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**I TEACH WHAT I DO, I DO WHAT I TEACH:
THE EXPERIENCES AND IMPACTS OF TEACHING ARTISTS**

by

PATRICIA L. SARANIERO

A dissertation submitted in partial fulfillment
of the requirements for the degree of

Doctor of Education
University of San Diego

August 2007

Dissertation Committee

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ABSTRACT

Nationwide, many public school districts are struggling to keep arts education available for their students. California public school districts, in particular, are hard-pressed to provide arts instruction to their students. One response to dwindling arts instruction has been the use of teaching artists. A teaching artist is at once a practicing artist and an educator. Very little is known about teaching artists, and the formal empirical research on them is limited.

This dissertation used a mixed-method design, incorporating both surveys of principals and teaching artists and interviews with teaching artists, to develop a better understanding of the experiences and impact of teaching artists. The research questions focused on the demographic characteristics of the San Diego County teaching artist population; teaching artists' experiences in public schools; and the impact that teaching artists make on public schools. A sequential quantitative-qualitative analysis process integrated two different data sets into a comprehensive whole that provided a general sense of teaching artists and their impact as well as a more detailed look at particular practitioners and their work in schools.

Findings suggest that teaching artist work can be a largely improvisational undertaking. In approaching their work, teaching artists utilize key concepts from theatrical improvisation – learning through doing; being in the moment; and connecting with others (Johnstone, 1994; Spolin, 1963). In addition, both principals and the teaching artists, themselves, perceive teaching artists as making significant and positive contributions to public schools.

Finally, by utilizing the mixed methodology approach, this study was able to suggest the beginnings of a stage theory of teaching artist development. Teaching artists begin at an improvisational stage when their approach to the work is spontaneous. Some move to a “growth” stage where they explore and develop their teaching artist work and then to an “experienced” stage where teaching artist work is focused and refined. Some artists, however, struggle with teaching work and are at the “mismatched” stage. There also appears to be two different orientations of teaching artists – art-oriented and teaching-oriented. These findings have implications for schools and arts organizations in their use and preparation of teaching artists in public schools.

DEDICATION

For Ben

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Chapter 1: Introduction to the Study

Background to the Study

Nationwide, many public school districts are struggling to keep the arts alive and available for their students. There are a number of factors that have contributed to this issue and they are not new ones to arts education professionals. The arts have never had a secure place in schools. Americans have held a deep ambivalence about the arts and their place in education, in part because the arts are enjoyable (Geahigan, 1992; McCarthy, Heneghan Ondaatje, Zakaras, & Brooks, 2004). There are also more pragmatic reasons for the disappearance of arts education, including federal, state and local budget cuts and the use of high-stakes testing for accountability.

Nationally, there is a relatively recent challenge to providing comprehensive arts education in schools. The No Child Left Behind (NCLB) legislation has complicated the ability of schools to teach the arts. The legislation places the arts as a part of the core curriculum for public schools, yet it does not actually require schools to teach the arts. Many school districts are faced with a shortage of time, as well as funds, to include the arts. Pressures placed on schools by NCLB often leave districts deemphasizing the arts into order to focus on the content areas by which they will be measured through standardized testing (Meyer, 2003; Woodworth, Gallagher & Guha, 2007). As a result, over 25% of U.S. schools have reported decreasing the time their students spend on the arts in order to prepare students for testing (von Zastrow, 2004).

The Current Arts Education Crisis in California's Schools

California public school districts are particularly hard-pressed in providing arts instruction to their students. California schools are faced with unusually tight budget

limitations as well as the ever-increasing demands of standardized testing. They are seeing arts education diminish or disappear entirely, with 89% of all California public schools failing to offer instruction in the visual and performing arts (Woodworth, Gallagher & Guha, 2007). In 1997, the State Superintendent stated that California was ranked fiftieth among the fifty states in arts education (Posnick-Goodwin, 2005).

As a result of these factors, California students have significantly less access to the arts than in years past. For example, between 1999 and 2004 there was a 24% decline in arts education enrollment in California's schools (Music for All Foundation, 2004). This decline was not spread equally across the grades, but was focused primarily on elementary schools. This decline occurred despite the fact that all of the arts – music, visual art, theatre and dance - are legislated for all grade levels under the California Education Code.

Arts specialists are also becoming rarer. Schools are less likely to have music, drama and art teachers than ever before. The number of music specialists in California was reduced by over 26% between 1999 and 2004 (Music for All Foundation, 2004). This was due, in part, to districts failing to replace retiring music teachers in order to address budget shortfalls (Posnick-Goodwin, 2005). Currently, 61% of California public schools do not have even one arts specialist (Woodworth, Gallagher & Guha, 2007). Those specialists that remain at the elementary level are often itinerant teachers. Visual arts and music specialists typically travel between elementary schools, teaching hundreds of children at many schools over the course of the school year (Carey, Kleiner, Porch, Farris, & Burns, 2002). Arts teachers at the secondary level must often teach classes in

both arts and other academic content areas. It is not uncommon for secondary arts teachers to teach in art areas outside their expertise and training (Posnick-Goodwin).

How the Problem Began

The disappearance of arts education from California schools has been years in the making. Like most of the United States, the 1950s and '60s were a prosperous time for arts education in California. During the post-World War II era, music and art specialists appeared in suburban schools, which wished to emulate the many advantages of the private day schools (Efland, 1990). At the same time, teacher training in art and music education also became widely available at universities and colleges (Keel, 1965).

Two pieces of California legislation ended this prosperity and permanently changed arts education across the state. The first was the Ryan Act of 1970 ("Arts Education Timeline", 2002). Among the changes it made, the Ryan Act eliminated arts coursework for elementary school teachers, who up to this point were trained in music and visual art. This legislation undid efforts to improve teacher training in the arts, which had been considered poor since the introduction of art and music to public education in the mid-1800s (Clifford, 1979). Arts specialists were a relatively new part of the landscape in public schools. The arts had been typically taught in many schools by the classroom teacher for well over a century. And while they were plentiful in the late 1960s, arts specialists were not universal (Efland, 1990). Classroom teachers were still a vital link to the arts for many students.

The second legislative act in California to have long-term repercussions on the arts in schools was the passage of Proposition 13 in 1978, which made major changes in educational funding in the state. Schools were faced with reduced financial resources and

arts teachers and courses were among the first to be eliminated, particularly in elementary schools (Beyette, 2001). No subsequent source of funding has been able to since restore what was lost in the wake of Proposition 13. While the tide of arts education has ebbed and flowed, these two legislative acts have challenged California public schools in providing comprehensive arts education.

Use of Teaching Artists Develops

One solution schools have turned to has been the use of teaching artists. A teaching artist is at once a practicing artist and an educator. Teaching artists can work in any visual or performing art form and they also provide educational services at school sites. These services can be structured in a variety of ways – short, one-time visits; teacher in-services; integrated lessons stretched out over the school year; or after-school programs. The most frequent use of teaching artists appears to be in direct instruction to students (Carey, Farris, Sikes, Foy, & Carpenter, 1995). Research suggests that teaching artists are engaged in over one third of U.S. public schools (Carey, Kleiner, Porch, Farris, & Burns, 2002).

The presence of artists in public schools has evolved over the twentieth century. Jane Addams and the women of Hull House in Chicago brought visual and performing artists into public schools, hoping to create a more aesthetically pleasing and inspiring environment for students (Chicago Tribune, 1895). Prior to World War II and through the 1950s, artists visited schools for assemblies and performances but direct interaction with and instruction from artists was minimal during this period (Remer, 2003). In 1969, however, the newly created National Endowment for the Arts signaled a change by underwriting the first federal funding program for artists in schools (National Endowment

for the Arts, 2000). During the 1970s, philanthropic organizations became increasingly concerned with the problems in public schools, including the decline in arts education, and they also began significantly supporting artist residencies in schools (Efland, 1990).

The use of artists in schools quickly took hold in California as well. The California Arts Council was established in 1976 and one of its first priorities was to put artists into school. By the late 1980s, a taskforce for the State Assembly was strongly urging California schools to use teaching artists to address the diminished arts opportunities for students (Thompson, Sun, Beattie, 1989).

Not everyone has embraced this idea of artists in schools. A heated debate arose over who should be teaching the arts – artists who could teach or teachers who specialized in the arts (Fowler, 1988). Would artists and arts teachers be competitors or colleagues? There was much concern that uncredentialed artists would be given the same status as trained teachers, which would, in essence, make the case that artistic merit trumped teaching ability (Day, 1977; Lanier, 1977). Eisner (1974) contributed to the voices of concern, noting that no evaluation process had been established to determine the effectiveness of artists in schools. Interestingly, many of the concerns Eisner raised in his 1974 article about the use of teaching artists remain unaddressed in the literature today.

The 1990s brought extensive support for artists in schools across California (Remer, 2003). However, current economic realities in the state have brought state funding levels of artist residencies to an all-time low (Posnick-Goodwin, 2005). Despite diminished funding support and the increased pressures from NCLB, teaching artists are

still a presence in schools across California, working to provide arts instruction for students.

Problem Statement

Like many informal or itinerant groups, teaching artists appear to have flown under the research radar. They are hard to categorize as a group or define as a profession. They often work freelance and have no organizing or governing body, locally or nationally. Very little is formally known about teaching artists and the body of empirical research is slim. The effect of the arts on schools, teachers and students is a richer body of work but the artists themselves have often been left out of the research equation. A professional journal called *Teaching Artist Journal* began publishing in 2003 with the goal of being a resource for this group. Its content has focused primarily on best practices rather than original research. This absence of research continues to exist despite the call for further research into the experiences of and impacts by professional artists in schools (Arts Education Partnership, 2004).

How artists prepare for work in the classroom is also a relatively unexplored area in research. There is no union, no certification nor credential to formally prepare or identify a teaching artist. Artists are not typically trained to take their expertise and translate it to the classroom (J. Paul Getty Trust, 2002). Research about teaching artists' impact on schools is very much in its infancy (Arts Education Partnership, 2004).

There is some literature examining the relationships between artists and classroom teachers (i.e. Byoungjoo, 2005; Fogg & Smith, 2001; Poletti, 2003) but there is still much to explore about who they are and how they may impact public education. As suggested here, there is much to investigate and examine well beyond the scope of one dissertation.

Research Questions

This dissertation examined this emerging population by looking at some of the fundamentals issues of the field. This study pursued the following research questions:

- What are the demographic characteristics of the teaching artist population in San Diego County and to what extent can these characteristics explain differences in their work patterns and environments?
- What is the experience of being a teaching artist in public schools?
- How do teaching artists perceive their impact on schools? How do principals perceive the impact teaching artists have on schools?

Methodology

Introduction

The design of this study was mixed methodology. Mixed methods are believed to offer researchers a variety of advantages. Greene, Caracelli & Graham (1989), for instance, wrote that mixed methodology allows one methodology to provide “elaboration, enhancement, illustration [and] clarification” for the other (p. 259). Through this method, the researcher is able to examine different – but similar – aspects of a phenomenon, with each method revealing nuances that the other method may not. The authors used the analogy of an onion to describe this type of study, in that each method peels back layers as the study progresses. Ideally, a mixed methods approach maximizes the strengths of each method and minimizes the weaknesses. It has been suggested that mixed methods offer an exhaustive reporting approach which offers the researcher the most complete and transparent perspective of the findings (Smith, 1997).

This study specifically used a mixed methods sequential exploratory design (Creswell, Plano Clark, Gutmann & Hanson, 2003). Because of the exploratory nature of this design, it did not require a theoretical framework at the beginning. It was expected that in this specific study a theoretical framework would appear as fieldwork progresses and the literature review was developed.

This design was conducted in phases and alternated methodologies as it progresses. Table 1.1 illustrates the sequence of the design for this dissertation.

Table 1.1 Dissertation study stages

Preliminary study	Stage 1	Stage 2	Stage 3
Qualitative Data collection & analysis	Quantitative Data collection & analysis	Qualitative Data collection & analysis	Mixed methods analysis

As seen in Table 1.1, this study included a preliminary study, one quantitative stage, one qualitative stage and one mixed-methods stage. The preliminary study was conducted in spring 2005 and used solely qualitative methods to identify some major themes in the field of teaching artists, as well as to provide insight for survey design in the quantitative stage.

Overview of data analysis. Because this was a mixed methodology study, I used sequential quantitative-qualitative analysis (Tashakkori & Teddie, 1998). As its name suggests, the analysis began with the quantitative data. When quantitative data collection and analysis were complete the qualitative data collection and analysis occurred concurrently. Following the qualitative stage, I attempted to group these data into what

Caracelli and Greene (1993) call a “typology”, where one set of data creates categories with which to analyze the other data set. The typology failed to emerge successfully; however a stage theory took shape. Stages emerged from the qualitative data that were later elaborated on by the quantitative data.

I also compared and contrasted the findings from both methods and looked for confirmations as well as contradictions across the data sets. Other researchers had suggested that a back-and-forth can develop when integrating the findings (Weiss, Kreider, Mayer, Hencke & Vaughan, 2005). I found that while quantitative and qualitative findings confirmed aspects of each other, there were also findings that were in disagreement. Contradictions in data can be useful as well as revealing (Brannen, 1995; Patton, 2002). Differing findings are an opportunity to expand ideas and explore alternative explanations.

The findings of this study are presented in four chapters. Each of the three research questions is presented in its own chapter as is the stage theory that developed from the findings. Within each chapter the quantitative and qualitative data are integrated in their presentation of the findings.

The Preliminary Study

The preliminary study was undertaken in Spring 2005 as a way to begin examining the topic of teaching artists. Three San Diego teaching artists were each interviewed one time for approximately one hour. They were all white females and their primary art form was theatre. I identified them through snowball sampling, which involves the researcher seeking recommendations for information-rich informants (Patton, 2002). The data were coded and then analyzed using a matrix.

As the preliminary study was exploratory, the findings were wide-ranging. One finding that informed my survey development was the relationship between the art form and the teaching. They were found to influence and inform each other. That said, this was not an equal relationship. The art typically had greater sway than the teaching for the teaching artist. The art was a more visceral experience and the more powerful influence over the teaching artist.

A second finding from the preliminary study led me to further examine why one is a teaching artist. None of the artists saw being a teaching artist as the ultimate experience. They did see it as an often-rewarding and enriching opportunity that provided the financial support for their artistic work. While all three worked professionally as artists, or made “art for sale” as one participant called it, none were able to make enough at just that to provide for themselves and/or their families. Being a teaching artist was often a means to an end.

Limitations and Delimitations

There were a number of limitations on this dissertation study. By working with a teaching artist population of unknown size and definition, I was limited in generalizing from my sample about the larger population. I was unable to ensure that my sample was truly representative of the larger population. In addition, other research has shown that there are some problems common to taking a census of the general population of artists that may also have arisen in my study. It is not uncommon for studies of artists to have problems with “masking” (where less cooperative subjects are under-represented) and “volunteerism” (where more cooperative subjects are oversampled) (Jeffri, 2004). There may also be differences in the network sizes - some groups of teaching artists may simply

be better networked than others (Jeffri). The well-networked groups may have been more easily identified and thus oversampled.

In this dissertation study, the perspective of the schools was provided solely by the principal and this too is a limitation. The principals, while aware and in touch with the many stakeholders at their site, do not typically work directly with teaching artists and may not fully grasp the impact artists make at schools. I have placed the delimitation of including only principals on the study as I needed one voice that might be able to best represent the many constituents at a school. This decision was made in part due to teacher input during the proposal-writing process. Several classroom teachers suggested that they could speak only to their own experience of teaching artists and were not familiar with how other teachers at their schools viewed them.

My own subjectivity is also a limitation. I have known and worked with teaching artists for nearly fifteen years and I come to this study with ideas, expectations and experiences about this population. While I believe this background offered useful insight, it may also have acted as blinders to potential findings.

There are several delimitations that I placed on my dissertation. First, I delimited the population by providing some parameters as to who was and who was not a teaching artist. Other researchers may have different parameters and thus different outcomes.

I delimited my sample geographically, keeping it focused on San Diego County, which may make generalizations about teaching artists in other areas of the country difficult. Access to artists and attitudes towards them may be very different based on geographic location. As shown in the literature review, California is home to more artists

than any other state. This suggests that generalizability might be limited based on geography.

The last delimitation on this study was using only survey and interview data. I did not use observation data as a source, which might have provided another perspective on artist impact on schools. In addition, the decision to not interview principals may also have limited the inferences that can be made about principals' perceptions of teaching artists' impact on schools.

Conclusion

This dissertation study of the experiences and impact of San Diego teaching artists moves next to the review of literature. This review examines a number of topics including literature about the demographics of the general artist population, previous literature that documented the experience of being a teaching artist and literature that studied how school communities perceive teaching artists. Following the literature review is the Chapter 3 review of methods, which traces the course of the study and the methods employed. It details out the process and challenges of data collection, analysis and integration. The findings from the research questions are presented in their own chapters (Chapters 4 through 6, respectively). In each chapter, the presentation of the findings is an integration of both the quantitative and qualitative data. In addition, the teaching artist stage theory that developed from this study is presented in Chapter 7. This chapter also integrates the qualitative and quantitative findings. The final chapter of the study discusses the implication of the findings for both practitioners and researchers.

Chapter 2: The Review of Literature

Introduction

This chapter addresses the review of literature for this study and it breaks down into four primary sections. First, this chapter begins by describing the inclusion and exclusion criteria for literature. Secondly, literature about the demographics of the general artist population is reviewed. There was no extant literature that examined teaching artist demographics, so data about artists in general were examined. Third is an examination of the literature that documented the experience of being a teaching artist. Lastly, literature is presented that studied how school communities perceive teaching artists.

Inclusion & Exclusion Criteria for the Literature Review

This section describes the inclusion and exclusion criteria for the literature review, as shown in Table 2.1. A literature review places a study's research questions into the context of existing research. Maxwell (2006) argues that a dissertation literature review must be clear about the criteria used to include and exclude studies from the review. Maxwell argues that, to be reviewed in a dissertation, literature should be relevant, in that it has "important implications for the design, conduct or interpretation of the study, not simply those that deal with the topic" (p. 28).

This literature review specifically examines empirical research on professional artists who teach in public schools. These artists are not in schools as credentialed teachers but play a uniquely hybrid role called *teaching artist*. Previous researchers (for example, Zwirn, 2005) have made the case that credentialed arts teachers also balance art and teaching. However, for the purposes of this study and literature review, arts

specialists are considered a different type of professional from teaching artists. There are significant differences between the groups based on the professional choices that each group has made. Arts specialists are certificated teachers with formal training and professional responsibilities specific to k-12 education, whereas teaching artists often have little to no formal training and utilize unique approaches to teaching. In addition, teaching artists typically have a narrower focus than arts specialists, who must typically be broader in content and methods (McKean, 2006). Lastly, teaching artists frequently work in collaboration with classroom teachers rather than work independently like arts specialists (McKean).

This study also focuses exclusively on the visual and performing arts. Literary arts have been excluded. In California, the location of this study, the “arts” are defined as theatre, dance, music and visual arts. Literary arts (with the exception of playwriting) fall under the curricular domain of language arts. Because of this distinction, research on poets in schools was not included in this review.

Some research included in the review was conducted in England and Canada. There were several reasons to include these international studies. First, they were well-designed and well-executed research that offered useful insights. Secondly, so little research about teaching artists has been conducted in the United States that the inclusion of the international work was necessary to have a viable literature review.

Table 2.1. Inclusion and exclusion criteria for literature review

Inclusion	Exclusion
Artists teach in k-12 public schools	All other community settings
Reported in English	Adult student populations (including college-aged students)
Qualitative, quantitative and/or mixed methodology	Studies focused exclusively on art specialists and/or classroom teachers
Includes any or all visual and performing art forms	Studies without artists
Doctoral dissertations, journal articles, book chapters	Studies utilizing literary arts
Reports and evaluations studies produced by governmental and nonprofit organizations	Policy or position pieces; anecdotal evidence

Search terms. There is a small body of empirical research that is specifically about teaching artists or includes teaching artists as a meaningful aspect of the research questions. Other terms for teaching artists in research literature are “artists in schools,” “artists in residence,” “community artists” and “professional artists”. The term “teaching artist” is fairly uncommon in scholarly publications outside of *Teaching Artist Journal*.

Literature Related to Research Question 1: What Are The Demographic Characteristics Of The Teaching Artist Population In San Diego County And To What Extent Can These Characteristics Explain Differences In Their Work Patterns And Environments?

This section reviews literature related to the first research question, which asks what the demographics of the teaching artist population are and how these demographics account for differences in their work. This section is divided into four parts and examines demographic data about the general artist population due to the absence of demographic data on teaching artists in particular. First, literature is reviewed about the population size of California artists. Secondly, general demographic data is presented, including age, ethnicity and education. Next, the review extends to artist wages and

benefits. Lastly, literature is examined regarding artist moonlighting and secondary employment.

The first research question addressed demographic data about teaching artists and focused on identifying patterns in their work and training. There did not appear to be any previously published demographic data on teaching artists. Because of this lack of literature, I have drawn instead on studies about artists in general, regardless of whether or not they teach. This may not be ideal – there may be demographic differences between artists who teach and those who do not. However, examining the literature about artists in general may provide a baseline and could suggest how the teaching artists in this study sample might be either similar to or different from the larger artist population.

Artist Demographics

This section examines demographic information about the overall artist population. First, research is reviewed on the population size of artists. Next, literature is reviewed about the ethnicity, age and educational attainment of artists. Then, research is examined regarding employment and benefits earned by artists. Lastly, the research on the issue of moonlighting by artists is reviewed.

Population of artists. California is more populated by artists than any other state. Over 260,000 artists – nearly 20% of all American artists – live in California (Galligan & Alper, 2000). Actors and directors are the largest cohorts of artists in California and dancers are the smallest professional group in the state (Nichols, 2006a). The San Diego Unified School District ran the nation's largest artist-in-residence program during the late 1980s and early 1990s, employing 60 teaching artists (Wagner, 1990).

Ethnicity, age & education. Jeffri's (1998) survey of artists in major metropolitan areas across the United States found 76% of responding artists were white, 2.5% were black, 9% were Asian and 4.1% were Hispanic or Latino. A similar finding among artists in Los Angeles and San Francisco was found by Markusen, Gilmore, Johnson, Levi & Martinez (2006). Their survey of 1788 artists found that 69% of artists living in these cities were Caucasian, 6% were African American, 5% were Hispanic and 10% were Asian. Both Jeffri and Markusen et al.'s surveys identified that the mean age of artists to be approximately 41 years old. Artists appeared to be a very well-educated professional group. Jeffri found that 40% of surveyed artists had a college degree and 38% held a graduate degree.

Wages and benefits. In California, actors and musicians are the artists who make the most money and dancers the least (Jeffri, 2004). Most artists, regardless of art form, struggle with earning low wages and few benefits from their artwork. The median yearly income earned from art is \$5,000 and more than half of American artists must pay for their own health insurance (Jackson, 2003). Teaching artists are not exempt from the concerns of low wages and lack of benefits in either their art work or their teaching work (Rabkin and Powell, 2006; Waldorf, 2003). Stein (2004), in her study of Cleveland teaching artists, found that teaching artist wages varied widely, and there was no apparent pay scale for teaching artist work in that community.

Moonlighting/secondary employment. The majority of artists are typically not employed fulltime at their art (Jackson, 2003). Jeffri (1999) found that nationally only 35% of artists spent 30 or more hours a week on their art. Artists were more likely than any other professional grouping to hold more than one job. In 2005, 12.8% of all artists

held more than one job. This is more than twice the 5.3% rate for all other civilian professionals (Nichols, 2006b). Teaching is the most popular secondary occupation for visual artists (Bain, 2005).

In Johnson's (2003) study, the artists described their work life as having three parts: art-making; employment related to the art; and employment unrelated to art. Employment related to and unrelated to the art making occupied most of the artists' time, in large part to finance the art making.

These demographic data will be compared to the teaching artist findings in this study. Similarities and differences between artists in general and teaching artists in particular will be noted in order to hypothesize about whether there are any important differences that distinguish teaching artists from the general artist population.

Literature Related to Research Question 2: The Experience of Being a Teaching Artist

This section of the literature review addresses existing research about the experience of being a teaching artist. First, this section begins with a review of the methodological issues in the literature about teaching artists. Second, is an examination of the definition of the term "teaching artist". Third is a review of the literature about artists' motivations for doing teaching work. Fourth is an analysis of the literature on the characteristics of artists' approach to teaching. Lastly, because of the improvisational nature of teaching artist work that became apparent during data collection, an examination of some relevant concepts from the literature on improvisation is included here.

Challenges in Reviewing the Literature

There were two specific challenges that made identifying research for this review difficult. The first challenge is that little of what is published about teaching artists is empirical research. There were many position pieces, policy articles and first-person accounts on teaching artists but literature reporting research was limited. Within arts education empirical research, teaching artists were often not included, even if they were the deliverers of the curriculum. In addition, some studies compared arts interventions as similar when an assumption of similarity may not have been warranted. Lastly, small sample sizes in research populations made generalizability to the larger population of teaching artists problematic.

Artists excluded from findings. Research about arts education infrequently includes teaching artists. One challenge in identifying suitable literature for this review was finding studies that included artists as study participants. The following studies researched artist-in-residence programs but failed to include data or findings about the teaching artists who worked in the programs.

