THE MARKETABILITY OF AN ART EDUCATION DEGREE IN A NON-SCHOOL SETTING

A RESEARCH PROJECT

Submitted to the School of Education, University of Dayton, in Partial Fulfillment of the Requirements for the Degree

Master of Science in Education

by

Rhonda Foreman-Cook

School of Education
University of Dayton
Dayton, Ohio
July 1995
Approved by:

________________________
Signature of Advisor
Table of Contents

List of Tables.................................................................................................v-vi
Acknowledgements.......................................................................................vii
Dedication.......................................................................................................viii

Chapter:

I. INTRODUCTION ..................................................................................1
   Purpose for the Study..................................................................................1
   Statement of the Problem............................................................................2
   Assumptions................................................................................................2
   Limitations..................................................................................................3
   Definition of Terms....................................................................................3

II. LITERATURE REVIEW ......................................................................4
   Art Education..............................................................................................4
   Teacher Stress and Burnout........................................................................12
   Art Opportunities.......................................................................................19

III. PROCEDURE .....................................................................................21
   Subjects.......................................................................................................21
   Data Collection...........................................................................................21
   Construction of the Data Instrument..........................................................22
   Administration of the Data Collection Instrument........................................22
   Treatment...................................................................................................22
   Questionnaire..............................................................................................24-28

IV. RESULTS ...........................................................................................29
   The Arts (A Resource Guide)......................................................................30-44
       Audio Visuals:......................................................................................39
       Journals and Related Books:.................................................................40
       Art Agencies and Organizations:.........................................................41-42
       Company Information.............................................................................42-44
ACKNOWLEDGEMENTS

The author expresses sincere gratitude to the many people who have made this research project possible. Special thanks to: Tom Cook, for his exceptional knowledge of computers and the use of his Mac; to Ms. Eileen Carney, for her assistance and (incredible wisdom). And special thanks to my loving family, John and Rachael, who have given me encouragement and support in all I do. Without you this project would not have been possible. Thank you for your patience and guidance.
DEDICATION

It is with great admiration and love that I dedicate this research project to:

my father, Ronald Lee Foreman, and my mother, Doris Jean McKinney-Foreman. The opportunities for growth and knowledge you have given to me have always been felt and appreciated. Thank you both.

R.L.F-C.
CHAPTER I

INTRODUCTION

Purpose for the Study

The number of art educators in today's public schools is diminishing. If the school does not have an art teacher, then it is more than likely students are being taught art by their classroom teacher. The other options are: a part-time art instructor or a traveling art instructor. Art programs in American schools are declining - subjects such as creative writing, dance, music, theater, and visual arts - are becoming a neglected educational resource. (Fowler, 1989).

Is art education important? Do our children need to be instructed in the importance of art criticism, art history, and studio production? (Eisner, 1992). Are children, involved in healthy, stimulating and thought provoking activities? Do they need to understand and appreciate the visual arts?

The working situations of today's "special" teachers in art, music, physical education, theater and computers, are not priority. In fact, they are given such low priority that a special teacher may have to instruct in a number of schools. Without a classroom, these teachers push a cart from room to room. This can lead to a weak sense of professional identity and a poor opinion of the merits and assets of the art educational system. (Feldman, 1983).
If today’s education does not find the arts an important part of the curriculum, what are the other options for those that have been trained in art education other than teaching in the classroom? (Varmecky, 1989) (Brommer, 1983).

Statement of the Problem

The purpose of this study is to identify and evaluate the marketability of an art education degree in a non-school setting, and to provide a list of available resources for the pursuit of an art career.

Assumptions

In order to carry out this study, the author assumes that the responses of those being surveyed are candid. The writer assumes that those participating in this study will comprise of a good sampling. The author feels that the review of literature and the available resources will be beneficial as a guide to possible non-school careers in the arts.
Limitation

The possible limitations to this project would include: inability to survey a larger sampling of people, today's economy, appropriate contacts, and lack of information in the literature on the marketability of the art educator and career opportunities.

Definition of Terms

Art Educator  A person who is involved in the planning, directing, and developing the powers of reasoning and judgment of the quality, production, expression, aesthetic value, historical significance and criticism of art.

Marketability  Readily salable and or pertaining to selling or buying.

Burnout  Studies indicate that people involved in prolonged, constant, intensive interaction with people in an emotionally charged atmosphere are susceptible to the syndrome of burnout. The distinct aspects are: emotional exhaustion, negative attitudes toward clients, and loss of feeling of accomplishment on the job. (Gann, Jackson, Maslach, & Pines, 1976-1981).
CHAPTER II
LITERATURE REVIEW

Today most art educators recognize the importance of their work. The challenge is to provide a student with a good understanding of art and its role in history, to appreciate art as a subject and to be able to associate art into ones daily life. Laura H. Chapman (1978) believes that the purposes of art education stem from the personal, social, and historical responsibilities of general education. "Through studies of the artistic heritage, children learn that art is related to cultural endeavors of the past and present. By studying the role of art in society, children can begin to appreciate art as a way of encountering life and not view it as simply an esoteric frill." (p.19) It is very apparent to those of us that teach art education that it stimulates the brain and allows for unlimited forms of expression. Have you ever watched the delight of a five year old child as she sticks her hands in a cold, gooey, soft, clump of clay? The child that is given the opportunity to experience many forms of art is a more well-rounded or whole child. All of life is a work of art. Appreciation and gratitude come from viewing and doing art work. And since every work of art expresses an idea about what the artist had in mind, and about the artist themselves; it is significant that this language of art be communicated to better understand ourselves.

