

The Art@Work Program

White Paper

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ABSTRACT

The Springfield Art Museum partnered with the Missouri Job Center-Ozarks Region and the Springfield Public Schools in Springfield, Missouri, to create the Art@Work Program, an innovative, student-centered, in-school model. The Art@Work Program was designed to facilitate the development of workforce soft skills among students through art instruction. This white paper contributes to the knowledge base of information designed to illuminate the impact of arts education on workforce preparation. The arts/workforce integrated program (Art@Work) is presented as an in-school model for elementary schools to establish viable home-school-community partnerships; shape beneficial workforce soft skills; and, immerse students in a wealth of cognitive-, social-, and emotional experiences in arts education.

Key Words: Art@Work Program, Arts Education, Arts Integration, and Workforce Soft Skills

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CHAPTER ONE: INTRODUCTION

This white paper contributes to the knowledge base of information designed to illuminate the impact of arts education on workforce preparation. An arts/workforce integrated program is presented as an innovative, student-centered, in-school model for elementary schools to establish viable home-school-community partnerships; shape beneficial workforce soft skills; and, immerse students in a wealth of cognitive-, social-, and emotional experiences in arts education.

Statement of Need

The Springfield Art Museum partnered with the Missouri Job Center-Ozarks Region and the Springfield Public Schools in Springfield, Missouri, to create the Art@Work Program as an innovative, student-centered, in-school model. The Art@Work Program was designed to facilitate the development of workforce soft skills among students through art instruction. Studies of the region's workforce conducted by the Missouri Job Center identified soft skills as a serious workforce deficiency, one that is particularly problematic for maintaining a vibrant regional economy. It is the belief of the Springfield Art Museum and its partners that these workforce soft-skills deficiencies can be ameliorated through art education.

Economic Development

In 2011, the Springfield Art Museum adopted an ambitious vision statement that called for the Museum to become a vital partner in the economic development of its community. Through focus groups, one-on-one meetings, and other studies, the Museum identified a number community challenges that it may be uniquely equipped to positively affect. One of these pressing challenges is the need to foster and cultivate a competitive workforce while addressing a serious gap in soft skills, including critical thinking skills, problem-solving skills, communication skills, and leadership skills. Studies of the region's workforce conducted by the Missouri Job Center have identified soft skills as a serious need. According to the Missouri Job Center's 2015 State of the Workforce Survey more than 85% of employers indicated that "most" or "some" of their current employees needed development in the problem solving, time management, critical thinking/decision making, and leadership. The survey included 368 businesses and educational institutions within the seven-county Ozark Region. Greene, Kisida, & Bowen (2014) reported that there a link between exposure to art through museum fieldtrips to improvements in many of the skills found lacking in the 2015 State of the Workforce Survey including improved critical thinking skills, higher levels of tolerance, and greater historical empathy. Buoyed by this research and other internal assessments, the Springfield Art Museum collaborated with the Missouri Job Center in Springfield, Missouri, to launch the Art@ Work Program to further explore innovative collaborations that may positively impact workforce preparation in our community through art education.

Economy-based Contributions

Museums today are asked not only to carry out their missions but to prove the impact of their missions in broad ways including their economic impact. This impact is real and has been well documented on the national level. The American Alliance of Museums estimates that museums pump \$21 billion into our nation's economy annually. Museums also add to the quality of life making communities more attractive to businesses as well as more attractive to talented workers.

In determining America's best cities, the greatest weight was placed on leisure amenities including density of museums, followed by educational and economic metrics, then crime and air quality (Businessweek, 2012). This connection between museums and economic impact is recognized outside of the field as well. Of the 29 cultural/arts agencies managed by state governments, 13 are placed within departments tied to economic development and tourism. In the case of Missouri, the state arts agency that provides funding for many of the state's art museums is placed in the Department of Economic Development. Many of these state agencies have been moved recently to departments focused on economic development. As the role of museums in economic development expands and funding sources become tied more closely to economic impact, it benefits museums to be fully aware of the various ways that they may serve as economic leaders within their communities.

The Art@Work Program explored the potential impact that museums might have in fostering a competitive workforce, which is a foundational for economic development efforts. The Art@Work Program provided an opportunity to gather information and develop best practices related to art education and workforce preparation and present museums and arts organizations with possible models for direct involvement in workforce preparation. The primary beneficiaries of the Art@Work Program were Middle Childhood/Primary School students, who benefited directly through the program's activities. Likewise, students with a lower income who are economically disadvantaged benefited from this program as 80 - 90% of students at the participating Title 1 Elementary School qualify for free or reduced lunch services.

Other beneficiaries included Museum Professionals, Middle Childhood/Primary School Teachers, arts organizations, state art agencies, and workforce development and economic development professionals in Springfield, Missouri. To illustrate, Museum Professionals benefited through information gathered from the program that included best practices and strategies for program development; and, execution and creation of innovative partnerships with workforce development/economic development organizations and school systems. Museum Professionals also benefited in that the program may be replicated at other museums in other communities. Likewise, Middle Childhood/Primary School Teachers benefited through program activities by being given new instruction tools through interactions with the Museum Educator and Workforce Development Specialist; and, they were able to draw on the expertise of both the Museum Educator and the Workforce Development Specialist to enhance classroom teaching. Besides, arts organizations and state arts agencies benefited from both the replication of the program; and, from expanded advocacy efforts related to innovative ways the arts can be used to enhance economic development efforts. Additionally, workforce and economic development professionals benefited from the program as it may encourage them to pursue new partnerships; and, help them better capitalize on all of the cultural resources within their communities.

Workforce Preparation

The potential of arts education as an avenue of workforce preparation is not necessarily a new concept. An Issues Brief from the National Governors Association (2002) addressing the arts and workforce preparation encouraged governors to embrace the arts as a workforce development strategy. Artists' interactions in primary and secondary schools was also one of the recommended policy action items. However, while developing the Art@Work Program, the Museum was unable to identify other art museums engaged in similar partnerships or workforce preparation focused programs like the Art@Work Program.

Therefore, as an innovative, student-centered model, the Art@Work Program has the potential to develop new knowledge and ways of working for the museum field- expanding and improving the way that museums serve their communities. Additionally, the Art@Work Program presented a new and creative means for museums to enhance the economic vitality of the communities they serve.

Impact

The performance goal for the Art@Work Program was to strengthen museums as essential partners in addressing the needs of their communities. Therefore, the Springfield Art Museum took the initiative to develop new programmatic and partnership models to improve its ability to address community needs, develop and maintain on-going community partnerships, and share knowledge and resources as an active contributor to problem solving in the community. In addition to the aforementioned performance goals and measures, results from the Art@Work Program will address the needs of the community by developing soft skills in the future workforce; and, it will address the needs of the museum field, educators, and workforce development professionals by providing a valuable model for innovative partnerships between the arts and workforce preparation.

Program Management

Program management was coordinated through the Springfield Art Museum Director, in collaboration with the Director of Workforce Development, and the Principal of the participating Title 1 Elementary School. First, the planning phase for the Art@Work Program for the 2016/2017 academic year began in May 2016, with a formative assessment period in which partners met to develop the curriculum for the coming year. The Art@Work Needs-based Survey (Appendix A) was also administered to staff at the participating Title One Elementary School.

The implementation phase in which program activities were carried out, was launched during the 2016/2017 Academic Year, in mid-August 2016, and continued through the remainder of the academic year until the end of May 2017. The program included eight monthly classroom sessions that were observed through the Art@Work Ethnographic Data, beginning with session two (Appendix B). Additionally, there were three field trips that included a visit to the Missouri Job Center and the Springfield Art Museum in Springfield, Missouri, as well as a visit to the Crystal Bridges Museum of American Art in Bentonville, Arkansas.

A summative assessment phase was implemented near the end of the program activities in May 2017. Cooperating teachers in the respective fourth grade classes were administered the Workforce Soft Skills Teacher Assessment (Appendix C). Likewise, students in the respective fourth grade classes were administered the Workforce Soft Skills Student Assessment (Appendix D). Additionally, a Comprehensive Assessment Report is scheduled for dissemination in August 2017.

Funding

The financial resources required to conduct the Art@Work Program included funding for program staff, supplies for art projects, transportation cost for field trips, costs associated with evaluation, and for printing and binding of reports. Program staff included the Museum Educator, the Workforce Development Specialist, the 4th Grade Teachers at the participating Title 1 Elementary School, and onsite observers that documented program activities. The cost of the Museum Educator, Workforce Development Specialist, and Teachers was consumed by their respective organizations; and, the cost of onsite observers was funded through grant funds. Other personnel costs covered by grant funds included substitute teachers that assisted during field trips and planning periods, and the costs related to evaluation. The Museum drew on the resources of a local university, Missouri State University, to identify a consultant that assisted with program evaluation. Other costs covered through grant funds included supplies for art projects, printing and binding related to the art projects, transportation and other cost associated with fieldtrips, and printing and binding for reports. The total cost of the program was \$25,970, with the Springfield Art Museum and its partners sharing \$11,300 of this total cost. Grant funding covered the remaining \$14,670.

Program Dissemination

The Springfield Art Museum will disseminate results of this project with other institutions through the publication of a Comprehensive Program Assessment Report, which will be shared widely with museums, community partners, arts, workforce development, and economic development agencies. The Springfield Art Museum will also present project results at museum-, education-, and workforce conferences. Information about the Art@Work Program will also be shared with the general public the Museum's website, through press releases, and through community-based presentations.

Definition of Terms

Arts Integration: Arts Integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both.

Arts Integrated Curriculum: Arts Integration Curriculum is an educational model that establishes creative learning. This is not a setting where an art specialist is removed from the school, but rather where creative learning and the arts are integrated in the methodology of other academic core subjects; considered as connecting ideas across disciplines to make them interdisciplinary (Stokrocki, 2005).

Core Culture: Core Culture is the central portion/strand or essence of "the process which gives the group its general design for living and patterns for interpreting reality." It is the "essential spirit" or energy of the group which characterizes and is reflected in all processes consistent with the group's cultural reality, including educational content and methods.

Culturally Responsive Literature: Culturally responsive literature reflects an awareness, knowledge, and appreciation of different cultural groups, including sensitivity and receptivity to the sociocultural context of others' lives. Culturally responsive books also include details that help define the characters as members of a particular group. Awareness of and attention to individual's perceptions of individual-, cultural-, and institutional prejudice are also considered to be important elements of cultural responsiveness.

