

Today's seminar will begin shortly

Please complete your phone connection now:

1. Dial the toll free number 1 866 275 3495.
2. Enter the meeting number *4671867* on your phone keypad. Enter the star (*) key before and after the meeting number.
3. **Identify yourself.** Using your **phone** keypad, enter the unique 5-digit participant number from the bottom of your Voice Connection box. Enter the star (*) key before and after the number.

Tip: Find your Voice Connection Box near the lower right hand corner of your screen.

Teaching Artists

If you have just arrived via the Web, complete your phone connection. Dial 1 866 275 3495 and enter *4671867* on your phone. Then key in your 5-digit ID number (located in the Voice Connection box).

Your Hosts



Eric Giles

Learning Services Manager



Sue Struve

Communications Manager

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- **View all participants** in the roster to the right
- **Use the “Chat” box at any time** for technical help

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- **During the Q&A break** Nick will answer live questions from participants
- **Emoticons** will be available during the Q&A break. They are located via pull down directly above the participant roster.
- **Use the red “Question”** emoticon to ask a question

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Today's Format

I. Participant Polling

II. Findings from TARP



Nick Rabkin

Senior Research Scientist

NORC at the University of Chicago

III. Your Questions and Comments

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Nick Rabkin

Senior Research Scientist
NORC at the University of Chicago

Teaching Artists and the Future of Education

The Teaching Artist Research Project

Nick Rabkin
Senior Research Scientist

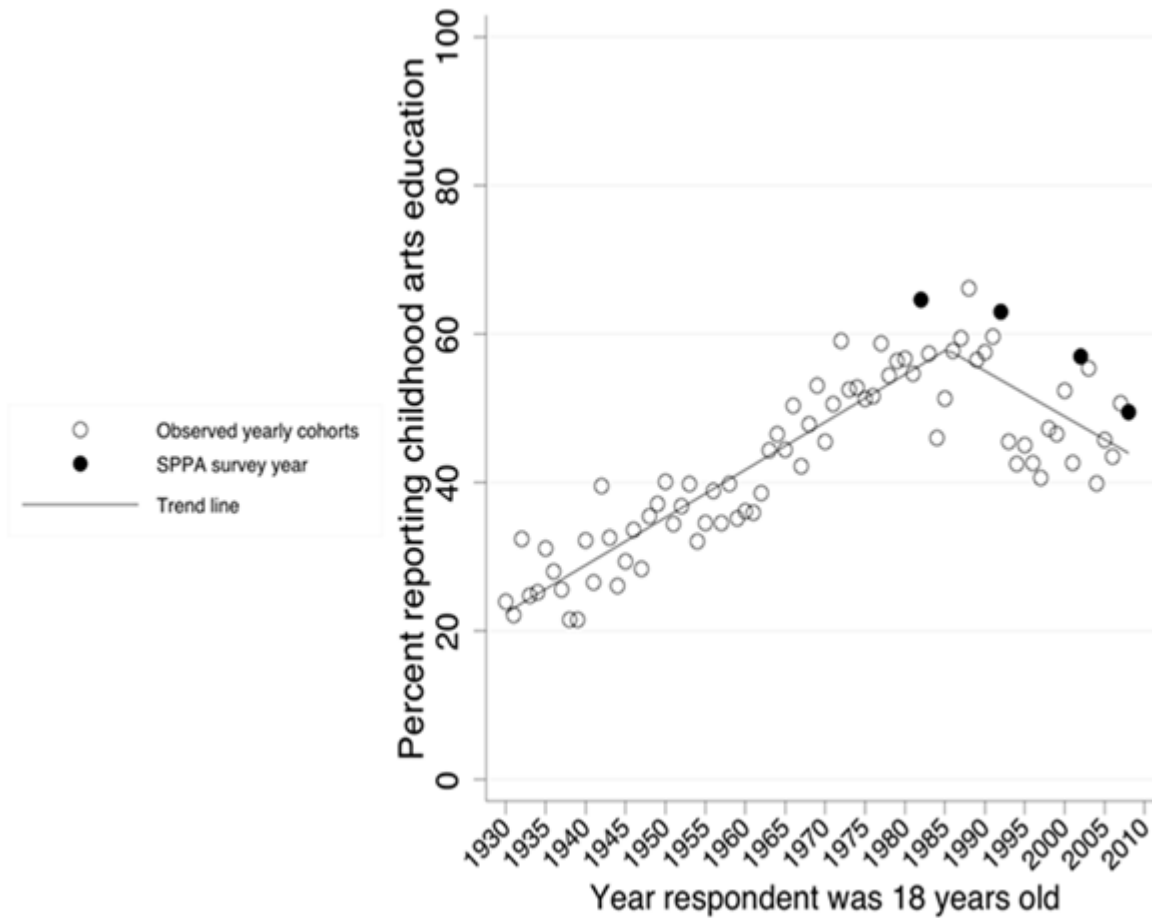
National Assembly of State Arts Agencies
April 13, 2011

