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ABSTRACT

This report documents the experiments by the Getty Center for Education in the Arts to research and develop content and teaching practices in school visual arts programs. An 18-month Rand Corporation study, begun in 1982, investigated discipline based art education (DBAE) visual arts programs in 7 cross country school districts. The study's two purposes were to determine whether the holistic DBAE approach to visual arts education was viable, and to learn more about the character of such programs. Findings from this study were tested by the Getty Institute for Educators on the Visual Arts between 1983-89. The Institute's goals were to implement innovation and improvement in the way visual arts were defined and taught, and to provide a more substantive model for staff development. Toward this end, school district personnel from 21 Los Angeles County School Districts (California) were introduced to the concept of DBAE and assisted in establishing programs of DBAE instruction. Results showed that: (1) changing the way society values art in education is still problematic as art is seen as "a frill, nice but not really necessary"; (2) using a coherent theory is an effective starting place for art programs; and (3) art can be implemented in programs found like those in the rest of the discipline based curriculum. The report concludes with appendixes that include a chronological overview; evaluation instruments; listings of institute contributors and advisory committees; participating districts in Los Angeles County; cooperating museums; and a 1991 evaluation of DBAE programs. Contains 22 references.  
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# Improving Visual Arts Education

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# Improving Visual Arts Education

# Improving Visual Arts Education

Final Report  
to the  
Los Angeles  
Getty Institute  
for Educators on the  
Visual Arts  
1982-1985

Submitted by Staff and Evaluators of the  
Getty Institute for Educators on the Visual Arts

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## FOREWORD

This is a report about a seven-year research and development initiative directed at redefining the content of visual arts education and changing how the visual arts are taught in schools by art and general classroom teachers. There is no single audience for this report. We direct it to teachers and school administrators, who are immersed in the daily operations of schooling; to university professors, who can make a difference in preparing future teachers to accept change; and to school administrators and school board members, who share a responsibility to improve the quality of education. Our aim in publishing this report is to share as candidly and as accurately as possible the successes and failures of our research and development initiative. If it succeeds in informing others committed to improving education in and through the arts, it will have served a useful purpose.

It has been said that creating change is a journey, not a blueprint. If change involved implementing only one, well-proven innovation at a time, perhaps we could develop blueprints. But schools are in the business of making a bewildering number of innovations simultaneously. As a consequence, we face many dilemmas when implementing change because we cannot know in advance all the steps we need to take to reach our intended outcomes or even what they will look like when we arrive. Such was our experience with the Getty Institute for Educators on the Visual Arts. It was an exciting journey through which we learned and accomplished much—even while frustrated by some of the seemingly intractable problems confronting our public schools today.

In the Preface to this report, Dr. W. Dwaine Greer, director of the Getty Institute for Educators on the Visual Arts, identifies a series of lessons learned from this research and development project, which are discussed in greater detail in chapters 5 and 7. The reader may wish to review these chapters as a context for reading the complete report, because they provide a succinct overview of the report's findings and conclusions.

## BACKGROUND

The origins of the Institute can be traced to a study that the Getty Center for Education in the Arts commissioned in 1982. The RAND Corporation, a national research organization, and five art education researchers were asked to investigate visual arts programs in seven school districts across the country that were attempting to develop districtwide art pro-

grams that integrated the creation of art with the analysis, critique, and interpretation of art. This holistic approach to art education was being considered by the Center as a way to increase the status and improve the quality of art education in the nation's schools.

As adults, we recognize that understanding the arts requires a composite of historical, critical, and technical information. It seems reasonable, then, to expect art instruction to attend to all of these aspects. Yet, traditionally, this was not the concept guiding most art education programs in grades K-12 in the public schools in the late 1970s. Art education stressed the development of children's imaginations, feelings, and emotions. As general education increasingly emphasized cognitive development skills—analysis, interpretation, and problem solving—art education programs were often perceived as marginally valuable in the curriculum. And despite the well-reasoned arguments of such notable art educators as Manuel Barkan, Harry S. Broudy, Elliot W. Eisner, and June King McFee, who advocated a more comprehensive approach to teaching children art, art teachers continued to focus on art-making activities and production skills.

Given this tradition, the Getty Center was interested in studying school art programs that were attempting to place art-making instruction within a larger context of teaching elementary and secondary school children ideas and skills derived from the disciplines of aesthetics, art criticism, and art history. The Center commissioned the RAND study with two purposes in mind: first, to determine whether the more holistic approach to visual arts education was viable and, second, to learn more about the character of such art programs by studying them in depth. The Center wanted to know what commonalities they shared; what made them distinctive; what curricula, instructional, and evaluation methodologies guided them; how children responded to them; and what critical factors encouraged and sustained them.

From the findings of RAND's cross-site analysis of the seven districts studied, the Center learned that a number of important factors were critical for the initiation, implementation, and maintenance of art programs that taught children the skills of creating, interpreting, and responding to works of art. The findings from this 18-month study are published in a three-volume report titled *Art History, Art Criticism, and Art Production: An Examination of Art Education in Selected School Districts* published in 1984 by the RAND Corporation and summarized in a report published by the Center titled *Beyond Creating: The Place for Art in America's Schools*.

## GETTY INSTITUTE

The Center was anxious to test the findings from the RAND report in its own backyard, with 21 school districts in Los Angeles County. The Getty Institute for Educators on the Visual Arts was initiated as a research project for staff development and curriculum implementation. The Institute commenced in 1983 and concluded in 1989.

The Institute was an experiment in implementing innovation and improvement in the way visual arts were defined and taught. It was designed to apply the findings from the RAND study along with what was known from the research about effective staff development and curriculum implementation. The Institute was also seen as a change agent by the Center and participating school districts alike. It was attempting not only to change the way art education was defined and taught, but to provide a more substantive model for staff development that could inform inservice teacher education in other subjects.

The Institute was successful in initiating and implementing change in the 21 participating school districts, and it was successful in institutionalizing this change in at least half of those districts. Chapters 5 and 7 in this report discuss this conclusion. The Institute proved that change initiatives do not sustain and institutionalize themselves. For institutionalization to take place, change agents must devote efforts to such tasks as monitoring implementation, keeping everyone informed of what is going on, networking teachers and principals so they can share their accomplishments and learn from each other, and developing incentives for teachers to apply their new learning. A fundamental lesson learned from the Institute is that if incentives are not provided for teachers to return to their classrooms to apply their new learning and to work with their colleagues, there is little leverage for sustaining any change.

It has been suggested that the Los Angeles Getty Institute was one of the longest-running research endeavors in the history of visual arts education. If that indeed is the case, the credit for its execution can be attributed in large part to the commitment and tenacity of the Institute's core staff and evaluators who helped to design and implement it. They were courageous in accepting this challenging assignment from the Center, and we are appreciative of their willingness to share their vision, their commitment and stamina, and their goodwill.

We are indebted to Dwaine Greer for his leadership in this effort and to his competent and loyal colleagues, Frances Hine, Ron Silverman, and Ruth Zwissler. They stayed the course for seven years, and we are grateful for their unflagging conviction that

an understanding of the visual arts contributed to all children's development and to the quality of their lives.

The Institute's two evaluators, Ralph Hoepfner and Blanche Rubin, provided critical perspectives and constructive insights throughout every phase of the project's development. Their contributions, along with their unvarnished honesty, made it impossible for the Center or Institute staffs to ignore or diminish their findings and recommendations.

In addition to their contributions to this project, the Institute's staff and evaluators tutored and mentored the Center's staff who were fortunate enough to work alongside them. We have been as much the beneficiaries of their expertise and goodwill as have the hundreds of teachers and school administrators who participated in the Institute.

A special word of appreciation is offered to those school board members, superintendents, principals, teachers, and parents who participated in the Institute. Not only were their investments of time and money impressive, but their enthusiasm and conviction that general education is incomplete without the arts is reassuring to all who advocate the value of arts education for all children. Thanks are also due to the California Institute of Technology's Office of Special Events for allowing us to use their facilities.

If this report stimulates discussion, if it provokes new ideas about how to sustain substantive arts education programs in schools, if it informs others committed to improving education, it will have served its intended purpose.

Leilani Lattin Duke

*Director, Getty Center for Education in the Arts*

## PREFACE

The Los Angeles Getty Institute for Educators on the Visual Arts, a project of the Getty Center for Education in the Arts, was designed as a research and development project. The Institute's task was to develop a model for establishing art as a regular part of the general education curriculum in elementary schools. Planning for Institute programs began in the fall of 1982, summer staff development programs were offered from 1983 through 1989, and curriculum implementation programs were carried out from the fall of 1983 to June 1990. Through these various activities, the Institute staff introduced school district personnel to the concept of discipline-based art education (DBAE) and assisted them in establishing districtwide programs of discipline-based art instruction.

The report that follows documents the experiment and its outcomes. As a framework for the reader, I set forth a summary of the lessons we learned from our efforts (Chapter 7 discusses these lessons in greater detail). What is foremost is that teamwork and professional respect emerged as the basis for whatever successes we had. The Institute was based on teamwork: each district was represented by a team, and the Institute staff saw themselves as a parallel team. Every team member had a role to play, and we worked to define these roles carefully and to have each team member be accountable. Thus, what we learned was different for different potential audiences.

The lessons we learned can be grouped around three different ideas. The first is the largest goal inherent in the Getty Center's establishment of the project: really changing the way American society values art in education. The perception that art is a frill, nice but not really necessary, was in place in 1982 and to a large extent seems to prevail still. Changing the value placed on art as a subject and establishing a place for it in the curriculum was a larger undertaking than we imagined. Indeed, it is this larger context of the value of art as a part of education that I believe remains as a problem after all has been said and done.

The second idea around which lessons were learned was that using a coherent theory is an effective starting place for art programs. The status of DBAE as a theory or paradigm is still a matter for professional discussion, and more than 10 years later many writers still raise questions about particular ideas or concepts. However, the effect of adopting a particular orientation and setting forth to test it has had far-reaching effects in art education practice. Even a cursory look at the publications that are used to guide

classroom practice, many of which make no claims to be discipline based, reveals that they show art as a subject that addresses the four parent disciplines of DBAE (aesthetics, art criticism, art history, and art production). Serious attention to curricula for disciplines other than studio practice has also had a positive effect on the theoretical foundations of the field. Since 1982 attention has been directed not only to the development of curricular materials for aesthetics, criticism, and history, but also to the refinement and extension of their theoretical underpinnings.

The third set of lessons comes from the planned implementation that was a part of the Institute. The Hall model for change in schools (summarized in Hall and Hord, 1987), which was used as a basis for the Institute, proved to be a wise choice. Although there have been refinements in current writings on program implementation, the model's basic ideas of staff development connected to curriculum implementation proved to be viable (see Chapter 2 for more information). Art, which has often been seen as very different from other subjects, can be implemented in programs like those found in the rest of the curriculum.

The results of the project provide implementation ideas that apply to school district personnel at all levels as well as to students:

- **School board members/district administrators** will find that their commitment to a discipline-based approach, as it is manifested in policy statements and budget allocations, can result in quality programs for children.
- **Principals/school site administrators** can contribute to the success of the program in their schools by providing clear goals for implementation. To the extent that they observe and monitor the program, provide time and resources, serve on an art curriculum committee, and show confidence in leading the effort, they will help ensure a successful program.
- **Art specialists/leadership teams** will be able to provide effective staff development programs as they become better trained and gain experience.
- **Teachers** can learn to understand and appreciate art in ways that often result in lifelong commitments to art as a part of their lives. This commitment and the resulting enthusiasm can be used to add richness to a curriculum that serves as the foundation of a sound DBAE program.

- **Students** can learn to make art, and to talk and write about art, in the manner of artists, aestheticians, art critics, and art historians. Their understanding and skills will become more sophisticated in relation to the amount of DBAE instruction they receive.

This third set of lessons has applications beyond art education and is the result of using an implementation model that can be and has been used in subjects other than art. In fact, some districts involved in the Institute used this model in staff development and curriculum implementation in a number of other subject areas.

The final note of my overview is one of caution. Both the Center and the Institute staffs began the Los Angeles Getty Institute with high expectations. We sallied forth, believing that the results of the project in demonstrated competence on the part of children would change the general perception of the value of art as a basic part of education. It is apparent from our study that such changes in the perception of value are possible. Districts and teachers involved in the project approached art differently. In many instances the changes, we are assured, are permanent: art will never go back to being equated with holiday activities and make-and-take projects, and it will always introduce children to the substance of the art disciplines. At the same time, there is an apparent need for the ongoing investment of time and resources that is required to sustain any program. In other areas of the curriculum, science, for example, large sums of money and pressure come from sources outside the schools, such as the National Science Foundation. Art lacks this kind of support, and we still have the problem of providing ways to sustain ongoing programs. We are left to wonder if, with the end of the Getty project, the changes we have seen will endure.

W. Dwaine Greer

*Professor of Art Education, University of Arizona*

*Director, Getty Institute for Educators on the Visual Arts (1982–1989)*

## EXECUTIVE SUMMARY

Following a year-long survey by the Getty Center for Education in the Arts of the state of art education in America's schools, the Getty Institute for Educators on the Visual Arts was launched in 1983 as one of the most extensive research and development efforts in art education to date. The Institute's mandate was to develop a program that encouraged students not only in their abilities to make art but also in their efforts to experience, understand, and value it.

The Institute's staff developed a team approach to implementing and disseminating discipline-based art education (DBAE) in elementary schools in 21 selected Los Angeles County school districts. Variations in district and school size, geographic location, socioeconomic status, and ethnic diversity, and in educator background and training, provided a base for generalizations about how readily the program could be adapted in other regions.

The DBAE approach calls for instruction based on four art disciplines: aesthetics, art criticism, art history, and production. In its efforts to change the way art is taught, by shifting from an emphasis on a production-only to a DBAE approach, the Institute created staff development programs for district and school teams of administrators, principals, and teachers. It also promoted institutional change through its district curriculum implementation program.

Summer inservice programs engaged the educators with art, introduced them to theory, introduced them to DBAE curricula, provided opportunities to practice new skills, and helped them plan for implementation. They were later assisted by leadership and maintenance programs as well as by other support efforts.

On-site evaluation of the school districts' programs identified four factors that determine successful implementation of DBAE. It is possible to establish DBAE as part of a district's regular instructional program (1) when teachers are provided with substantive training, (2) when there is a district-mandated written curriculum for teachers to follow, (3) when there is effective and ongoing leadership supported by adequate funding and resources, and (4) when the leadership is committed and enthusiastic. Teachers showed cumulative improvement in art instruction and schools and districts strengthened their art programs over their years of participation.



The evaluation of summer and school-year activities shaped and steadily improved the Institute's content and impact. Evaluation also documented the nature and extent of successes and failures. The breadth and depth of the evaluation designs made important contributions to the field's knowledge of wide-scale implementation of art programs.

After the completion of the research and development phase of the Institute, most of the participating Los Angeles school districts have continued their DBAE programs. A maintenance program has been established, and a maintenance program coordinator has been appointed to work with the districts. In addition, the Institute model has inspired a number of other DBAE institutes in other regions of California and the United States.



# I. The Getty Institute for Educators on the Visual Arts



The Getty Institute for Educators on the Visual Arts was conceived as a constructive reaction by leading art educators to the state of art education in the nation's schools in the 1980s. The approach taken consisted of adopting a broadened definition of art in general education and then working with educators to realize that definition in classroom practice. A research model guided the Institute's activities and served as a touchstone for assessing its progress.

From the first art lessons in U.S. public schools in the late 1800s, the visual arts have been a part of the curriculum for a variety of reasons—rationales that include developing the eye-hand coordination required of early industrial workers to providing an outlet for the expression of thoughts and emotions and developing creativity. However, research conducted during the 1970s and 1980s showed relatively low levels of art achievement among American youth, bringing into question the adequacy of classroom instruction in art.<sup>1</sup> Therefore, it seemed clear that a more substantive approach to art education was necessary.

Following the charge by its founder to contribute to “the diffusion of artistic and general knowledge,” the J. Paul Getty Trust, a private operating foundation based in Los Angeles, conducted a year-long survey to determine the state of art education in grades K–12 in public schools.<sup>2</sup> Based on the results of its survey, the Getty Trust chose to advocate a more comprehensive and multifaceted approach to making art a more integral part of general education. This approach, known as *discipline-based art education* (DBAE), strengthens the teaching of art through methods of inquiry in the classroom by leading students to study the concepts and disciplines of art production, art history, aesthetics, and art criticism (see Greer, 1984; Clark, Day, and Greer 1987). Not only does this approach provide an opportunity for students to make, understand, and interpret art, it also encourages the development of critical thinking skills and an understanding of the broad scope of human experience.

The Getty Center for Education in the Arts, one of seven operating entities of the Trust, established the Getty Institute for Educators on the Visual Arts in 1982 as a research and development effort to implement DBAE in the classroom. The charge to the Institute was to design and test a model for elementary art education that could be widely used by school districts to establish DBAE programs.

## THE INSTITUTE'S THEORETICAL MODEL

The Institute model for the implementation of DBAE was formed by synthesizing ideas about educational philosophy, exploring the role of subject disciplines in forming a curriculum, and examining how a curriculum is implemented in schools. The model comprises a connected set of ideas and assumptions:

- A coherent theory can be taught to educators in
- staff development programs designed to develop an understanding of
- four art disciplines that are the basis for
- DBAE curricula used in implementation that establishes
- districtwide programs, resulting in
- regular systematic instruction—the outcomes of which can be
- evaluated in relation to
- the theory.

The theoretical sequence begins with the selection of a coherent theory, in this instance, DBAE. The theory is taught to district personnel, who choose and adopt a sequential and cumulative curriculum that enables teachers to conduct DBAE instruction. The curriculum is implemented districtwide, so that every child in every classroom receives regular, systematic instruction. The end of the sequence is program evaluation and student assessment, which judge program success and pupil accomplishment in terms of the theory.

Each idea embodied in the model formed a touchstone for the development, evaluation, and refinement of the Institute's activities over its seven-year duration. The model provides a useful framework for evaluating the Institute's progress, and readers may wish to keep it in mind as they review this report.

#### DBAE THEORY

As noted earlier, DBAE is an orientation to visual art instruction that integrates content from the four disciplines that contribute to the creation, appreciation, and understanding of art. These disciplines or fields of study are defined by recognized communities of scholars or practitioners, established conceptual structures, and accepted methods of inquiry. This approach to the study of art is termed *discipline based* because it draws on those parent disciplines that contribute to informed making and understanding of art.

Integration of the disciplines is achieved through the use of works of art as the focus of instruction. A broad range of the visual arts is represented, including folk, applied, and fine arts from cultures around the world and from ancient to contemporary times. Figure 1.1 provides a concise outline of the theory.

Figure 1.1 Outline of DBAE Theory\*

#### GOAL

Establishment of districtwide programs of regular instruction in art that lead to:

- knowledge about art
- understanding of its production
- appreciation of aesthetic properties of art, other objects, and events.

#### RATIONALE

Art is a necessary part of general education; studying it:

- enables development of a store of images that is the foundation for much of our understanding, including the images at the base of much of our discourse
- provides a set of lenses or structures with which we think

#### CONTENT

Information and modes of inquiry are drawn from four disciplines:

- Aesthetics—the nature and values of art
- Art Criticism—judgments about art
- Art History—cultural and historical context
- Art Production—techniques for expression

#### CURRICULUM

Systematic instruction is guided by a districtwide curriculum that contains written plans for sequential and cumulative instruction.

#### CONTEXT

Establishment as part of the general education curriculum requires a district team (classroom teachers and/or art specialists, principals, board members, superintendents, and other administrators) committed to:

- regular and sequential instruction
- provision of materials and support
- evaluation of progress and outcomes
- outreach to community resources

\*This outline appeared in the earliest documents of the Getty Institute (1983).

Goal of DBAE. The goal of DBAE is to develop students' capabilities to make, understand, and appreciate art. Students' capabilities are built as students learn the contexts and theories of art and skills for responding to as well as creating art. When DBAE is a component of general education, all students are expected to demonstrate growing sophistication as they express ideas with art media, read about and criticize art, become aware of the cultural and historical contexts for art, and develop an understanding of basic aesthetic issues and perspectives.

Rationale for DBAE. A rationale for the place of art in general education comes from the work of Harry S. Broudy, one of education's leading thinkers for more than 40 years; he has summarized his views in *The Uses of Schooling* (1988). Broudy maintains that to ensure the continuation of democracy, every citizen must be appropriately educated. But what is not always apparent is why art should be a part of that general education. Broudy asserts that substantive art instruction contributes not only to general education but to learning in other fields as well. A comprehensive general education prepares individuals to view the world through the different lenses provided by the study of each subject area. Without formal instruction in the visual arts, students are unlikely to have access to important thought, understanding, and expression. Educational experiences in the aesthetic domain shape perception and imagination, enabling students to understand and appreciate created and natural objects. Art experiences build a fund of images and a set of thinking strategies necessary to our understanding of the world.<sup>4</sup> Without the study of art included in general education, children are denied access to fundamental ways of knowing and learning.

Content of DBAE. Each of the four art disciplines that inform DBAE instruction holds educational implications, and Institute staff summarized writings by scholars from each of the disciplines to identify content and modes of inquiry that could form a foundation for DBAE curricula and instruction (see Crawford, 1987; Kleinbauer, 1987; Risatti, 1987; Spratt, 1987).

**Aesthetics** is a branch of philosophy in which students reflect on their experiences and evaluation of art. There are five main clusters of concepts that are studied by aestheticians: the art object, appreciation and interpretation, critical evaluation, artistic creation, and cultural context. Students examine issues regarding these concepts and pose questions of their own in a DBAE program (Crawford, 1987).

The content related to aesthetics enables students to explore the answers to such basic questions as, What is art? and How is quality determined? Even very young students can become interested in topics such as where art comes from or who selects art for museums. As students progress, they learn to apply rules of logical argument, and at advanced levels students write essays exploring the questions, inquiry methods, and problems and solutions found in aesthetics as appropriate for their levels of development.

**Art criticism** addresses the meaning and significance of works of art. It is concerned with art in the context of the present and takes the form of spoken or written discussion about works of art. Students learn to explicate the meanings and qualities of works of art to distinguish those that are trivial or mediocre from those that are significant or great. Students in a DBAE program learn basic approaches to making informed judgments about artworks (Risatti, 1987).

At all levels of a DBAE program students write and talk about art. In the area of criticism they progress from simple descriptive statements to more complex ones, incorporating analysis and interpretation, to the use of verbal imagery and metaphor, to the making of informed judgments about art.

**Art history** is the study of works of art as historical documents. Students learn to analyze and interpret the attribution, style, symbols, and function of an artwork as intrinsic factors. They also explore extrinsic factors and conditions surrounding and shaping the work that contribute to their understanding. The methods and approaches of art historians are introduced in DBAE programs to replace the rote memorization of artists, their works, and their dates. Even young students in a DBAE program identify styles and symbols and have a basic understanding of why they are part of works of art (Kleinbauer, 1987).

As students learn about art production, art criticism, and aesthetics, they also acquire knowledge, skills, and values related to the cultural and historical contexts of art. Their study can begin with simple facts that relate a work of art to a group of artists or a movement or style. As learning proceeds, students are introduced to various ways in which significant facts are organized and studied by art historians.

**Art production**, or studio art, addresses the knowledge and skills needed for creating art. Artists exercise a special kind of intelligence in the choice and sensitive application of

*Description of a Sixth/  
Seventh-Grade Classroom:  
"Kids were all participating  
in the lesson. They were  
anxious to participate and  
responsive. There was no  
hesitancy to offer answers,  
but very little calling out."*



materials to produce works of art. Through a synthesis of experience, observation, and thought applied in the act of creating, artists provide a model for students in a DBAE program (Spratt, 1987). The disciplines are integrated when an artwork is examined from two or more of the four discipline perspectives.

As students study how art has been created by artists, they learn that invention, critical judgment, and recognition of cultural and historical factors are central to the creative process. As they begin to master the techniques of working with various media, students learn to work in series around a theme and to emphasize originality like the professionals they are learning to emulate.