Culturally Responsive Practice: Culturally Responsive Practice is intended to ensure that all groups are benefitting equally from instruction and classroom management practices. It is often applied for race and ethnicity, but should be considered whenever there is a group that is not benefitting in an educational environment. It involves a set of congruent educator/stakeholder behaviors, attitudes, and policies that come together in a system that works for all students. At the classroom level, a culturally responsive approach means being aware of cultural differences, examining teaching materials and practice, and adapting programs and interventions, as appropriate, to respond to different student needs. On an institutional level, culturally responsive practice involves monitoring the effects of programs and interventions for all students, especially those from groups that have been historically marginalized. At its heart, cultural responsiveness involves self-reflection, continuous examination of data, and raising difficult and sometimes awkward questions about why some students succeed and others do not.

Howard Gardner's Theory of Multiple Intelligences: Howard Gardner's Theory (1983) proposes at least eight different intelligences. Hence, a person might be really strong in musical intelligence, but most likely possesses a range of abilities that include other types of intelligences also (e.g., visual- spatial, and interpersonal). Multiple Intelligences include Verbal-Linguistic (word smart), Logical-Mathematical (numbers/reasoning smart), Visual-Spatial (picture smart), Bodily Kinesthetic (body smart), Musical (music smart), Interpersonal (people smart), Intrapersonal (self smart), and Naturalist (nature smart). **Note:** Another intelligence that may be formally recognized in the future is Existentialist (Why?-wonderingsmart).

Social Support Networks: Social support networks include the structural aspects of a child's support system which demonstrate connections between the child and other people like family members and close family friends in their environments, including the overall size of the network and the strength and types of relationships (Bost et al., 1998).

Workforce Soft Skills: Lippman, Ryberg, Carney, & Moore (2015) reported that there are five critical skills most likely to increase odds of success across all outcomes and which employers expect employees to have: social skills, communication skills, and higher-order thinking skills that are supported by the intrapersonal skills of self-control, and a positive self-concept. The specific set of workforce soft skills identified for the Art@Work Program included the following: **1-Professionalism. 2-Teamwork. 3-Networking. 4-Communication Skills. 5-Problem Solving Skills. 6-Critical Thinking Skills. 7-Attitude. 8-Enthusiasm.** The workforce soft skills were defined as critical skills or sub-elements of the 5 critical skills noted by Lippman, Ryberg, Carney, & Moore (2015) in the following manner: Social Skills (*Professionalism, Teamwork, and Networking*); Communication Skills; and Higher-order Thinking Skills (*Problem Solving Skills and Critical Thinking Skills*); Supported by the Intrapersonal Skills of Self-control (*Attitude*) and a Positive Self-concept (*Enthusiasm*).

- **Social Skills (*Professionalism, Teamwork, and Networking*)**

Professionalism: Professionalism was defined as being prepared; following instructions; being respectful of others; and, completing assignments.

Teamwork: Teamwork was defined as working with others; participating in group decision-making; contributing to groups with ideas, suggestions, and efforts; and, showing regard for different opinions and choices.

Networking: Networking was defined as developing relationships with people; interacting with other students, teachers, and staff; exchanging information for social and/or academic reasons; and, providing and/or receiving support.

- **Communication Skills:** Communication skills were defined as oral-, written-, nonverbal-, and listening skills; and, presentation skills.
- **Higher-order Thinking Skills (*Problem Solving Skills and Critical Thinking Skills*)**

Problem Solving Skills: Problem solving skills were defined as creativity; flexibility; figuring particulars out; and, group efforts to work through information to reach a solution.

Critical Thinking Skills: Critical thinking skills were defined as the desire to learn more information; being open to new ideas; and, not automatically accepting all information one is exposed to, but rather looking for evidence, and investigating information for oneself.

- **Intrapersonal Skills of Self-control (*Attitude*)**

Attitude: Attitude was defined as optimistic questions, comments, reflections, and actions; helpful gestures; and, consideration, compassion, and encouragement for others.

- **Positive Self-concept (*Enthusiasm*)**

Enthusiasm: Enthusiasm was defined as positive affect; eager initiative; excited verbalizations and actions; and, upbeat interactions with others.

CHAPTER TWO: REVIEW OF LITERATURE

Workforce Soft Skills

What are soft skills? Soft skills are the skills used when one human interacts with another human. The concept of soft skills was addressed by Dale Carnegie who presented its critical significance in his 1936 book titled as "*How to Win Friends and Influence People*," which paved the way for soft skill training and development. The study of soft skills progressed from works by theoreticians such as Gardner in 1983, and Sternberg & Williams in 1996, who used the constructs of Gardner's intrapersonal and interpersonal components in their work.

Researchers at Virginia Tech establish that soft skills indirectly contribute to student's success. Although though the student's academic success was not directly associated to soft skills, students with profound soft skills had more self-efficacy (self-confidence, and knowledge that one can handle any difficulties or challenges commendably), and that having self-efficacy in turn elevated their academic performance (Smith, 2002). Since 1986, extensive amounts of research have examined the evolving topic of soft skills (Datar et al., 2010; Hilgert, 1995; Robbins & Hunsaker, 2011; Rochat, 2003; Rubin & Dierdorff, 2009; Smith, 2002). The twofold challenges of competing in a world market and fast evolving technological progressions have call for the remodel of the workplace into an advanced work environment recognized as the high-performance workplace. This setting requires a conduct and coordination toward work that extends beyond step-by-step task performances by expecting employees at all levels to correct complications, craft ways to progress the measures they use and participate with associates (Cohen & Baily, 1997). Knowledge workers who authenticate this exceptionally skilled, adaptive fusion of technical and human relations ability are acknowledged by employers as their primary competitive edge.

Companies place immense stress on interpersonal skills making the workplace very dissimilar from what it was decades ago. Therefore, as the world changed and the nature of work changed, the skill set required of managers also changed (Buhler, 2001). Buhler posited one of the causes for the transformation that has taken place: The corporate world placed an excessive value on conventionally masculine traits for managers for decades. But, due to the surge in the number of women in the workforce for the past two or three eras, more consideration has been given to the conventionally feminine characteristics. This development to date is recognized by assigning more prominence on the soft skills (Buhler, 2001).

In the past, engineers and scientists could do their jobs in isolation, but today success is not an option without collaboration. Gone are the days when companies had departments just doing one thing. It is an interdependent world (Ganzel, 2001). The concept of a mutually supportive world is crucial because employees are expected to have soft skills to meet consumer satisfaction within a familiar culture, as well as being able to perform in a socially acceptable manner across various cultures. Labor economists noted a prevalent change work organization toward increased employee involvement and teamwork (Lindbeck & Snower, 2000). Employers today are not willing to hire potential employees who do not meet their recruiting criteria. They are looking for candidates with the proper skills, including soft skills (Moss & Tilly, 2001). Raybould & Sheedy (2005) stated employers are willing to forgo job applicants who have high technical skills and low soft skills, to consider the applicants who convey a developed understanding of soft skills. Fan (2005) and associates made a compelling stance that relative to academic talent, soft skills are also an increasingly important factor in workplace success.

Comprehensively, soft skills refer to a broad set of skills, competencies, behaviors, attitudes, and personal qualities that allow people to successfully navigate their environment, work well with others, perform well, and accomplish their goals. These skills are broadly applicable and complement other skills like technical, vocational, and academic skills (Lippman, Ryberg, Carney, & Moore, 2015). Soft skills are essential for human capital development and workforce success. A growing evidence base shows that these qualities rival academic or technical skills in their ability to predict employment and earnings, among other outcomes (Kautz, Heckman, Diris, ter Weel, & Borghans, 2014). As the workplace has modernized around the world, the demand for such skills has increased over the past 20 years (Balcar, 2014; Carnevale, 2013). Nevertheless, a soft skills “gap” is pinpointed by many employers around the world, who report that job candidates lack the soft skills needed to fill available positions (Manpower Group, 2013). A review of scholarly research revealed studies that directly addressed the topic of the need for people skills in the workplace. The literature shows that the lack of soft skills is not a new problem, or one that has recently been discovered. Instead it is a problem that has been looming for decades, but it still remains an area where more research is required for employees to reach the soft skill competency level that employers require.

Arts Education Partnerships

Arts Education Partnerships Participation of artists and arts organizations in public school education is a well-established practice throughout the United States (Kotler & Scheff, 1997; Rand Foundation, 2004; Remer, 1996; Wester, 2003). Partnerships between arts organizations and schools are formed in a variety of ways to offer arts programs in education (Rand Foundation, 2004). Charles Fowler (1996) notes that schools need to connect to community assets for practical purposes because the in-school programs are often scarce and lacking, and the realities of the community can teach what isolated schools cannot (Remer, 1996). An isolated school is one that relies solely on the resources within the school to provide education programs. For arts education, an isolated school employs arts teachers to provide arts programs without the utilization of arts partnerships (Remer, 1996).

When arts organizations unite with schools to provide arts opportunities, these collaborations are referred to as partnerships (Dana Foundation, 2003). A partnership is an association of at least two parties in which an activity of common interest is the motivation for the connection. The common interest in arts education partnerships is twofold with an interest in both the arts and education. While it is generally considered the interest of the arts organizations to be the arts and the interest of the schools to be education, arts collaborations offer a range of partnering possibilities with both non-arts and arts educators (Remer, 1996). An instructional partnership that serves one to multiple purposes is an artist residency, also known as an artist-in-residency or artist-in-schools (Dana Foundation, 2003; Remer, 1996; Wester, 2003). Artist residencies include workshops, presentations, master classes, clinics, and community performances and may also include professional development for teachers; training for the artists, principals, and supervisors; and the development of instructional materials (Remer, 1996). An artist residency is a direct type of partnership in which an artist works with students and teachers within the school from five days and up to a year with the purpose of supplementing existing arts programs (Dana Foundation, 2003; Kotler & Scheff, 1997; Remer, 1996; Wester, 2003). Artist residencies began in the 1960s as a means to extend the arts experience from the institution to the classroom by presenting workshops to students (Dana Foundation, 2003; Remer, 1996; Wester, 2003).

The National Endowment for the Arts obtained financial assistance from the Office of Education to fund the Artists-in-Schools Program in 1969, which allocated funds to state arts agencies to fund artists and arts organizations and create artist residency partnerships (Hager, 2003; Remer, 1996; Wester, 2003). Subsequently, artists took residence in schools across the United States to provide arts education programs which continue currently (Remer, 1996). Artist residencies provide an array of learning opportunities for participating partners (Wester, 2003). According to the Dana Foundation (2003), the three main purposes of artist residencies as instructional partnerships are: to ignite students' interest in the arts; develop students' knowledge and skills in the arts and/or help them learn other subject areas through the arts; and build teachers' capacity to teach about the arts, in the arts, and through the arts.