Stake, Bresler, & Mabry (1991) wrote case studies about the arts programs of nine schools. Artists, who were part of the programming at each site, were mentioned only as being in the schools and no findings were presented about the teaching artists, the work they did or their impact on the schools. An arts and literacy program in England that Wilkinson (2000) researched utilized teaching artists as the deliverers of the arts curriculum. The author stated that she interviewed eight artists in her data collection. However, no artist data were reported and no explanation was provided as to why they were excluded. The teaching artists were discussed by other research participants but

they did not speak for themselves in the reported findings. Rose, Parks, Androes, & McMahon (2000) studied the use of drama as a tool to improve reading comprehension in elementary students. The drama intervention was taught by four theatre artists. The authors mention that they informally interviewed the teaching artists but no findings or conclusions about the artists were presented. Fogg and Smith (2001) wrote about an artist-in-residence program in one low-income, urban elementary school, yet their research questions focused on the professional development of the classroom teachers. No teaching artist data were apparently used in reporting outcomes, nor did the authors provide any findings about the artists.

Comparability of interventions. Another methodological difficulty encountered in some research on teaching artists was that some researchers judged all teaching artists as equal. No differentiations were made for teaching experience or training. Because teaching artist work is not codified or formalized, the interventions of teaching artists in classrooms can vary dramatically, based on art form, artist, teacher and curricular area. It appears that different art forms or approaches to arts education were assumed to be equivalent and comparisons were drawn based on this assumption. If interventions were indeed equivalent, researchers do not typically provide this information, in order for the reader to reach the same conclusions.

This problem was found in Stevenson & Deasy (2005). Arts education was provided in a number of ways at the ten schools in this study. The arts were integrated into other areas of the curriculum and they were also taught as their own content area. The arts were taught by arts specialists, teaching artists and/or classroom teachers. However, effects were not distinguished by the type of intervention. Rather, the

intervention was considered “the arts” in general, encompassing many approaches, techniques, types of instruction and art forms.

Stevenson and Deasy were not alone in grouping all arts interventions under one umbrella. Wilkinson (2000) also compared artists of different art forms and treated their interventions as equal in her analysis. She described how the artists’ interventions were prepared. “Lesson plans were not prescriptive and content was entirely at the discretion of the artist providing it elaborated on the established curriculum theme.” (p. 177). Kase-Polisini & Topping (1993) also assumed uniformity when it may not have been warranted. They studied a theatre artist-in-residence program. The main component of the residency was a performance provided in school. Some theatre companies provided teacher guides and/or student workshops but it does not appear that guidelines or standards were utilized for those aspects of the residency. Continuity of the interventions appears to be limited at best.

Sample size. Generalizability is also a methodological challenge. The majority of studies used very small samples of artists, typically less than a dozen participants. Waldorf’s (2003) study, with a sample of 51 artists, was unusual in terms of its sample size; it employed the largest sample of all the studies reviewed. The typically small sample sizes found in nearly all of the other studies about teaching artists made it difficult to draw conclusions about the field of teaching artists in general.

Definition of a Teaching Artist

What exactly is a teaching artist? It appears that the most commonly used working definition of a teaching artist in the research literature was provided by Eric Booth (2003a) at The Juilliard School. Booth says, “To be a teaching artist, first you have

to be an artist." (p.6). Teaching artists according to Booth are process-oriented, making them different from arts specialists who typically have a product-oriented focus. Booth shades this definition by adding that not every artist who teaches is a teaching artist (2003b). Artists who train other artists, in private lessons, for example, would not be considered a teaching artist. Booth asserts that teaching artists provide learning opportunities in and through the arts rather than providing skill-building instruction in the arts.

It is important to note Booth's focus on learning in and through the arts rather than learning about the arts. My study will examine what specifically teaching artists teach in schools. My findings may suggest that Booth's focus is too narrow and does not encompass all teaching artists do in schools. My findings may be able to shed further light on this area.

Why Artists Teach

This section will examine literature about teaching artists' motivation to teach. First, some literature indicates that teaching is part of a teaching artist's value system. Secondly, research suggests that teaching artists are intrinsically motivated to teach. Lastly, some literature shows teaching artists teach because of a complimentary relationship between teaching and art.

Waldorf's (2003) survey of 51 teaching artists in the Chicago Arts Partnerships in Education (CAPE) suggested that teaching artists taught because "it is a natural extension of deeply ingrained personal values." (p. 14). Specifically, she found that teaching artists had a number of motivators for their teaching work, including teaching the value of artistic activity and developing a community among students. Interestingly, Waldorf's

study incorporated artists who all worked for the same umbrella organization. This commonality among the teaching artist sample may have influenced what these artists value or may have included artists who shared similar values.

Fawcett & Hay's (2004) study of five teaching artists' work in a Reggio Emilia preschool supports Waldorf's finding about personal values. The authors found that the teaching artists were enthusiastic about the work because of its connection to their own personal values. "One [artist] said that she was 'overwhelmed, completely empowered and inspired about [the teaching] – because it is based around freedom, lack of expectation, it's not about me, it's about (the children)'" (p. 241).

Like Waldorf's (2003) study, Stein's (2004) study also found that all of the artists highly valued the opportunity to teach their art form to students. Stein interviewed ten teaching artists in Cleveland and found they were intrinsically motivated to do teaching work. "All the artists participate in arts-in-education work in schools out of an intrinsic belief in the power of the arts to educate children in innovative and meaningful ways." (p. 18). Stein did not delve into where this intrinsic motivation stemmed from but she did report being surprised at this intrinsic motivation. Indeed, she had expected artists to be motivated by income from their teaching work but found that was not the case at all. They expected to be paid, but this was not a motivating factor in their decision to teach. Like Waldorf's study, Stein's teaching artist sample was drawn from one umbrella arts education organization, Young Audiences of Greater Cleveland. In addition, the participants were all known to the researcher prior to her research. These factors may have resulted in a teaching artist sample that was biased toward certain values. It is not surprising that artists who work for arts education organizations, such as CAPE and

Young Audiences, would be motivated to teach by intrinsic reasons rather than extrinsic factors.

For some artists, teaching artist work can provide a complimentary connection to professional artwork. Markusen, Gilmore, Johnson, Levi, & Martinez's (2006) study of the general population of artists in San Francisco and Los Angeles found that this is particularly true for younger artists. Not only did teaching allow younger artists to stay connected to their art form, it also provided much-needed income in those typically difficult early years of their careers. Nearly half of the 51 teaching artists in Waldorf's (2003) study also reported that their art and teaching complimented each other, allowing the artists to further explore their own art form through their teaching.

Characteristics of Artists' Approach to Teaching

The research literature has begun to characterize how artists approach their teaching work. There are three distinct characteristics that have been identified in the literature. The first is that artists view their role in the learning process as co-learners with students, rather than as transmitters of knowledge. The second characteristic is that artists have been found to make personal connections between the curriculum and students' lives. Lastly, some research suggests that teachers are typically more focused on students' artistic product while artists – in their *teaching* work – are more focused on the artistic process.

Artists as co-learners. Research suggests that teaching artists think of themselves as co-learners with students, rather than as someone who imparts knowledge. Pringle's (2002) study examined 8 visual artists' experiences in schools and found they perceived themselves as co-learners. These artists shunned the idea of being a teacher

but preferred the experience of co-learner who collaborated with students in the art-making process.

In her study of an elementary classroom that utilized drama as a tool to develop reading, Wolf (1998) observed the teaching artist expecting the children to become co-creators of the play they were rehearsing. The teaching artist expected they would make decisions about their roles and then become the experts about their characters.

In Bill's classroom theatre instruction he placed great emphasis on the children's expertise. He had ideas but most often his suggestions called for the students to get help from their peers. Through this process of distributive expertise, the children developed individual reputations based on their talents and interests. (p. 403)

In a study of four teaching artists, Mello (2000) found that children's responses to and input in art making were very important to the teaching artists. This group of teaching artists, which included the author, saw learning and art as closely related activities and the teaching artists' work in schools reflected this close connection. Teaching artists described being keenly interested in students' experience of the creative process.

Similarly, Seidel (1998), in his study of Shakespeare & Company's education program, discovered that the artist-teachers, as they were called, were "infinitely interested in the students, and in creating a meaningful educational experience." (p 89).

Connecting art and lives. The literature suggests that teaching artists attempt to make connections between school work and students' personal lives. Bresler, DeStefano, Feldman & Garg (2000) reported that all of the seven artists they studied encouraged

students to find personal meaning in their art making. This was very different from the traditional approach to teaching taken by the regular classroom teachers. The authors noted that making personal meaning was not typical of the traditional curriculum but consistent among the teaching artists.

Trowsdale's (2002) three-year study of two teaching artists corroborates the findings of Bresler et al (2000); Trowsdale found artists' teaching work to be steeped in their own personal experiences. The teaching artists she studied encouraged their students to make connections between their art and their lives and to draw on these connections for inspiration in their artwork. The teaching artists wanted the students to find personal meaning and significance in making art. Trowsdale observed the teaching artists model this for the students by drawing on their personal lives to inspire their professional art.

Stevenson & Deasy's (2005) research suggests that teaching artists may have more experience than regular classroom teachers with emotional engagement in their teaching. They studied ten schools, all of whom used teaching artists, to see if the arts improved schools in economically disadvantaged communities. As classroom teachers collaborated with teaching artists, Stevenson and Deasy observed that the artists consistently encouraged students to make personal connections between their work and their lives but the classroom teachers did not. In working with teaching artists, the teachers learned to incorporate personal connection-making into their teaching. This adaptation by the classroom teachers, where they began to teach more like the teaching artists, was seen as an improvement by the teachers, principals and the researchers.

Edwards' (1998) study, which examined music education for fourth graders, led her to conclude that teaching artists could present learning opportunities unique from arts specialists. Some of the students received instruction from the Caucasian music specialist and some received it from an American Indian teaching artist. The students who studied with the teaching artist were found to master as much of the curriculum content on a post-test as those with the regular music teacher, even though the teaching artist and the music teacher created their own instructional units. However, the group with the teaching artist had a more significant multicultural experience than the students who studied with the music teacher. Edwards found the students who had the teaching artist reached higher levels of cultural sensitivity than the other students and made greater personal connections between their music experience and their own feelings.

Artistic process versus product. In a sense, teaching artists and classroom teachers come from two different cultural groups. Jacobs' (2000) study suggests that they each value different aspects of arts education. Jacobs studied ten artist and classroom teacher teams that participated in SUAVE, a professional development program. Artists coached teachers to integrate the arts across the curriculum. Jacobs found that artists and teachers had different ideas about artistic process and product. The teachers wanted students to complete a unit with an artistic product, whereas the artists wanted students to go through the artistic process and were less concern about the students' final product.

This was one of the differences that created tension between teachers and artists. In addition, the teachers were very time-oriented and pressured by it but the artists were not concerned with time pressures. Teachers are taught to plan and prepare, even though

they have to be somewhat spontaneous in the classroom too. The artists valued the spontaneity and were happy to veer off the lesson plan if something interesting pulled them away. But the digression frequently frustrated the classroom teachers. Some artists recognized this spontaneity and digression from the lesson plan was complicated for teachers, who may have wanted to be spontaneous but could not because of the need to cover the entire lesson plan. However, none of the artists would give up their spontaneity. For them, to do so would compromise the artistic process. Such a compromise was unacceptable. Given their different orientations, it seems almost inevitable that one teacher would call her teaching artist partner, "someone from outer space" (p. 24).

Teachers were not the only school staff who valued artistic product. Wilkinson (2000) found that principals in the Canadian arts program she studied greatly valued the "high quality" artistic products the students created. The school staff in Quinn & Kahne's (2000) study had similar attitudes towards artistic product as the teachers in Jacobs' (2000) study. Quinn & Kahne found that the school staff focused on the artistic products of an after-school arts program, while the artists were process-oriented. As in Jacobs' study, this difference in priorities created tension between school staff and artists.

Improvisation as a Framework for Teaching Artistry

The previous sections suggest that teaching artists may utilize aspects of improvisation in their approach to their teaching work. In this section, the focus will move to literature about theatrical improvisation. This literature will also be discussed in the next chapter on methods because, as it turned out, the improvisation construct was an essential element used in analyzing the qualitative data collected for this study.

There is considerable literature that regards teaching artists' improvisational approach to teaching. For example, in 1991 Eisner wrote that at its best, "teaching is an artistically pervaded activity" (p 44). He elaborated that teaching, like art, should "provide a deep sense of aesthetic experience to both perceiver and actor when it is done well." (p. 44). In his essay, Eisner does not use the word *improvisation* specifically but his description of good teaching could also be a description of good improvisation. He says that good teaching is "the ability to exploit unforeseen opportunities in order to achieve aims that could not have been conceptualized beforehand" (p44).

Huberman (1993) also asserts that virtuoso teaching is improvisational, comparing teachers to jazz musicians. A good teacher starts with a structured situation but then allows the majority of the lesson to be improvised. Huberman notes that virtuoso teachers are able to think on their feet and draw on their experiences of similar situations as they go forward with the lesson. This is difficult but ultimately more enjoyable for the teacher.

Goldberg (2000) builds on Huberman's jazz musician metaphor further in describing a cohort of teaching artists she studied. The artists met weekly to discuss their teaching work and she found their meetings to be improvisational in nature, much like a jazz ensemble rehearsing together. Goldberg observed that the discussion and sharing of ideas were like musical riffs, one building on another to continue a theme.

As improvisation became a tool in data analysis, further discussion about its application in this study can be found in Chapter 3.

Keith Johnstone and Viola Spolin

There are two major figures whose work informs the key concepts of improvisation within the context of drama. Keith Johnstone and Viola Spolin do not have much in common personally yet their ideas connect in meaningful ways. Johnstone is a British ex-pat living in Canada and is considered one of the most significant figures in contemporary improvisation, having essentially created much of the technique and vocabulary in use today.

Viola Spolin's work began at Hull House in Chicago, established by Jane Addams, who has been credited with originating the idea of sending artists into schools (Rabkin & Powell, 2006). Designed as theatre games, Spolin's approach to improvisation was based in play and freeing actors' from their inhibitions through play. Because of its play-based nature and the ease with which her work breaks down complex ideas into games, Spolin's work has been used frequently with children and youth, but its themes are relevant for actors of any age.

Improvisational Concepts in Teaching Artistry

Drawing on Spolin (1963) and Johnstone (1994), there are three key concepts from improvisation that frame this study of the experiences of teaching artists. They are that learning through doing; being in the moment; and connection with others.

Learning through doing. In improvisation, learning is experiential. Johnstone (1994) insisted that improvisation can only be learned by doing and not by studying. Books are nearly useless to the actor who wishes to improvise. This is a difficult approach to learning because it is not something that can be done privately but, rather, must be done in public.

Spolin's work is also built on this concept. Spolin approaches the idea of experiential learning using the structure of game playing. Through the game playing, students experience and learn about the concept at hand. Since much of Spolin's work was rooted in child development, it is not surprising that she would embed learning into engaging and experiential activities.

Being in the moment. Being in the moment is the second concept in the framework. Johnstone (1994) encouraged actors to focus only on the present moment, the here and now. Johnstone emphasized that improvisation fails when actors attempt to plan ahead rather than remain in the moment. This requires actors to listen closely to each other and to keep their focus on the other actors rather than on their own performance. He asserted that improvisation is ultimately better, funnier and faster when actors remain in the moment.

Closely related to Johnstone's idea is Spolin's (1963) concept of intuition. She identified intuition as when an actor does "exactly the right thing without thinking"(p. 3). Spolin wrote that intuition can only happen in the moment – it cannot be planned or anticipated. Indeed, Spolin's theatre games work towards freeing an actor's intuition to be spontaneous and in the moment.

Connection with others. The third framing concept from improvisation is a connection with others. Johnstone's (1994) approach to the idea of a connection with others focused primarily on the other actors. He encouraged actors to cooperate and collaborate onstage. He discouraged actors from shifting the audience's focus away from the entire ensemble on to themselves. Johnstone wanted actors to give and take amongst themselves. This connected very much to being in the moment. From Johnstone's

perspective, actors who were in the moment were also making strong connections with others.

Spolin's (1963) focus on building a connection with others was more about the connection between actors and audience. Spolin was emphatic that the audience was an important and engaged part of a performance. She wrote that for the actor the audience is "a group with whom he is sharing an experience." (p. 13). According to Spolin, the audience made a contribution to the performance and actors must be in relationship with the audience.

Literature Related to Research Question 3: How Do Teaching Artists Perceive Their Impact On Schools? How Do Principals Perceive The Impact Teaching Artists Have On Schools?

This section reviews the existing literature about the perceived impact of artists in schools. First, it examines the literature about the perceptions students and teachers hold about teaching artists. Secondly, it reviews research about the role of the principal in the success of artist residencies.

Students and Teachers' Response

The literature suggests that the response to artists by teachers and students in the literature is decidedly mixed. Thomson, Hall & Russell (2006) found differences between teachers and students within one study. They examined a playwriting residency that was considered a failure by the school staff. The play that emerged from the work with the teaching artist was considered too dark and graphic by the participating teachers. The teachers also had a number of complaints about the playwright, which included his perceived lack of classroom management skills and inability to stay on task, his inability

to understand the "educational needs of children," and his overall approach to the work.

The students, however, reported having a great experience with the artist.

The authors identified a number of problems that led to the failure of the residency including poor communication between teachers and the teaching artist led to differences over the end product and lack of teacher support (i.e. they left the artist alone in the classroom with the students when they were supposed to remain). The teaching artist wanted the students to have a different experience than the traditional school experience and this conflicted with the more traditional expectations of the classroom teachers. As an artist, it was acceptable to him if the class was different and disruptive. The teachers, however, did not share this acceptance. The students, however, reported having a great experience with the teaching artist.

The situation was slightly reversed in Haanstra & Van Hoorn's (2002) study. They studied how attending performances and workshops by visiting artists influenced high school students' perceptions about artists. The study had a pretest-posttest design with the teaching artists' performances and workshops serving as the intervention. The authors found little difference between the intervention group and the control group who had not attended the performances or the workshops. The students in both the intervention and control groups held clichéd views of artists and reported on the posttest that artists were "crazy, pretended to be crazy, or at least showed deviant behavior" (p.41). The students saw an artist as someone whose work was strange, different, inaccessible or non-conformist. However, the adults involved in the residency, including the researchers themselves, did not pick up on the unusualness that the students reported.

The literature also shows that artist residencies can be very successful, particularly as professional development experiences for teachers. A qualitative study of an artist residency in a Reggio Emilia preschool was conducted by Fawcett & Hay (2004). Teachers and students were also extremely positive about the residency. The children were found to have grown dramatically during the teaching artists' residencies. Children were found to be more independent, ask more questions of peers than teachers, become more cooperative and produce richer, more sophisticated language. Teachers reported that after observing the artists with the children they learned to think and ask questions in new and different ways. Teachers found themselves making adjustments to their established practices. When the teaching artists were in the classroom, the teachers "observed much more, listening carefully, thinking deeply and critically about if, when and how to intervene. Much of the detailed planning was replaced by an emergent curriculum" (p. 242).

Principals' Response

An unexpected finding in the literature was the importance of the role of the principal in artist residencies. Several studies established that the commitment of the principal was crucial to the success of the artists' work.

Bresler, DeStefano, Feldman & Garg (2000), in their study of teaching artists, found that a principal was key to the success of artist residencies. Principals' interest in and leadership for the arts in the schools had significant impact on whether artists' residencies succeeded or failed. This study had a very small sample (N=8) of principals, but, nonetheless there was a wide range of experiences within this group. Artist residencies were found to be most successful and effective in schools where the principal

was enthusiastic, involved and supportive. Teaching artists who were in schools where principals were not supportive had a more difficult time than teaching artists in schools with supportive principals. The importance of principal commitment to artist residency success was also found in Quinn & Kahne's (2000) study of after-school arts program. Teaching artist residencies faltered or failed in schools with little or no principal commitment to the program. Kase-Polisini & Topping (1993) evaluated a district-wide theatre artist-in-residence program. The majority of the principals (61%) reported being very involved in the artist-in-residence program and believed it positively impacted their school.

Conclusion

This chapter examined the teaching artist literature in order to situate this study into context of previous research and theory. First, the inclusion and exclusion criteria were laid out in order to clarify the decision-making process in selecting literature. Secondly, the demographics of the artist population in general were reviewed, providing an illustration of what generalizations could be made about artists both in California and the United States. This literature will be discussed in comparison to the study's findings about teaching artists demographics in the final chapter. Next was an examination of the literature that documented the experience of being a teaching artist. This experience is marked by three aspects. Teaching artists think of themselves as co-learners with students, they make personal connections between curriculum and students' lives and they are more interested in the artistic process than the product in their work with students. In addition, literature about improvisation in drama was reviewed. Improvisation appeared to be a potential framework for teaching artist work. Three key

elements drawn from the improvisation literature were that learning is in doing, attending or being in the moment, and working with others. Lastly, literature was reviewed that discussed how school communities perceive teaching artists. Previous research suggests a mixed response on the part of teachers and students. Principals' involvement and enthusiasm were found to have a key influence on the success of teaching artist residencies in schools.

Chapter 3: Methodology

Introduction

The design of this study was mixed methodology. Mixed methods are believed to offer researchers a variety of advantages. Greene, Caracelli & Graham (1989) write that mixed methodology allows one method to provide “elaboration, enhancement, illustration [and] clarification” for the other (p. 259). Through this method, the researcher is able to examine different – but similar – aspects of a phenomenon, with each method revealing nuances that the other method may not. The authors use the analogy of an onion to describe this type of study, in that each method peels back layers as the study progresses. Ideally, mixed methods utilize the strengths of each method and minimize the weaknesses.

Study Design

This study specifically used a mixed methods sequential exploratory design (Creswell, Plano Clark, Gutmann & Hanson, 2003). Because of the exploratory nature of this design, it did not require a theoretical framework at the beginning but rather allowed for the framework appear as fieldwork progressed and the literature review developed.

This design was conducted in phases and alternated methodologies as it progresses. Table 3.1 illustrates the sequence of the design for this dissertation.

Table 3.1. Dissertation study stages

Preliminary study	Stage 1	Stage 2
Qualitative	Quantitative	Qualitative
Data collection & analysis	Data collection & analysis	Data collection & analysis

As seen in Table 3.1, this study included a preliminary study, one quantitative stage and one qualitative stage. The preliminary study was conducted in spring 2005 and used qualitative methods to identify some major themes in the field of teaching artists, as well as to provide insight for survey design in the quantitative stage.

Overview of Data Analysis

I used a sequential quantitative-qualitative analysis (Tashakkori & Teddie, 1998) because it maximized the best of both the quantitative and qualitative methods for this study. As its name suggests, the analysis began with the quantitative data once the quantitative data collection was complete. Descriptive statistics and multiple regression were used in the analysis.

The qualitative data collection and analysis, which occurred concurrently, followed the quantitative data analysis.

To arrive at the integrated findings, a matrix was created with the qualitative data themes. Both data sets were sorted into the matrix. The matrices were used to develop themes and understandings of the two data sets. I grouped and regrouped the artists, looking for an emerging typology.

I compared and contrasted the findings from both methods and looked for confirmations as well as contradictions across the data sets. A back-and-forth developed

when integrating the findings (Weiss, Kreider, Mayer, Hencke & Vaughan, 2005). I realized that in a certain sense I was comparing apples and oranges. I had the beginnings of a stage theory than a typology.

The findings of this study are presented in three parts. The first section is the quantitative results, the second is the qualitative results and the third is the integrated results. It has been posited that this exhaustive reporting approach offers the most complete and transparent perspective of the findings (Smith, 1997).

The Preliminary Study

The preliminary study was undertaken in spring 2005 as a way to begin examining the topic of teaching artists. Three San Diego teaching artists were each interviewed one time for approximately one hour. They were all white females and their primary art form was theatre. I identified them through snowball sampling, which involves the researcher seeking recommendations for information-rich informants (Patton, 2002). The data were coded and then analyzed using a matrix.

As the preliminary study was exploratory, the findings were wide-ranging. One finding that informed my survey development was the relationship between the art form and the teaching. They were found to influence and inform each other. That said, this was not an equal relationship. The art typically had greater sway than the teaching for the teaching artist. The art was a more visceral experience and the more powerful influence over the teaching artist.

A second finding from the preliminary study is leading me to further examine why one is a teaching artist. None of the artists saw being a teaching artist as the ultimate experience. They did see it as an often rewarding and enriching opportunity that

provided the financial support for their artistic work. While all three worked professionally as artists, or made “art for sale” as one participant called it, none were able to make enough at just that to provide for themselves and/or their families. Being a teaching artist was often a means to an end.

Survey Sampling

Principals' sample. All San Diego County K-12 public school principals were invited to participate in the survey. The population was made up of 634 principals from 394 elementary schools, 90 middle and junior high schools, 76 high schools, and 74 charter schools. Private, parochial, alternative and home schools were not included.

The sample size of responding principals was 152. Ninety-two principals reported they had used teaching artists and 60 reported they had not. Table 3.2 shows the breakdown of principal respondents by school type. There were 110 principals from elementary schools, 18 from middle schools, and 18 from high schools. Proportionately, the sample is similar to the population, although the sample has greater representation from elementary schools than are in the population. Additionally, small districts are underrepresented in the sample. Thirty percent of the county is made up of districts with student populations under 2500; however only 13% of the sample is made up of small districts.

Table 3.2. Breakdown of principal respondents by type of school

Grade level	Number of respondents	Percentage of sample	Population size
PreK- 6 (grades fall within this range)	110	72.3%	61%
Middle schools (6 th – 8 th grades)	18	11.8%	15%
High schools (9 th – 12 th grades)	18	11.8%	12%
K-8 th grades	9	5.9%	N/A
K-12 th grades	4	2.6%	N/A
6 th – 12 th grades	2	1.3%	N/A
7 th – 12 th grades	1	.6%	N/A
Charter schools	16	10.5%	12%
Small districts (> 2500 students)	4	13.3%	30%

Note. Table does not total 100%, as charter schools & schools from small districts are included twice.

