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ABSTRACT

This booklet explores the advantages and drawbacks in the employment of artists as teachers at all educational levels. Until recently, arts professionals did not want to hinder their creative work by confining themselves to the place and time of a school situation. Schools generally sought to hire those who wanted education as a career. In 1969 the National Endowment for the Arts and the U.S. Office of Education (USOE) jointly sponsored the Artist-In-Schools Program. Participants were not required to teach, but to show students how artists act as creators in different media. Other USOE grants brought artists into the schools and placed a heavy emphasis on preparing the schools for the artists by requiring briefing workshops. Such programs have not been trouble-free. Placement of artists in the schools as teachers can create simple procedural problems or more complex administrative problems. Teachers may feel threatened by the differences in artists' temperament and educational perspectives. Western School for the Arts in Washington, D.C. illustrates the problems of a school specifically created for professional artist-teachers. These include financial limitations, administrative indifferences, hasty planning, and conflicts among various participants. A successful program requires an artist who has a critical sense, can analyze an artistic work, and can communicate skills to children. An intuitive artist may not always be able to discuss the reasons behind a creative action. (Author/RE)

Artists as Teachers

John T. Aquino

FASTBACK 113

PHI DELTA KAPPA EDUCATIONAL FOUNDATION

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By John T. Aquino

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Employing Artists as Teachers

The use of professional artists as teachers is not new. Medici sculptors, Elizabethan actors, and other artists from ancient times onward have taken on apprentices and taught them particular crafts. In modern times, the relationship is usually that of mentor and protégé, but professional artists have also participated in institutionalized education. Teaching the arts is related to practicing the arts, and this relationship has allowed artists to supplement their incomes, particularly when courting fame.

Although the practice of having artists teach in schools is not new, until recently it was far from common. Schools generally sought to hire only those who wanted education as a career, thus maintaining a distinction between teachers and artists. Arts professionals, in their turn, did not wish to confine themselves to the place and time of a school situation and limit their own creative work. They usually thought of education as either an avocation or as being beneath them. For example, Henry Wadsworth Longfellow, while teaching at Bowdoin College, wrote to his sister,

> I do not believe that I was born for such a lot. I have aimed higher than this; and I cannot believe that all my aspirations are to terminate in the drudgery of a situation which gives me no opportunity to distinguish myself, and in point of worldly gain does not even pay me for my labor.

In the early twentieth century, at the university level, arts faculty were typically teachers rather than practitioners. And, outside of oc-

casional visits, arts professionals stayed away from elementary and secondary education altogether.

The employment of artists as teachers has increased in recent times. Times of tight money have made the additional and steady income of teaching especially attractive to artists. Abundant opportunities for artists to work as teachers have been created through programs and activities based on the premise that an art should be taught by those who know the art best. In these programs, individuals are employed by schools not because they have been trained to teach painting, sculpture, dance, acting, or playwriting, but because they are by profession painters, sculptors, dancers, actors, or playwrights. In 1977, the Arts, Education, and Americans Panel in its report, *Coming to Our Senses*, recommended the participation of artists in education and that the teacher certification requirements for artists be waived.

The practice of artists working as teachers has implications for the effectiveness of arts education and for the preparation of arts educators. To teach acting, should one hire Sir Laurence Olivier or someone specifically trained to teach acting? This fastback explores the advantages and drawbacks in the employment of artists as teachers at all educational levels.

Artists in Elementary and Secondary Schools

It was once a special (because infrequent) event for an artist to visit an elementary school classroom. But now artists are coming more frequently and staying longer as a result of the Artist-in-Schools Program of the National Endowment for the Arts and similar programs. Because these programs are well documented, this section will focus on them.

The Artist-in-Schools Program was initiated in 1969 under the joint sponsorship of the National Endowment for the Arts and the U.S. Office of Education. Visual artists were placed in school residencies in six states. By the 1976-1977 fiscal year, there were Artist-in-Schools Programs in each of the 50 states as well as in five special jurisdictions (Guam, Samoa, Puerto Rico, the Virgin Islands, and the District of Columbia). In 1976-1977 approximately 2,300 artists were employed in 7,800 elementary and secondary schools through this program. The specialty areas have been expanded and, in addition to visual arts and crafts, they now include architecture and environmental arts, poetry, dance, film and video, folk art, theater, and music.

In the Artist-in-Schools Program, state art councils apply to the National Endowment for the Arts for funds (to be matched at the state level) for one or more program subject areas. Once the state arts council receives a grant, it selects interested schools and selects an artist (chosen by a panel of state and local people) for approval by each individual school. The artist residencies can range from several weeks to a full school year.

The literature for the Artist-in-Schools Program states that the program's purposes are to 1) enhance children's powers of perception and their abilities to express themselves and communicate creatively by using tools and skills they would not otherwise develop, and 2) provide an opportunity for artists to function in schools and communities in a manner and under circumstances conducive to their own artistic development.

Actually, the artists, though they may teach, are not really asked to function as teachers. They are to serve as artists within an educational environment. This allows the students to see artists as working artists and as friends rather than as taskmasters.