Education is essential to the arts as the single most predictor of making art meaningful, important, and necessary (Kotler & Scheff, 1997). The arts are significant to education because the arts offer a public face to learning while yielding a multitude of benefits (Burton, Horowitz, & Abeles, 1999). Essentially, the arts cannot thrive without education; education cannot be complete without the arts (Wester, 2003). Nonetheless, arts education in schools is in crisis (Arts Education Partnership, n.d.; Dana Foundation, 2003; Kamhi, 2003; National Endowment for the Arts, 1988; Rand Foundation, 2004). Part of the problem can be associated with the arts not being viewed as important or being properly defined within school curricula despite current education policy mandates (Arts Education Partnership, n.d.; Center on Education Policy, 2008; National Endowment for the Arts, 1988). Part of the culprit is the shifting priorities of leadership in governance, education, arts, and business-producer sectors (National Endowment for the Arts, 1988). Moreover, when school districts face funding cuts, the arts are generally the first to be sacrificed (Arts Education Partnership, n.d.). In reality the educational system is not even furnishing a basic arts education program so there is an urgent need for someone to take up the challenge (Kotler & Scheff, 1997). There are numerous examples of arts partnerships throughout the United States that supplement school curriculum and enrich the classrooms, schools, and communities in which these are established (Remer, 1996; Waldorf, 2002). The arts organizations act as cultural institutions that are vital assets to set standards and provide resources for good arts programs (Kotler & Scheff, 1997). Remer (1996) posited that in today's highly complex and competitive world, sound arts-in-education programs cannot survive without partnerships at all levels including local, public/private, state, and federal ones.

Arts Integration

What is considered arts integration? Why is it important? As an enterprise education must be adaptable because students and society differ with each generation. Technology, social media, and the swift transfer of information have changed how students learn. As they make more connections they can solidify more of the greater ideas of their educational experiences. Arts integration makes it feasible. Stokrocki (2005) defined integration as the process of creating relationships and a mode to connect ideas across disciplines to make them interdisciplinary. Although she noted that historically integration usually revolved around holidays or folk art, Winslow (1939) charged that art could be enriching to an entire curriculum if integrated. In today's society, as with each generation, teachers must connect to a different audience who is accustomed to different modes of communication than they were taught.

Lajevic (2013) stated that arts integration is a complex term without a universal meaning that can be explored as a dynamic process of merging art with disciplines as a means to open up a space of inclusiveness in teaching, learning, and experiencing. The key point in this definition is inclusiveness. In addition to the art classroom, arts integration includes the entire building's educational experience.

Lajevic (2013) also noted that traditionally students have typically learned through lecture, worksheet, or memorization in a general classroom, but that arts integration can explore the same key concepts except with a thrilling and innovative learning approach. Robinson (2013) shared a different view on the definition on arts integration, supporting the collaborative cross-curricular notion. Arts integration can best be understood by defining it by three categories: a-arts integration as learning through and with the arts, b-arts integration as a curricular connection process, and c-arts integration as a collaborative engagement. Smilan & Miraglia (2009) reported that Authentic Arts Integration (AAI) can be further defined as learning which is expressly connected to art content and art instruction. Plus, AAI is the search and construction of multidimensional knowledge where students participate in real and tangible work involving critical thinking, art-based, and problem-based methodologies that are designed in collaborative efforts among teachers.

Features of an Arts Integration Framework

What are the characteristics of an arts integrated framework? Smilan & Miraglia (2009) stated arts integration is not an effort to remove art programs in schools, but rather an opportunity toward education reform for both student learning styles and art programs to be improved. Both in the traditional art education classroom and in the reformed arts integration classroom, art is present. Rather than the art teacher and classroom teacher working independently, as in a more traditional framework, collaboration is encouraged, increasing the possibilities of an authentic art integration model. Robinson (2013) noted arts integrations models should have high quality arts integration including a circular union strategy that nurtures learning through and with the arts.

Bresler (1995) conducted a four year ethnographic study on arts integration from three elementary schools for arts integration models to be identified into four integration styles: 1-subservient integration approach (most prevalent), 2-co-equal cognitive integration approach (least prevalent), 3-affective integration approach, and 4-social integration approach. Educators who used arts as an extra filler were considered to be using the subservient approach; while the co-equal cognitive approach required specific content knowledge or skill level. In the affective approach, students were immersed in the arts combined with self-expression, complementing curriculum. Robinson (2013) stated that affective approach toward social integration is performance-based, and used to increase parental/primary caregiver participation through school plays or other performances. The integration styles identified are a few examples of the types of models that potentially make up various arts integrated frameworks (Bresler, 1995).

Student Success

Do arts integrated models in education promote student achievement? Anecdotal records can be examined to indicate benefits of arts integration. However, hard factual evidence is more difficult to find and disseminate. Findings by TETAC (Transforming Education through the Arts Challenge) report in 2001 showed the arts could enrich learning environments, promote integrated learning, and heighten collaborative learning among school staff (Smilan & Miraglia, 2009).

A lot of research has been conducted on the arts impact on student achievement. However, fewer studies are presented to examine effects of an arts integrated model on student attainment. Case in point, Robinson (2013) reported that a comprehensive search of electronic data-bases for meta-analyses on the impact of the arts on students learning only yielded seven studies (Vaughn & Winner 2000; Winner & Cooper 2000; Vaughn 2000; Burger & Winner 2000; Butzlaff 2000; Podlozny 2000; Hetland & Winner 2001). Out of these seven meta-analyses, only one specifically examined the effects of arts integration. Additionally, in a study conducted by Chappell (2005), a connection was found between the art-integrated element and the improvements seen in students' attitudes towards, interest in, and engagement with, as well as involvement in visual studies and other disciplinary inquiries. Namely, these intents and outcomes are reciprocal. Because students' attitudes toward, interests in, and engagement with, as well as the involvement in visual arts studies all improved, the arts-integrated element was deemed to be significant. Chappell (2005) also noted that students were better equipped to synthesize inquiry knowledge visually, as well as through writing and verbal avenues. Hence, the research appeared to support a conclusion that connected student success to the integration of the arts.

Schools Which Integrate the Arts

What are some specific, ongoing situations using arts integration that might serve as models? Smilan & Miraglia (2009) reported various schools were shifting in educational reform like Connecticut's the Higher Order Thinking Schools (HOT) and Transforming Education through the Arts Challenge (TETAC). The HOT schools encouraged students to pursue, establish, and test connections, which allowed them to synthesize relationships between ideas (Smilan & Miraglia, 2009). In reference to the TETAC, it was noted that the arts could enhance learning environments, advance integrated learning, and heighten collaboration among school staff (Smilan & Miraglia, 2009). These models included support from administration and incorporated the expertise of the art educator, classroom teacher, community stakeholders, parents, culture, and local teaching artists to coordinate an overall effective avenue of instruction. A+ Schools are also well known for their arts integration. This system is a public school magnet's leading approach to education by the Oklahoma A+ Schools Network (Robelen, 2012). The A+ approach was originally from North Carolina, and was first launched in 1995. A+ schools are guided by eight essentials, including a big emphasis on the arts, collaboration between teachers, explorations of the multiple intelligences, and experimental learning. Oklahoma's A+ schools focused more on fostering creativity in every learner. The student population served were from urban, rural, and suburban areas, primarily through public schools, along with some magnet, charter, and private schools. Robelen (2012) noted a funding struggle, but the models in Oklahoma used both public and private dollars. Nevertheless, the driving force behind these schools seemed to be a desire to transform, a desire to progress, and a desire to reform education.

Strengths

What are the strengths of an arts integration classroom model? Smilan & Miraglia (2009) found that an arts integration model supported simultaneous teaching and learning focused on experiences that lead to heightened and assembled understandings in art as well as other disciplines (Smilan & Miraglia, 2009). Art teachers were considered capable of enhancing education because in general they are imaginative individuals who are able to approach matters through multifaceted avenues.

To contrast, in multidisciplinary, interdisciplinary, and cross-disciplinary models, separate subject matters remain distinct, with content linking to a common theme. They conclude that the bigger objective should be mastery in each subject area, which arts integration allows the student to do by providing real-life based organizing components meaningful to the learner, thereby authenticating individualized experiences (Smilan & Miraglia, 2009).

The Common Core

Children have different learning styles that should be accommodated. Stokrocki (2005) noted that another strength associated with arts integrations is consideration to Gardner's Theory of Multiple Intelligences (1983). Arts integration provides various methods to meet students with their own individual needs. Robinson (2013) embraced arts integrated education because a real-life approach in arts integration is an excellent strategy for teaching and learning strategies related to the Common Core standards, which accentuates college and career readiness, an initiative that most states were readily adopting (Robinson, 2013). This allows a curriculum with challenging instruction where students can make connections to larger and lasting concepts. Another strength of the arts integration model is multiple modes of assessing students. The Co-equal Cognitive Arts Integration Framework creates 21st century learning skills, which are also sustained by the Common Core (Robinson, 2009).

Dilemmas of the Model

If there are strengths in an arts integration model, there must also be identifiable concerns. What limitations could be examined in a model such as this? Lajevic (2013) explains that educators use too much of their own prior schooling methods and life experiences integrated into their own style, rather than the innovative learning models needed; much of a teacher's understanding of arts integration is formed through formal and informal education and experiences. Other authors weighing in on the limitations possibly occurring in an arts integration model are Smilan & Miraglia (2009). They state that situations of concern are noted in schools when classroom teachers are brought in to teach in arts integrated classrooms who have little to no art education, when there are community artists who are not trained in the art of teaching, and there misapplications of well-intended art integrated curricula. There are many artists who consider themselves teaching artists, but they would not accept the responsibilities of certified art educators. Likewise, problematic situations are expanded by art teachers who are understandably hesitant to lead school-wide art integration initiatives (Smilan & Miraglia, 2009). Charland (2011) cautioned that all stakeholders and staff must be dedicated and supported to bringing about a successful and lasting arts integrated model.

Chapter III: METHODOLOGY

Research Design

The Springfield Art Museum partnered with the Missouri Job Center-Ozarks Region and the Springfield Public Schools to create the Art@Work Program, an innovative, student-centered, in-school model. A collaborative planning team was formed that consisted of a Museum Educator, a Workforce Specialist, and representatives from the participating Title 1 Elementary School that included the Principal, the Primary Years Program Coordinator, and the Cooperating Teachers of the participating fourth grade classrooms. The Art@Work Program was designed to facilitate the development of workforce soft skills among students through art instruction. The collaborative planning team planned the program curriculum through a series of interactive meetings before it was implemented.