Recruiting principals. Principals were contacted by email, district mail, and/or U.S. mail. Principals who did not have email addresses were sent a hard copy of the survey with a stamped addressed return envelope. Mailing labels for all principals were obtained through the San Diego County Office of Education. At the suggestion of the San Diego Unified Visual and Performing Arts Department, hard copies of the survey were sent to all San Diego Unified principals as well. These were sent at no cost through district mail. Addressed return envelopes were provided for these surveys. Lastly, Ron Jessee, the Visual and Performing Arts Coordinator for the San Diego County Office of Education, also distributed hard copies of the survey to principals that he works with.

Forty one of the 42 county school districts were included in this study. Solana Beach required that my study pass review by the superintendent. Materials were submitted to the superintendent as instructed but no response was received, despite follow-up contact. The six Solana Beach schools were not included in the study. Because of the small size of the district and the participation of principals from similar

neighboring communities, the absence of these schools should have little bearing on the validity or reliability of the quantitative findings.

San Diego Unified also required that this study pass their internal review. To be considered, the study had to be sponsored by a school district department. This was done by the Visual and Performing Arts department. When my survey was finally approved, the district sent out an email with a link to the online survey to all San Diego Unified principals. The process of being approved to conduct research through San Diego Unified was frustrating and slow but I believe the email sent by the district increased my response rate dramatically.

Unexpectedly, a number of principals contacted me, wishing me good luck or offering support. One San Dieguito principal emailed, "I too am a doctorate student and am defending on 4/25. Good luck with your dissertation- I just finished your survey." A Del Mar principal was so enthusiastic about my inquiry she sent me this email.

Hi Patti,

I just completed your survey and I want to send my support to you. I am a strong advocate for bringing real-life people into our school. We have done some incredible work with a local community artist. When she created a mural for the Java Kai Coffee House in Del Mar, our students helped to make the tiles. This spring she is working with our fourth graders to design tiles to be placed at the base of an El Camino Real bell at our site. I would be happy to have you visit our campus and talk with us about this wonderful dimension to our school if it would be helpful to you.

Lastly, to insure that my principal sample was representative of the larger population, once data collection was completed I contacted 12 randomly chosen principals and phone or stopped by their schools to inquire if they had used teaching artists or not. Typically, I did not reach the principal but spoke to the school secretary. Seven of the principals or secretaries said that they had used teaching artists and five said

they had not. The breakdown of 58% of principals who had used teaching artists and 42% who had not was very similar to my sample of 60% who had teaching artists and 40% who had not.

Teaching artists' sample. I surveyed San Diego-based teaching artists and gathered a sample of 93 teaching artists. An additional twenty artists visited the website but indicated that they did not fit the parameters for the study. All but one artist completed the survey online.

Criteria for inclusion. For the purposes of this study, I used the following criteria to identify who is a teaching artist:

- Their primary art form had to be some form of theatre, dance, music or visual art. These forms are considered “the arts” by the California Department of Education. Puppetry and storytelling were considered forms of theatre. Filmmaking was considered a form of visual art.
- They must professionally pursue both their art form and K-12 teaching opportunities.
- They must have taught at least once in 2004-05 or 2005-06 in a San Diego County public school or district. This teaching was broadly defined and could be in the classroom with students, in teacher training workshops, or in after-school programs.

Recruiting teaching artists. Artists were identified for the survey through a variety of methods. This required some guess work and some intuition, as there is no central organization or publication with which to reach them in San Diego County.

Announcements were posted online through the Actors' Alliance, San Diego Visual Arts Network and Craig's List. Listserv announcements were posted through the California Alliance for Arts Education, Americans for the Arts, The Arts Education Partnership, and

the Association of Teaching Artists (a New York State organization with a growing national audience for their listserve). Recruitment flyers were sent to the following organizations

- the education or executive directors of the 150 organizations funded by the San Diego City Commission for Arts and Culture;
- arts and culture organizations in San Diego County that are not funded by the Arts and Culture Commission;
- school district arts offices in San Diego, Carlsbad and Chula Vista;
- and, visual and performing arts departments at UCSD, SDSU, CSUSM, USD, Point Loma Nazarene, City College, Grossmont, Southwestern, Palomar, Mira Costa, Cuyamaca, and Mesa College.

Purposive sampling for interviews. Ten teaching artists were recruited for interviews. To begin, I looked at the survey respondents who said they would be willing to be interviewed. First, I eliminated artists with whom I had a personal relationship. Next, to create a diverse sample, I made a matrix, sorting artists by art form, gender, age, ethnicity and their level of enthusiasm for being a teaching artist, attempting to identify a broad range of age, ethnicity and enthusiasm. I also tried to recruit a balanced number of men and women. From there I selected ten artists and contacted them, inquiring if they were still interested in being interviewed. Four of the artists I contacted either did not respond or declined. I went back to the matrix and selected three more artists to complete the sample. I did not have a male musician for the sample and asked one of the female musicians that I interviewed for suggestions. She sent me two names, one of whom responded. He met the study criteria and was added to the interview sample.

Mini-biographies of Interviewees

Ten teaching artists participated in this study as interviewees. They represented a diversity of art forms and teaching experiences. Their words and ideas are presented in this section. A biography of each of the ten interviewed teaching artists follows. Most of the artists wrote their biographies. That is noted in each case below.

Xavier (pseudonym) is an eclectic choreographer and the artistic director for a long-standing dance company in San Diego. In addition, he has choreographed extensively for a number of regional theatres and arts organizations. He has taught at area universities as well as at his alma mater, Chula Vista High School.

Kelly (pseudonym) is a San Diego-based singer and arts educator with a broad range of performance and teaching credits in Musical Theater and Opera both locally and throughout the United States. She is currently working as a teaching artist and curriculum writer for San Diego Opera Education Department, and has sung in several educational performances as well as in the Chorus for the company. She has also worked locally as an arts educator for Lyric Opera San Diego, La Jolla Playhouse, Premiere for kids and J Company. She received her Bachelor of Arts degree in Music from California State University Fullerton, and her Master of Music degree from University of Hawaii. She is very active in the local performance community as well, performing with Premiere Productions, the new Broadway Theater, Lyric Opera San Diego and nationally at Victorian Lyric Opera, Pensacola Opera and Hawaii Opera Theater.

Spike is a San Diego-based actor with decades of credits in film, television and theatre. Spike has served on local and national boards of AFTRA and SAG. Spike teaches acting at San Diego City College as well as in North County high schools.

Carol (pseudonym) wrote this biography. A native San Diegan, Carol first realized her talent and love for the arts as a dancer for the renowned PASACAT Philippine Performing Arts Company. It was in this organization that she learned of the importance of cultural identity, arts education, and appreciation for all art forms. Her twenty years with the company have led her to hold positions as Dance Master and Education Coordinator. These positions allowed her to manage and assist in creating and executing curricula for numerous outreach programs used in the San Diego Unified High School District and the Sweetwater Unified High School District. Her desire to further her knowledge on nonprofit organizations eventually led to numerous internships with various departments for the San Diego Museum of Art.

Carol continues to lend her expertise in Philippine art and culture. In the past, she consulted various organizations, such as, the Andres Bonifacio Samahan of SDSU, Kaibigang Pilipino of UCSD, and has contributed essays and supporting materials for upcoming exhibits for the Philippine Library and Historical Heritage Museum.

Carol was an Artist-in-Residence for the National School District. She is currently a participant in the Mentorship for the Arts Program, a sanctioned program of the San Diego Commission for Arts and Culture. She holds a Bachelor of Arts degree in Art History from San Diego State University.

Milton (pseudonym) penned his biography, entitled, "Milton T.'s Bio in His Own Words".

I showed up for my first teaching job in San Diego City Schools in September of 1962 raring to go. I had bulletin boards cut out, rules for students to obey, and I made lessons plans that, in my mind, were all aglow.

But, oh, don't you know, those sixth graders at Perry Elementary in Bayview Naval Housing, took me apart inch by inch in our first days together. Well, I really was doing okay but something was missing, something wasn't right.

I couldn't figure it out until it dawned on me that my students were being real and I was coming across as a wannabe master educator, a man with all the answers, all the truths. I wasn't being me.

I turned it around literally overnight by introducing them to a man who had broken about 12 basketball records at the University of Arizona. Their chests swelled up more than mine. I began writing poems and stories for them and about them and to them. That encouraged them to want to play with words. We acted out scenes from our lessons. We sang. We danced. We performed in school assemblies and at PTA meetings. We shared our life stories. We discussed the politics of the world and of the nation and of their city. Our classroom literally buzzed with excitement and learning.

The next year JFK was assassinated and it was then that I really came to realize that teachers and students are co-learners because I had never experienced anything like that before and my growth as an educator went into overdrive as a result. And I kept growing as the Civil Rights Movement gained momentum, as Malcolm fell and Martin fell and Bobby fell and Vietnam exploded.

When that era passed by I had become a vice-principal and a principal, a position I held from 1971 until my retirement in 1999. I wouldn't trade a moment of all these years helping young San Diegans learn, especially the honor of having been the first principal of John Muir Alternative School, a K-12 school that allowed me to go about my

work in as creative a fashion as possible and as human and loving and caring as I could be.

Oh, the rewards of being an educator are never ending as I often run into old students of mine who are doing great things. From their smiles and their hugs and their kind words I feel that I have done something to make the world a better place. Working with children now with drama and poetry and other creative endeavors is just icing on the cake.

Elaine (pseudonym) provided this biography.

Elaine works in the arts community as a pianist, musical director, conductor, choral director, vocal coach and teacher. She is first and foremost a pianist, having received her bachelor's degree in piano performance from BYU and master's degree, also in piano performance, from the St. Louis Conservatory of Music. Elaine has performed as soloist with several orchestras, including the Palomar Symphony, North Coast Symphony and Missouri Festival Orchestra. She has taught elementary classroom music in the Carlsbad Unified School District. Currently Elaine is the resident musical director for Moonlight Stage Productions in Vista. Her work at Moonlight has received critical acclaim, including two Robby Awards for Best Musical Direction for Moonlight's productions of *A Little Night Music* and *Ragtime*. Elaine resides in Carlsbad with her husband Mike and their three children.

Hannah (pseudonym) provided her biography.

Storyteller Hannah T. is a one woman show with a cast of thousands. Since 1980 she has been collecting stories in two bags. One bag is a beautiful piece of ethnic artwork filled with hundreds of cards, each card representing a story. The other bag is her head

stuffed so full of imaginative tales that if you stuck her with a fork, she'd ooze stories. She performs these tales mainly without pictures, puppets, or props. Yet the tales come alive through her use of voice, gesture, and facial expression. The only prop Hannah always has with her is her string. This bit of colored yarn becomes a butterfly, a man climbing a tree, or a rocket ship-all in a matter of seconds as Hannah skillfully manipulates the string.

She has performed from Aurora, New York, to Austin, Texas, to Albuquerque, New Mexico, to Alberta, Canada...and that's just the A list! She was the resident storyteller for the San Diego Museum of Art in 2000 and is currently the Timken Art Museum.

Hannah has taught storytelling and creative writing to clowns, magicians, teachers, children, college students, parents, puppeteers, librarians, seniors, and storytellers in New York, Texas, Illinois, Arizona, New Mexico, Missouri, Canada, Washington, Idaho, and California.

She is the author of *Storytelling Professionally; The Nuts and Bolts of a Working Performer* [Libraries Unlimited Press]. She belongs to the National Storytelling Network and founded the Storytellers of San Diego in 1981.

John (pseudonym) is a trombonist. He performs and tours extensively, with such groups as Los Angeles Opera, San Diego Opera, Pacific Symphony, San Diego Symphony, Pasadena Symphony and Riverside Symphony. John teaches at area universities and colleges and has a number of private students. He is a doctoral candidate at UCLA and holds a master's degree in performance from the Manhattan School of Music.

Jennifer (pseudonym) is a painter. She provided the following biography.

Jennifer grew up in Kansas where she began painting at the age of 13. She attended the Academy of Art University and received a BFA in Drawing and Painting. She landed a job as a painter for a mural studio in San Francisco, which specialized in large-scale murals for casinos and hotels, primarily in Las Vegas.

With two years of work experience, Jennifer ventured off to New York to pursue her free-lance career. She continued doing commissioned murals and paintings for homes and restaurants. Less than a year went by in New York, when a mural commission in Cairo, Egypt lured her overseas. The presumed three month duration for the commission turned into eighteen months of sojourned living, working and traveling in Egypt.

After a year and a half, Jennifer returned to the U.S., specifically San Diego. Since 2002 she has been teaching art at several local art schools, including the San Diego Museum of Art Museum School, UCSD Extension and The Athenaeum Art School. She carries on with teaching, her mural and painting commissions, as well as showing her work with Gallery 33 East in Long Beach, CA. and Blue Gallery of Kansas City, MO.

Sarah (pseudonym) is an actor and she wrote this biography. Sarah is the Co-Founder & Artistic Director of Mo`olelo Performing Arts Company. She received the KPBS Patte "McDonald Playwriting Award" and the Anti-Discrimination Committee's Artistic and Cultural Achievement Award for her script - and Mo`olelo's inaugural show - *remains*. Some of her acting credits include Jennifer in *The Intelligent Design of Jenny Chow* at The Old Globe and Yale Repertory Theatre (KPBS Patte Award), Connie in *A Chorus Line* at Seattle's 5th Avenue Theatre, Mrs. Cratchit in *A Christmas Carol* at San

Diego Repertory Theatre, and *The Phoenician Women* at NYC's The Ohio Theatre. She is a three-time winner of the Chicago "Jeff Citation" Award for her performances in the world premiere of Rebecca Gilman's *The Crime of the Century* (Best Actress in a Principal Role), *The Waiting Room* (Best Actress in a Supporting Role), and *A Piece of my Heart* (Best Ensemble). As a teaching artist, Sarah worked with Seattle's Intiman Theatre in their Living History program and toured the country with the one-woman show *Within the Silence* about the internment of Japanese-Americans during WWII. Sarah holds a MA in International Relations from the University of Chicago and is a member of Actors Equity Association, and a board member of The San Diego Performing Arts League. She was named one of the 50 People to Watch in 2005 by San Diego Magazine.

Survey and Interview Procedures

Design of surveys. For the quantitative stage of the study, data were collected through surveys designed specifically for this dissertation, one for teaching artists and one for principals. The surveys were piloted by volunteer teaching artists and educators before their use in the field. Based on the comments and suggestions of the testers, appropriate adjustments were made to the surveys.

The teaching artist survey (see Appendix A) incorporated a variety of questions, including Likert scale and open-ended questions. The questions covered the following topics:

- Demographic information – age, gender, ethnicity and educational level
- Primary art form
- Hourly wages and hours worked in art form and as a teaching artist

- Training and preparation to be a teaching artist
- Interest in pursuing further training or certification
- Specific schools and school districts taught in
- Types of services provided to schools
- Feelings about being a teaching artist
- Feelings about teachers & students
- Best and worst aspects of being a teaching artist
- Reasons behind being a teaching artist

The principal survey (see Appendix B) also used a variety of questions, such as Likert scale and open-ended questions. The questions covered the following topics:

- School demographics, including district, enrollment size and grade levels.
- Frequency of teaching artist use at school site
- Services provided by teaching artists
- Feelings about teaching artists by teachers, students, and parents
- Best and worst aspects of having teaching artists at the site
- Perceived differences between teaching artists and regular arts specialists
- Types of contributions teaching artists make to school site

Administering the surveys. Both surveys were administered electronically using SurveyMonkey.com. SurveyMonkey.com is an online service that administers surveys and collects the resulting data. SurveyMonkey.com accommodated the different types of questions on both surveys, including the Likert-scale, single-answer, multiple-answer and open-ended questions. I did not collect any identifying information about the respondents, beyond an email address, which they could volunteer if they chose.

SurveyMonkey.com does allow survey administrators to collect email addresses and names but I did not utilize this option. All respondents were notified that this identifying information was not collected. SurveyMonkey.com also collects IP addresses but they do not connect this information to specific survey responses nor do they make this available to survey administrators.

Hard copies of the survey were also made available. Some hard copies of the survey were given out to artists but only one was completed. Principals received the electronic link via email. At the suggestion of district administrators, hard copies of surveys were sent out to 370 principals. Of the 152 responding principals, 125 completed electronic surveys and 27 completed hard copies.

An incentive was offered to complete the surveys. Principals and artists who provided their email address at the end of the survey were entered into a drawing for free theatre tickets donated by The Old Globe Theatre. A pair was given to an artist and a pair to a principal.

The online surveys were launched in late March, following successful completion of IRB review. Survey collection from principals lasted until late June. Artist survey collection concluded initially in August but was reopened in November when a colleague offered to help recruit more artists. Another 14 artists were added to the sample at that point.

Missing survey data. Because the teaching artist sample was very small, incomplete surveys were included. Findings are presented with the number of respondents specified for each unit of analysis. Unanswered open-ended questions were excluded from analysis.

Principal surveys were more complete than the teaching artists' surveys. Some principals failed to provide demographic information about their school (specifically their district or their enrollment size). I was able to provide this from state databases. The principal sample was small enough that the decision was made to include all the surveys. Findings are presented with the number of respondents specified for each unit of analysis. Unanswered open-ended questions were excluded from analysis.

Interviews. Interviews began in late August and were concluded in mid-November, following the conclusion of the survey collection and the subsequent data analysis. Interview data analysis was concurrent with the interview process and continued into December after the completion of the interviews.

Initially, I had hoped to interview each teaching artist twice. However, most artists were reluctant to commit to two interviews, so one longer interview was conducted instead. An interview guide was designed (see Appendix C), based, in part, on the findings from the preliminary study completed in May 2005. The interview questions elaborated and expanded upon the survey questions, providing deeper insight and richer descriptions of the quantitative data (Datta, 2005). The one-on-one interviews had an interview-guide approach but were quite conversational. The interviews ran approximately 60-90 minutes each and were conducted at locations and at times that were suitable to each teaching artist. All interviews were done in-person.

Each teaching artist was asked to bring an artifact of their teaching artist work to the interview. These artifacts were intended to be springboards into deeper conversation about teaching artist work.

I taped and transcribed each interview. Each participant was emailed a copy of their interview transcript for accuracy and reliability. Two interviewees made revisions to the transcript, choosing to remove some comments that they felt might reveal their identity.

An incentive was offered to complete the interviews. At the completion of each interview, artists received a \$20 Barnes and Noble gift card.

Analysis of Research Questions

Research question #1: What are the demographic characteristics of the teaching artist population in San Diego County and to what extent can these characteristics explain differences in their work patterns and environments?

This question was addressed using the quantitative data gathered from the surveys. SPSS software was used to conduct all quantitative analysis.

Analysis of teaching artist data. Teaching artist data were analyzed with both descriptive statistics and regression analysis. Descriptive statistics analyzed teaching artist demographics including gender, age, ethnicity, educational level, annual income, and hours worked. Regression models examined predictors of employment factors such as income and hours worked.

Each of the dependent variables was analyzed with each of the independent variable sets, as listed in Table 3.3. Table 3.4 lists the survey questions that provided data for each independent variable. Regression analysis was conducted with all possible variables analyzed at the start and those variables that did not demonstrate significance were dropped from the analysis. This continued through each of the groupings,

producing the final regression models. All regression models in this study were run in this manner.

Table 3.3. Variables to create regression models

Dependent variables	Independent variable groupings
Hours per month as a teaching artist =	<ul style="list-style-type: none"> • Demographics • Work factors • Engagement with art form
Hours per month worked at art form =	
Hourly wages as a teaching artist =	
Benefits earned as a teaching artist =	

Table 3.4. Survey questions and independent variables

Independent variable	Artist survey question
Gender	1
Ethnicity/Race	2
Age	3
Highest level of education completed	4
Primary art form	5
Time at art form	6 - 8
Wages & benefits from art	9, 10, 11
Time at teaching	12, 13, 17, 18
Grade levels taught	14
Teaching credential	15, 16
Wages & benefits from teaching	17, 18, 19
Additional employment	20
Services provided to schools	21
Finding work	22
Teaching artist training	23, 24, 25
Teaching artist credential	26, 27

Analysis of principal data. Data from the principal surveys were used to address this research question as well. Descriptive statistics reported on the frequency of teaching artists at school sites and the types of services provided. Regression models were used for demographic data gathered from the principal surveys as well. Analysis was conducted as described earlier, with the variables failing to demonstrate significance

being dropped from analysis. In Table 3.5, variables from the principal data are listed.

Table 3.6 lists the survey questions that provided data for each independent variable.

Table 3.5. Variables to create regression models

Dependent variables	Independent variable groupings
Use of teaching artists =	Grade levels + size of school + district
Frequency of use of teaching artists =	Feelings of teachers + feelings of students + feelings of parents
Services provided by teaching artists =	

Table 3.6. Survey questions & independent variables

Independent variables	Principal survey questions
Feelings about art & teaching	28, 29, 32, 33, 36
Feelings about students & teachers	30, 31

Research Question #2: What Is The Experience Of Being A Teaching Artist In San Diego Public Schools?

This question utilized both quantitative and qualitative analyses.

Quantitative analysis. The quantitative data included a descriptive analysis of the artist attitude survey responses. Regression analysis was used to analyze teaching artist attitudes towards their work. This allowed me to examine a variety of contributing factors toward artist attitudes and experiences. Regression models examined the feelings towards the teaching artist experience. Each of the three dependent variables was regressed with each of the independent variable groupings, as listed in Table 3.7. Table 3.8 lists the survey questions that provided the data for each independent variable.

Table 3.7. Variables to create regression models

Dependent variables	Independent variable groupings
Feelings about being a teaching artist =	<ul style="list-style-type: none"> • Feelings about teachers + about students • Demographics • Engagement with art form • Work factors • Grade levels taught • Years worked as t.a. + years worked in art form • Additional paid employment • School districts + schools worked in • Services provided • Training + teaching credential

Table 3.8. Survey questions and independent variables

Independent variable	Artist survey question
Gender	1
Ethnicity/Race	2
Age	3
Highest level of education completed	4
Primary art form	5
Time at art form	6 - 8
Wages & benefits from art	9, 10, 11
Time at teaching	12, 13, 17, 18
Grade levels taught	14
Teaching credential	15, 16
Wages & benefits from teaching	17, 18, 19
Additional employment	20
Services provided to schools	21
Finding work	22
Teaching artist training	23, 24, 25
Teaching artist credential	26, 27
Feelings about art & teaching	28, 29, 32, 33, 36
Feelings about students & teachers	30, 31

The principal survey data was used to address this research question as well.

Attitudes towards artists at schools were examined through both descriptive statistics and regression analysis. Variables for regression models from the principal data are listed in

Table 3.9. Table 3.10 lists the survey questions that provided the data for each independent variable.

Table 3.9. Variables to create regression models

Dependent variables	Independent variable groupings
Overall feelings towards teaching artists	<ul style="list-style-type: none"> • School demographics • Feelings of teachers + feelings of students + feelings of parents

Table 3.10. Independent variables and survey questions

Independent variables	Principal survey questions
School demographics	1, 3, 4, 5
Services provided by teaching artists	7
Frequency of artists at school	6
Feelings of teachers, parents, students	10, 11, 12

Qualitative analysis. Qualitative data from the interviews and the open-ended survey questions were reduced through coding. Memos were written during the analysis process to further the emergence of codes and themes. Data were coded and analyzed using Atlas.ti.

When the coding was complete, themes were developed from the qualitative codes (Table 3.11). These themes were used to construct matrices.

Table 3.11. Themes from qualitative coding

Working with students
Personally benefiting from teaching
Representing the arts on campus.
Working with teachers
How artists see the arts benefiting schools
Working with students
Second-class citizens
Reciprocity between art and teaching
Conflicts between art and teaching
Teaching for Income
Low wages and no benefits
Emphasis on more hours
Emphasis on fewer hours
Starting out as a teaching artist
Skills to be a teaching artist
Types of training.
Hands-on experience
Mentors
Lack of teaching training
Credential

A matrix of the qualitative themes was constructed. Quantitative data were sorted into the matrices. After matrices were completed for each teaching artist, I looked for commonalities between artists and potential groupings or typologies. Teaching artists were grouped and regrouped several times in order to find a typology. Finally, I realized that some artists could be placed in more than one group and I reconsidered the idea of a typology in favor of a stage theory. Once I realized that the data appeared to represent the growth of the artists rather than a static description, I was able to propose a simple stage theory.

Mixed methodology was undertaken to create a typology of teaching artists. Based on the types of data collected, a typology seemed an appropriate and useful tool to

develop for the field. However, during the course of the analysis, it became clear to me that a static typology was not entirely satisfactory in explaining the data I had collected. Most of the artists interviewed for the study had provided examples of how they had grown and evolved over the course of their teaching. A stage theory began to present itself (Figure 1).

Figure 1. Draft of stage theory of teaching artists' development

However, when I tried to sort the surveyed artists into the stage theory categories I had created I was stuck. The majority of the artists did not fit into either of the “purposive” stages very well. As a matter of fact, the only artists who did fit into the stages were the artists with whom I created the stages.

The next step was tedious. I began to sort through the quantitative data, looking for ways that the original ideas would still fit but could be slightly adapted to accommodate the reality of my sample. I had concluded that there were some elements that were critical to the stage theory, specifically how long artists had been practicing art and how long they had worked as teaching artists. I felt that in that combination was the solution to my puzzle.

