

**Wearing Two Hats:
The Case of Visiting Artists in the Classroom**

Danielle R Stein

Harvard Graduate School of Education

Good Work

March 13, 2004

Jeff Solomon, Series Editor
GoodWork® Project
Harvard University

“I must study politics and war, that my sons may have liberty to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture.”ⁱ

- John Adams

Abstract

In this paper, I explore the experiences of professional artists working in arts-in-education programs in schools. These visiting artists work in an occupation which currently lies between the education profession and the arts profession. I investigate what it means to do good work in this hybrid domain. Through interviews with ten artists, two administrators and one teacher, I found a misalignment among the stakeholders of arts-in-education programs, particularly between teachers and artists; among the contributing factors were lack of planning, ignorance about expectations, and differing viewpoints on the role of the arts in education. Little respect and poor financial value for visiting artists causes further tension. This misalignment makes it difficult for visiting artists to do good work consistently. Current educational policies, such as No Child Left Behind, have set federal arts standards, but designated few resources to meet these standards. Visiting artists may play an increasingly important role in meeting education standards. I argue that there is a need to professionalize the field of arts-in-education so that visiting artists can carry out good work.

Arts-in-education programs first appeared in the United States in the 1830's (Geahigan, 1991, p. 1). They have subsisted through every era of education reform, never disappearing, but changing forms many times. Arts curricula in schools change drastically, reflecting current events and education policy. In 1966, the National Endowment for the Arts began its first year of operation and funded the Poets-in-the-Schools program, beginning a new form of arts-in-education soon to be known as Artists-in-Schools (National Endowment of the Arts [NEA], 2000, p. 12). These innovative programs used professional artists as educators in a novel way, in effect creating a new occupation: Visiting Artist.

Professional artists who work in the classroom - henceforth called visiting artists - post an interesting dilemma in that they work in a hybrid profession. Gardner, Csikszentmihalyi, and Damon define four components of professions: a) individual practitioners, b) domains, c) fields, and d) other stakeholders (2001, pp. 21-26). Arts-in-education exhibits some, but not all, of the qualities of a profession; this aspiring profession has not yet been able to convince other *stakeholders* (artists, teachers, administrators, arts organizations and those that would pay for arts-in-education services) "that its practices and values are useful" (Ibid, p. 24). The *domain* (procedural and ethical qualities of a profession) of arts-in-education lies somewhere between the arts and education professions; therefore, members of the *field* of arts-in-education, (all of the individual practitioners of the domain), are somewhat confused about the expectations of their occupation (Ibid, p. 23-4). This anomaly makes it an instructive case in efforts to understand good work: should visiting artists think of themselves as artists, as educators, or as some emerging amalgam of the two roles?

I have become curious about the role of professional artists in arts-in-education. Having the status of *professional artist* suggests to some that their arts-in-education work is secondary.

Thus the occupation of visiting artist is an unusual one in that by its very nature, it is part-time work and not a true profession. I wondered if many of the artists involved in arts-in-education work participated in these programs primarily as an additional way to earn income or support their “real” artistic work, and secondarily as a means of educating children.

I will use the GoodWork® framework developed by Gardner et al. (2001) to discuss the experience of the visiting artist in the classroom. For the purpose of this research, the term *visiting artist* will apply to a professional artist who works in arts-in-education programs in schools. While there are many types of arts-in-education programs (in school, after-school, community centers, arts organizations), in this paper, *arts-in-education* refers to programs that bring the arts into schools during the school day. These can take the form of assemblies, workshops or residencies; and can be arts-focused (programs that focus on teaching elements of one or more art forms) or arts-integrated (programs that focus on using the arts to enhance non-arts discipline areas such as math or science).

As defined by Gardner et al. (2001), *good work* is “work of expert quality that benefits the broader society” (p. ix). I examine the visiting artists experiences in the classroom based on their ability to do excellent and ethical work - the foundations of *good work* (Ibid, p. 16). In the hybrid domain of visiting artists in arts-in-education programs, I have chosen to define *expert work* as that which is artistically authentic, meaning that visiting artists teach the art form in which they are trained and educated. *Ethical issues* in arts-in-education, some of which will affect artists’ ability to share their expertise, and all of which may be a hindrance to their ability to do good work in the classroom, include: (a) Using education work to fund “real” work (i.e. the education work supports the dance company), (b) compromising art forms or personal values to fit into

the school's or grant's needs and desires, (c) teaching art forms in which an artist is not well-versed because that is what the grant will fund (i.e. a Brazilian dancer teaches African dance), and (d) teaching curricular areas in which an artist is not well versed, or forcing unnatural connections.