DBAE curricula. To meet its goals for all students, a DBAE program needs to be implemented districtwide; this requires use of a common district curriculum. The term *curriculum* in this context refers to a series of art lessons, with written plans including objectives, motivation, learning activities, and methods for evaluation. The lessons are organized sequentially for cumulative learning and are articulated or connected across grades. DBAE curricula also integrate the four parent disciplines, with comparable concern for each.

## CONTEXT OF DBAE IN GENERAL EDUCATION

Implementation of a DBAE program requires regular and sequential art instruction on a districtwide basis, access to art-education expertise, administrative support, and adequate resources. Students must experience continuity in learning from grade to grade, teachers need to have sufficient materials and expertise available to them, and administrative leadership must assure that all students receive basic art instruction.

The requirement that DBAE programs include regular and sequential instruction makes program monitoring as well as assessment of student achievement advisable. The effects of DBAE programs can be evaluated and confirmed through the use of appropriate criteria and evaluation procedures. Assessment of student learning should reflect the content of instruction. A variety of techniques and instruments can be used to ensure that art education is as accountable as other subjects.

The theoretical model that guided the Institute's implementation of the DBAE program was based on Hall's description of educational change (Hall and Hord, 1987); the implementation model is discussed at length in Chapter 2.

#### NOTES

1. Results of the most recent National Assessment of Educational Progress in Art (1981) had shown disappointing levels of achievement, and many of the leading writers in art education had voiced concern about these findings.
2. The results of this survey are published in Day et al. (1984), McLaughlin and Thomas (1984), and McLaughlin et al. (1984).
3. In lectures given at Institute staff development sessions, Harry S. Broudy, professor emeritus of the philosophy of education at the University of Illinois—Champaign-Urbana, talked about the fundamental role of imagery in our understanding of ordinary language. As an illustration, he examined the meaning of the word *conspiracy*. He suggested that the meaning is based on an image that is captured when one knows that *conspiracy* comes from words that mean "breathing together." Knowing the root of the word provides a vivid picture that encapsulates the meaning.

## 2. The Institute Implementation Model



The selection of content from the parent disciplines and the use of a curriculum form part of the basis of the Institute. The theory that guided the implementation was a second, but equally important, subset of the larger model. This second, the Hall description of educational theory, used to guide the Institute's study curriculum is implemented in schools; discussed in this chapter.

In developing the Institute's implementation model, Institute staff made a number of assumptions about the most effective means of implementing change in the classroom, based on both staff members' extensive experience in the field of education and a synthesis of the literature on educational change.<sup>1</sup> Studies of curriculum change in schooling show a strong relationship between the effectiveness of the change process and involvement of both teachers and administrators (Hord, Rutherford, Huling-Austin, and Hall, 1987). Lasting curriculum changes result when there are substantive staff development programs, continued classroom assistance, support and leadership of school policymakers, frequent meetings of the people involved to focus on solutions to practical problems, and emphasis on teacher participation in decision making. Conclusions reached by Hord and associates (1987, pp. 5-7) in their study of the school-improvement process are particularly germane. These conclusions are summarized below:

1. *Change is a process, not an event.* It occurs over time, usually a period of several years. Recognition of this is essential to successful implementation of change.
2. *Change is accomplished by individuals.* Change affects people. It is important to recognize their role in the process.
3. *Change is a highly personal experience.* Individuals react differently to change; these differences must be taken into account and appropriate interventions planned.
4. *Change involves developmental growth.* Individuals involved in change appear to demonstrate growth of their feelings and skills; this growth tends to shift as they gain experience in the new practice.
5. *Change is best understood in operational terms.* Teachers, and others, will relate to change in terms of how it will affect classroom practice.
6. *The focus of facilitation should be on individuals, innovations, and the context.* "Effective change facilitators work with people in an adaptive and systemic way, designing interventions for clients' needs, realizing that those needs exist in particular contexts and settings. . . . Notions about the speed with which successful school improvement can be

accomplished, the specific actions needed to achieve it, and even the shape that implemented change will ultimately take may have to be altered along the way" (Hord et al., 1987, p. 7).

These six conclusions provided the basis for the development of the Institute's implementation model, which consisted of two components: a staff development program and a curriculum implementation program. The staff development program was designed to introduce school district personnel to DBAE. The curriculum implementation program was designed to assist districts in establishing district wide programs of discipline-based art instruction. Major staff development activities would take place during the summer, with subsequent curriculum implementation and ongoing staff development occurring when schools were in session. Goals for each of these aspects were developed, and the model set forth an interactive program that would allow districts five years to achieve full implementation (see Figure 2.1 [pp. 32–33] for the original guidelines for summer programs and curriculum implementation).

The first of the Institute staff's premises, based on Hord and associates' conclusions, provides a perspective from which the model may be viewed. This premise—that change is a process, occurring over time—was reflected in the commitment of both the Institute and participating districts to a five-year implementation cycle.

The second and third premises focus attention on individuals and the importance of their roles in the change process. Special attention was given to providing opportunities for participants to extend their knowledge of art through many different kinds of personal encounters with works of art, including working with art materials, visiting art museums, and researching problems of criticism and history. For many, the dimension of personal growth was a major outcome of their participation in the Institute, affecting their lives beyond the requirements of professional responsibility.

The fourth premise—that change involves developmental growth—proved to be especially important as the work of the Institute proceeded and participants gained experience in their new approach to art education. Ongoing staff development allowed for increasing sophistication of the participants as they grew more familiar with their selected curricula and developed extensions of the material.

The fifth premise—that change is best understood in operational terms—was the basis for the decision to move quickly from the explication of the theory to classroom

applications. Perhaps the most important characteristic of the Institute was its openness to making needed changes in the model itself, reflecting the sixth premise—that change facilitators must work in an adaptive and systemic way.

## STAFF DEVELOPMENT

The staff development component of the Institute was designed to focus on the role of individuals in the change process. Because many of the teachers who would be responsible for providing DBAE instruction would be general classroom teachers with little formal education in art,<sup>2</sup> it was necessary to provide them with a basic art background. In addition, information on the theory and practice of art education and assistance in planning for districtwide implementation were also required. The Institute staff recognized that there were three major goals needed to effect change in the way teachers taught art:

1. to provide participants with an intensive engagement with the visual arts by teaching them to look at art, use basic studio techniques, and understand works of art within their cultural and historical contexts;
2. to inform participants about the theory and practice of art education; and
3. to prepare participants to implement districtwide DBAE instruction by assisting them in developing plans and in selecting curricula and curriculum resources.

The staff development model evolved as the Institute programs took shape. Programs were tailored to meet the needs of teachers, principals, art specialists, and other professionals. The basic strategy for helping a district to achieve full implementation of DBAE instruction in five years was finally determined as follows:

- three-week training of a **district leadership cadre** (consisting of the principal and at least two teachers from at least two schools) in Institute-conducted summer staff development programs during the first two years of district participation;

Figure 2.1 The Institute Implementation Model

YEAR 1	YEAR 2	YEAR 3
<p><b>SUMMER STAFF DEVELOPMENT PROGRAM</b></p> <p><b>Spring Orientation Meeting</b> for participating district teams</p> <p><b>Summer Staff Development Program</b> (three-week session)</p> <ul style="list-style-type: none"> <li>• District teams of 2 principals, 4 teachers, district administrators, school board members, and parent representatives</li> <li>• Program to include:           <ul style="list-style-type: none"> <li>– faculty, consultant, and staff presentations</li> <li>– demonstration coordinator to conduct demonstration lessons and to assist with teach-ins</li> <li>– staff, faculty, and consultants conduct curriculum discussion groups</li> </ul> </li> <li>• District required to adopt or adapt a written curriculum for DBAE instruction</li> <li>• Teams develop an implementation plan for their schools and districts</li> </ul>	<p><b>SUMMER STAFF DEVELOPMENT PROGRAM</b></p> <p><b>Spring Orientation Meeting</b> for first- and second-year participants</p> <p><b>One-Week Renewal</b> for first-year participants:</p> <ul style="list-style-type: none"> <li>• Extend knowledge of art</li> <li>• Prepare for leadership in DBAE program</li> </ul> <p><b>Three-Week Summer Staff Development Program</b> to include additional schools to ensure coverage of at least four schools or 10% of the schools in the district.</p> <ul style="list-style-type: none"> <li>• Repeat of first-year program for new participants from new schools</li> <li>• First-year participants provide leadership for:           <ul style="list-style-type: none"> <li>– classroom demonstrations</li> <li>– teach-ins</li> <li>– curriculum discussion groups</li> <li>– aesthetic scanning practice in small groups</li> <li>– curriculum augmentation/enrichment</li> </ul> </li> <li>• Develop guidelines and plans for third-year district summer inservice program</li> </ul>	<p><b>DISTRICT SUMMER INSERVICE PROGRAM</b></p> <p>Institute planning meetings with first- and second-year district leaders to prepare for the district summer inservice program</p> <p><b>District Inservice Program</b> (10 days) for schools within the district, to include at least 20% of the schools</p> <ul style="list-style-type: none"> <li>• Lectures that focus on DBAE instruction and basic art knowledge</li> <li>• First- and second-year leaders provide leadership for:           <ul style="list-style-type: none"> <li>– classroom demonstration</li> <li>– teach-ins</li> <li>– curriculum discussion groups</li> <li>– aesthetic scanning in small groups</li> </ul> </li> </ul> <p>Assessment of the district summer inservice program using Institute instruments and reporting procedures</p>
<p><b>CURRICULUM IMPLEMENTATION PROGRAM</b></p> <p>DBAE curriculum presented to children in the classrooms of participating teachers on a regular basis (at least one hour per week) for the school year</p> <p>Concept of DBAE instruction and the district-selected art curriculum introduced to at least 50% of the faculty of each participating school</p> <p>Presentations that introduce the concept of DBAE instruction to school board members and/or parent groups</p> <p><i>Information Bulletin</i> published twice a year</p> <p>Two staff development meetings during the school year to extend art knowledge and discuss implementation strategies</p> <p>Pupil assessment in participating classrooms</p> <p>Observations and technical assistance in participating classrooms</p>	<p><b>CURRICULUM IMPLEMENTATION PROGRAM</b></p> <p>DBAE curriculum presented to children in the classrooms of participating first- and second-year teachers on a regular basis (at least one hour per week) for the second school year</p> <p>District inservice meetings to introduce DBAE instruction conducted by district leaders in at least 25% of district schools</p> <p>Progress reports made to school board members and parent groups</p> <p>Teams identify or prepare curriculum augmentation/enrichment materials</p> <p>Teams prepare guidelines/plans for district summer inservice program for year three</p> <p>Pupil assessment in participating classrooms</p> <p>Two Institute staff development meetings during the year to extend art knowledge and discuss implementation strategies</p> <p><i>Information Bulletin</i> published twice a year</p>	<p><b>CURRICULUM IMPLEMENTATION PROGRAM</b></p> <p>DBAE curriculum presented to children in at least 20% of district schools</p> <p>District observations and technical assistance (first-year principals and teachers) for third-year participants</p> <p>District inservice meetings to introduce DBAE instruction conducted by district leaders in additional schools to ensure coverage of at least 60% of district schools</p> <p>Progress reports to school board members and parent groups</p> <p>Test curriculum augmentation/enrichment materials in classrooms of first- and second-year participants</p> <p>Leadership team plans and prepares for fourth-year district summer inservice program</p> <p>Pupil assessment in participating classrooms</p> <p>Two Institute staff development meetings during the school year for district leadership team to extend art knowledge and refine district inservice programs</p> <p><i>Information Bulletin</i> published twice a year</p> <p>Prepare district inservice summer program report using district forms</p>



YEAR 4

DISTRICT SUMMER INSERVICE PROGRAM

Institute planning meetings with leadership team to prepare for district summer inservice program

**District Inservice Program** (10 days) for additional schools to ensure coverage of at least 60% of the schools

- Lectures that focus on DBAE instruction and basic art knowledge
- District leadership team provides leadership for:
  - classroom demonstrations
  - teach-ins
  - curriculum discussion groups
  - aesthetic scanning in small groups.

Assessment of district summer inservice program using Institute instruments and reporting procedures

Professional development program for selected district representatives:

- museum study groups
- Institute-sponsored fellowships for art or art-education studies at selected universities
- Institute symposia on DBAE

YEAR 5

DISTRICT SUMMER INSERVICE PROGRAM

Institute planning meetings with district representatives to review plans for district summer inservice program

**District Inservice Program** for additional schools to ensure coverage of 80% to 100% of the schools

- Lectures that focus on DBAE instruction and art knowledge
- District leadership teams provide leadership for:
  - classroom demonstration
  - teach-ins
  - curriculum discussion groups
  - aesthetic scanning in small groups

Assessment of district summer inservice program using Institute instruments and reporting procedures

Professional development program for selected district representatives:

- museum study trips
- Institute-sponsored fellowship for art or art-education studies at selected universities
- Institute symposia on DBAE

CURRICULUM IMPLEMENTATION PROGRAM

DBAE curriculum presented to children in at least 60% of district schools

District observations and technical assistance (district leadership teams) for fourth-year participants

District inservice meetings to introduce DBAE instruction conducted by district leadership teams in additional schools to ensure coverage of 80% to 100% of district schools

Progress reports to school board members and parent groups

Disseminate curriculum augmentation/enrichment materials in participating schools

Leadership team plans and prepares for fifth-year district summer inservice program

Pupil assessment in participating schools

Two Institute staff development meetings during the school year for district leadership teams to extend art knowledge and refine inservice programs

*Information Bulletin* published twice a year

CURRICULUM IMPLEMENTATION PROGRAM

DBAE curriculum presented to children in 80% to 100% of district schools

District observations and technical assistance (district leadership teams) for fifth-year schools

Progress reports to school board members and parent groups

Curriculum augmentation/enrichment materials disseminated to participating classrooms

Leadership team plans and prepares for an ongoing staff development program for maintenance of DBAE instruction and staff renewal

Pupil assessment in participating schools

Institute planning meetings with district representatives to prepare for ongoing staff renewal activities

*Information Bulletin* published twice a year

Possible certification as an Institute demonstration site



- two-week training for **school leadership teams** (consisting of a principal and at least two teachers from the school) in all schools in the district, conducted by trained district personnel over the next three years;
- four-day **curriculum orientation for all remaining teachers** in the district, conducted by district and school leadership teams in summer inservice programs; and
- **ongoing training of participating teachers and principals** throughout the school year.

## CURRICULUM IMPLEMENTATION

After the initial training, leadership teams in each school were expected in the next year to provide DBAE instruction on a regular basis each week, using a written, sequential curriculum selected from published art curricula. They were also expected to introduce the district-adopted DBAE curriculum to their school staffs. In addition, the district leadership cadre was expected to conduct district inservice programs and to develop district implementation plans.

The three goals established for the curriculum implementation component of the Institute were as follows:

1. to extend and deepen participants' knowledge and appreciation of art through the study of specific works of art and contexts that place them within the world of art and everyday living;
2. to confirm and extend participants' knowledge and use of discipline-based instruction by providing opportunities for them to share ideas and resources for conducting instruction;
3. to assist district teams in implementing districtwide programs of DBAE instruction by providing technical assistance, results of observations, and art expertise.

## THE TEAM CONCEPT

The team approach to DBAE implementation distinguishes the Institute model from earlier education reform efforts, which focused on training individual teachers. The team approach was developed for the following reasons:

- Effecting change in institutions requires dealing with all levels of decision making.
- Professional collegiality and interaction among decision makers is critical to the success of the change process.
- If implementation is to succeed, trained teachers must not be forced to work in isolation—instead, a “critical mass” of teachers is required.
- A team provides a core leadership group that focuses on subject matter.

### LEADERSHIP TEAMS

The **district leadership team**, a key component of the Institute’s implementation effort, consisted of a school district’s superintendent; a member of the board of education, assistant superintendent, or director of curriculum and instruction; principals; and teachers. Each team member had a different role to play. The superintendent served as a catalyst for initiating and expanding the new approach. The member of the board of education recognized that DBAE was essential to a balanced curriculum and supported the establishment and improvement of programs through funding and policy decisions. The assistant superintendent or director of curriculum and instruction created district expectations and standards, provided leadership for staff development, and developed communication monitoring procedures. Principals communicated expectations, provided leadership for school staff, and monitored the program through classroom observation. Teachers provided DBAE instruction on a regular basis, oriented colleagues, and in some instances conducted inservice programs for other teachers in the district.

The Institute’s strategy was to train a school leadership team (the principal and at least two teachers) in every school in a district. During the first two years of a district’s

participation, teams from the lead schools received three weeks of training, the first two weeks being devoted to the theory and practice of DBAE, and the third week to development and refinement of the district's implementation plan. These initial teams formed a

**district leadership cadre** that provided a framework for leadership within the district. After the cadre was established, leadership teams for the remaining schools were trained in two-week sessions during the third, fourth, and fifth years of participation.

Members of the district leadership cadre usually took part in additional training after their initial year and continued to attend renewal programs. They also attended Institute-sponsored seminars on managing educational change and developing leadership skills. Because of this additional training, expectations for the district leadership cadres and school leadership teams were different.

**School leadership teams.** The task for the members of school leadership teams was to provide introductory training for other teachers at their schools. With the active leadership of the principal, they were expected to conduct awareness sessions to prepare colleagues for implementing DBAE, make presentations at staff meetings to keep teachers motivated, provide classroom demonstrations of DBAE instruction, and assist the efforts of the district team.

**District leadership cadres.** The task for district teams was to provide districtwide inservice activities that would build on and coordinate efforts of the school leadership teams. With the active leadership of an administrator, usually an assistant superintendent or highly motivated school principal, they were expected to conduct awareness sessions for large district groups, provide orientation to train teachers in the use of DBAE curriculum selected by the district, train additional teachers, offer renewal sessions to add to the background of trained teachers, and plan the development and expansion of the district program.

*Principal: "Five teachers who had been using the curriculum volunteered to demonstrate and have others observe them. We were the best-represented school at the district's DBAE renewal dinner in November! Near the end of the school year, in May, we held an inservice with our IR team teacher on integrating DBAE and language arts. I expected all the teachers to 'explore' their curriculum this year and to be utilizing it fully by the next."*

## EVOLUTION OF THE TEAM CONCEPT

The strategy of preparing district leaders and then gradually expanding the number of school leadership teams until there were representatives in every school was achieved in all but the largest districts, where the number of schools made this strategy difficult to accomplish in five years.

Initially, the Institute planners believed that this "trainer-of-trainers" model would bring about the establishment of DBAE instruction in all classrooms of a district. It was assumed that school and district leadership teams would have the support, time, and skills to provide curriculum orientation for the remaining teachers in a district. When the first districts reached the end of their five-year implementation programs, this assumption was proved to be incorrect.

The flaw in the Institute's planning appeared to be twofold: first, the district leadership cadre had not been given enough specific on-task training in conducting districtwide inservice programs; and second, the Institute's strategies for moving from the training of teams to the training of other teachers had not been specifically spelled out for leadership teams and district administrators. Recognizing this, the Institute expanded its model to include additional training for district teams that would conduct curriculum orientation programs and other district inservice activities (see Chapter 4).

## IMPLEMENTATION MODEL OUTCOMES

### EXPECTED STAFF DEVELOPMENT OUTCOMES

As a result of the staff development activities, participants were expected to

- learn to identify aesthetic qualities in works of art;
- talk about works of art and study them within their cultural and historical contexts;
- use basic art materials and techniques;
- become acquainted with the major theories and practices of art education and learn to recognize the features of a DBAE curriculum; and

- prepare plans and develop strategies for implementing this type of art instruction in their classrooms and school districts.

#### EXPECTED CURRICULUM IMPLEMENTATION OUTCOMES

The second component of the model, curriculum implementation, depended to a large degree on the commitment of districts and of participants who had completed the two- and three-week summer staff development programs. The Institute staff supported their efforts by providing a variety of technical assistance activities (see Chapter 5). Through the combined efforts of Institute staff and trained participants in carrying out implementation activities, it was expected that

- districts would establish a DBAE program as a regular part of their general education curriculum;
- teachers would acquire an enriched background in art;
- teachers would use a sequential curriculum to teach art on a regular basis, at least one hour per week;
- students would develop abilities for making art, examining art, and reading and talking about art; and
- students would learn about artworks that contribute to the understanding and appreciation of their own and other cultures.

The following chapters document both problems encountered and successes achieved in working toward the realization of the outcomes proposed for staff development and curriculum implementation. What follows will be useful to those who are engaged in the enterprise of educational change and helpful for those art educators and others who might wish to learn from our efforts and extend the work that has begun.

## NOTES

1. The theoretical work used most extensively in the development of the Institute model for staff development and curriculum implementation is found in the work of Gene E. Hall, much of which is summarized in Hall and Hord (1987). A summary of the findings and recommendations that apply to school change of the type represented by the Institute can be found in Hord et al. (1987).
2. Because of funding cuts in California school systems following the passage of Proposition 13 in 1978, few Los Angeles County school districts employed art specialists.

### 3. Institute Participants



The study of how well the Institute could change art education, in terms of both discipline-based content and the district and school team approach to implementation, was based on a sample of widely different public school districts and personnel.

Variations in district and school urbanism, socioeconomic status, ethnic diversity, and in educator age and training were intended to provide a basis for valid generalizations about the program's effects.



Almost any innovative effort in education can be successful if the participants are selected with only success in mind. By restricting its efforts to those windows of opportunity, the Institute could have greatly enhanced its chances of apparent success, but at the expense of being able to generalize its claims. The available options were (a) to choose participants likely to respond positively and hope no one would realize how ephemeral the attainment may be, or (b) to choose participants representing the full range of professionals for whom the educational change was ultimately designed and then report both successes and failures. Within restraints imposed by budget and personnel, the Institute chose the latter approach. This chapter and those that follow attempt to report candidly on the development, functions, and outcomes of the Institute, based on its seven-year history of working with a broad spectrum of districts and educators serving a very diverse population of students.

## SCHOOL DISTRICTS

The basic unit for selecting participants was the school district. For reasons of economy and proximity, districts were drawn from Los Angeles County. The county comprises 76 elementary school districts that range from small and remote rural districts to an extremely large metropolitan district that serves the second-largest school-age population in the United States. Los Angeles County districts serve pockets of poverty as well as enclaves of the wealthy and famous; some are rich in cultural diversity, and others are made up predominantly of African-American, Latino, Asian-American, or European-American students. Most of the possible circumstances that might influence how districts respond to educational change exist in Los Angeles County.

### THE FIRST SEVEN DISTRICTS

In the spring of 1983, 22 districts responded to initial invitations to make a commitment to the serious study of art as a part of their regular curriculum offerings. Although this sample may not be representative in the statistical sense, efforts were made to include districts that ranged widely in their demographic characteristics. In addition to representativeness, districts were desired that had a commitment to implementing a districtwide



program of regular art instruction, using a written art curriculum selected by the district, implementing plans developed by their participants in the Institute, and cooperating in follow-up and evaluation activities. How well each district could be expected to fulfill

*Evaluation Comments: "I wanted to learn more about teaching art to my students, where I can make a difference in the way they perceive art and themselves."*

*"Our district requires [DBAE] to be used in every class. I wanted the formal training so I could be more effective."*

these commitments was assessed through in-depth interviews that were structured yet very open-ended, so that the interviewer could form judgments based on explicit and implicit responses. In general, districts were selected through a process of elimination; those districts that were unwilling or unable to make one or more of the commitments were not included in the project. (Commitments were carefully monitored and assessed during the first year of participation and regularly throughout the project.)

Seven districts were eventually selected, representing rural, suburban, and urban areas; grade ranges from K-6 to K-12; enrollments from 750 to more than 60,000; minority concentrations from 17 percent to 93 percent; and socioeconomic status from low to upper-middle. None of the districts employed art specialists as teachers at the elementary level, and most had no formal art program for the elementary grades. These initial districts began their DBAE programs in 1983.

#### TWO DISTRICTS WITH ART SPECIALISTS

Because many districts in the nation employ art consultants or specialists to promote and deliver their art programs, the Institute in 1984 decided to study how these specialists could function in the promotion of districtwide DBAE programs. Of the 76 districts in Los Angeles County, only 6 had either an art specialist or an art consultant on their teaching staffs; of these, 2 were selected to participate, based on the same selection criteria used the previous year.