I noticed in my quantitative analysis that some artists reported being a teaching artist for more years than they had worked at their art form. Rather than trying to fit the majority of the teaching artists into two “purposive” stages, I realized that I might have

two different types of teaching artists in each stage. There appeared to be those who were art-oriented and those who were teaching-oriented.

The key differences between the two orientations appeared to be time-based. Art-oriented artists reported spending more years practicing their art form than their teaching, while teaching-oriented artists typically reported the exact opposite. In addition, teaching-oriented artists on average spent less time at their art form than did art-oriented artists.

I realized that this difference had not been noticed earlier in part because nearly all the interviewed artists were art-oriented rather than teaching-oriented. Only Milton the actor was teaching-oriented.

Once this distinction between orientations was made, the artists sorted easily into revised stages that echoed the original themes and ideas. This work presented here is the beginning of a theory towards understanding the trajectory of teaching artist careers.

Figure 2 presents the stage theory.

There appeared to be some fluidity to the stages. Elaine the pianist, for example, described moving to an earlier stage when taking on a new undertaking. Once she mastered that, she returned to her previous stage.

Figure 2. Stage theory of teaching artists' development

Improvisation as a Conceptual Framework

Improvisation was not only a stage in the teaching artist stage theory but I utilized the idea of improvisation as a metaphor for teaching artist work. This was a completely accidental discovery. I was reading Donmoyer's (1983) article about pedagogical improvisation and I was struck by the similarities between my current research and Donmoyer's case study. This case study of a seventh-grade social studies class illustrated improvisation being utilized not only by the teacher but also by the students. Learning was a collaborative task among students and teacher rather than the result of didactic teaching. Mr. Diemo, the social studies teacher, brought structure to the project but much of his teaching occurred in the moment and in relationship with his students. Donmoyer's description of Mr. Diemo's class was akin to my own experiences in observing teaching artists in schools.

I began to wonder if the idea of improvisation could be extended. The more I examined it, the more it seemed that the entire experience of being a teaching artist had improvisational elements – from finding work to implementing lessons. As I interviewed artists, I pursued this idea with them and found that indeed the idea of improvisation rang true with many. I was on to something.

As discussed in Chapter 2, to further explore this, I turned to two practitioners of improvisation, Keith Johnstone and Viola Spolin. I had used Johnstone's techniques in my own acting teaching but revisited his ideas as I was considering them in a new light. Donmoyer's (1983) work drew on Spolin's ideas, making it appropriate to revisit this classic text. Drawing on Spolin (1963) and Johnstone (1994), there were three key

concepts of improvisation that framed this findings of the experiences of teaching artists. They were that learning is in doing; being in the moment; and connection with others.

Findings. As discussed earlier, the findings for this question include quantitative, qualitative and integrated results. The quantitative data included both descriptive and inferential statistics. The qualitative findings had a narrative display, focusing on the themes that emerged from the analysis. Lastly, the integrated findings from this research question are presented in the stage theory, including a description of the different stages.

Research question #3: How do teaching artists perceive their impact on schools? How do principals perceive the impact teaching artists have on schools?

This question was addressed similarly to the previous research question, utilizing both qualitative and quantitative analyses.

Quantitative analysis. The quantitative data included descriptive statistics of the teaching artist and principal attitudes towards the artists' impact on schools. Regression analysis was used to analyze principal attitudes towards the impacts. Regression analysis was not used to examine teaching artist attitudes as the teaching artists unanimously agreed that they made an impact. The principal regression model, as listed in Table 3.12, drew on data from the principal survey. Table 3.13 lists the survey questions that provided the data for each independent variable.

Table 3.12. Variables to create regression models

Dependent variables	Independent variable groupings
Impact on school community by teaching artists	<ul style="list-style-type: none"> • School demographics • Feelings of teachers + feelings of students + feelings of parents • Why schools use teaching artists • Services provided by teaching artists • Frequency of artists in schools

Table 3.13. Independent variables and survey questions

Independent variables	Principal survey questions
School demographics	1, 3, 4, 5
Services provided by teaching artists	7
Frequency of artists at school	6
Why schools use teaching artists	8
Feelings of teachers, parents, students	10, 11, 12

Qualitative analysis. Qualitative interview and survey data began with coding. Some coding categories from Question #2 were used for Question #3 as necessary. Memos were written during the analysis process to further the emergence of codes and themes. Once coding was complete, themes were culled from the qualitative data.

Findings. The findings for this question were presented like Question #2, with reporting on the quantitative, qualitative and integrated results.

Chapter 4: Findings, Part 1

Research Question 1:

What Are The Demographic Characteristics Of The Teaching Artist Population In San Diego County And To What Extent Can These Characteristics Explain Differences In Their Work Patterns And Environments?

Introduction

This chapter addresses the first research question of the study, which is to examine the demographics of the teaching artist population in San Diego County and to explore if these data can explain differences in work patterns and environments.

This chapter breaks down into three major sections. First, teaching artist demographics provide general descriptive data such as the age, gender, ethnicity, and educational attainment in the sample. Next, basic demographics of the schools represented by the principals in the sample are presented. These data include the types of schools in the study, the frequency with which they employed teaching artists and the services artists provided to them. Lastly, findings about teaching artist employment conditions are presented. This section includes findings regarding wages, benefits and moonlighting. Data are also examined regarding how the participating teaching artists identified teaching artist work and how much time they spent at both teaching and their own art.

To address this research question data were drawn from both the teaching artist and principal samples. In addition, both qualitative and quantitative data were integrated into the presentation of findings. The qualitative data were drawn from the open-ended questions on the teaching artist survey and from the ten teaching artist interviews. Quantitative data were gathered from the closed-ended questions on both the teaching artist and principal surveys. The quantitative and qualitative findings presented in this

chapter are integrated to offer greater depth and breadth in the exploration of the research question.

Study Samples

Teaching artists. There were 93 teaching artists who fit the parameters of the study and answered the survey, at least in part. There were three parameters used to identify teaching artists. They were that artists had to practice dance, theatre, visual art or music; they had to professional pursue both art and K-12 teaching; and they had to have taught at least once during 2004-05 or 2005-06 school years in a San Diego County public school district. Another twenty artists visited the online survey but either chose not to complete it or did not fit the parameters laid out for participation.

Principals. There were 152 principals who responded to the survey. Of these, 92 had had artists in their schools and 60 had not. This total sample represents approximately 24% of the public school population that was surveyed, as described in Chapter 3.

Data Sources

The data sources drawn on to address this question were both quantitative and qualitative. Research Question 1 was originally intended to be solely quantitative in nature. However, after analyzing data from the open-ended questions on the teaching artists' surveys, it became evident that the qualitative data could provide further insight to the quantitative data. For example, while the quantitative data provided the mean number of teaching hours worked, the qualitative data suggested that there were two sub-groups of teaching artists. There were those who wanted more teaching hours and those who wanted fewer. The qualitative data allowed deeper exploration into the quantitative data.

Data from both surveys were used. Qualitative data were drawn from open-ended questions on the teaching artist survey as well as from the ten teaching artist interviews. The quantitative data was derived from the closed-ended questions on both surveys. The quantitative and qualitative findings presented in this chapter were also integrated to offer greater insight into the research question.

Teaching Artist Demographics

Gender, Age, and Ethnicity.

Female teaching artists made up the majority of the sample at 74% (Table 4.1). The average age of the respondents was approximately 39 years old, with responses ranging from 21 to 67 years. The white respondents made up nearly 82% of the sample. African-American teaching artists were the next largest group of respondents (6.8%) and then Hispanic teaching artists (5.7%), as shown in Table 4.1.

Table 4.1. Gender and ethnicity of teaching artist respondents

	Number of respondents	Frequency
Gender (n = 88)		
Female	65	74%
Male	23	26%
Ethnicity (n=91)		
African-American	6	6.6%
Asian	2	2.2%
Caucasian	72	79.1%
Hispanic/Latino	5	5.5%
Native American	1	1.1%
Filipino	1	1.1%
Biracial	1	1.1%
No response	3	3.3%

Types of Art

Theatre artists made up the largest segment of participating teaching artists (Table 4.2). Thirty-eight percent of the sample was theatre artists with the majority identifying as actors. Visual artists were the next largest group, making up 27 percent of the teaching artist sample. Painters were the largest portion of visual artists. Artists from both dance and music each made up 12 percent of the sample. The remaining 11 percent of the sample came from puppetry, storytelling and mime combined.

Table 4.2. Primary art form of teaching artist respondents (n= 85)

Art form	Number of respondents	Frequency
Theatre		
Playwriting	1	1.2%
Directing	5	5.9%
Acting	22	25.7%
Theatrical design	1	1.2%
Storytelling	3	3.5%
Puppetry	2	2.4%
Mime	1	1.2%
Visual Arts		
Painting	12	14.1%
Sculpture	3	3.5%
Filmmaking	1	1.2%
Photography	2	2.4%
Graphic arts	3	3.5%
Dance		
Dance – folk	1	1.2%
Dance – misc.	2	2.4%
Dance – modern	6	7.1%
Dance – musical theatre	2	2.4%
Choreography	2	2.4%

Music

Instrumental music	10	11.7%
Vocal music	4	4.6%
Other arts:	2	2.4%

Educational Attainment

Fifty one percent of the artists had completed a bachelor's degree, as shown in Table 4.3. A master's degree was held by thirty-eight percent of the sample. Seventeen percent of the respondents held a terminal degree (MFA or Ph.D.) in their area of expertise.

Table 4.3. Highest degree attained by teaching artist respondents (n= 84)

Highest level of education	Number of respondents	Frequency
High school diploma	9	10.2%
Associates degree	2	2.3%
Bachelor of arts	31	35.2%
Bachelor of science	5	5.7%
Bachelor of fine arts	6	6.8%
Bachelor of music education	1	1.1%
Bachelor of music	2	2.3%
Master of arts	11	12.5%
Master of fine arts	13	14.8%
Master of music	2	2.3%
Ph.D.	2	2.3%
No response	4	4.5%

Teaching Credential

Eighteen percent of the surveyed teaching artists held a teaching credential in California (see Table 4.4). Approximately a third of those who held credentials had one in art or music. There is currently no credential available specifically for drama or dance in California.

Table 4.4. Teaching artists and teaching credentials (n = 72)

	Number of respondents	Frequency
Credentialed	13	18 %
Not credentialed	59	82 %
Type of credential		
Elementary	3	23%
Art	2	15%
CLAD	2	15%
Music	2	15%
Secondary	2	15%
Single Subject	2	15%
English	1	8%
Multiple Subject	1	8%
Emergency	1	8%

Note. Respondents could report holding more than one credential.

The interview data may shed some light on why so few teaching artists held teaching credentials. During the interviews, several of the interviewees expressed disinterest in earning a credential or did not see how they would benefit from having one.

Elaine the pianist said, “I’d be a fool, in my opinion, to go get credential right now when they keep cutting the arts. Why would you go get a teaching credential when nobody’s funding the arts?” Elaine felt that schools were missing the opportunity to use teaching artists as substitutes for arts teachers. “I would never want to teach algebra and I should never be in charge of that. But I could run a band rehearsal.”

Kelly the vocalist was the lone voice among the interviewees in favor of a credential, but one designed specifically for teaching artists. She felt that some sort of training or certification would be useful to “bridge the gap between the schools and the arts organizations”. She doubted, however, that the idea would be well-received by other teaching artists.

Credentialing or certifying teaching artists is a topic that is under discussion in many communities across the country. Teaching artists were asked how they felt about a specific teaching artist credential and would they pursue one were it available (Table 4.5). The majority of the sample said there should not be a credential for teaching artists. However, nearly as many teaching artists said they would indeed pursue such a credential if it were offered.

Table 4.5. Teaching artists’ attitude about a TA credential

Statement	Number of respondents (n=70)	Frequency
There should be a TA credential	28	40%
There should not be a TA credential	42	60%
I would pursue a TA credential if there was one.	39	55.7%
I would not pursue a TA credential if there was one.	31	44.3%

Demographics of the Public Schools Represented in the Principal Sample

Descriptive Statistics of Participating Principals

The entire sample of 152 principals came from thirty of the forty-two school districts in the county. The largest representation was from San Diego Unified with seventy principals responding. The major regions of the county – North County, South Bay, coastal San Diego, central San Diego, and the eastern mountain communities - were all represented.

Schools with artists. The subsample of 92 principals who had teaching artists at their schools was from twenty-six districts, with San Diego Unified having the largest representation (Table 3.3). The major regions of the country were also represented in the subsample. Making up the majority of this subsample were principals from elementary schools (Table 4.6).

Schools without artists. The group of 60 principals who had not had teaching artists at their schools came from 18 districts (Table 4.7). The major regions of the country were also represented in this grouping. Like their peers who had artists, the majority of the principals in this subsample were from elementary schools (Table 4.6).

Table 4.6. Grade span of schools of participating principals

Grade span at school	Had teaching artists n=92	Did not have teaching artists n=60
Pre-K through 6 (grades at school fell within this range)	67 78%	33 55%
6 th – 8 th grades	7 7.5%	11 18%
9 th – 12 th grades (grades at school fell within this range)	10 11%	8 13%
Kinder – 8 th grades	4 4%	5 8%
Kinder – 12 th grades	2 2%	2 3%
6 th – 12 th grades	2 2%	1 1.5%

Table 4.7. School districts of participating principals

	Number of responding schools within a district with teaching artists n= 92	Number of responding schools within a district without teaching artists n=60
Bonsall	1	0
Cajon Valley	2	3
Carlsbad	4	0
Chula Vista	5	1
Coronado	1	2
Del Mar	1	0
Encinitas	1	1
Escondido Elementary	2	1
Escondido High	1	1
Fallbrook Elementary	2	0
Fallbrook High	1	0
Grossmont	2	0
Jamul-Dulzura	1	0
La Mesa/Spring Valley	5	0
Lakeside	2	0
Lemon Grove	2	1
Mountain Empire	0	2
National City	3	1
Oceanside	0	3
Poway	3	2
Ramona	2	1
San Diego Unified	42	28
San Dieguito	1	0
San Marcos	1	1
San Pasqual	1	0
San Ysidro	0	2
Santee	0	2
Sweetwater	1	2
Valley Center – Pauma	1	0
Vista	2	4

Grade Levels Teaching Artists Work With

The majority of teaching artists in the surveyed sample reported working in elementary and middle schools (Table 4.8). Nearly 86% of the teaching artists reported having taught in grades 3-5 in the last two years. Middle school was the next most frequent response, with 81.7% of artists having worked in those settings. Preschool, with a 17% representation, was the least likely grade for teaching artists to work with.

The majority of the teaching artist sample reported teaching in elementary schools, particularly in the upper grades. This corresponded with the principal sample. The largest percentage of schools reporting teaching artist usage was elementary schools (Table 4.6). The two samples contrasted in the middle and secondary grades. More teaching artists reported working with middle schools than high schools but more high school principals reported using teaching artists than middle school principals.

Table 4.8. Grade levels teaching artists teach (n = 71)

Grade level	Number of respondents	Frequency
Preschool	12	17.0%
K-2	43	54.4%
3-5	61	85.9%
6-8	58	81.7%
9-12	52	73.2%

Note. Participants were allowed to select more than one grade level, so percentages do not total 100%.

Frequency of Artists in Schools

When schools utilized teaching artists, they did so frequently (Table 4.9). Fifty-eight percent of principals who reported having teaching artists on site had them there at

least once a week. Nineteen percent of principals reported teaching artists were at their schools at least once a month.

Table 4.9. Frequency of teaching artist use by schools (n=89)

	Number of principal respondents	Frequency
Once a day	18	20.2%
Once a week	34	38.2%
Once a month	17	19.1%
Once a year	20	22.5%

Regression analysis revealed several factors that predict the frequency with which schools use teaching artists (Table 4.10). Schools that included the arts as part of their school's mission used teaching artists more frequently than schools that did not. This factor was also the most influential of all the variables in the regression model. Schools where the principals held a higher opinion of teaching artists used them more frequently than schools with principals who held a lower opinion of teaching artists. Lastly, schools where teaching artists performed utilized them less than schools that did not.

Table 4.10. Estimated coefficients and levels of significance for frequency of teaching artist use in schools

Independent variables	Frequency of teaching artist use
Perform	-.54**
The arts are part of our school's mission	.95***
Feelings about teaching artists	.51**
R ²	.325

Note. *p< .05; **p<.01; ***p<.00.

Services in Schools

Teaching artists provide a number of different services to San Diego County public schools (Table 4.11). The majority of the teaching artist sample reported teaching lessons about their art form. The fewest teaching artists reported coaching teachers one-on-one. The samples of teaching artists and principals responded with remarkable similarity regarding the types of services artists provided in schools. Teaching artists and principals ranked the services nearly identically. Only two services on the list – coaching teachers and developing curriculum – differed in their rankings between the groups. These commonalities between the sample responses support the validity and reliability of the sampling.

This finding may also help dispel a myth common to teaching artists working in schools. One criticism aimed at artists in schools has been that they are typically in schools to provide a performance experience. In-school performances have been questioned as to their impact on student learning. While 62% of the performing artists in the sample did report performing in schools, they reported greater frequencies of teaching about their art form or using their art form to teach other areas of the curriculum. This finding suggests that the use of teaching artists in school is evolving to be more interactive with students.

Table 4.11. Services teaching artists provide at schools

Services at schools as ranked by teaching artists (n = 70)	Number of respondents	Frequency	Services at schools as ranked by principals (N = 92)	Number of respondents	Frequency
Teach about the art form	57	81.4%	Teach about the art form	77	83.7%
Integrate the arts	38	54.3%	Integrate the arts	53	57.6%
Perform	37	52.8%	Perform	42	45.7%
Teach after-school programs	37	52.8%	Teach after-school programs	35	38.0%
Direct group	28	40%	Direct group	29	31.5%
Develop curriculum	26	37.1%	Coach teachers one-on-one	22	23.9%
Professional development for teachers	25	35.7%	Professional development for teachers	19	20.7%
Coach teachers one-on-one	13	18.5%	Develop curriculum	17	18.5%

Section 3 - Teaching Artist Employment Conditions

Wages from Art Work and Teaching

On the survey, teaching artists were asked to provide wage information for both their artwork and teaching work. For artwork, teaching artists were asked to provide a figure for monthly income, since income from artwork was less likely to be broken down into hourly wages. However, the survey question on artwork income failed to produce useable data. The survey asked teaching artists how much they made in a month from their artwork as an open-ended question. Some teaching artists were able to provide a dollar figure while others were unable to answer the question due to inconsistency in their

income stream. The artwork income question was then set aside. However, this inconsistency was still useful information and suggested that teaching artist income fluctuated, which could increase the importance of alternative sources of income, such as teaching, to artists' livelihoods.

Teaching artists were asked to provide an hourly wage for teaching, as that unit is most frequently used in the field. The average hourly wage was \$39.29. Wages ranged greatly from \$12 to \$150 an hour.

Regression analysis revealed several statistically significant predictors of hourly wages from teaching artist work (Table 4.12). Wages earned by the sample increased slightly with age. The older teaching artists made slightly more per hour than the younger artists. Artists who taught in kindergarten through second grade or in high school settings earned less than their peers who did not. Lastly, hourly wages were higher when the study participant held a higher opinion about being a teaching artist. This last factor had the greatest positive impact on the regression model.

Table 4.12. Estimated coefficients and levels of significance for teaching artist hourly wages

Independent variables	Hourly wages
Age	.35*
Taught K-2 nd grade	-8.54*
Taught 9-12 grades	-10.62*
Feelings about being a TA	8.04**
R ²	.263

Note. *p<.05; **p<.01; ***p<.00.

Interestingly, the qualitative data revealed some difference of opinion about teaching artist wages. Low teaching artist wages were indicated by seven surveyed artists (12% of the sample who answering the open-ended question, “The most difficult part about being a teaching artist is ...”) and three interviewed artists. In her interview, Hannah the storyteller identified the problem of low wages as a regional issue, as she saw other communities more receptive to living wages for teaching artists. “I think there’s some sense in LA that you have to make a living. That isn’t there in San Diego. Maybe because they’ve got actors in LA who get union wages. They don’t have that same idea in San Diego.”

However, not every teaching artist felt underpaid. Teaching artist wages were thought of positively by four surveyed artists (5% of the sample who answered the open-ended question, “The best part about being a teaching artist is...”) and one interviewed artist. Sarah’s time as a teaching artist was well-paid, leading her to observe that working as a teaching artist was more profitable than working as an actor in regional theatre.

Benefits from Teaching Artist Work

Six survey respondents (8.5% of the teaching artist sample) reported receiving benefits from their teaching artist work. These benefits included one or more of the following: retirement contributions, health insurance coverage or paid vacation time (Table 4.13).

Table 4.13. Benefits from teaching artist work (n=6)

Types of benefits	Number of respondents
Retirement only	2
Health Insurance only	1
Retirement & health	1
Retirement, health & paid vacation	2

Moonlighting

Teaching artists must often “moonlight” or work at a job beyond their artwork and teaching. Forty-three percent of the teaching artist sample indicated that they held other employment beyond their artwork and teaching (Table 4.14). Many teaching artists in the sample held positions that required training and expertise. Few teaching artists held positions in traditionally blue collar work or unskilled labor. Seventeen percent of the respondents held jobs that related to their professional artwork, such as working in a management position in an arts organization.

Table 4.14. Other types of employment (n= 40)

Types of additional employment	Number of respondents
Office/clerical work	8
Arts management	8
Technical theatre work	4
Substitute teacher	2
Child/elder care	2
Librarian	1
Professional development for teachers	1
Preschool teacher	1
Teaching English (as a second language)	1
Technical writer	1
Union president	1
Registered nurse	1
Research scientist	1
Life coach	1
Graduate assistant at university	1
Landscape design	1
Feldenkrais practitioner	1
Yoga instructor	1
Retail	1
Waitress	1

Finding Teaching Artist Work

Because of the informal nature of teaching artist work, finding employment is not always obvious or easy. On the teaching artist survey, respondents could select from a variety of methods of finding employment, as well as provide their own. Arts organizations and schools were identified by the teaching artist sample as the most frequent routes to finding teaching artist work while self-promotion appeared to be a little utilized method (Table 4.15).

Some qualitative data elaborated on the survey data and suggested that finding teaching artist work was difficult. Kelly the vocalist described in her interview that finding work in San Diego as a teaching artist was a mysterious task. “The biggest challenge has always been finding where the work is because it’s not advertised or out there for you to see. You have to get a job to find the next job to find the next job.”

Table 4.15. How teaching artists find TA work

	Number of respondents (n = 67)	Frequency
Through arts organizations	46	68.7%
Through schools	26	38.8%
Through school districts	19	28.3%
Through a public agency	21	31.3%
Through a foundation	15	22.3%
Through word of mouth/ networking	7	10.4%
Through website/self-promotion	4	5.9%

Note. Participants were allowed to select more than one response.

Years Worked at Teaching & Art

The teaching artists in the study appeared on average to be mid-career professionals (see Table 4.16). The mean response for time spent as a professional artist was 16.3 years. This was longer than the mean number of years spent at teaching, which was nearly twelve years. This suggests that the artists in the sample typically began their teaching after they established their professional artwork.

Table 4.16. Years spent working in art form

	Number of respondents	Mean	Standard deviation	Range of answers
Years spent working in art form	81	16.3 years	10.21	0-44 years
Years spent working as a teaching artist	71	11.8 years	9.54	6 months – 35 years

Hours per Month at Teaching & Art

As shown in Table 4.17, the art making appeared to be a part-time pursuit for many teaching artists in the sample, who spent a mean of 76 hours per month at their art. With a mean teaching load of 42 hours per month, the surveyed teaching artists spent nearly twice as much time on average at their art as at their teaching.

Table 4.17. Time spent working as a teaching artist

	Number of respondents	Mean	Standard deviation	Range of answers
Hours per month spent at art form	79	76.80 hours	53.89	3-200 hours
Hours per month spent teaching	70	42.25 hours	47.89	1 – 200 hours

Time Spent at Teaching

Regression analysis showed there were several statistically significant predictors for the number of hours artists worked at teaching each month (Table 4.18). Gender appeared to play a role in the number of teaching hours. Women taught substantially more than men – over 37 hours more per month. This was not a surprising finding, as K-12 education in general is a gendered field, with women having greater representation as classroom teachers than men.

Two school factors emerged that predicted the number of hours artists spent at teaching. Artists who taught third through fifth grades worked 36 more hours a month than artists who had not. Directing an arts group at a school, such as a musical ensemble or a school play, resulted in artists teaching 35 more hours a month than artists who had not.

Philanthropic foundations played an unexpected role in the results of this analysis. Artists who were trained for teaching artist work through a foundation worked 45 hours less per month than artists who were trained elsewhere. However, artists who found teaching artist work through a foundation worked 48 hours more per month than artists who had not.

Table 4.18. Estimated coefficients and levels of significance for teaching artist hours worked per month

Independent variables	T.A. hours per month
Best part of being a teaching artist	32.01***
Gender	-37.63**
Teach grades 3-5	36.16*
Direct arts group at school	35.09**
Find work through a foundation	48.17**
Trained through a public agency	30.65*
Trained through a foundation	-45.28*
R ²	.524

Note. *p< .05; **p<.01; ***p<.00.

Time Spent at Art

Unexpectedly, this analysis in predicting the number of hours spent working at art provided the largest number of statistically significant variables (Table 4.19). Age appeared to be a factor in time spent at art. The analysis showed that for each year of a teaching artist's age, they worked 4.1 hours less per month at their art. Considering that the sample ages range into the late 60s, it is not unexpected that the oldest teaching artists – who may have reached retirement – may have scaled back on their professional art production.