Photo by Joel Wanek



NORC
at the UNIVERSITY of CHICAGO

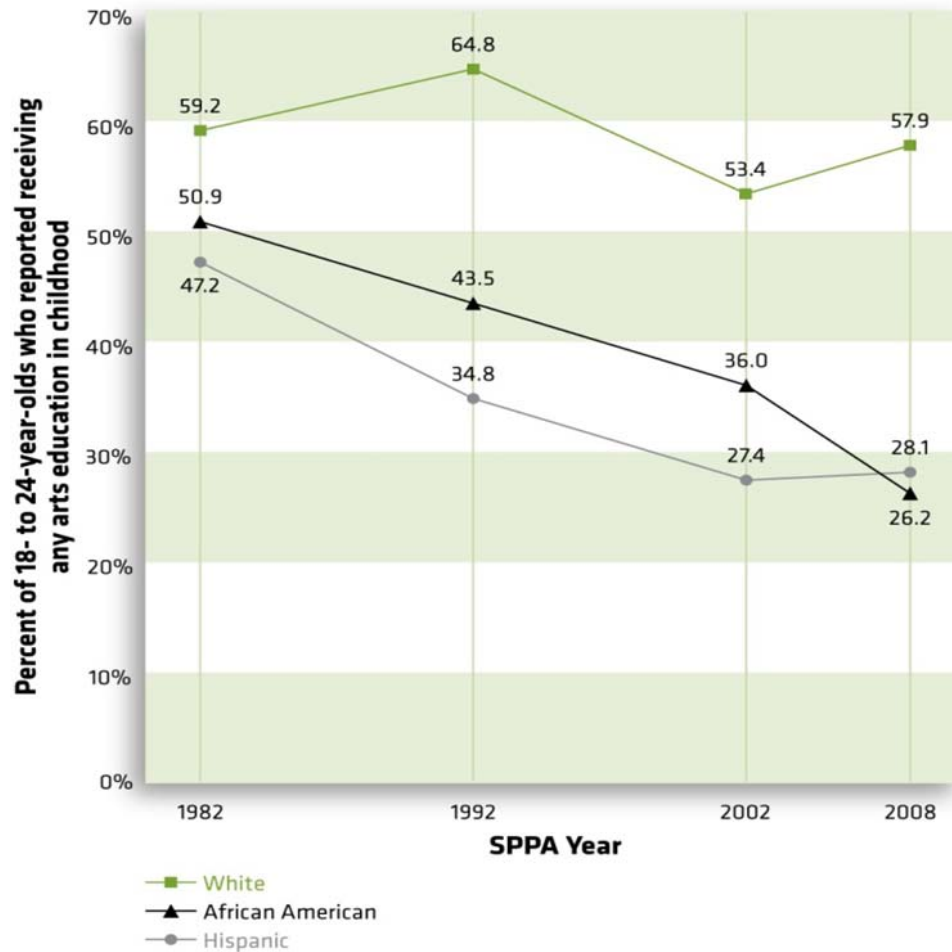
Childhood arts education 1930 - 2008



Childhood arts education, 1930-2008

Up 184% from 1930 to 1980, down 25% from 1980 to 2008 with no sign that the decline is slowing.