## TWELVE ADDITIONAL DISTRICTS

By 1985, the Institute's efforts created a demand for participation in the program among many of the county's remaining districts. Motivated by the desire to have a larger base on which to test and validate its approach, the Institute began a second cycle of staff development programs with 12 additional districts. The same criteria were used in their selection, resulting in similar patterns of demographic diversity. The new districts served rural, suburban, and urban areas; grade ranges from K-6 to K-12; enrollments from 579 to more than 62,000; minority concentrations from 1 percent to 99 percent; and socioeconomic status from low to middle.

*"As a principal and since DBAE is presumably our district art program, I wanted to be informed enough to do demonstration teaching to my staff and do training and inservice for them."*

## NONPARTICIPATING DISTRICTS

After the second round of invitations to participate in the 1985 Institute, nonresponding superintendents were surveyed by mail concerning their reasons for not accepting. Of the respondents to this survey, 41 percent felt that the financial commitment described in the invitation was too great, and 27 percent claimed it would not be possible to get staff to attend a staff development program for three weeks during the summer. One district rejected the opportunity to participate because it was satisfied with its existing art program. Many superintendents, however, asked that their districts be kept on a list for future invitations.

## DISTRICT EXPECTATIONS

In the early years of the Institute, administrators of the 21 participating districts were queried about anticipated benefits, changes in their art programs, and financial support. They foresaw specific benefits, as these responses illustrate: "Participation will help to revitalize our elementary art program and give selected principals and teachers a chance to work on a model for art education that can be applied throughout the district"; "[Participation] can assist classroom teachers, who have no special preparation for art teaching, so that children may benefit from a relatively stable program of instruction."

Administrators anticipated that their districts' art programs would undergo major changes. One stated: "We anticipate that art instruction in the district will progress from its present fragmented program to a systematic, sequential, discipline-based curriculum." Another foresaw "development of a district elementary art curriculum (none now exists)." And another respondent noted, "The greatest change would be in the establishment of a sequential program in art education. An important aspect of the program would be its expansion to additional schools each year through staff development and inservice classes."

District intentions to support the program financially were evidenced by willingness to provide stipends for team members to attend Institute summer programs, time released from teaching for them to implement plans and conduct inservice training with colleagues, and funds for the purchase of art curricula, supplies, and other instructional resources. Districts' commitments to the Institute's program had to be clearly demonstrated through this tangible support. The fact that district administrators and school boards were committed to the program gave principals and teachers confidence and a feeling of professional prestige in becoming part of the Institute.

## SCHOOLS AND SCHOOL TEAMS

### SCHOOLS

District administrators were provided with criteria for selecting the school teams, which comprised one principal and at least two teachers. Principals were selected on the basis of their demonstrated abilities as instructional leaders, both in their schools and in their districts, and on their commitment to implementing an art program. Two or more classroom teachers were selected from each school based on their teaching experience and commitment to leading their colleagues in the adoption of a new art program. Art background or expertise was not a criterion for selection.

The selection of widely different districts ensured a great diversity of participating schools. The following examples provide a flavor of the diversity:

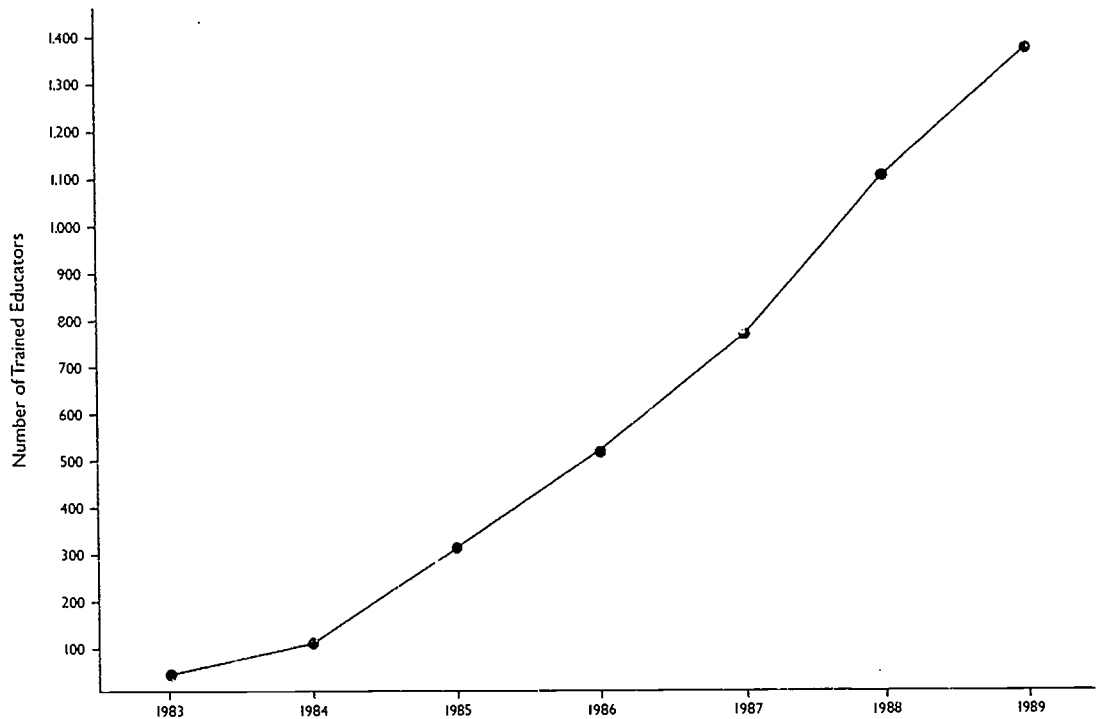
- A K-6 school with 225 students, almost all European-American and almost none living in poverty.

- A K–6 school with 900 students set in a lower-class area in the middle of a gang war zone. Much of this school’s playground area was occupied by mobile classrooms that accommodated its rapidly growing enrollment.
- A middle school (grades 5–8) of 1,800 with an ethnically diverse student population. The grounds were surrounded by high fences, locked gates, and warning signs.
- A state-of-the-art K–6 school of 785 students in a rapidly growing middle-class bedroom community.
- A K–5 school of 385 students situated in the vast high desert, with students from a wide range of social classes.
- A K–5 school of 2,000 students, with no European-American students and 90 percent receiving Aid to Families with Dependent Children. Temporary classrooms filled much of the available space surrounding the main building, which dates from the early 1900s.
- A fourth- through sixth-grade performing- and visual-arts magnet school of 200 students.

#### SCHOOL TEAMS

After the first two years of participation, each district was assumed to have a trained leadership team ready to begin implementing its plan for establishing DBAE programs. Implementation continued with the establishment of district-sponsored summer inservice programs, which allowed for training of leadership teams in additional schools. Figure 3.1 illustrates the growth in the number of educators trained to deliver DBAE instruction, but it does not fully capture the extent of the training, because it does not include all of the teachers trained by leadership teams in their schools and districts. By the Institute’s seventh year, all but the largest metropolitan district had trained teams in every elementary school; in addition, 18 middle and junior high schools had teams in place. It is estimated that 100,000 students had received DBAE instruction by the end of the program’s seventh year.

Figure 3.1 Growth in the Number of Educators Trained by the Institute



Concerns about the spread of implementation and the impact of personnel turnover in some districts prompted a decision midway through the Institute to increase the number of classroom teachers on each school leadership team to ensure the attainment of the critical mass required to bring about schoolwide change. A team of two trained teachers could effectively disseminate the program in smaller schools, but more were needed to effect change in large ones. Instead of the original requirement that each school send two teachers for leadership team training, the Institute staff recommended a ratio of one teacher sent for training to every five teachers in a school. In following years, most districts met this recommendation, sending enough teachers from each school to form the critical mass.

## TEACHER PROFILE

The trained teachers were drawn from all the elementary grades (see Figure 3.2), thereby assuring that effects obtained by the Institute would be characteristic of all grades (evaluation data were often analyzed by grade to detect exceptions). Primary grades (K-3) were slightly overrepresented because of districts' and schools' preference for introducing DBAE at an early stage of students' education. Instructional specialists included reading or resource teachers and other teachers who serve special groups of students regardless of grade.

To verify whether or not the Institute's effects might be influenced by the participation of some teachers with exceptional backgrounds in art, more than 700 teachers were asked to report on their postsecondary art training. Many reported having completed two or three art courses: 41 percent of the participants questioned had taken a

single teacher-preparation course in art, 34 percent a course in art history, 31 percent a studio course, and 25 percent art appreciation. Seven percent reported never having taken an art course, but 5 percent had been either art majors or minors.

When queried on their reasons for attending the summer program, two-thirds of the participants said that they sought professional enrichment (understanding DBAE, learning how to implement the curriculum, or gaining leadership skills for the art program); about one-fifth sought personal development (becoming a better teacher, learning about art) and one-tenth responded to encouragement or incentives from their districts.

Figure 3.2 Grade Distribution of Participating Teachers

Primary (or Lowest) Grade Taught	Percentage of Participants
K	13.7
1	15.0
2	16.5
3	13.3
4	13.1
5	13.3
6	07.2
Specialist	08.0

#### 4. Staff Development

District and school teams of educators were trained to implement and disseminate DBAE through participating in programs that engaged them with art, introduced them to theory, provided them with opportunities to practice new skills, and helped them plan for implementation. Both elementary and secondary educators attended summer sessions geared to impart the needed expertise. These endeavors were buttressed by leadership and maintenance programs and technical assistance during the school year.

The achievement of improvement in art instruction through the training of experienced and practicing educators meant changing the ways these educators think about art as part of the total curriculum, expanding their knowledge and skills to teach the new approach, and strengthening their competence at implementing and maintaining the improvements. To effect these personal and institutional changes, the Institute staff developed and offered multiple training programs.

## DBAE ORIENTATION AND PLANNING FOR IMPLEMENTATION

### INITIAL TRAINING: SUMMER STAFF DEVELOPMENT PROGRAMS

Summer Institute programs for district leadership teams were intensive orientations to DBAE that focused on three goals:

1. engaging in rewarding encounters with the world of art;
2. developing an understanding of the theory and practice of DBAE; and
3. planning for the implementation of DBAE during the following school year.

The nature and content of the summer programs that evolved to achieve these goals were determined by both empirical data and professional experience. Each program was evaluated during its course and after its conclusion, and on-site evaluations were made each subsequent school year. Annual evaluation findings resulted in modifications of the next summer's programs. In addition, advisory panels reviewed the summer programs and offered suggestions regarding modifications and alternatives.

Each summer from 1983 through 1989, staff development programs were conducted at the California Institute of Technology in Pasadena and, beginning in 1985, at multiple district sites. In 1988, curriculum orientation programs were initiated for teachers and principals who had not received two- or three-week training and needed more information and background in DBAE. The numbers and types of summer programs are shown in Figure 4.1 by year.



Figure 4.1 Types and Numbers of Summer Staff Development Programs

Program Type	1983	1984	1985	1986	1987	1988	1989
Development of District Leadership Teams	1	1	1	1			
Development of School Leadership Teams			3	3	6	2	1
Training of District Inservice Resource Teams						1	1
Curriculum Orientation for All Non-Institute-Trained Teachers						2	4
Renewal for All Participants		1	1	2	2	1	1
Leadership Training Program				1	2	1	1
Seminar for Secondary Art Teachers			1	1	1	1	1

DEVELOPING DISTRICT LEADERSHIP CADRE TEAMS:  
THREE-WEEK PROGRAMS

Participating districts sent to the summer programs those teachers and principals who had interest in and potential for leadership. The first district teams were trained in three-week sessions in 1983 and 1984. All participants were invited to return for a renewal week and to assist in training their colleagues in the following summers. This sequence was repeated for the 12 additional districts that joined the Institute in 1985. Each week of the program centered on one of the goals for the program outlined above.

Goal 1: Providing an intensive engagement with art. The initial challenge for the Institute staff was to motivate school personnel to attend conscientiously a rigorous three-week, seven-hour daily summer program and then to make the considerable effort required to implement DBAE in the following school year. Although it was assumed that participants needed to be engaged with art to teach it more effectively, personal encounters with works of art and hands-on art experiences proved to be what they valued most. In

their evaluations of the programs, participants repeatedly asked for more time in art museums and more opportunities to learn about art. The program was continually modified to meet this need for greater involvement with art.

It was apparent to the Institute staff that teachers would need help in their encounters with works of art. Approaches suggested by Feldman (1973), Kaelin (1962), and Broudy (1972) were used in the first year of the Institute. First-year participants made it clear in their evaluations that three different approaches were too many for beginners to absorb. They recommended beginning with one and learning other approaches as they grew more familiar with works of art. Faced with selecting one technique, the staff reviewed various approaches for interacting with works of art. The need for specificity, and the assumption that novice viewers had to learn to attend to the immediate sensory information in a work, led the staff to select Broudy's aesthetic scanning approach as an introductory method.<sup>1</sup>

Aesthetic scanning is essentially a perceptual activity that directs the viewer's attention to what is actually in a work of art: visual elements such as colors, space, and textures; how these elements are unified, balanced, and contrasted; how media are used; and how these sensory, formal, and technical properties of the work add up to expressive qualities such as mood, dynamics, and ideas. Scanning is an "entry" strategy that enables the viewer to begin to respond to the expressive character of art by basing his or her responses on what is in the work itself. It is a perceptual rather than critical activity, because it neither requires that the viewer have an extensive art background nor asks that judgments be made about a work's significance.

Another component of Goal 1 was to build the participants' understanding of the content of the four disciplines and how this content could be integrated into classroom instruction. Discipline experts provided lectures and the Institute faculty assisted the teachers in making connections between theory and instruction.

Goal 2: Introduction to DBAE theory and practice. Lectures on anthropological, historical, philosophical, psychological, and sociological issues in art education were presented on the assumption that learning about DBAE from a variety of perspectives was essential. Several different activities were employed to acquaint participants with the foundations

*Fourth-Grade Teacher: "My students are more tuned to looking at detail and feeling in an artist's work, talking about style and characteristics of artworks by the same or different artists."*

of art education and how DBAE emerged. Over subsequent summers the content of theoretical presentations was simplified and made more directly applicable to classroom, school, and district needs. The activities that provided the link to classroom instruction identified how the art disciplines are embodied in art curricula and other instructional resources.

Goal 3: Planning for the implementation of DBAE. The essence of Goal 3 was the preparation of participants to apply what they had learned. When participants were given early exemplary demonstrations of effective instruction, they quickly gained confidence. These demonstrations included discussions of the nature of DBAE and a videotape of DBAE in the classroom. Another important activity used in achieving Goal 3 was to have teachers present actual lessons. These "teach-ins" or peer-teaching sessions proved a valuable way to help teachers overcome their initial concern about presenting this new approach in the classroom.

Additional changes in the summer program evolved as a consequence of school-year evaluations. The principal finding was that although many teachers could implement a DBAE curriculum in their classrooms, they lacked the leadership skills to provide inservice training to their colleagues. This resulted in an increase in activities devoted to leadership training. Experts in changing school patterns and leadership strategies helped participants develop skills and plans for orienting the school community.

District administrative personnel were also involved in formulating implementation plans. These personnel and board members were invited to attend all sessions as well as special meetings that addressed issues of art education and DBAE at higher levels of governance. Although great efforts were made to ensure their participation, the attendance rate of administrators was not high. Without them, some participants were unable to create realistic implementation plans. Initial plans, for both schools and districts, were formulated in the first year of participation and then modified in the second. Participants in subsequent summers worked with the plans and had opportunities to interact with their colleagues who had developed them. To the extent possible, plans were developed and refined in concert with district administrators to ensure that they reflected realities of fiscal and other restraints in the district.

## DEVELOPING SCHOOL LEADERSHIP TEAMS: TWO-WEEK PROGRAMS

After two years of staff development devoted to preparing district leadership cadres, the Institute focused on developing a leadership team for every school in each of the 21 districts. Because the leadership cadres had already developed implementation plans for each district during the third week of their training, the training for school leadership teams was condensed into two weeks.

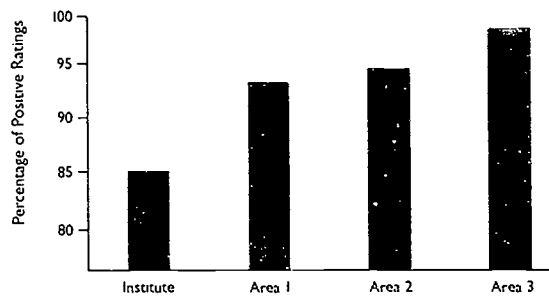
The two-week programs were staffed by teachers and principals trained in the three-week programs, and theoretical lectures were provided by Institute faculty members. The teachers and principals were responsible for the organization and administration of the programs, demonstrations of DBAE lessons with children, peer-teaching sessions, and leadership of small-group discussions and workshops. Faculty members and consultants presented the theoretical lectures and discussed classroom applications of the theory.

**Program content.** The two-week programs focused on the content of Goals 1 and 2, with a small portion of time allotted to Goal 3, which involved reviewing district implementation plans developed by the leadership cadres in the first two years. Two museum visits were scheduled for each week; these included docent tours and lectures about aspects of various museum collections. Aesthetic scanning in museums and visits to artists' studios provided opportunities for participants to learn about the connections between the disciplines.

Emphasis was also placed on orienting participants in practical ways to implement DBAE theory. Participants initially served as students as they experienced sample DBAE lessons taught by Institute faculty members. Evaluations suggested that participants needed to be more familiar with the commercially published curricula used in their districts. As a result, the faculty members' lessons were replaced by more hands-on activities with curriculum materials. It was found that reviewing the nature of each discipline and how it is manifested in classroom activities and in curricula was most productive in reaching participants about DBAE. Finally, participants discussed how to measure student performance in relation to each curriculum's suggestions for evaluation.

**Program effectiveness.** Evaluation of the initial two-week programs held in 1985 indicated that they were as effective as the three-week programs in achieving Goals 1 and 2. The devolution of control from the Institute staff to local school personnel and Institute fac-

Figure 4.2  
Effectiveness of Two-Week Locally Controlled  
Programs in Introducing Scanning (1986)



ulty did not result in diminution of participants' response. Evaluations made in 1986 by participants in three localities of introductory presentations on scanning, as shown in Figure 4.2, illustrate the success of the locally controlled programs.

Participants in two-week programs, however, were not as successful as three-week program participants in achieving Goal 3, that is, in implementing DBAE during the school year. They frequently postponed attempts at implementing the curriculum until well into the school year. Their insecurity and lack of forceful district leadership often combined to allow commitment to DBAE to languish. Greater efforts were required to assure that participants were comfortable with their chosen art curriculum by the conclusion of the summer program. They also needed to be made aware of the challenges and responsibilities inherent in the leadership role they were being asked to play in their schools and districts. Observing demonstrations with children, teaching sample lessons from their chosen curriculum, and learning about activities associated with implementation and leadership received greater emphasis in following summers.

#### DBAE CURRICULUM ORIENTATION FOR ALL TEACHERS

After five years in the initial districts, it was found that DBAE had yet to be institutionalized; that is, it had not become a basic component of each district's instructional program. District efforts at inservice training had not always been effective; in some instances, they were almost nonexistent. In addition, while several of the smaller districts had oriented a majority of their teachers, the DBAE perspective needed to be reinforced. The larger districts still had many teachers and principals who were not prepared to implement a DBAE curriculum. Those who had not been trained in a summer program needed, at a minimum, to be oriented to DBAE within the context of their district's art curriculum. A three-day curriculum orientation program was therefore offered at two sites in the sixth

year of the Institute program. The next year the program was extended to four days and presented at four sites. Members of inservice resource teams created in 1988 (see below) served as the staffs for the curriculum orientation programs, aided by consultants who provided lectures on the theory and practice of DBAE and on aesthetic scanning.

The aim of these orientation programs was to motivate and enable participants to begin teaching from a DBAE curriculum in their classrooms. In contrast to the two- and three-week training, which addressed the background and theory of DBAE, the content of the curriculum orientation programs was directly related to the practical application of DBAE theory as exemplified in a district-selected art curriculum. Every effort was made to provide sufficient experience with the curriculum: through analysis of its structure and sequence, by identifying how the content of the four disciplines was included, by observing lessons from the curriculum conducted by experienced teachers, and through experiences in teaching sample lessons.

With the need to focus on the use of the district curriculum, the first three-day program offered little time for activities related to Goal 1: intensive engagement with art. Participants did learn about and practice aesthetic scanning and hear about the nature of art production from a practicing artist, but that was the extent of the information conveyed. Feedback from this program pointed clearly to the need for more interactions with works of art, so an additional day was added the following summer, allowing time for a museum visit and presentations on art history and how art relates to cultural values. Participants believed that direct encounters with art were the primary vehicle for demonstrating the value of art and motivating teachers to bring the world of art to their students. Subsequent curriculum orientation programs were designed to help teachers make connections from these direct encounters to classroom art activities.

#### SEMINAR FOR SECONDARY ART TEACHERS

When participating districts began to implement their elementary DBAE programs, few, if any, of the art programs at the secondary level (junior and senior high) were discipline based. Some district administrators realized that this situation would cause problems when elementary students who had received DBAE instruction went on to secondary schools, and requested that a program for secondary art teachers be added to the Institute

summer programs. For DBAE to become the district's approach to art education, it would have to be a K-12 program, offering courses in which learning to make art would be joined by examining, talking, and writing about it. Such art courses allow all students,

*Third-Grade Teacher: "I have materials, resources, and the backing of the principal and the district. It's legitimate to teach art now. I can take two hours per day to teach art if I want and know that it's okay."*

not just those with artistic talents, to acquire skills and knowledge associated with producing art and historical, critical, and aesthetic analyses and therefore conform to course and graduation requirements of the state and the entrance requirements of the California state university systems.

The Institute staff responded to this request for training of secondary art teachers by establishing a seminar for art educators in the summer of 1985, the approach and content of which were dictated by the realities of secondary art education in the Los Angeles area. For example, few secondary art teachers have had extensive training in art history, criticism, or aesthetics. Studio courses predominate, and many secondary teachers think of themselves as artist-teachers. Further, many art teachers, especially at middle and junior high schools, were not art majors, but have merely been assigned to teach art. In most districts, a general education approach is typical of the middle and junior high school art class, and specialized production classes are offered at the senior high level.

The seminar for art educators was held each summer concurrently with the elementary staff development sessions, making it possible for the secondary teachers to attend many of the general sessions and theoretical lectures of these programs. The seminar initially ran for a week; it was increased to two weeks when Institute staff recognized that secondary art teachers would need more training to implement DBAE courses successfully.

Program content included theoretical lectures on the art disciplines, museum visits, practice in aesthetic scanning, investigating the educational applications of the four art disciplines, identifying basic curriculum components and relating them to DBAE concepts, developing evaluation and pupil-assessment procedures, critiquing instructional resources, discussing strategies for integrating the four disciplines, and planning for implementation. Special attention was devoted to relating implementation plans to the California State Framework for the Visual and Performing Arts and to the model curriculum standards for art instruction in California schools.

Resources that would enable secondary art teachers to offer instruction in the four disciplines were much needed, because there were no commercially published DBAE curricula for their students. In addition, teachers found it difficult to apply DBAE concepts in their studio courses. Therefore, several experienced secondary art specialists were commissioned to produce sample units that would include learning experiences in aesthetics, art criticism, and art history.

The Institute staff hoped that, in addition to secondary art educators' implementing DBAE in studio classes, a general DBAE art-education course for all students would be developed. During the summer of 1989, teams of teachers were selected to develop complete DBAE general education courses, using as a base the best course outlines designed by their peers in previous summers. Three teams were chosen, two at the senior high and one at the junior high level. The plans produced by these teams were the culmination of the Institute's efforts to help secondary art teachers contribute to institutionalizing DBAE within their districts. The new DBAE courses included units of study with art activities related to the four disciplines, assessment and grading strategies for each discipline, relevant reading in art textbooks, and specific visual resources (see Figure 4.3, see pp. 58–59).

*Junior High School Teacher:*  
“The major problem I see in incorporating art history into my instruction is keeping the students interested . . . appealing to my age group by using the right slides, books, projects, etc.”

*Senior High School Teacher:*  
“DBAE will work nicely with my art classes. It gives a specific structure to follow. I'm going to try to include more art history—something I haven't had much luck with students in the past.”