Interestingly, even though women teach substantially more than men, there was no statistically significant difference between male and female teaching artists in the number of hours they spent working at their art form.

The grade level of students was also a factor in the hours teaching artists spent at their art. Artists who taught preschool and grades 3-5 spent significantly fewer hours at their artwork than their peers who taught in other grade levels. Artists who taught middle school spent the most time per month working on their art than artists who had not.

It also appeared that teaching artist training influenced the number of hours spent at artwork. Training had a relationship with the amount of time teaching artists spent on their *artwork* and not on their teaching (see Table 4.19). Artists who had any kind of teaching artist training worked 35 hours a month less at their art than those who had no training at all. Those who were trained to be teaching artists by school districts worked 149 hours less per month at their art than those who were not trained by districts. However, teaching artists who received training through a college or university worked 35 hours a month *more* at their art than artists who were not.

These findings suggest that perhaps certain types of training can emphasize or de-emphasize an artist's professional artwork. Training from a school district is likely to focus on instructional and curricular topics, such as classroom management and state standards. It may not include or foster artistic development. However, teaching training received at a university may compliment the artistic education. University training might be more likely to foster both the art as well as the teaching.

Table 4.19. Estimated coefficients and levels of significance for hours worked per month at art form

Independent variables	Art hours per month
Best part of being a teaching artist	33.41***
Worst part of being a teaching artist	-8.06**
Age	-4.09***
Years worked as teaching artist	4.24***
Teach preschool	-53.12**
Teach grades 3-5	-51.23**
Teach grades 6-8	33.61*
Hold a California teaching credential	58.33**
Hourly wages as a teaching artist	1.32**
Coach teachers one-on-one	47.77**
Teach about the art form	-73.24***
Direct an arts group at school	41.29**
Find t.a. work through an arts org.	-33.40**
Find t.a. work through a public arts agency	48.14**
Find t.a. work through a school district	-55.37**
Have teaching artist training	-35.04*
Received t.a. training through school district	-149.63***
Received t.a. training through college or university	35.22*
Feelings about art	94.05***
Feelings about students	-43.66*
Feelings about teachers	32.15**
R ²	.784

Note. *p< .05; **p<.01; ***p<.00.

More Teaching Hours vs. Fewer Teaching Hours

The qualitative data suggested there were some differences among teaching artists in their attitudes towards teaching hours. Drawing on both the open-ended questions from the teaching artist survey and the interviews, analysis suggested that there appeared to be two sub-groups of teaching artists regarding hours. One sub-group wanted more teaching hours and wanted the teaching to be more sustaining as employment. The second sub-group preferred the part-time and often irregular schedule of teaching artist work. This sub-group was resistant to more hours.

Emphasis on more hours. This sub-group of teaching artists expressed frustration at being unable to teach enough hours. Nine surveyed artists (15% of the sample that answered the question, “The most difficult part about being a teaching artist is...”) and one interviewed artist wanted more hours or more consistent hours as teaching artists (Table 4.20).

Table 4.20. Typical survey respondents who wanted more hours

Female choreographer	The worst part is the inconsistent schedule.
Female actor	I spend about eight hours of (unpaid) prep time for every hour I am in the classroom.
Female actor	I don't have full time hours and make barely enough to get by.

Some artists in this sub-group expressed the desire for their teaching artist work to be fulltime but found that to be difficult or unlikely. Kelly the vocalist observed in her interview that due to the limited hours available, “it is very challenging to have an actual

career as a teaching artist.” While 12% of all the teaching artist survey respondents reported working fulltime as teaching artists, most artists in the sample were confronted with the sporadic nature of teaching hours. Respondents reported that work came and went and was often dependent on funding. When funding dried up or disappeared, a teaching artist’s employment followed suit.

Emphasis on fewer hours. The second sub-group of artists appreciated the part-time nature of teaching artist work. The flexibility and impermanence of the work was an attraction for this group rather than a hindrance. This attitude towards fewer hours was expressed by five of the ten interviewed artists, who valued the part-time nature of their teaching artist work.

As a performing artist, the part-time nature of the work let the teaching artists stay focused on their professional art. John the trombonist used his days to teach and evenings to perform, a balance particularly well-suited to a performing artist.

Hannah the storyteller liked the part time nature of the work because being in a classroom fulltime held little appeal for her.

I feel sorry for teachers because [good teaching] is very hard to keep sustained on a day-to-day, six hours a day, five days a week, nine months out of the year. I can’t do it. That’s why I decided all those years I was not going to be a school teacher. I’m happy with short doses. Some storytellers really like doing very long residencies and they are very happy spending whole days or maybe six weeks in classrooms. I’m hit and run.

For some artists, the part-time nature of the work allowed them to focus on other aspects of their lives. Elaine the pianist is a parent and teaching artist work allowed her

to juggle the different aspects of her life successfully. For Elaine, teaching artist work was not about generating income but about remaining connected to music and providing it for her children's schools.

This is part of my musical palette of things I do. I spend some time in the schools which I love to do but I don't seem myself as needing to be a fulltime music teacher. I'm sure my passion is driven right now because my kids are in that zone in life. Maybe as they get older I will put that somewhere else.

Milton the actor had retired from a career in public education and was simply "looking for just a little to do" when offered his first teaching artist job. The work allowed him to remain engaged in schools with teachers and students but did not interfere with his retirement. The income helped with expenses, but Milton considered this to be icing on the cake.

Artists who were more interested in teaching artist work as part-time employment expressed little need for benefits. Elaine, Kelly and Hannah were able to pursue teaching artist work in part because of their husbands' insurance coverage.

Conclusion

This chapter presented the demographic findings of the first research question of the study, examining the teaching artist population in San Diego County and their work patterns and environments. This chapter first provided demographic data, which described teaching artists typically as well-educated, mid-career professionals. Next, demographics were presented about the schools represented by the participating principals. Schools that utilized teaching artists are diverse in their location in the county and are largely comprised of elementary schools. Lastly, wages, benefits, moonlighting

and time spent at teaching artist work were examined. Many teaching artists must moonlight at work beyond their teaching and art. There was a mixed response within the teaching artist sample as to the level of teaching wages and the number of teaching hours.

By providing descriptive statistics and demographic data, this chapter is a building block for the next two research questions in next chapter. Chapter 4 situates Chapter 5 by providing descriptions of the teaching artist population and the schools they work with. Chapter Five will first look at the experience of being a teaching artist in San Diego County public schools and then examine how principals and teaching artists perceive the impact artists make in schools.

Chapter 5: Presentation of Findings, Part 2
Research Question 2: What Is The Experience Of Being A Teaching Artist
In San Diego County Public Schools?

Introduction

This chapter addresses the second research question. Research Question 2 investigates the experience of being a teaching artist in San Diego County public schools. The findings for Research Question 2 are divided into four sections. The first section examines why artists did teaching artist work. The second section analyzes how teaching artists experienced their entry into and preparation for teaching artist work. The third section looks at the rewarding and challenging aspects of the teaching artist experience. The final section presents metaphors describing teaching artist work provided by the teaching artist survey respondents.

To address the second research question, both qualitative and quantitative data were gathered from the teaching artist sample. The qualitative data are drawn from the ten teaching artist interviews and the open-ended questions on the teaching artist survey. Quantitative data came from the closed-ended questions on the teaching artist surveys. The quantitative and qualitative findings presented in this chapter are integrated to offer greater depth and breadth in the exploration of the research question.

Section 1: Why Artists Work as Teaching Artists

The teaching artist survey respondents provided a variety of answer to the open-ended survey question, “Why do you work as a teaching artist?” (Table 5.1). The majority of the surveyed teaching artists reported that they undertook teaching artist work because they enjoyed teaching their art form. The least frequent response was that teaching had a positive complimentary relationship with the teaching artists’ art forms.

Table 5.1. Why survey respondents do teaching artist work (n= 65)

	Number of survey respondents	Frequency
Enjoy teaching art form to students	43	67%
Teaching is a source of income	17	26%
The work is personally rewarding	13	20%
Students and schools benefit from arts education	9	14%
Positive relationship with professional art work	8	12%

Note. Percentages total more than 100% as artists could supply more than one answer.

Starting and Training for Teaching Artist Work

The Experience of Entering into Teaching Artist Work

An interesting and unexpected theme arose among the interviewees when they discussed their beginnings as teaching artists. They spoke extensively about experiencing a coincidental or unplanned introduction to their work as teaching artists (Table 5.2). Stein (2004), in her study of Cleveland teaching artists, also found that the participants in her study did not plan to teach but “stumbled upon” the work. Because of the unstructured and informal nature of the work, this is not unexpected. So much about being a teaching artist is undefined that it is not surprising that entry into the field might be unintentional. When they discussed their beginnings in this work, nine of the ten interviewed teaching artists described the work choosing them or falling into it rather than intentionally seeking it out.

Table 5.2. Starting out as a teaching artist

John the trombonist	I auditioned for the San Diego Symphony's [substitute musician] list and they said, congratulations, you're going to be on our sub list. And then the symphony went bankrupt. I thought, oh, yeah, that's a great omen. So I had to teach. It was financial.
Kelly the vocalist	I wasn't really looking for teaching specifically. I just wanted a day job. I began working as a teaching artist when I replied to an ad for a technical position. The person who put the ad in responded and I said that I wasn't right for the technical position, but forwarded my resume to the education director. He had something else he was looking for people for. And that's when I first got hired [as a teaching artist].
Spike the actor	After college, I never said to myself, well, I'm going to be a teacher now. All my teaching jobs kind of grabbed me. I didn't go out to grab them. I'm so lucky because things fit into my life it seems because I want them to fit in without really any rhyme or reason.
Elaine the pianist	I started going in and doing an after-school choral program with the kids and that ended up being during the school day. It was never a paid position when I was at M School and I did that for six or seven years. It was fantastic. I just taught the grade my kids were in. It was a little selfish - my kids got the enrichment program... They weren't paying me, so ... So I just watered the garden where my kids were. But we had this fantastic vocal program going on in the school in Oceanside for seven or eight years.
Carol the dancer	I consider myself more of a dancer than a teacher because dancing is more natural for me. I am a natural born dancer, not teacher. Teaching was a job that was thrown in my direction because no one would stay around long enough to do it
Milton the actor	[The arts education program] was looking for somebody to do some things with them in the classroom around theatre and stuff like that. They asked me, are you interested? I thought it was one of those things in life, I thought, are you kidding me? Would I be interested?! That was on maybe a Wednesday and then Monday I was in the classroom.

A foot in the door as an actor was how Sarah described her experience in starting as a teaching artist. The door she was trying to open was at a major regional theatre.

Like other teaching artists, she had not set out to get teaching work but found it might be a stepping stone to the job she did want. She was cast in the theatre's touring educational production in hopes that it would win her notice for work on the theatre's mainstage.

It was a traditional regional theatre teaching artist gig, where you're an actor who is just dying to get on the mainstage. But you're an actor of color so you get hired through the education department and you're thrilled and it's more money than you've ever made in your life before.

Jennifer the painter was the only interviewee who had planned to pursue work as a teaching artist. Teaching was a purposive undertaking. The desire to teach had always been with her but it came to fruition when she began working with an art museum's education program.

I just decided I wanted to teach. So I brought my portfolio to the museum and started off doing a kids' day. I was outside doing a mural and then kids would come up and work on it. That was the first time I did any kind of teaching.

The Experience of Training for Teaching Artist Work

This section incorporates both quantitative and qualitative data to analyze aspects of how teaching artists trained for their work. Data about teaching artist training are drawn from teaching artist closed-end survey questions as well as from the interviews. There are four parts to this section. The first part reviews sources of teaching artist training, as provided by the survey data. The second part draws on the interview data to examine how teaching artists utilize experiential learning as a primary mode of training. The third part focuses on another theme that emerged from the interviews: the importance of mentors in preparing for teaching artist work. The fourth and final part addresses the

interviewees' concerns about difficulties that occur when there is a lack of teaching artist training.

Sources of training. The majority of the surveyed teaching artists sample had some training to prepare them for their work as teaching artists. Opportunities were found primarily at colleges or universities, with the largest number of respondents identifying that as a source of training (Table 5.3). Arts organizations were the next most frequent provider of training, with 55% of respondents having been trained there.

Table 5.3. How teaching artists train for TA work

	Number of respondents	Frequency
Trained for TA work? (n= 71)		
Yes	49	71%
No	22	29%
Where artists were trained (n=49)		
Through college or university	32	65.3%
Through arts organizations	27	55.1%
Through a public agency	8	16.3%
Through a school district	7	14.2%
Through a foundation	3	6.1%
Through mentoring*	2	4.1%
Through hands-on learning *	2	4.1%

Note. Participants were allowed to select more than one training opportunity.

* These options were provided as an open-ended answer to the option, "Other training".

Learning by doing. Among the interviewed teaching artists, experiential learning was the most popular response as to how they prepared for this work. Seven of the ten

interviewed teaching artists reported learning by doing. The interviewed teaching artists talked about figuring things out as they went along (Table 5.4). Because of the improvisational nature of the work, it is not surprising that training would also have a spontaneous aspect. As shown in Chapter 2, learning by doing (Johnstone, 1994; Spolin, 1963) is a hallmark of theatrical improvisation. In improvisation, learning is done in the moment. Learning about teaching for many of the interviewed teaching artists was improvisational in this sense.

Table 5.4. Interviewed artists on learning by doing

Elaine the pianist	There's a lot of very talented and very experienced artists who have years in the classroom with kids, who know about classroom discipline, who've learned so much on the job. There's so much hands-on teaching experience in this.
Xavier the choreographer	Who apprentices anymore? That was such a valuable thing to be with both J and his wife M while they were working, while they were teaching, while they were choreographing. To be sitting there next to them, to be the person that was demonstrating and then correcting over and over. I became the lesson plan in a way. It was in my body. As they were saying things, that repetition and the apprenticeship of seeing and observing on a day-to-day basis was really most important thing to me.
Carol the dancer	In the beginning I had a problem with managing my time - not that I tried to cover too much. I couldn't wait until the period was over. I tried to milk my teaching - you know, you have to keep the students focused. They wanted to leave too. So that was a problem. Someone told me I had to milk my teaching schedule. I just had to do it over and over again and be picky about the little things and try to perfect the little things.

For some of the interviewed teaching artists, their early attempts to teach were a struggle. Milton the actor's stories about his first years as a classroom teacher highlight the fact that training does not always trump learning in the moment. He described his first year of teaching with a challenging classroom of fifth graders.

I had about 10 rules on the board somebody had suggested in some methods class. They said, when teaching you need a plan. But I couldn't keep up with the rules myself. I punished some kid for something and they'd say, but yesterday Suzy did that and you didn't do anything to her. I'd think, that's right, I didn't. I thought I don't even know my own rules. I just put that up there because somebody told me it was a good idea. Then I reduced that down to about two or three basic rules. Things that I was a stickler with.

Jennifer the painter stood out among the interviewed teaching artists in that her approach to her hands-on learning was very deliberate and thought-out.

When I'm painting, I actually think about exactly what I'm doing so that when I teach I can break it down clearly. Even before I started teaching - because I knew I wanted to teach - I would be painting and I would be taking notes about what I was doing, so I could share it later.

Mentors. The aspect of their training experience that was most vividly described by the interviewed teaching artists was their work with a mentor. Eight of the ten interviewed teaching artists described a significant mentor who had modeled good teaching for them (Table 5.5). Often these mentors were people whom the teaching artists themselves had studied with as students.

Xavier the choreographer's mentor was particularly meaningful in shaping his professional life. About his mentor's role in focusing Xavier on dance as a career, he said, "My life was changed by a teacher. If it hadn't been for [my mentor], I'd be a veterinarian somewhere. And I hate blood. So, I know what kind of difference a teacher can make in someone's life."

John, Elaine, Xavier, and Carol all described at least one teacher who had modeled good teaching for them as students. They all asserted that their own teaching is a reflection or even an imitation of their mentor's teaching style. Elaine the pianist described her childhood piano instructor, who helped her win several significant piano competitions. Elaine went on to teach in her mentor's studio. John the trombonist's graduate school advisor helped him become a better musician and a better person. John applied these qualities to his own teaching. Interestingly, Carol the dancer struggled with her teaching artist work, yet she was quick to identify a teaching mentor who was an influential choreographer.

Table 5.5. Influence of mentors on teaching style (interviewed artists)

Carol the dancer	[My mentor's] teaching is so understandable and it is so relaxed. Usually when you work with a different choreographer you get a little anxious about their teaching style. But she is very knowledgeable. She doesn't expect too much too soon. She goes over everything and I attempt to base my teaching on hers.
Elaine the pianist	I learned a lot [about teaching] from J. - just from being taught by her. Just mirroring and applying things that she had given me as a kid growing up and seeing her when I work in her studio and applying that even to my public school work.
John the trombonist	He was so passionate about music but he was so balanced in life. His wife and kids came first. He loved music but he had his priorities totally set. Half my lessons were just talking. Especially in New York. It's so easy to go into that dark vortex everybody gets sucked into there. He'd always pull me out and ask what are you doing?
Xavier the choreographer	[Before teaching] Peter [pseudonym] danced in Hollywood musicals – you can see him pop up in <i>Mary Poppins</i> and <i>Oklahoma</i> . But Peter had a gift for teaching and he loved teaching. He loved being in the room with students. You could tell he loved when someone learned something. You could see that he got as much of a thrill out of it as the students.

There were other unique role models that emerged as mentors for artists' teaching work. Elaine the pianist credits the many conductors she played for as role models. As

an accompanist, she was able to watch them in rehearsal and performance, providing her with invaluable and unique tutorials in teaching music.

Kelly the vocalist and Jennifer the painter both credited more experienced teaching artists in helping them develop their teaching skills. Jennifer's attempt to cultivate an older artist as a mentor failed but led her to find a resource in a contemporary.

There was a woman who was older and I really thought she was going to be this great mentor. I was really excited about it. I almost feel like she was so far along in her teaching and so set in her ways that she wasn't good for me. The people that I've been working with, they are at least my age or a few years older. That's old enough. You're still sparky with your teaching at that point, you know what I mean? You're not all rote. I've learned more from my peers – people my own age, particularly Amy [pseudonym for a fellow teaching artist]. I've learned from Amy – a lot. Ask a lot of questions. She has been a huge resource.

John the trombonist had several mentors but was the only interviewed teaching artist who included a credentialed music teacher as being a mentor. John assisted a San Diego middle school band teacher whose work is a model for how John teaches today.

He is a tremendous educator. A lot of people think middle schoolers have no business playing and his top band sounds like a really good high school band. That's how fantastic they are. They are not great players individually but he is just fantastic to getting them to overachieve. What is really neat with him is that he is so disciplined that when he says something is not acceptable, every time he'll stop and nail you on it. He never lets it go. They know not to test him.

They know his lines and yet he is so loving and kind. He was just so incredible to me. I learned a lot from him.

Lack of teaching training. The lack of teaching training was an issue for several interviewed teaching artists. Kelly the vocalist was sensitive to the lack of training, fearing that untrained teaching artists in schools give the trained ones a bad name. She felt that arts organizations in particular were responsible for providing training and maintaining the quality of teaching artists in schools.

However, it was Carol the dancer and Sarah the actor who struggled the most with the lack of training. In their interviews, they were particularly sensitive to their lack of training. Carol felt that if she had had some training, she might have enjoyed her school experiences more. “I don’t know any tricks. If I did, I’d enjoy it more. It would be a lot easier.” Sarah’s difficulty was in not having solutions to capturing and holding the student audience’s attention.

Section 3: Rewarding and Challenging Aspects of the Teaching Artist Experience

This section addresses the rewarding and challenging aspects of the teaching artist experience as identified by the study participants. This section incorporates both quantitative and qualitative data. Data for this section are drawn from the teaching artist open-ended and closed-end survey questions as well as from the interviews. Quantitative findings are presented in tables and these are elaborated on by interview data.

Rewarding Aspects of the Teaching Artist Experience

Overall, the majority of teaching artists sampled in the survey and in the interviews were tremendously positive about their teaching work. Teaching artist work was described as being fun, fulfilling and gratifying work. Milton the actor said in his

interview, “To go in and work with teachers and help them do drama and writing with kids - it is like I died and gone to heaven and that was my assignment.”

The majority of surveyed artists reported an overall positive feeling about being a teaching artist. Ninety-five percent said their opinion about being a teaching artist was good or excellent (Table 5.6). However, teaching artists were more enthusiastic about their art work (Table 5.6). All respondents reported good or excellent feelings about it. Regression analysis did not find any statistically significant variables that predicted how the survey respondents felt about being a teaching artist.

Table 5.6. How teaching artists feel about teaching and artwork

	Feelings about being a teaching artist (n=67)		Feelings about artwork (n=67)	
		Frequency		Frequency
Excellent	45	67.2%	58	86.6%
Good	19	28.4%	9	13.4%
Fair	3	4.5%	0	0
Poor	0	0	0	0

There were three rewarding aspects of teaching artist work identified by the survey participants when answering the survey question, “The best part about being a teaching artist is...”(Table 5.7). The first rewarding aspect was working with and making art with students. Second was teaching artists were aware that they represented the arts on campus. Lastly, teaching artists identified a reciprocal relationship between their art and teaching, where both benefited.

Table 5.7. Best aspects of teaching artist work (n = 59)

	Number of survey responses	Frequency
Working with & making art with students	49	83%
Representing the arts on campus	17	29%
Remaining engaged with art form	6	10%

Working with students. Interaction with students is what the teaching artists in the surveyed sample enjoyed most about their teaching work. Eighty percent of the teaching artists reported excellent feelings about students, while twenty percent responded as having good feelings (Table 5.8). The teaching artists indicated on the survey they were somewhat less enthusiastic about teachers than they were about students (Table 5.8).

Table 5.8. How teaching artists feel about students & teachers

	Feelings about students (n=67)		Feelings about teachers (n=66)	
		Frequency		Frequency
Excellent	54	80.6	33	50%
Good	13	19.4%	29	43.9%
Fair	0	0	4	6.1%
Poor	0	0	0	0

The interviewed teaching artists echoed these survey findings and discussed their positive feelings for their students. Eight of the ten interviewees spoke positively about working with students. Xavier described a trip abroad with several students. He

volunteered to chaperone them to a dance program in England. While there, he also shepherded them around London, insisting they see museums and historical sites.

I wasn't taking them there out of the goodness of my heart. I was taking them there because I was their dance teacher and I wanted them to be better dancers.

And to be better dancers you need to be better human beings.

Of all the interviewees, John the trombonist was the most enthusiastic about working with students. He shared a story that reflects the importance of students in his teaching. This experience as a teaching artist changed both John and the student. A hasty mistake on John's part evolved into an accomplishment that echoed for years in the student's life.

I learned a good lesson. I used to write people off as to who had the right and the potential to be a musician and who didn't. One day I singled this guy out in front of everyone because he really just frustrated me. He was a good kid but he was awful. I didn't think anything of it but later he came up to me with tears in his eyes. He said, why did you do that? I said, what do you mean? I was so oblivious and then when he told me what I said, I felt awful. I didn't mean it that way, but it really made him look stupid. I just felt so awful. He was from a very poor family and he had braces and he played trumpet. And for his family, just to get braces for him was huge. And braces and trumpet are the worst. He asked me for extra help. He couldn't afford private lessons. I said, I'll tell you what. I'll meet you at 6:15 in the morning before school starts. I'll help you but the first time you miss or you are late, that's it. He never showed up late. His goal was to get in the top band before he graduated. That guy had a 1000% heart and no

talent but he got in the top group his senior year. Three years ago, I was at Pizza Port and there he was - he's a fireman now. He's huge. He came up and gave me a giant hug and said 'This guy, he believed in me'.

Representing the arts on campus. Among many of the survey respondents, being a representative of the arts in public schools was cited as the positive aspect of the experience of being a teaching artist. However, interestingly, this is not a theme that arose during the interviews.

Engagement with art form through teaching. For Jennifer the painter, the reciprocal relationship between teaching and art literally manifested itself in her paintings. She conducted a residency in a juvenile court school, which inspired some of her paintings for an upcoming show.

It ended up that the aftermath of Katrina and my experiences at the juvenile court school were the basic premise of my next show. It was really moving because at the exhibition I had so many social workers and teachers there! I definitely tied things in with teaching.

Several of the interviewed teaching artists highlighted the fact that their professional success and stature helped in their teaching work as shown in Table 5.9. Bringing the "real world" into schools was an important aspect of their work and was a distinguishing feature as to what set them apart from traditional classroom or arts teachers.

Table 5.9. Professional artwork benefits teaching work

Spike the actor	For many years, I was the president of SAG in San Diego and I was on the national board of AFTRA, so I have seen the reality, the numbers. A lot of young actors have such a distorted view as to what acting is - not only the art but the business of it. I think I bring a real picture to them.
Xavier the choreographer	I bring the outside world into the school in a palpable, visible way.
Kelly the vocalist	I found that people are really looking for somebody to come in and not be just another teacher but be an artist who can share from their experiences. I do believe that being an artist and being out there performing has helped me when I go into the classroom, because a lot of kids don't want just another teacher coming into their classroom. They want someone who is going to teach them something new. They want somebody who is doing what they are teaching and I get more questions about performing than anything else. Lots of them are really interested and want to go and pursue performing themselves.