When we talk about art and how it stimulates the brain we must
not fail to mention Elliot W. Eisner. He is a professor of education and art at Stanford University, Stanford, California and president-elect of the American Educational Research Association. In 1986 he said, "the arts are cognitive activities, guided by human intelligence, that make unique forms of meaning possible." Eisner (1988) is a strong supporter of the massive role that the arts bring to the development of education. Whereas art may have once been thought of as extra curriculum or as a means of letting the kids have some fun with paint, it is not as soft or as superficial as this. Our minds are developed by our culture, experiences, and surrounding behavioral influences. And it is through the vast experiences of art that we can better cultivate the mind or rather the whole being. Art teaches us many lessons, and as Eisner states in his article, *The Misunderstood Role of the Arts in Human Development*, "They celebrate imagination, multiple perspectives, and the importance of personal interpretations." (p.57) Eisner lists the common or core contributions of the arts and their potential role in furthering the aims of education today. 1) Not all problems have single, correct answers. In other words, art teaches us that solutions to problems may take many forms. 2) The form of a thing is part of its content. And we know this to be true in art; form and content are united. 3) Having fixed objectives and pursuing clear-cut methods for achieving them are not always the most rational ways of dealing with the world. Eisner expands on this premise by saying, "The arts teach that goals need to be flexible and that surprise counts; that chance, as
Aristotle wisely remarked, is something that art loves; that being open to the unanticipated opportunities that inevitably emerge in the context of action increases insight; and that purposeful flexibility rather than rigid adherence to prior plans is more likely to yield something of value." (p.57) Like life, art is a creation, an act that does not follow a particular path or time schedule; but rather a journey with new twists and hills that unfold to the viewer. 4) In addition to their expressive function, the arts perform another function of critical importance. The arts help one to connect to expression and discovery, thus helping one towards better human development. They enable one to find their individual potential to feel and imagine.

Is art education an integral part of a child's education and whole development? The answer is most definitely. It is not merely my intent to justify the value of art education but rather to give a small sampling of the research that proves its merit. The arts in education have been scrutinized and evaluated and the research shows that there is no doubt as to the value of art education in a child's development. Many more experts could be relied on to give us their rationale and findings on the arts. And thus far I have found no evidence as to why the arts should not be a principle part of any school curriculum. In fact, why not take the opposite view and expand the role of the arts in the teaching of all subjects. R. Craig Sautter (1994) states that,

What would happen if we expanded the role of the arts in the teaching of reading or science in the fourth, fifth, and sixth grades? What if we expanded students' opportunities to explore the arts just when the famous reading slump begins for many students, who then fail to catch up to their peers, become
frustrated, do poorly, and drop out? What would happen if we spread the arts across the curriculum of the middle school years, when many students so dramatically lose interest in classroom activities? Would students attain new conceptual languages to organize and express their learning? Would their interest and commitment to learning increase by association? Would they feel immediately involved in their own learning activities and find instructional activities they can share with their peers? What would happen if the arts were a part of every high school class from English to science? Would students become more actively engaged in creative learning? (p. 433)

These questions spark a new concept in art education that should not be ignored. If one would only accept the challenge and investigate the possibilities; I can predict that the outcome would prove to be most advantageous and enjoyable.

It is true that art education could use a new wake-up call. Sautters brings an innovative type of reform to education that should not be dismissed. The arts can play an active role in changing the agenda for the whole education business, the development of the whole child, and the values of today. Let's take the opportunity to listen to what the scholars are saying and do something about the state of the arts. As Jerrold Ross, director of the National Arts Education Research Center in New York states, "the arts are another way of looking, another way of perceiving, another way of knowing." (Sautter, 1994, p. 435). What is more natural than a child using his hands and medium in a creative way to learn a concept that may have once been difficult to grasp on the chalk-board. Yes, the arts do come naturally.
Like most art teachers our time is limited. What do I mean by this? That we are not given ample time to instruct in the arts? Precisely! Or, do I mean that our teaching days are numbered? Yes, this too. "If time represents value, because it indicates what is considered to be significant," (Eisner, 1992, p.593) then art in American schools is not considered to be of much value. According to Charles Fowler, a Washington, D.C. based writer and consultant in the arts, and Director of National Cultural Resources, Inc., children no longer have access to study the arts except on a rapid or hastily done basis. (Fowler, 1989) "Baltimore school children, for example, receive instruction in art and music on an every-other-year basis, and then only a maximum of one lesson per week. In all of Chicago during the 1986-87 school year, there were only 23 full-time teachers of the arts at the elementary level for the system's 498 elementary schools. Similar declines have struck arts programs in Boston, Philadelphia, Los Angeles, and other cities. In California, there is now only one music teacher for every 1,600 students. In Michigan in 1974, 61 percent of the school districts hired art specialists. Ten years later, the number had dropped to 40 percent." (p.61) What this tells us is that, where you live, where you go to school, how financially stable, and what your school curriculum feels is the most important; depends on the kind of art education you shall receive in public or private schools. According to the National Center for Education Statistics, (Fowler, 1989) "about half of secondary schools offer basic courses such as
music and art appreciation. The statistics show that in the South, schools tend to offer fewer courses in the arts than do schools elsewhere. Larger schools offer courses in dramatic arts and design and fewer than a third of smaller schools do. Schools that offer college-bound courses provide more art classes than do schools with a high concentration of at-risk students. One third of seniors in the class of 1982 had no instruction in the arts during their four years of high school.” (p.61)

