

ADVOCACY & LEADERSHIP IN VISUAL ART EDUCATION

RICHARD HOLLY

KERRY FREEDMAN

LIZ REX



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Advocacy & Leadership in Visual Art Education

Overview of Findings & References

Findings	References
Involvement in the arts supports student academic achievement .	Burger, et al (2002) Catterall (1997) DeJarnette (2002) Edens, et al (2007) Smithrim, et al (2005) Wilhelm (2002)
Involvement in the arts promotes pro-social attitudes & behaviors, community involvement , broadens student understandings of other cultures , and promotes community and parent affiliation with schools .	Burton, et al (1999) Catterall (1997) Cohen-Evron (2005) Fiske (1999) Manifold (2009) Moorefield-Lang (2010) Nelson (2001) Woods, et al (2002)
Involvement in the arts promotes positive attitudes towards school, staying in school , and positive self-concept for students as learners.	Burton, et al (1999) Catterall (1997) Israel (2009) Moorefield-Lang (2010) Nelson (2001) Smithrim, et al (2005)
The arts engage students who are greatest at risk for failure in school and create equitable access to curriculum for all types of learners.	Fiske (1999) Nelson (2001)
The arts promote competencies in creative and critical thinking and visual literacy skills.	Burton, et al (1999) Emme (2001) Lampert (2006) Moga, et al (2000) Tishman, et al (2002) Winner, et al (2006) Woods, et al (2002)
The arts promote a positive school climate .	Burton, et al (1999) Nelson (2001) Woods, et al (2002)
Involvement in the arts promotes independent student motivation to learn and participation in collaborative learning experiences .	DeMoss, et al (2002) Moorefield-Lang (2010) Manifold (2009)
Arts education promotes participation in the arts and contributes to a healthy economy . It also provides students with skills and behaviors necessary for success in the 21st century workplace .	Americans for the Arts (2005) Fiske (1999) Rabkin et al (2011) Zakaras, et al (2008)



NORTHERN ILLINOIS UNIVERSITY

College of Visual and Performing Arts

Learning Today, Leading Tomorrow

Reference:

Fisk, E. B. (Ed.).
(1999). *Champions of change: The impact of the arts on learning*. Washington, D.C.: The Arts Education Partnership and the President's Commission on Arts and Humanities.

Description:

A compilation of seven research studies intended to examine why and how young people are affected by experiences in the arts. Research teams used a variety of methodologies to provide data-driven evidence of the effects of involvement in arts education experiences, both in and out of school, on learning and motivation.

Findings:

Summary consensus of findings in all studies included in *Champions of Change*:

- The arts reach students who are disengaged with school and at greatest risk for failure
- The arts provide students who are disengaged with conventional classroom practices with an alternative learning style where they can succeed
- The arts connect students to themselves through personal investments and each other through arts learning communities
- The arts transform learning environments into places of discovery
- Young persons' participation in the arts provides lifelong learning opportunities for adults in the lives of young people
- The arts provide new challenges for students already considered successful
- The arts connect learning experiences to the world of real work and the types of behaviors necessary for success in evolving 21st century workplace requirements



NORTHERN ILLINOIS UNIVERSITY

College of Visual
and Performing Arts

Learning Today, Leading Tomorrow

Reference:

Burton, J., Horowitz, R., & Abeles, H (1999). Learning in and through the arts: Curriculum implications. In E.B. Fiske (Ed.), *Champions of change: The impact of the arts on learning* (pp. 35-46). Washington, DC: Arts Education Partnership.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Description:

Researchers used standardized and team designed questionnaires and measures along with interviews to analyze the relationship between schools with significant provision of arts programs (defined as high-arts) and limited provision of arts programs (defined as low-arts) and creative, cognitive, and personal competencies needed for academic success.

Teachers in art, general classroom, and specialist subjects along with school administrators were also interviewed and given questionnaires as part of this study. Interviews and classroom observations were carefully coded for frequency and quality and were used by the researchers to expand upon and clarify the quantitative findings.

The sample for this research included over 2000 students attending public school in grades 4, 5, 7, and 8 in New York, Connecticut, Virginia, and South Carolina. Eighteen schools participated in preliminary data collection, 12 were selected for more extensive study, and 4 became sites for in-depth case studies.