Other programs have been developed that are related to or similar to the National Endowment's Artist-in-Schools Program. The Teachers and Writers Collaborated (TWC) was designed to send writers and teachers into New York City elementary schools. From his experience with this project in teaching children, poet Kenneth Koch wrote a book called *Wishes, Lies, and Dreams*. Treasure Hunts Assosiates in Wiscasset, Maine, originally funded by a Title III ESEA grant but now funded directly from school budgets, sends 11 artists to schools, among them a folksinger, a weaver, a spinner, a historian, a photographer and printmaker, a painter, actors, and puppeteers. These artists have spent between 10 and 15% of their time working in schools. The Artist-in-Residence Program in Philadelphia provides studio space in a public school for a local artist to work while maintaining an open-door policy for students. In the Artist-at-Work Program in Philadelphia, children see an artist paint the portrait of a student during an assembly program.

Project IMPACT, funded under the Education Professions Development Act, U.S. Office of Education (1971-1972), brought artists into classrooms and placed a heavy emphasis on getting the schools ready for the artists. Workshop briefings were held for teachers who were encouraged to observe classes and even participate themselves. The Young Composer's Project, later known as the Composers in Public Schools Program, was funded by a grant from the Ford Foundation (1959-1968) and administered by the National Music Council. The threefold goal of the project was 1) to have composers write for specific

performing groups; 2) to have students share in the creation of new compositions; and 3) to expand the repertoire of secondary music programs. An extension of the project was the Contemporary Music Project for Creativity in Music Education, funded by the Ford Foundation and administered by the Music Educators National Conference from 1963 to 1973. In one program under this project, 13 professional musicians were in residence in communities where their responsibilities were to serve cultural interests and encourage cooperation and innovation among artistic, civic, and education institutions in the communities.

The utilization of professional artists as teachers varies from program to program and from state to state. They may work in two or three schools in a single district or in just one school. They may teach entire classes, visit or perform for a portion of a class, or work at their profession while the students either observe or utilize the artists' work.

In most schools the approach has been for the artist to work within the traditional curriculum. But there are also special schools for the arts in which the faculty are mostly professional artists: New York (City) School of Music and Art; New York (City) High School of Performing Arts; Newark (New Jersey) Arts High School; the Education Center for the Arts (New Haven, Connecticut); New Orleans Center for the Creative Arts; Riverside Center for the Arts (Harrisburg, Pennsylvania); Alabama High School for the Fine Arts (Birmingham); and North Carolina School of the Arts (Winston-Salem). Western High School in Washington, D.C., was converted from an academic high school to a school for the arts in 1974, under the superintendency of Barbara Sizemore. The goals of this school are to provide students who have special gifts with a chance to express themselves and also an opportunity, under expert supervision, to perfect their talents for future employment in particular arts fields. This school, then, is designed to serve only talented students. Enrollment is select, with auditions or portfolios required of all applicants.

Profile—An Artist Teaching in a High School

Ms. X is employed by a public senior high school in a metropolitan area as a drama instructor. Until two years ago, she was a professional

actress. She is 34, a native of the city, has a bachelor's degree in liberal arts, and has taken courses toward her Master of Fine Arts degree at a local university. She received her teaching position primarily because she was known to the school through her involvement in a drama project that toured the public schools in that district.

Her acting career before she became a teacher was steady if not exceptional. She was active in local and regional theater, had a two-year contract with a theater group in El Paso, Texas, and had appeared in four short-lived Broadway plays. She had also played a featured part in a movie filmed in New York City and had done some television acting.

Ms. X has no intention of abandoning her acting career for teaching. She has kept up with her theater contacts and appears in plays produced in the area. Occasionally, auditions and rehearsals will cause her to miss classes, but when she accepted the job she was told that this was acceptable as long as she did not miss classes frequently, secured a substitute, and provided him with a lesson plan.

Ms. X does not take attendance or give tests in her classes. She tells her students at the start of the year that if they do not attend her classes, they are the losers. The classes are informal and often chatty. She is concerned about her students and their future careers as performers.

She begins her course by talking about different theories of acting. The only assigned texts are three books by Konstantin Stanislavski that the students are asked to read for their own benefit as the class progresses. Her method of instruction includes her demonstrations of how a scene should be played, followed by individual students trying the same scene or other scenes in the play. She does less and less demonstrating herself as the year goes on. After her initial lectures on acting, she has no lesson plans as such, but assigns a scene for each student to have ready by a set date, then devotes each class session to work on a student scene. Sometimes, when she is performing in a play, she will discuss her role during class time and arrange for her students to see the play. Ms. X grades her students on the basis of their performance and their improvement in performing during the school year.

Artists in Colleges and Universities

It has usually been easy to arrange for an artist to visit a college or university to lecture before a general assembly or meet with a single class. But generally the visiting artist fails to provide the continuity needed for program development and for fulfilling student needs. It is often preferable for an artist to serve in residence for a semester, full year, or longer. The formal position of artist-in-residence has been in effect since the early 1920s and has been used more frequently since World War II. In some cases the artist may serve as a regular member of the faculty, teaching a specific number of courses. In other cases the artist may visit classes and function primarily as an expert in the particular field while being available for both student and faculty conferences and for attendance at campus cultural functions.