These statistics are astounding. What we are telling our students is that you do not have much of an option to choose art because the majority of the time it will not be offered to you. And if it is offered it will be at such short and chopped-up sessions that its impact can not be fully appreciated or processed. This is incompetent and unfortunate. Today more than ever we need to give our children a good basic understanding of the value of the arts. Edmund Burke Feldman is Alumni Foundation Distinguished Professor of Art at the University of Georgia and former president of the National Art Education Association. In his final presidential address to the National Art Education Association in Detroit, Feldman's topic, *Art In The Mainstream, AIM*, was presented. It was here that he spoke of the ideologies and hopes for the future of art education. (Feldman, 1983) Art means work, art is a type of language and art is undoubtfully a mechanism of values. “It calls attention to the fact that art functions as a language, especially in a culture like ours where images are cheap, abundant, and ubiquitous. And it places art where
it ought to be—at the heart of the process of creating goods, sharing ideas, and choosing among values.” (p.6) We are visual people in a world where we are constantly bombarded with new stimuli every minute. It is up to the trained professional art educator to nurture the child in comprehending visual stimuli, teaching technical skills, and verbally being able to critique and express themselves with a sound language of art.

My first year of teaching art education full time was in 1991 in Sydney, Ohio, a small rural community. I had a classroom to teach art in and instructed students, kindergarten—6th grade, every 35 minutes. The time allotted for art seemed rushed and I was constantly setting up, rapidly instructing and scurrying to clean-up in time for the next class. There were as many as nine classes taught a day and one half hour planning time. That year towards the end of school I was informed of cut-backs and according to the administration, art would no longer be taught at this school. The superintendent sent a letter stating that; “It is the intent of the ... Board of Education to eliminate the elementary art position for next year. Such action is taken because of financial constraints and your contract will be suspended per the R.I.F. policy.” So to alleviate the problems of finance, cut out the art programs and all will operate more efficiently. To me this is not the answer to financial difficulties. The idea of art as a superfluous subject is an out-dated mentality. In the opinion of (Feldman, 1983) “the problems of art
education will disappear when the general problem of the cultural misapprehension of art is solved. That misapprehension has not changed substantially since the great depression of the 1930's; hence it seems to make sense to get rid of art teachers during a time of economic troubles...but only if you are persuaded that art instruction is a luxury-type of educational enrichment." (p.7) In essence, once we begin to see art education as a core subject and acknowledge it into the mainstream of education, those so quick to fire will now be looking to rehire.

The next school year I was fortunate to become the art instructor for four schools, expanding the age group and number taught. I would now be responsible for two elementary schools, one middle school, and one junior high. This meant I was one person teaching art to over 980 children, ages 5 to 13. Traveling between two schools a day, and switching to a different school every thirteen weeks has been challenging to say the least. So has the decline in space available for which to teach art. Two classrooms that were once intended for art instruction have now been eliminated in both the elementary and middle school buildings. I now use a push cart with supplies to travel from classroom to classroom. As I approach my fifth year of teaching, the art rooms, materials and attitudes have been declining and unfavorable. It seems as if once again the time allotted for art instruction, available space, sufficient plan time and overall worth have not fit into the school curriculum. In her paper titled, *The Forgotten Entity in Art Education*, Sally Carter, (1993) speaks of,
"the arts being omitted - a grim reminder that arts education is often overlooked, forgotten, or simply ignored." (p.53) She also says that the three elements that are critical to a supportive climate are: opportunity, exposure, and encouragement. Without these elements one may begin to doubt their feelings of self-worth and accomplishments. You can not continue to instruct when rocks are being thrown at you. Pretty soon walls begin to build up and resentment follows. Feelings of pure exhaustion from the hectic pace; coupled with striving to establish a sound art education program can lead to fatigue. Not only do art educators constantly have to remind others of their self-worth and creditability but they have to do so under grueling and more often than not limiting circumstances.

It is no wonder that often feelings of helplessness come about from circumstances where one has little or no control over the situation. It is like being on a ship with a slow leaking hole and try as you might to bale the water out, it is inevitable that the ship is going to sink with you aboard. Your emotional energies are drained. This brings us to a very overused and often misunderstood term, that of "burnout" or in this case, "teacher burnout". It can happen to anyone in any profession. Studies show that those involved in prolonged, constant, intensive interaction with people in an emotionally charged atmosphere are susceptible to the syndrome of burnout. (Schwab, 1983); Gann, Jackson, Maslach, Pines, 1976-1981). Maslach and Jackson (1981a) classify these aspects as; "emotional exhaustion,
negative attitudes towards clients, and loss of feeling of accomplishment on the job. Teachers who were once excited about their jobs early in their careers are emotionally drained by the end of the day." (p.21) This can lead a person to feel as if they are just going through the motions and in a rut. Boredom sets in and the excitement that was once there has worn off, leaving the person feeling dull and maybe the class too. Depersonalization is the second aspect of the burnout syndrome. Here the teacher can often have negative even cynical attitudes towards the students. Just sit in a teachers lounge some afternoon and you may find out that attitudes towards students can be very strong and not very encouraging or positive. The last aspect of burnout is a loss of feeling of accomplishment from the job. Here, Schwab (1983) says, "this is extremely important in education, since teachers enter the profession not for financial reward, but because they feel they can help students." (p.21) This is unfortunate for teachers to view themselves in a negative way because they do not feel they are making much of a contribution to their profession.