Findings:

Student performance and teacher perceptions:

- Students in high-arts groups performed better than those in low-arts groups on measures of creativity, fluency, originality, elaboration and resistance to closure.

- High-arts groups were perceived by their teachers as stronger in general competencies including their abilities to express thoughts and ideas, exercise their imaginations, and take risks in their learning.

- Non-arts teachers in high-arts schools frequently identified creative thinking, flexibility, ability to imagine and solve problems from multiple perspectives, taking imaginative leaps, and organizing thoughts into meaningful wholes as the effects of arts learning on other disciplines.

- High-art students were more cooperative and demonstrated greater willingness to display their learning before community, peers, and parents.

Student self-perceptions as learners:

- High-arts students were far more likely than low-arts students to perceive themselves as competent in academics.

- High-arts students were also more likely than low-arts students to believe they were competent in school in general and specifically in reading and math.

School Climate:

- Schools with high-arts were more likely to show good rapport between students and teachers than low-arts schools.

- Teachers in high-arts schools were more likely to be involved in professional development, innovative in their teaching, and have good working relationships with other teachers in the school.

- High-arts schools had administrators who encouraged teachers to take risks, learn new skills and broaden curriculum with less emphasis on conformity, formulization, or centralization of curriculum.

- School climate findings were more firmly tied to arts provisions than to economic status.

Reference:

DeMoss, K. & Morris, T. (2002). *How arts integration supports student learning: Students shed light on the connections*. Chicago, IL: Chicago Arts Partnerships in Education (CAPE).

Description:

Thirty students across ten classes in veteran teacher artist partnerships were selected to help explore the processes and outcomes associated with arts-integrated learning units versus learning processes and outcomes in comparable non-arts units. Used even representation of all levels of student achievers.

Findings:

Arts integrated instruction benefits:

- Created more independent and intrinsically motivated investments in learning.
- Fostered learning for understanding as opposed to recall of facts for tests.
- Transformed students' characterizations of "learning barriers" into "challenges" to be solved.
- Inspired students to pursue further learning opportunities outside of class.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Emme, M. (2001).
Visuality in teaching
and research: Activist
art education. *Studies
in Art Education*, 43
(1), 57-74.

Description:

The author argues that because of the increasingly important role of visual communication in everyday life, “21st century critical thinkers in teaching and research need to be open to visual communication as a significant aspect of academic and educational work.”

In this article, the author describes projects created by his college-level students that emphasize the use of visual means to communicate ideas rather than the more typical reliance on words and numbers. The first set of examples included visual art criticism projects created by students in response to specific works of art. The second project came out of an interdisciplinary class in which students used visual means to explore sociological concepts related to identity.

Findings:

The researcher provides descriptions of student examples that visually communicate and synthesize ideas learned in relation to such topics as art criticism, sociology and identity, and social justice issues. The author provides examples of student work that illustrate complex, critical understandings of the topics chosen for assignments and ways to illustrate those understandings through visual means.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Lampert, N. (2006). Critical thinking dispositions as an outcome of art education. *Studies in Art Education*, 47(3), 215-228.

Description:

In this study the researcher investigated the variance in critical thinking dispositions between arts and non-arts undergraduates. The researcher used the California Critical Thinking Disposition Inventory (CCTDI) to test and compare the critical thinking dispositions of a convenience sample of 141 undergraduate students in a large U.S. east coast university in two discipline groups: arts and non-arts, and two class ranks: freshmen and juniors/seniors.

The researcher identifies critical thinking dispositions as students' inclination to "employ critical, reflective thinking when engaged in problem solving and analysis across various domains (Giancarlo & Facione, 2001)."

Findings:

- There was no significant difference between the overall mean CCTDI scores between arts and non-arts groups. However, arts students had significantly higher mean scores in subscales within the research instrument: truth-seeking (eagerness to seek best knowledge in a given context), maturity (judicious decision making and ability to base judgments on standards, contexts, and evidence), and open-mindedness (tolerance toward divergent views and sensitivity toward personal bias).

- These findings suggest "learning in the arts builds strengths in several critical thinking dispositions and offers evidence that the arts do indeed enhance the disposition to think critically.