Challenging Aspects of the Teaching Artist Experience

Teaching artist survey respondents reported there were also three challenging aspects to their teaching artist experience when answering the survey question, "The most difficult part of being a teaching artist is..."(Table 5.10). The first was contending with the perceived lack of respect in schools for artists and the arts. The second was the difficulty in working with students. The third was coping with fatigue from teaching artist work.

Table 5.10. Most challenging aspects of teaching artist work (n= 59)

	Number of survey responses	Frequency
Lack of respect for the arts & artist	43	73%
Working with students	17	29%
Fatigue	5	8%

Note. Table equals more than 100% as respondents could provide more than one answer.

Working with students. While working with students had many positive aspects for teaching artists, it also had some negative elements. Getting started with students was identified as very difficult, particularly in schools where students had little or no exposure to the arts. Four of the interviewed teaching artists discussed the challenges of engaging students, particularly in the beginning. Jennifer, Sarah, Carol and Kelly all discussed rough starts to their residency work with uninterested students.

Jennifer the painter had a rocky start to her first residency in a juvenile court school. “I was super-idealistic about sharing art with these kids. It really didn’t turn out that way. They were not interested at all.” However, Jennifer smoothed out the rocky start and the residency became a successful experience for both students and artist.

However, Sarah’s experience in acting for student audiences differs. Her school performances were a challenging introduction to teaching artist work that did not have the happy ending that Jennifer experienced.

I feel ambivalent about teaching. It is the most important work but it’s the hardest work. I’m onstage trying to be in relationship with the other actors and do a good job. But I know full well that are five million conversations going on out there in

the audience and the students really weren't prepped well for us to be there and they don't really care that you're there and they're really just excited to be out of class.

Carol the dancer greatly enjoyed teaching other dancers in her company; however her work in schools was much less rewarding. Students' disrespect was particularly disheartening for her, as she felt their apathy extended to her cultural background in which her dance is based. Teaching artist work in schools was a chore and held little pleasure for her. She was stymied and frustrated by the students' disinterest in something she was so passionate about.

It was a challenge with the high school students because they'd talk back a lot. Some of them were forced to do the program because they were offered extra credit to kick up their grade. When you're teaching dance company members, you know they're in to it. They know what they're there for. And they want to be there. But high school students and elementary students need something to occupy their time, something to help them with their grade. I haven't really found a way to get through to them and open them up a little more.

Kelly the vocalist had a different perspective on a difficult experience she had working with challenging students. She identified that the root of the problem lay with one particular classroom teacher's inattention during the residency.

The only time that I've had a challenge [with students] is when the teacher was not supportive but saw the residency as an opportunity to check email and grade papers. [Teaching artists are] not really trained to be the disciplinarians. There are strategies and tools but that's really not our role. Our role is to go in and teach

our art form and if there are problems the teacher is supposed to step in and take over. Every time I've had a supportive teacher, it's been great and I've really had no problems. But the one instance without teacher support was terrible.

Fatigue. Some artists identified fatigue – physical, emotional and creative – as a conflict between their art and teaching. The physical demands of teaching the arts were significant for a number of teaching artists. Eight percent of the surveyed teaching artists who answered the question, “The hardest part about being a teaching artist is ...” cited the physical nature of teaching their art form as a challenge. In her interview, Kelly, as a vocalist, identified this problem and noted she was better trained to sing than speak. The wear on her voice after teaching can be significant. She described singing as much as possible during her teaching. She often juggled her teaching schedule so that her voice was not overworked before performances. Sarah found her school tour experience to be the most physically draining of her professional life. The school tour required her to do multiple performances per day as well as set up and take down scenery. Early mornings in schools and late nights in rehearsal for another show took their toll.

[During the school tour] we were pounding Red Bulls and coffee. I was taking Vivarin. I was doing the teaching artist thing by day and going off and rehearsing a show by night. What happens is that the art suffers and then actors suffer too.

Physical demands were not the only conflict for some of the interviewed teaching artists. Some of the interviewees spoke to the creative or emotional impact that teaching could have on their artwork and were cautious about how much teaching they could do. Jennifer the painter was very aware of the limits of her capacity to teach. “When you teach a lot, it's too much. It really takes away from your own work. You don't want to

teach too much.” Elaine the pianist was cautious about the emotional investment of teaching and had come to find that she preferred teaching to a class rather than an individual. Teaching to a classroom was more like a performance, whereas teaching to an individual was a relationship. “[With a private student] you may become so invested. Being a musician takes a lot of time and a lot of commitment and a lot of “you”. And there is only so much of “you” to divvy up.”

Metaphors for Teaching Artist Work

Teaching artists were asked on the survey to provide a metaphor from nature that would describe their teaching artist work. The responses were broken down into four categories – images of water; animals and insects; plants and trees; and general nature imagery (Tables 5.11 and 5.12). Water metaphors were the most popular response and included images such as oceans, brooks and lakes. Animals and insects were the next largest grouping of metaphors with 11 artists utilizing, among other ideas, butterflies, birds and bears. In this grouping, about half of the responses centered on maternal images. Teaching artists suggested baby birds, mama bear and mother hen to illustrate this. An actor provided this metaphor in her response on the survey.

Baby birds have to be pushed out of the nest by their mothers when they are ready in order to learn how to fly, otherwise they would never leave. The arts nowadays are similar to this because children are not forced to be creative anymore. They don't have to unless we teach them how. Television and video games have been substituted for the imagination. Children need to be pushed into thinking analytically and creatively.

Among the more general nature metaphors, light and fire were the most frequently used metaphors. The idea of illuminating and igniting the imagination was typically represented by these metaphors.

Trees and plants were the smallest grouping of metaphors, with trees being the most popular. Often in the use of these metaphors, the students were represented by the plant and the artist took on a gardener role. One vocalist wrote this about her metaphor.

It is like watering a seed and watching it blossom into a beautiful flower or a delicious fruit. Kids love music. They just need exposure and encouragement, in order to discover their talents, and then be able to offer the same thing to the world in the future. Not all of them will become singers or performers, but we need audience members that love music also.

Many of the metaphors, such as water, rain, and sunlight, illustrate the contributive role that many teaching artists reported playing in schools. Only one respondent provided a negative image – a leech – to describe his teaching artist work. Four teaching artists responded that they did not understand the question or did not have a metaphor.

Table 5.11. Surveyed artists' responses about metaphors from nature (n=45)

Types of metaphors	Specific metaphors	Number of responses
Water (n=15) 33% of metaphor responses	Water	4
	Ripples in water	3
	Babbling brook	2
	Spring rain	2
	rainbow	2
	Ocean	1
	Waves	1
	Lake	1
Animals & insects (n=11) 24% of metaphor responses	Baby birds	3
	Eagles	1
	Salmon	1
	Puppy	1
	lemming	1
	butterfly & chrysalis	1
	leech	1
	mama bear	1
	mother hen	1
Nature (n=10) 22% of metaphor responses	sun or sunlight	2
	wildfire	2
	rainbow	2
	creation	1
	caves	1
	light	1
	Grand Canyon	1
Plants & trees (n=8) 18% of metaphor responses	Tree	4
	Flowers	2
	Seedling	1
	Fertilizer	1
"Haven't the slightest idea" (n=4)		

Table 5.12. Surveyed artists use metaphors from nature to describe their teaching artist work

Female choreographer	The Grand Canyon. You just keep working... slowly, every day. Eventually, there is something stunning to come of it.
Female photographer	My work is like exploring caves, whole new worlds can open up just below the surface
Female dancer	Fertilizer for the arts. It is always nourishing to have people come in who can share ideas and help the arts grow in the h.s. level
Male instrumentalist	Leech. It is a parasite that kills its host.
Male actor	A babbling brook. It may change course from time to time, there may be eddies, or there may be fast currents, but it definitely leads you somewhere.
Female painter	I feel like a mother hen....waiting on my eggs to hatch! Corny, but it's great to see them grow and learn and go off on their own developing their own style and enjoyment.

Conclusion

This chapter examined the experience of being a teaching artist in San Diego County public schools. It was shown that the surveyed respondents do teaching artist work for a number of reasons, primarily because it is enjoyable or personally rewarding work. Respondents also reported that teaching artist work is an important source of income to supplement their earnings from their artwork. Entry into teaching artist work was found to be an improvised undertaking among the interviewees. The majority of the interviewed teaching artists found that their teaching work was an unexpected career development.

Training for teaching artist work was found to come from a variety of sources, some formal and some informal. Universities and colleges were found to be the most

common formal setting for teaching artist training. Mentoring and experiential learning were the most common informal approaches to training.

The surveyed teaching artists identified a number of rewards and challenges in their work. Rewards included working in their art form with students, representing the arts in schools and experiencing a positive relationship between their art and their teaching. The challenges to teaching artist work that the participants identified were the difficulties in working with students; feeling like a second-class citizen while in schools; and coping with fatigue from teaching artist work.

Teaching artists provided a wide variety of nature metaphors to describe their work, many of which, like water and sunshine, illustrated the contributive and collaborative nature with which teaching artists view their work. Understanding the teaching artist experience provides a framework for the next chapter, which examines the impacts made by teaching artists on the schools with which they work.

Chapter 6: Findings, Part 3
Research Question 3:
How Do Principals and Teaching Artists Perceive The Impact Teaching Artists Have On
Schools?

Introduction

This chapter addresses the third and final research question: how principals and teaching artists perceive the impact teaching artists make in schools. The findings for Research Question 3 will be presented in two sections. The first section examines how principals' perceive the impact teaching artists make at their schools. The subsequent section presents the teaching artists' perceptions of their impact on schools.

To address these two research questions data were drawn from both the teaching artist and principal samples. The qualitative data were drawn from the open-ended questions on the teaching artist and principal surveys. Quantitative data were gathered from the closed-ended questions on the principal survey. The quantitative and qualitative findings presented in this chapter were integrated to offer insight with greater depth and breadth than could be offered with only one type of data.

Principals' Perceptions of Teaching Artists' Impact on Schools

This section addresses how the sampled principals perceived the impact teaching artists had made on their schools. This section is broken down into four parts. The first part is an examination of why schools use teaching artists. The second part presents the findings of how principals perceive school communities' attitudes towards teaching artists. The third section is an analysis of principals' perceptions of the positive contributions teaching artists make in their schools. The last part examines how principals perceive the challenges in having teaching artists at their schools.

Why Schools Use Teaching Artists.

There were a number of reasons found as to why schools engage teaching artists (Table 6.1). In response to the survey question, “Why do you use teaching artists at your school?” principals could select answers from a provided list as well as write in their own answer. The most popular response from principals who used teaching artists at their schools was their school believed that the arts support academic achievement. The least popular response by principals who used teaching artists at their schools was that they used teaching artists to compensate for the lack of an arts specialist.

Table 6.1. Principals report on why their schools use artists (n=92)

Survey question	Number of respondents	Frequency
Our school believes the arts support academic performance	80	87%
Teachers want more arts for the students	59	64.1%
Parents want more arts for the students	50	54.3%
The arts are related to our school’s mission/charter	37	40.2%
Our school does not have a music/art/drama/dance specialist, so we use teaching artists to provide instruction in that area.	36	39.1%

Note. Principals could select more than one answer.

Principals’ Perceptions of Attitudes towards Teaching Artists

All of the principals who had teaching artists at their schools responded positively to the survey question, “Do you feel that that teaching artists make a contribution to your school?” In addition, ninety-four percent of these principals said that having teaching

artists on campus made their school a better place. The remaining six percent responded that they did not know.

Ninety-eight percent of principals who had teaching artists at their schools responded that students had excellent or good attitudes about teaching artists (Table 6.2). These principals also perceived teachers to be enthusiastic about teaching artists, with ninety-three percent of them reporting excellent or good attitudes (Table 6.2).

Ninety percent of principals who had teaching artists at their schools also believed that parents held excellent or good opinions about teaching artists (Table 6.2). Only six percent felt that parents had no opinion about teaching artists. This large positive response from principals about their perceptions of the awareness on the part of parents was unexpected. One possibility here is that principals were responding to parents' attitudes towards arts education in general, rather than about teaching artists specifically. In the open-ended questions, many principals wrote about the power and importance of arts education, rather than specifically about the experience of having a teaching artist on campus. This interchanging of artist and arts education may have led principals to over-inflate parental awareness of teaching artists.

Table 6.2. Principals' perceptions of parents', students' and teachers' attitudes towards teaching artists

	Number of respondents	Frequency
Students		
Excellent	69	78.4%
Good	18	20.5%
Fair	1	1.1%
Poor	0	0
Teachers		
Excellent	60	68.2%
Good	22	25.0%
Fair	6	6.8%
Poor	0	0
Parents		
Excellent	58	65.9%
Good	22	25.0%
Fair	2	2.3%
Poor	0	0
They have no opinion	6	6.8%

Regression analysis of the data from principals who had teaching artists at their schools revealed a number of predictors of their overall opinions toward teaching artists (Table 6.3). The more positively principals perceived that teachers and students felt

about teaching artists, the higher principals ranked their overall opinion of teaching artists. Principals' perceptions of teachers' attitudes had the strongest positive effect on the model, followed by the perceptions of students' attitudes. However, principals' own overall attitude towards teaching artists had a negative relationship with their perception of parents wanting more arts in the schools. The frequency of teaching artists on campus had a positive relationship with how principals perceived them. Lastly, principals at schools where teaching artists directed an arts group were more enthusiastic about teaching artists than those who did not have teaching artists providing this service. This last factor may be related to artistic product. As shown in Chapter 2, school staff has been found to value artistic product over artistic process. Arts groups, such as school choirs or drama clubs, tend to be product-oriented, resulting in a performance or concert. These presentations of artistic product may contribute to principals' favorable perceptions of teaching artists.

Table 6.3. Estimated coefficients and levels of significance for perceptions of teaching artists by principals

Independent variables	Perceptions about teaching artists
How often teaching artists are at school	.07*
Direct an arts group at school	.15*
Parents want more arts at the school	-.25***
How teachers feel about teaching artists	.50***
How students feel about teaching artists	.25**
R ²	.745

Note. *p<.05; **p<.01; ***p<.00; only statistically significant scores were reported.

Principals' Perceptions of How Teaching Artists Positively Contribute to Schools

Regression analysis was used to identify which factors predicted principals' perceptions of teaching artists making their schools better places (Table 6.4). The key factor that influenced principals was their belief that the arts improved academic performance. The principals who held this belief saw teaching artists making their schools better places. Interestingly, it was unexpected to find that principals who perceived their students to hold more negative attitudes about teaching artists also believed that teaching artists made their schools better places.

Table 6.4. Estimated coefficients and levels of significance for perceptions of principals about teaching artists making schools better places

Independent variables	TAs make schools a better place
Arts improve academic performance	.52*
How students feel about teaching artists	-.76***
R ²	.223

Note. *p< .05; **p<.01; ***p<.00; only statistically significant scores were reported.

The sampled principals perceived several contributions made by teaching artists at their schools. There were four specific contributions that principals identified in their open-ended responses to the survey question, "Do you feel that that teaching artists make a contribution to your school? If yes, please describe." The beneficial contributions were arts expertise and "real world" experience; enthusiasm and passion; artistic product; and students' enrichment in the arts (Table 6.5).

Table 6.5 Contribution principals perceive teaching artists making in schools (n=80)

	Number of survey responses	Frequency
Arts expertise & “real world” experience	47	59%
Enthusiasm and passion	25	38%
Student enrichment in the arts	23	29%
Artistic product	14	17%

Note. Percentages do not total 100% as principals could supply more than one answer

Expertise. Fifty-nine percent of responding principals cited teaching artists’ expertise, professional knowledge and experience when answering the survey question, “Do you feel that that teaching artists make a contribution to your school? If yes, please describe” (Table 6.4). For example, an elementary school principal said of teaching artists’ expertise, “They provide a higher level of experience, expertise, background knowledge, creativity and quality of art to students’ process and products.”

Many principals were very positive about the school-to-career connection with professional artists on campus. Forty-four percent of the respondents who cited expertise as a benefit specifically noted the modeling that teaching artists do as professionals. They were enthusiastic to have their students see professionals at work and begin to understand what a career in the arts might be. “They provide a school to career connection that is unparalleled in our curriculum. They have real world experiences that are very motivating and engaging to our students,” said a high school principal.

Expertise and professional experience appeared to be an aspect that primarily differentiated teaching artists from traditional arts specialists for many principals in the

sample. Sixty-one percent of the 80 principals who answered the survey question, “Do teaching artists bring something different to your school than a traditional arts teacher/specialist? Please describe”, responded that professional expertise and experience distinguished teaching artists from arts specialists.

Enthusiasm, passion and fresh perspective. In answering the survey question, “Do you feel that that teaching artists make a contribution to your school? If yes, please describe”, 38% of the 80 principals who had teaching artists at their school noted that teaching artists brought energy and passion to their schools (Table 6.4). Many of these principals called the experience of having teaching artists on campus exciting and energetic. These appeared to be highly valued aspects of teaching artists. One elementary school principal wrote, “They are professional artists, musicians and dancers and I feel that they demonstrate the satisfaction that comes from doing what you love. They inspire the students and help them think about a career in a creative field.”

Unique perspective was mentioned by nine percent of the 80 responding principals. There was a theme of teaching artist as other throughout the principals’ qualitative responses. Some times it was called “artistic personality” or “original thinking” but there was clearly a theme of difference. One principal noted the difference this way. “The traditional arts teacher is, perhaps, a bit more mainstream, with a text book approach, while, the teaching artist offers a more hands-on, 'Real Life' approach.” Like this principal, many framed the difference as a very positive one. Some teaching artists also noted the difference. “I do not approach my subject matter as systematically as the traditional teachers I know,” wrote a visual artist.

Enrichment in the arts. The next key finding is that principals value the enrichment and exposure to the arts that teaching artists provide. Twenty-nine percent of the 80 responding principals answering the survey question, “Do you feel that that teaching artists make a contribution to your school? If yes, please describe” noted on the survey that the teaching artists provided enrichment in the arts for their students (Table 6.4). One middle school principal wrote that “[Our school] is a Title I school with over 90% of the students on free or reduced lunch. Teaching artists provide enrichment in the arts that most students cannot access otherwise.”

Some principals did connect the arts to benefiting the core curriculum and student performance. However, these comments were not specifically about the teaching artists’ contributions to these things, but about the arts in general. Some principals did not distinguish between what the arts brought to a school and what a teaching artist brought. For example, one principal, when answering the survey question “How do teaching artists make a contribution to your school?” responded, “Art is a reflection of society and humanity. It requires higher level thinking and allows students an opportunity to display strengths that conventional curriculum does not address.” Again, the difference between art and artist may be difficult to tease out from a principal’s perspective, as they would have less time and interaction with the teaching artist directly.

Artistic products. Many principals were enthusiastic about the value of the artistic products and outcomes of teaching artist residencies. Seventeen percent of respondents to the survey question, “Do you feel that that teaching artists make a contribution to your school? If yes, please describe” highlighted this aspect of teaching artists’ work (Table 6.4). Visual art projects were mentioned most frequently. Principals

highlighted that these projects improve and beautify the physical campus. This was a highly valued aspect to having teaching artists in schools. One high school principal noted, “Without the substantial presence of the arts in our school culture, our school might well take on the despairing characteristics of an inner city school.” Murals and other public art works were lasting reminders to principals of what teaching artists brought to their schools. Principals attributed the quality of the public art to the contributions of the teaching artists.

The focus on artistic product rather than on process may be a contextual one for principals. Principals typically do not see the art-making process in great detail. Rather, they see the finished work, which is typically presented in some sort of school event. Principals may not be able to speak to the artistic process as fluently as they speak to the product.

Principals’ Perceptions of the Challenges of Teaching Artists in Schools

Principals who had teaching artists at their schools also related four challenges to having teaching artists in their schools (Table 6.6) in answering the survey question, “The most difficult part about teaching artists is...” Those difficulties included constraints on time and scheduling; finding funding and the cost of teaching artists; finding teaching artists to hire; and artists’ inexperience in teaching.

Table 6.6. Challenges principals perceive in having teaching artists in schools (n=81)

	Number of responses	Frequency
Time & scheduling	36	44%
Finding funding & cost of artists	28	34%
Finding artists to hire	10	12%
Artists' inexperience in teaching	7	8%

Note. Percentages do not total 100% as principals could supply more than one answer

Time and scheduling. Many principals were very frustrated with finding time in the school day to allow for teaching artist residencies. Forty-four percent of the responding principals wrote that scheduling was one of the biggest challenges to using teaching artists in their schools (Table 6.6). Increased accountability demands for student performance had principals feeling pressured to maximize the school day. Many principals struggled with how to fit everything into the school day, both what was required and what many respondents believed was necessary for a well-balanced education. Some principals were aware that the limited time available could also impact the teaching artist's work at the school. For instance, one principal recognized that visual art projects took a significant time commitment. She was concerned that the limited time they could commit to the teaching artist would impede on the students' experience.

In addition to crammed school schedules, several principals also highlighted that teaching artists often had difficult schedules too. Teaching artists were often coordinating their professional art making around their work in schools and, as a result, some principals found this to contribute to the scheduling conundrum.

Funding & the costs. The struggle to fund teaching artist residencies was mentioned nearly as frequently as scheduling problems. Thirty-four percent of responding principals cited a major roadblock to having teaching artists in schools was either finding funding or affording the cost of teaching artists' fees (Table 6.6). Some principals perceived that experienced teaching artists that they deemed "high quality" were also very expensive and difficult to afford on a limited school budget.

Finding and hiring artists. Twelve percent of the responding principals expressed frustration at finding qualified teaching artists (Table 6.6). There was no centralized database or organization for teaching artists in San Diego County and many principals were puzzled as to how to find them. One elementary school principal wrote, "They are hard to find to render service because there are not many around!" Principals wanted teaching artists with a broad range of skills. An elementary school principal wrote that it is difficult "to find a good artist who is also a good teacher of a range of students' ages/development." Principals in rural schools particularly struggled with finding teaching artists. Often their communities did not have teaching artists and principals reported it was challenging to bring them in from the metropolitan areas of the county.

Artists' inexperience in teaching. Some principals wanted teaching artists to have more preparation or experience in teaching. Eight percent of responding principals cited this as a challenge in using teaching artists (Table 6.6). In particular, classroom management was cited as the one area that principals wanted teaching artists to have more skills and training in. There were no specific comments or concerns about pedagogical approaches or curriculum content. Rather, classroom management was the area that principals wanted teaching artists to be better developed in.

Section 2: Teaching Artists' Perceptions of Their Impact on Schools

This section addresses the contributions the surveyed teaching artists perceived they made on schools (Table 6.7). This section is broken down into four types of impacts reported by the sampled teaching artists in response to the survey question, "Do you feel that you make a contribution to the schools you teach in? Why or why not?" The first is teaching artists as a positive influence on students. The second is how teaching artists enhance other aspects of school life. Third is that teaching artists bring the arts into schools. The last is their contribution in working with teachers. Data for this section are drawn from open-ended questions from the teaching artist survey.

Table 6.7. Contributions teaching artists perceive they make in schools (n = 66)

	Number of survey respondents	Frequency
Positive influence on students	40	61%
Enhancing other aspects of school life	27	41%
Bring arts into schools	10	15%
Working with teachers	8	12%

Note. Percentages do not total 100% as respondents could provide more than one answer.

Positive influence on students. Sixty-one percent of the 66 responding teaching artists reported that they were able to make a positive difference for students in schools (Table 6.7). Teaching artists provided a range of positive influences (Table 6.8).

Table 6.8. Teaching artists as a positive influence on students

Actor	I have a unique point of view and life experience which expands what the kids think of as their options for future success.
Actor	[Teaching artists] bring passion into schools - because they do what they love, and share the love of their art with the students. We certainly aren't in it for the money! It's a human connection based in passions. The students see that authentic connection and even if they don't care about the art form, the exposure to an adult who has found their passion provides a model to students -that it is possible for them to find similar fire for their lives.
Puppeteer	I know we make a difference, not to every student, but to many from the comments they make about what they are doing, as well as just observing what they are doing. Wonderful stories trickle back, sometimes immediately and sometimes not until years later. Experiences with the arts change the way students feel about themselves and the way they look at the world...change for the positive.
Dancer	The kids shout to me from across the school, 'Ms. Jane, Ms. Jane, are you coming to MY class today????'
Actor	If nothing else, the students are exposed to ideas and energy different from what they experience in everyday life - they have an opportunity for a different perspective

Enhancing other aspects of school life. Forty-one percent of the 66 sampled teaching artists saw the arts enriching other aspects of the school experience (Table 6.7). The benefits they named were wide-ranging and covered many aspects of school life and education, such as enhancing other curricular areas, improving attendance, and raising morale (Table 6.9). One-third of this group of teaching artists reported that students improve in their communication and self-expression skills. Growth in self-esteem and confidence were reported by 37% of these teaching artists.

Table 6.9. How teaching artists impact areas of school life outside of the arts

Modern dancer	Students leave my classes with respect for themselves and their peers. Because I work with multiple grade levels in one class, it also brings about a sense of community in the group as a whole. I also feel that life lessons are learned through the group dynamic.
Performing artist (did not specify form)	I feel as though incorporating the arts into other school subjects helps the students stay engaged. Performance arts help build confidence and a strong self image. It also builds skills that the students will use throughout the rest of their lives such as public speaking and communication skills.
Director	I think there are a lot of students out there who have trouble in their regular classes, but can be inspired by the arts. It introduces a way of thinking and seeing the world that can help problem students find their niche.
Painter	I put my energies into teaching through art to help students learn about themselves, to better understand their world and to communicate these effectively.
Storyteller	By challenging students to think and process in new ways. And to encourage them to believe in their inner creativity.