If the arts are constantly being put on the back burner, funds, resources, and available teaching space is being taken away; is it any wonder that a person may cast doubts on their accomplishments? This is why studies have suggested that people experiencing burnout syndrome are more likely to leave their jobs, call in sick, increase their use of alcohol and drugs, and have family and marital conflicts (Jackson & Maslach, 1980, 1981). Although some of these consequences may seem harsh they do occur. According to Edward F.
Iwanicki, (1983) some of the most common symptoms and potential risks of chronic stress are: depression, withdrawal, headaches, allergies, insomnia, impotence, chronic colds, high blood pressure, diabetes, ulcers, colitis, and cancer. People are affected by stress differently and should be aware of the many physical as well as emotional problems which may occur. Just as stress can affect each one of us differently so do the ways in which we must learn to deal with stress and eventually cope and alleviate stress effectively.

In Iwanicki's article on stress he says, "society has placed pressure on schools by the social and political forces in the community." (p.28) The second major source of stress is the, "failure of schools to organize properly to meet the demands of the public as well as the needs of teachers and students." (p.28) And the third factor is role-related which deals with, "classroom discipline problems, difficulty in developing appropriate instructional programs for students with special needs, finding sufficient time for professional development, and developing positive relations with administrators, peer teachers, or parents. Role-related distress is a function of the teachers's personality and preparation as it relates to one's position." (p.28) The three sources of stress noted above are areas which the author feels attribute to teacher stress and eventually teacher burnout. Again, each of us are different people with different working situations and may experience stress from a number of possible circumstances not mentioned.

How then do we learn to work in such environments where we are
under constant pressure and feel "stressed-out"? In his article Iwanicki, (1983) quotes A. M. Pine's, (1981) procedure for alleviating and coping with distress: 1) being aware of the problem, 2) taking responsibility for doing something about it, 3) achieving some degree of cognitive clarity, and, 4) developing procedures for coping. It is an individual's responsibility to find out what works best to alleviate stress and then to apply what they have learned in their own daily plan. To cope better, try: eating right, exercise, meditation, support groups, nature walks, reading, and pampering yourself with your favorite healthy indulgences. Sometimes we forget to take care of ourselves first. And this is unhealthy if we are constantly trying to help and better educate others.

When you deal with many people and personalities day after day along with the many obstacles and pressures that arise from society, organization, and role-relations; you have a greater chance to be stressed-out and eventually burned-out. Teaching is a high level people oriented occupation, which places many demands on a person. Is it possible to cope and alleviate these stresses? Yes, I believe we can begin to alleviate and overcome the stress in our lives. In our society today more than ever we have a vast array of self-help books, group therapy sessions, support groups, licensed professionals, medications as well as natural holistic approaches to dealing with the pressures from our jobs, relations, and well-being.

A holistic approach is one I feel works best and so does Dennis Sparks, (1983) a consultant for many school districts. He says, "Mind
and body are viewed as interconnected. Thoughts, feelings, and physiological responses are related." (p.33) Since we are all responsible for our own health and well-being it is up to us to see to it that we stay emotional and physically healthy. To do this the holistic approach looks at several options simultaneously. Sparks suggests a "diverse set of skills and understandings related to stress and burnout management." (p.33) In other words, each of us must become aware of what the stress is and where it is directly coming from. We must develop a self-awareness and then set-up a plan to deal with the stress. For me, physical exercise and meditation, (which can be as tranquil as watering the garden) are two ways I help to relieve stress. Sparks suggests these four broad goals: 1) reduce isolation, 2) restore perspective and balance, 3) increase self-awareness, and 4) identify "next steps"; incorporate tension reducing strategies into your lifestyle. Each of these steps is explained in detail in his article, Practical Solutions for Teacher Stress. If you want to alleviate stress you must look deep into yourself and the cause of the stress. We have different comfort levels and what works best for you may not be the answer for the next person. A holistic approach is a mind and body approach that deals with many facets at once. Just as the stress in your life may be multiple and diverse, so may be the solutions.

The people that still have a zest for life, a great passion for their work and relationships and are healthy overall have much in common.
How is it that some can maintain a relationship or a profession for decades and still wake-up ready to tackle the next challenge with boundless enthusiasm? I believe it can be based on an overall healthy attitude for life, a balance between work, health, relationships and leisure time. It is equally important how one handles difficulties such as sickness, loss, death, and stress in their lives. When we can learn to deal with the pressures of a rapidly advancing society and choose healthy solutions then we have a greater chance for personal and professional feelings of accomplishment.