Additional Findings:

- Juniors/seniors had higher overall mean CCTDI scores than freshman and higher scores in several of the subscales indicating that time in college increases overall critical thinking dispositions.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Moga, E., Burger, K. Hetland, L., & Winner, E. (2000). Does studying the arts engender creative thinking? Evidence for near but not far transfer. *Journal of Aesthetic Education*, 34(3/4), 91-104.

Description:

Meta-analysis of empirical studies that investigates whether learning in the visual arts builds creative thinking skills. Eight studies met the criteria for this analysis and were separated into correlational and experimental groupings.

Findings:

Meta-analysis of four correlational studies:

- There is an association between studying the arts and performance on creativity measures.

Meta-analysis of four experimental studies:

- There is support for a causal relationship between arts study and figural/visual creativity.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Woods, P. & O'Shannessy, J. (2002). Reintroducing creativity: Day 10 at Hackleton School. *The Curriculum Journal*, 13(2), 163-182.

Description:

At Hackleton School, a rural elementary school with approximately 200 students, staff and administrators initiated a creative arts morning to be held every other Friday during the school year. Staff initiated activities and students rotated each week to a new project, spending the entire morning on that activity.

This initiative was created in response to what staff felt was an overemphasis on the national curriculum's literacy and numeracy requirements and a suppression of creativity and the arts in their school.

Qualitative research methods including, observation, discussion and study of documents were used to determine the education benefits of the creative arts morning.

Findings:

Significant educational benefits found were

- Generation of positive emotions: School climate was enhanced by arts morning activities. A "buzz of excitement" could be felt from students as they shared their learning with each other.
- Cultivation of social relationships among both staff and children: There were signs of school and community bonding. Mixed age groups during creative arts morning and teamwork activities produced a sense of responsibility to the group and there were noticeable learning interactions and mentoring that took place between students.
- Development of pupil skills and creativity: The activities offered on creative arts morning provided opportunities for student expression, risk-taking, play, and development and discovery of skill and abilities.
- Heightened teacher morale: There was a "degree of self-renewal" felt among the teachers who were given the freedom to work from existing interests or develop new skills as they developed activities for arts days.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Winner, E., Hetland, L., Veenema, S., Sheridan, K., & Palmer, P. (2006). Studio thinking: How visual arts teaching can promote disciplined habits of mind. In P. Locher, C. Martindale, L. Dorfman, & D. Leontiev (Eds.), *New directions in aesthetics, creativity, and the arts* (pp. 189-205). Amityville, New York: Baywood Publishing Company.

See also: Hetland, L., Winner, E., Veenema, S., & Sheridan, K. (2007). *Studio thinking: The real benefits of visual arts education*.

Description:

In this study of five visual arts teachers from two Boston-area high schools identified as serious about the arts, the researchers sought to outline the kinds of habits of mind (social and cognitive skills) that emerge through effective training in the arts. This study meant to find alternative transferable thinking skills developed through experience in the arts to those identified in previous studies (i.e. causal relationships between visual art and math skills or music and reading skills), which may be useful to other disciplines.

The researchers observed and videotaped 38 visual arts classes, interviewed teachers on important observed teaching moments, and studied student-teacher interactions. From this data 11 (later reduced to 8) studio habits of mind were identified.

Findings:

From the data derived from observations of students and teachers in visual arts classes, eight habits of mind emerged that could be seen as important not only to learning in the visual arts but to a wide range of disciplines:

1. Learning to develop craft: using the tools, materials, and concepts important to that domain
2. Learning to engage and persist
3. Learning to envision: imagining beyond what is seen
4. Learning to express: finding personal visions
5. Learning to observe closely
6. Learning to reflect: thinking metacognitively, questioning and explaining, evaluating
7. Learning to stretch and explore: reaching beyond the familiar
8. Learning to understand the artist's world: navigating domain and field



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

DeJarnette, K. D. (2002). The arts, language, and knowing: An experimental study of the potential of the visual arts for assessing academic learning by language minority students. In R. J. Deasy (Ed.), *Critical links: Learning in the arts and social development* (pp. 138-140). Washington, DC: The Arts Education Partnership.

Description:

The researcher looked at the use of drawing to demonstrate sixth grade students' understanding of history. Drawing, in combination with writing, was examined for what it could reveal in the assessment process about student understanding of history versus assessment of writing only. This study also looked at how drawing along with writing could help students with limited English skills demonstrate understanding of history.