Bring arts to school. Fifteen percent of the responding teaching artists responded that their contribution is to provide arts to schools, particularly where the arts are minimized or absent altogether (Table 6.7). One painter noted that “I feel like I contribute a LOT (sic) because there are very few teachers who try visual arts lessons with their students and the schools have phased out art in California.”

Working with teachers. Twelve percent of the sampled teaching artists reported that they positively impacted teachers at the schools they worked with (Table 6.7). Typically, the respondents related that they were able to encourage and develop teachers’ use of the arts in their curriculum. One sculptor wrote this of her experience in working with teachers.

Overall, I feel I have made strides in freeing teachers to opening their time to the arts. I often run into teachers who regale me with lessons they still do and they go

on about how it's been so helpful with the students' vocabulary building or story sequencing, etc. The teachers have passed on some of what we've done together to others in their departments. This is leaving them in a better place than those classrooms where little or no learning through the arts is the norm.

Conclusion

This chapter examined the impacts made by teaching artists as perceived by principals and teaching artists. Principal perceptions of teaching artists' impact were examined first. The majority of principals reported using teaching artists at their schools because they believed the arts supported academic achievement and they believed that parents and teachers wanted more arts education for students. Principals reported that teachers, parents and students held very positive attitudes towards teaching artists. Principals also described the benefits that came with having teaching artists at their schools. These benefits included the artists' expertise and professional experience; their passion for their art; student enrichment in the arts; and the artwork made by students with teaching artists. Principals faced several challenges in utilizing teaching artists and these were little to no time in the school day schedule for the arts; little to no funding for teaching artists in the school budget; finding qualified teaching artists; and artists' inexperience in teaching.

The second section of this chapter addressed how teaching artists understood their impact on schools. The first impact was that teaching artists saw themselves as a positive influence on students. The second impact was that teaching artists observed that their work enhanced other aspects of school life, including other curricular content, student morale and student communication skills. The third impact was that some teaching

artists recognized that they were a key source of arts education. The final part found that some teaching artists saw their contribution to schools was by supporting and encouraging classroom teachers to use their arts. This chapter analyzed the impact of teaching artists in schools and provides a necessary base for the next chapter, which will present the development of a stage theory for teaching artists.

Chapter 7 – Findings: Part 4

The Beginnings of a Stage Theory of Teaching Artists' Development

Introduction

This chapter examines the beginnings of a stage theory of teaching artists' development. This is presented in two sections. The first section is an overview of the stage theory and how it was developed. The second section is a description of each of the stages and orientations.

Overview of the Teaching Artist Stage Theory

Overview of the Stage Theory

During the qualitative analysis phase of this study there appeared to be distinct stages of teaching artist development. Nearly all of the interviewees described beginning in an “improvisational” stage, where teaching artist work was largely spontaneous and improvised. Some teaching artists moved from the “improvisational” stage to the “growth” stage, which was a career development stage where the interviewees honed their skills in teaching. Finally, there was the “established” stage, where teaching artists had focused their teaching to specific services and age groups and viewed themselves as veterans in the classroom. The stage theory may not be linear but rather may be a fluid process where artists may move back and forth between stages.

Some interviewees described having a difficult time at teaching artist work. These artists, who struggled in the “improvisational” stage, moved to the “mismatched” stage because they found teaching in schools to be a frustrating and unrewarding experience.

Within the “growth” and “established” stages, two orientations also arose during analysis. Teaching artists appeared to have either an art orientation or a teaching orientation. Further descriptions of these orientations are presented in the next section.

Figure 3. Stage theory of teaching artists' development

Development of the Stage Theory

The original intention of this study was to utilize mixed methodology to create a typology of teaching artists. However, as described in Chapter 3, it became clear during the analysis of the interview data that a typology was not satisfying the data. A stage theory began to emerge from the interview data instead (Figure 3). There appeared to be stages rather than typologies because the artists in the most developed group had experiences that related to the previous stages. The interviews suggested a growth process had taken place. Several criteria were developed from the interview data to determine which interviewed teaching artists were at each stage. The criteria for each stage are described in the next section.

Integrating the surveyed teaching artists. Because the stage theory was developed from the qualitative interview data, incorporating the quantitative survey data was challenging as it did not address the growth process identified in the qualitative data. I

began by examining the descriptive statistics of the interviewed teaching artists in the “growth” and “established” stages. The following quantitative variables were used:

- Highest degree earned
- Number of years spent teaching
- Number of years working professionally at art
- Number of services provided to schools
- Number of age groups of students worked with
- Training to be a teaching artist
- Feelings about being a teaching artist

There were some key demographics that were consistent within each stage but distinguished the two stages from each other. For example, the number of years the “growth” teaching artists spent working at both art and teaching were very different from the “established” stage artists. Variables such as gender and chronological age were not considered because they were not necessarily indicators of professional development.

The three interviewed artists identified as being in the “growth” stage each held a professional degree in their art form; had taught for less than 10 years but had worked at their art for more than 15 years; provided at least 4 types of services to schools; worked with at least 3 different age groups of students; had teaching artist training; and felt very positive about being a teaching artist. The three interviewed teaching artists identified as “established” stage did not all hold a professional degree in their art form; had spent more than 20 years teaching and working at their art professionally; provided specific services to schools; worked with specific age groups; did not have teaching artist training; and had

positive but more muted feelings about being a teaching artist than the “growth” stage artists.

As these variables seemed to indicate some quantitative differences between the stages, I then attempted to sort the surveyed teaching artists into the stage theory using these variables listed above. Not surprisingly, sorting the larger surveyed sample was more difficult than the smaller interviewed sample. I could not divide all the surveyed artists based on the parameters set by the interviewed artists. There was only one clear dividing line among the surveyed artists – the number of years spent teaching. There was a group that ranged from 6 months to 10 years and then a second group that ranged from 14 years to 35 years. This was similar to the dividing line among the interviewees. The other demographics that had distinguished the stages among the interviewees did not appear to be representative of the larger surveyed sample. For example, the interviewed teaching artists in the “growth” stage all held professional degrees in their art area. This, however, was not typical of the surveyed teaching artists grouped into the “growth” stage. A master’s degree was much less commonly held in the “growth” stage than in the “established” stage among the surveyed teaching artists. The qualitative data suggested stages of growth but the quantitative data left me with only a crude division.

Development of the Orientations

Yet the quantitative survey data revealed a distinction among the surveyed sample that the qualitative interview data had not detected. The quantitative survey data suggested something entirely different from the stage theory. The quantitative data pointed toward two orientations within each stage – an art orientation and a teaching orientation. The quantitative survey data suggested three key variables that divided each

stage into two orientations. They were the relationship of years spent at art and teaching; a teaching credential; and teaching artist training.

The orientations did not appear in the qualitative interview data in part because the interviewees were all identified as art-oriented with the exception of Milton the actor, who was teaching-oriented. The differences between Milton and the other interviewees did not surface during the qualitative analysis as different orientations but became apparent after identifying the orientations with the quantitative data. A detailed description of the two orientations is provided further on in the next section.

Descriptions of the Stages

An in-depth description of each stage, along with examples from the interviewed teaching artist sample, is provided below. In addition, a description is provided of the art orientation and the teaching orientation.

Improvisational Stage

This first stage was the point that nearly all of the interviewed teaching artists began in. There were two particular aspects that made this stage improvisational. The first was an unplanned entry into teaching work. The second was to learn teaching informally and experientially.

The interviewees discussed “falling into” teaching artist work or having it find to them without their seeking it out. Of all the interviewed teaching artists only Jennifer the painter knew she wanted to teach and was not improvisational but purposive in her entry into teaching. However, as described in Chapter 5, Jennifer was improvisational in how she learned to teach.

In addition to the entry into the field being unplanned, nearly all the teaching artists related stories about how they learned to teach by doing or through experiential learning. “Making it up as I went along,” was an idea that echoed through the interviews. Learning by doing is a component of theatrical improvisation (Johnstone, 1994; Spolin, 1963) and contributes to the improvisational nature of teaching artist work. Xavier the choreographer could be seen as a variation on this theme. In his interview, Xavier did not describe his learning about teaching as improvisational but it was experiential. As described in Chapter 5, Xavier apprenticed with his mentor, Peter, assisting him in teaching by demonstrating steps and technique. Xavier said, “I became the lesson plan in a way. It was in my body.”

Milton the actor and Spike the actor are the interviewees who were currently representative of this stage. The criteria for interviewees to be grouped at this stage are as follows.

- Teaching artist work had to be something the interviewee enjoyed.
- The interviewee had not sought out teaching but rather had it “fall into their lap”.
- The interviewee was content with the improvisational nature and was not interested in further developing or codifying their teaching artist work.
- The interviewee’s teaching was often improvisational in nature – typically spontaneous and “in the moment”.

Most of the interviewed teaching artists moved on from this stage. However, it appeared that Spike the actor and Milton the actor remained at this stage. Spike had an undergraduate degree in education and in college had planned on being a teacher. But once he discovered acting, his professional ambitions changed and he set teaching work

aside. Spike said, “After college, I never said to myself, well, I’m going to be a teacher now. All my teaching jobs kind of grabbed me. I didn’t go out to grab them.” Spike related that he very much enjoyed the performance qualities of teaching and appeared to thrive on its improvisational aspects. However, he did not express interest in developing his teaching skills further.

Milton was a second-career teaching artist, after a successful career as a classroom teacher and principal. Milton’s teaching artist work illustrated two important aspects of improvisation. First, he enjoyed the spontaneity that is a hallmark of this stage. He described a session where he began working with students on scenes about the Civil War. Things were not going well. He abandoned the drama work and delved into discussion, which led them to other topics, culminating in comparisons between the Civil War and the war in Iraq. The second aspect of improvisation that Milton’s teaching artist work illustrated is the need to connect with others. The give-and-take between players that is necessary in improvisation came to life in Milton’s description of how he approaches teaching. He related how he was in constant collaboration with both teachers and students.

I’m finding more and more how unique my approach really is. What I’m helping teachers do now is to trust the kids. This [teaching artist] work is collaborative and sometimes a teacher doesn’t have a particular idea and we talked about a few basic things. I always encourage them to see what the kids think. And, boy, is that a big move for some people. I think I’ve been very helpful to a few teachers that way. Teachers get more into finished products. Sometimes teachers don’t come up with [a specific idea]. I say, that’s alright. It’s about the process. We

can do one thing one day, something different the next. We can work on a theme, whatever. But we always need to include the kids in it.

Milton was firmly rooted in the improvisation stage. I would argue that despite his impressive tenure as a classroom teacher and principal, he was more suited to this stage than to the other stages. In his mid-sixties, Milton's teaching artist work was only a piece of his retirement. A man of diverse interests and abilities, Milton relished his retirement and the freedom that came with it. His interest in acting had begun to diminish, in part because of the time commitment required. He did teaching artist work because he enjoyed it but he wasn't interested in building on it as another career. Progressing to either of the next two stages would have required a greater commitment of time and energy in both his acting and teaching. The teaching artist work brought great joy to Milton. He was willing to be spontaneous and improvisational with his teaching artist work but simply did not see himself developing it further.

Growth Stage

As described by the interviewees, growth-stage teaching artists had chosen to include thoughtful and purposeful teaching as part of their professional palette. They had moved from an improvisational approach to their teaching artist work to a more intentional one. This stage was called "growth" because these artists were in career development mode. They greatly enjoyed the teaching aspect of their work and were typically looking to develop it further.

In their interviews, many of the teaching artists described moving from improvisational to a growth period where they began to develop their art and teaching in earnest. Six of the artists - Kelly the vocalist, Xavier the choreographer, Elaine the

pianist, John the trombonist, Hannah the storyteller and Jennifer the painter – all described periods where they actively pursued the development of their teaching. However, of these six teaching artists, this was the current stage for Kelly the vocalist, John the trombonist and Jennifer the painter. The criteria developed for this stage are as follows.

- Interviewee described her/himself as actively developing teaching skills.
- Interviewee described her/himself as actively developing as a professional artist.
- Interviewee greatly enjoyed teaching artist work and wanted to continue to pursue it.
- Interviewee described being open to teaching a variety of ages and taking on different types of projects and services in schools.

They described themselves as currently being in the process of developing their teaching. They were confident about their teaching skills but they all described themselves as continuing to learn and explore in this area. For example, Kelly the vocalist, who first learned to do teaching artist work improvisationally, actively pursued training opportunities with a local school district to develop her teaching skills and knowledge. John the trombonist explained that to continue his learning as a teacher he would sometimes swap students with another musician. Then he observed his colleague teach and catch things that missed John's radar. This pushed him to further grow as a teacher. John explained,

To me the most important thing about being a teacher is being a student. You have to be willing to learn to be a better teacher. I feel like the longer I teach I'm

definitely learning more and more. I'm 20 times the teacher now than I was 10 years ago.

Xavier the choreographer, Elaine the pianist and Hannah the storyteller described this stage in the past tense, suggesting they were at a different stage in their development. Age is not always consistent between interviewees as to when they were in the "growth" stage. Kelly, John and Jennifer are all in their 30s. However, Xavier described himself at this stage in his late teens when he was assisting his mentor. A particularly vivid memory of this period was of his first production of *West Side Story*. As his mentor's assistant, he was charged with teaching the choreography to an older and much more experienced company of dancers. He described undertaking this challenge – and not being daunted by it – as a significant step in becoming a choreographer and teacher.

Elaine's experience working as an accompanist for choirs was not dissimilar from Xavier's apprenticeship. She learned to teach while working closely with good conductors but from a perspective very different than the singers.

I've gained a lot just by sitting at the foot of great conductors, which I guess we could say would be great music educators. When you're the pianist, you are not with the singers but you're also not the teacher. So you're in this zone in between where I'm doing my job but I'm also watching him, like student teaching or classroom observation. You're not in the class so you're not part of the problem (laughter) but you're not the teacher – you're in between.

Established Stage

As described by the interviewees, established-stage teaching artists were confident in their teaching work. They had developed strong teaching skills and were

more focused on the specific services they provided. The period of development in teaching skills that was a hallmark of the previous stage was far less evident here. These artists focused on specific services by this stage - the willingness to be a jack-of-all-trades that was a standard of the previous stage was gone by this point. This is not to suggest that these teaching artists were not developing their art – to the contrary, their professional art continued to develop and grow. However, their teaching had become an established practice. Among the interviewees, this stage was represented by Xavier the choreographer, Elaine the pianist and Hannah the storyteller. The criteria developed for this stage are as follows.

- Interviewee enjoyed teaching artist work but enthusiasm was more muted than the “growth” stage.
- Interviewee described her/himself as having worked improvisationally and developed teaching skills in the past. This was not a present activity or concern.
- Interviewee described her/himself as continuing to develop as a professional artist.
- Interviewee described having specific parameters for their teaching artist work. These parameters weren’t universal but indicated that these teaching artists had limited the scope of their teaching work

Xavier the choreographer was exceptionally clear about the parameters of his teaching work. He was also very confident about his teaching and had amassed decades of knowledge in teaching dance. He acknowledged this came in part from his work in his dance company, where the professional dancers are often the same age as his high school students. These aspects of Xavier’s teaching were apparent when he explained that he

taught in a district-run fine arts camp in the Cuyamaca mountains each summer. The district pushed to increase the program size but Xavier was firm that he would only take a dozen dance students. He knew what the parameters needed to be to make the program succeed and he was “past the point in my life” to debate that. He did not teach in the camp program for a few years when the program became better funded and certificated arts teachers began competing for his job. For Xavier, the camp program was not about the money he earned but about providing a special summer experience for the students. Xavier was rehired later, in part, because the other teachers “really couldn’t get into the spirit of the thing.”

Hannah the storyteller’s experience in schools had resulted in her having a keen eye for student dynamics in the classroom. After two decades of storytelling in schools, Hannah explained that she could usually size up the students in a classroom before the teacher finished introducing her to them. She could identify potential problems and defuse the situation before it became a problem during her work in the classroom.

It is a very, very rare occasion that I don’t walk in and, I don’t care who the group is, I can tell right away ... the minute I walk in. I know exactly who the smart mouth is. I know exactly who the child is who has the attention span of the gnat. I know who is going to play with whom. In some situations, if I can, I will separate them. If at all possible, I try not to embarrass the kids. But I’ll go over to the teacher and say I think so and so needs to sit by you or so and so needs to sit separate from that person. I mean, after 26 years, you know....

Mismatched Stage

This stage could probably happen at any point in the theory, but it appeared to occur after the improvisational stage. Rather than finding success and developing skills in teaching artist work which facilitated movement into the Growth and Established stages, the teaching artists in this stage struggled with the teaching work. I am calling them “mismatched” because teaching in K-12 public schools was not a successful or enjoyable experience for these teaching artists. It is possible that with mentoring, further training or a better-suited environment they would have enjoyed the teaching experience more and developed further into the stage theory. I also posit that the improvisational nature of teaching artist work may simply not work for some teaching artists. Some may prefer careful preparation and structure to the often spontaneous character of teaching artist work.

Both Sarah the actor and Carol the dancer were representative of this stage. The criteria developed for this stage are as follows.

- Interviewee did not enjoy teaching artist work.
- Interviewee respected other artists who teach in schools but did not personally have a good experience.
- Interviewee’s negative experience was rooted in student disrespect for their art form.

Both women struggled with issues of respect in their teaching artist work. Their art work in particular was disrespected by students and this was untenable. Neither are interested in continuing their teaching artist work or developing it further.

Sarah's teaching artist experience began well in rehearsing for a school tour and she was genuinely excited for the project. But the reality of performing for student audiences was difficult and led Sarah to make artistic compromises that she later regretted.

It was hard because I felt like in the rehearsal process we were working to create this piece of integrity but the lack of design elements, the lack of preparation for the students or acknowledgement of what they were there for sometimes made it too difficult to be able to do what you had rehearsed. I think that was mostly disheartening. The other disheartening thing was knowing that I was resorting to tricks to maintain the students' focus. They were selfish actor tricks – things that would really work well with the students because they were silly and over the top but you knew full well that you would never do on the mainstage.

For Sarah, engaging the students and holding their attention was not worth the trade-off of degrading herself as an artist or her art form. Sarah's bad experiences in holding students attention is in clear juxtaposition to Hannah's experiences in storytelling. Expecting the unexpected from student audiences is part and parcel with storytelling in schools. Hannah described this incident in her interview.

One time there's a disturbance in the back of the auditorium and I'm thinking, what? Ah... I did pause for a second and then I kept on going because I didn't see an ambulance or anything. Afterwards the kids leave and I go to the back and I say, wait a minute – what was happening back here?! They tell me, oh, a little girl had a lizard in her pocket and it got loose! You *never* know what is going to happen when you're telling stories.

This story suggests that the improvisational skills identified in Chapter 2 are necessary for successful teaching artists. But this story also suggests that improvisation may contribute to the quality of the teaching artist experience. Those teaching artists who are able to utilize improvisation and to accept the improvisational nature of teaching artist work may ultimately find it more satisfying than those who do not embrace it. Perhaps for Sarah, who had spent nearly a month in rehearsal for the school tour, the improvisational aspect of teaching artist work was simply too strong a contrast to her careful preparation.

Carol the dancer was frequently invited into schools to teach Filipino dance and culture. But it had become “a chore” as it became apparent to Carol that students had little interest in her material.

It is harder going into a classroom knowing that the teacher wants [the dance residency] more than the students. I don’t want to put down these teachers but there are times when we would look at the teachers and we think, ok, do they really want their students to learn about this or do they want a free hour in their day. We never heard of students asking for the program. They were the harder classes to teach. You couldn’t keep them focused.

Both Carol and Sarah were women of color and were in their late 20s to early 30s. Neither artist held a professional degree in the art form that they taught. Like teaching artists in the Growth stage, these women worked professionally at their art form for 10-15 years but had spent much less time as teaching artists. Teaching was a part-time pursuit. Both ranked their feelings about being teaching artists as “fair”.

Fluidity between Stages

It is possible that the stage theory is not a linear process. Rather, there may be fluidity between the stages. Teaching artists may move back and forth between stages, such as when they are building new skills. The progression through the stages may not be rigid but may be responsive to new undertakings. For example, Elaine's teaching artist work focused on being an accompanist and assistant conductor and she was established and successful in this. But when she began to provide new services as a teaching artist – such as teaching a vocal music residency in an elementary school - she found herself improvising again in the classroom until she had established herself in that new context.

Elaine's return to the improvisational stage after she had become an established teaching artist suggests that the stage theory may be useful in understanding teaching artists' development, particularly in relationship to training and developing new skills and services. Elaine's experience suggests that the stage theory may be a dynamic and fluid process rather than a static one.

Art and Teaching Orientations

During the quantitative analysis of the stage theory, two orientations emerged. Among the surveyed teaching artists, there appeared to be an art orientation and a teaching orientation. Both orientations appeared to be present at the “growth” and “established” stage. The quantitative survey data suggested three key aspects to the orientations. They were the relationship of years spent at art and teaching; a teaching credential; and teaching artist training.

Art Orientation.

The survey data suggested that art-oriented teaching artists differed from their teaching-oriented peers in three key ways. The first distinction of art-oriented teaching artists is that they had spent significantly more years working at their art professionally than they had teaching. And, on average, they had spent more years working at their art form than had their teaching-oriented colleagues. The second distinction of art-oriented teaching artists was that they did not hold a teaching credential. The third distinction was that they were unlikely to have had teaching artist training to prepare them for the work.

Descriptive statistics of the surveyed teaching artists are provided to help describe the art-oriented teaching artists at both the “growth” and “established” stages.

Growth stage art-oriented teaching artists. At 31 teaching artists, this was the largest grouping of the surveyed teaching artists. On average, these teaching artists had been working at their art form for 12 years but had taught for less than 5 years. They spent 75 hours per month on average working at art and 31 hours per month on average working as a teaching artist. They were well-educated, with 32% holding a graduate degree. Less than half of this group reported having teaching artist training, which was most likely to have been provided by an arts organization or a university. None of these teaching artists held a teaching credential.

Established stage art-oriented teaching artists. There were 19 surveyed artists in this orientation. On average, the artists in this group had worked at their art for 25 years and as teaching artists for nearly 21 years.

This was a very busy group. They taught substantially more and committed more time to their art making than the teaching artists in art-oriented growth stage. Fulltime work at art was done by 43% of this group and part time work was done by 57%. Teaching work was part time work for 83% of the group.

These teaching artists were very well-educated, with 47.4% of them holding a graduate degree, making them the group with the highest average educational attainment. None of them had training specific to being a teaching artist or a teaching credential.

Teaching Orientation.

The survey data distinguished teaching-oriented teaching artists in three key ways. They had spent more years teaching than they had making art professionally. They also had not worked at their art for as many years as their art-oriented peers had on average. The second distinction was that many of these artists – over a third - held teaching credentials. The third distinction was that these teaching artists were far more likely to have had teaching artist training and this training was likely to have been provided by a school district.

Descriptive statistics of the surveyed teaching artists are provided to help describe the teaching-oriented teaching artists at both the “growth” and “established” stages.

Growth stage teaching-oriented teaching artists. This was the smallest grouping of the surveyed artists with only nine respondents fitting into this orientation. This group had been working professionally at their art on average, for only 4.8 years, which was substantially shorter than the art-oriented peers, who had been making art professionally for 12 years. These artists reported working as a teaching artist on average for 6.5 years, which was longer than their art-oriented peers.

These teaching artists had the lowest educational attainment of all the groupings of artists. Of the nine members of this stage, there was only one who held a master's degree. However, 33% of this group held a California teaching credential. Seventy-eight percent reported receiving teaching artist training at either a school district, arts organization or a university.

Established stage teaching-oriented teaching artists. Sixteen surveyed teaching artists were represented in this stage and orientation. The teaching artists in this orientation had worked at their art on average for 23 years and as teaching artists for 20.4 years. These teaching artists had spent the same number of years working as a teaching artist as their art-oriented peers, however, they had devoted fewer years to their professional art work.

These artists on average worked part time at teaching and art making. However, more teaching-oriented artists were working fulltime at their art by this stage than they had in the "growth" stage.

These teaching artists were well-educated, with 31.3% of them holding a graduate degree and 38% held a California teaching credential. This was the largest grouping of teaching artists to have specific teaching artist training, with 81% trained by an arts organization or a university.

Conclusion

The integration of the qualitative and quantitative data suggests that the teaching artist sample may demonstrate a stage theory of teaching artist development. This theory posits that there are three or four possible stages of teaching artist development, beginning with improvisational and then progressing to the growth and established

stages. These stages may be a fluid process, with teaching artists moving back and forth between stages depending on current tasks and projects. Some teaching artists, who repeatedly had unsuccessful experiences in teaching, ended up in the mismatched stage. Within the growth and established stages, there appears to be a further distinction between teaching artists. Some teaching artists appear to focus on their artwork and other artists appear to have a teaching focus. This stage theory may be able to help clarify the unique needs and skills that teaching artists have at different stages in their professional development. This theory has the potential to offer valuable insight to teaching artists and practitioners who work with them.

Chapter 8: Summary, Interpretation, & Implications of Findings

This chapter will review this study and discuss both the findings and the implications these findings hold for both researchers and practitioners. This chapter is broken down into four sections. The first section provides a brief overview of the study. The second section discusses key findings from the study. The third section considers the implications of these findings for practitioners. The final section reflects on the implications for future research.

Brief Summary of Study

As discussed in Chapter 1, California public school districts are particularly hard-pressed to provide arts instruction to their students. Budget constraints and standardized testing have prevented many public schools from providing arts education for their students. Few California students are enrolled in arts education of any kind and the number of credentialed arts specialists is reduced every year. One solution that has arisen is the utilization of teaching artists – professional artists who provide a variety of educational services to schools. This study was developed to focus on these mostly unexamined professionals.