Child arts education by race 1982 - 2008



Arts deserts in
many low-income
minority schools

Headline #2: TAs enter the schools

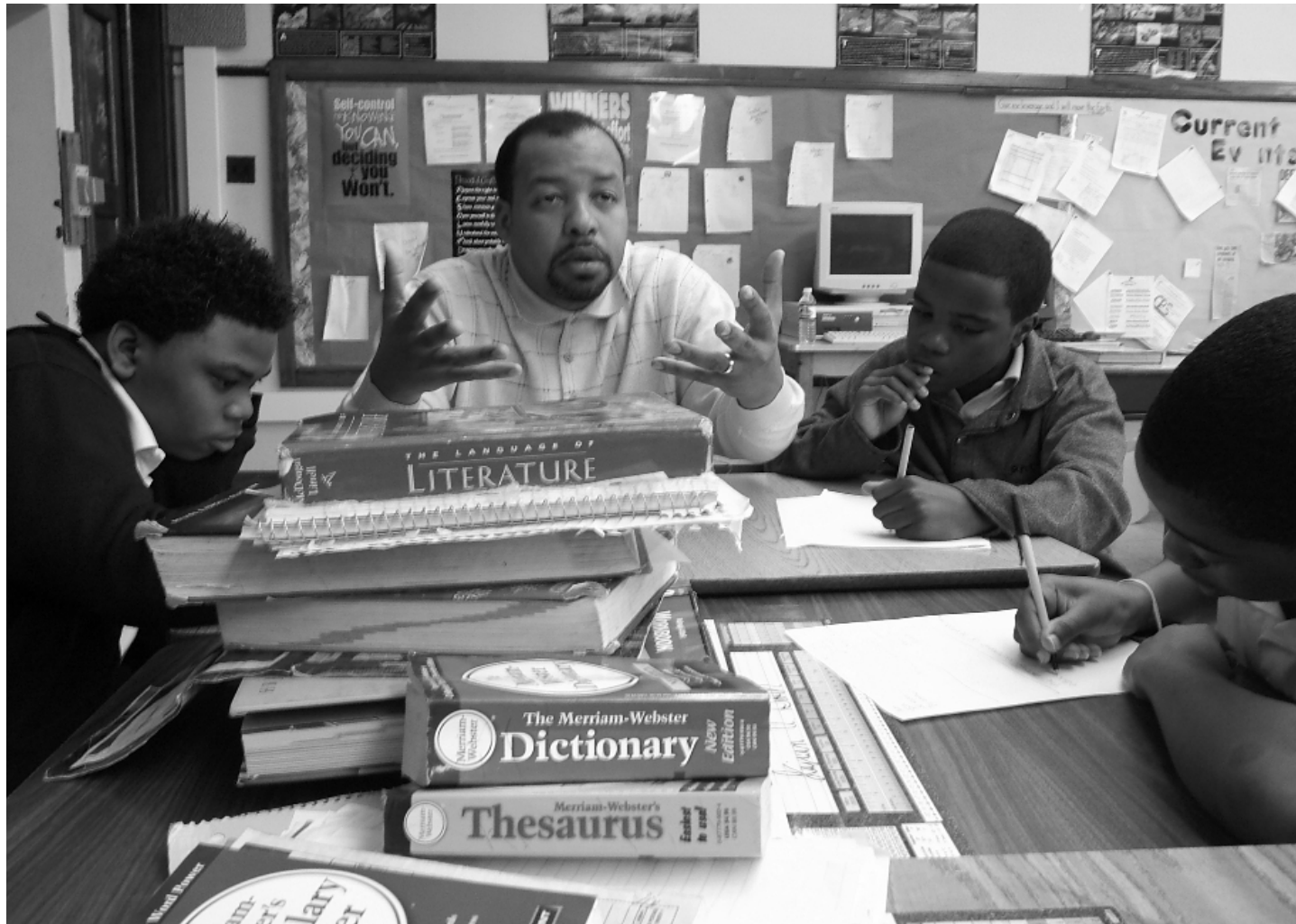


Photo by Joel Wanek. Photographer Cecil MacDonald with Herzl Elementary students.
Teaching Artists 04.13.2011

TARP: 12 sites, 3500 surveys, 210 interviews

Study site	Artist survey responses	Manager survey responses	Key informant interviews
Chicago	810	127	28
Providence area	185	43	16
Boston area	281	77	25
Seattle/Tacoma	458	111	28
S. F. Bay Area	428	141	28
Santa Cruz, Salinas, Bakersfield, San Bernardino, Humboldt County	190	47	54
Los Angeles	405	108	24
San Diego	114	33	7
TOTAL	2871	687	210

TAs are more likely to be women and more diverse than the general population of artists. Half have masters and 2/3 have arts degrees.

Mean age	45 years
Gender	Women – 68%, Men – 32%
Race	White – 77%, African Am – 8%, Hispanic – 7%, Asian – 4%, Indian/Pac Island 2%, Other – 7%

Master's	49%
Bachelor's	38%
Associate	3%
Some college	8%
High school or GED	2%

The average TA has been teaching about 12 years.

Average age is 45. Most enter the field in early to mid-30s.