It is common for people in any profession especially those that are both physically and emotionally demanding, to become anxious and have feelings of burnout. It is also common for art educators to be at the bottom of the pecking order in terms of priority and opportunities for expanding the art programs in both the public and private educational systems. So the uncertainties heighten for the arts and many are asking themselves, where to turn next. Do I continue on in a profession that is constantly being bombarded or do I take my unique gifts and knowledge elsewhere? Feldman (1993) says, "if you want to end your career on a high instead of a low, then concentrate on becoming a better teacher of art." (p.59) This may be fine for many art teachers today but I find this difficult to accept. The arts in both public and private education have changed little in the last 40 years. This is not to say that it can not change either, but time is of the essence. The cry for improvement is ringing loudly, but few are listening.
Wouldn't it be ingenious to have art taught in a stimulating atmosphere such as a local art museum? The children are instructed in the arts surrounded by fabulous paintings, sculptures, and great works of the masters. Large, vast studio rooms are available with well-stocked materials. A rich source of reading material is located in the museum library. Here, students grasp the magnitude of the treasures and knowledge to be gained from the comprehensive study of the arts. This is change, this is good, and this can be a possibility for the future. This is where art education should be heading. Art instructors would be at the helm of the ship and in command of their curriculum and focus for the future. Art instructors would once again feel personal accomplishment and take great pride in the refound energies they once had at the beginning of their careers. A gentle harmonious balance would settle in and society would take hold and value the lessons being taught to the children of today's morally despondent and chaotic world.

This indeed would be a giant leap for art education and one that should be investigated and pursued. But what are the other options for those in the art education profession that find themselves without a job, without a focus, or simply burned-out? Art careers and art-related jobs can be sought after in many types of fields. Valerie Bessette, who once taught art in the public schools now works for *Skating Magazine*, as as art director and production manager; she has a Bachelor of Fine Arts in graphic design. (Mitchell, 1982). Many creative opportunities are available and the list
continues to grow. Specific areas include: commercial art, illustration, design, architectural design, decorative art, industrial design, museums, cartooning, fashion design, sign painter, computer graphics, photographer, photojournalist, graphic design, advertising (lay-out and design), art therapy, art coordinator, theater stagecraft, set designer, video production, landscape architect, visual anthropology, archeology, underwater photography, calendar artist, greeting card artist, fine artist, art educator (special needs, K-12, community college, university, elderly), art collector, gallery owner, and art consultant. This is merely a partial list of career opportunities available. Further reading and research into each area and the education, experience and skills required should be pursued.

John Varmecky (1983) teaches art at Johnstown High School in Johnstown, PA. and has developed a great program to teach his students about art and the many career opportunities. With the aid of his high school art students they help to teach elementary students about the arts. “A lot of kids know they like art, but do not know what it is they can become.” (p.35) The high school students help explain, answer questions and provide hands on instruction to the younger kids. One of the most valuable assets to come from the interaction is an Art Career Guide that describes fifty-two art related careers. This is a marvelous chance for students to gain access into the arts.

The literature on the arts has proven to be useful in gaining many resources with which to comprise a partial list for those seeking additional information on career alternatives for the art educator.
Chapter IV contains a list titled, *The Arts (A Career Resource Guide)*. I think those seeking career exploration and development will find this guide most helpful in determining the possible directions an art career can lead in the future.
CHAPTER III

PROCEDURE

In order to carry out this study a review of literature, textbooks, documents, microfiche, and career search data base will be used. A questionnaire will be administered to further gather information relating to topic.

Subjects

The questionnaire will be sent to fifty people that have the opportunity to work with, hire, or directly associate with those in the art and/or art education field. The sampling will consist of: businesses, museums, advertising agencies, art organizations, magazine and book publishers, art galleries, education departments, production companies, television studios, illustration/design agencies, and manufacturing companies.

Data Collection

A comprehensive collection of art career guides, company resource information and art agencies will be gathered to assist those seeking professional art careers. The questionnaire will be designed to gather additional information from those working in the arts on the possible career alternatives for the art instructor outside of schools.
Construction of the Data Collection Instrument. The skills and competency of the artists' employed will be used to construct the questionnaire. Based on the artists educational background, training experience and skills required on the job; the questionnaire will be designed to ask employers what they look for when hiring for an art position. The importance of art in the workplace today and in the future will be questioned as well as it's possibility for growth.

Administration of the Data Collection Instrument. The questionnaire will be sent to a random sample of places of businesses and organizations that employ artists and have the knowledge of or are in a position to hire. A list of business resources and contacts used for the questionnaire mailing will be listed in, The Arts (A Career Resource Guide) - Company Resource Information, section. The places of business were selected randomly according to: geographical location, size, and type of business or organization. In most cases a contact person was addressed and if not, the personal director was then contacted.

Treatment. The data gathered from various career search data bases will be organized alphabetically in a partial list of vocational art based career alternatives, titled, The Arts (A Career Resource Guide). The questionnaire will be used to gather further information that may prove beneficial in the marketability of an art educator outside of the
public and private school systems. The results from the questionnaire will be divided into sections giving the reader knowledge of: size, type, degree, subcontractors, skills, future need and personal insight into the marketability of art educators outside of the public and private school systems. A list of personal definitions of the term art will be quoted from those surveyed. The definition section on art will be useful in understanding the degree of importance and personal views of art today.
This questionnaire is intended as a data collection instrument for a research project being conducted for The University of Dayton (Department of Teacher Education), by Rhonda L. Cook. It is my intent to study the marketability of art education outside of public and private elementary and secondary institutions.