Standards for good work by visiting artists are at risk as often as the arts-in-education programs adapt themselves to go after new grant funds. Let us assume that all artists working in these programs have the appropriate training (artistically and educationally) and, if given the opportunity, could do expert and ethical work in the classroom. At one time, a visiting artist would have done good work if s/he performed a solid assembly program that introduced children to something new and cultural. The artist would need to confirm the date and time with the school in advance, be prompt and prepared, and perform an appropriately entertaining and educationally sound 45-minute assembly. Then, some years later, the additional requirement of addressing multicultural issues became an important quality of doing good work in arts-in-education programs.

Nowadays, programs are expected to connect integrally to the curricular subjects (i.e. math, science, English/Language Arts). These integrated programs put stress on each individual artist. In order to do good work in this newly evolved model of arts-in-education programming, an artist must not only be prompt and ready with a solid performance; he or she must also participate in several planning sessions, conduct research to develop an original program designed for that school's needs, have classroom management skills and be prepared with a series of quality lessons. In effect, schools are requiring visiting artists to be equally skilled as educators.

Although art is one of the first areas schools cut from the curriculum in times of tight

budgets, the continuity of arts-in-education in some form is a testament to its perceived value in the education system. Partially due to lobbying by arts advocacy groups, the arts were a part of both Goals 2000 and No Child Left Behind (NEA, 2000, p. 50). For the first time, “the arts were given equal billing with reading, math, science, and other disciplines... This means that whenever federal education programs (such as teacher training, school reform, and technology programs) are targeted to ‘core academic subjects,’ the arts may be eligible to receive funds” (Arts Education Partnership, 2002, p. 3). With this policy in place, the federal government has dictated that the arts will remain a part of the curriculum. Because there has been insufficient funding put towards No Child Left Behind, visiting artists may be seen as a way to meet the new federal standards for education without hiring additional full-time teaching staff and draining school resources (Mitchell, 2000, pp. 73-74). In light of this information, it seems my research is especially timely. If visiting artists are going to be a valuable tool for meeting educational standards, we should provide them with the necessary resources to do good work.

Good work is a challenge in today’s rapidly changing society (Gardner et al., 2001). It may be distinctly challenging in an occupation that lies between two professions (arts and education). My research questions are borne out of this conundrum. What does good work mean in the hybrid domain of arts-in-education? What are visiting artists’ expectations for and experiences with doing good work in the classroom during arts-in-education programs? In light of their experiences, what needs to occur to enable visiting artists to accomplish good work?

I expected to find that artists are able to accomplish good work when arts-in-education programs are designed with time for prior planning, awareness of all stakeholders’ expectations for the program, and a consistent view of the role of arts in education among all stakeholders. I also assumed that the visiting artist program was created and continues to exist for many reasons

besides providing children with authentic arts programs for art's sake. For instance, these programs often provide artists with alternate forms of income. Therefore, I expected there would be situations in which visiting artists' ability to achieve good work may be compromised before they even enter the classroom.

Method

Participants

To gather data about visiting artists' experiences in the classroom, I conducted an empirical study. I carried out 30-60 minute phone interviews with ten professional artists who each work at least ten hours a week in the schools as visiting artists. I also interviewed two arts administrators and one teacher to provide alternative field perspectives (See Appendix A for demographic information on all subjects). Because of the modest scale of this empirical research (Artists: N=10, Non-Artists: N=3), I have focused on visiting artists in Cleveland, Ohio, particularly artists who work primarily with Young Audiences of Greater Cleveland (YAGC). Many of these artists work through a model for arts-in-education programs called the Initiative for Cultural Arts in Education (ICARE).

Data Collection and Analysis

After completing a literature review and two pilot interviews, I formulated a final set of interview questions. Questions were a mix of short-answer responses and open-ended questions (see Appendix C). I asked follow-up questions as needed to clarify information. At the end of each interview, I asked specifically about the participant's view of good work and ethical work only if these definitions did not come up spontaneously through the participants' responses to the open-ended questions. To analyze the data from the interviews, I created a coding matrix (see Appendix B). After partially transcribing the interviews (based on notes I took during each

session which prompted me to certain sections of the tape-recorded interviews), I color-coded the transcriptions. I originally coded for six categories based on my hypotheses (planning, expectations, the role of the arts in education, financial issues, good work and compromises). After completing the coding for three of the interviews, I added two categories (education/training/mentoring and intrinsic motivation/flow), and re-coded. I used my coding matrix to analyze and organize my findings. Examining the relationships between each category led me to my model for enabling good work by visiting artists in arts-in-education programs.