Less than two years	5%
Two to five years	23%
Six to ten years	24%
11 to 20 years	25%
More than 20 years	23%
Mean teaching experience all TAs	12 years

They teach all the art forms

- **75% teach young people**
- **More than half work for non-profit arts or arts education organizations**
 - **Community arts schools/centers, theaters, arts education, music, visual art, dance, museums, media arts, and literary**
- **$\frac{3}{4}$ teach at where they are employed**
- **$\frac{1}{2}$ are sent elsewhere to teach**
- **Most of those are sent to schools**
- **$\frac{3}{8}$ of all TAs teach in schools**

Average pay is \$40 an hour.

$\frac{3}{4}$ are not salaried, work on contract.

In-school	Non-school	Mean
\$44	\$36	\$40

Most work part time

Part-timers work less than one full day a week. The average TA had 2.7 different employers in last year. Most make additional money as professional artists.

Part time	Full time
71%	29%
Work as a professional artist	77%
Work as an administrator in arts or arts education	26%
Work in other fields	38%
Other	32%

Mean earnings

Full time = \$39,000. Part time = \$9,800

	Mean income as teaching artist	All personal income	Household income
All teaching artists	\$18,000	\$36,000	\$67,000
Full time	\$39,000		
Part time	\$9,800		

21% have no health insurance

It is the biggest reason they consider leaving the field.

No health insurance coverage	21%
Insurance through work as teaching artist	14%
Coverage through other work	13%
Coverage through spouse or partner	21%
Personally purchased coverage	20%
Medicare	4%
Other	7%

Average stay with employers is 6.1 years. Most plan to keep teaching, and want more work, even the full-timers.

	Would take more work as teaching artist	Would not
Full-time	76%	24%
Part-time	87%	13%
Mean all teaching artists	84%	16%

Number of years	
Less than one	1%
1 – 5 years	14%
6 – 10 years	18%
11 years or more	67%

Little change reported in conditions over the last decade.

The field is stable because there are few other opportunities for artists to earn a living in their art form, not because conditions are good..

Changes in conditions for teaching artists	Gotten better	Stayed the same	Gotten worse
Working conditions	28%	55%	17%
Pay	35%	41%	24%
Opportunities	24%	34%	41%
Organizational support	25%	46%	29%
Fringe benefits	7%	55%	38%
Respect	28%	56%	16%
Mean	25%	49%	28%

They love the arts and teaching.
They are not in it for the money!

	Rank when starting to teach	Rank now
Wanted to work in your artistic field	1	1
Loved teaching	2	2
Wanted to contribute to community	3	3
Opportunity presented itself	4	7
Teaching contributes to my artistic growth	5	5
Wanted to contribute to social change	6	4
Needed the money	7	6

Reasons arts education has declined

- Testing has narrowed curriculum, and the arts are mistakenly viewed as insufficiently academic and cognitive.
- School funding has suffered as tax bases declined – the result of resistance to paying for public services like education and the general economic restructuring.

Reports from *all* professional educators associations

Good teaching: The most powerful predictor of student learning

- Student centered: Starts with students' interests, questions, and prior knowledge
- Deeply cognitive: Learning is the consequence of thinking and making work about meaningful, rich, compelling problems, concepts, and ideas
- Social: Collaborative activities are more powerful than individualist strategies

Zemelman, Daniels & Hyde (2005) *Best Practice: Today's Standards for Teaching and Learning in America's Schools*

Perkins (2010) *Making Learning Whole: How Seven Principles of Teaching Can Transform Education*

Smith, Lee, and Newman (2001) *Instruction and Achievement in Chicago Elementary Schools*

Elements of TA pedagogy:

Student centered, cognitive, and social



Making art is a pathway to learning and a demonstration of what students have learned.

Elements of TA pedagogy:

Student centered, cognitive, and social



Voice is a coherent perspective on the world and life, a set of concerns, issues, and ideas that matter to students personally, and an aesthetic signature

Elements of TA pedagogy:

Student centered, cognitive, and social



Meaning is about putting knowledge to use to create something that matters, that has intellectual and emotional meaning – for the maker and others.

Elements of TA pedagogy:

Student centered, cognitive, and social



Good teaching builds curriculum around big themes or problems, encouraging the ‘movement’ of students’ minds from discipline to discipline. The learning is in the movement of the mind. Arts integration links art methods and ideas with the methods and ideas of other disciplines around compelling problems.