## LEADERSHIP DEVELOPMENT AND TRAINING

Implementation of districtwide DBAE programs relied on district and school teams to serve as inservice leaders. The Institute staff adopted this approach because it could generate significant change without the Institute being responsible for training every teacher



Figure 4.3 Example of DBAE Secondary Unit

UNIT TWO: FOCUS ON FORM—CONTOUR DRAWING (2 weeks)

<p><b>ART PRODUCTION:</b> Learning about form expressed by line; creating a drawing by observing perceived edges and ridges.</p>	<p><b>ART CRITICISM:</b> Evaluating drawings for use of line to show form. Differentiating media characteristics.</p>	<p><b>ART HISTORY:</b> Discussing and writing about the use of line defining form as found in selections from various periods of Western and non-Western art.</p>	<p><b>AESTHETICS:</b> Discussion—Can single-line drawings be an art form? Can line be a sculpture?</p>
<p><b>GOAL:</b> Develop shapes by observing outside edges and surface ridges; record observations with a continuous line.</p>	<p><b>GOAL:</b> Identify forms, moods, feelings as expressed through line quality; recognize media characteristics.</p>	<p><b>GOAL:</b> Recognition of artist's work by the artist's singular and characteristic use of form and line.</p>	<p><b>GOAL:</b> To recognize the validity and communicative qualities of minimal linear forms as art.</p>
<p><b>CONCEPTS:</b> Single lines can define form and volume.</p>	<p><b>CONCEPTS:</b> Media choice can influence expressive quality; varied types of shapes defined by line: continuous, rhythm, sensuous, etc.</p>	<p><b>CONCEPTS:</b> Individual artist's delineation of linear form can be distinctive and recognizable.</p>	<p><b>CONCEPTS:</b> How can the expressive qualities of an idea be conveyed by a simple form?</p>
<p><b>SKILLS:</b> Detailed observations; the use of pencil, pen, or ink tool; line variation through pressure, speed, and choice of tool.</p>	<p><b>SKILLS:</b> Recognition of characteristics of specific media (pencil, ink, charcoal, etc.); selection of media for specific expressive effect.</p>	<p><b>SKILLS:</b> Recognition of styles of line peculiar to certain artists (flowing, jerky, rough, smooth, etc.); period in history; geographic/cultural area.</p>	<p><b>SKILLS:</b> Be able to write, compare, or discuss with validation: Why an art form expresses communicative qualities; why might a form be viewed as art?</p>
<p><b>ACTIVITIES:</b> Continuous line drawings from complex common objects and/or student models; utilize various tools to achieve special effects.</p>	<p><b>ACTIVITIES:</b> Scan selected artworks for feeling and motion as conveyed by line quality; identify media qualities: Ellsworth Kelly (pencil), Juan Gris (pencil), Hokusai (brush/ink), Rembrandt (pen/bistre), Honoré Daumier (charcoal), Alexander Calder (wire), Käthe Kollwitz (lithograph).</p>	<p><b>ACTIVITIES:</b> View and discuss selected works: David Smith (sculpture), Paul Klee (oil), Calder (sculpture), Mary Cassatt (painting), Georgia O'Keeffe (drawing/painting), Joan Mitchell, and those previously listed.</p>	<p><b>ACTIVITIES:</b> Discussion while viewing selected works: Can distorted line be considered fine art? Compare the specific line quality conveyed by Hokusai vs. Kollwitz.</p>
<p><b>STUDENT OUTCOME:</b> A series of drawings of familiar subject matter using a continuous line.</p>	<p><b>STUDENT OUTCOME:</b> Ability to describe characteristics of selected media as to appearance and visual effect.</p>	<p><b>STUDENT OUTCOME:</b> Ability to recognize characteristics of selected artists' works.</p>	<p><b>STUDENT OUTCOME:</b> Ability to substantiate why/how an expressive quality is conveyed.</p>
<p><b>EVALUATION:</b> Are lines continuous? Are outside edges and surface ridges followed in detail? (Verbal class participation critique.) (Observation)</p>	<p><b>EVALUATION:</b> Oral and/or written quiz on works shown and discussed, identifying media and expressive quality. Answers would be substantiated by objective criteria.</p>	<p><b>EVALUATION:</b> Written quiz identifying artist and substantiating artist answer.</p>	<p><b>EVALUATION:</b> Through oral discussion and/or written statements.</p>
<p><b>POSSIBLE TOTAL POINTS:</b> 40</p>	<p><b>POSSIBLE TOTAL POINTS:</b> 20</p>	<p><b>POSSIBLE TOTAL POINTS:</b> 20</p>	<p><b>POSSIBLE TOTAL POINTS:</b> 20</p>

## VOCABULARY

aquatint	lithograph
bistre	media
busy	minimal
canvas	oil
charcoal	outside
complex	perceive
continuous	quality
contour	rhythm
drypoint	ridge
edge	rough
etching	sensuous
flowing	shape
form	simple
graphite	smooth
illusion	surface
jerky	value
line	volume
	wire

Hubbard, Guy (1986)  
*Art in Action*.  
Coronado Publishers.

Read: pp. 6-9, 28-29, 134-135.  
Plates: p. 6, Hokusai, *Maid Preparing to Dust*;  
p. 22, Mary Cassatt, *The Bath*

Mittler, Gene A. (1989)  
*Art in Focus*.  
Glencoe Publishing.

Plates: p. 176, Mary Cassatt, *In the Omnibus*;  
p. 338, Käthe Kollwitz, *Death and the Mother*;  
p. 382, David Smith, *Hudson River Landscape*

Mittler, Gene A., and  
James Howe (1989)  
*Creating and Understanding Drawing*.  
Glencoe Publishing.

Read: pp. 4-6, 69-74.  
Plates: p. 5, Paul Klee, *The Mocker Mocked*;  
p. 9, Ellsworth Kelly, *Briar*;  
p. 12, Mary Cassatt, *The Bath*;  
p. 25, Rembrandt, *Jan Cornelius Sylvius, the Preacher*;  
p. 27, Honoré Daumier, *Fright*;  
p. 268, Georgia O'Keeffe, *Cow's Skull—Red, White, Blue*

Ragans, Rosalind (1988)  
*Art Talk*.  
Glencoe Publishing.

Read: pp. 61-86  
Plates: p. 3, Mary Cassatt, *The Bath*;  
p. 74, Juan Gris, *Max Jacob*;  
pp. 85-86, Alexander Calder, *Cow, Sow, Portrait of Man, Hostess*

in the district. Wise selection of participants was critical, so when districts joined the Institute, they were instructed to select teams of principals and teachers who had leadership potential. How well the teams functioned as inservice leaders therefore became an important issue. By 1985, the Institute staff concluded that the quality of leadership was not at a level that would promote effective school and district implementation. At that time, the Institute initiated a leadership development component as part of the summer programs.

## LEADERSHIP TRAINING

Leadership training began in 1986 and was made available to all leadership teams. Experts in education leadership provided theoretical discussions and simulation exercises in leadership strategies, focusing primarily on methods for working with other people and planning for goal attainment. Additional activities provided participants opportunities to work with Institute staff and faculty on orienting new participants, conducting

teaching demonstrations, serving as discussion leaders and recorders, and conducting workshops and teach-ins. Participants perceived the experience as valuable in helping them to serve in school and district leadership roles.

Further evaluation revealed, however, that this additional training had still not resulted in sufficient spread of DBAE within the districts. The district inservice resource team program was created as an extension of this training component to provide more structure for the development of implementation plans.

### INSERVICE RESOURCE TEAMS

The inservice resource teams (IR teams) were created to encourage leadership within the districts. Districts were encouraged to include at least one administrator on their teams and to choose participants who had provided leadership for DBAE in the past. Districts were encouraged to send two- to five-member teams, depending upon the district's size, to the first year's program (later, districts were permitted to add additional members). The teams were trained by the Institute staff in a five-day program in 1988 and a three-day program in 1989. Teams worked with experts on providing leadership, conducting productive inservice training, and sharpening their understanding of DBAE. As a result, they were expected to assume greater responsibility for conducting inservice training in their districts and to promote and maintain DBAE—that is, ensure the availability of curriculum materials, orient new teachers, provide ongoing inservice for experienced DBAE teachers, schedule field trips and art exhibits, and keep the school community informed.

The Institute staff used the concept of "levels of use" to assist the IR teams in planning and conducting inservice programs tailored to the needs of their districts. The concept is based on the work of Gene E. Hall and his associates, who identified eight degrees of teacher use of innovation (Hord et al., 1987). Recognition of these stages can be helpful in moving teachers to progressively higher levels of use as well as in evaluating the progress of an implementation effort. The Institute adapted this concept of levels of use in developing the inservice programs districts could provide to advance DBAE instruction. Hall's idea was expanded to identify the interventions (inservice programs) necessary to move a user through the levels and noted the expected outcome for each level. The content of the inservice programs was specified, and the time required to pre-

sent the series of lectures/workshops at each level was determined. Figure 4.4 presents the inservice programs and outcomes developed by the Institute staff for each of the eight levels of use outlined by Hall (Hord et al., 1987, p. 55).

IR teams were expected to develop the requisite expertise to present the lectures/workshops for teachers at Levels 0, 1, and 2. The Institute staff recognized that beyond that level presentations would need to be made by art educators or experts from each of the four disciplines.

Many districts found that the IR team approach was a cost-effective means of establishing an improved art program. Particularly in the 1985 districts, where the IR teams were trained in the fourth summer, it appeared they were able to be more effective leaders and to influence the growth of their DBAE programs. (See Chapter 5 for further discussion of the effectiveness of IR teams.)

*Third-Grade Teacher: "I have a greater sense of direction, knowing why we are talking about something. Why, for example, talk about balance? Because it enables you to understand expressive content, to recognize how balance can contribute to a feeling of serenity."*

## CONTINUING TRAINING

The need to provide some type of ongoing training for participants was recognized early on. Participants needed time and support to internalize a new structure of ideas and concepts that would make a fundamental difference in their teaching of art and in subsequent leadership activities. Ongoing training, provided in short workshops, was found to be an essential support system for participants trying to implement a DBAE curriculum. An additional reason for providing ongoing training was the need for modeling programs that districts could replicate as a regular part of their maintenance efforts.

Continued training was part of the larger plan to ensure the institutionalization of DBAE. The Institute staff considered what sort of ongoing training would be necessary to further the institutionalization process and what the effects of increased levels of training would be. As a result, three programs of ongoing training were scheduled either during the summer or during the ensuing school year. In addition, a newsletter and teacher-developed materials were distributed among participants.

Figure 4.4 DBAE Levels of Use

LEVEL 0 NONUSE: NO DBAE KNOWLEDGE OR INVOLVEMENT

INSERVICE: build interest and encourage commitment (1 hour)

Introduction to district DBAE commitment, works of art (museum visit), and district curriculum commitment.

OUTCOME A: learning about DBAE.

LEVEL 1 ORIENTATION: LEARNING ABOUT THE DISTRICT DBAE PROGRAM

INSERVICE: introducing the district program (3 hours)

Introduction to DBAE; understanding and appreciating works of art. Overview of curriculum: structure of program; goals, learning outcomes, and lesson activities; management, scheduling, and evaluation; supplementary materials and display.

OUTCOME B: decision to use DBAE curriculum.

LEVEL 2 PREPARATION: ORIENTATION TO THE SELECTED DBAE CURRICULUM

INSERVICE: curriculum orientation (6 hours)

Introduction to DBAE: rationale, content of four disciplines, sequential and cumulative curriculum; resources, regular 1-hour instruction, and evaluation. Introduction to selected DBAE curriculum: disciplines in the curriculum, organization, conducting instruction. Introduction to scanning: structure of approach and application to works of art. Student and program evaluation.

OUTCOME C: using the DBAE curriculum.

LEVEL 3 MECHANICAL USE: INITIAL EFFORTS TO USE THE CURRICULUM

INSERVICE: developing in-depth background (12 hours)

Content of the disciplines and their concepts. Identifying discipline content in the curriculum. Applying curriculum and content ideas in instruction. Evaluation and technical assistance.

SUMMER RENEWAL PROGRAMS

Summer renewal programs were the first component of ongoing training to be developed. The 1984 program was presented over five days and included scanning practice, meeting artists and art collectors, lectures on DBAE and the art disciplines, and presenta-

OUTCOME D: routine pattern of use of DBAE curriculum is established.

LEVEL 4A ROUTINE USE: THE DBAE CURRICULUM USED ON A REGULAR BASIS

INSERVICE: adding refinements to curriculum use (6 hours)

Clarifying understanding of the disciplines; making connections to other content areas; strategies for improving district implementations; and diagnostic use of assessment.

OUTCOME E: changes in use of the curriculum to focus on student achievement.

LEVEL 4B REFINEMENT: VARIATIONS IN CURRICULUM USE TO INCREASE STUDENT ACCOMPLISHMENTS

INSERVICE: adaptations in curriculum use for enrichment (6 hours)

Preparing background materials; developing parent information materials; converting materials to charts and handouts.

OUTCOME F: preparation of adaptations and extensions of curriculum for the benefit of students.

LEVEL 5 INTEGRATION: COLLABORATIVE USE OF ADAPTATIONS WITHIN SCHOOLS AND DISTRICTS

These are individual decisions by teachers to work collaboratively with colleagues to use the innovations to improve instruction.

OUTCOME G: exploration of alternatives to or major modifications of the DBAE program and curriculum.

tions on leadership. In 1985 the renewal program became a two-day event with a greater focus on scanning practice, DBAE and the four art disciplines, sharing effective implementation practices, and improving leadership skills. This content became the basis for the following years' programs. In 1986, a four-day renewal program was scheduled for participants from the 12 new districts. In addition, a two-day program was provided for participants from earlier summer inservice programs. During subsequent years, two-day renewal programs were made available to all trained participants.

Over the years, each renewal program was systematically evaluated by partici-

STAFF DEVELOPMENT 63

pants, who responded to questionnaires that focused on how well it achieved the Institute's goals and on its general educative quality. Findings were consistent regardless of the stage of the program's evolution or the number of days scheduled. Participants rated

*Evaluation Responses: "Any of the gatherings are always empowering and keep the program 'alive' when you are around such stimulating people."*

educative quality of the sessions highly, especially those that addressed ways to incorporate each discipline into classroom instruction. Sessions on leadership skills were also valued when clear applications were made for conducting inservice programs. Less valued were sessions that reviewed programs at individual districts, those that were poorly structured, and some museum visits. In general, the renewal programs were well received and effectively enhanced teaching and leadership skills.

*"Most important for renewing contacts among district people. A chance to grow and learn."*

#### FALL AND SPRING MEETINGS

Another component of ongoing training was the provision of fall and spring meetings for Institute participants. These were like mini-renewal meetings and took place during late afternoons or evenings of school days. They included lectures by artists, art historians, and critics; presentations on various aspects of DBAE theory; scanning practice; and sharing of implementation activities. The Institute staff's aim was to present information that enriched and gave continuity to the Institute's long-range goals. These fall and spring sessions met participants' expectations because they targeted issues that confront teachers in their daily efforts to implement DBAE. Examples of typical questions raised by teachers included, "When we're scanning, how do I find out what the work is really about?" and "I don't understand how to work with the aesthetic discipline with my second-grade class."

The fall and spring meetings provided time for participants to share instructional practices, to discuss inservice activities, and to build a community that understood and was comfortable with the DBAE approach. The meetings fulfilled a need for professional sharing and support and provided a quick review of essential concepts. Participants used the meetings as models in planning their own districtwide events, often including the same topics, speakers, and hands-on activities. Some district leadership teams held fall or spring meetings at museums, arranging programs that included a presentation on DBAE, a lecture by a museum curator, and scanning in the galleries.

## ALL-PARTICIPANT DAY

Another component of ongoing training was an annual Saturday meeting for all participants designed to add to their art knowledge and maintain momentum in the classroom. The goals were to increase participants' knowledge of art and the DBAE approach to art instruction and to assist teachers and principals with classroom implementation. The first meeting, held in the fall of 1987, included lectures by invited experts and workshops conducted by Institute staff and classroom teachers. By the third year, a new focus was introduced that organized the program around a current topic, such as multicultural education and DBAE. Speakers presented basic information, ideas, and hands-on activities to illustrate how multicultural approaches can further children's understanding and appreciation of the world of art.

Questionnaires were regularly used to assess how well each meeting met its objectives and to solicit participants' expectations, nominations for most effective sessions, and suggestions for future meetings. The highest-rated lectures and activities were those that had direct applications in the classroom. Lowest rated were presentations by speakers who underestimated the sophistication of the participants or provided information that had little relation to the assigned topic. Over the three years, the most frequently repeated statement made by participants expressed their need for interaction with colleagues who shared a common commitment to DBAE.

## THE INFORMATION BULLETIN

The *Information Bulletin* was initiated in 1983 to promote communication during the school year among the school districts. It contained articles prepared by participants, Institute staff, and museum educators. Participants addressed topics such as classroom and museum experiences with children, described school implementation and inservice activities, and contributed special feature articles, for example, "Clinical Supervision of Discipline-Based Art" and "DBAE School Profile." Museum educators also prepared feature articles; sample titles include "Appreciating Non-Western Art" and "Diverse Audiences: How Do We Get Them into the Museum?" Institute staff wrote articles addressing a number of topics. The *Information Bulletin* was published twice a year, with issues averaging 12 pages in length.



## NETWORKING MATERIALS

As participants gained knowledge about and experience with their district-selected art curriculum, they developed instructional materials that clarified ideas, provided more practice in working with art concepts, and extended and enriched lessons. The Institute staff established procedures for collecting teacher-made materials, reviewing them for DBAE content, and distributing them to Institute participants. This networking of materials extended teachers' ideas of what could be done in the classroom to enrich the program. Sharing of materials saved time, effort, and "reinvention of the wheel." For the developers of the networking materials, the opportunity to share their instructional expertise was personally rewarding and stimulated thinking about other instructional possibilities. A total of 19 packets of instructional materials were reviewed by Institute staff and made available to schools. In all, more than 100 schools received 1,232 packets to enrich DBAE instruction.

## DISTRICT MAINTENANCE

In 1990 and 1991 some districts assumed sponsorship of and responsibility for summer programs to train teachers and team leaders. They were generally modeled on the Institute's efforts and were intended to expand the art program within the districts and in other districts whose participation was solicited. The inservice training was provided by district personnel, art specialists, and consultants, mostly teachers and principals who had been active in DBAE leadership in their districts. Inservice programs were provided that effectively trained novice educators in DBAE and motivated them to implement improvements in their art programs. When closely modeled after the Institute programs, the locally controlled inservices were evaluated to be as effective in many respects as those previously offered by the Institute.

## NOTE

1. The aesthetic scanning approach used was adapted from the outline presented by Harry Broudy and Ronald Silverman in the 1975 Aesthetic Eye Project (Hine et al., 1976).

## 5. Districtwide Implementation



Participating school districts provided the Getty Institute with a valuable laboratory for identifying factors that determine how DBAE can be implemented successfully. When teachers are provided with substantive training, when there is a district-mandated written curriculum for teachers to follow, when there is effective and ongoing leadership supported by adequate funding and resources, and when leadership is committed and enthusiastic, it is possible to establish DBAE as part of a district's regular instruction.

Of the 21 districts involved in the Institute's research and development effort, nearly 30 percent successfully achieved districtwide implementation according to the Institute's model—meaning that DBAE was taught in at least 80 percent of that district's schools (see Institute implementation model, Figure 2.1, pp. 32–33). The majority of teachers delivering the instruction to students were trained in one of the summer programs; the balance had received the training and curriculum orientation offered by school or district leadership teams. This chapter on district implementation answers three questions:

1. What happens in classrooms as a result of teachers' training?
2. How do districts and schools support the effort?
3. What do successful districts do to maintain and expand their programs?

## CLASSROOM EFFECTS

The goals of the staff development program were to provide teachers with a basic background in the visual arts, to inform them about the practice of art education, and to prepare them to teach DBAE—the outcome being improved art instruction in the classrooms. The Institute staff believed that this outcome could best be achieved by changing existing art teaching practices and instituting use of a written DBAE curriculum selected by the district.

If lasting changes in teaching behaviors are to be achieved, there first must be changes in teachers' beliefs and attitudes. Evaluation showed that teachers and principals attending the summer programs clearly revised their views about the place of art in general education and about the way art should be taught. They showed significant changes in attitudes about such issues as broadening of the context of art to include the four disciplines, the ability of nonspecialists to teach art, and the importance of art in the curriculum. In the following school years they cited students' positive response to instruction as an important factor in their continued acceptance of the new approach.

Although they had little or no art background, many teachers were moved by their intensive summer inservice training to make major changes in the way they taught art. Their instruction became reasonably informed by and reflected the disciplines of aesthetics, criticism, and history, as well as production. As teachers gained experience with their DBAE curriculum, they became increasingly confident in their ability to deliver instruction. While teachers in their first year of teaching after initial training tended to emphasize production activities, competence in teaching a full DBAE instructional program steadily improved in the following years. Many participants were moved to pursue additional art training and education on their own.

*Second-Grade Teacher: "My students now won't let me forget to teach art. They'll remind me if I forget."*

*Third-Grade Teacher: "I am taking a second semester of art history right now at the community college and will take the third next year. I am so turned on to all this. The Getty has changed my life!"*

#### USE OF A WRITTEN CURRICULUM

Districts were required to select and use a sequential and cumulative written curriculum.<sup>1</sup> This is standard educational practice in every subject area that aims to build skills, knowledge, and understanding across grade levels. In the early years of the Institute, when few commercially published DBAE curricula or instructional resources were available, changes in classroom teaching came about, in large part, through use of the *SWRL Elementary Art Program*, a curriculum produced by research and development efforts in art education at the Southwestern Regional Laboratory sponsored by the U.S. Office of Education in the 1970s. Teachers value *SWRL* because it includes activities in visual analysis and critical analysis; includes suggestions for teaching of production skills and techniques; provides extensive visual resources; provides structure, sequence, and criteria for evaluation; and can become a springboard for activities extending the curriculum and connecting art to other subjects.

In subsequent years, some districts chose to adopt the *Discover Art* series, a commercially published student textbook series. Evaluation findings indicated that teachers using this curriculum provided as much and as high a quality of art instruction as their colleagues who used the *SWRL* program, but their progress through a year's course of study was much slower. This may have been the result of the structure of the *Discover Art* curriculum or the

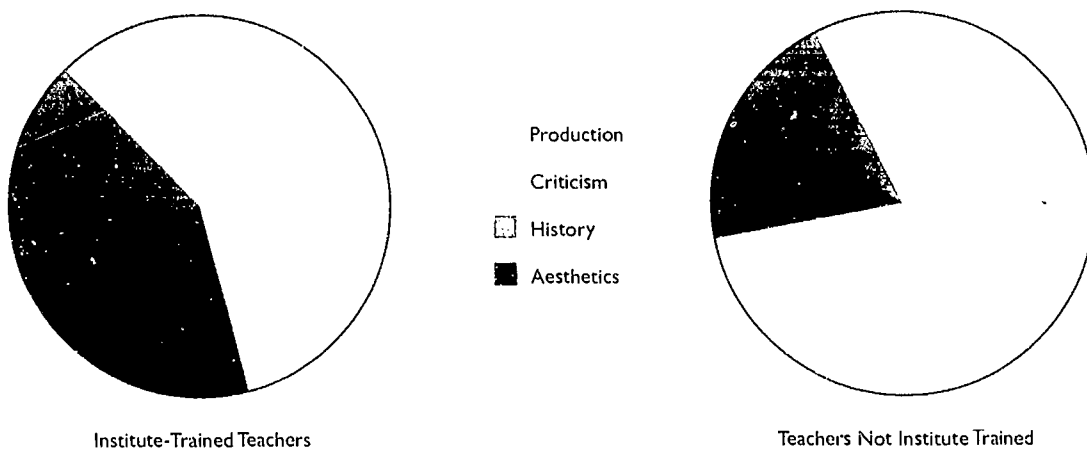
ways in which it was implemented. Production lessons in classrooms using *Discover Art* were more expressively oriented, but less informed in the other disciplines; teachers reported they had to work harder to gather resources for aesthetics, art history, and criticism activities. By the third year, summer programs provided sessions that focused on in-depth presentations of curricula (*SWRL*, *Discover Art*, and *smART*) and placed special emphasis on methods for successful adoption of any chosen one. Because no curriculum appeared to integrate instruction comprehensively in all four disciplines, the Institute identified supplementary resources, especially in the areas of art history, criticism, and aesthetics.