The overarching purpose of this study was to provide a foundational understanding of the experiences and impacts of teaching artists from their perspective. Additionally, principals were surveyed to provide their perspective on the impact of teaching artists. Lastly, demographic data were collected to examine variables that influenced teaching artists' working conditions.

For this study, a sequential exploratory design was implemented. In the first stage, quantitative and qualitative data were collected from surveys of principals and

teaching artists. Then the quantitative data were analyzed with SPSS in order to provide descriptive statistics and regression analysis. Once this stage was complete, ten teaching artists were interviewed to further understand their specific experiences and impacts. The qualitative data from the surveys and interviews were then analyzed. Qualitative data were examined with Atlas.ti. After data were coded, themes were developed from the qualitative codes. These themes were used to construct matrices and the qualitative and quantitative data were sorted into the matrices. Data were grouped and regrouped several times in order to construct a typology of teaching artists. When it appeared that some teaching artists could be placed in more than one group, the typology was abandoned and a stage theory was developed instead.

Summary of Findings

Teaching Artist Demographics

The mean age of teaching artists in my sample was 39 years old and the sample was overwhelmingly white at 82%. The largest minority group was African-Americans. The largest group of teaching artists in this study was actors and the smallest group was dancers. Fifty-one percent of my sample held a college degree and 38% held a master's degree.

Forty-three percent of the teaching artists I sampled reported having employment beyond their art and teaching work. The moonlighting may cut into the time available for art making for teaching artists. In Jeffri's (1998) national sample, over a third of the general artist population worked 120 or more hours per month at their art making. Of my artist sample, only 18% spent this much time per month at art making.

Teaching artist work was found most commonly through arts organizations. Most teaching artists in the sample reported having some formal training for their work and this training was typically provided by arts organizations and universities. Mentoring and experiential learning were found to be informal methods of preparation for teaching artist work.

The principal sample reported that teaching artists were most frequently in elementary schools and they most commonly taught lessons about their art form or they integrated the arts into the core curriculum. The majority of schools that reported using teaching artists had them on campus at least once a week.

The Experience of Being a Teaching Artist

It was shown that the surveyed respondents do teaching artist work for a number of reasons, primarily because it is enjoyable or personally rewarding work. Entry into teaching artist work was found to be an improvised undertaking among the interviewees. The majority of the interviewed teaching artists found that their teaching work was an unexpected career development.

The teaching artist sample reported both rewards and challenges to their work. Rewards included working with students in their art form, representing the arts in schools and experiencing a positive relationship between their art and their teaching. The challenges to teaching artist work were the difficulties in working with students; feeling like a second-class citizen while in schools; and coping with fatigue from teaching artist work.

The Impact Teaching Artists Make in Schools

Teaching artists' perceptions. The teaching artist sample identified four positive ways they impact schools. First, they saw themselves as a positive influence on students. Second, the sampled teaching artists observed that their work enhanced other aspects of school life. Third, some of the teaching artists recognized that they were a key provider of arts education for schools. Finally, some teaching artists saw their contribution as encouraging classroom teachers to incorporate the arts.

Principals' perceptions. The sampled principals felt that teaching artists made their schools better places. The principals were more positive about teaching artists if they believed that parents wanted more arts at the school for their students and if they believed that the arts support academics. The principal sample valued teaching artists for their professional expertise in the arts, the enrichment they provided to students and the artistic products produced from teaching artist residencies. Many principals also valued the affordability of a part-time artist over the cost of a fulltime arts specialist.

Principals were fairly uniform in the challenges they faced with teaching artists. Fitting artists into the school day was the single biggest challenge principals faced. This was closely followed by the costs of artists and funding their residencies. Some principals were frustrated with working with uncertificated artists and some artists' inexperience in teaching.

Teaching Artist Stage Theory

The data integration led to the development of a teaching artist stage theory. This theory proposes that there are three four possible stages of teaching artist development. It begins with an improvisational stage, where teaching is spontaneous and in the moment.

The theory progresses to the growth stage, where teaching artists begin to refine their teaching and invest in developing it. Finally, there is the established stage, where teaching artists have mastered teaching and focused on specific services. Some teaching artists, who had unsuccessful experiences in teaching, ended up in the mismatched stage. Within the growth and established stages, there appeared to be a further distinction between teaching artists. Some teaching artists appeared to focus on their artwork and other artists appeared to have a teaching focus.

Discussion of Findings

Teaching Artists and the General Artist Population

My study suggests that the teaching artist population may be both similar to, and different from, the general artist population. The teaching artist sample in this study appears to be similar to artists in general in average age, ethnic breakdown and artistic discipline. However, this study also found key differences as well. For example, the teaching artist sample in this study were better educated, more likely to moonlight and worked fewer hours at their art form than artists in general. While these are not terribly surprising differences, they do help distinguish teaching artists and identify some of what makes them unique.

Differences between Schools and Teaching Artists

As reflected in this study's sample, there also appeared to be a real difference between what the sampled principals valued and what the sampled teaching artists valued. Both principals and teaching artists agreed that the teaching artists provided real world experience and expertise to schools. But they differed sharply on other points. Principals appreciated the affordability of part time artists while many artists expressed

frustration with low wages and few hours. Principals extolled the artistic products that come out of artist residencies whereas a large number of teaching artists valued the artistic process with students (Artistic products were only occasionally referred to by teaching artists and usually in the context of discussing things they perceived were valued by school staff.). Lastly, many principals saw the teaching artists providing a “bonus” to students while teaching artists saw themselves providing a core component of the curriculum.

Kelly the vocalist had noted some of these differences by suggesting that “the schools need to learn to speak ‘artist’”. No doubt there are many principals who would paraphrase this to say, “Artists need to learn to speak ‘school’”. I would posit that it is unlikely that either principals or teaching artists could be or should be persuaded to change these values. However, as Kelly suggested, becoming “bilingual” or even “bicultural” may be a necessary evolution for teaching artists. Teaching artists should not abandon their world view or their beliefs to accommodate educators’ values, but rather they may find that becoming fluent in “school speak” is one step toward furthering and deepening the impact of their teaching work.

The Role of Teaching Artists in Schools

This study suggests that the role of teaching artists in public schools is a complex one. While this study was able to document how the sampled schools utilize teaching artists, it does beg the larger policy question, “What *should* teaching artists be doing in schools?” Forty percent of the responding principals who used teaching artists at their school site did so because they lacked arts specialists. Should teaching artists be low-cost replacements for arts specialists? The logical response is no. The findings from this

study suggest teaching artists have a unique contribution predicated on the fact that they are professional artists. The principal sample greatly valued the expertise and experience teaching artists bring to a school site. Teaching artists are experts at very specific aspects of their art form. They are not typically generalists like credentialed arts specialists are (McKean, 2006). A teaching artist's place is not to teach a comprehensive curriculum in the arts – that is the role of the arts specialist or perhaps the classroom teacher. Rather, I suggest that teaching artists should supplement the arts specialist, providing richer, deeper exploration into aspects of an art form than the generalist teacher can provide.

I propose that in an ideal setting, the classroom teacher is the foundation of the arts education pyramid, providing an integration of the arts into the curriculum and drawing connections between the arts and the other content areas. Next are the arts specialists, bringing a broad knowledge and skill development in the arts. Finally, at the apex of this pyramid is the teaching artist, providing focused specialization and professional expertise.

Implications of Findings for Practice

This study offers much for both teaching artists as well as the practitioners who work with them. With the development of a stage theory, this study highlights that teaching artists can move through different stages and thus may have changing needs in terms of training and professional development. Mentoring is clearly a well-utilized training model for teaching artists and should be further explored and developed. Mentoring as an effective form of learning for teaching artists has been demonstrated elsewhere in the literature (Seidel, 1998). Both mentoring and role modeling are approaches that are traditional in preparing and training artists in their art form and thus

are familiar and accessible to teaching artists. Teaching artist training would do well to mimic arts training whenever possible.

This study also found that teaching artists who were trained by school districts spent less time at their art than artists who were trained elsewhere. It is critical that training providers continue to support teaching artists in the development of their artwork. The process of training cannot compromise teaching artists' artwork but should foster it. Trainers need to consider the whole artist and should not try to turn teaching artists into traditional arts specialists. This conversion would defeat the purpose of artists in schools and deemphasize the specific attributes that school communities value about teaching artists.

The majority of the sampled teaching artists reported not wanting to be certificated for their work but nearly the same percent said they would be certificated if such a thing were instituted. Teaching artists expressed very little interest in earning a teaching credential. This disinterest was particularly true for art-oriented teaching artists. What is clear from the findings of this study is that any type of certificate must be developed in conjunction with the teaching artist community. This participation presents the obvious challenge of finding and gathering the disparate community of teaching artists in San Diego County. Nonetheless, no credential or certification should be undertaken without teaching artist input. Ideally, this input should involve a diversity of artists including one from each of the stages described in Chapter 7.

Implications of Findings for Research

There are three areas for further research suggested by this study. The first is to further examine different communities of teaching artists. The second is to investigate

the influence of socio-economic factors on the utilization of teaching artists. And the final area is to further study the stage theory.

Teaching Artist Communities

Further research into other communities around the U.S. would expand the understanding of the experiences and impacts of teaching artists in public schools. San Diego is a city with no umbrella organization that organizes and trains teaching artists – unlike Chicago or New York City, for example. Artists in cities where there is no organizing/training structure may look more like my sample than teaching artists in cities with an organizing structure. Valuable insight could also be gained by studying communities where teaching artists have organized, such as in San Francisco, Chicago or New York. Comparing and contrasting a community of organized teaching artists with the more disparate community of San Diego teaching artists could broaden the understanding and provide new insights into the experience and the impact. Recent research has shown that communities that strongly support arts and culture organizations have a central organizing agency (McCarthy, Ondaatje, Novak, 2007). It is possible that teaching artists may also benefit from centralization to further growth and development.

Research on Schools And Teaching Artists

An analysis of socio-economic factors of this study's participating schools and their relationship to the impact of teaching artists will be one of my next research projects. Examining the interplay between teaching artists and the schools' socio-economic factors may allow me to glean further information about the impact.

In addition to my own research, the field would benefit from an investigation as to why schools do not use teaching artists. Some variables are apparent, such as cost and

lack of time during the school day. But looking beyond these variables is important – many schools that use teaching artists also face these same problems. Are there philosophical beliefs held by school leadership about the role of the arts and teaching artists in public education? How might a principal's or teacher's own arts education – or lack thereof – influence the use or nonuse of teaching artists at schools? How do parents participate in and influence the decision making to utilize teaching artists in schools?

Teaching Artist Stage Theory

The stage theory is a beginning attempt to examine the development of teaching artists. Further research into the stage theory would provide a clearer, more articulated understanding of teaching artists. Case studies of teaching artists at each of the different stages and orientations may provide a deeper and richer understanding of the developmental process of teaching artists. Further exploration into the teaching orientation would be particularly useful as there were no interviewees who fit this category. In addition, further research could include an examination of the types of skills and teaching pedagogy teaching artists employ at each stage. Are there specific and necessary skills for teaching artists? If so, what does this skill development look like? Are there pedagogical similarities and differences between stages? Lastly, is there a parallel development for teaching artists in their professional art? What does that look like and how can that information be used to support their teaching?

Conclusion

Teaching artists are a little studied population and this study makes initial steps towards understanding their experiences and influences in public schools. This study has laid some preliminary groundwork but much is left to explore about the topic.

Researchers and practitioners have the opportunity to build on these findings through inquiry and reflection on the role of professional artists in public education. The evolution of the teaching artist is particularly intriguing in a period of high-stakes testing. As reflected in this study, teaching artists' work in schools is highly individual and creative and fosters different approaches to learning and teaching. In other words, it is the anti-thesis of standardized testing. Practitioners and researchers in other areas of the curriculum might note the evolution of teaching artists with interest. How this concept might crossover to other subjects offers fascinating possibilities for the future.

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Appendix A

Teaching Artist Background Survey

Appendix A

Teaching Artist Background Survey

Welcome! Because you are participating in research, the following statement addresses confidentiality. Please answer the following question in order to complete the survey.

Efforts will be made to ensure confidentiality. You will be identified only by a number and not by your name or other identifying information. Your survey response will be kept in a locked cabinet or password-protected file on a computer until it is destroyed five years after the completion of the study. Only Patti Saraniero, the researcher, will have access to them. Even with all of these efforts, confidentiality cannot be guaranteed.

- ☐ I understand and wish to complete the survey
☐ I do not wish to complete the survey.

Thank you for your interest in completing this survey. For the purposes of this study, a teaching artist is someone...

- *Whose primary art area is theatre, dance, music, or visual art. These are broad categories and include a variety of genres, such as puppetry, storytelling, filmmaking, and graphic arts;*
- *Who is paid for their work both as an artist and an educator; and,*
- *Who has taught at least once in the last two years in a public K-12 school. Teaching is defined broadly and can include teacher workshops, in-class instruction, or after-school programs.*

If these three criteria describe you, we greatly appreciate your help with our study by completing this survey. With your assistance, we hope to provide a better understanding about teaching artists to the broader education and arts communities.

Section 1 – Demographic Information

Gender: ☐ Female ☐ Male

Ethnicity/Race (please check the box you most closely identify with)

- ☐ African American ☐ Asian ☐ Caucasian ☐ Hispanic/Latino
☐ Native American ☐ Other _____

Age: _____

Highest level of education completed: ☐ G.E.D. ☐ High school diploma

☐ B.A. ☐ B.F.A. ☐ M.A. ☐ M.F.A. ☐ D.F.A. ☐ Ph.D. ☐ Other _____

If you hold a bachelor's degree or higher, please list what area your degree(s) are in:

Section 2 – Your Work as an Artist

Please check the primary art form that you practice (*please check only one*):

☐ Playwriting	☐ Dance (modern)	☐ Graphic arts
☐ Directing	☐ Dance (ballet)	☐ Choreography
☐ Acting	☐ Dance (musical theatre)	☐ Poetry
☐ Theatrical Design	☐ Instrumental music	☐ Puppetry
☐ Painting	☐ Vocal music	☐ Storytelling
☐ Sculpting	☐ Composing	☐ Other:
☐ Photography	☐ Filmmaking	_____

How many years have you been practicing your primary art form professionally?

On average, is your work in your primary art form...

- ☐ full-time (30+ hours a week) ☐ part-time (less than 30 hours a week)

Approximately how many hours per month do you work in your art form?

On average, what do you currently make per hour at your art form?

\$ _____

Do you receive benefits (such as health insurance, paid vacation or retirement) from your work in your art form?

☐ Yes

☐ No

If yes, please list what they are: _____

Section 3 – Your Work as a Teaching Artist

How many years have you been a teaching artist in total? _____

What year did you begin working as a teaching artist in San Diego County?

As a teaching artist, please check all grade levels that you have taught in public or charter schools:

- ☐ Preschool ☐ K-2 ☐ 3-5 ☐ 6-8 ☐ 9-12

Do you have a teaching credential in California? ☐ Yes ☐ No

If yes, please list which credential(s) you hold _____

On average, is your work as a teaching artist...

☐ full-time (30+ hours a week) ☐ part-time (less than 30 hours a week)

Approximately how many hours per month do you work as a teaching artist?

On average, what do you currently make per hour as a teaching artist? \$_____

Do you receive benefits (such as health insurance, paid vacation or retirement) from your teaching artist work? ☐ Yes ☐ No

If yes, please list what they are: _____

What other types of paid employment are you engaged in beyond your work as a teaching artist and your art form?

Please list every San Diego County school district that you have taught in.

Please list the schools in each district that you have taught in.

What do you do in schools as a teaching artist *(please check all that apply)*?

- ☐ Teach in an after-school program
- ☐ Provide professional development workshops for teachers
- ☐ Coach teachers one-on-one in using the arts in their classrooms
- ☐ Develop curriculum for use by others (artists or teachers)
- ☐ Teach lessons specifically about your art form.
- ☐ Teach lessons integrating your art form into another area of the curriculum
- ☐ Perform
- ☐ Direct or contribute to an arts group, such as a choir or a school play.
- ☐ Other _____

How do you find work as a teaching artist *(please check all that apply)*?

- ☐ Through arts organizations
- ☐ Through public arts agencies (such as a city or state arts council)
- ☐ Through a foundation or other grantmaking organization
- ☐ Through a school district
- ☐ Contacted by schools directly
- ☐ Other: _____

Have you had any training or education specifically preparing you to be a teaching artist?

- ☐ Yes ☐ No

If yes, please briefly describe your training or education experiences.

This training or education to prepare you to be a teaching artist was provided by *(please check all that apply)*:

- ☐ Arts organizations
- ☐ Public arts agencies (such as a city or state arts council)
- ☐ A foundation or other grantmaking organization
- ☐ A school district
- ☐ A college or university
- ☐ Other: _____

Do you think there should be a certification or a credential to be a teaching artist?

- ☐ Yes ☐ No

Would you pursue a teaching artist credential or certificate if there was one?

- ☐ Yes ☐ No

Section 4 – Your Attitudes Towards Being a Teaching Artist

Overall, how I feel about my primary art form is

☐ Excellent ☐ Good ☐ Fair ☐ Poor

Overall, how I feel about being a teaching artist is

☐ Excellent ☐ Good ☐ Fair ☐ Poor

Overall, how I feel about working with students is

☐ Excellent ☐ Good ☐ Fair ☐ Poor

Overall, how I feel about working with teachers is

☐ Excellent ☐ Good ☐ Fair ☐ Poor

The best part about being a teaching artist is _____

The most difficult part about being a teaching artist is _____

Do you feel that you make a contribution to the schools you teach in? ☐ Yes ☐ No

Why or why not? _____

Why do you work as a teaching artist? _____

What metaphor in nature would you use to describe your work as a teaching artist?

Please provide a brief explanation as to why you chose this. _____

Do you know any teaching artists who have not completed this survey?

☐ Yes ☐ No

If yes, why not?

- ☐ Not aware of the survey
 - ☐ Not working as a teaching artist at the moment
 - ☐ Does not have time
 - ☐ Not interested
 - ☐ Other: _____
-

Would you be interested in being interviewed for this study? ☐ Yes ☐ No

You are not obligated to participate in the interviews if you are contacted.

My email address: _____

To thank you for your participation in this survey you can receive an executive summary of the study's findings as well as be entered into a raffle to receive a pair of tickets to The Old Globe in Balboa Park. If you are interested in either of these, please check the appropriate boxes and supply your email address. Your email address will be kept strictly confidential and will be used only to provide you with the executive summary or notification of winning the raffle.

☐ Please send me an executive summary ☐ Please enter me in the theatre tickets drawing.

My email address:

If you know a teaching artist who is unaware of this survey, please forward the email link to them. Thank you!

Appendix B

Principal Survey about Teaching Artists

Appendix B

Principal Survey about Teaching Artists

Welcome! Because you are participating in research, the following statement addresses confidentiality. Please answer the following question in order to complete the survey.

Efforts will be made to ensure confidentiality. You will be identified only by a number and not by your name or other identifying information. Your survey response will be kept in a locked cabinet or password-protected file on a computer until it is destroyed five years after the completion of the study. Only Patti Saraniero, the researcher, will have access to them. Even with all of these efforts, confidentiality cannot be guaranteed.

- ☐ I understand and wish to complete the survey
☐ I do not wish to complete the survey.

A teaching artist is a professional artist who also provides educational programs or services at schools, such as professional development workshops for teachers or in-class instruction for students. A teaching artist is different from an art or music specialist. A teaching artist is typically not an employee of the school district but is usually considered a guest at the school.

Section 1: About Your School

School District: _____

School: _____

Grade levels at your school: _____

Approximate number of students enrolled this school year: _____

Have you had any teaching artists perform or teach at your school during the 2004/05 or 2005/06 school years?

- ☐ Yes ☐ No (A "No" answer takes the respondent to the exit screen – they do not answer the remaining questions.)

Section 2: Teaching Artists at Your School

How often, on average, is a teaching artist at your school site?

- ☐ Once a day
- ☐ At least once a week
- ☐ At least once a month
- ☐ At least once a year

What services have teaching artists provided at your school site (*please check all that apply*)?

- ☐ Teach an after-school program
 - ☐ Provide professional development workshops for teachers
 - ☐ Coach teachers one-on-one in using the arts in their classrooms
 - ☐ Develop curriculum for use by others (artists or teachers)
 - ☐ Teach lessons specifically about an art form.
 - ☐ Teach lessons integrating an art form into another area of the curriculum
 - ☐ Direct or contribute to an arts group, such as a choir or a school play
 - ☐ Perform (such as at an assembly)
 - ☐ Other
-

Why do you use teaching artists at your school? (check all that apply)

- ☐ The arts are related to our school's mission/charter.
 - ☐ Our school believes the arts support academic performance.
 - ☐ Our school does not have a music/art/drama/dance specialist, so we use teaching artists to provide instruction in that area.
 - ☐ Parents want more arts for the students.
 - ☐ Teachers want more arts for the students.
 - ☐ Other: _____
-

Attitudes towards teaching artists

Overall, having teaching artists at our school is

- ☐ Excellent ☐ Good ☐ Fair ☐ Poor

Overall, how teachers at my school feel about teaching artists is

- ☐ Excellent ☐ Good ☐ Fair ☐ Poor
☐ They have no opinion about teaching artists

Overall, how students at my school feel about teaching artists is

- ☐ Excellent ☐ Good ☐ Fair ☐ Poor
☐ They have no opinion about teaching artists

Overall, how parents at my school feel about teaching artists is

- ☐ Excellent ☐ Good ☐ Fair ☐ Poor
☐ They have no opinion about teaching artists

Do you feel your school is a better place because of teaching artists?

- ☐ Yes ☐ No ☐ I don't know

The best part about teaching artists is _____

The most difficult part about teaching artists is _____

Do you feel that that teaching artists make a contribution to your school?

☐ Yes ☐ No

If yes, please describe

Do teaching artists bring something different to your school than a traditional arts teacher/specialist?

☐ Yes ☐ No

Please describe.

To thank you for your participation in this survey you can receive an executive summary of the study's findings as well as be entered into a raffle to receive a pair of tickets to The Old Globe's summer Shakespeare festival in Balboa Park. If you are interested in either of these, please check the appropriate boxes and supply your email address. Your email address will be kept strictly confidential and will be used only to provide you with the executive summary or notification of winning the raffle.

- ☐ Please send me an executive summary
☐ Please enter me in the theatre tickets drawing.

My email address:

Appendix C

Interview Questions

Appendix C

Interview Questions

- What is the experience of being a teaching artist in public schools?
- How do teaching artists perceive their impact on schools? How do principals perceive the impact teaching artists have on schools?

Tell me about your background in your artform.

How did you get started as a teaching artist?

What has been the most useful training or experiences in preparing to be a teaching artist? What have been the least useful?

How do you feel about formal training/education (such as a credential or a degree) for teaching artists?

Do the art and the teaching ever compliment each other? Describe that for me.

Do the art and the teaching ever come into conflict? Describe that for me.

How would you describe your commitment to being a teaching artist (e.g. temporary, part of professional goals, etc)?

What do you bring to a school that is different from a traditional arts teacher?

How would others describe you as a teaching artist? How do others describe you as an artist?

How would you define or explain what a teaching artist is/does?

Is there a physical limit to what you do in teaching?

What else should I know about being a teaching artist that we have not discussed today?

Pseudonym or own name?

Appendix D

Informed Consent to Participate in a Research Study

Appendix D
University of San Diego
Informed Consent to Participate in a Research Study

Patti Saraniero, a doctoral student in the Leadership Studies program in the School of Leadership and Education Sciences at the University of San Diego, is conducting research that will document experiences of San Diego-based teaching artists.

1. You will be interviewed for 45 minutes to one hour. If a follow-up interview is needed so you can clarify or expand upon ideas discussed in the initial interview, it will last no longer than one hour. Interviews will be recorded and transcribed.
2. You will be given a brief background and overview of the study. The researcher will explain the interview process and ensure you have an understanding of your rights as a participant in the study.
3. The interview will be conducted at a location that is acceptable to you.
4. Efforts will be made to ensure confidentiality. Any information you give us will be identified only by a number. All the questionnaires you fill out will be kept in a locked cabinet or password-protected file on a computer until it is destroyed five years after the completion of the study. Only Patti Saraniero will have access to them. For interviews, pseudonyms will be used. And you will be given an opportunity to review and edit your interview transcript. Even with all of these efforts, confidentiality cannot be guaranteed.
5. No risks are anticipated other than those ordinarily encountered in daily life. Benefits from participating include that information from this study will contribute to a greater knowledge regarding the experience of being a teaching artist. Hopefully you will also find the opportunity to reflect on what you do and the role you play satisfying and helpful.
6. Participation in this study is voluntary. You may withdraw from the study at anytime and you do not have to provide an explanation. Data collected prior to your withdrawal will not be used unless you agree in writing to let these data be used.
7. If you have any questions about this study or activities that occur during the course of this study, you may contact Patti Saraniero at 619-255-2175, ps2@sandiego.edu or Dr. Robert Donmoyer at 619-260-7445, donmoyer@sandiego.edu.
8. The information collected will be used in a dissertation and presentations. It may also be used in other additional publications or presentations emerging from this study.
9. There is no agreement written or verbal, beyond that which is expressed on this consent form.

I have read and understood this form, and consent to the research it describes to me.

Signature of Interviewee _____ Date _____

Printed Name: _____

Address _____

Phone: _____ Email _____

Signature of Principal Researcher _____ Date _____