Before turning to findings from the interviews, I should mention the biases in this research. First and foremost, while I think my findings have relevance for all kinds of arts-in-education programs, the interviews focused on artists working in long-term, in-depth partnerships with schools. As a former staff member of YAGC and the ICARE program, I have prior relationships with the artists, arts administrators and the teacher that I interviewed. The YAGC/ICARE program is a good model for effective programming, but not without its own problems. These problems influenced my hypotheses. There was a limited sample of ten artists, who all work at least partially through YAGC. As I interviewed few other stakeholders, many of the alignment issues emerge from artists' opinions about other people's expectations.

Results

The empirical research supported my hypotheses to some degree. While all of the visiting artists I interviewed felt that they achieve good work, they all face challenges to this good work that relate to the reasons hypothesized. Additional contextual factors emerged that shaped my findings and in turn affected my beliefs about how to enable visiting artists to accomplish good work in arts-in-education programs. Every artist I interviewed is intrinsically motivated to participate in arts-in-education work and believes that he or she accomplishes good work even

when circumstances are not ideal. African dancer and storyteller Sista Crystalⁱⁱ explained that she does this work because, “I’m an artist with a conscience, a person who does the arts to make a difference...it’s reaffirming to me that I’m making a difference...Inspiring to me, and reaffirms the power of the human spirit.” However, areas of misalignment between artists and the teachers affect the level of good work, as well as the teacher’s view on whether or not the artist has accomplished good work. If the teacher does not believe the artist has achieved good work, that artist is in danger of losing future job opportunities. Since I have also found that these artists rely on their arts-in-education work for income, enabling others to view their work as good is of the utmost importance.

Misalignment occurs when there is no time for planning, and hence inadequate or erroneous expectations for visiting artists and the potential for misunderstanding the role the arts will play in the classroom. I present my findings in three areas that risk misalignment: planning, expectations, and the role of the arts in education. I also discuss the additional factor of financial considerations that arose during the interviews. This factor has shaped my principal recommendation: the hybrid domain of arts-in-education needs to become professionalized in order to solve the broad misalignment issues. I explore the professionalization of arts-in-education during the discussion section.

Planning

Planning seems to be the key ingredient for enabling alignment and ensuring good work. If the people involved with implementing the arts-in-education program have spoken or met to do planning, they have laid the groundwork for good work. Participating in planning is a commitment to spending both time and money on preparing the team for the upcoming project (Remer, 1996, p. 231). Through planning, the teachers and artists have at least attempted to

understand each other, the artists are aware of the “rules” of the school, the teachers are aware of the program, and as I discuss later, expectations are set.

A multicultural theater artist, Jackie, discussed the foundations of partnerships in which she felt she had done good work: “There was planning, in terms of scheduling and knowing how we were going to interact with each classroom and the curriculum, and that really helped out because when the artist has the opportunity to work with the teacher to develop curricula, they can support each other.” Planning is not as basic or easy as it sounds. Evan, a male dancer, explained that “planning is difficult – it’s a creative process, creating an original idea...it’s very successful, but it’s a lot of work...If you don’t do the hard part of it, just say, ‘I’ll teach dance for a couple of weeks,’ it’s not unsuccessful, but less tactile.”

A current trend in arts-in-education programs is arts-integration (Mitchell, 2000, pp. 64-68). Therefore, planning works to create authentic curriculum connections and prepare both the teachers and the artists for the program. A young musician, Harry, admitted he did not always do good work, and that a source of this problem was his difficulty with planning. He realizes that “my lack of planning, focus, discipline, structure, makes it so that I feel like I’m just putting on a show, and I have a difficult time planning, I work very improvisational[ly]. I’m good at coming up with things off the top of my head. Yesterday I came up with one that didn’t work.” The time Harry should have invested in his own planning would have prevented failure in the classroom later. While he is normally able to think of activities “off the top of my head,” his lack of planning and organization occasionally leads to disastrous experiences and compromised work in the classroom.