Participants

Students and teachers were recruited for the Art@Work Program from a Title 1 Elementary School in Springfield, Missouri. Participants included a fourth grade class that integrated students who are typically developing and students with special needs (A), along with the cooperating teacher, as well as a fourth grade class that consisted of students with special needs, along with the cooperating teacher (B).

Program Implementation

The Art@Work Program was implemented by a Museum Educator from the Springfield Art Museum and a Workforce Specialist from the Missouri Job Center. Each month during the 2016/2017 Academic School Year the pair visited the two Title 1 fourth grade classrooms. The arts integrated projects in the program were specifically structured to foster the following workforce soft skills: 1-Professionalism. 2-Teamwork. 3-Networking. 4-Communication Skills. 5-Problem Solving Skills. 6-Critical Thinking Skills. 7-Attitude. 8-Enthusiasm. Primary objectives reflective of the target workforce soft skills were for students to observe, listen, think, share ideas, and work together. Collaborative small groups were also designed to generate the target workforce soft skills such as problem solving for conflict resolution, and teamwork (*collaborative learning*).

During the monthly sessions, the Museum Educator and the Workforce Specialist partnered to facilitate various student-centered art projects, which included viewing and analyzing works of art, group discussions and/or presentations. After which, students participated in collaborative small group art projects in response to the artwork or artists being studied (*active student engagement in the learning process*).

Art-extended Activities: As an extension of these monthly sessions, the Art@Work Program also included field trips. Students had opportunities to visit the Missouri Job Center and the Springfield Art Museum in Springfield, Missouri. Plus, they made a visit to the Crystal Bridges Museum of American Art in Bentonville, Arkansas. These field trips introduced students to work environments and career opportunities to which they may have very limited exposure, and, further immersed them into art- and workforce activities.

Students also had opportunities to practice the skills they were developing outside of the classroom setting (*learning applications*). To illustrate, each student participant was given a journal/sketchbook so that he or she could take notes, collect images, and reflect on the projects that he or she completed as part of the program. Likewise, students were given art supplies that he or she could take home to further explore concepts and techniques introduced during field trips and classroom sessions (*social- and emotional learning*).

The collaborative planning team also met throughout the run of the program to assess program effectiveness, program logistics, and to make necessary adjustments. Additionally, the Springfield Art Museum tapped into the resources of a local university in the community, Missouri State University, to identify a consultant that assisted with the program evaluations.

Data Collection

A variety of assessments were utilized with the Art@Work Program to obtain a comprehensive evaluation; to identify best practices and functional strategies; and, to evaluate the program's effectiveness and applicability across elementary education programs. First, the Art@Work Needs-based Survey was administered through Survey Monkey for germane staff from the participating Title 1 elementary school to complete on a volunteer basis. The needs-based survey was imperative to the planning for the program because it provided representatives from the participating school opportunities to express their expert opinions about helpful services and resources. It is critical to note that far too often when programs are designed and implemented the guidance, expertise, strengths, and active, on-going involvement of individuals from the target populations are minimal or overlooked altogether. Said common practice is a colossal disconnect because who would know better what is needed than individuals with authentic experiences that the programs are being planned for? Therefore, the needs-based survey included three open-ended inquiries about desired services and resources in general for the students and teachers; desired services and resources that could be provided specifically by the Springfield Art Museum; and, any possible barriers or threats that might impede on-going viable school-community partnerships (Appendix A). Art@Work Ethnographic Data was also utilized to record on-going descriptions of the classroom activities that were conducted in the monthly sessions during the implementation phase for the Art@Work Program (Appendix B).

A summative assessment phase was also implemented near the end of the Art@Work Program. The cooperating teachers in the respective fourth grade classrooms were administered the Workforce Soft Skills Teacher Assessment. The teacher assessments included multiple, open-ended items about possible effects of the art activities on target workforce soft skills among students; inquiries about additional areas to explore through art activities; inquiries about art activities deemed the best; inquiries about different ways to engage students in the art activities; inquiries about strategies for teachers to integrate art into other content areas; and, opportunities for teachers to provide additional comments about student engagement and/or the art activities (Appendix C). Likewise, students in the respective fourth grade classrooms were administered the Workforce Soft Skills Student Assessment. The student assessments included multiple, open-ended items assessing students' likes and dislikes about the art activities; students' favorite art activities when working with peers; knowledge students gained when working with peers; inquiries about additional information students wanted to know about art; inquiries about students' feelings when working on art activities; and, opportunities for students to provide additional comments about the art activities and working with peers (Appendix D).

CHAPTER IV: RESULTS

The Art@Work Needs-based survey was administered through Survey Monkey for germane staff from the participating Title 1 elementary school to complete on a volunteer basis. There were three respondents. (Appendix A). The purpose of the needs assessment was to gain insight into the gaps between current conditions and desired conditions of the participants. Subsequently, the resulting information was utilized as part of the planning processes to accommodate expressed needs, as well as to tailor the best practices, strategies, services, and activities to the participants via the Art@Work Program.

Table 1 Responses to the Art@Work Needs-based Survey

1) What services or resources are needed by the elementary students and teachers?
<ul style="list-style-type: none">• Opportunities to connect and collaborate with community partnerships.• Students will benefit from skills that help them to communicate effectively and develop their own creative solutions to problems.• Teachers are committed to an effort to close the achievement gap and prepare their students for a positive entry into the work force. More resources and learning experiences are needed to teach soft skill, communication skills, creativity and critical thinking. In a time of tough budget choices, advocates must speak to the tangible benefits of arts education to ensure it remains (or in some places, becomes) a vital part of our public education system. The International Baccalaureate Organization (IBO) shares a common commitment to arts education in all PYP schools. Our Mission: We are a collaborative community aiming to develop internationally-minded learners who are forming real world connections and inspiring action towards peace.
2) What services or resources do you think the Springfield Art Museum can provide that would be beneficial for the elementary students or staff?
<ul style="list-style-type: none">• Hands-on, connecting activities that help teach and reinforce our Learner profile traits and PYP attitudes.• The Springfield Art Museum can provide a variety of experiences for students to help them understand the processes involved in making and viewing artwork.

- Students would benefit from field trips to the Springfield Art Museum and other local museums. Front loading the exhibited art in the classroom prior to the visit is a vital part of the field trip experience as most of the students may not have opportunities at home to connect to art. Guest speaker experiences from an artist's perspective would be beneficial also. Students would also benefit from direct instruction on soft skills including learning experiences connected to the IB Learner Profile. The learner profile attributes include: risk-taker, open-minded, communicator, thinker, inquirer, knowledgeable, principled, caring, balanced and reflective. Staff needs include art supplies for their classroom to promote creativity and self-expression. Student art supplies which they can take home would be treasured. The school is in need of a gallery space to showcase children's work. The hallway outside the library might be a space to spruce-up to meet this need.

3) What are the barriers or threats to productive on-going relationships between the elementary school and community partners?

- Currently, the future of the school and/or building is unknown in the district.
- I am not aware of any barriers or threats.
- A calendar will need to be created to carve out time for teachers to participate in the grant.

Art@Work Ethnographic Data was also utilized to record qualitative, detailed, in-depth, on-going descriptions of the classroom activities that were conducted in the monthly sessions during the implementation phase for the Art@Work Program. Data collectors were present during the monthly sessions and the related planning meetings to fully document all components of the program. Results included a wealth of multifaceted information that can be utilized to replicate this innovative, student-centered model in various elementary school programs. Primarily, records from the planning meetings that were held before the monthly sessions produced a solid framework of strategies that can be used as a guiding tool for arts instruction. Furthermore, records of the art activities that were facilitated during monthly sessions captured a large array of qualitative data. To illustrate, there were profiles of engagement in art activities (e.g., in what manner did students engage, the length of time students engaged). Equally important, there were demonstrations of workforce soft skills (e.g., how students communicated with peers and staff, how students addressed issues). Moreover, the authentic learning experiences of students overall were highlighted. Subsequently, the ethnographic records in their entirety were included in the appendices (Appendix B).

A summative assessment phase was implemented near the end of the Art@Work Program to gain insight into experiences of the cooperating teachers and the participating students. Subsequently, cooperating teachers in the respective fourth grade classrooms were administered the Workforce Soft Skills Teacher Assessment (Appendix C). Likewise, students in the respective fourth grade classrooms were administered the Workforce Soft Skills Student Assessment (Appendix D).

Table 2 Cooperating Teachers' Responses to the Workforce Soft Skills Teacher Assessment

<p>1-A: Overall, what was the best art activity(s)? B: Why?</p>
<ul style="list-style-type: none"> • <u>Classroom A – Teacher Responses</u> Banner. Forced students to work together the best without conflict. • <u>Classroom B – Teacher Responses</u> Museum Banners were engaging. Paper bag verbal cues, purpose was met, understood.
<p>2: How did the art activities foster students' communication skills (<i>Encourage Examples</i>)?</p>
<ul style="list-style-type: none"> • <u>Classroom A – Teacher Responses</u> Banner activities encouraged use of other forms of communication. Back to back explaining and working together – trust each other. • <u>Classroom B - Teacher Responses</u> New concepts to apply communication skills with.
<p>3: How did the art activities foster students' enthusiasm & attitudes (<i>Encourage Examples</i>)?</p>
<ul style="list-style-type: none"> • <u>Classroom A – Teacher Responses</u> Engages through making learning fun. Art projects can seem less like school work and the students are eager to engage.

- Classroom B - Teacher Responses

New open-mindedness to art. Encourages engagement.

4: How did students benefit from teamwork & networking on the art activities (*Encourage Examples*)?

- Classroom A – Teacher Responses

Always a benefit. Gain more insight through seeing others ideas.

- Classroom B - Teacher Responses

Skill building – effective examples were built into the lesson.

5: How did the art activities foster students' critical thinking & problem-solving skills (*Encourage Examples*)?

- Classroom A – Teacher Responses

Forced to think more abstractly.

- Classroom B - Teacher Responses

Reflection time – alone time, sharing time for thoughts.

6: How did the art activities foster students' professionalism (e.g., responsible for name tag and sketch book, respectful to others, compliant with instructions) (*Encourage Examples*)?

- Classroom A – Teacher Responses

Museum trip encouraged professionalism – in real world.

- Classroom B – Teacher Responses

Communication. Banner activity encouraged working together/respect.

7: What else would you like students to explore through art activities (*Encourage Examples*)?