This questionnaire is designed to be completed by the person or persons that would interview, hire, employ, or have the opportunity to work with artists, people in an art department, or with people that have an art degree and/or art education degree.

The answers you provide will be very helpful in conducting this research. Please answer the questions as completely and candidly as you can.

It may be necessary for me to contact you to gain further information and/or to set up an interview. If you do not wish to be contacted please indicate so in the space provided in the questionnaire. Thank you for your time and cooperation.

Please complete this questionnaire and return it to the address below: If you have questions, concerns, or wish to speak to me in person please feel free to contact me.

Rhonda Cook
2270 Rockingham Dr.
Troy, Ohio 45373
(513) 339-5874
ART EDUCATION MARKETABILITY QUESTIONNAIRE

GENERAL INFORMATION
Today's Date: ____________________________________________________________________________
(Please Print)

Name: _________________________________________________________________________________ (optional)

Place of Employment: ________________________________________________________________________________

Employment address: ________________________________________________________________________________

Phone: ________________________________________________________________________________________

Occupation: ______________________________________________________________________________________

Position: ________________________________________________________________________________________

Fill in the appropriate O:

Years of experience: O 0-2 O 3-5 O 6-8 O 9-11
O 11-13 O 14 or more

Size of company at location: O 2-20 employees O 21-50 employees
O 51-100 employees O 101-500 employees
O over 501 employees

In what type of area is your place of business located?
O rural O town of less than 5,000
O small city of less than 25,000
O city between 25,000 and 100,000
O large metropolitan area, greater than 100,000

O Female O Male

Your ethnic origin: O American Indian O Asian American O Hispanic
O Afro-American O Caucasian O Other (please specify)

Instructions: Please complete following questions by filling in the O:

1. Do you have employee(s) in your place of business that have a bachelor of science degree in education?
   O Yes  O No  O Not Sure

   If yes, how many?  O 1-3  O 4-6  O 7-10  O 11-20  O 21-50  O more than 51

2. Do you have employee(s) in your place of business that have a degree in art?
   O Yes  O No  O Not Sure

   If yes, how many?  O 1-3  O 4-6  O 7-10  O 11-20  O 21-50  O more than 51

   If yes, are they currently working with art education in their present position?
   O Yes  O No  O Not Sure

3. Do you have employee(s) in your place of business that have an art education degree?
   O Yes  O No  O Not Sure

   If yes, how many?  O 1-3  O 4-6  O 7-10  O 11-20  O 21-50  O more than 51

   If yes, are they currently working with art education in their present position?
   O Yes  O No  O Not Sure

4. Does your business have an art department?
   O Yes  O No

   If no, do you subcontract other businesses to do art work for you?
   O Yes  O No
Please fill in the blanks with your answer.
If you need more room to write please use the back of this pamphlet.

5. What skills do you look for when hiring someone for an art position?

Skills:
- Color Knowledge
- Color Theory
- Photography
- Prior Experience
- Layout
- Mechanical Drawing
- Tech. Skills
- Other
- Creativity
- Quality of Work
- Drawing

6. What kind of educational background do you look for when hiring someone for an art position:

- High School
- Jr. College
- Technical School
- Bachelor of Arts
- Masters
- Other

7. How could someone with an art education degree be of importance to your business?

8. Do you see a need in the future for an employee with an art or an art education degree? What area or positions would that be?

9. Please use the following space to write any comments you have on the marketability of an art educator outside of the school system.
10. Do you see a need for art education outside of (K-12) environments?
   ○ Yes  ○ No
   Why?

11. What is your definition of art?

   ○ Yes, you may contact me for additional information or if you need to set up an interview.

   ○ No, you may not contact me for any further information.

Your contribution to this effort is greatly appreciated. If you would like a copy of the results, please indicate so below. I will see that you get a copy as soon as the data is gathered and reviewed.

   ○ Yes, I would like a copy of the results.

   ○ No, I would not like a copy of the results.
The writer has developed a resource section that will be most convenient and beneficial to those seeking information on career possibilities for the arts. The extensive information presented will give one the option to discover what is possible in the art career market. The career assistance information has been gathered from many available resources but it will be up to the reader to seek further contacts and develop a plan for their career goals.

The strategies you use to find a job or an agency that can better implement you career goals, will take much organizational planning and hard work. I suggest you use the multitude of resume, interview, and follow-up information being offered. There are many sources of good information that can help you to better pursue your career goals and advancements, take advantage of them, they are there to help you.

The first section will be titled: The Arts (A Career Resource Guide); here you will find the career section on the arts. The second section will be a presentation of the questionnaire results. These results will provide helpful information to general questions you may have on the arts in today's market.
The Arts (A Career Resource Guide)


(Interesting government study.)


(Interesting government document.)


(Excellent source. Very useful sections with more than 900 organizations: addresses, contacts, descriptions, and application procedures.)


(Interesting historical study of University City school district.)


(Excellent resource with many helpful features: career assistance, working with art organizations, funding sources, legal and accounting services, artist-in-residence programs, artist's networks, and more.)