For the college, the presence of the artist on campus carries a certain prestige and can be helpful with subsequent fund raising. For the artist, the benefits of a position of artist-in-residence include additional income, a set place to work, and the opportunity to demonstrate or discuss his skills with eager listeners. In a letter to dramatist Percy MacKay, the first literary artist-in-residence at Miami University, Robert Frost reduced such residency to the level of patronage and implied that colleges may not be up to playing monarchs:

> In the old days it was the favor of kings and courts. In our days far better your solution that it should be on the colleges, if the colleges could be brought to see their responsibility in the matter.

Among the other uses of artists as teachers at the university level is the actor-teacher—an actor who, working under Actors' Equity actor-teacher contract, is engaged as a teacher but also appears in the university's plays. Then there is the guest artist who functions primarily as an actor rather than a teacher, but an actor who is to be part of an educational milieu in which students can learn from working with him or her. In 1970, 60 American colleges employed 187 professional actors as guest artists.

On the graduate level, in a college designed primarily for adult education, the New School for Social Research in New York City offers many courses taught by part-time, nontenured faculty members who are well-known personalities. Working journalists teach courses in journalism; comedians offer courses in humor; magicians lecture on magic and demonstrate their skills; and newscasters demonstrate on-the-spot television reporting. According to the president of the institution, "Other schools have professors who have never been in politics teaching political science. We want the person who has been a politician."

Two Profiles—Artists in a University

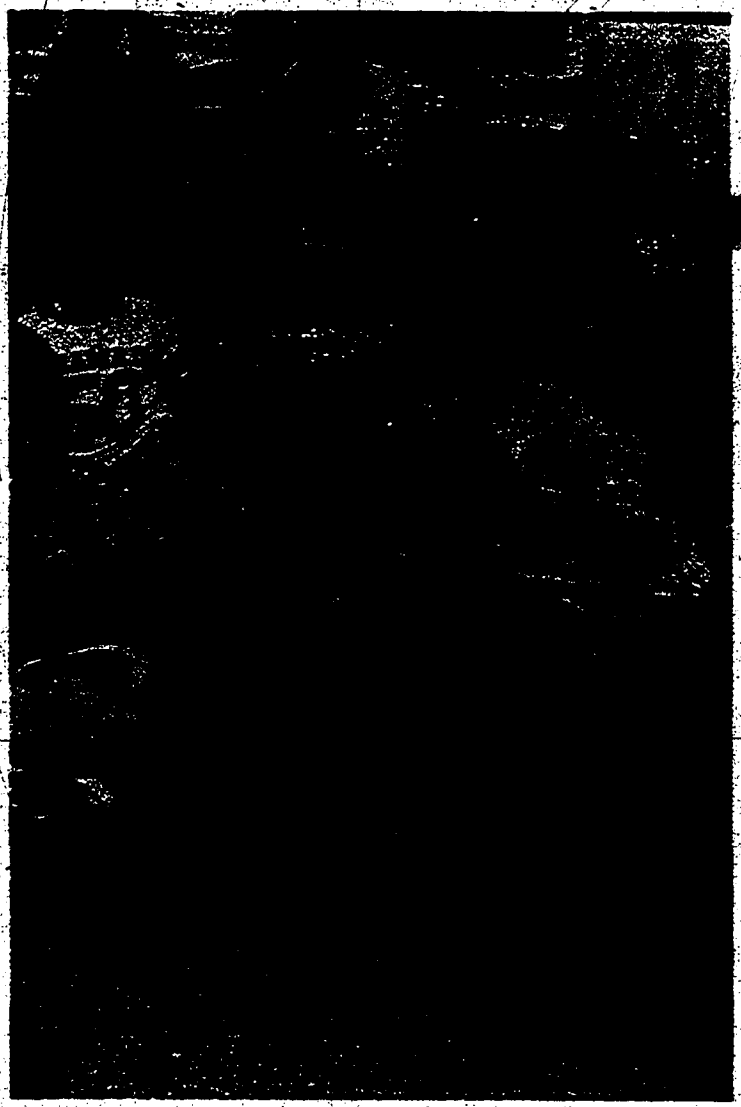
In 1958, William Faulkner, Noble Prize-winning author, served as writer-in-residence at the University of Virginia. He did not teach regular classes but visited the classes of other instructors and met with various university organizations. The classes took the form of question-and-answer sessions, portions of which were recorded and published in the book *Faulkner in the University*, edited by Frederick Gwynn and Joseph L. Blotner. His remarks were, as a rule, impromptu. Faulkner met with undergraduate and graduate classes and other groups on 24 separate occasions, speaking to more than 1,500 people. He also scheduled office hours for students to come and see him, but for some reason students did not come.