Planning, through both individual preparation and team collaboration, is vital to facilitate alignment among all stakeholders in an arts-in-education program, and to ensure that the artist is

able to do good work. As seen from Harry's situation, both individuals and teams need to take responsibility for partaking in the necessary preparation, as the planning stage is where other necessary pieces of creating alignment happen.

Awareness/Alignment of Expectations

Awareness of the various stakeholders' expectations is essential for doing good work. As drama specialist Cassie explained, "If everyone is clear on what's expected from the beginning then there shouldn't be difficult moments, but sometimes I think we don't know what we expect, or we're not clear on what we expect from each other." It is clear that the place to discuss expectations is during the planning session. Once the work gets going, it is often difficult to find the time to catch up and check in with each other. If everyone is aware of the expectations of others, there can be no confusion about whether or not each participant met his or her given expectations.

Achieving clear and universally accepted expectations is difficult because, as theater veteran Jackie points out, "Most of the time, people don't even know what they expect to get out of the program--even in ICARE, when the grant is there, and I thought it was perfectly clear, and then I got there and...that's not what the artist who was there before me did." Jackie's example demonstrates that it is not enough to know the expectations or goals of the program. She had read the grant and thought she knew what was expected of her. Unfortunately, she had not been involved in the conversations during the writing of the grant. When she met the team of teachers with whom she would be working some months after the funding of the grant, she found out that the teachers were not aware of the expectations stated in the grant. An arts administrator had worked with the school coordinator to write the grant to receive maximum funding, with little or no input from the teachers and artists who would need to meet the required goals. If all the

members of the partnership team had had input in the writing of goals, the entire program would have run smoother and been more effective. Furthermore, Jackie would not have felt that she had to adjust or compromise her expertise to match what another artist had done previously.

Harry also described the problem of not setting logistical expectations – for example, which adult is responsible for classroom decisions and classroom management: “One problem that I’m having...I generally want to be the main disciplinarian in the classroom, and teachers come in and so often they feel like they need to be the shh-shhers, and I pretty much don’t do the shh-shhing, I have a different approach.” Harry became very frustrated because he felt that he had told this teacher the year before that he liked to be in charge of classroom management when he was teaching. This expectation was not reiterated; the planning stage had been skipped since everyone had worked together in the past. Thus, Harry felt his ability to do good work was compromised, both because he was not able to run the classroom to complement his style of teaching and because he resented the teacher with whom he was working.

Evan brought up the importance of setting realistic expectations: “Everyone shoots high, gets excited, dreams about what it is you want to accomplish. But realistically...you tone down expectations, can be very stressful...you can get real upset if you don’t let go of your expectations.” Expectations are sometimes further confused by each stakeholders’ personal viewpoint on the role of the arts in the particular education program. This area of misalignment is particularly difficult as it goes beyond logistical issues, and addresses artist and teacher personal beliefs, which often have emotional valence.

Role of Arts in Education

Over the decades, the arts have served various purposes in schooling - from creating well-rounded, liberally educated students to addressing social issues to promoting thinking in

other subjects (Geahigan, 1991). Often schools and teachers can “offer no rationale of their own for arts education beyond their eagerness to receive grant money” (Siegesmund, 1998, p. 208). This situation creates a source of tension for visiting artists who, as program director Zoe observes, are intrinsically motivated to “change the entire school’s climate into one in which arts integration is an integral part of the school curriculum.” Theater artist Jackie acknowledges the various vantage points: “People fight about [the role of arts-in-education], because there’s arts-for-arts sake, and then there’s arts-in-education, arts education for artists and for arts patrons. In so many schools, kids can’t even read. So sometimes...I try to go into the classroom and talk to the teacher before I go in and say, ‘What are you studying right now?’ And I will take theatre or dance and see how I can mold it to fit what the teacher is studying.”

When visual artist Shelly enters a school, she believes that what she brings to the school is vital: she offers students “something they never would have gotten before, and I can see that they really understand whatever it is we’re focusing on, so much more than they could from a book.” Dee, an African-American female literary artist, also believes strongly that her work in arts-in-education programs exposes “students to the wonder of the arts, helps classroom teachers find creative ways to teach their curriculum, [and] increases student interest in academic excellence.” The school coordinator for a four-year ICARE program, Cassie, a drama teacher, has had difficulty managing other teachers in the building who do not necessarily believe that the arts are useful in their daily classrooms, and are often unsupportive of the artists working with them to integrate the arts academically. Usually these classroom teachers are nervous about stepping out of their comfort zone and using art forms with which they have little or no experience. This stress occasionally translates into resentment towards the artists who are not necessarily skilled at positive communication techniques that could help alleviate teacher fears.