### CHANGES IN INSTRUCTION

Not surprisingly, the character of DBAE instruction was found to vary according to the training, experience, and abilities of the teacher. Time devoted to classroom art instruction was evaluated in 1985, even though it is only a rough indicator of the effects of the Institute. Teachers who participated in a summer program provided, on average, more than 90 minutes of art instruction per week, while their colleagues provided on the average only 66 minutes. Time is the basic quantity underlying instruction, but it is how the time is used that is critical.

Teachers were asked how they apportioned their time in teaching the four disciplines of art. Figure 5.1 illustrates the differences in instruction offered between teachers who had been trained and those who had not. The Institute changed the way trained teachers taught

Figure 5.1 Content of Art Instruction



art—they reduced the percentage of time devoted to production and increased the time spent on other art learning as they sought to balance their teaching of the four disciplines.

A rough reflection of the *quality* of art instruction lies in the presence of art reproductions in the classroom, which tends to indicate the value placed on art and suggests that the teacher probably conducts activities that focus on discussion of works of art. As early as 1984, more than 84 percent of the trained teachers who were observed had one or more reproductions displayed in their classrooms. Observations of teaching revealed that instruction was referenced to the works of art and to the goals and objectives of the curriculum used. Lessons were often extended beyond the basic curriculum or integrated with other subjects; teachers frequently included art museum field trips during the year.

As teachers gained experience and confidence in their abilities to provide a discipline-based program, the following observations were made: a large majority of experienced teachers created enriched visual environments in their classrooms; provided regular instruction in scanning, art history, and criticism that was well integrated with art production activities; and introduced great variety into production activities. They also displayed improved teaching methods as their experiences grew. Most teachers in their second year and beyond included the following components in their DBAE lessons: fully adequate demonstrations of skills and techniques, where appropriate; clear statements of objectives, evaluation criteria, and behavioral expectations; and improved presentations of concepts

and discussions of relations between students' and artists' work. The most difficult areas for classroom teachers were the same throughout the program: teaching scanning, art history, art criticism, and aesthetics; framing questions and discussing conceptual content; providing appropriate guidance during activity (art production) sessions; and providing closure or leading evaluation activities.

*Principal: "All classes in the school are following an annual schedule of museum visits supported by the PTA. When our fifth graders visited the Los Angeles County Museum of Art one docent commented, 'We'll have to change the docent training at the museum if we continue seeing kids like this.'"*

*Kindergarten Teacher: "I spend more time critiquing students' work, using reproductions, talking about art history and culture."*

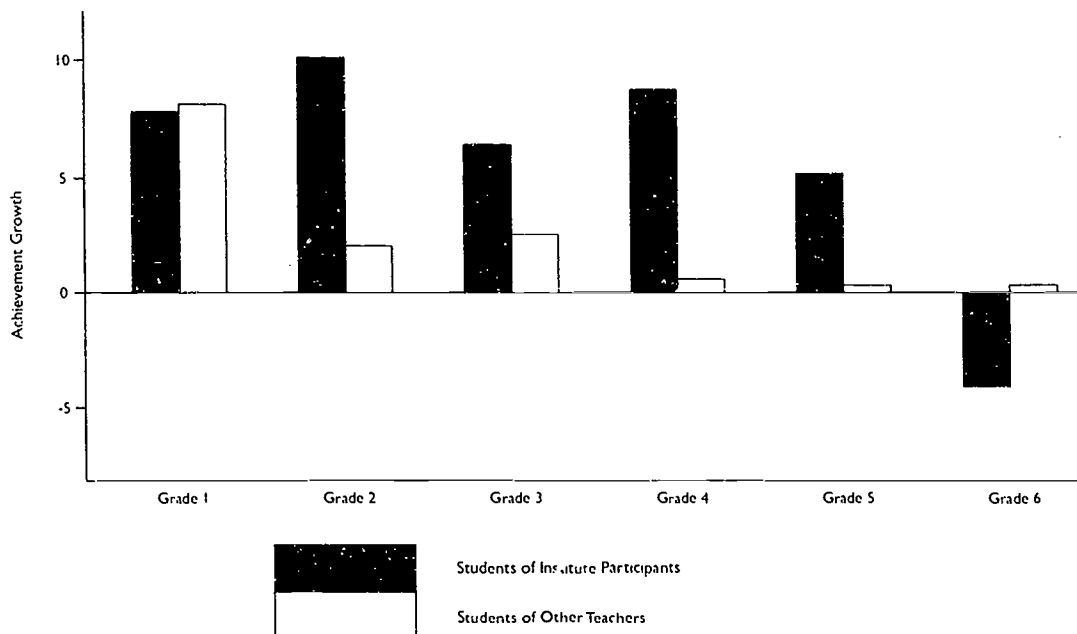
## GROWTH OF STUDENT ACHIEVEMENT IN ART

Observations of students in classrooms revealed a number of positive indicators of their responses to instruction. Repeated observations and interviews with teachers showed that students

- were involved and enthusiastic during DBAE lessons;
- enjoyed and valued art;
- displayed a degree of learning that previously did not exist in their art knowledge, technical skills, and critical and verbal skills;
- showed a growing awareness and knowledge about sensory and formal properties (aesthetic perceptual development); and
- were motivated in other curricular areas.

Few teachers, regardless of their association with the Institute, used defensible methods for evaluating their students' achievement in art. Prime reasons for this were the lack of valid and easy-to-use methods and the absence of mandates for grading student prog-

Figure 5.2 Comparisons of Growth in Art Achievement



DISTRICT WIDE IMPLEMENTATION 73



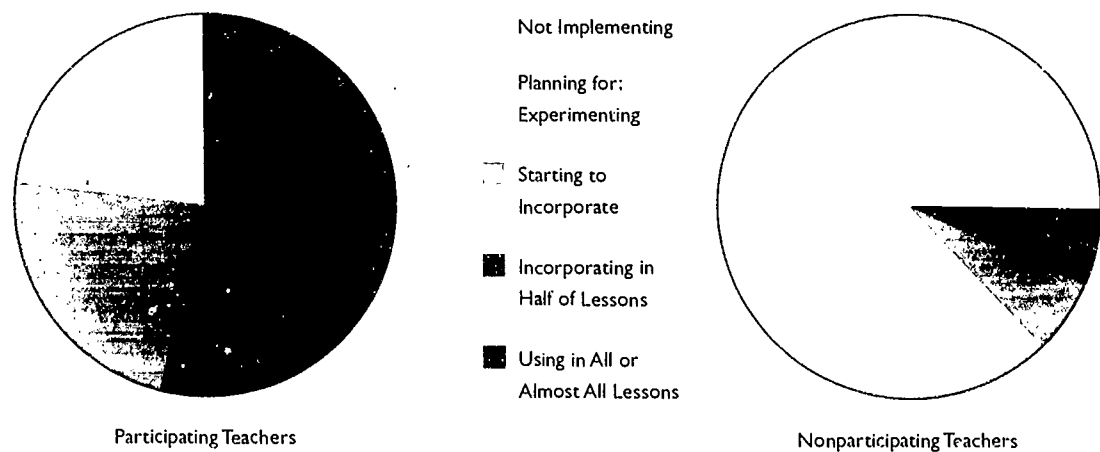
ress. Standardized art tests assessing achievement in all four disciplines (see Chapter 6) were administered as pre- and posttests to students of participants and to students in other schools with little contact with the Institute. The results showed greater growth for the former. Comparisons between these two groups on the basis of their growth over the school year illustrates the Institute's effects (see Figure 5.2).

The tested achievement growth was correlated with information on the quality and quantity of instruction (obtained from teacher interviews; see Chapter 6) to find out if differences in instruction could account for the apparently inconsistent findings. The overall correlation between the index of teachers' implementation and their classrooms' average achievement growth was  $+.26$ —not high, but significantly confirming the expected causal links from inservice to instruction to student learning.

#### PROGRESS IN IMPLEMENTATION

All teachers in the participating districts reported on their status in implementing DBAE in 1988 by answering mailed questionnaires (see Chapter 6). Figure 5.3 shows the distribution of their five-category responses for teachers who participated in Institute three-week summer programs and for those who did not. Summer training in DBAE resulted in greater implementation, but there was little movement toward implementation among nonparticipating teachers. (Most nonparticipants were from the larger districts, where change was more difficult to effect.)

Figure 5.3 Progress in Classroom Implementation of DBAE (1988)



## DISTRICT AND SCHOOL SUPPORT

The Institute's goal was to institutionalize DBAE in each district so that it would become part of the basic educational offering. At the end of seven years, the 21 participating districts varied widely in their commitment to DBAE, ranging from rejection to manifest change at all levels. Formal rejection by one district was the result of fundamental differences in approaches to staff development that became clear after participation began. Nine districts paid little more than lip service to the program—some teachers and principals showed dedication to implementation, but had to fight their districts' apathy and nonsupport. Five districts showed moderate levels of support; they ensured that all teachers and schools had access to inservice training, curricula, and instructional resources. In six districts with excellent support, there was a commitment to provide all students with DBAE instruction, backed not only by inservice training, curricula, and supplies, but also by mandates for instructional time, budget line items, and clear lines of responsibility for the program's success.

By studying the efforts of the districts, the Institute was able to identify essential components of successful implementation. Most important were district commitment and support through

- adequate funding for teacher training, curricula, and resources;
- creation of a long-range implementation plan with team leadership and clear lines of responsibility;
- formal adoption of a DBAE curriculum;
- communication of expectations for instruction;
- development of grade-level expectations based on the curriculum;
- monitoring of classroom implementation and leadership by principals;
- well-executed staff development activities that foster implementation; and
- effective communications and public relations.

The presence of each component requires cooperation and commitment on the part of district decision makers, administrators, and school staffs. This need for a team approach

to implementation was a premise of the Institute and a basis for development of the implementation model.

#### EFFECTIVENESS OF THE TEAMS

Both personal factors and district policies contributed to the effectiveness of the leadership teams. Recognition and empowerment of the leaders resulted in a significant commitment to their task of carrying out implementation plans. Nonetheless, by 1988, evaluation uncovered a number of lingering weaknesses in implementation:

1. The amount, reach, content, quality, and follow-up on inservice activities were generally not sufficient to create effective and widespread implementation.
2. Inservice leaders tended to be weak in explaining DBAE goals and rationale, as well as in modeling activities in scanning, art history, and aesthetics.
3. Inservice activities were not structured to maximize implementation and did not motivate teachers by emphasizing the benefits to students.
4. Inservice activities did not accommodate personnel turnover.
5. Communication and regular district team meetings for participants at all levels were frequently neglected.

The implications were clear: district teams needed additional training in the content of DBAE, in strategies for working with school teams, and in developing long-range goals and plans. More intensive training was provided for them in the summers of 1988 and 1989 (see Chapter 4). With the additional training, the district leadership cadres became known as district inservice resource (IR) teams, responsible for the maintenance of DBAE.

## IR TEAMS

The IR teams proved to be an effective means for expediting program implementation in those districts that already had a strong commitment to DBAE. In districts without strong administrative leadership and support for the program, the IR teams were unable to generate sufficient awareness or use of the DBAE curriculum. IR teams that succeeded in creating enduring DBAE programs were able to establish clear identification of goals and time lines for achieving them, collegial support at every level of school staffing, and monitoring and evaluation of progress. The IR teams that were most effective had strong leadership, worked closely with principals and school teams, scheduled regular districtwide meetings, enhanced in-district communications and communications with the Institute staff, and provided an exciting variety of inservice activities at school and district levels.

One outcome of IR team training was the evolution of district plans into more formal IR team planning guides, an important step in assisting districts to budget for and achieve districtwide implementation. Some IR teams are now supported by line items in their districts' staff development budgets, a very significant political and administrative achievement. Many districts have adopted the three-year plans of their IR teams, and some have extended the plans beyond three years.

There was wide variation in the leadership roles that assistant superintendents and curriculum directors assumed in the implementation of DBAE in the 21 districts. Some administrators took an active role and became involved in developing a plan for districtwide training; ensuring budget support; reporting to school boards, parents, and community groups; and attending team meetings. Others served in a management role, with reliance on their teams to fulfill the expectations of their five-year plans. Some, however, took little responsibility for assisting participants with the implementation process. Variations notwithstanding, administrators are a powerful force in implementing DBAE because they function at the decision-making level for curriculum and staff development.

The expected longevity of the DBAE programs was assessed during the final year of the Institute through interviews with IR teams. Districts that effectively took advantage of their participation in the Institute were found to have put into place DBAE programs that appeared to have reasonable prospects for longevity. The team approach and the

*Principal: "Support came from the top in the district. Board members and administration were part of the training, also PTA presidents and parents were involved. The program is part of a master plan, part of curriculum planning."*

winning over of district and school decision makers were prominent reasons for this prospect. When asked to recommend future investment in program maintenance by the Getty Center for Education in the Arts, teams requested continued renewal training for educators, orientation and persuasion for newly positioned policymakers, and continued high-profile involvement. As one district team stated: "If DBAE disappears, it will be *into* the overall school program, not out of it."

## PROGRAM MAINTENANCE AND EXPANSION

The final aspect of implementation is maintenance and expansion. In addition to district-initiated activities, the Institute provided support with technical assistance in the areas described below.

### DISTRICT IMPLEMENTATION ACTIVITIES

After determining what types of activities are required to establish, maintain, and expand DBAE, districts must determine the kinds and levels of funding required. Funding for an effective program should include stipends to compensate teachers for professional time spent in staff development, provision of adequate instructional resources to support teachers' efforts in the classroom, and provision of time for the IR and school leadership teams to plan and conduct inservice activities. Some districts also funded mentor teachers, transportation for museum field trips, library books, and substitute teachers to cover for team members as they developed supplementary instructional materials.

Individual schools conducted a variety of implementation activities. A commitment to training all teachers guided those activities in the most successful districts. Teachers trained in the summer programs were innovative in developing and sharing supplementary materials such as art vocabulary lists for use in language-arts lessons, activities integrating the visual arts with other subjects (particularly literature), brief biographies of artists and historical sketches on the periods in which they lived, and lists of art reproductions keyed to specific lessons and learner objectives. In efforts to reach out to their communities, schools with art galleries often used local artists and their works as resources; some trained upper-grade students to act as docents in school art galleries.

Other schools held annual art fairs to exhibit students' works, and a few participated in the Artists-in-the-Schools programs sponsored jointly by the Getty Center, the Los Angeles Music Center, and Performing Tree.<sup>3</sup> Several schools included the DBAE program in their State Compliance Reviews and received commendations for it.

School inservice activities included classroom demonstrations of DBAE lessons, one-to-one peer coaching in using the curriculum and supplementary resources, and follow-up to district inservice.

Districtwide inservice activities, in contrast to the orientation/awareness efforts at the school level, extended teachers' art knowledge to meet their increasing sophistication, provided activities that maintained enthusiasm for DBAE, and informed various constituencies about the new approach to teaching art.

Districts used many strategies to support inservice activities. Some used California's mentor teacher program to provide additional expertise. Several districts videotaped classroom instruction for use as examples. For several years, one district arranged with a California State University campus to offer extension classes in art history to its Institute participants (teachers received both district stipends and university credits). Other districts offered 5- to 10-week DBAE courses conducted by the art consultants and/or members of the district team. These classes proved to be very effective in motivating teachers to attempt implementation. Other activities included sessions on classroom management techniques for art production activities, workshops on questioning strategies for aesthetic scanning, support for development of instructional resources, and lectures by visiting experts in each of the art disciplines.

All district teams recognized the importance of informing administrators, board members, parents, and the public about the values of DBAE. Each team presented information about the program to its board of education; some did this on a recurring basis and included presentations of children's artwork and demonstrations of aesthetic scanning by students. Almost all districts held meetings at museums to introduce the program to administrators, parents, and community leaders—providing opportunities for them to learn about DBAE while being inspired by original works of art.

#### EVALUATION OF INSERVICE ACTIVITIES

Many of the formal inservice activities sponsored by the districts were attended by the Institute's two evaluators, and all schools in participating districts provided census informa-

### *One District's Inservice Program*

*The largest metropolitan district tried a different approach to a general inservice program. It was composed of a special reception at the Getty Museum, a colloquium for all teachers, and, at a later date, inservices primarily by one teacher that were somewhere in between district- and school-level programs.*

*The reception at the museum was planned for the faculties of the district's four participating schools. About 52 people attended, including the highest rank of administration. One teacher provided a brief orientation to the*

*DBAE program, followed by a warm welcome from Dr. Greer and an explanation of the museum education program available to the schools by a museum staff member. The superintendent then informed the group of her commitment to the DBAE program and the necessity for a balanced education. She also told the group about attending a recent children's art exhibit and how easy it was to identify children who had been taught through a discipline-based approach because of the obvious quality of their artworks. After viewing several films, the group toured the galleries to scan and then attended a reception.*

*The two sessions of the colloquium were offered some weeks later. The first session drew 29 teachers and the second 32. The elementary art consultant from the central office introduced the session, distributed sign-up sheets, and announced the availability of art publications. The trained teacher first explained the nature and goals of the Institute and of the district's participation. The presentation was remarkably clear and illuminating, indicating that the teacher had spent time and effort in thorough preparation. The interest level in her presentation was very high. The teacher stressed the*

cognitive nature of the art program and put in perspective the importance of production activities. She discussed all four art disciplines briefly, but very effectively, and described the SWRL unit on facial expressions. Overall, the teacher provided as good an introduction to the DBAE program as could be done in 45 minutes.

The other inservice program was scheduled for two consecutive Saturdays, for full days, and was available to teachers from several schools. The teachers earned one point of inservice credit for attending, but appeared genuinely motivated to improve their

teaching skills more than to earn the credit. The philosophy of the inservice provider, an Institute-trained teacher, was wisely focused on the initial inhibitions of her colleagues. She was very sensitive to their anxieties and attempted to dispel them with a full day of practice in production techniques. This approach clearly worked, because the teachers, in their production activities, began to engage in activities related to the other disciplines, subtly insinuated by the leader. The effects on the teachers were impressive. Making their own artworks seemed to lift a burden of repression from them,

so that they were quite likely to return to their classrooms more eager to engage in production activities. Whether or not their subsequent art instruction exhibited more discipline-based aspects is not known.



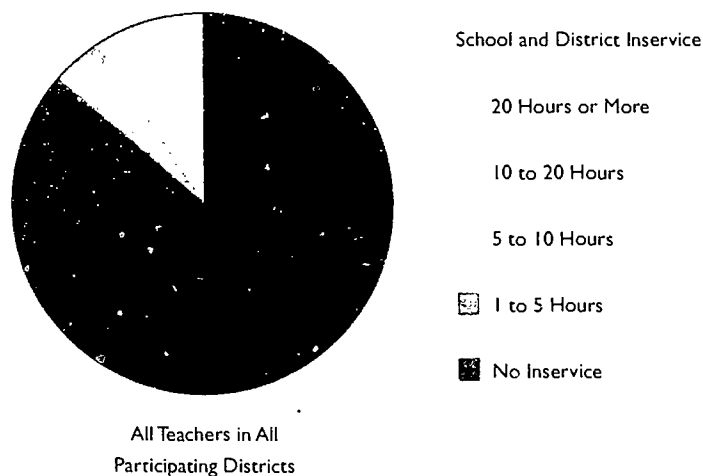
tion on inservice programs. Inservice sessions that followed Institute-developed guidelines for introducing and developing DBAE appeared to have more impact on teachers than did informal, smaller-scale efforts. Short intervals between meetings, explicit expectations from presentations, and follow-up on implementation efforts helped to ensure success.

Inservice in most aspects of DBAE was effectively delivered by the Institute-trained leadership teams, even though they were not subject-matter experts—the fact that they were presenting DBAE concepts and examples of effective instruction was a potent inspiration to the novices. The IR team training improved their sessions on scanning, art in general education, and art history. The important tasks for inservice providers were to gauge where their participants were on the DBAE learning curve, provide interesting and pedagogically respectable training, make the experience better than what teachers have come to expect of inservice in general, and provide enough training to enable teachers to change their instructional practices.

During the early years of the Institute, participants provided inservice activities in their schools and district, but not in the amount, intensity, and quality that would ensure districtwide implementation. The amount of inservice training received by all teachers throughout the participating districts was assessed in a 1988 census. The intent of the census was to determine the status of inservice and implementation in the 21 districts, 372 schools, and more than 10,000 teachers. The findings, illustrated in Figure 5.4, are overwhelmed by the results of the inaction of the large metropolitan district, but they nonetheless indicated to the Institute staff the need for renewed and revised efforts on the district program-maintenance front.

Although teams trained in summer programs were implementing DBAE successfully, the program was not spreading to other teachers in the districts to the extent expected. Because of the weaknesses in important district implementation support, the Institute's efforts were deemed insufficient to bring most teachers up to minimal expectations for instruction. This was confirmed by the finding that only 27 percent of the teachers with only district, school, or no inservice training were meeting expectations for their art instruction. The Institute's response was twofold: establishment of the district IR teams and provision of the curriculum orientation program for teachers who had not attended a summer Institute program (see Chapter 4).

Figure 5.4 Diffusion of DBAE as of 1988



#### TECHNICAL ASSISTANCE BY THE INSTITUTE

The term *technical assistance* denotes activities conducted by the Institute to assist districts in their implementation efforts. Renewal meetings, the sharing of teacher-developed instructional materials, and the *Information Bulletin*, all discussed in Chapter 4, are examples. Technical assistance was also provided in the form of meetings with advisory panels, orientation meetings for district administrators, training sessions for principals, assistance in the funding of artists-in-residence on an experimental basis, and classroom observations by the Institute staff.

Meetings with advisory panels. Two advisory groups, one composed of representatives of district teams and one of district superintendents and school board presidents, were formed to help guide the Institute staff over the seven years. Each panel met twice a year to discuss changes in summer planning procedures and programs, review implementation activities, and share suggestions for improving implementation efforts. In addition, the Institute staff met periodically with museum educators from local museums that provided resources for Institute programs. These meetings focused on how the museum educators could complement the activities of the Institute and the need for docent training in DBAE.

Seminars for assistant superintendents/curriculum directors. Discussions with district-level administrators in charge of instruction indicated a need for clarification of the

DBAE approach and of Institute expectations for district implementation. The Institute periodically held orientation meetings for school administrators, particularly assistant superintendents of instruction and curriculum directors. Recognizing that these decision makers play a critical role in district implementation, the Institute decided to include them in the superintendents and school board presidents advisory panel. They were valuable additions to the panel because they could share their experiences in establishing successful practices for the maintenance and institutionalization of DBAE programs.

Seminars for principals. Based on interviews and questionnaires (see Chapter 6), significant relationships were found between the effectiveness of a school's DBAE program and the principal's active role as its champion. Staff observations confirmed the evaluators' reports that the support of principals is essential to implementation—there was greater spread of DBAE in schools where the principals had participated in the Institute. A principal's attitude toward the importance of DBAE and the setting of expectations for the school staff were seen as key factors in successful implementation.

In response to these findings, the Institute developed a seminar series of three meetings during the school year for principals who had not participated in other DBAE training programs. These meetings included an introduction to DBAE theory and curricula, observation of instruction in a classroom, and discussions of the principal's role in administering, monitoring, and sustaining a DBAE program. The strategy was to focus principals' attention on day-to-day activities that affect the success of implementation. Questionnaires completed by the participants indicated that observations of classroom demonstrations were the most effective way to explain the program. Sessions on leadership also received high ratings. Principals were particularly interested in discussion of ways to bring about and sustain change.

After the initial series in 1987 proved to be useful in helping principals meet implementation goals, seminars for principals were held each year. The effects of this program confirmed it as a critical ingredient of staff development; the seminars are now included as a permanent component of the Institute maintenance program (described in Chapter 8).

