching volunteers games to use regarding exhibits and one institution offered training in lecture delivery. When asked the average educational background of their volunteers, one institution responded that the average high school graduate; eight institutions responded that the volunteers had four years of college; three responded that they had post graduate degrees; and one indicated some college work.

TABLE 11 Response to the type of training volunteers receive in art institutions

Type of Training	Number of Responses
Art history of exhibit	10
Student learning levels	7
Student behavior levels	5
Discussion skills regarding art	10
Discussion skills regarding students' ideas and feelings toward art	10

N = 11

Note: Not all institutions responded in every category

TABLE 12 The number of responses by art institutions regarding the average educational background of volunteers

Average Education	Number of Responses
High school graduate	1
Four years of college	8
Post graduate degree	8
Some college	1
Some high school	1

N = 11

Note: Not all institutions responded to all or any of the categories

Summary of Survey Findings and Conclusions

While the schools surveyed had an art program in grades one through twelve, art appreciation and art history were not a large part of the studio classes. Similarly, art history and art appreciation were not integrated into other academic areas or classes. The survey did show that some art history and art appreciation was included in the studio art classes.

All of the schools surveyed had the option of taking field trips to the local art institution, although it was not a required part of the curriculum. Most of the funding for these trips came from the districts' general funds. Public school teacher participation in art institutions' workshops was very high. Eleven out of fourteen surveyed had teachers who participated.

The majority of the schools surveyed, ten out of fourteen, had liaison personnel working with the local art institution. All of the schools surveyed indicated they would make use of art history and art appreciation programs developed in coordination with the art institution. Similarly the majority, twelve out of fourteen schools, were willing to integrate art history and art appreciation into academic programs if resources were available. Eight of the fourteen schools surveyed were willing to contribute financially to develop programs.

Of the art institutions surveyed, all offered tours to school groups in all grade levels. While information

preceding the tours was sent to the schools, very little follow-up information, for classroom use, was made available to the students or the teachers. Programs were not limited to fine arts, but also included applied and folk art programs. Generally programs were coordinated with the school curriculum. This was done by art personnel from the art institutions working with teachers in the schools. Both inhouse and out-reach programs include a variety of approaches from volunteer visitations and multi-media presentations. Reproductions and slide/tape series were the most widely used means of distributing information to the schools.

The majority of art institutions' paid staff had their major degree in art history, rather than in education. However, even though art history was the area of the major, half of those met state certification requirements for teaching.

All of the institutions used volunteers to work with student groups. The volunteers received varying kinds of training from the institutions with the major focus on providing background for particular exhibits and developing discussion. Both skills were to be used to elicit intellectual and emotional responses from students regarding viewed art work. The majority of the volunteers' educational background was four years of college. The fact that a great number of teachers have been laid off in recent years due to the financial straits of school systems in Michigan, has resulted in the availability of highly experienced teachers as volunteers in art institutions.

All schools in the survey indicated they would incorporate history and art appreciation programs into their curriculum if financial resources were available. The fact that a majority of students would gain from the integrated art units of study, offers the possibility of funding from general educational grants and general education budgets rather than a specified art budget. Art institutions should step up their efforts in developing programs that would tie into existing school curricula. These could easily be small units of study based in each grade level upon the social studies programs of the school. While each school has a different approach to curricula, there are general areas of study in each grade level throughout Michigan. Art units relating to Michigan's Indian art could correlate with the fourth grade studies in Michigan History, a study unit of American Folk Arts would relate to the fifth grade social studies units in American History, an art unit on Inca and Aztec art could be used by sixth graders in studying Mexico and South America. These units would be of a general nature that could easily be used by both rural and city school systems. The units would include the same type of media now being used, but gear it to the curricula. Units of study would also be used in science and math. Art teachers would coordinate the studio art activities with these units of study so the students would have an integrated rather than a segmented learning experience. To provide these units for the school, a study of current curricula would need to be

made. Art institutions' tours could also be geared to units of study also. The communication between schools and art institutions is present when liaison personnel are used, but more effort in tying into the school curriculum seems to be indicated. This is indicated by the one hundred percent response by schools indicating they would use such units in their curriculum if made available.

Follow-up materials that can be used in the classroom such as information sheets, art activities, reproductions, coordinated discussions, multi-media kits, need to be made available to the students and the teachers after an exhibition tour in an art institution.