If time and money are allocated to making planning an integral part of each arts-in-education partnership, artists and teachers can educate each other about their personal beliefs on the role the arts can play in the classroom. Workshops introducing teachers to arts activities in a safe environment can occur, and teachers can explain the challenges they have with fitting the arts into their already packed curriculum. This shared learning during the planning stage can help avoid misalignment in understanding the role of the arts during each arts-in-education program.

The interviews suggest it is possible to avoid misalignment between teachers and artists (the primary implementers of arts-in-education programs): crucial ingredients include appropriate planning in which clear expectations are set and the role of the arts in education is defined for the partnership team. While planning is perhaps the key ingredient of visiting artists being well equipped to accomplish good work, a deeper issue may be responsible for the lack of planning in the first place. Arts-in-education is not a true profession; as such, it lacks the support systems that full-fledged professions often have in place to ensure the field is able to do good work. I have discovered this through an additional factor which emerged through the interviews: financial considerations of visiting artists.

Financial Considerations

Because many artists may be intrinsically motivated to participate in this type of work, the “other” reasons I hypothesized arts-in-education programs existed (such as providing artists with income) seems to be a secondary issue. While half of the artists interviewed did speak of financial benefits to participating in this work, this issue was mostly mentioned as an aside. When pressed, Jackie mentioned that she feels artists are not paid well. She is highly educated and underpaid, and not paid for “research” time to develop her curriculum as a lawyer would be.

Only Evan, who runs his own dance company, spoke about money without my

encouragement. He bluntly stated that the education work supports his dance company, and acknowledged the role that finances play in the difficulty of being an artist, as well as a teaching artist: “[It has] always been a way to keep the dance company alive, can’t make a living on performing live [dance].” Evan also alluded to the fact that artists sometimes teach certain material to get the funding, “Where the funding is, sometimes this is what you have to do, you have to teach Italian culture through dance.” He admittedly adapts his education work to the needs of a particular school in order to generate income.

Cassie is a drama specialist who has worked closely with visiting artists who are highly sensitive to their time/money allotment. She surprised me when she seemed to echo the artists’ own sentiments: “I think that artists want to come in and do a really good job, not just because they’re getting paid, although they are getting paid, and it’s a source of income for them, but I think they want the best from the kids.” So, while being paid did not seem to be the primary reason anyone chose to engage in this work, none of the artists said that they would do this work for free. They all acknowledge that arts-in-education is an important source of income. Yet, there is no standardization of payment for services provided by artist educators. Arts-in-education organizations like Young Audiences advocate for the artists on their roster, and so these artists are paid decently for their time. However, artist fees vary from organization to organization and, even within organizations, artists receive varying amounts of money for their services. Artists who work independently, are often paid much less since they do not have leverage to argue for higher fees. The lack of a pay scale can lead to an attitude in which artists only work for compensated hours. As Jackie mentioned above, an artist who likes to be prepared and accomplish good work, must do her “research” work for free, because the payment for this time is rarely built in to the budget.

Schools are also responsible for this area of misalignment. With little money to spare, “Budget-constrained school districts often attempt to overcome the arts specialist vs. classroom teacher dilemma by turning to an artists-in-schools program...Rather than support teaching positions, the schools hire freelancers to save on salaries and benefits, or they find pro bono services. These become, regrettably, the default arts education program” (Mahlmann, 1996, p. 405). This need to use artist educators to save money marginalizes the visiting artists before they even begin their work.

Discussion

I began this research with the assumption that I would be discussing artists who are qualified and capable of doing good work in arts-in-education programs. From that assumption, I wondered about visiting artists’ expectations for and experiences with doing good work in the classroom during arts-in-education programs. I expected to find that artists are able to do good work when arts-in-education programs are designed with time for prior planning, awareness of artists’ expectations for the program and its correlation with the expectations of other stakeholders, and a consistent view of the role of arts in education across all stakeholders. I also assumed that the visiting artist program was created and continues to exist for many reasons in addition to providing children with authentic arts programs for arts sake. Some of these reasons are providing artists with alternate forms of income, teachers with extra planning periods, enhancement to non-arts curricular subjects, and “rewards” for attendance and good behavior. Therefore, I believed that the visiting artist’s ability to do good work was often compromised before he or she entered the classroom.