Artists in residence. In its last two years, the Institute assisted in the funding of a program that placed practicing artists in a small number of participating schools. The intent was to study how artists in residence fit in with the DBAE programs offered by trained

teachers. The effort clearly resulted in students' receiving quality art instruction, primarily in production techniques, but also reflecting the other art disciplines.

The artists made efforts to complement and supplement DBAE instruction, but this was at the insistence of the Institute staff and the school teams more than it was the natural inclination of the artists. To the extent that artists can be found who are good teachers and who will support DBAE, artists in residence can be an effective component of an elementary DBAE program. This means that principals and teachers cannot look upon the visiting artist as an aide who frees up time and lessens instructional responsibility. To the contrary, the more effort spent on coordinating art instruction, the more valuable the artist-teacher can be.

Classroom observations. Ongoing interaction between participants and the Institute staff as they visited schools reinforced the collaborative nature of the Institute's undertaking. Staff members were able to establish collegial relationships with principals and teachers and, during informal visits and discussions, to gain insights into teachers' understanding and implementation of DBAE. This information was important in the planning of Institute activities that would further assist implementation. Observation of classroom instruction often brought to light materials developed by teachers (e.g., art vocabulary lists in both English and Spanish) and the specific problems teachers had in teaching scanning, art history, aesthetics, and criticism. The staff were then able to address these needs in subsequent summer programs and renewal meetings or by identifying supplementary resource materials.

#### NOTES

1. Each of the selected curricula (presented to districts as a possible choice) was authored under the leadership of an art educator who is familiar with the basic ideas embedded in DBAE. The *SWRL Elementary Art Program* (Phi Delta Kappa, 1974, 1982, 1988) is a series of filmstrips and teacher guides; *Discover Art* (Chapman, 1989) is a textbook series; *smART* (DiBlasio and DiBlasio, 1984, 1986) is a series of printed lesson plans referenced to large art reproductions.
2. The Education Division of the Los Angeles Music Center provides a wide variety of arts programs for schools, ranging from philharmonic concerts and solo performances to the Very Special Arts Festival. The Performing Tree is a private nonprofit organization that offers a range of arts programs to schools in the Los Angeles area, with an emphasis on presenting the work of individual artists in the visual arts. Both programs have been actively engaged in National Endowment for the Arts artists-in-schools programs. They serve as intermediate agencies, coordinating contacts among artists, schools, and districts.

## 6. Evaluation

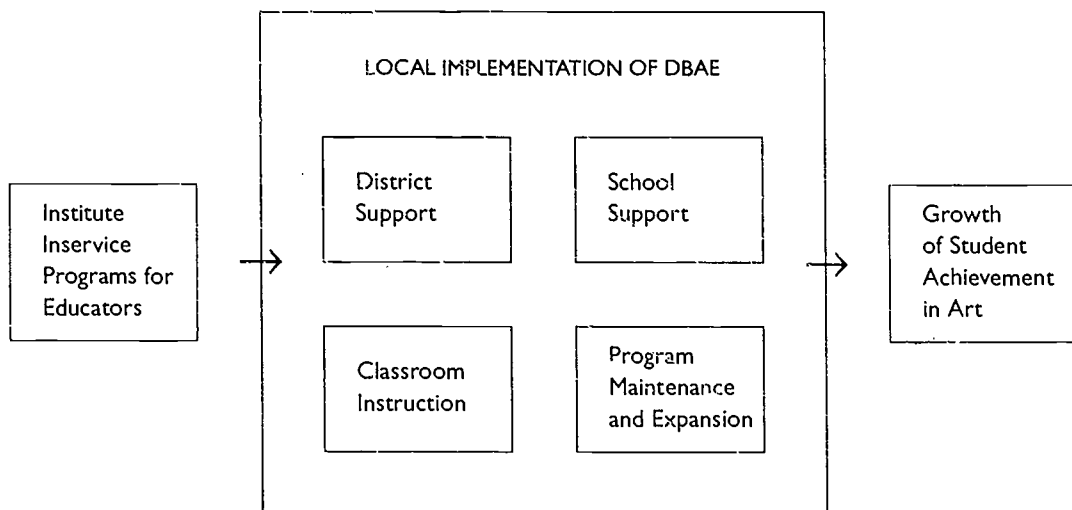


The formative evaluation of summer and school-year activities played a significant role in shaping and steadily improving the Getty Institute's content and impact. The cooperation of teachers, principals, and other district personnel and the responsiveness of Institute staff to evaluation findings greatly aided the evaluators' efforts. The breadth and depth of the evaluation designs helped to make important contributions to the field's knowledge of wide-scale implementation of art programs.

At the same time that Institute plans were being laid, the Getty Center for Education in the Arts provided for the continuous objective evaluation of the effort. The Institute was experimental, so exceptional monitoring was required. Two evaluators were retained to provide objective rigor in both qualitative and quantitative assessments of the Institute and its effects. The two evaluators, generally working with different samples and methodologies, regularly converged on similar findings. To ensure that the findings would contribute to the Institute's effectiveness, the evaluators were directly responsible to the Center to report annually on program impact and to make recommendations for improvements. In turn, the Institute staff were required to respond to each report with plans and actions.<sup>1</sup>

As the Institute evolved—changing approaches and formats, developing theoretical foundations, and expanding content in response to the needs of participants—so too did the evaluation designs. The primary question always guiding evaluation activities was, What information is needed to make improvements? Each year the questions asked, kinds of information collected, and ways of collecting it changed to meet new needs. Answers to many of these questions have been incorporated into previous chapters; this chapter summarizes the methods that are most illustrative of the evaluation effort. The evaluation was guided by the model shown in Figure 6.1, which also serves to structure this chapter.

Figure 6.1 Model Guiding the Evaluation of the Institute



## EVALUATION OF THE INSTITUTE'S INSERVICE PROGRAMS

Although the Institute's staff development efforts consisted of more than summer programs, they were the initial focus of the evaluation. The programs' content and format were evaluated through formal and informal critiques by participants and observations by the evaluators. Immediate effects on participants' attitudes concerning art education were evaluated by a custom-designed attitude survey; longer-range impact of participation and response to the summer programs were assessed through school-year interviews with teachers and principals, and through classroom observations.

### PARTICIPANTS' CRITIQUES OF THE SUMMER PROGRAMS

All participants of each summer program were provided with questionnaires for daily or weekly critiques. Return rates were consistently extremely high. Over the years, the questionnaires were refined in response to what was learned about the kinds of questions to ask and how to ask them and in response to new priorities. In 1986, for example, some participants were given weekly questionnaires rather than daily ones in an effort to determine if this would still result in sufficient useful information. Results were positive, so weekly questionnaires were used thereafter. Figure 6.2 presents sample items from questionnaires used in 1987.

The questionnaires were designed to provide specific information. Clearly, it would not be helpful to learn only that participants liked the inservice or thought it useful. Instead, information was needed on how useful each component of the program was and what could be done to make each one better. To this end, ratings were averaged so that statistical comparisons could be drawn among components, across groups of participants, and even over the years of the program. In this manner, the evaluators hoped to learn how useful and well received different components were for different participants under different circumstances. As components were altered in response to previous evaluation findings, they could be reassessed to see if the changes were successful.

When new programs were undergoing development, open-ended questions were sometimes asked so that participants could share any unanticipated concerns. The questionnaire for the 1987 leadership program, for example, asked participants to name the

Figure 6.2 SAMPLE ITEMS FROM SUMMER PROGRAM QUESTIONNAIRES (1987)

TWO-WEEK PROGRAMS		Rate each session on how it will contribute to your effectiveness as a teacher or leader of a discipline-based art program.			
Area Sites		Greatly	A Bit	Don't Know	Not at All
DBAE: What it is and what it looks like		0	0	0	0
Workshop: Exploring sensory and formal properties		0	0	0	0
Looking at art production in the classroom		0	0	0	0
Scanning at the Norton Simon Museum of Art		0	0	0	0

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RENEWAL PROGRAMS		Rate each session on how it will contribute to your continued effectiveness as a teacher or leader of a DBAE program.			
		Greatly	A Bit	Don't Know	Not at All
Sharing implementation ideas and materials		0	0	0	0
Sharpening scanning skills		0	0	0	0
An overview of art history		0	0	0	0

---

SEMINAR FOR ART TEACHERS		Rate each session on how it will contribute to your effectiveness as a teacher of discipline-based art or help you in the development of a discipline-based general education course.			
		Greatly	A Bit	Don't Know	Not at All
The role of art in general education		0	0	0	0
Instructional resources for teaching art history		0	0	0	0

most useful sessions and to provide reasons. The overall feelings and impressions of participants were also important, so each questionnaire solicited spontaneous comments. Each year's critiques prescribed improvements for the next year's programs, enabling participants to play an active part in shaping the summer inservice activities.



## CHANGES IN ATTITUDES ABOUT ART EDUCATION

On the assumption that revised attitudes about art education are a necessary precursor to instructional change, an attitude survey of Likert-type items was developed early in the first year as a gauge of the summer program's impact on participants. The survey comprised 15 statements to which participants responded on a five-point scale, from "strongly agree" to "strongly disagree." Five items were used to assess each of three attitudes:

1. Art instruction should be discipline based, including cognitive, affective, and expressive components (e.g., "Introducing young students to serious art should contribute to their intellectual development").
2. Art is teachable by nonspecialists if training and/or instructional materials are provided (e.g., "Regular classroom teachers can be expected to lead classroom discussions that analyze works of art").
3. Art is an important and relevant component of education for all children (e.g., "Art instruction is not as critical as instruction in the basics").

Scores for the separate scales were not reported in the evaluation because of scale unreliability, but total scores were sufficiently reliable. The scores were found to be unrelated to participants' previous art training. The survey was administered as a pre- and posttest during the first three summers at both Institute and district two-week programs, but was discontinued thereafter because the resulting attitude changes were inevitably so positive (an overall increase of more than five points, roughly one standard deviation) that there was no question that the summer experience altered the ways participants thought about art education.

## SCHOOL-YEAR INTERVIEWS

Respondents in a sample of summer participants were visited in their classrooms and schools during each school year. Teachers and principals were involved in open-ended, in-depth interviews designed to probe, among other issues, their reactions to the summer training. They were asked questions such as the following:

- What do you remember as the best aspect of the program?
- What aspects were least useful?
- What else would you find valuable?

As with the results on the attitude surveys, participants consistently expressed positive feelings for their summer experiences. Their participation built confidence, provided knowledge and skills, and inspired and motivated them to try the DBAE approach. Many examples of their responses—quotations highlighting the personal meaning and impact of their experiences—were included in each evaluation report.

Participants' responses, suggestions, and needs were routinely communicated to institute staff via memos, meetings, and formal reports, and were taken into account as the staff reviewed and revised the program for the next summer.

## EVALUATION OF THE IMPLEMENTATION OF DBAE

It is one thing to provide a stimulating and enjoyable summer inservice to educators; it is quite another for them to change their behaviors as a consequence. But that was precisely what was expected. Teaching educators about DBAE and how to provide effective instruction is only one step in the process. The next step takes place in the classrooms, schools, and district offices, and it is to that step the evaluation turned.

Participants were selected on a representative basis and then visited during the school year following each summer program to collect information on the realization of the Institute's goals. Visits to district offices focused on interviews with superintendents, assistant superintendents, directors of curriculum or instruction, board members, and PTA presidents. In the later years of the program, leadership and inservice resource team members were often interviewed at central office locations. When visiting schools, the

*First-Grade Teacher: "I grew as a person visiting museums, looking at art, and understanding how to talk about it. This is something I want to do with my kids now."*

*Sixth-Grade Teacher: "Everything came alive for me. The demonstrations and teach-in activities sold me on the program. They gave me confidence and showed me how lessons could be organized and structured with evaluation criteria and so forth."*

evaluators observed public and classroom environments; interviewed principals, assistant principals, and parents; observed teachers (both participants and nonparticipants) as they conducted art lessons; and interviewed them individually concerning the problems and

*Sixth-Grade Teacher: "There are pockets of DBAE support and activity at nearly every school, and those who are involved will continue in the future. The program will continue where it's already caught on, but the district support is questionable. DBAE is not on the front burner anymore."*

*IR Team Member: "The district approach has been 'no choice.' This is the curriculum, this is when you will send a school team to be trained and when they will go for the leadership program. They have told us we will have all the help and support we need, and there will be follow-through to make sure it's done."*

successes of their art instruction. They also visited teachers' lounges, attended staff meetings, observed students at work, and engaged students in conversations about art. In addition, the evaluators surveyed participants by mail and interviewed them over the phone. Partial listings of questions and guidelines follow; see Appendix B for complete listings.

Over the years, every teacher, school, and district that participated in a summer program provided evaluation information. The extensive data collected each year were analyzed, summarized, and presented in reports that contained both descriptive portrayals of DBAE programs in action and conclusions and recommendations about the state of implementation.

#### DISTRICT SUPPORT FOR DBAE

The Institute's goal of institutionalizing DBAE—that is, establishing it as part of the standard curriculum—meant that districts had to adopt the approach and incorporate it into their educational requirements. To this end, members of school boards and district administrators were encouraged to attend introductory retreats, summer and renewal programs, and periodic meetings. Because overall attendance of such policymakers was never high, it was important to assess the status of district support for DBAE. This was accomplished by interviews intended to identify actions instead of words. Interviews with superintendents or their administrative staffs obtained information on such topics as the following:

- the district's per pupil expenditures for art education;
- district adoption of a DBAE curriculum;

- procedures used to select schools and personnel to attend Institute programs;
- recommendations for how the Institute could improve its impact and effectiveness in promoting DBAE; and
- ratings of participation, leadership and commitment of board members, principals, teachers, and community members.

School board members were interviewed less formally to obtain parallel information on district commitment and support. Board members were asked to recall board discussions and decisions on money, instruction, and personnel, and to rate each board member's commitment to the DBAE program.

Principals and teachers were also asked to assess their districts' support and commitment. They were questioned about levels of interest and expectations expressed by district administrators, degree of intradistrict communication, locus of leadership for the program, and methods of monitoring the program. Their responses generally provided clear reports on the health of their districts' DBAE programs.

#### SCHOOL SUPPORT FOR DBAE

Interviews with principals and teachers during the seven-year course of evaluation provided detailed insights into how principals can clear obstacles to the establishment of a DBAE program and encourage it within a school's culture. Representative samples of principals from participating schools were interviewed each year. In some years, principals of non-participating schools were also interviewed to provide baseline comparisons. In numerous instances, schools were revisited over the years and principals were interviewed several times, providing a longitudinal perspective on the development of the DBAE program. Some of the interview questions concerning school support were guided by the following:

- principal's attendance at the Institute programs;
- extent and methods of principal's monitoring and/or evaluation of classroom art instruction;
- arrangements for, incidence, and content of school-level inservices;

- meetings with personnel from other schools, parents, and the community regarding the art program; and
- recommendations for improving Institute and district efforts to promote DBAE.

*Teacher: "Our principal has done a survey on DBAE implementation in the school. She enables us to observe DBAE lessons in other classrooms. She consistently offers help and encouragement."*

Significant relationships were found between the success of a school's DBAE program and its principal's attendance at Institute programs, communication of expectations regarding DBAE implementation, observation and monitoring of teachers' art lessons, provision of resources and inservices, active membership in the curriculum committee, time commitment to the art program, and participation and confidence in leading the program. These findings supported improvements in the content of the Institute's leadership programs and led to establishment of the school-year seminars for principals new to the program (see Chapter 5). Encouraging and/or

providing additional training and reinforcement for less effective summer-trained principals remained, however, a persistent stumbling block to successful implementation.

#### CLASSROOM INSTRUCTION

The importance of Institute participants' classroom instruction dictated a significant proportion of the evaluation effort. One evaluator conducted observations of full art lessons with follow-up interviews for several hundred teachers over the seven years. The observations focused on the following points:

- provision of lesson extensions and/or interrelationships with other curriculum areas;
- amount of focus on aesthetics, art criticism, art history, and production;
- explanation and discussion of concepts, content, and vocabulary;
- statement of lesson objectives and evaluation criteria, demonstration of art process (when appropriate), reinforcement, closure, and evaluation of students' work; and

- students' participation, production skills, visual expression, vocabulary, and understanding.

Follow-up interviews then elicited more complete information and confirmed impressions of teachers' classroom implementation. Questions were asked to ascertain how much of the DBAE curriculum had already been taught, with what degree of regularity, and in what sequence. The following guidelines were used to focus these interviews:

- actual lessons taught to date;
- art teaching schedule—days, frequency, and regularity of lessons, order of lesson parts, omission of lesson parts;
- scanning of artworks—frequency, schedule, methods;
- extensions from the DBAE curriculum;
- methods of evaluation of students' work; and
- impact on and response of students.

Most teachers were also interviewed by the other evaluator, providing additional self-reports on their classroom practices. These interviews were designed with obvious internal validity checks to ensure accuracy of self-reporting. Among the areas addressed were

- self-assessment of implementation of DBAE;
- regularity of schedule for art instruction;
- percentage of art instruction time spent on each of the four disciplines;
- types of art reproductions that work best and worst with students; and
- specific problems encountered with delivering each lesson.

In addition, all trained and untrained teachers in all *participating schools* were surveyed on their art teaching practices during the 1986–87 school year. A brief questionnaire addressed regularity of scheduled art instruction, activities constituting the instruction, and methods for evaluation of students' work in art. More than 10,000 teachers in all participating districts were surveyed with a similar questionnaire in 1988. Results pointed

to the need for improved methods of dissemination and staff development, and this led to creation of the curriculum orientation programs.

The two evaluators' data-collection methodologies and reporting styles often resulted in final reports with very different appearances: thick volumes filled with descriptive portrayals of classroom interactions, teachers' natural-language responses, and analyses of concerns and issues compared with slender reports filled with graphs, charts, figures, and straightforward conclusions. Yet the basic assessments of the two evaluators were the same each year:

- The three-week training successfully enabled classroom teachers to begin offering DBAE instruction.
- The districts' two-week programs were also effective but with some diminution of impact.
- Art history, criticism, and aesthetics are the most difficult components to teach, but with increased DBAE experience and continued attendance at renewal sessions, teachers steadily gain confidence and improve in these areas.

The weakest aspects of classroom instruction were as follows:

- presenting and discussing conceptual content;
- making meaningful and valid evaluations of student progress; and
- providing closure for lessons and reinforcement of learning.

#### PROGRAM MAINTENANCE AND EXPANSION

The last component of implementation is the maintenance and expansion of DBAE programs in schools and districts. The Institute's operational model specified expectations in this regard; the Getty Center needed to gauge whether district efforts met the expectations and if that achievement would result in the institutionalization of DBAE. To these ends, most district inservice programs from 1985 to 1990 were attended by the evaluators, and all schools in participating districts provided census information on inservice activities.

The inservices ranged in scope from brief insertions into staff meetings to full-staff programs to district and multidistrict programs. The evaluators' agenda was to observe, with an eye to detecting the effects of the inservice activities so that recommendations for improvement could be made. In general, active-participation components seemed to have the greatest effects, especially making art (many teachers had not touched clay or paint since their own primary schooling), large- and small-group scanning of artworks, and presentation of complete lessons from the district's DBAE curriculum followed by candid debriefings about the hows and whys. Theoretical presentations, on the other hand, frequently lacked the clear content and force that experts can confer.

Interviews with principals and leadership teams, mailed surveys, and census questionnaires were employed throughout the years to gauge the extent of dissemination of DBAE programs through district and school inservice programs. The following kinds of information were sought:

- content, organization, and sponsorship of inservice efforts;
- frequency of school and district inservice programs;
- frequency of one-to-one demonstrations of DBAE lessons;
- experience and qualifications of inservice leaders; and
- participant evaluations of content and effectiveness of inservice efforts.

The findings from observations and interviews concerning inservice activities informed the Institute staff about district and teacher needs as well as the essential components of effective school-year inservice programs. Recommendations were made by the evaluators regarding the planning, types, content, timing, support, and follow-up of inservice activities. This information helped to shape the content for the leadership and inservice resource team training programs.

## GROWTH IN STUDENT ACHIEVEMENT IN ART

The ultimate goal of the Institute's efforts lay with the students. If its programs led to better instruction in the classrooms, then students who attended participating schools



ought to become more aesthetically literate adults who will be able to create, understand, appreciate, and value art. Ideally, evaluation of how well such a goal was attained should be undertaken in about 20 years, when the students would be located and assessed to see if

*Principal: "I let teachers know this is not just my thing. It is a district curriculum and we will do it. Focus, leadership, and subtle pressure from the principal are needed to overcome problems.*

*Inner motivation will develop as teachers begin to see the program's value. The kids' learning is really the greatest motivating factor."*

they engage in adult behaviors indicating a developed understanding, appreciation, and valuing of art. The ultimate test is impractical, of course, so it was approximated with short-term substitutes in the hope that an approximation would not be misleading.

An achievement test in art was developed, with two forms for each elementary grade to permit pre- and posttesting. The test was referenced partly to learner objectives from available DBAE curricula, partly to norms suggested by art educators not associated with the Institute, and partly to findings from earlier studies by the National Assessment of Educational Progress. The tests assessed achievement in all four disciplines. Two subtests assessed production skills: in one, students were read a story and then asked to illustrate it; in the second, students were provided with a drawing to replicate. In both cases, scoring was done on an objective-by-objective basis so the score would reflect the skills that were mastered and then used spontaneously in drawing.

Other subtests elicited responses expected to reflect achievement in areas of aesthetics, history, and criticism. One presented reproductions of artworks and a set of questions that could be answered by citing the appropriate work. The remaining subtests were based on pairs of high-quality color reproductions; in the first part students responded to open questions (e.g., Which picture looks more like a real place? Why do you think so?), and in the second they responded to specific questions (e.g., Which has cool colors in the foreground?).

The tests were administered in fall and spring of 1983–84 and 1984–85 to students of Institute participants and to students in other schools that had little contact with the Institute. Statistical comparisons were made among groups of students, and classroom averages were related to data on the teachers' classroom implementation of DBAE. Achievement growth for students of participating teachers was significantly greater than that for students of comparison teachers at most grades. The observed growth was furthermore found to be significantly related to the extent of DBAE instruction (see Chapter 7).

The controversy currently surrounding testing and the expense of developing a set of more reliable and valid instruments resulted in the discontinuation of efforts at objective student assessment. Such tests must await the clarification and adoption of relatively universal learner objectives for art instruction and the politically perceived need for the kinds of information they provide.

#### NOTE

1. It should be noted that this evaluation effort was as comprehensive as any that has been conducted in other subject areas. It was not only unique in the field of art education but may represent one of the most ambitious evaluation efforts in American schooling carried out to date.

## 7. Conclusions and Discussion of Problems



Seen from a larger perspective, the Getty Institute served as a change agent, attempting to bring about significant innovations in the way children are taught art. The model that guided the Institute's efforts addressed the necessary changes in individual educators (through its staff development programs) and institutional change (through its implementation program). Coupled with expectations based on recent research and continual formative evaluation, the Institute serves as a model for educational innovation.

This chapter presents conclusions drawn from the evaluation data and experiences described in the previous chapters and identifies issues that should be addressed. Outcomes of seven years of research are summarized and discussed within the larger perspective of effective educational change as discussed by Hall and associates (see Hord et al., 1987). Summarizing the results provides the opportunity to speculate why various aspects of the Institute worked and to discuss some of the problems encountered. The hope is that school policymakers and art specialists will thoughtfully consider these conclusions and resulting issues as they work to improve the quality of art education in America's schools.

The literature of school change is replete with accounts of the frustrations of reformers who have attempted to change the status quo. Projects that have attempted to introduce new methods of instruction or to change curricula have often been short-lived. The open classroom and team teaching movement are two examples of such efforts that have had little lasting effect.

The Institute has had outcomes different from these earlier efforts. Given the presence of five necessary components identified in the Institute research—substantive training of teachers and principals, use of a written curriculum, consistent district leadership, adequate funding and resources, and commitment and enthusiasm of district leaders—many classroom teachers have been able to establish DBAE as part of their districts' regular instructional programs. Though not without problems, the Institute was successful in effecting this change in art education, from marginal status to an essential part of the general curriculum, because of the following elements in its approach:

1. Art instruction, previously viewed by school staffs and community leaders as a special activity and not part of the basic curriculum, became seen as a discipline-valid part of general education.
2. Staff development activities enriched teachers' understandings of art, presented instructional strategies for conducting discipline-based art instruction, and focused on use of a written DBAE curriculum.
3. Implementation of the DBAE approach was established as a long-range team effort that involved all levels of district personnel.
4. Evaluation was used to refine both staff development and implementation efforts in relation to discipline-based ideas.