A portion of the funding of both the school and the art institution should be set aside for the coordination of art history and art appreciation programs. These should be planned developmentally starting with the first grade and continuing through the twelfth grade, rather than sporadically with irregular funding and occasional use of the institutions' resources. Due to the fact that integrating art history and art appreciation into existing curricula would allow the majority of students exposure to these programs, funding could be obtained from general education grants, general educational budgets rather than a specific art budget that only covers a small number of students taking studio art classes. Many granting foundations such as the Kellogg Foundation, Mott Foundation and Kresge Foundation offer funds to art programs that reach a majority of students in the schools.

In view of the amount of additional comments made on the questionnaires by the respondents and the fact that most of the questionnaires were returned within a two week period, indicates that this is an area of high interest by both the schools and the art institutions. The overall message of the comments seems to be a great interest in incorporating art institutions' resources into the school curricula. The respondents felt a need for these areas of study according to the comments (Appendix C, D). Another proof of the interest and need in this area is the fact that all but two returned the questionnaires. There is indicated a definite interest in incorporating art history and art appreciation into existing curriculum through these comments: "Happy to see someone interested in this area", "This is an excellent idea on integrating Art History/Art Appreciation in the school curricula...", "Would be willing to financially contribute to a study of the concept of developing art history/art appreciation programs in relation to art institutions that could be used in the classroom", "We are moving in this direction", "working on 5th grade S. Studies". Art institutions are indicating they are interested if money and staffing were available according to their comments: "If we had the \$ and qualified applicants", "Desperately need additional staff", "Third grade Pioneer Living Program directly curriculum related", "Am Indian 1985 - maybe once a year".

As a results of the survey, the interest is clearly there for the integration of art history and art appreciation

programs into school curricula and the resources are there in the art institutions. There is a definite need for liaison personnel to coordinate the programs and resources.

Recommendations for Further Study

Further study of the types of programs that are currently being integrated into the schools as well as the resources that are available in the art institutions to develop such programs should be made. A study of Michigan schools curriculum should be made to indicate the nature of general art units for integration.

Recommendations for further study into the volunteers' job training, socio-economic levels could also be made.

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APPENDICES

School Art Curriculum

1. In what grades do you currently have an art program?

None
1-6
7-9
10-12

2. In which grades have you had an art program in the past?

None
1-6
7-9
10-12

3. Are art activities in art classes correlated with cultural studies at each grade level?

Yes
No

4. Is art appreciation taught as part of Social Studies courses?

Yes
No

5. Is art appreciation taught as part of the school curriculum either through studio art activities or academic classes in the following grades?

Grades 1-6	Yes	Grades 7-9	Yes	Grades 10-12	Yes
	No		No		No

6. Is Art History taught as part of the school curriculum either through art activity classes or academic classes in the following grades?

Grades 1-6	Yes	Grades 7-9	Yes	Grades 10-12	Yes
	No		No		No

7. Do art classes have a balance of art appreciation, art history and studio activity?

Yes
No

8. What percentage of studio art classtime is devoted to art history? _____

9. What percentage of studio art class time is devoted to art appreciation? _____

10. Please check which methods are used to teach art history

- _____ None
_____ Group discussion
_____ Slide/lecture or slide/ tape
_____ Student discovery
_____ Reproductions shown
_____ Study of artists' lives
_____ Other, please specify _____

11. What is the percentage of folk art or applied arts taught in relation to fine arts? _____

12. Do teachers use a study of folk or fine arts to give the students an appreciation of self in relation to his/her culture? _____

_____ Yes
_____ No

If yes, please describe how this is taught _____

13. Do teachers use a study of folk or fine art to teach students to make qualitative decisions about art in their lives? _____

_____ Yes
_____ No

14. Are art museums/ art centers an optional field trip ? _____

_____ Yes
_____ No

15. Are art museums/ art centers tours a required trip in the art curriculum? _____

_____ Yes
_____ No

16. What is the source of funding for art field trips? _____

17. Do the teachers in your school participate in workshops held in art museums/ art centers for resources to use in the classroom? _____

_____ Yes
_____ No

18. Do you have a liaison who works with the school and local art institut to coordinate art history/art appreciation programs for the school? _____

_____ Yes
_____ No

19. Would your school make use of art history/ art appreciation programs developed in coordination with local art institutions? _____