Findings:

Findings from this study indicate

- Students achieved higher scores for content knowledge when they both wrote and drew than when they only used writing.

- Students achieved higher interdisciplinary scores (showing that they brought in information from other subjects) when they both wrote and drew compared to when they only used writing.

- Limited English students also scored higher on the writing and drawing assessment than on writing-only assessments.

Results demonstrate that allowing students to represent what they have learned visually in conjunction with a written assignment can better reveal what they know about a topic than if they only use written words.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Wilhelm, J. D. (2002).
Reading is seeing:
Using visual response
to improve the
literary reading of
reluctant readers. In
R. J. Deasy (Ed.),
*Critical links:
Learning in the arts
and social
development* (pp.
138-140). Washington,
DC: The Arts
Education
Partnership.

Description:

The researcher examined two case studies to determine if visual arts helped students with learning disabilities who were reluctant readers begin to enjoy reading. The data were gathered from the study of two seventh grade boys who were helped in a 9-week session to visualize stories through the visual arts.

Findings:

In these case studies, the two student participants became more sophisticated readers through the course of the 9-week visualization training. They took a more active role in reading and interpreting rather than just passively reading.

This research suggests that visual art provided a concrete meta-cognitive marking point that allowed the two readers to see what they understood.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Edens, K., & Potter, E. (2007). The relationship of drawing and mathematical problem solving: Draw for math tasks. *A Journal of Issues and Research*, 48(3), 282-298.

Description:

Researchers examined a series of children's drawings (specifically, *Draw for Math* tasks) to determine the relationship of students' spatial understanding and mathematical problem solving.

The researcher conducted *Draw for Math* tasks and analyzed drawings of 214 fourth and fifth grade students.

Findings:

In this study, the level of spatial understanding and use of schematic visual representation were both significantly correlated to problem solving performance in math. These results suggest that the art classroom is an important context for developing students' spatial understanding and proportional thinking abilities.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Tishman, S., MacGillivray, D., and Palmer, P. (2002). Investigating the educational impact and potential of the Museum of Modern Art's visual thinking curriculum: Final report. In R. J. Deasy (Ed.), *Critical links: Learning in the arts and social development* (pp. 138-140). Washington, DC: The Arts Education Partnership.

Description:

In this study, the researcher used a Visual Thinking Curriculum (VTC) with 162, 9- and 10- year old students. The goal was to determine if training 9- and 10-year-old students to look closely at works of art and reason about what they see would allow those same skills to transfer to a science activity.

A control group, who did not receive VTC training, was used to compare transferable skills gained by students in the VTC group. After one year of participation in VTC, children were shown another art picture, asked to perform the same tasks, and then asked to perform the same task with a non-art image.

Findings:

Findings from this study indicate

- Students trained in VTC demonstrated more ability to provide evidence for their reasoning about images than the control group.
- Students in VTC used similar looking and reasoning skills, acquired while looking at works of art, when viewing scientific images.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Burger, K., & Winner, E. (2002). Instruction in visual art: Can it help children learn to read? In R. J. Deasy (Ed.), *Critical links: Learning in the arts and social development* (pp. 138-140). Washington, DC: The Arts Education Partnership.

Description:

Researchers conducted a comprehensive search and found 10 empirical studies that tested the hypothesis that instruction in visual art could improve reading ability.

Analysis of the studies was separated into two categories:

- Meta-Analysis 1: Focused on cognitive relationships between arts instruction and reading achievement.
- Meta-Analysis 2: Focused on motivational connections between integrated arts instruction and reading improvement.

Findings:

The findings from each analysis are as follows:

Meta-Analysis 1:

- There is a small, positive relationship between arts instruction and reading readiness.

Meta-Analysis 2:

- There is a moderately sized, positive relationship between integrating art with reading instruction and improvement in reading.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Catterall, J. S. (1997).
Involvement in the
arts and success in
secondary school.
Monographs, 1(9),
1-9.

Description:

Analysis of a longitudinal study of 25,000 secondary school students sponsored by the United States Department of Education seeking to describe the relationships between student involvement in the arts and academic achievement.