# ESTABLISHING ART AS A PART OF GENERAL EDUCATION

## THE BASES FOR PROGRAM CHANGE

That art should be a part of the general education of all students seems to be a reasonable expectation. Persons presented with the discipline-based rationale for art in general education—how art builds the allusionary base by which language is built and how it contributes to the set of structures that provide lenses for understanding the world and form the bases for critical thinking (Broudy, 1988)—are quick to recognize the void that would exist if the study of art were eliminated. This concept of what is lacking in a student's education when the serious study of art is not included proved very appealing to parents, school board members, and administrators.

Institute participants quickly realized that art education that addresses the understanding and appreciation of art is a desirable part of the school curriculum. Concepts from the four art disciplines provided them with a structure for defining and describing what students can learn in their art program. Content is embodied in a curriculum, and the curriculum is the foundation for a districtwide program that can be evaluated.

At the classroom level, what emerges from adopting DBAE as an approach to art education is the shift from a focus on studio activities to a greater balance of instruction in the four art disciplines. The motivation for teachers to change their classroom art programs came from a variety of sources: the recognition of and decision to act consistently with their own values, the observation of their students' powerfully positive response to DBAE, and, in some instances, the imposition of their administrations.

Administrators see the narrower interpretation of studio art as teaching a special subject to a special group of students, those who are talented and who may become artists. They believe that there is a place for special programs for the gifted and talented, but also that most students are not future artists. Because it is the general student who will constitute the audience for art, these district decision makers see the balanced instruction of DBAE as better serving all students.

## CAUTIONS AND CONSTRAINTS

Even as the success of discipline-based ideas as a foundation for art in general education is seen, there are notes of caution. At the outset of the Institute, DBAE theory had been set forth in the field of art education in very general terms (Greer, 1984). It was well enough articulated to serve as a basis for beginning staff development efforts, but it was very quickly apparent that there were few curriculum models available and little history of classroom practice in disciplines other than art production. As the Institute staff developed each succeeding summer program, art educators who were working on materials in art history, aesthetics, and criticism brought their ideas to the participants. The materials that were prepared for these disciplines have become a part of the literature of DBAE and have been widely circulated and used. Nonetheless, a substantial need remains for the development and testing of additional DBAE curricula and materials.

In addition to the preparation of staff development and classroom materials for the various disciplines, refinement and further articulation of the DBAE theory itself was necessary. Over the course of the Institute's efforts, theoretical work by many in the field has continued, and the increasing amount of professional literature provides a rich source for those who are interested in DBAE theory (see Greer, 1992).

At the same time, the ongoing development and refinement of theory does create problems for those interested in using a DBAE approach. Written materials and both preservice and inservice training must also continue to change as the theory is developed. The ongoing changes require that the materials used and the background of teachers already trained need to be continually updated. This need for ongoing reeducation and refinement of practice often creates funding problems. Not only must art compete with other subjects afforded higher priority, but schools are not accustomed to continuing staff development costs in any one subject area, much less art, over a sustained period. Training in one subject area is likely to be of short duration, and funds are then switched to another subject, until the next curriculum adoption cycle comes around. Only when the general benefits of discipline-based art education have become apparent and are accepted can we expect a level of commitment in any district that will ensure the ongoing staff development required for successful districtwide DBAE implementation.

## STAFF DEVELOPMENT FOR TEACHER ENRICHMENT AND IMPROVED INSTRUCTION

*Fifth-Grade Teacher: "Before, I hated art. My attitude has changed largely because of the kids' enthusiasm."*

*IR Team Members' Comments  
"The two-day workshop provided me with skills to be an effective leader, and actually chairing sessions and leading a scanning group gave me more confidence in my ability to be a leader."*

The twin components of staff development and curriculum implementation were designed so that they took into account the many variables that are necessary for educational change to take place. The Institute staff development program provided rich encounters with art and presented the major ideas of a subject that few teachers were ever required to study. For many participants this personal enrichment was a major factor in their acceptance of DBAE and in revitalizing their teaching.

Practice lessons and introduction to curriculum resources were also significant for many teachers, who wanted to take something back that they could immediately apply in their classrooms. When teachers returned to their classrooms, it was the Institute's curriculum focus that accounted for much of their success in changing instruction. The requirement that participating districts adopt a written, sequential curriculum as the basis for implementation was a strength of the model. This requirement, however, is also one of the areas where problems arose and remain.

### CAUTIONS AND CONSTRAINTS

As teachers gain new levels of background and expertise in art, they look for ways to use their newly acquired skills. Successful implementation programs must allow for new ways for teachers to apply what they have learned.

It follows from the logic of the DBAE approach that the strength of the program rests in large part on the quality and comprehensiveness of the curricula adopted by districts. While many teachers are willing and able to add to a curriculum to ensure that it covers all the components of a discipline-based approach, most quite logically expect to achieve the goal by simply teaching the curriculum well. The limitations of commercially available curricula remain a major problem for those who are attempting to implement



DBAE—that is, many curricula fail to incorporate aesthetics, have limited visual examples, or emphasize production almost exclusively. Unfortunately, when districts set about writing their own curriculum in response to their needs, the challenges of developing sequential and cumulative curricula become apparent. Unless there are sufficient resources and enough people with DBAE expertise assigned to the task of curriculum development, the results are likely to be less than satisfactory.

### IMPLEMENTATION AS A LONG-RANGE TEAM EFFORT

Choosing an approach that could bring about change in the way art is taught presented a major challenge to the Getty Institute staff. Many earlier attempts in education to change school practice were either top-down impositions managed by administrators or bottom-up efforts focused on retraining teachers. Neither approach had proven successful. In addition, most efforts in specific subject areas followed a six- or seven-year curriculum cycle designed to give periodic attention to each subject area in turn. Art would come up for attention every six or seven years and receive special attention for one year. In the interim, art could be safely ignored. The Los Angeles Getty Institute was designed to address both these problems.

### THE TEAM CONCEPT

The Institute did not assume that any one level of personnel involved in the introduction of DBAE would be the key to change. The project required that individual school teams be composed of at least two teachers plus the principal. Special events and information sessions were provided for all levels of district administrators and for board of education members. The concept was to create leadership teams that would be able to work with all aspects of the system. To ensure districtwide attention to DBAE, the Institute staff

*"It's very helpful to role-play and hear yourself react/respond to resistance. It gave me a clearer picture of the need not to always be in the problem-solving mode."*

*"The workshop gave me an opportunity to stand back and again look at my own style and redefine and appreciate the styles of my team members and [a] chance to say, 'Wait for me.'"*



sought leaders or champions at all levels, from classroom teachers to school board members. When champions emerged, the Institute staff supported those leaders with advocacy materials and ongoing training as they worked with their district teams to implement DBAE. The district inservice resource team and school leadership team system provides a way to effect change throughout a district. It is an approach that can be used with any subject, and some participating districts have begun to build inservice resource teams for other subjects, adapting the model used in art.

#### THE FIVE-YEAR IMPLEMENTATION MODEL

Earlier studies of educational change showed that leaders in the change process frequently made mistaken assumptions, such as that once an innovation was introduced and initial training had taken place, teachers and principals would be able to put the idea into practice. Little attention was given to the kind of effort required to achieve institutionalization. Knowing that the establishment of DBAE had to be a long-term process, the Institute asked districts to make a five-year commitment.

The first set of teams trained in each district initiated the planning process that guided the implementations. As teachers returned to their classrooms to begin implementation, the Institute established a support system to encourage and sustain their efforts. Leadership teams were given training in leadership skills and strategies for bringing about district change. Training sessions were held for school board members, district-level administrators, and principals. Each group told evaluators how effective the approach was. School board members, for example, commented that this was one of the few times when they were really informed about a new program.

Attending to individuals in the change process is important, but attention to the institutional character of the schools is equally crucial. It is apparent from project results that using an approach congruent with the way schools deal with other subjects was a factor in the Institute's success. Because the DBAE approach called for building knowledge and skills based on content from recognized art disciplines and was based on the use of a written, sequential curriculum and included the expectation of accountability, those responsible for major curriculum decisions recognized that art instruction could be managed in the same manner as other curricular areas. Art could join the rest of the subjects in general education.

## CAUTIONS AND CONSTRAINTS

The inservice resource (IR) team is a powerful way to introduce change into a district. Once the team is in place, however, there are considerations that require attention. To maintain the team, new members have to be trained and team members require ongoing renewal and update. In addition, the team has to feel useful. Team members need to have meaningful tasks to perform that make use of their training, or their interest wanes. They need adequate district support to continue their efforts. New superintendents and board members bring with them new priorities, and they need to be persuaded that the district's DBAE program is an important part of the general education curriculum and must be supported.

Inevitably, as in many human endeavors, personal and political agendas can create friction and even sabotage the best of programs. For this reason, careful district selection of participants, sensitivity of Institute staff members, and high-quality leadership training are important factors in combatting potential problems.

Solidifying membership in IR teams between the third and fourth summers of a five-year program appears necessary, first to allow natural leaders to emerge and then to provide them with recognition and a position from which they can influence district DBAE implementation.

Two desirable outcomes for IR teams to seek are the annual provision of DBAE orientation for all new teachers in their districts and the placement of DBAE inservices on their districts' annual master calendars. These steps help DBAE implementation to move from its status as a new program to a natural, accepted component of a district's educational plan.

It was recognized that teachers, team leaders, and administrators tend to have an insatiable need for support in their attempts to institutionalize a new program. Finding a balance between what the Institute staff could provide and what needed to be provided by district personnel, district resources, or other outside experts proved to be a delicate issue.

## FOLLOW-UP

Two years after the Institute significantly decreased its support of DBAE in the 21 districts, the districts' IR teams were visited to assess the status of their programs. The following conclusions were drawn:

- Teachers trained by the Institute were still teaching art in a discipline-based approach and had probably improved with experience and the renewal efforts provided to them. They had been won over, and their commitment remained strong.
- The remaining teachers in the districts, having received less training or none at all, were probably not providing much in the way of DBAE, because training expectations for some IR teams had not been met.
- All the IR teams that had met their training expectations had district administrators and/or principals as members. IR teams staffed only with teachers had not been nearly as effective, because they had little influence in setting priorities.
- The more the district administration was involved, the more likely it was that the DBAE program was functioning and expanding.

Based on these conclusions, an evaluator recommended that if the IR teams were to be strengthened, especially in light of impending budget problems, the following efforts were necessary:

- The commitment of trained teachers would have to be fortified with renewal activities, and new teachers would have to be provided with introductory training.
- Training for principals would need to be intensified so that principals could make DBAE happen at each site.
- The commitment of administrators and board members, most of whom serve finite terms within their districts, would need to be recaptured continually.

Without these efforts, many teachers and administrators anticipated that their DBAE programs would show significant decline by the following year and would thereafter be little more than the classroom efforts of individual teachers, of whom there would be fewer with each passing year. On the assumption that the Institute's strategy for changing art education was basically appropriate and efficient, the conclusion seemed to

be that such changes cannot be initiated and then maintained on their own. Promoters of such changes need to provide maintenance on a continuing basis.

## EVALUATION IN RELATION TO DBAL THEORY

Very few educational projects undergo the extensive evaluation that marked the Los Angeles Getty Institute. Outside evaluators offered a level of objectivity that gives special credence to the findings of this research and development project. The formative nature of the evaluations provided impetus for the evolving nature of the Institute. The model, with its focus on staff development, curriculum implementation, and goals for each component of the project, provided criteria against which progress was measured regularly. Evaluation studies, particularly those relating to measures of teacher attitude change and effectiveness of staff development presentations, also served subsequent Getty Center projects (see Chapter 8).

## CAUTIONS AND CONSTRAINTS

The lack of consensus about the content of art curricula causes ongoing problems in the area of student assessment. The use of criterion measures that are curriculum specific seems to be the most effective strategy available at the present. Further refinement of the theory and delineation of content from each of the disciplines in relation to each grade level remain as major contributions to the field yet to be made. It may well be that the current call for accountability in the arts will hasten the day when there are student learning outcomes that can be addressed by several different curricula, all leading to a deeper, more complete understanding of the world of art.

## 8. Extensions and Projections



Having achieved and validated reasonable success in preparing and motivating educators in the 21 districts to implement DBAE on a districtwide basis, the Center and Institute staffs sought ways to encourage similar efforts across the country, support ongoing development and refinement of DBAE theory, and promote maintenance of established DBAE programs.

The ways in which the Los Angeles Institute is affecting or is expected to affect the field of art education is the subject of this chapter.

## GETTY CENTER REGIONAL INSTITUTE GRANT PROGRAM

The Regional Institute Grant Program was established in 1986 as the Getty Center recognized the importance of (1) demonstrating the variety of forms DBAE could take to meet the unique needs of students and schools in districts around the country and (2) seeding the adoption of DBAE by a critical mass of urban, suburban, and rural school districts. Rather than replicate the Institute model, the Regional Institutes were expected to be adaptations of the Los Angeles Institute model or entirely new models.

Eligibility for one-year grants to design a Regional Institute was limited to regional consortia of school districts, universities, art museums, and other arts and education organizations and agencies. Grants were awarded to eight consortia that were then eligible to apply for five-year matching grants to implement (1) staff development institutes on the theory and practice of DBAE for school district teams comprising art specialists, teachers, principals, superintendents, board members, and others and (2) curriculum implementation programs, including technical assistance and ongoing professional development opportunities for participating districts.

Leadership teams from consortia that received planning grants attended the Los Angeles Institute in 1987 to observe the program and to talk with Institute and Center staff about the Los Angeles model, their ideas, and the implementation grant proposal. Ultimately, six of the consortia received five-year matching implementation grants. They are in Florida, Minnesota, Nebraska, Ohio, Tennessee, and Texas. Some of the variations that emerged from these Institutes included school/museum partnerships, statewide and multistate programs, and, in one site, discipline-based institutes in theater and music. Innovations that developed include satellite institutes, new strategies for implementing DBAE, and research and development projects in a variety of areas, including preservice art education, the assessment of student learning in DBAE, DBAE and cultural diversity, and seminars on discipline-based *arts*, that is, visual art, theater, and music.

The strength of the Los Angeles Institute model and the way adaptations can enhance the original ideas upon which it was based have become increasingly apparent as the Regional Institutes have matured. By the summer of 1993, the Regional Institutes had served more than 200 school districts as well as private, parochial, and university laboratory schools in 12 states. The Center's cross-site evaluation of the six Institutes suggests that they have been successful not only in bringing DBAE to an increasing number of school districts but also in their efforts in theoretical research, in translating DBAE theory to practice, and in their diverse research and development activities.

## STATEWIDE DISSEMINATION OF THE LOS ANGELES INSTITUTE

Under grants awarded by the California State Department of Education, two institutes modeled after the Los Angeles Institute were begun in other parts of the state. The Sacramento Regional Institute for Art Education held its first program in 1988, and the Central Valley Institute for Education in the Visual Arts began in 1989. During 1993, the Sacramento and Central Valley institutes began planning to join with the Los Angeles program (see below) to become a seventh regional institute in California.

The directors and faculty of the Sacramento and Central Valley institutes attended the Los Angeles Institute for initial training and returned to their areas to begin planning institutes modeled after the Los Angeles Institute. They began by recruiting surrounding districts and training leadership teams. In subsequent years they both expanded the cadres of leaders within the original districts and added new districts to their projects. Both institutes have served at least 10 districts and are adding others each year. Evaluation results from the two programs indicate that they are successfully establishing DBAE.

## LOS ANGELES MAINTENANCE PROGRAM

The efforts of the Institute with the Los Angeles County school districts met with various degrees of success. Factors that account for the different amounts of success within each

district after the initial five years of Institute-supported implementation continue to be of interest to the Getty Center (see Appendix G, "1991 Evaluation of DBAE Programs"). It became apparent that some outside encouragement would be necessary if the implementations begun in the project years were to continue to be sustained. The districts were given increasing responsibility for their inservice programs over the years, and a maintenance program now exists to test the feasibility of continuing the DBAE effort with minimal levels of support external to the districts.

A maintenance coordinator continues to work with the 21 school districts that participated in the Institute, and the Los Angeles Institute may join those of the Central Valley and Sacramento to make up the California Regional Institute. The maintenance program facilitates communication among the districts and provides ongoing inservice for district IR teams and the gradually expanding cadre of trained teachers. It includes fall and spring meetings with IR teams and administrators, seminars for principals, and an all-participant day for trained teachers. The maintenance program also includes a one-week renewal for experienced teachers. In the summer of 1993, the Center began subsidizing a two-week institute for teachers new to DBAE, after three years of institutes that were held independently by various districts.

## NATIONAL DIFFUSION NETWORK PROJECT: IMPROVING VISUAL ARTS EDUCATION

As the Los Angeles Institute was nearing the end of its sixth year, an opportunity arose to expand its impact even further. The National Diffusion Network (NDN) of the U.S. Department of Education invited the Getty Center to become one of the Network's dissemination process projects. Institutions invited to become process projects were judged capable of providing larger-scale implementation efforts than had been the typical case with other NDN projects. Once approved, the Center would join the National Humanities Faculty and the National Geographic Society as the third process project of the NDN. A proposal was submitted and the project was validated for a period of six years. Funding was provided for each of the first four years.



The dissemination process proposed was an adaptation of the work that had been done in the Los Angeles Institute; three of the Institute staff assumed responsibility for leading the project, which was titled Improving Visual Arts Education (IVAE). They developed a series of staff development workshops based on materials developed for the Institute. These workshops were offered by IVAE to assist school districts throughout the country in introducing and implementing districtwide DBAE instruction. Varied combinations of these workshops made up the content of two introductory sessions and three implementation plans that were available from the project. Because each adopting district was likely to have special requirements, the implementation plans were provided as models that could be adapted to the specific needs of adopting districts.

After four years of funding from the NDN, the Getty Center decided to withdraw from the program and develop its own program of national dissemination.

## ACHIEVEMENTS AND LESSONS

The number of districts adopting a DBAE approach, the number of teachers involved, and the number of students who have experienced discipline-based art instruction make the Institute one of the largest experiments to date in art education. The Institute staff has heard district administrators and teachers declare that art will never again be confined only to making art. Students have demonstrated a depth of understanding of the world of art that has surprised their parents and classroom observers. So, despite the caveats, along with the general constraints and problems facing education, the Institute staff can take some satisfaction in the growing body of theory and research that suggests that DBAE has become an established approach to art education.

District commitment to discipline-based art programs is often difficult to achieve in the first place and equally difficult to sustain. The growing number of districts that are responding to DBAE as a way to accomplish this unprecedented goal for American education is heartening. Efforts discussed in this report are, however, only a modest beginning. It is hoped that the evidence provided and the candid presentation of limitations and problems will inspire readers to join in continuing efforts to see DBAE become a nationwide reality.

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## APPENDIX A

### CHRONOLOGICAL OVERVIEW

A total of 21 independent school districts from Los Angeles County participated in the Los Angeles Getty Institute, using the five-year district implementation model developed by the Institute model as the basis of their DBAE implementations. The first summer staff development program for training district teams of teachers and administrators was held in 1983. The first group of 9 districts finished their five-year implementation cycle in June 1988. The Institute conducted a second five-year cycle for another 12 districts that began in 1985 and ended in June 1990.

Over the seven-year period, the evolution of the Institute grew increasingly complex as the staff conducted a two-track program for the two sets of districts, each group in a different year of the model, and added leadership training programs, seminars for secondary art teachers, and special training for teams interested in establishing institutes in other regions of the country. The following description of each year's activities provides an overview of the Institute project and reflects the growing involvement of the participating districts as they progressed through the five-year program and reached the maintenance stage.

#### INSTITUTE '83

In the first year, district teams consisting of teachers, principals, and district administrators recruited by the Institute acquired the knowledge and skills to implement discipline-based art instruction in their own classrooms. In addition, they were able, in most cases, to introduce the ideas of DBAE to their individual school colleagues and to other district personnel during the following school year. Support mechanisms for the curriculum implementation provided by the Institute staff included the publication of an information bulletin distributed to all participants and the holding of two meetings designed to increase participants' art knowledge. Summer activities included

- encounters with artworks through visits to museums and introduction to aesthetic scanning;

- introduction to history of art education and to the theory of classroom implementation of DBAE;
- demonstration of DBAE instruction;
- guidance in developing plans for districtwide implementation of DBAE; and
- special sessions and an evening reception at the J. Paul Getty Museum for superintendents and board of education members.

#### INSTITUTE '84

In their second year of participation, the initial seven districts sent additional teams for training, thus establishing a core leadership cadre for the districtwide implementation of DBAE programs. New features added to the Institute summer staff development program in this second year of operation were as follows:

- inclusion of two districts that had art consultants on their professional staffs—in order to study the role of the art consultant (these two districts “caught up” with the first seven and became a part of that track);
- a one-week renewal program for Institute '83 participants;
- use of first-year participants in leadership roles;
- addition of classroom demonstrations of DBAE instruction, conducted by first-year participants; and
- a change in program content to achieve a greater balance among the four disciplines.

During the implementation year that followed the summer program, district efforts focused on moving from school-level to districtwide implementation and beginning of district inservice programs.

## INSTITUTE '85

The third year of the five-year district implementation model called for districts to organize and conduct inservice programs at district sites. The nine participating districts (referred to in this report as 1983-84 districts) amended this plan slightly by organizing into three area sites. These area sites were supported by Institute funding but administered and conducted by Institute-trained participants and an Institute-appointed faculty member. In addition to the establishment of these district inservice summer programs at area sites, other changes in the summer program included:

- a two-day summer renewal program for the participants of Institutes '83 and '84;
- the replication of the first year of the model with 12 new (1985) districts in Los Angeles County (this decision stretched the original time frame of the project from five to seven years); and
- the establishment of a seminar for secondary art teachers.

Additions during the implementation year included

- provision of guest lecturers for the fall and spring participant meetings held in the 1983-84 districts; and
- distribution of networking materials (supplementary curriculum resources developed by participating teachers) to all Institute participants.

With the addition of a new set of districts beginning the first year of the program, Institute summer sessions became two-track programs, one track for 1983-84 districts and one for 1985 districts. This was also true of the implementation years that followed each summer program, but the implementation activities were more similar, regardless of the year of district participation.

## INSTITUTE '86

The summer programs for this year included the following features:

- assumption by the nine 1983–84 districts of the financial responsibility, as well as the administration, of district summer inservice programs;
- addition of a four-day renewal program for first-year participants from the 1985 districts;
- provision of a three-week summer staff development program for additional leadership teams from the 1985 districts;
- establishment of a more formal leadership training program (concurrent with the above three-week program for developing leadership skills of district teams);
- beginning of an effort to standardize the summer program content to ensure consistency between Institute and district-managed summer programs; and
- special sessions for principals participating in the summer program.

Implementation activities of the Institute were augmented by

- initiation of the "Evening at the Getty" program (sponsorship for participating districts of two to three evening programs a year at the J. Paul Getty Museum); and
- a case study conducted by Institute staff members to examine implementation results in schools with at least five Institute-trained teachers.

## INSTITUTE '87

During the summer of 1987, the 1983–84 districts were in the fifth year of the model and the 12 districts added in 1985 were in the third year. Changes in the summer program included the following:

- beginning of district summer inservice programs by the 1985 districts, adding three area sites to the those already in operation by the 1983-84 districts;
- two leadership development seminars, one a more advanced program for those who had participated in the 1986 seminar and the other a first-level program for interested participants from any of the 21 districts;
- addition of a three-week program for regional institute planning grantees;
- a three-week program for the Sacramento regional institute team; and
- a three-week training program for assistant faculty members.

Districts continued to conduct inservice programs during the following school year, and many innovative staff development practices and implementation strategies were developed in the 21 districts.