Hannan, Gail L. *Careers in art - primary: a curriculum project to acquaint primary students with art occupations*. California State University, Sacramento, 1985.


(Good resource. Chapters include: working artists, museums, art galleries, education, art related businesses, and much more.)

(Historically significant document.)


(Historically significant. Interesting in terms of career guidance by public schools.)

Institute for Research. *You as a teacher of art; use your own talent to form your career (public school, college, art school, private school).* Chicago, Il., The Institute, 1980.


(A good guide book with many resources.)


(Historically interesting.)


(Good resource that lists: company's description, founded, sales, # of employees, expertise needed, and contact person.)


(Chapters include: management & administration, programming, production, news, engineering, advertising sales, advertising agency, and performing arts/crafts).


(Interesting government document.)


(Interviews with artists and people in the arts and information about job opportunities and salaries in these fields).


(Describes fifteen different career possibilities in an art museum).

Your career opportunity as a teacher of art and design: teaching in public schools, colleges, art schools. Chicago, ILL., Institute for Research, 1990.


The Arts (A Career Resource Guide)

Audio Visuals:

1 reel, 30 minutes; 16 mm. & guide.
Historically significant benchmark).

Art in our environment: a guide to careers in the visual arts. Terry Mesiti, Publisher, 1987.
1 video cassette, 30 minutes; 1/2 inch.

Careers in the creative arts. Bloomington, Minnesota, Normandale Community College, 1983.
2 video cassettes, 85 minutes; 3/4 inch.

Careers in creativity, the arts. Garrett Park, MD., Garrett Park Press, 1989. 1 chart, 57 x 44 cm. (This chart summarizes the job outlook in fine arts).
Zmurkevych, Irene. *Art in America*. Handel Film Corporation. Motion picture. (Artists discuss beginnings of careers, special demands of various art disciplines, and how the work is marketed).

**The Arts (A Resource Guide)**

**Journals and Related Books:**


Art Agencies and Organizations:

Alliance for Arts Education
The John F. Kennedy Center for the Performing Arts
Washington D.C. 20566

American Arts Alliance
Anne G. Murphy, Exec. Dir.
424 C Street, N.E.
Washington, D.C. 20002

American Association of Museums
1225 Eye Street, N.W.
Washington D.C. 20005

American Council for the Arts
1285 Avenue of the Americas
New York, N.Y. 10019
(212) 245-4510

American Alliance for Theatre and Education
Virginia Tech University
Blacksburg, VA. 24061

National Directory of Arts Internships
National Network for Artists Placement
935 West Ave. 37
Los Angeles, CA. 90006
(213) 222-4035

National Endowment for the Arts
Arts in Education Program
1100 Pennsylvania Ave., N.W.
Washington D.C. 20506
Miami Valley Arts Company
Association
P.O. Box 95
Dayton, Ohio 45402-0095
(513) 228-0737

Ohio Art Education
Common Space
Center for Creativity
1700 North Reynolds Rd.
Toledo, Ohio 43615

National Art Education
Association
1916 Association Drive
Reston, VA. 22091

(There are undoubtedly more
art agencies and
organizations for your
assistance. Check with
the local art groups in
your area).

National Assembly of State
Arts Agencies
1010 Vermont Ave., N.W. Suite 920
Washington, D.C. 20005

The Arts (A Resource Guide)

Company Information:

Artist's market. Cincinnati, Ohio, Writer's Digest Books. 1979-.

Braun, Eleanor. Museums of the World: Museen der Welt. Pullach bei
Munchen, Verlag Dokumentation; New York, R.R. Bowker, 1973-.
(A directory of 17000 museums in 148 countries, including a
subject index.)
Council Placement Annual. P.O. Box 2263, Bethlehem, PA., 18001, College Placement Council, 1987-.

("Official occupational directory of the Regional Placement Associations.")


Dun's Business Rankings. 3 Century Drive, Parsippany, N.J., 07054, Dun's Marketing Service, 1982-.

Encyclopedia of Associations; International Organizations. Book Tower, Detroit, Mi., 48226-9948, Gale Research, 1989-.


Literary Market Place with Names and Numbers. 1180 Ave. of the Americas, New York, N.Y., 10036, R.R. Bowker Co., 1972/73-.
Million Dollar Directory. 3 Century Drive, Parsippany, N.J., 07054, Dun's Marketing Service, 1979-.


Peterson's Job Opportunities in Business. P.O. Box 2123, Princeton, N.J., 08543-2123, Peterson's Guides, 1993-.


Standard & Poor's Register of Corporations, Directors, and Executives. 25 Broadway, P.O. Box 992, New York, N.Y., 10275-0123, Standard's & Poor's Corp., 1973-.

RESULTS

Presentation of the Questionnaire Results
DEMOGRAPHICS
OF INDIVIDUALS
SURVEYED

YEARS OF EXPERIENCE

SEX

9-11
7%

3-5
21%

0-2
7%

11-13
64%

MALE

FEMALE
DEMOGRAPHICS OF INDIVIDUALS SURVEYED

SIZE OF COMPANY

POPULATION OF AREA

- 21-50: 12%
- 51-100: 19%
- 101-500: 37%
- 2-20: 25%
- > 501: 6%
- > 100,000
- > 25,000
- 25,000 TO 100,000
PERCENTAGE OF EMPLOYEES SURVEYED WITH DEGREES

BACHELOR OF SCIENCE IN EDUCATION 10.0% - 13.7%

ART DEGREE 10.2% - 50.5%

ART EDUCATION DEGREE > 13.7%

83.3% of those with an Art Education Degree are utilizing their degree in the companies surveyed.