- Classroom A – Teacher Responses

IB Program integration is great.

- Classroom B - Teacher Responses

More exposure to artists/art. All very effectively done!

8: How can teachers integrate art activities into other content areas like reading, writing, math, science, and social studies (*Encourage Examples*)?

- Classroom A – Teacher Responses

Working together, sharing ideas. Art can instigate productivity and learning without it feeling like classic work.

- Classroom B - Teacher Responses

Reading included art books as well.

9: In the future what should be done differently when engaging students in the art activities (*Encourage Examples*)?

- Classroom A – Teacher Responses

More often.

- Classroom B - Teacher Responses

Optional way to have students continue to explore what they enjoyed on their own.

10: Is there anything else you would like to say about student engagement, the art activities, and/or both?

- Classroom A – Teacher Responses

This program is amazing!

- Classroom B - Teacher Responses

Exceptional activities and working with students. Activities felt well matched to students' learning level-very impactful and effective.

Table 3 Student Responses to the Workforce Soft Skills Student Assessment (Best Art Activities)

What did you like best about the art activities?

Cognitive Experiences

- Classroom A - 11 Responses
- Classroom B - 6 Responses
- Total - 17 Responses

Examples: "Liked making the puzzle." "Finding different things in the pictures." "Getting a chance to draw stuff. A chance to create art."

Social Experiences

- Classroom A - 5 Responses
- Classroom B - 10 Responses
- Total - 15 Responses

Examples: "I really liked the Art Museum. I really liked the golden waffle thing (Andrew Casto Sculpture). Today was fun, the Jeopardy thing was fun, the field trips were really fun." "When we went to the Career Center. When we went to that place that had wires that looked like a rainbow (Tilted Sky)." "Field trip. Got to draw what we would be like. Race car driver. Picture yourself doing fun things." "When we went to the field trip. I liked the painting the best because me and my friend liked to paint with gold." "When we went to the Art Museum, got to see a lot of things, & do a lot of things."

Emotional Experiences

- Classroom A - 3 Responses
- Classroom B - 4 Responses
- Total - 7 Responses

Examples: "Got to do fun stuff and got to be creative." "Fun! Variety."

Professionalism

- No Responses

Teamwork

- Classroom A - 0 Responses
- Classroom B - 7 Responses
- Total - 7 Responses

Examples: "Working as a team. Helping others." "The teamwork. Felt satisfied making stuff." "We could work together and talk it through and use teamwork."

Networking

- Classroom A - 1 Response
- Classroom B - 2 Responses
- Total - 3 Responses

Examples: "Having partners."

Communication Skills

- Classroom A - 1 Response

- Classroom B - 0 Responses

- Total - 1 Response

Problem Solving Skills

- Classroom A - 0 Responses

- Classroom B - 1 Response

- Total - 1 Response

Critical Thinking Skills

- Classroom A - 0 Responses

- Classroom B - 3 Responses

- Total - 3 Responses

Examples: "Make your mind go. Learn something new. Discover things you had been curious about."

Attitude

- Classroom A - 2 Responses

- Classroom B - 3 Responses

- Total - 5 Responses

Enthusiasm

- Classroom A - 3 Responses

- Classroom B - 4 Responses

- Total - 7 Responses

Examples: "Art, want to be an artist. Gave me an opportunity to do art, don't always have one."
 "Making Japanese art. Using tools and creating. People would be proud of my art."

Table 4 Student Responses to the Workforce Soft Skills Student Assessment (Did Not Like)

What didn't you like about the art activities?
<p>Cognitive Experiences</p> <ul style="list-style-type: none"> • <u>Classroom A - 5 Responses</u> • <u>Classroom B - 4 Responses</u> • <u>Total - 9 Responses</u> <p>Examples: "Being silent because it's hard to stay silent (non-verbal activities)."</p>
<p>Social Experiences</p> <ul style="list-style-type: none"> • <u>Classroom A - 1 Response</u> • <u>Classroom B - 0 Responses</u> • <u>Total - 1 Response</u>
<p>Emotional Experiences</p> <ul style="list-style-type: none"> • <u>Classroom A - 2 Responses</u> • <u>Classroom B - 1 Response</u> • <u>Total - 3 Responses</u> <p>Examples: "People yelling and fighting but not getting things they wanted."</p>

Professionalism

- Classroom A - 0 Responses
- Classroom B - 7 Responses
- Total - 7 Responses

Examples: "The puzzle thing because everyone was arguing and screaming." "When people were arguing and made things harder." "People being rude."

Teamwork

- Classroom A - 0 Responses
- Classroom B - 1 Response
- Total - 1 Response

Examples: "Didn't like working with others. Easier alone."

Networking

- No Responses

Communication Skills

- Classroom A - 1 Response
- Classroom B - 0 Responses
- Total - 1 Response

Examples: "Talking to a group is hard."

Problem Solving Skills

- No Responses

<p>Critical Thinking Skills</p> <ul style="list-style-type: none"> • <u>No Responses</u>
<p>Attitude</p> <ul style="list-style-type: none"> • <u>Classroom A - 5 Responses</u> • <u>Classroom B - 3 Responses</u> • <u>Total - 8 Responses</u> <p>Examples: "Liked all of it." "Everything ok!" "It was all pretty fun."</p>
<p>Enthusiasm</p> <ul style="list-style-type: none"> • <u>No Responses</u>

Table 5 Student Responses to the Workforce Soft Skills Student Assessment (Favorite Art)

<p>What was your favorite art activity when you got to work with other students?</p>
<p>Cognitive Experiences</p> <ul style="list-style-type: none"> • <u>Classroom A - 11 Responses</u> • <u>Classroom B - 9 Responses</u> • <u>Total - 20 Responses</u> <p>Examples: "Finding the puzzle pieces." "When we made a statue (model magic)." "Decorating banners."</p>
<p>Social Experiences</p> <ul style="list-style-type: none"> • <u>Classroom A - 1 Response</u>

- Classroom B - 7 Responses
- Total - 8 Responses

Examples: "I like the one on the field trip where someone had to trace your body and you color it in different colors." "When we went to the art museum and got to outline people and fill them in."
"When we toured the art museum." "When we went to the Career Center."

Emotional Experiences

- Classroom A - 1 Response
- Classroom B - 2 Responses
- Total - 3 Responses

Professionalism

- No Responses

Teamwork

- Classroom A - 1 Response
- Classroom B - 5 Responses
- Total - 6 Responses

Networking

- Classroom A - 0 Responses
- Classroom B - 1 Response
- Total - 1 Response

Communication Skills

- Classroom A - 0 Responses
- Classroom B - 1 Response
- Total - 1 Response

Problem Solving Skills

- No Responses

Critical Thinking Skills

- Classroom A - 10 Responses
- Classroom B - 7 Responses
- Total - 17 Responses

Attitude

- Classroom A - 0 Responses
- Classroom B - 1 Response
- Total - 1 Response

Enthusiasm

- Classroom A - 0 Responses
- Classroom B - 2 Responses
- Total - 2 Responses

Table 6 Student Responses to the Workforce Soft Skills Student Assessment (Why Favorite Art)

<p>Why was that your favorite art activity?</p>
<p>Cognitive Experiences</p> <ul style="list-style-type: none">• <u>Classroom A - 7 Responses</u>• <u>Classroom B - 1 Response</u>• <u>Total - 8 Responses</u>
<p>Social Experiences</p> <ul style="list-style-type: none">• <u>Classroom A - 3 Responses</u>• <u>Classroom B - 3 Responses</u>• <u>Total - 6 Responses</u>
<p>Emotional Experiences</p> <ul style="list-style-type: none">• <u>Classroom A - 5 Responses</u>• <u>Classroom B - 9 Responses</u>• <u>Total - 14 Responses</u> <p>Examples: "The emotion art activity. It's fun to look around and have an emotion for a painting."</p>
<p>Teamwork</p> <ul style="list-style-type: none">• <u>Classroom A - 3 Responses</u>• <u>Classroom B - 3 Responses</u>• <u>Total - 6 Responses</u>

Examples: "Banners at Art Museum. Work together, sparkles, looks good, colorful and vibrant like a rainbow, has value." "When we made a statue (model magic). Because we did the Statue of Liberty and it was special to the whole group."

Networking

- Classroom A - 0 Responses
- Classroom B - 2 Responses
- Total - 2 Responses

Examples: "Art Museum. You explore and see people's art. The employees introduced themselves – I like meeting new people."

Communication Skills

- Classroom A - 2 Responses
- Classroom B - 1 Response
- Total - 3 Responses

Examples: "Puzzles. Got to work with my friends. It was funny when we couldn't talk. It was a challenge that was kind of tricky but not too hard."

Problem Solving Skills

- Classroom A - 5 Responses
- Classroom B - 3 Responses
- Total - 8 Responses

Examples: "Puzzle Thing. It was fun piecing it together and looking at it different ways and figuring out which artist when with which."

Critical Thinking Skills

- Classroom A - 11 Responses
- Classroom B - 8 Responses
- Total - 19 Responses

Examples: "Hokusai Painting of Great Sea. Hokusai put a detail. Did the same thing on my own with all pastels and learned how to blend them." "When we toured the Art Museum. Because I thought it was cool to get away from school & see art that people made a couple hundred or a million years ago."

Attitude

- Classroom A - 7 Responses
- Classroom B - 12 Responses
- Total - 19 Responses

Enthusiasm

- Classroom A - 5 Responses
- Classroom B - 7 Responses
- Total - 12 Responses

Examples: "When we went to the Art Museum and got to outline people and fill them in. Because you could do any kind of color and some had little sparkles in them and it was just very abstract art."

Table 7 Student Responses to the Workforce Soft Skills Student Assessment (Peer Learning)

<p>When you were working with other students on activities what did you learn?</p>
<p>Cognitive Experiences</p> <ul style="list-style-type: none">• <u>Classroom A - 2 Responses</u>• <u>Classroom B - 1 Response</u>• <u>Total - 3 Responses</u>
<p>Social Experiences</p> <ul style="list-style-type: none">• <u>Classroom A - 1 Response</u>• <u>Classroom B - 4 Responses</u>• <u>Total - 5 Responses</u> <p>Examples: "That sometimes it's hard but sometimes it's easy you just need to trust them."</p>
<p>Emotional Experiences</p> <ul style="list-style-type: none">• <u>Classroom A - 3 Responses</u>• <u>Classroom B - 1 Response</u>• <u>Total - 4 Responses</u>
<p>Professionalism</p> <ul style="list-style-type: none">• <u>No Responses</u>
<p>Teamwork</p> <ul style="list-style-type: none">• <u>Classroom A - 8 Responses</u>

- Classroom B - 6 Responses
- Total - 14 Responses

Examples: "We worked as a group. I learned about artists." "Teamwork is good to do with other people." "That everyone can help to get it done."