While I had a limited sample size, my previous work with dozens of visiting artists in various arts-in-education programs leads me to believe that this study has validity. From my

interviews, I first discovered that 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. They all described feelings of “flow” in their work (Csikszentmihalyi, 1996). Therefore, while they do receive personal gains from arts-in-education programs (financial income, satisfaction, recognition), these gains seem to be secondary to their primary belief that this work is their “calling” (Gardner et al., 2001, p. 163). With that in mind, the most critical consideration for enabling visiting artists to do good work is creating alignment of all stakeholders through planning in which one discusses and sets expectation and comes to a consensus on the role the arts will play in that setting.

These findings have led to a recommendation: if arts-in-education programs are here to stay, and if visiting artists are going to continue to play a major role in implementing these programs, there is a need to professionalize this occupation. My vision of the field of arts-in-education is one in which people with varying levels of artistic backgrounds decide to have a career as artist educators. The first component of a profession consists of the individuals, “who elect to enter a professional realm, secure training, and pursue their own personal and professional goals” (Gardner et al., 2001, p. 21). Artist educators in the past have not usually “chosen” arts-in-education as a career path. The visiting artists I interviewed all “stumbled upon” this work through the various dance and theater companies they worked with, or initially discovered arts-in-education as a way to increase their income. However, all of them quickly realized that this work was their calling and chose to remain in the field because of the intrinsic rewards and the additional benefit of financial compensation.

The individuals in the new arts-in-education profession will continue to choose this work, whether initially by accident or on purpose. At a certain point, they will all make a conscious

choice to be a professional artist educator. They will not be primarily professional artists, although some may still partake in so-called professional art activities. Artist educators in this new domain will be people who choose to participate in arts-in-education programs as full-time work. The field may include people working as visiting artists in schools, such as those individuals whom I have interviewed. It may also include artists who work in arts education programs outside of schools (community centers) and artists who do education work for larger arts organizations (American Ballet Theatre's school, Cleveland Museum of Art classes, etc.). In addition, the field may include arts specialists working fulltime as teachers in schools. In my view, specialists are often marginalized and face many of the same issues hindering the good work of visiting artists.

Professionalizing the field includes the following ingredients: standardizing the level and type of education or training artist educators receive; having a trajectory for career advancement; creating a mentoring and supervisory system; standardizing the pay scale; and creating a national organization that both supports artist educators' career needs as well as offers personal benefits such as healthcare and retirement plans. Education and training includes certification and continuing professional development in such topics as effective communication, managing classrooms, designing curriculum, researching educational trends, and administrative skills (grant writing, paperwork, scheduling, and time management). In addition, certain skills are required to advance to each position on the career ladder. The career path might include levels for student/apprentice, beginning practitioner, master practitioner, and gatekeeper (Gardner et al., 2001, p. 24-25).

A mentoring system is built into the hierarchical career ladder so that students and beginning practitioners have practical in-field support and advice about the procedural and

ethical practices of the domain (Gardner et al., 2001). A mentoring system also allows more experienced members of the domain to work on new skills and build their resumes. A natural accompaniment to this structure is a standardized pay scale that awards artists with more work training and work experience with higher fees. While there is some concern that schools will opt to pay for the “cheaper” beginning practitioners, one hopes that they would realize the value of paying for master artist educators as well.

In order to offer support to the new profession of arts-in-education, a national organization is needed. This organization is a type of union for artists, a possibility Gardner et al. (2001) mention casually in the *Good Work* book (p. 233). However, a union may be just what is needed to professionalize the field. Visiting artists struggle to make ends meet with their fluctuating fees, and few organizations offer these artists any employment benefits, as most work as independent contractors. A national union helps not only to standardize fees; it also offers employment benefits to artist educators, as well as lends respect to an increasingly important line of work.

The areas of misalignment that I have identified between artists and other stakeholders in arts-in-education programs make it difficult for artists to do good work. I believe this problem stems from the lack of professionalism inherent in a hybrid domain. There is a place for professional artists to visit and work in classrooms. However, if we are asking visiting artists to meet federal arts standards, they should not be “moonlighting” professionals, but rather artists who truly care about education and make it their primary career goal (H. Gardner, personal communication, December 8, 2003). Afro-centric artist, Baba Asaga said “there’s a line between a strictly performing artist or a visual artist and a teacher. There are many artists who are great artists but who can’t teach and teachers who are great teachers but can’t be professional artists.

Teaching artists can do both.”