Findings:

The following are findings from this study:

- Two-thirds of 8th grade students with significant involvement in arts scored in the top half of composite standardized test performance (versus 43 percent of limited arts involvement).
- Only 1.4 percent of 8th graders with significant arts involvement dropped out over the subsequent 2 years (4 times better than students with limited arts involvement).
- Nearly 75percent 10th graders with significant art involvement scored in the top half of the composite test score distribution (compared to 45 percent for students with limited arts involvement).
- Two-thirds of 10th grade students with significant arts involvement scored in the top half of reading performance distribution (versus 43 percent of students with limited arts involvement).
- More than 1/3 of 10th grade students with significant arts involvement performed community service occasionally or more frequently (versus 86 percent of 10th grade students with limited arts involvement who rarely engaged in community service activities).
- 47 percent of 10th grade students with significant arts involvement believed community service is important (compared to 34 percent of students with limited arts involvement).



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Smithrim, K., & Upitis, R. (2005). Learning through the arts: Lessons of engagement. *Canadian Journal of Education*, 28, 109-127.

Description:

Using a sample of over 6000 students and their parents, teachers, and principals, the researchers described the effects on student achievement and attitudes of a Canadian school-wide arts education approach entitled Learning Through the Arts (LTTA). Researchers compared the results from students involved in the LTTA program with a control group of students not involved with LTTA.

Researchers identified two specific research objectives:

1. Determine if students in LTTA schools benefited from the program as evidenced by positive changes in attitudes toward the arts and learning and by achievement in math and language.
2. Link students' school achievement with views and experiences of school subjects and out-of school activities.

For this study, the researchers examined standardized achievement tests, holistically scored writing samples, surveys regarding attitudes and practices, open-ended survey questions, and one-on-one and focus group interviews.

Findings:

- Results strongly indicated that involvement in the arts went hand-in-hand with engagement in learning at school.

- At the end of the 3-year program, grade 6 LTTA students scored significantly higher on tests of computation and estimation than students in control schools.

- Benefits of the LTTA program occurred for children of all socioeconomic levels.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Wilkins, J., Graham, G., Parker, S., Westfall, S., Fraser, R. & Tembo, M. (2003). Time in the arts and physical education and school achievement. *Journal of Curriculum Studies*, 35(6), 721-734.

Description:

Given the increasing pressures on schools to meet achievement goals on high stakes tests in core subjects, schools may feel the need to reduce time in untested subjects. In this research, 547 Virginia elementary school principals completed a survey to determine if reduced time allocated to untested subjects (art, music, and physical education) and reallocated for increased instruction in tested subjects was related to higher scores on state mandated tests.

Standardized test scores of 3rd and 5th grade students were compared to reported time allocated to untested subjects.

Findings:

There was no significant statistical relationship between time allocated to art, music, and physical education with a specialist and success on standardized achievement. However, statistical trends suggest a positive relationship between time allocated to these untested subjects and testing scores. The findings of this report suggest “there is no reason to believe that allocating less time to art, music, and physical education would lead to greater school success on standardized curriculum achievement tests.”



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Nelson, C. (2001). *The arts and education reform: Lessons from a 4-year pilot of the A+ Schools Program*: Executive summary. North Carolina: Thomas S. Kenan Institute for the Arts.

Description:

Researchers used results of a 4 year A+ Schools Program in 24 North Carolina schools to demonstrate that arts can open up deeper understanding of core subjects because it fosters creative thinking and addresses the multiple ways that students learn.

“The A+ Program is a comprehensive school reform that views the arts as fundamental to how teachers teach and how students learn in all subjects.” Strategies used in this program include increasing arts instruction, fostering two-way arts integration, tapping multiple intelligences, emphasizing hands-on learning, taking an integrated thematic approach to the curriculum, increasing professional collaboration and strengthening school partnerships.

Findings:

While A+ schools achieved growth on NC’s accountability tests comparable to that of other schools nationwide, findings suggest comprehensive school reform driven by arts integration has effects on schools, communities, teachers, and students beyond those found on standardized tests of basic skills.

- Effects found on schools: Arts were legitimized, increased organizational capacity, increased channels of communication, and more focused identity.
- Effects found on communities: Created new partnerships, increased parent participation and awareness of curriculum, and greater parent affiliation with school.
- Effects on teachers: Motivated instructional change for enhanced learning opportunities, increased collaborative work and created new leadership roles, and created richer, more educationally substantive assessment criteria.
- Effects on students: Enriched academic environment, increased equity in access to the curriculum, improved attitudes, and attendance and behavior.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Israel, D.
(2009). *Staying in school: Arts education and New York City high school graduation rates*. New York City: The Center for Arts Education.