Robert Frost taught both before and after he became well known. He was at Pinkerton Academy (1906-1911), Plymouth Normal School (1912), Amherst College (1917-1920; 1923-1925; 1926-1938; 1949-1963), and the University of Michigan (1921-22). He primarily taught literature and writing, but he also taught education and psychology at Ply-

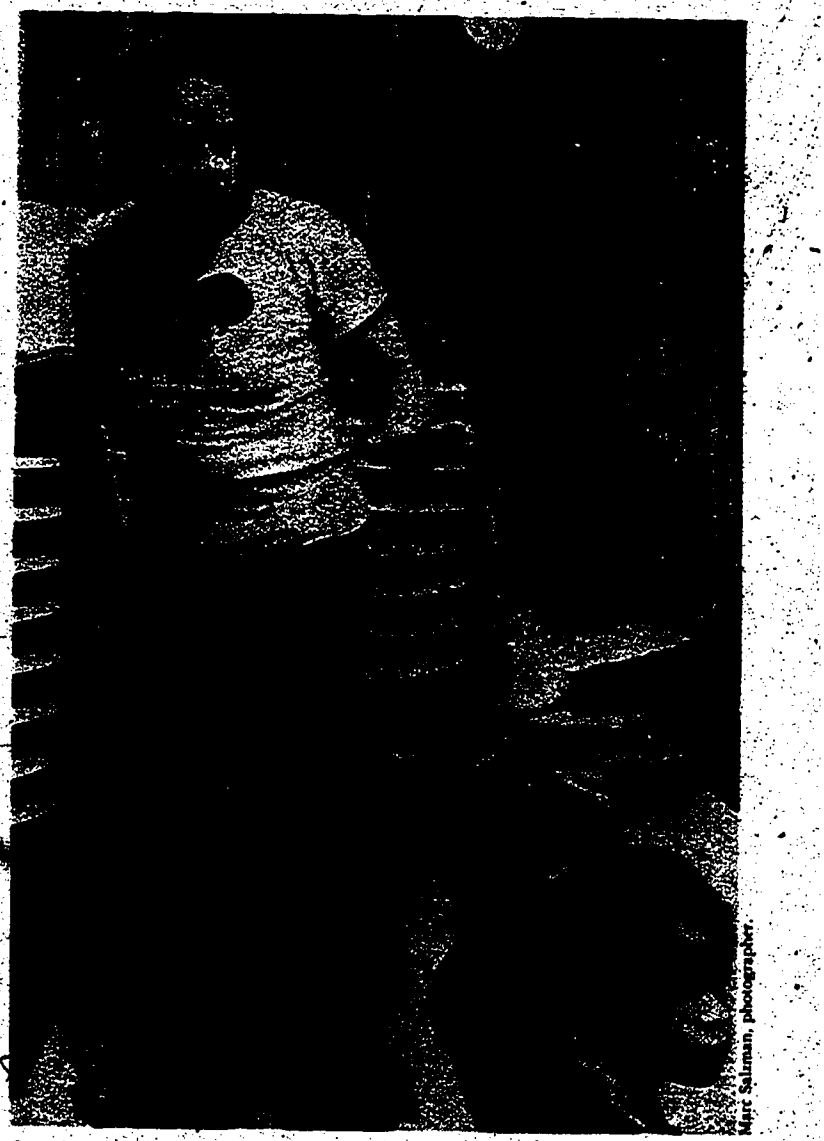
mouth. His teaching was characterized by an emphasis on the oral interpretation of literature, informal instruction (no tests, no papers). He considered his teaching to be an act of performing. He lacked scholarly background (he had no college degree); he missed classes frequently; but he was well liked by his colleagues and students. Frost also wrote extensively about his educational theories in journals and magazines.

Many other noted artists have taught classes in higher education. Here is a brief and admittedly incomplete list: composers—Aaron Copland, Paul Dukas, Howard Hanson, Roy Harris, Zoltan Kodály, Arnold Schoenberg, Ralph Vaughan Williams, Leonard Bernstein, George Crumb, Robert Palmer, and Elliott Schwartz; actors and directors—Jerry Lewis, Mercedes MacCambridge, Neal Kenyon, Arnold Moss, Desi Arnaz, Jean Arthur, and Stella Adler; painters—Harold Altman, Walter Kamys, and Kenneth Evett; and musicians and vocalists—Risë Stevens, Eleanor Steber, John McCollum, Janos Starker, Ran Blake, and Jorge Bolet.

Interviews with artists teaching at the university level can be found in the book *Artists as Professors: Conversations with Musicians Painters, Sculptors,* by Morris Risenhoover and Robert T. Blackburn.



Marsha Feller, storyteller, with the Washington State Artists in the Classroom Project.



Marc Salzman, photographer.

Creative dramatics with performer from Off-Center Theatre.