A math problem

Stacks of Wheat (Monet) by Luke Albrecht, 8th grade math, Crown Academy



Elements of TA pedagogy:

Student centered, cognitive, and social



Artists constantly assess, reflect, and revise their work. They make formative assessment routine, so students can manage their own learning, challenge themselves, reflect and revise their work in progress, and demonstrate understanding by solving meaningful problems. TAs bring a different kind of assessment to schools.

The Settlement Movement



A new pedagogy grew there that included rigorous and critical exploration of the real world. A break with the conservatory's embrace of the classical world and elite patronage.

Theater games



...engage
students, make
learning fun,
provoke
imagination, and
build community.

Opposition to teaching artists in the schools

- Concern that artists will be low-cost outsource for arts faculty in schools.
- Concern that artists lack pedagogical skills and understanding of the standards.

Art specialists on TAs



“TAs open up the experience for students, sometimes even beyond the school walls...” HS visual art specialist, Chicago, IL

“I say, ‘lengthen on your supporting leg’ a hundred times. But then a TA comes in, says it once, and a light goes on.” Dance specialist, Cambridge, MA

Build alliances with others who see the need for new paradigms in education.



- Advocate for *better education* not just arts education
- Practice should advance cognitive and social *outcomes*
- Document and evaluate the work – more research!

Make the field sustainable



Under-employment, low pay, and health insurance are serious problems for artists. Funders and employers need to take them seriously.

Develop integrated arts instruction on a serious basis



Integrated and disciplinary instruction are more alike than different when grounded in good practice. Let's get beyond the conflict and invest in serious development!

Advocate for specialists *and* TAs



Good schools have both already. Make them models for collaboration, not competition.

Assessment – the next frontier



Bring the authentic assessment of the arts into classrooms.

Professional development



- One size does not fit all.
- “Use the form to teach the form”: Use the best arts pedagogy to train teaching artists in all settings.

Provide real support to partnerships



- Funders: recognize the real costs
- Program managers: work in the field to build learning communities
- School leaders: give teachers what they need
- School systems: give schools what they need
- Develop new national networks to develop the field

Nick Rabkin
Senior Research Scientist
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Thank You!



NORC
at the UNIVERSITY of CHICAGO

 insight for informed decisions™

Audience Questions

Use the “question” emoticon tool

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NORC, known since its founding in 1941 as the National Opinion Research Center, has headquarters on the University of Chicago's campus, and offices in Chicago's downtown Loop, Washington, DC, Bethesda, Maryland, and Berkeley, California, as well as a field staff that operates nationwide. NORC's clients include government agencies, educational institutions, foundations, other nonprofit organizations, and private corporations. Although NORC's national studies are its most well-known, our projects range from local to regional and international.

NORC creates unique value for its clients by developing effective, innovative solutions that combine state-of-the-art technology with high quality social science research in the public interest.

Our project work is interdisciplinary, with strong staff cooperation across substantive and operational areas. And NORC is an equal opportunity employer, committed to facilitating the personal and professional development of everyone on our staff.

Our mission is to conduct high quality social science research in the public interest.



National Assembly of State Arts Agencies

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Children at the Theater Center in Rockville, Maryland, sing a song from the play *Once on This Island Junior*. Photo by Bill Forehand



New & Noteworthy

Summary of State Arts Agency FY2012 Budget Proposals

Major State Arts Agency Budget and Restructuring Proposals *current as of 04/08/11*

FY2011 Legislative Appropriations to State Arts Agencies

Taking Charge of Change

Report to Councils, January 2011

Save the Date: NASAA 2011 Leadership Institute

Key Issues

Why Should Government Support the Arts?

Creative Economic Development

Arts Education

Arts Participation

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State Arts Agency Arts Education Profiles 2009/2010

The profiles below document the dynamic arts education programs administered by state arts agencies. A searchable database for NASAA members has been created from the comprehensive information contained in each profile; members may contact NASAA to request specific information: angela.han@nasaa-arts.org.

NASAA and the National Endowment for the Arts thank the state arts agency arts education managers for their work to complete the profiles. They also are grateful to NASAA 2009 Arts Education Intern Sarah Collins, whose work to manage the project included creating and implementing the questionnaire, writing the profile narratives and writing the summary report.

Summary Report

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Stay Tuned!

Summer web seminars

Coming soon

Check the NASAA website for updates!

Thanks for participating!

Questions or comments about this session? Contact Eric Giles,
Learning Services Manager (eric.giles@nasaa-arts.org).

Many thanks to NASAA's member states and today's guests for making this session possible. The work of NASAA and of state arts agencies is also supported and strengthened in many ways through funding and programming partnerships with the National Endowment for the Arts.