Description:

Using data collected by the New York City Department of Education, the report looks at the relationship between school-based arts education and high school graduation rates in NYC public schools.

Findings:

The following findings suggest that increasing students' access to arts instruction in schools with low graduation rates can be a successful strategy for lifting graduation rates and turning around struggling schools not just in NYC but nationwide.

- High schools with graduation rates in the top third had almost 40 percent more certified arts teachers per student than those schools in the bottom third.

- High schools with graduation rates in the top third had almost 40 percent more physical spaces dedicated for the arts and classrooms appropriately equipped for the arts than schools in the bottom third.

- High schools with graduation rates in the top third fostered 25 percent more partnerships with arts and cultural organizations than those schools in the bottom third.

- High schools with graduation rates in the top third were 45 percent more likely to have raised funds from external sources to support the arts than schools in the bottom third.

- High schools with graduation rates in the top third had almost 35 percent more graduates completing three or more arts courses than schools in the bottom third.

- High schools with graduation rates in the top third were almost 10 percent more likely to offer students a multiyear sequence in the arts than schools in the bottom third.

- High schools with graduation rates in the top third were more likely to have offered students an opportunity to participate or perform in one or more arts activities and more likely to have offered students an opportunity to attend an arts activity such as a theater performance, dance recital, or museum exhibit than schools in the bottom third.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Manifold, M. (2009). What art educators can learn from the fan-based artmaking of adolescents and young adults. *Studies in Art Education*, 50 (3), 257-271.

Description:

The goal of this research was to determine what motivated fans to create art in response to popular medias and how they learned through networks of fellow fan-artists. In addition, it suggests how answers to these questions might help inform formal art education to create meaningful art experiences for middle and high school students.

In this study, 101 adolescents and young adults responded to a questionnaire regarding their fan-based artworks (fanart) and costumes (cosplay) derived from popular media like comic books, manga, movies, fantasy and science fiction, etc. The emailed questionnaire was organized around four general categories that included 1) what initiated participation in fanart/cosplay, 2) their interest in the subject, 3) how they learned to create, and 4) what the role of these activities are in their future goals.

Findings:

Overview of findings:

“Artmaking, as engagement with fantasies of popular culture, assists identity development, permits expression, exploration, and enactment of ways of being in the world, and connects the fan participant to ideas beyond personal and local cultural parameters.”

Select findings:

- 66% of respondents indicated that they were between the ages of 12-14 when they became serious fans of a specific pop-culture.
- 1/3 of respondents felt group participation in fantasy play provided satisfying intellectual stimulation, self-validation, enhanced feeling of well-being, or sense-of-belonging to community.
- 33% of respondents reported being self-taught because they learned through self-motivated research and practice.
- 79% of respondents felt creating exact copies was an important component of learning in fanart and cosplay.
- 80% of respondents felt constructive critiques from fellow fans was an important component of learning.
- 70% of respondents reported fanart and cosplay as escapist in nature.
- The ultimate goal of respondents was to develop a distinct personal style.

Given the implications of this study, the researcher suggests art educators go beyond just acquisitions of skills required for artmaking and attend to meaningful learning experiences for students by creating opportunities for students to

- Explore complex narrative ideas and engage in multi-layered, long-term, theme-based projects selected by students.
- Self-explore skill development through research, repetition and sharing of knowledge.
- Engage in positive social interactions with culturally diverse students.
- Provide a balance between explorations in fantasy and considerations of everyday life.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Cohen-Evron, N.
(2005). Students living
within violent
conflict: Should art
educators “play it
safe” or face
“difficult knowledge”?
*Studies in Art
Education*. 46(4),
309-322.

Description:

In this article, five case studies were conducted with six student teachers and two experienced teachers in Israel between 1996-2003. Data were collected through formal and informal interviews, school visits, class observations, personal communication, feedback, reflections and student handouts.

Using art education curriculum, teachers addressed the violent circumstances that were a part of their students' experiences. Through this study, the researcher wanted to determine if the outcomes of a curriculum that addressed these violent and racist situations was effective or if teachers should “play it safe” and address only fine art issues. In addition, methods were identified for how these teachers addressed violence through art curriculum.