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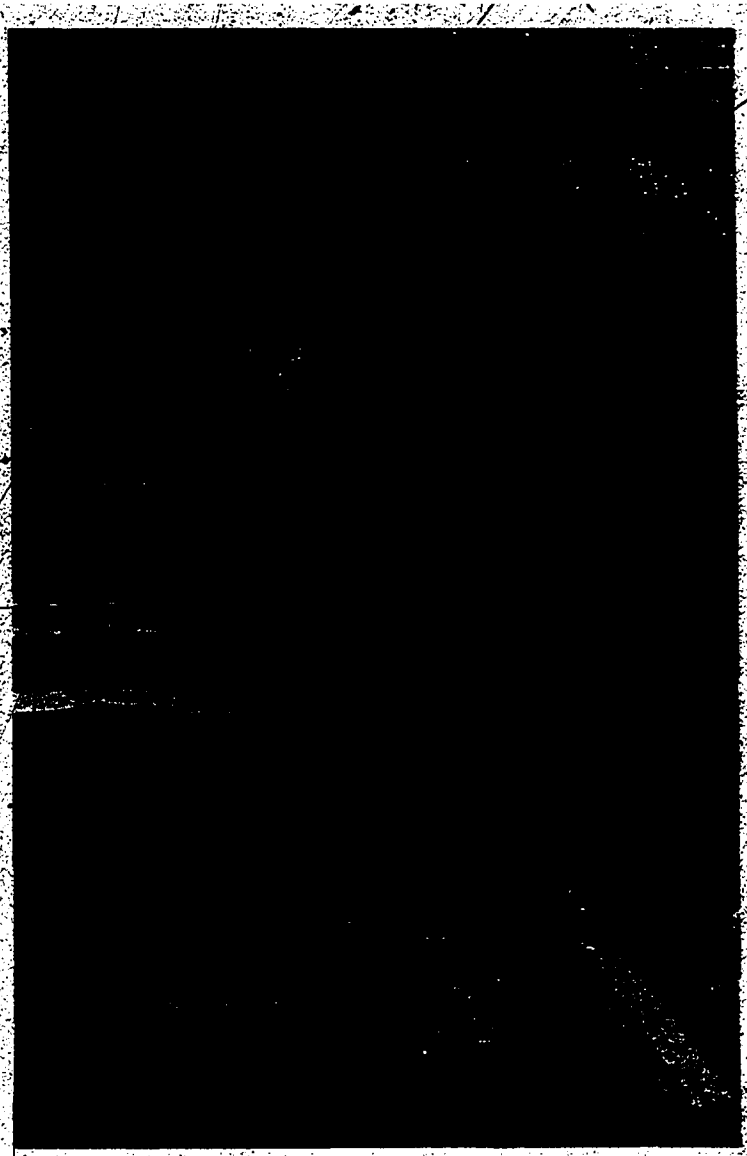
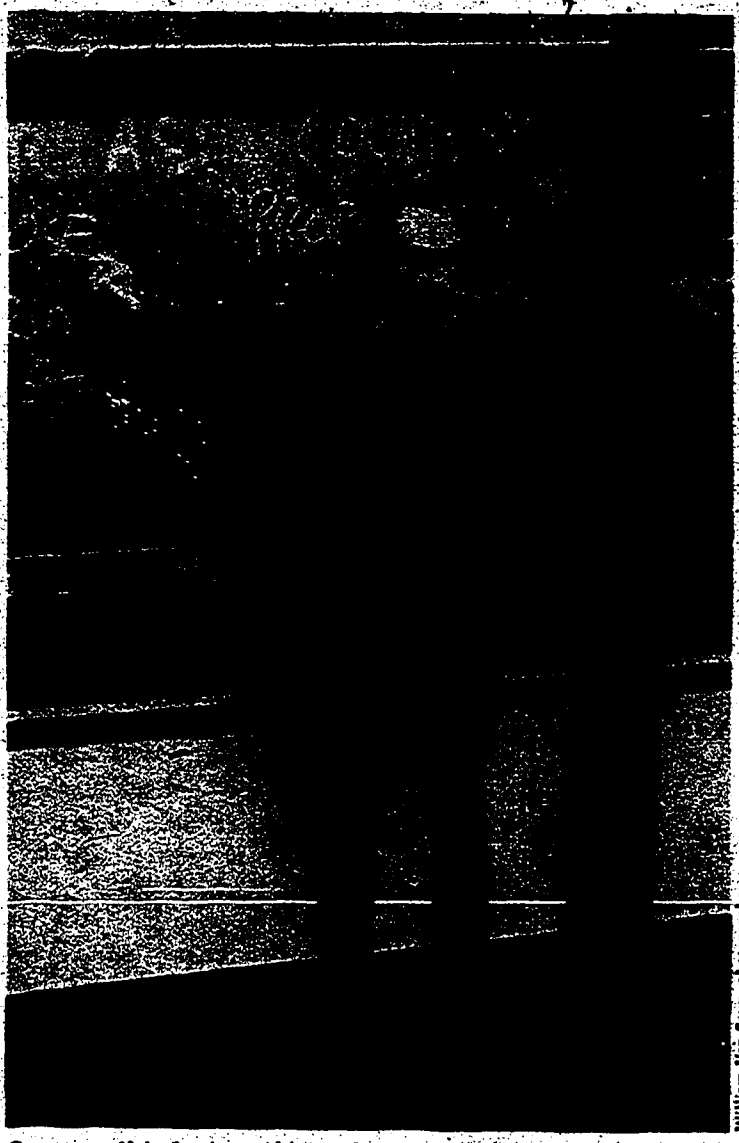


Composer Leonard Bernstein lecturing at Harvard.



William Van Saun, photographer.

Composer Alvin Lucier teaching a class.

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Potential Problems of Artists as Teachers

The use of artists in education has generally occurred within traditionally run schools. Behind the Artist-in-Schools Program, for example, is the stated intention that artists assist arts teachers who have never worked professionally. Anticipating adjustment problems, Project IMPACT initiated orientation workshops for teachers and administrators. Spokespersons for the National Endowment for the Arts also advocate such an orientation for classroom teachers and artists in the Artist-in-Schools Program. There have been reports of successful adjustments. One elementary school principal's initial reaction to a visiting artist who dressed casually and had a beard and mustache was, "Is this guy just going to come and do his art thing and not work with the kids?" A week later, the principal had changed his mind: "We've had kids who were real problems get turned on by what Ken is doing. Working with Ken is a reward for doing work in the classroom."