Networking

- Classroom A - 7 Responses
- Classroom B - 5 Response
- Total - 12 Responses

Examples: "Hearing others ideas/cooperation." "Creative – can get ideas from others and work together. Good brainstorming opportunity!" "They liked different things/materials. It's good to have people using different things. Makes it better." "Teamwork is good – easier, faster, sharing ideas can help you learn about others ideas and people." "Learned to enjoy collaborating. It's helpful with others input and ideas."

Communication Skills

- Classroom A - 3 Responses
- Classroom B - 2 Responses
- Total - 5 Responses

Problem Solving Skills

- Classroom A - 2 Responses
- Classroom B - 1 Response
- Total - 3 Responses

Examples: "Can keep trying if you don't get it right the first time. Good to have others information/answers."

Critical Thinking Skills

- Classroom A - 3 Responses
- Classroom B - 9 Responses
- Total - 12 Responses

Examples: "Shouldn't only think about your opinion. Imagine you are in their shoes." "Not to argue with people about little things and over exaggerating (puzzles)." "Sometimes you have to do something that you really don't want to do if it's what the majority wants."

Attitude

- Classroom A - 5 Responses
- Classroom B - 2 Responses
- Total - 7 Responses

Examples: "We can work with anybody and learn the same things."

Enthusiasm

- No Responses

Table 8 Student Responses to the Workforce Soft Skills Student Assessment (Inquiries about Art)

What else do you want to know about art?

Cognitive Experiences

- Classroom A - 11 Responses
- Classroom B - 13 Response

- Total - 24 Responses

Examples: "I want to know about artists." "More about making art." "How to draw." "How to improve my own art."

Social Experiences

- Classroom A - 2 Responses
- Classroom B - 4 Responses
- Total - 6 Responses

Examples: "How do you take time off your job to come help us?" "My older sister... does a lot of drawing. I'd like to draw better."

Emotional Experiences

- Classroom A - 2 Responses
- Classroom B - 1 Response
- Total - 3 Responses

Professionalism

- Classroom A - 1 Response
- Classroom B - 2 Responses
- Total - 3 Responses

Teamwork

- No Responses

Networking

- Classroom A - 1 Response
- Classroom B - 0 Responses
- Total - 1 Response

Communication Skills

- No Responses

Problem Solving Skills

- Classroom A - 0 Responses
- Classroom B - 2 Responses
- Total - 2 Responses

Examples: "Why sometimes are the drawings so curious? Curious = when people don't know what it is. I like when art is curious because you get to problem-solve."

Critical Thinking Skills

- Classroom A - 11 Responses
- Classroom B - 12 Responses
- Total - 23 Responses

Examples: "How you can make different colors out of paint. How to make different material out of stuff you already have." "Are all craft things interesting? Who made art?" "How it's made. Sculptures. Why did they make them?" "More about artists. Why did they draw that? What inspired them? Learn more about sculptures. What is a sculpture trying to be?" "Learn more about making clay/objects. How was it made, what did you use to make it. How did you see it in your mind? Process." "How art can be used in itself. Creatures can look like art. Art in nature. Sometimes art looks more realistic from further away."

When you look closer not as real." "How long have people been doing art? What inspires people to do art?" "How to paint better, where to get more clay. More about how the artist was feeling when they made their art." "I want to know why art is still so popular. I can kind of figure it out but I want to learn more why it is." "Why do people make art? What to do in an Art Museum? What can you do when you work at an Art Museum?" "Process of making art." "Who invented art? How was art named?" "Why is it so special? Why does it turn out so good for some people and badly for others?"

Attitude

- Classroom A - 0 Responses
- Classroom B - 3 Responses
- Total - 3 Responses

Enthusiasm

- Classroom A - 0 Responses
- Classroom B - 1 Response
- Total - 1 Response

Examples: "How to do things really realistic, how to do really good art, like my outline of a wolf in the All School Exhibit."

Table 9 Student Responses to the Workforce Soft Skills Student Assessment (Feelings about Art)

How did you feel when you were working on the art activities?

Cognitive Experiences

- Classroom A - 0 Responses
- Classroom B - 1 Response

- Total - 1 Response

Social Experiences

- Classroom A - 1 Response
- Classroom B - 8 Responses
- Total - 9 Responses

Examples: "Kind of elated. Inspired to do activities later and with other people."

Emotional Experiences

- Classroom A - 14 Responses
- Classroom B - 16 Responses
- Total - 30 Responses

Examples: "I felt like I was at home." "Sad if tired, but happy when making the art better." "Pretty happy." "I felt creative sometimes." "This is really hard." "I felt good & confident about what I was doing but sometimes it got confusing. I felt comfortable." "Feel happy, cheerful." "Really happy with my art. Glad we weren't doing schoolwork." "Medium, frustrated on this day." "I felt confident because I'm kind of good at puzzles." "I felt happy sometimes. Sometimes we would partner up with somebody and they would just yell (not so happy then)." "Fun, excited." "Happiness, joyful, felt nervous when we were drawing behind our backs at the Art Museum, mad when I messed up on one of my pictures." "Confused – Successful - Happy!"

Professionalism

- Classroom A - 0 Responses
- Classroom B - 3 Responses
- Total - 3 Responses

Teamwork

- Classroom A - 0 Responses
- Classroom B - 4 Responses
- Total - 4 Responses

Examples: "Fun, curious. Felt good to work as a team." "Excited to work as a team. Worried about finishing with a team." "Annoyed when groups fought – but also happy when working with a group – rewarding."

Networking

- Classroom A - 0 Responses
- Classroom B - 3 Responses
- Total - 3 Responses

Communication Skills

- Classroom A - 0 Responses
- Classroom B - 3 Responses
- Total - 3 Responses

Problem Solving Skills

- Classroom A - 0 Responses
- Classroom B - 1 Response
- Total - 1 Response

Examples: "I was feeling confident in myself to not give up and if I did give up to keep on trying. When other people gave up I told them to keep on trying."

Critical Thinking Skills

- Classroom A - 4 Responses
- Classroom B - 2 Responses
- Total - 6 Responses

Examples: "I was having fun but didn't realize while I was having fun that I was learning so it's cool that we could learn without noticing." "I felt really joyful and happy because it takes my mind off of other stuff that's been going on. I remember having fun."

Attitude

- Classroom A - 4 Responses
- Classroom B - 6 Responses
- Total - 10 Responses

Example: "Glad to have an opportunity not everyone may have."

Enthusiasm

- Classroom A - 3 Responses
- Classroom B - 2 Responses
- Total - 2 Responses

Table 10 Student Responses to the Workforce Soft Skills Student Assessment (Reflections)

What else would you like to say about the art activities and working with other students?

Cognitive Experiences

- Classroom A - 2 Responses
- Classroom B - 3 Responses
- Total - 5 Responses

Examples: "Happy to have opportunities to work with Kate etc., appreciate their dedication and willingness to share their time and love for art."

Social Experiences

- Classroom A - 11 Responses
- Classroom B - 9 Responses
- Total - 20 Responses

Examples: "I would share my art for charity or people in the hospital." "I remember the security guard on the field trip and the strings of yarn hanging up (Tilted Sky at museum)." "At the Art Museum there was a little alien thing that was dark silver and attached to the wall." "I remember the rainbow strings at the Art Museum." "Field trips are the best part because you get to go to the place and explore. I didn't like it at first but then I got used to it (being in a new place)." "Career trip was really fun and exciting."

Emotional Experiences

- Classroom A - 6 Responses
- Classroom B - 3 Responses
- Total - 9 Responses

Examples: "I like the project where we had one emotion on one side and the opposite one on the other."

Professionalism

- Classroom A - 5 Responses
- Classroom B - 4 Responses
- Total - 9 Responses

Teamwork

- Classroom A - 5 Responses
- Classroom B - 4 Responses
- Total - 9 Responses

Examples: "Fun with others. Didn't have to do all the work by myself." "It's fun and maybe we should do more teamwork. Teamwork is faster. Can get more friends." "Fun, a lot easier because can't do teamwork at home. Nice to work and help each other. Can do things easier and faster." "Are those activities hard to set up? It was nice working with other students. I could just get stuck if I wasn't working with other students." "Working with team was good to hear everyone's questions. Art activities had nice colors and shape."

Networking

- Classroom A - 7 Responses
- Classroom B - 3 Responses
- Total - 10 Responses

Examples: "Working with the people you usually don't work with you can learn about them. Can learn a lot from hearing other people's ideas."

Communication Skills

- Classroom A - 5 Responses
- Classroom B - 2 Responses
- Total - 7 Responses

Examples: "It was pretty good. It was fun, with good communicating you can get it done better."

Problem Solving Skills

- Classroom A - 2 Responses

- Classroom B - 2 Response
- Total - 4 Responses

Examples: "When you're working as a group you can get into fights. We should try again to give another opportunity to fix it." "It's good to make a really good plan. Assigning tasks is a must. It was fun!"

Critical Thinking Skills

- Classroom A - 4 Responses
- Classroom B - 5 Responses
- Total - 9 Responses

Examples: "Most activities were really fun and let me do art how I wanted to. Didn't like working with others. Prefers to use my own thoughts." "If you can get more work done creating is awesome. Sometimes it's better to work alone and sometimes it's better to work with others. Alone time is good." "Pretty fun. Collaborating is always a good thing but you may not always get along with everyone." "Most activities were really fun and liked it when people didn't fight. Good to agree and disagree politely."

Attitude

- Classroom A - 5 Responses
- Classroom B - 7 Responses
- Total - 12 Responses

Enthusiasm

- Classroom A - 1 Response
- Classroom B - 3 Responses
- Total - 4 Responses

Example: "Want other people to know about this opportunity."