Findings:

While confronting students with difficult information that challenged their perspectives created “pedagogical difficulties” for teachers, these emotional conversations were followed by art lessons in which students modified or re-examined their own racist or repressive views during artmaking activities.

Three approaches to teaching art education in these contexts were identified:

1. Art creation as an act of therapy allowing the expression of feelings and thoughts related to violent experiences
2. The introduction of art lessons as a means to broaden student perspectives of those they considered “Others”
3. Art education that included political art and related this imagery to students' own experiences



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Moorefield-Lang, H. M. (2010). Arts voices: Middle school students and the relationships of the arts to their motivation and self-efficacy. *The Qualitative Report*, 15(1), 1-17.

Description:

Using student questionnaires, focus-group interviews, and follow-up interviews with 92, 8th grade students, the study sought to determine if arts education had a relationship to 8th grade, rural, middle school students' motivation and self-efficacy.

Findings:

In this study students reported that

Arts Education & Motivation

- Arts classes motivated students to learn because the academic subject was interesting and provided opportunities for new kinds of learning.

- Arts classes motivated students to develop personal discipline and a strong work ethic.

- Arts classes motivated students by providing opportunities for positive peer interactions and opportunities to interact with a variety of peers from across the grade level or in different grade levels.

- Students expressed how their arts electives motivated them to want to do better in school, in their specific arts class and in general.

- Students felt motivated by their arts classes because they were personally connected and inspired by their participation in the arts.

Arts Education & Self-Efficacy

- The positive self-efficacy that students gained from participating in art-based classes also positively affected their confidence that they could succeed in other academic subjects.

- Arts-based classes, as an environment often filled with supportive peers, promoted positive self-efficacy in students. Students also felt increased confidence from working together toward group success versus solely individualistic endeavors commonly found in other academic subjects.

- The performance aspects of arts-based classes increased students' confidence to speak up in other classes.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Americans for the Arts.
(2005). *Arts & economic prosperity III: The economic impact of nonprofit arts and culture organizations and their audiences (Summary report)*. Washington, DC: Americans for the Arts.

Description:

This is the third study of the nonprofit arts and culture industry's impact on the nation's economy conducted by Americans for the Arts (prior studies were done in 1994 & 2002).

For this study, 156 local and regional partners from cities, counties, multicounty regions, representing all fifty states and the District of Columbia volunteered and agreed to complete four research components:

- 1) Conduct surveys of area nonprofit arts and culture organizations to collect fiscal information for the year 2005 (collected data from 6,080 organizations).
- 2) Survey nonprofit arts audiences to measure their spending while attending events (collected data from 94,478 groups of attendees representing approx. 280,000 attendees).
- 3) Use highly regarded input/output economic analysis to determine how dollars spent on arts and cultural events impacted the community beyond the event before "leaking out" of the local community.
- 4) Use data to determine estimates for national economic impact findings.

Findings:

Findings from this study indicate "communities that invest in the arts reap the additional benefits of jobs, economic growth, and a quality of life that positions those communities to compete in our 21st century creative economy."

The economic impact of nonprofit arts and cultural industries is not only big but is increasing:

- Nationally, arts and cultural industries generate \$166.2 billion annually, which is up 24% in the past five years or 11% when adjusted for inflation.
- Arts and cultural industries support 5.7 million full-time jobs, which is up 850,000 jobs since the 2002 report.
- Arts and cultural industries generate \$30 billion in local, state, and federal government revenues annually while collectively these 3 levels of government spend less than \$4 billion annually to support arts and culture (a 7:1 return on investment).
- Nationally, the typical attendee at arts and cultural events spends an average \$27.79 per person in addition to the cost of the event, supporting local businesses that cater to art and cultural events.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Zakaras, L. & Lowell, J. (2008). *Cultivating demand for the arts: Arts learning, arts engagement, and state arts policy*. Santa Monica, CA: Rand Corporation.

Description:

This study addresses the following research questions:

1. What role does demand play in the creation of a vibrant nonprofit cultural sector?
2. What role does arts learning play in the cultivation of demand?
3. What does the current support infrastructure for demand look like, and does it develop in individuals the skills needed to stimulate their engagement with the arts?