One reason for problems is that the use of artists in schools on a systematic basis is somewhat innovative, and in some programs school administrators and artists are unprepared. In Connecticut's first venture in the Artist-in-Schools Program (1971-72), one consultant reported, "Artists were dropped into the school like paratroopers onto a strange terrain. Few instructions were given. They had to scout out teachers, seek allies, and do the best they could without a great deal of experience." In Connecticut, a principal confiscated unedited videotapes of a documentary some students were making about student attitudes toward school; an art project created by an artist and students was

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ordered dismantled by the fire marshal; and students were unable to get to a visiting artist because of modular scheduling.

In addition to administrative problems, there have been some open conflicts between teachers, administrators, and artists. Some administrators are naturally skeptical of disruptions in the routine, and arts educators are likely to feel threatened by artists coming into their classes. The education director of the National Endowment for the Arts said that one of his own children asked his teacher if the class were going to have a visiting artist. The teacher replied, "Oh, no! We're not going to get into that. It's a mess, and I know it.... No one is going to come in and take over my authority!" On the other hand, teachers have also been thrilled with the prospect of working with professional artists, especially famous ones. One of William Faulkner's assistants at the University of Virginia became a devoted Faulkner follower and confidante, co-edited the transcripts of Faulkner's university classes, and later wrote a two-volume biography of the artist.

But there is a more significant reason for conflicts between artists and school personnel than teachers feeling threatened. The evaluation team for Project IMPACT, for example, decided that the ineffectiveness of some of the professional artists in the program was due to a "lack of communication" between them and school personnel. Much of this communication problem can be attributed to differences in temperament and educational perspective. "The most difficult problem initially," said an assistant superintendent about the Artist-in-Schools Program, "was the reaction of the other teachers. The teachers didn't understand how an artist works. Most tried to make the artist into a teacher like them—they felt he should be teaching five periods a day."

There have been reports of teachers who complain of artists violating school rules, of their missing classes, dismissing classes early, or taking classes on unscheduled field trips. And yet most Artist-in-Schools Programs were designed to give artists such freedom.

Perhaps the most extended example of such conflicts between artists and school personnel is the history of the Western School for the Arts in Washington, D.C. A school specifically created for professional artist-teachers might have avoided these conflicts. But in the conver-

sion of the school from a traditional academic high school to a school for the arts, conflicts were inevitable. (All of the following quotations are from the newspaper accounts referenced in the Bibliography.)

Western High School became Western School for the Arts in 1974. (The school's name was later changed to the Duke Ellington School of the Arts.) The arts faculty were mostly professional artists. Many people had high hopes for the new school. The assistant superintendent said, "I'm ecstatic about it. We haven't really done very much in this city for our talented kids." The deputy superintendent said that the program would be "very strong academically" and would not be bound by "conventional thinking." The school's artistic director, a professional dancer, said, "We would like for it to be heavily career-oriented. We want [the students] to be prepared for the realities of their craft, to know how to get a job and how to keep themselves in shape." There were plans for another Washington, D.C., high school that specialized in math. The D.C. superintendent was even led to remark, "Maybe the general academic high school has had its day."

There were, however, less optimistic voices once the school for the arts opened, especially those of non-arts teachers. The new principal's statement that students would be admitted more on the basis of their artistic talent than on their academic ability caused concern that quality education would not be provided in nonartistic fields. One teacher claimed that plans for the new school were "hurried and ill-conceived. They started planning in February for September."

Western's academic classes were to be phased out by June, 1976, but even before then there was reportedly continual friction between the academic personnel and the arts faculty. Teachers and administrators claimed that the arts faculty were ignoring administrative procedures and were not giving students a sound academic background. Some artists were accused of missing classes and not obtaining substitutes. In January, 1976, the artistic director was suspended when he refused to remove three nine-foot modernistic statues of Egyptian gods from prominent display in the school. The statues, which were nude and featured oversized genitals, were made of automobile bumpers by a teacher of sculpture. The Western principal said she wanted the statues removed in order to make room for a student art display, but there were

indications that there were other factors influencing her statement. The assistant principal of Western told a local news reporter that at stake "is the question of who is going to run the school, the principal or the artistic director." The arts department chairman told a reporter from the same newspaper that educational freedom and freedom of artistic expression were the issues. "Any move [that] threatens these freedoms is a threat to the very existence of the school." Parents and students protested the suspension of the artistic director, and the arts faculty threatened to resign. Faced with this conflict, the acting superintendent, who had replaced the superintendent who started the school, reinstated the artistic director and promised that the arts school alone would occupy the building in the fall of 1976.

In July, 1976, the superintendent, now in the position permanently, announced that the appointment of the artistic director would not be renewed, that the arts program at Western would merge with another innovative program, School Without Walls, and that both programs would occupy the same building. The superintendent said the reason for the merger was a lack of money. There were, predictably, more protests, and the actual merger never occurred. But the dreams for Western School for the Arts had failed to materialize because of financial limitations, administrator indifference, hasty planning, and conflicts among various participants.

Even at the university level, there are signs that some artist-teachers have difficulty with the academic environment. The book *Artists as Professors* reports the replies artist-professors gave to the question, "Do you like teaching?"