Note: Only the degrees above were included in survey
TOP FIVE SKILLS LOOKED FOR WHEN HIRING ART PERSONNEL

- Creativity: 18%
- Prior Experience: 16.5%
- Quality of Work: 11.5%
- Color Knowledge: 9.8%
- Technical Skills: 9.8%
Discussion of the Results

The Arts (A Career Resource Guide) is a broad selection of resources I found available during the career data research portion of my investigation. This guide should be useful to those seeking opportunities in the arts. Within the guides listed are: valuable strategies for locating a job, making contacts, resumes, interviews, company or organizational background, financial and many other related topics. The first step when approaching any new endeavor is research. This guide can be used as the first step in preparation for career planning.

The survey statistics are presented in: pie charts, graphs, and percentages. The first chart, (page 44) is the Demographics of Individuals Surveyed, 64% of those surveyed had 11-13 years of experience. And 69% surveyed were female. (Page 45), Demographics of Individuals Surveyed, show that 37% of those surveyed had between 101-500 employees and that the majority of the companys are located in a large metropolitan area of 100,000 or more. The Age of Participants Surveyed, (page 46), shows that 31% participating in the questionnaire survey were between the ages of 36-45 years old. On (page 47) the Percentage of Employees Surveyed with Degrees, is presented. This page gives the results of the three types of degrees surveyed. The degree in art being more diverse, with 10.2% - 50.5% possessing an art degree. On (page 48) the, Top Five Skills Looked For When Hiring Art Personnel are graphed. Creativity is the most predominate skill to acquire when anticipating an art position.
CHAPTER V

SUMMARY

In an attempt to establish a working foundation or resource guide for the pursuit of an art career many sources and statistical research has been provided. This information is greatly beneficial to art educators and those seeking future career plans in the arts.

The arts in both public and private schools are not being sufficiently communicated to our students. Teachers in the arts are being ignored and shamefully used to teach condensed versions of a valuable human development – the arts. Somewhere we have lost sight of the importance of the arts in the education and development of the child. The art teacher too will become a lost source of inspiration and guidance for the child if we do not change the state of art education in schools.

If we can not instruct and establish a civilized role in education, art teachers will have little option but to turn elsewhere in order to pursue their love of art. The first step is to become aware of what is available for the trained art educator. Much reading and research has gone into *The Arts (A Resource Guide)*, and it provides unlimited access to the professional market of the arts. It is up to those seeking career alternatives or a future career in the arts to take the initiative. Start researching the strategies and opportunities available. And then put a plan into action.
History has shown us the immense influence of the arts. It can not be ignored. Creativity will always flourish. The arts are a record of past civilizations. The arts are a link to our future. So, why have our educational places of higher learning chose to slight the impact art has on our lives as well as our development? This is inconceivable and cause for further study. We must begin to look at the importance of art and what messages we are sending to students and art educators. We must begin to question what value the arts perform in our lives.

CONCLUSIONS

The results of this study have provided, *The Arts (A Resource Guide)*, that can be used by anyone seeking a career in the arts. This guide may be used as a tool to gain further information when seeking career plans.

The questionnaire results proved to be valuable in providing information on the marketability of an art education degree outside of the public and private school system. Less that 13.7% of those surveyed with degrees had an art education degree. The Bachelor of Arts degree was more diverse and more wide range depending on the company size. All the companies surveyed had a least one individual with an art degree. In regard to educational background; those businesses surveyed are looking for someone with a Bachelor of Arts or a college education. An art education degree appears to be less marketable than a degree in art.
The top five skills looked for when hiring art personnel are: creativity, quality of work, prior experience, technical skills, and color knowledge.

The quotes listed on the following page are taken from the survey and are intended to give a general view of individual definitions of art.
What is your definition of art?

“Art is not only a medium for expression, but also acts as a visual "history book". Art was the first means of documenting history/events. Art is a channel for expressing one's feelings, one's life and one's hopes/dreams. The tools are many: paint, sculpture, jewelry & computers.”

“Art is the use of media for expression and communication of cultural knowledge.”

“Creative interpretation usually, very personal but for all viewing vehicle for ideas and thoughts and images.”

“Expression of subjective concepts through a wide variety of medium.”

“Art is an expression and interpretation of experiences and knowledge. It is a creative form of communication that gets the message delivered from the artist to the viewer of the artwork.”

“Impossible question - “

“Professional presentation of an imaginary idea.”

“Creativity & craftsmanship & intelligence.”

“Art is life.”
RECOMMENDATIONS

The author of this project recommends that further study and presentation be given to the pursuit of better art education in both public and private schools. The author challenges art educators to become more vital in their schools.

If conditions continue to prove unsuitable for the art educator, and circumstances justify career alternatives; I see no other option than to seek personal accomplishment and feelings of self-worth through a career change.

The author wishes to express her profound interest in the art education profession and hopes for continued support and assessment.