_____ Yes
_____ No

20. Would your school be interested in using an integrated art history and art appreciation program with academic classes that results from museum/art center resources? _____

_____ Yes
_____ No

21. Would your school be willing to contribute financially to developing an art history and art appreciation program in relation to a local art institution, that could be used in the classroom? _____

_____ Yes
_____ No

22. Would your school be willing to hire a liaison between art institution and your school to develop a program in art appreciation and art history using museum/art center resources? _____

_____ Yes
_____ No

23. Would your school be willing to hire a liaison between the art institution and school on a cost shared basis? _____

_____ Yes
_____ No

24. Additional comments _____

MICHIGAN STATE UNIVERSITY

DEPARTMENT OF ART

EAST LANSING • MICHIGAN • 48824-1119

July 3, 1985

Dear Art Educator:

In the past few years many studies have been made by both the federal government and the state government concerning education. The results include a recommendation for increased quality in education. In compliance with this, many schools are reinstating art programs now that Michigan's economic climate is improving.

Considering the art museum/art institution is surrounded by schools, it is apparent that the programs offered could play an important role in developing a qualitative art program with the schools. One way of formulating such a plan is to obtain information concerning current programs being offered. Your response to the enclosed survey will be analysed with data from selected school districts for my thesis, "Art Institutions as Resources for Integrating Art History and Art Appreciation into School Curricula," for the Masters of Art in Art Education at Michigan State University.

All responses will be held confidential. Please indicate if you would like a summary of the results. If you have any questions, please feel free to contact me at 19 West Spaulding, Battle Creek, Michigan, 49017.

Thank you for your assistance.

Nancy E. McDonald


Graduate Student

24. Do you use volunteers to work with student groups?

____ Yes
____ No

25. What type of training do the volunteers receive in working with school groups?

____ None
____ Art History background of exhibits/programs
____ Student learning levels
____ Student behavior levels
____ Discussion skills to elicit information from students regarding the art
____ Discussion skills to elicit information from students regarding their ideas and feelings of art
____ Other, please specify _____

26. What is the average educational background of volunteers?

____ High school graduate
____ Four years of college
____ Post graduate degree
____ Other, please specify _____

27. Would you be willing to hire a liaison to work with local schools in developing a curriculum coordinated program on a cost sharing basis?

____ Yes
____ No

If no, please explain reasons _____

28. Please add any additional comments about your program or staffing you may have _____

Programs

1. Do you offer tours to schools?

____ Yes
____ No

2. What school grades tour your facilities?

____ None
____ 1-6
____ 7-9
____ 10-12
____ Other, please specify _____

3. Are tours preceded by information sent to the teacher concerning information and content about the tour?

____ Yes
____ No

If yes, what type of materials are sent? _____

4. Are tours followed with exhibit information handouts for students to use in the classroom?

____ Yes
____ No

If yes, what type of materials are sent? _____

5. Are tours followed with information handouts for teachers to use in the classroom with established curriculum?

____ Yes
____ No

6. Do you arrange specific exhibits to correlate with curriculum studied in the school classroom?

____ Yes
____ No

7. Do you offer folk or applied art programs in addition to fine art programs?

____ Yes
____ No

8. Do museum educators work with teachers to provide programs for school groups?
 ___ Yes
 ___ No
9. Do museum educators work with school personnel to provide a coordinated museum and school curriculum program?
 ___ Yes
 ___ No
10. Do you presently have an education coordinator as a liaison to local schools to develop a museum and school program?
 ___ Yes
 ___ No
11. Have you had a liaison to work with schools in relation to their curriculum in the past?
 ___ Yes
 ___ No
12. Do you presently have programs that coordinate with local school curricula?
 ___ Yes
 ___ No
13. Have you had a program that coordinates with local school curricula in the past?
 ___ Yes
 ___ No
14. Please check the types of programs you offer in the museum/art center to school groups that relate to their curricula:
 ___ None
 ___ Tours
 ___ Multi-media presentations
 ___ Slide/lecture
 ___ Special exhibits
 ___ Teacher workshops
 ___ Student workshops
 ___ Other, please specify _____
15. Please check which outreach programs you offer in connection with school curricula:
 ___ None
 ___ Exhibits
 ___ Teacher resource materials
 ___ Slide/tape shows
 ___ Multi-media productions
 ___ Reproductions
 ___ Student information sheets
 ___ Volunteer visits to classrooms
 ___ Other, please specify _____
- Art Educator Staffing
16. How many art educators do you have on paid staff?