> "Sometimes. Sometimes I don't. . . . Well, I'm a human being, and some days I just don't feel like facing a group."
>
> "Yes and no. Sometimes I do; it can be exciting. Other times I don't. I think it has something to do with my willingness or unwillingness to verbalize about music."
>
> "I love teaching. . . . I suppose because I'm very good at it. It satisfies my ego. . . . But I think you have to be good at it to like it."
>
> "I'm not sure that I do. I think it's just about 50/50. I do and I don't."

"Yes, if all I had to do was teach. . . . There are many times when maybe I'm very engrossed in my own work."

There are admittedly artist-teachers who have a healthy and happy relationship with their schools, but the conflicts that do occur point to a difference between a professional artist and an educator. An educator devotes his life to the educative process; he learns to cope with educational red tape in order to achieve success in educating students. An artist devotes his life to expressions of his art, or rather expressions of himself. The two role conceptions are not identical and perhaps not totally reconcilable.

The Effectiveness of Artists as Teachers

To determine the effectiveness of artists as teachers one must first examine the various measures of effectiveness. Artists are often very popular with students. The presence of artists in a class represents a change in the normal classroom routine. If the artist is a performing artist, students will be entertained. An artist in a class can make real what previously might have been an abstract notion about the processes of art.

Also (and this is often cited in publicity for various artist-in-schools programs) since they are free of a planned curriculum and function outside the educational bureaucracy, artists are likely to be looked upon as friends by the students. Adolescents often have a romantic view of artists as free, liberated individuals who have managed to become successful in the competitive world; consequently, they will be impressed with artists and seek out their friendship. The amiable relationship between students and artists can be an asset in student counseling. Artists have had experience in getting started in an arts career, and as unofficial career counselors they can give valuable advice to students.

But a more telling measure of effectiveness is the ability of artists to change student behavior. There have been many reports of individual successes, even of a "minor miracle" when a child from coastal Maine who had never uttered a word in school suddenly began to sing along with a folk singer. A girl in Maine, learning how to make a pot out of the clay she and an artist had dug from the local river bank, also learned about ancient cultures and the geology of the land. The inter-

disciplinary nature of the arts has been emphasized in many artist-in-schools programs.

Individual success stories, however, have little to say about the overall effectiveness of artists as teachers. As of this writing, the Artist-in-Schools Program begun in 1969 has not been properly evaluated. A National Endowment for the Arts-sponsored study by the Western States Arts Foundation was conducted primarily by means of a questionnaire. The study indicated that the program was well liked by teachers and administrators who worked with it but did not show whether it had achieved its educational objectives, whether student behavior was changed, or, if so, how and for how long.

Ralph Smith observed in "A Policy Analysis and Criticism of the Artist-in-Schools Program of the National Endowment for the Arts" (*Art Education*, September, 1977) that the literature about the Artist-in-Schools Program is often contradictory concerning whether the program is education- or artist-oriented. In a reply to a question about Smith's comment, the director of the education program for the endowment said in an interview for *Music Educators Journal* (March, 1978) that his main concern was with whether or not the program worked, not with whether it was fish or fowl, education- or artist-oriented. Of course, whether it "worked" really depends on what type of program it was. The question about the orientation, the intent, or the goal of using professional artists in the classroom is not an idle one for educators.

For example, there is a difference between teaching someone how to sculpt or how to write a poem and teaching him to appreciate a sculpture or poem. It would seem that the artist, who has the skills, is a good source person for teaching how to perform the skills, if only by his demonstration of those skills. But the ability to communicate about his skills is another matter entirely. And the ability to communicate information to students is one of the most important qualifications of a teacher. An assistant to the president of the American Federation of Teachers, in reaction to the recommendations in *Coming to Our Senses*, said, "Just as we do not assume that all teachers can be artists, the art world should not assume that teaching does not involve some highly specific training and talent."

An artist may not be the best communicator of information about his particular art. One can grow indifferent to something that one can do quite easily. For example, noted actor Laurence Olivier shocked many fellow actors and drama students around the world by stating in a 1968 Associated Press interview, "I've never much enjoyed acting. It has its attractions, but there are many times when acting seems hardly the occupation for an adult." Film director John Ford, in a 1966 interview with film historian Peter Bogdanovich, answered questions about how he shot a particular scene with the following remarks: "With a camera!" "What?" "Hmmm." Some artists might not *know* why they do a particular thing or how they do it. Just as it might be difficult for one to explain how to drive a car ("Gently push down the accelerator while occasionally glancing over your left shoulder . . . ."), an artist might have trouble explaining a part of his job that he does instinctively. At the University of Virginia, William Faulkner was asked questions about his symbolism and insisted that he never consciously used symbols. As his class appearances continued, Faulkner found himself forced to develop stock responses and to adopt literary terminology that he did not customarily use. Actors in the Guest Artist program at colleges and universities, as well as other artists, have been recorded as being occasionally impatient while working with students because the artist must stop and start and break his concentration to explain what he is doing and why.