#### INSTITUTE '88

The need for additional training for district DBAE leadership teams and an ongoing maintenance program for the 1983-84 districts, now in their sixth year of operation, were the impetus for the development and implementation of two new Institute programs: the inservice resource (IR) team program and the curriculum orientation program. While the renewal program, leadership development seminar, and seminar for art teachers remained constant in the summer program offerings, and the 1985 districts continued to offer two-week district summer inservice programs, the nature of the summer activities changed as follows:

- addition of a five-day IR team training program for all district DBAE teams; and
- establishment of a three-day curriculum orientation program in 1983-84 districts, enabling them to focus their efforts on the training of all remaining teachers in their districts

New features of the implementation year included

- a one-day conference for all participants in the Institute program in previous years;
- DBAE seminars for principals who had not had an opportunity to attend Institute training programs;
- Institute staff participation in a museum docent training program co-sponsored by the Huntington Library; and
- collection and mounting of an exhibition of children's artwork, resulting from discipline-based art instruction, to be sent to the People's Republic of China.

#### INSTITUTE '89

This seventh and last year of the project found the 1985 districts in the fifth and final year of the model. Summer programs for districts included renewal and leadership offered in the summer of 1989 and a second year of IR team training conducted by the Institute staff. Further, the 1985 districts conducted their final year of district summer inservice programs, and the 1983-84 districts offered four-day curriculum orientation programs at four sites.

As the 1985 districts completed their fifth year of the model, the Institute focused its efforts on working with the network of 21 districts to develop maintenance program procedures that would encourage institutionalization of the established DBAE programs—that is, to ensure that DBAE would become a part of the general education program for all children.

Although not a part of the original model, the move into dissemination of the Institute model for staff development and curriculum implementation under the auspices of the U.S. Office of Education's National Diffusion Network (NDN) was initiated. The Institute staff developed and conducted two new summer programs designed to train a cadre of art education consultants for the NDN project:



- a three-week program for art education professionals who wished to be certified as project consultants but who had not been involved in previous Institute programs or who had little background in the theory and practice of DBAE; and
- a one-week orientation program (overlapping the last week of the above three-week program) for those art education professionals who had served previously as Institute faculty members.

## APPENDIX B

### EVALUATION INSTRUMENTS

Chapter 6 provides a full explanation of the formative evaluation of the Institute's implementation of DBAE. The evaluation instruments in the chapter are excerpts of the full listings, which follow in this appendix.

#### DISTRICT SUPPORT FOR DBAE

- the district's per pupil expenditures for art education
- district adoption of a DBAE curriculum
- district expectations for DBAE curriculum implementation, staff development, and monitoring
- procedures used to select schools and personnel to attend Institute programs
- district dissemination of information on the Institute or DBAE to school board members, community, and staff
- expressions of commitment (money, time, etc.) by the district office
- recommendations for how the Institute could improve its impact and effectiveness in promoting DBAE
- comparison of DBAE implementation to other curriculum areas
- ratings of participation, leadership, and commitment of board members, principals, teachers, and community members

## SCHOOL SUPPORT FOR DBAE

- principal's attendance at the Institute programs
- estimates of teaching staff's implementation of DBAE
- principal's and/or district's expectations for implementation and the communication thereof
- extent and methods of principal's monitoring and/or evaluation of classroom art instruction
- problems in obtaining materials and supplies
- other areas of need or concern
- establishment of a gallery or a display area for art
- arrangements for incidence and content of school-level inservices
- frequency and content of staff meeting discussions of the art program
- inservice requirements in effect for teaching staff
- meetings with personnel from other schools, parents, and the community regarding the art program
- recommendations for improving Institute and district efforts to promote DBAE

## CLASSROOM INSTRUCTION

### *Class Observations*

- classroom environment
- use of visual and/or supplementary materials
- accurate use of the curriculum and/or scanning techniques

- provision of lesson extensions and/or interrelationships to other curriculum areas
- amount of focus on art history, art criticism, aesthetics, and production
- explanation and discussion of concepts, content, and vocabulary
- statement of lesson objectives and evaluation criteria, demonstration of art process (when appropriate), reinforcement, closure, and evaluation of students' work
- preparation for lesson and classroom management
- interaction with students
- questioning skills
- students' participation, production skills, visual expression, vocabulary, and understanding

#### *Interview Guidelines*

- start date
- actual lessons taught to date
- art teaching schedule: days, frequency, and regularity of lessons, order of lesson parts, omission of lesson parts
- scanning of artworks: frequency, schedule, methods
- extensions from the DBAE curriculum
- holiday and other art
- learning centers
- field trips
- supplementary and other support materials

- methods of evaluation of students' work
- impact on and response of students

*Additional Self-Reports*

- self-assessment of implementation of DBAE
- regularity of schedule for art instruction
- minutes per week devoted to art instruction
- exact number of completed lessons from the DBAE curriculum (statistically projected to full school year)
- percentage of art instruction time spent on each of the four disciplines
- art projects taught as extensions from the DBAE curriculum
- frequency of discussions of art reproductions (scanning)
- types of art reproductions that work best and worst with students
- specific problems encountered with delivering each lesson
- connections made with other curricular subjects
- methods for evaluating students' progress in art
- number of reproductions displayed in classroom
- number of student artworks displayed in classroom
- nature and use of art learning centers
- field trips made to museums or galleries

## PROGRAM MAINTENANCE AND EXPANSION

- content, organization, and sponsorship of inservice efforts
- frequency of school and district inservice programs
- frequency of one-to-one demonstrations of DBAE lessons
- hours of DBAE inservice received by each teacher
- experience and qualifications of inservice leaders
- conceptual level at which the DBAE content was delivered
- expectations for DBAE implementation communicated to inservice participants
- participant evaluations of content and effectiveness of inservice efforts
- principal ratings of extent of DBAE implementation for each teacher
- teachers' perceptions and implementation of each discipline
- attendance rates of teaching staffs and district observers at inservice programs

## APPENDIX C

### INDIVIDUALS CONTRIBUTING TO THE INSTITUTE

#### STAFF

W. Dwaine Greer, *director*, 1982-89  
Frances Hine, *associate director*, 1982-89  
Ronald Silverman, *associate director*, 1982-89  
Ruth Zwissler, *associate director*, 1982-89  
Lila Crespin, *teacher-demonstration consultant*, 1983-89  
Eileen Babcock, *district maintenance program coordinator*, 1989  
Virginia Gembica, *district maintenance program coordinator*, 1990-

#### EVALUATION

Ralph Hoepfner, 1983-89  
Blanche M. Rubin, 1984-89

#### FACULTY

Warren Anderson, 1983	Edmund B. Feldman, 1983
Harry S. Broudy, 1983-89	Grace Hampton, 1985
Laura H. Chapman, 1983-85	Edith Johnson, 1987-88
Gilbert Clark, 1983	Phyllis Johnson, 1987
Michael Day, 1983-1989	Eldon Katter, 1989
Margaret DiBlasio, 1984-89	Vincent Lanier, 1983
Stephen Mark Dobbs, 1986	Jessie Lovano-Kerr, 1986-87
Phillip C. Dunn, 1987-89	Nancy MacGregor, 1986
Elliot W. Eisner, 1983	Jean C. Rush, 1983-85
Mary Erickson, 1984-87	Pamela Sharp, 1983, 1986
Hermine Feinstein, 1983	Ralph Smith, 1983

Lenore Sorenson, 1987-88  
Mary Ann Stankiewicz, 1985-89  
Joyce Wright, 1986-87

#### CONSULTANTS

Walter Askin, 1986	Gloria Hewett, 1986
Margaret Battin, 1986	Emma Hulet, 1987
Shelley Bennett, 1985, 1987, 1989	Vera Jashni, 1987
Marla Berns, 1986	David Kamansky, 1985-89
Judith Blocker, 1983	Heta Kaupenin, 1985
Gerald Brommer, 1986	Susan Kenagy, 1986
Kerry Brougher, 1987	Aya Kimura, 1987
Julie Brown, 1984	Cecilia Klein, 1985
Jackie Chandra, 1987	Linda Lambert, 1986-87
Andrew Clark, 1986	Frank La Pena, 1986
Bruce Coats, 1989	Lizzeta LeFalle-Collins, 1986-87
Karen Copeland, 1983	William Lillys, 1983
James Cuno, 1988	Melinda Lorenz, 1984
Judy Derickson, 1987-89	Kenneth Marantz, 1985
Lee Herlihy Devereux, 1984-89	Lynne Matteson, 1985-86
Morton Dimondstein, 1985	Malcolm McClain, 1987
Kathy Donaldson, 1985	Ronald Moore, 1985, 1988
David Ebitz, 1987-89	Thomas Moore, 1986
Jane Friedman, 1986-89	Susan Muchnic, 1986
Ray Garubo, 1986-88	Sally Myers, 1987-89
Joseph Gatto, 1986	Margit Omar, 1986
Richard Glazer-Danay, 1988	Simon Ottenberg, 1986
Ernest Goldstein, 1988	John Outterbridge, 1986
Phillip Gould, 1986	Rene Parola, 1986
Jody Greenwald, 1984	Helen Pashigan, 1984
Paul Heckman, 1984	Harold Pastorius, Jr., 1985-88
Daniel Herlihy, 1987, 1989	Stella Paul, 1984-85



Betsy Quick, 1983-89

Lane Reylea, 1987

Arnold Rubin, 1984

Jim Russell, 1987

Kathy Schwartz, 1985

Patricia Seeley, 1983

Raymond Silverman, 1985

Howard Singerman, 1985

Janice Smith, 1987

Harvey Stahl, 1984

Marilyn Stewart, 1987

Twyla Stewart, 1983-89

Marilyn Tabor, 1986

Edith Tonelli, 1987

Marion True, 1985

Bret Waller, 1985

Martha Ward, 1986

Barbara Wardell, 1986

John Walsh, 1984

Susan Walther, 1984, 1986

Robert Wark, 1984-89

Fara Wexler, 1986

Gail Wickstrom, 1987

Richard Williams, 1984-85

Gillian Wilson, 1988

Marcia Weisman, 1985

Melinda Wortz, 1984

In addition to those listed above, hundreds of educators who participated in the Institute made valuable contributions to its success by coordinating staff development meetings, assisting with teach-ins, providing demonstrations, and generally participating above the call of duty.

## APPENDIX D

### INSTITUTE ADVISORY COMMITTEES AND PANELS

During the first three years of the Institute, an advisory committee consisting of art educators, museum educators, school district personnel, and representatives of art councils and the field of general education provided guidance. In 1986, the Advisory Committee was replaced by two panels of school district representatives. This change strengthened and emphasized the collaborative nature of the project. While these panels advised the Institute on matters of implementation strategies and improvement of the staff development programs, the Institute staff continued to meet with senior faculty members for the purpose of refining and clarifying DBAE theory.

#### ADVISORY COMMITTEE (1983-85)

Kent Anderson, 1984-85	Madeline Hunter, 1983
Harry S. Broudy, 1983-85	Vincent Lanier, 1983
Laura H. Chapman, 1983-85	Ann Leavenworth, 1983
Michael Day, 1983-85	Bruce Newlin, 1983-85
Lee Herlihy Devereux, 1984-85	Karin Newlin, 1983-85
Margaret DiBlasio, 1984-85	Becky Novy, 1984-85
Elliot W. Eisner, 1983	John Outterbridge, 1984-85
Edmund B. Feldman, 1983	Jean C. Rush, 1984-85
Grace Hampton, 1983	Harvey Stahl, 1984-85

#### ADVISORY PANELS (1986-89)

These panels met twice each year. One panel consisted of superintendents and presidents of the boards of education from the 21 participating school districts. The second panel consisted, in 1986 and 1987, of a team representative (principal or teacher) from each of

the districts; in 1988 and 1989, this panel was changed to include all members of the district inservice resource teams. Because of changes in designated team representatives, the appointment of new board presidents each year, and the inclusion of all IR team members, these panels provided the Institute with input from almost 200 school district personnel.

## APPENDIX E

### PARTICIPATING DISTRICTS IN LOS ANGELES COUNTY

ABC Unified School District  
Bellflower Unified School District  
Charter Oak Unified School District  
Compton Unified School District  
Culver City Unified School District  
Downey Unified School District  
Eastside Union School District  
El Segundo Unified School District  
Garvey School District  
Los Angeles Unified School District, Region A  
Los Angeles Unified School District, Region B  
Los Angeles Unified School District, Region C  
Los Angeles Unified School District, Region E  
Lynwood Unified School District  
Montebello Unified School District  
Newhall School District  
Norwalk–La Mirada Unified School District  
Redondo Beach City School District  
Santa Monica–Malibu Unified School District  
Sulphur Springs Union School District  
Torrance Unified School District

## APPENDIX F

### COOPERATING MUSEUMS

California Afro-American Museum  
J. Paul Getty Museum  
Huntington Library, Art Collections, and Botanical Gardens  
Los Angeles County Museum of Art  
Norton Simon Museum of Art  
Pacific Asia Museum  
Museum of Contemporary Art/Temporary Contemporary Museum  
Southwest Museum  
UCLA Museum of Cultural History  
Wight Art Gallery/UCLA

## APPENDIX G

### 1991 EVALUATION OF DBAE PROGRAMS

By the end of the 1990-91 school year, the 21 school districts in Los Angeles County that had participated in the Getty Institute for Educators on the Visual Arts had experienced two years in which Institute support for their DBAE programs was greatly reduced. On average, those districts had invested in their new art programs, in terms of time, effort, and money, about one-third of their investment in their largest single recent curricular change (usually a language-arts/literature program). The Institute's implementation model anticipated that the districts would be motivated to protect that investment, but would need help to maintain and strengthen their DBAE programs. It was to that end that district and school leadership teams had been built: to continue the improvements in art instruction well after Getty support had ceased. This report attempts to assess the extent, nature, and causes of maintenance or decay of those programs.

Information on the status of the DBAE program was collected through a structured interview that provided an outline for discussions with each team in the 21 districts. Because the nature and extent of program maintenance differed so widely, the outline was loosely adapted to meet the variations. Meetings were scheduled with representatives of the IR teams during March, April, and May of 1991. In districts with active DBAE programs a majority of the team members attended the meetings, whereas in less active districts, only one person was interviewed as a representative of the entire district.

At the beginning of each interview, the evaluator explained what kinds of information he was seeking and provided a rationale for why the Getty Center wanted to have it. Even though the introduction stressed the desirability of accurate reporting of the status of the program, the evaluator believes (supported by private conversations with some interviewees) that team members generally tended to paint rosier pictures than reality would support. The evaluator has discounted this inflationary tendency to some extent so as to provide what he believes to be a more realistic picture of things. The remainder of this report is organized according to aspects of the Institute's model and describes the current status of each of the components of interest.

## THE IR TEAMS

Each district, during its participation in the Institute, developed an inservice resource team (IR team), composed of teachers, principals, and (sometimes) district administrators. The IR team's tasks included teacher training (both introductions for new and untrained teachers and enhancements for teachers already trained), curriculum adaptation (facilitating effective instruction and adapting the curriculum to the district's evolving interests), and maintenance of administrative, board, and community support for the program.

Of the 21 district IR teams, 11 included administrators or principals, and all but one of these accomplished most of the tasks set for them. In the only exception, the district had a new superintendent and board, and the art program lost support. Ten teams were composed only of teachers, and their accomplishments were notably fewer. The message is unambiguous: it is necessary to have administrator or principal membership on an IR team if things are to get done. Almost all the teachers in the IR teams made up only of teachers (many of them art mentors) stated that they were powerless and voiceless and resorted to doing what they could for themselves and their closest colleagues. Unless the IR team has some direct access to district decision makers, members are not given the time or status they need to fulfill their roles, especially when called on to serve other schools.

The weak teams were very aware of their condition. The seven IR teams that included administrators, principals, and teachers estimated their overall effectiveness in 1990–91 to be 104 percent of what it was in their previously most effective year. This estimate from the four teams that included just principals and teachers was 126 percent. For the teams made up of teachers alone, however, the estimate was only 29 percent. Interviewees strongly recommended continuation and expansion of the Institute's renewal efforts for IR team members, so they could "keep their edge."

## TEACHER TRAINING

Probably the most important task of the IR team—in any event the one that took the most time and effort—is teacher training. In comparison to their peak training year, the districts estimated their 1990– effort at 47 percent. Teacher training was assessed from several perspectives: training provided to already trained, untrained, and new teachers; the amount of training provided; and the methods by which training was delivered. Only

about half the districts provided any organized maintenance training for their long-term teaching staff. If all these teachers were trained and effectively providing DBAE instruction, it would be understandable that maintenance might not be stressed. This is simply not the case, however. The evaluator suspects that many of the less well-trained teachers revert to old ways if they do not have the DBAE approach periodically reinforced. Renewal efforts must be continuous, and if they are to be successful, some aspect of prestige or status must be attached to them. (Interviewees were nearly unanimous in stating that the Institute-sponsored programs were the most effective and conferred prestige.)

Many more districts provided introductory inservice to their new teachers (1990–91 seems to have seen more turnover of teaching staff than previous years—with the expectation frequently voiced that next year would see even more). It is nonetheless doubtful that many of these new teachers were provided with enough training to enable them to implement DBAE.

The experimental program of resident artists, initiated in the 1989–90 school year with Getty support, was terminated in all three districts this year when that support was withdrawn or reduced and the districts weighed the expected outcomes against their investments.

Although it is doubtful that teachers with adequate training in DBAE will ever fully revert to a less enlightened form of art instruction, the district DBAE programs are quite likely to be moribund within the next few years unless maintenance efforts are increased and introductory training is expanded to bring new teachers up to higher levels of skill and knowledge. The massive changes in governing boards and district administrations, coupled with the budget crises facing districts, portend even less district-level support for the continuation of DBAE. The teachers who are district advocates in most cases will not be able to do enough to prevent extinction.

#### DBAE IN THE CLASSROOM

The evaluator did not visit classrooms to observe instruction in 1990–91. Teachers were interviewed regarding instruction only when they were members of an IR team. The evaluator asked all interviewees to estimate the extent and quality of both curriculum implementation and scanning as percentages of what they were during the district's "peak year"



of classroom implementation. The notion of “peak year” was established as a flexible criterion to gauge relative growth or decline. That year was usually within the previous three years, and with many active districts it was considered to be the current year, on the assumption that the program was still expanding.

Districts where IR teams included teachers only consistently estimated the lowest extent and quality of DBAE in classrooms. The weaknesses at the leadership level were reflected in the classrooms. Overall, the extent and quality of instruction were estimated to be better in 1990–91 than in any other year, with the quality of scanning estimated to have undergone less improvement. Given the impending massive state budget cuts and the expected increase in retirements, IR team members generally prophesied that this would be the last year in which their estimates would be so positive.

A comment on the positive nature of the estimates: because admitting to serious decline in any instructional aspect is equivalent to admitting to failure, the evaluator believes that even the discounted estimates reported here may be inflated indexes of what was going on in classrooms, or are indexes based on whatever it was that teachers were doing in the name of DBAE. What they were doing was integrating their art instruction into literature and social studies (e.g., biographies of artists appeared in literature programs; DBAE entered the secondary curriculum in some districts solely through literature or language arts)—not necessarily a bad thing for art, *provided* class discussion focusing on the artworks in the literature and social studies texts is not limited to content, social, and historical areas. It is easy to suspect that discussion of aesthetic, critical, and production aspects of the artworks were slighted in actual practice.

The amount and content of classroom instruction is mandated in some districts, and in a few of them the IR teams have initiated accountability methods through observations, self-reports, and lesson plans. The accountability usually focuses on the presence of the four disciplines and the number of lessons completed. Some districts have specified grade expectancies in art, and report-card grades reflect each student’s progress.

Time has also seen a drift away from *SWRL*, the most frequently used curriculum during Institute participation. Other curricula are being used in some districts. In other districts, teachers are allowed to pick and choose lessons from one or more curricula to fit into the content of other subjects. Expansions and integrations are generally encouraged, with several districts actively seeking and developing multicultural supplements to their curricula. A few teachers have grown tired of *SWRL*, but in other districts

teachers still have to share materials, as separate kits have not been purchased for each classroom.

#### SUPPORT OF ADMINISTRATIONS AND BOARDS

The high rate of turnover among district superintendents, other administrators, and boards, mentioned earlier, has had disastrous effects on the kinds of support the DBAE program needs to grow or survive. In terms of support during the districts' "peak year," interviewees estimated current support at 53 percent overall. It is not surprising that the interviewees from districts with only teachers on the IR teams estimated even lower levels of support—24 percent. The reductions in support included growing lack of interest; budget cutbacks for mentors, curricula, and supplies; and reduced mandates and support for teacher training.

Undoubtedly, part of the decline in higher-level support was the result of the budget pressures felt by all districts, and anticipated to grow worse next year. Regardless of the commitment to art as part of the curriculum, when a rush comes to shove, district resources go to reading, math, and other areas where there is some sort of accountability.

Most interviewees urged the evaluator to report forcefully the need for continued prestigious educating of the policy-making and administrative people in the districts. The Getty name was widely reported to "work wonders" in this regard. The IR teams stressed that they had limited access to make their cases, and the kinds of retreats provided for board members and administrators in the past would have significant payoff in reminding them of their commitment, in establishing a sense of ownership, and in establishing the beliefs and commitments in new district decision makers. The general belief is that the Institute must actively reach out to maintain support, and the focus has to be on the superintendents and boards, not on their representatives.

#### THE STATUS OF THE INSTITUTE MODEL

In this first retrospective of the Getty Institute's model for the institutionalization of DBAE in participating districts, several conclusions are becoming manifest:

- (1) Teachers and principals who were trained in the Getty Institute's summer pro-

grams and those trained in the second-generation summer programs that provided two or more weeks of intensive inservice have maintained their strong convictions about the DBAE approach. The only way they will stop teaching the discipline-based way is if they are compelled to change. But those teachers and principals are rapidly leaving the scene, and their commitments go with them. A shortcoming of the implementation model is apparent here: districts were asked to send their most capable leaders to be trained; these people were, in general, more experienced—in their 40s and 50s—and therefore nearer to retirement. The selection of younger people for training would have presented a different set of problems, as they may not become strong leaders and would be more likely to show greater job mobility.

(2) As the first generation of trained educators leaves, responsibility for the DBAE programs falls to those with less training and generally less commitment. The result, even when some original Institute participants remain, is the dilution of the program to the pressures of the moment. For DBAE to remain a strong force in the districts, there must be a continuous program that produces “first-generation” educators to fill in the vacancies. This is especially true for principals, who are critical to schoolwide implementation but are less accessible to IR teams because of status considerations. An additional complication arises when schools go onto year-round calendars—IR teams become fragmented and even less effective. The DBAE program has to gain the commitment of the boards and superintendents as well as provide extensive training for principals and teachers. At this time, it looks like the program cannot be self-sustaining, but will need constant nourishment. The summer institutes of recent years have not been seen as meeting that need effectively—they lack the prestige of the Getty name and appear (to some interviewees) to focus on training art consultants rather than on training effective teachers.

(3) On the basis of the present budget crisis in education and the resultant cuts in the arts programs in many of the participating districts, it seems that the Institute's efforts to inculcate the belief that art is an important part of the curriculum had only limited success. Decision makers accept the notion provided ample resources are available, but their faith generally does not withstand hardship. Either their faith must be strengthened or an effective scenario must be developed for arts programs for when hard times come. Several interviewees expressed ignorance of how and where to go for external help with their programs.

(4) As time passes, participants' commitment to DBAE and their ability to keep classroom instruction fresh and alive most likely diminishes. The current buzzword in education is *integration* of instruction, meaning that subjects are not compartmentalized, but taught together as they appear in the teaching-learning process. Arguably effective, this approach clearly offers challenges to DBAE. As art instruction is integrated into the total curriculum, it is difficult or impossible to determine how much is going on—it is going on all the time, or not at all. Further, it is questionable what is going on. Integration of art into literature and social studies generally means attending to textbook illustrations as examples of artworks, studying art reproductions with content appropriate to the literature of social studies content, and making of art projects similarly appropriate. Nothing is inherently wrong with that, but it is all too easy to use the art solely as the vehicle for art history, in which the content of the artworks is what is discussed, and the aesthetic, critical, and production aspects are ignored because they do not fit in. A need is perceived for the Institute, at this time, to go beyond basic implementation and provide new ideas that will enable teachers to stay on track.

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