Baba Asaga highlights the point that visiting artists are asked to wear two hats: artist and educator. If artist educators were cognizant of the different qualities and skill sets of each of their two hats, they may better reconcile the differences between these roles and be very effective at the united position. In order to do good work, individuals who work in hybrid occupations must find a way to synthesize the somewhat different demands and expectations traditionally associated with each specific hat.

Acknowledgments

Thank you to Young Audiences of Greater Cleveland, the ICARE program, all the artists, administrators and the teacher who agreed to be interviewed for this research, and Dr. Howard Gardner, Seana Moran and the Good Work classmates for their help with this research.

References

- Arts Education Partnership (2002). *No Subject Left Behind: A Guide to Arts Education Opportunities in the 2001 Education Act*. Retrieved December 30, 2003, from <http://aep-arts.org/Funding.html>.
- Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: HarperCollins.
- Gardner, H., Csikszentmihalyi, M., Damon, W. (2001). *Good work: When excellence and ethics meet*. New York: Basic Books.
- Geahigan, G. (1991). The arts in education: A historical perspective. *The Arts, Education, and Aesthetic Knowing: Ninety-first Yearbook of the National Society for the Study of Education. Part II*, 1-19. Chicago: The University of Chicago Press.
- Mahlmann, J. (1996). The arts: Who shall teach? In J. Reimer (Ed.), *Beyond enrichment: Building effective arts partnerships with schools and your community* (pp. 405-406). New York: American Council for the Arts.
- Mitchell, S. (2000). *Partnerships in creative activities among schools, artists, and professional organizations promoting arts education*. Lewiston: The Edwin Mellen Press.
- National Endowment for the Arts. (2000). *The National Endowment for the Arts 1965-2000: A brief chronology of federal support for the arts* (Rev. ed.). Washington, D.C.: National Endowment for the Arts.
- Reimer, J. (1996). *Beyond enrichment: Building effective arts partnerships with schools and your*

community. New York: American Council for the Arts.

Siegesmund, R. (1998). Why do we teach art today? Conceptions of art education and their justification. *Studies in Art Education*, 39(3), 197-214.

ⁱ (National Endowment of the Arts, 2000, p. 3)

ⁱⁱ Pseudonyms were used for all interviewees.

Artist Demographics

Artist Name	Art Form	Gender	Race/Ethnicity	Yrs. As Visiting Artist	Yrs. As Professional Artist
Shelly	Visual Arts (Parade Arts)	F	White Trinidadian	8, 2 yrs regularly	8
Jerry	Theatre Artist	M	White American	2	6
Sista Crystal	Dance, Music, Storytelling, Afrocentric Arts	F	African American	6	6
Baba Asaga	Music, Storytelling, Afrocentric Arts	M	African American	25 +	25 +
Leah	Dance	F	Asian American	6	10
Bob	Theatre	M	White American	20	25
Dee	Poetry, Literary Arts	F	African American	8	11
Evan	Dance	M	White American	23	23
Harry	Music	M	White American	6	10
Jackie	Theatre, Storytelling, Music	F	Native American/Hispanic	26	26

Non-Artist Demographics

Non-Artist Name	Gender	Occupation	Years in Field	Years Working with Visiting Artists
Barbara	F	Arts Administrator, Education Director	6	6
Zoe	F	Arts Administrator, Program Director	11	3
Cassie	F	Elementary School Teacher, Drama Specialist	6, 3 yrs teaching drama	4

Interviews: Artists

Information for Interviewer: Briefly explain that this is a research project about the role of Visiting Artists in Arts-in-School programs, being conducted as part of a course for the Harvard Graduate School of Education. Define the following terms:

Visiting Artist: artists who work as artist/educators in schools during the school day.

Arts-in-School programs: For the purposes of this research, AIS programs are defined as programs involving visiting artists working in schools during the school day (not after school or community based arts programs). If it becomes necessary to further define which types of programs I am looking for, I will focus on long-term residency work over one-time assemblies or workshops. However the residencies can either be purely arts focused or integrated to other curricular areas.

1) Background

- a. What is your art-form or area of expertise?
- b. What is your educational background (or training)?
- c. How many years have you worked as a professional artist?
- d. How many years have you worked as a visiting artist? (*AIS programs*)
- e. What types of programs do you offer? (*ie: assemblies, workshops, residencies, "canned programs," customized programs*) (*note to interviewer: if artist only offers assemblies or "canned programs" many questions in this interview may not be directly relevant*)
- f. Do you work as a visiting artist through one or more organizations or as an independent? If through an organization:
 - i. What is the name of the primary organization you work through?
 - ii. How many years have you worked through this organization?
- g. Do you partake in professional development activities specifically aimed at visiting artists? If yes:
 - i. Who sponsors these professional development activities?
 - ii. How often do you attend?