An important factor in judging how effectively an artist can communicate his knowledge and skills to his students is whether or not he approaches his art intuitively. If he does, then he may not know why he does something a particular way and so will not be able to discuss it with his students, and he will probably not be a good teacher. His tendency to act intuitively may become evident in other areas—ignoring schedules and regulations, missing classes, and so on. On the other hand, if the artist has a critical sense and can step back and analyze his work and the work of others, then he will probably be able to discuss his art effectively in the classroom; he will give the students opportunity both to learn a skill and to appreciate the results.

The difference between intuitive artists and those with a critical sense is analogous to a situation in sports. "Great" baseball players

have seldom made "great" managers or coaches. It wasn't the likes of Babe Ruth, Ty Cobb, or Joe Dimaggio who became managers of championship teams, but Casey Stengel, Joe Cronin, and Billy Martin, who, while their playing careers were not as illustrious as the others', had organizational and communicative skills that the others did not have. The "star" players' abilities are, to some extent, natural and intuitive. The same is true in golf; there are the pros on the tournament circuit and the pros who may or may not compete professionally but who have the critical sense to advise others, including the touring pros.

Another factor that may influence an artist's teaching is attitude. An artist may decide he has to teach because the income he receives from teaching is steady while the income from the practice of his art is not. Although an artist may also want to be involved in education and want to help others become artists, he needs to spend time in the practice of his art, too. The earlier quotations from *Artists as Professors* point out that teaching does take time away from an artist's primary vocation. A playwright who teaches classes spends a great deal of time helping to shape the plays of others instead of concentrating on his own work.

Conclusions

More than ever before, professional artists are serving as teachers at all educational levels. The employment of artists in residence at colleges and universities was initiated not necessarily because the artists were good teachers but for the personal support of the artists and for good publicity for the institutions involved.

On the secondary school level, the Artist-in-Schools Program that has existed since 1969 has prospered with the acceptance of the idea that artists can be effective teachers. And the Arts, Education, and Americans Panel recommended the increased involvement of artists in education, even though it acknowledged some criticism of the practice. Such contradiction ultimately led to skepticism and disillusionment. The *New York Times* reported on Christmas Day, 1976, that many schools for the arts that employed artists as teachers had been hard hit by budget cuts; this might not have been so had the effectiveness of artists as teachers been firmly established at the time.

What reports that do exist about artists as teachers indicate that the practice is popular. However, there have also been reports of some conflicts between professional artists and school personnel. Of great importance in determining the relationship between an artist and school people seems to be whether the artist approaches his art intuitively or with a critical sense. These different approaches will affect the artist's ability to communicate with students about his art. Other factors affecting the artist's ability to teach effectively are his attitude toward teaching and his reasons for teaching.

Artists are asked to participate in education because they are artists. They have devoted their lives to their art, not to education. The complaints of teachers that artists miss classes, don't give exams, and ignore school rules point to the different career orientation of artists and teachers. If to be a "teacher" implies a certain training, outlook, attitude, and orientation, then some artists cannot be teachers. To ask them to act like teachers is to invite disharmony.

Some artists have the critical sense necessary to communicate their knowledge and skills and the attitude and ability to be both artist and teacher. They have a valuable role to play in education. Even artists who may have difficulty communicating their knowledge and skills to students can be of use in education by serving as models of the creative process at work. In assessing his teacher Robert Frost, Merrill Root said that in the "technical sense" Frost was not a "good teacher." He added, however, that "[t]he best of Frost the teacher was the impact of Frost the man. He was not merely another regurgitator; he had experienced, lived, created; he was an *origin*."

The employment of artists in the classroom demands screening procedures that emphasize communicative ability. Determining whether the artist is to function as a teacher or as a resource person and part of a teaching team should be based on an evaluation of his communication skills.

The practice of artists working in education should also be seen as an attempt to "reform" arts education, to do away once and for all with the separation between artists and arts educators that formerly kept artists out of education. This unnecessary distinction is what the education director of the National Endowment for the Arts is getting at when he claims that a program does not have to be either education- or artist-oriented, fish or fowl. Integrating professional artists into the educative process will broaden the perspectives of students and teachers and give them a down-to-earth, practical view of the realities of the artistic life.

Guidelines for Administrators

1. Ask yourself what you think the benefits of bringing an artist to your school should be. If you are planning to work through the Artist-in-Schools Program, call the program coordinator of the state arts agency for information on how to apply. Ask about his conception of the purposes of the program. Does the program make sense? Does it seem workable? Does it fit in with your educational philosophy?

2. Talk to your faculty about it. Discover any problems they have with the concept. Develop a working plan of things that you or they should ask or tell the artist when he comes and what you should all be trying to learn from the artist.

3. In the Artist-in-Schools Program or a program run through your school system or state department of education, ask the appropriate individual about the screening procedures for artists. In your own program, discuss appropriate procedures with your faculty; bring up the difference between the intuitive artist and the artist with a critical sense. In your initial interview with each artist, keep in mind the questions and concerns your faculty raised and talk about them with the artist. Your interviews with the artist will determine his role in the program, whether it is to be that of a resource person or a teacher.

4. Have an orientation session for the artist and teachers. Define roles, authority, goals.

5. Decide on the best method for evaluating the program (teacher/artist diaries, weekly reports, weekly observations by a third party, behavioral objectives, etc.).

6. Make arrangements to meet with each teacher and artist once each week, quarter, or semester, whichever seems best.

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