17. How many of these educators have a B.A. major in Art History?

18. How many art educators on staff have a B.A. degree in Art Education?

19. How many art educators on staff have a M.A. in Art History?

20. How many art educators on staff have a M.A. in Art History?

21. What major emphasis of study do art educators on staff have if they are non-art history or art education majors?

22. How many art educators on staff have both an art history and art education background?

23. How many art educators on staff are experienced, certified teachers?

APPENDIX C

Additional comments from Schools:

1. Would use existing staff instead of hiring a liaison
2. Would be willing to financially contribute to a study of the concept of developing art history and/or art appreciation programs in relations to art institutions that could be used in the classroom
3. Our teachers write curriculum at \$24 an hour, some is art history integrated
4. Do not have the authority to contribute financially to developing art history and/or art appreciation programs with art institutions.
5. We did years ago (in reply to questions 19-23) program in place
6. Questions 17-23 as phrased are difficult to answer as requested.
7. Our Fine Arts Department does work with local institutions in a variety of ways but not specifically related to art history and/or art appreciation. Staff turnover and basic focus of local institutions make an ongoing relationship difficult, thus most programs of interest to your study are developed and implemented by district fine arts staff.
8. Schools are underserved in all areas, many are mandated by the state.
9. Funds for new staff in the arts would go to the classroom, probably not for a shared person with an outside institution
10. Unknown, would probably want a grant situation, not use general funds (response to question #21)
11. We do minimally through materials and service (response to #21)
12. It is part of my job as coordinator (response to #22)
13. Dependent upon proposal (Response to #21)
14. Happy to see someone interested in this area
15. Not required, used as a personal discretion of teachers (response to #17)

"Appendix C (cont'd)."

16. On a limited basis, or use grants (response to #21)
17. If under a special grant on a limited basis (response to #22)
18. This is an excellent idea on integrating Art History/Art Appreciation in the school curricula, however a plan that would include access to local communities will need plenty of careful study.
19. It would be great if you can find or recommend foundations willing to fund such concepts on a limited basis.
20. Small districts usually do not have the staff or the time to devote to such a project.

APPENDIX D

Additional Comments from Art Institutions:

1. We currently have a program to bring all 4th grades from area schools for two visits per year for gallery and studio experiences. This is more an enrichment experience but relates to areas in curriculum.
2. At one time our "Art Goes to School" program coordinated with school's curricula but so many schools changed their curricula annually-we decided to offer our programs on an enrichment basis.
3. Volunteers are frequently former teachers and bring their expertise to programs
4. A pilot program is beginning this year for in-school orientation for Artist Program Tours
5. All 5th graders in District as part of Artist Program (response to #2)
6. We are moving in this direction (response to #8)
7. Really an Artist Tour Coordinator (response to #10)
8. New pilot (response to #8)
9. Working on 5th grade S. Studies (response to #5)
10. Am Indian 1985 - maybe once a year (response to #6)
11. Quilts, Native American crafts (response #7)
12. A brochure will be available this fall (response to #4)
13. We are a public institution; our programs are supported by public and grant funds
14. Third grade Pioneer Living Program - directly curriculum related
15. We also train high school students who receive community services and credit for their volunteerism
16. We contract art teachers to teach many of our classes - many MFA's Art ed., BFA and Art History
17. Rather have our staff (response to #27)
18. Our Arts Goes to School Outreach Program includes creative movement experiences by trained dancers of our community dance council
19. Rather have our staff (response to #27)
20. \$ and time (response to no answer of #27)
21. Loss of flexibility (response to no answer of #27)
22. If we had the \$ and qualified applicants (response to #27)

"Appendix D (cont'd.)."

23. Desperately need additional staff
24. We have two outreach programs for schools with volunteer acting as liaison
25. Cannot afford - why else? (response to #27)

APPENDIX E

List of Art Institutions Surveyed:

Battle Creek Art Center

The Detroit Institute of Arts

Ella Sharp Museum (Jackson)

Grand Rapids Art Museum

Kalamazoo Art Center

Krasl Art Center (St. Joseph)

Kresge Art Museum (East Lansing)

Midland Center for the Arts, Inc.

Muskegon Museum of Art

Saginaw Art Museum

U of M Museum of Art