Research methods used include

- Overview and analysis of literature, including theoretical literature on arts education, policy, and philosophy; empirical research on arts education in public schools; research on youth arts learning outside of school; and studies of arts learning opportunities for adults.
- Analysis of national data on State Arts Agencies grant allocations.
- Structured and informal interviews and roundtables with arts education experts, journalists, and advocates, state departments of education, and NEA & SAA staff members

Findings:

Findings that support advocating for arts education in schools:

- “Survey data and analysis reveal that arts learning in particular and early exposure to the arts in childhood are strong predictors of adult involvement.”
- K-12 public school system is the ideal place to create/maintain institutional support for youth arts learning. “No other system has the access, resources, and responsibility for ensuring that young people have equal opportunity to become knowledgeable about the arts.”
- State budget constraints and high stakes testing in non-arts subjects have made arts education in school vulnerable to cut backs and “the institutional infrastructure support for youth arts learning is weak.”
- Time devoted to the arts in elementary schools is limited in comparison to other subjects. In Illinois, elementary school principals reported that students get an average of 40 minutes of arts instruction per week. U.S. Department of Education survey indicates that elementary students receive 11.6 hours of language arts, 5.4 hours of math, 2.5 hours of social studies, and 2.3 hours of science training per week.
- Limited state graduation requirements for arts learning in middle and high school means there is minimal participation by the majority of students by the time they reach high school.
- There has been a growth in community arts learning opportunities, “but it cannot compensate for the weaknesses that exist in K-12 arts education—the only part of the infrastructure with the potential to draw large numbers of young people into engagement with the arts.”



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Rabkin, N., &
Hedberg, E. C.
(2011). *Arts education
in America: What the
declines mean for arts
participation*.
Washington D.C.:
National Endowment
for the Arts.

Description:

Researchers in this study analyzed data from four administrations (1982, 1992, 2002, and 2008) of the Surveys of Public Participation in the Arts (SPPA) by the National Endowment for the Arts.

Analysis from the 1992 SPPA survey indicated, “arts education was the strongest predictor of almost all types of arts participation (arts performance being the exception.”

Based on this finding, the current analysis was conducted to determine
•If school-based arts education declined or increased between 1982 and 2008

•How arts education was distributed across the population

•If arts education can contribute to reversing the declining trend in arts participation

Findings:

•Since 1982, there has been a steady decline in the rates of adult attendance to arts events and performances (i.e., classical and jazz concerts, musical and non-musical plays, opera, and ballet performances).

•Arts education has a powerful positive effect on adult attendance to arts events.

•Arts education has a positive effect on other forms of arts participation including personal artmaking, participation in the arts through media, and additional arts education.

•Data from the SPPA suggest a declining trend in childhood participation in music and visual arts.

•For survey participants of all socioeconomic brackets, there was a decrease in the amount of arts education they received as children. There was a substantial decrease in arts education for African American (49 percent) and Hispanic (40 percent) children when comparing data from 1982 until 2008.

•Children of parents who had arts education or who attend arts events are more likely to take private arts classes and more likely to attend arts events themselves.



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow

Reference:

Catterall, J. S. (1997).
Involvement in the
arts and success in
secondary school.
Monographs, 1(9),
1-9.

Description:

Analysis of a longitudinal study of 25,000 secondary school students sponsored by the United States Department of Education seeking to describe the relationships between student involvement in the arts and academic achievement.

Findings:

- Two-thirds of 8th grade students with significant involvement in arts scored in the top half of composite standardized test performance (versus 43 percent of limited arts involvement).

- Only 1.4 percent of 8th graders with significant arts involvement dropped out over the subsequent 2 years (4 times better than students with limited arts involvement).

- Nearly 75percent 10th graders with significant art involvement scored in the top half of the composite test score distribution (compared to 45 percent for students with limited arts involvement).

- Two-thirds of 10th grade students with significant arts involvement scored in the top half of reading performance distribution (versus 43 percent of students with limited arts involvement).

- More than 1/3 of 10th grade students with significant arts involvement performed community service occasionally or more frequently (versus 86 percent of 10th grade students with limited arts involvement who rarely engaged in community service activities).

- 47 percent of 10th grade students with significant arts involvement believed community service is important (compared to 34 percent of students with limited arts involvement).



NORTHERN ILLINOIS UNIVERSITY

**College of Visual
and Performing Arts**

Learning Today, Leading Tomorrow