CHAPTER V: DISCUSSION

Significant Findings

The Art@Work Program generated a wealth of benefits. Foremost, prior to constructing the Art@Work Program, the Art@Work Needs-based Survey was conducted to gain insight into the gaps between current conditions and desired conditions of the participants. Afterwards, the resulting information was useful as an integral part of the planning processes to meet the identified needs, and to tailor the program strategies, services, and activities to the participants accordingly. For example, a respondent to the Art@Work Needs-based Survey stated, "Student art supplies which they can take home would be treasured." Note that the students were provided with their own sketch books and art supplies. Also, the Art@Work Program accommodated specified objectives noted in the needs-based survey by facilitating students' active, hands-on engagement in a variety of cognitive-, social-, and emotional learning experiences to help them understand the processes related to the arts. Likewise, students' interests, aptitudes, and strengths were instrumental in the student-centered activities that were designed for their continuous exposure to the arts and on-going opportunities to advance their workforce soft skills. Moreover, the Art@Work Program evolved through the on-going, unified efforts and effective teamwork of school-community partnerships. Additionally, post-program reflections indicated that in future Art@Work Programs, the use of 'train-the-trainer' models can be advantageous that include high school- and university level artists (under the instruction of established artists) as peer mentors and models for elementary age students. More importantly, the successful implementation of the Art@Work Program in a Title I elementary school demonstrated that it is an innovative, student-centered, in-school model that can be tailored for use with young students in a variety of elementary school programs in multiple settings.

Results from the Art@Work Ethnographic Data provided blue prints of teaching and learning strategies utilized to facilitate the arts-based activities; students' engagement in the arts-based activities; students' use of the target workforce soft skills; and, students' interactions with peers and staff during whole groups, small groups, and individual activities. Moreover, results from the Workforce Soft Skills Teacher Assessment indicated that the students utilized a variety of the target workforce soft skills; teachers provided concrete examples about how the art activities fostered the target workforce soft skills; teachers outlined teaching and learning strategies to integrate arts activities with other content areas; and, teachers provided helpful information to enhance the Art@Work Program in the future. Furthermore, results from the Workforce Soft Skills Student Assessment indicated that the students were actively engaged in the arts-based activities; students identified activities deemed meaningful to them; students demonstrated the use of the target workforce soft skills; students recognized the benefit of teamwork and collaborative learning; students placed great value on field trips and authentic experiences; and, students exhibited learning applications.

Collective results from the Art@Work Ethnographic Data, the Workforce Soft Skills Teacher Assessment, and the Workforce Soft Skills Student Assessment indicated that the students would benefit from both on-going Arts Education Partnerships and on-going opportunities to continue to increase the target workforce soft skills as an integral part of the learning process. Additionally, resulting information from the Art@Work Ethnographic Data, the Workforce Soft Skills Teacher Assessment and the Workforce Soft Skills Student Assessment indicated the importance of utilizing the Art@Work Program to further integrate the arts with content areas like the reading, writing, and history into more student-centered assignments.

To illustrate, “What else would you like students to explore through art activities?” A teacher responded, “More exposure to artists/art.” Likewise, “What else do you want to know about art?” A student responded, “More about how the artist was feeling when they made their art.” The Art@Work Program can facilitate arts-based lessons through students’ own cultures to nurture equality, justice, and unity; heighten students’ understanding about individuals from diverse populations; and, global connections. Children need to understand equality and know their rights, to understand both how they should be treated, and how they should treat others. Teaching these topics creates a safe place for students to explore, discuss, challenge, and form their own opinions and values (Equality and Human Rights Commission, 2016). Supporting diversity in early childhood programs is a two-pronged process: helping children to feel good about themselves, their families, and their communities, and also exposing children to differences, things that are unfamiliar, and experiences beyond their immediate lives (Wardle, n.d.).

The Art@Work Program can also be instrumental in integrating arts-themed, culturally responsive literature into the elementary school curricula, as well as in exposing students to “more than a handful” of historical and contemporary artists from diverse populations who work with different medias that are reflective of themselves and others. Bishop (1992) noted that if literature is a mirror that reflects human life, then all children engaged in reading need to see themselves reflected as part of humanity. If they are not, or if their reflections are distorted, there is the danger they will receive negative messages about themselves and people like them. Those who see only themselves or who are exposed to misrepresentations are miseducated into a false sense of superiority, and the harm for them is doubled. Research on culturally relevant and responsible instruction indicates that knowledge of students’ family, community, and socioethnic cultures—their languages, literacy practices, and values can help address the interests and build on the skills of students (Abt-Perkins & Rosen, 2000). Multicultural literature is designed to give all children a SIP: Strong Self-worth, Information/Inspiration, and Pleasure. Literature experiences can make students feel good about themselves in every aspect of their development. Literature can stimulate a lifelong thirst for learning and satisfy inquiries via active engagement. Literature can tap into intelligences, strengths, and interests to advance thought-provoking competencies and achievements. Literature can also uplift students in a gale of positive energy, amiable perspectives, and good-humor (Brinson, 2009).

Children's books with multicultural settings and characters can transport us on a global adventure, discounting negative stereotypes, teaching tolerance and respect, encouraging pride in students’ cultural heritage, and showcasing universal human emotions and feelings. When coupled with book-extended activities, quality multicultural literature teaches students about the world beyond our communities while sharpening their critical thinking skills (Mladic-Morales, 2014). For example, what do slippers, brushes, stars, and lens in common? Each of these items was used ingenuously by World Changers like Misty Copeland, Diego Rivera, Anna May Wong, and Gordon Parks. Reading enthralling books like *Firebird: Ballerina Misty Copeland Shows a Young Girl How to Dance like the Firebird* by Misty Copeland, *My Papa Diego and Me/Mi Papa Diego y yo: Memories of my Father and His Art/Recuerdos de Mi Padre y su Arte* by Guadalupe Rivera Marin, *Shining Star: The Anna May Wong Story* by Paula Yoo, and *Gordon Parks: How the Photographer Captured Black and White America* by Carole Boston Weatherford provides insight into the multifaceted dimensions of the artists that can inspire students to dream; to live in the beauty of the moment; and, to be motivated to explore the arts further through extended artistic endeavors across time.

Misty Copeland (September 10, 1982) is a captivating dancer who entered the ballet world at 13 and arabesqued into history a few years later, as only the second African American soloist at the American Ballet Theatre. Next, Misty pirouetted into history again (June 30, 2015) as the first African American female woman named the Principal Dancer at the American Ballet Theatre. **Book-extended artistic endeavors:** There are naturally-occurring opportunities for students to demonstrate their workforce soft skills (e.g., critical thinking skills, enthusiasm, and professionalism) while investigating the ballet genre; learning about more ballet dancers like Jose Limon, a remarkable ballet dancer and choreographer who created the Limon Technique, and Maria Tallchief, listed in the National Women's Hall of Fame as America's first major prima ballerina, as well as the first Native American prima ballerina; and, of course while attending the ballet.

Diego Rivera (December 8, 1886 – November 24, 1957) was an exceptionally gifted artist whose work reflected on his passion and love of life and people. For example, Diego's fabulous paintings sweep viewers into the very heart of life in Mexico. His thought-provoking, life-like, three dimensional paintings of working people pull viewers into the very context of the settings. Equally mesmerizing is Diego's probing perception of industry, like his intriguing series of Detroit Industry Murals. **Book-extended artistic endeavors:** There are a bounty of student-led projects for students to actively engage in while honing their workforce soft skills (e.g., critical thinking skills, teamwork, and communication skills) like painting their own pieces on self-identified topics, partnering with a peer to paint reciprocal portraits of each other, and working cooperatively as a whole class to select topics and work in unison to paint murals.

Anna May Wong (January 3, 1905 – February 3, 1961) was an American actress whose multifaceted career included silent film, sound film, television, stage, and radio. Born in Los Angeles, California, Anna May was named Liu Tsong, meaning "willow frost." Anna May Wong was the first Chinese American movie star, and the first Asian American actress to gain international recognition. In 1951, Anna May Wong made history again with the debut of her television show, *The Gallery of Madame Liu-Tsong*, which was the first television show starring an Asian American series lead. It is also important to note her advocacy for equality. She refused to play any stereotyped roles, and spoke out against Hollywood's racism. She began acting exclusively in lower budget movies where she could play strong, well-written Chinese characters instead of stereotypes. Anna May Wong worked hard to be successful against the odds, used her success to fight for others, and helped pave the way for actors of color today. **Book-extended artistic endeavors:** There are multiple creative outlets for students to explore while exhibiting their workforce soft skills (e.g., professionalism, attitude, and enthusiasm) like writing monologues, acting in children's productions, and attending the theater to see interactive plays that involve the audience through seated vocal participation.

Gordon Parks (April 20, 1923 – May 31, 2008) survived a difficult birth as the youngest child in a household of fifteen children. His tenacity served him well, particularly when, almost broke, he bought a used camera and taught himself the art of photography. He had an exhibit in one month, got fashion shoots, and, ultimately, insightful photographs of struggling families earned him a job as a government photographer. You can feel the pulse of tenacity as Gordon resolved to do something about America's inequities, and particularly gripping is a photograph known as "American Gothic." Gordon Parks evolved as a renaissance man of reflective visions and artistic expressions through the use of photography, music, literature, and film, and, notably, as the first African American to write and direct a feature film.

A profound forward thinker focusing on social reform, Gordon's honorable achievements can be celebrated through his own words, "the common search for a better life and a better world." ***Book-extended artistic endeavors***: There are a variety of student-led projects for students to actively participate in while advancing their workforce soft skills (e.g., critical thinking skills, teamwork, and problem-solving skills) like developmentally appropriate abstract selfies, working on different activities in small groups to compose their own class yearbook, and working cooperatively as a whole class to complete a montage with a social message.

The Art@Work Program can also generate inspirational libraries about the arts with high-interest children's books like the ones in the recommended bibliography to showcase media arts (e.g., photography and cinematography), performing arts (e.g., music and dance), and visual arts (e.g., drawing and painting). Students' passions, engagement, and incentives for learning are also enhanced as they select suitable titles for libraries based on their own interests, investigations, and social discoveries. Reading enhances children's ability to flourish academically, socially, and emotionally (Brinson, 2002).

Limitations

The Art@Work Program was limited to a Title 1 Elementary School with a high percentage of students from families with a lower socioeconomic status that was located in Springfield, Missouri. Participation in the program was limited to two fourth grade classes in the school. One of the fourth grade classes (A) was integrated with students who are typically developing and students with special needs. The other fourth grade class (B) consisted of students with special needs. Additional limitations are based on what was observed in the school during program activities, and what was not observed in the school. There were differences in reception of the lessons between classrooms A and B. These differences could be due to many factors including but not limited to composite makeup of student body, classroom space organization, and time of day (e.g., time until lunch). There was also a spatial factor. Class A had floor space around the Smart Board where students gathered during the artist presentation and class discussion. Students in Class A as a whole were more engaged throughout the entire instructions process than Class B, which is one reason why they had a higher activity completion rate. Further, Art@Work Program sessions in Class B were always right before lunch, which might have affected attentiveness in Class B.