2) Experiences

- a. Why were you drawn to work in schools?
- b. What do you think you offer to Art-in-School (AIS) programs?
- c. How do you benefit from your work in AIS programs?
- d. Are there drawbacks to participating in AIS programs?
- e. Give an example of a great experience you have had in an AIS program: (*leading prompts for interviewer: setting, type of program, independent or collaborative, integrated v. art for arts sake, teacher v. art specialist, planned/implemented by artist alone or by school/organization or collaboratively?*)
- f. Give an example of a difficult experience you have had in an AIS program: (*see prompts above*)
- g. In thinking about the difference between the great experience and the difficult experience, what do you think the expectations were for the AIS program from each of the following stakeholders?

- i. Yourself (the artist)
- ii. Other artists involved in the program
- iii. Teachers
- iv. School Administrators
- v. Art Organization Administrators
- vi. Funders
- vii. Students
- viii. Parents
- h. What are your thoughts about using arts programs to enhance other curricular areas?
- i. What do you think about using the arts to help teachers prepare students for tests?
- j. How satisfied are you with the pay you receive for AIS programs?
- k. How satisfied are you with the recognition you receive for AIS programs?
- l. Would you do this work for free? Or Are there compromises to doing this work for payment?
- m. Is there anything I did not ask you, that you would like to add?
- n. May I follow-up with you in the future?

Note to interviewer: (if necessary, think about asking these questions at end of interview)

- a. *How would you define doing "Good Work" in AIS programs?*
- b. *(How would you define doing Ethical Work in AIS programs?)*

Interviews: Non-Artists (for background information)

Information for Interviewer: Briefly explain that this is a research project about the role of Visiting Artists in Arts-in-School programs, being conducted as part of a course for the Harvard Graduate School of Education. Define the following terms:
Visiting Artist: artists who work as artist/educators in schools during the school day.
Arts-in-School programs: For the purposes of this research, AIS programs are defined as programs involving visiting artists working in schools during the school day (not after school or community based arts programs). If it becomes necessary to further define which types of programs I am looking for, I will focus on long-term residency work over one-time assemblies or workshops. However the residencies can either be purely arts focused or integrated to other curricular areas.

3) Background

- a. What is your current occupation and job position?
- b. How many years have you worked in this field?
- c. How many years have you worked with visiting artists and/or AIS programs?
- d. Do you partake in professional development activities specifically aimed at working with visiting artists? If yes:
 - i. Who sponsors these professional development activities?
 - ii. How often do you attend?

4) Experiences

- a. What is your role in working with Visiting Artists (VA) or AIS programs?
- b. What is the purpose of AIS programs?
- c. Do you think AIS programs have changed in light of educational trends? If yes, how?
- d. What are your expectations for VA's in AIS programs?
- e. Give an example of a great experience you have had in an AIS program: *(leading prompts for interviewer: setting, type of program, independent or collaborative, integrated v. art for arts sake, teacher v. art specialist, planned/implemented by artist alone or by school/organization or collaboratively?)*
- f. Give an example of a difficult experience you have had in an AIS program: *(see prompts above)*
- g. In thinking about the difference between the great experience and the difficult experience, what do you think the expectations were for the AIS program from each of the following stakeholders?
 - i. Yourself
 - ii. Artists
 - iii. Teachers
 - iv. School Administrators
 - v. Art Organization Administrators
 - vi. Funders
 - vii. Students

viii. Parents

- h. What do you see others putting into AIS program?
- i. What do you others getting out of AIS programs?
- j. If you could design the perfect AIS program, what would it look like?
- k. What are your thoughts about using arts programs to enhance other curricular areas?
- l. What do you think about using the arts to help teachers prepare students for tests?
- c. How satisfied do you think artists are with the pay they receive for AIS programs?
- d. Is there anything I did not ask you, that you would like to add?
- e. May I follow-up with you in the future?

Note to interviewer: (if necessary, think about asking these questions at end of interview)

- f. How would you define doing "Good Work" in AIS programs?*
- g. (How would you define doing Ethical Work in AIS programs?)*