Areas for Future Research

The Art@Work Program utilized a team-based approach to foster workforce soft skills (e.g., professionalism, teamwork, networking, communication skills, problem solving skills, critical thinking skills, attitude, and enthusiasm) among fourth grade students through a variety of art projects, along with art-extended activities in the community. Participants included two fourth grade classes in a Title One elementary school with a high percentage of students from families with a lower socioeconomic status that was located in Springfield, Missouri (population 167,319). One of the fourth grade classes was integrated with students who are typically developing and students with special needs (A). The other fourth grade class consisted of students with special needs (B). Therefore, to gain further insight into the promising positive impact of the Art@Work Program on the fourth grade population overall, four areas fertile for additional research are outlined.

1) Urban school settings. 2) Rural school settings. 3) Self-identified single-gender settings. 4) Peer mentoring and modeling.

Urban Settings

In many under-served urban communities, children and teens lack access to the kinds of rich and on-going experiences with the arts that are accessible to young people from higher income areas, both in school and outside of the classroom. Public schools (often partnering with others), along with afterschool and summer programs all have a role to play in ensuring that high-quality arts education is available to all young people (Montgomery, Rogovin, & Persaud, 2013).

- The Art@Work Program should be implemented in more Title 1 fourth grade classes that integrate students who are typically developing and students with special needs in cities comparable to Springfield, Missouri.
- The Art@Work Program should be implemented in more Title 1 fourth grade classes that consist of students with special needs in cities comparable to Springfield, Missouri.
- The Art@Work Program should be implemented in Title 1 fourth grade classes that consist of students who are at risk in cities comparable to Springfield, Missouri.
- The Art@Work Program should be implemented in Title 1 fourth grade classes that consist of students who are typically developing in cities comparable to Springfield, Missouri.
- The Art@Work Program should be implemented in Title 1 fourth grade classes that consist of students who are gifted in cities comparable to Springfield, Missouri.

Rural Settings

Little research exists regarding the quality of arts programs in public education in rural regions. There is a need for an in-depth exploration of the unique components affecting rural school districts in providing arts-in-education programs, and how rural school districts can utilize effective strategies to create successful arts programs. Also noted is a call for community participation in arts education in schools (Talbot, 2009).

- The Art@Work Program should be implemented in fourth grade classes that integrate students who are typically developing and students with special needs in rural areas outside of cities and towns.
- The Art@Work Program should be implemented in fourth grade classes that consist of students with special needs in rural areas outside of cities and towns.
- The Art@Work Program should be implemented in fourth grade classes that consist of students who are at risk in rural areas outside of cities and towns.

- The Art@Work Program should be implemented in fourth grade classes that consist of students who are typically developing in rural areas outside of cities and towns.
- The Art@Work Program should be implemented in fourth grade classes that consist of students who are gifted in rural areas outside of cities and towns.

Self-Identified Single-Gender Settings

Offering single-gender classes is an effective response to school-level data that shows achievement gaps between males and females, where students are not succeeding at projected levels, or as a way to engage parents by offering a choice. Gender differences are an additional reason for differentiated instruction within coed as well as single-gender classes (Chadwell, 2010).

- The Art@Work Program should be implemented in fourth grade programs that integrate students who are typically developing and students with special needs in self-identified single-gender classes.
- The Art@Work Program should be implemented in fourth grade programs that consist of students with special needs in self-identified single-gender classes.
- The Art@Work Program should be implemented in fourth grade programs that consist of students who are at risk in self-identified single-gender classes.
- The Art@Work Program should be implemented in fourth grade programs consist of students who are typically developing in self-identified single-gender classes.
- The Art@Work Program should be implemented in fourth grade programs that consist of students who are gifted in self-identified single-gender classes.

Peer Mentoring and Modeling

Cross-age peer mentoring refers to programs in which an older youth (mentor) is matched with a younger student (mentee) to guide and supporting the mentee in various areas of academic-, social-, and emotional development. Regarded as “cross-age” because there is a gap between the age of the mentor and mentee, which allows for effective role modeling and positions the mentor as a wiser and older individual, as with adult-youth mentoring (Garringer & MacRae, 2008).

- The Art@Work Program should be implemented with the use of high school- and university level artists as peer mentors and models (under the instruction of established artists) for fourth grade classes that integrate students who are typically developing and students with special needs.
- The Art@Work Program should be implemented with the use of high school- and university level artists as peer mentors and models (under the instruction of established artists) for fourth grade classes that consist of students with special needs.

- The Art@Work Program should be implemented with the use of high school- and university level artists as peer mentors and models (under the instruction of established artists) for fourth grade classes that consist of students who are at risk.
- The Art@Work Program should be implemented with the use of high school- and university level artists as peer mentors and models (under the instruction of established artists) for fourth grade classes that consist of students who are typically developing.
- The Art@Work Program should be implemented with the use of high school- and university level artists as peer mentors and models (under the instruction of established artists) for fourth grade classes that consist of students who are gifted.

Recommendations

- Include experts from diverse populations in the arts, the workforce, and students' social support networks (e.g., parents, primary caregivers, and additional significant individuals) who are not in Departments of Education in all related policymaking, program and curriculum designs, and school assessments.
- Incorporate strategies for teaching in school- and community cultures that are uncommon to teacher backgrounds in elementary education training programs so in-service educators can facilitate culturally responsive practices required to embrace and educate all students.
- Maximize the home- and community assets from which students come to align elementary age programs with community values that are tailored to students' strengths and needs.
- Establish viable home-school-community partnerships for collaborative planning and teamwork with arts teams, workforce teams, elementary school teams, and teams from students' social support networks to implement arts/workforce integrated programs that are tailored to diverse populations in respective communities.
- Tap into students' home and community assets to include artists and workforce representatives that are familiar and meaningful to the students in arts/workforce integrated programs.
- Make on-going efforts to inform students' social support networks about the value and resulting benefits of arts education and workforce soft skills through multiple avenues (e.g., social media in elementary schools and communities, master classes, conferences, and community forums).
- Train elementary educators in multifaceted forms of arts integration to facilitate active learning strategies for students to engage in both arts and non-arts content on a continuous basis.
- Utilize 'train-the-trainer' models in art education programs to include the use of high school- and university level artists (under the instruction of established artists) as peer mentors and models for elementary age students.

- Nurture communication, teamwork, and networking for student collaborations to both generate and implement community service art projects.
- Accentuate ownerships and accomplishments by showcasing students' art work with their own interpretations and commentaries in elementary schools and communities.
- Capitalize on opportunities to teach workforce soft skills and then provide students opportunities to apply them across curricula (e.g., critical thinking scenarios, interactive group discussions, and real life problem-solving activities) as an on-going part of elementary education.
- Extend students' applications of workforce soft skills and authentic work experiences through job assignments in elementary classrooms and schools, as well as in communities as community helpers.
- Assess students' workforce soft skills and art activities to facilitate positive self-concepts by tapping into their correlating competencies, talents, interests, and multiple intelligences (e.g., verbal-linguistic, intrapersonal, and visual-spatial).
- Further increase students' opportunities to develop workforce soft skills via arts integration in elementary education programs through home-school-community collaborations to build and maintain comprehensive, art- and work themed libraries of curricula, projects, bibliographies, professional resources, supplies, and guiding tools on school sites.
- Evaluate, validate, and disseminate information about arts/workforce integrated programs through lesson plans, learning objectives, functional assessments, collaborative art projects, individual art work, and student reports.

Summary

The Springfield Art Museum partnered with the Missouri Job Center-Ozarks Region and the Springfield Public Schools in Springfield, Missouri, to create the Art@Work Program. The successful implementation of the Art@Work Program in a Title I elementary school demonstrated it as a viable, in-school model that allowed young students to develop valuable workforce soft skills and gain a wealth of cognitive-, social-, and emotional experiences through the arts. Moreover, all of the stakeholders embraced the program through an on-going collaborative team approach that filled the school gap in creative content with student-centered art activities that yielded benefits for the students now and prepared for workforce success in the future.

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Recommended Resources

- Council for Exceptional Children: The Council for Exceptional Children is a professional association of educators dedicated to advancing the success of children with exceptionalities. We accomplish our mission through advocacy, standards, and professional development. www.cec.sped.org
- *Culturally Responsive Teaching-Lesson Planning for Elementary and Middle Grades*-Jacqueline Jordan Irvine & Beverly Jeanne Armento
- Early Childhood Art Educators: A group designed to define and establish the role of the Early Childhood Art Educators as a special interest group of the National Art Education Association (NAEA); to inform State Associations and NAEA of current issues and research relevant to the area of early childhood education. www.arteducators.org
- *Getting from Me to We: How to Help Young Children Fit In and Make Friends* – Shonna L. Tuck, M.A., SLP
- *Knowing and Serving Diverse Families* – Verna Hildebrand, Lillian A. Phenice, Mary M. Gray, & Rebecca P. Hines
- National Art Education Association: Founded in 1947, the National Art Education Association is the leading professional membership organization exclusively for visual arts educators. Members include elementary, middle, and high school visual arts educators; college and university professors; university students preparing to become art educators; researchers and scholars; teaching artists; administrators and supervisors; and art museum educators, as well as more than 54,000 students who are members of the National Art Honor Society. *Mission:* Advances visual arts education to fulfill human potential and promote global understanding. www.arteducators.org

- National Association for Multicultural Education: The National Association for Multicultural Education advances and advocates for equity and social justice through multicultural education. Objectives: 1-To provide opportunities for learning to advance multicultural education, equity and social justice. 2-To proactively reframe public debate and impact current and emerging policies in ways that advance social, political, economic, and educational equity through advocacy, position papers, policy statements and other strategies. 3-To provide the preeminent digital clearinghouse of resources about educational equity and social justice. www.nameorg.org
- National Association for Single-Sex Public School Education: The National Association for Single Sex Public School Education has three major missions: 1) To provide professional development opportunities for teachers, sharing the latest research about different teaching strategies for girls and boys. 2) To serve as a resource for teachers, parents and administrators considering single-sex educational programs. 3) To provide a clearinghouse for relevant facts and information about public schools and classrooms in the United States, as well as to promulgate new research. The web site is intended likewise to serve as a compendium of accurate and reliable information to frequently asked questions. www.singlesexschools.org
- National Center for Children in Poverty: The National Center for Children in Poverty (NCCP) is dedicated to promoting the economic security, health, and well-being of America's families and children with low incomes. NCCP uses research to inform policy and practice with the goal of ensuring positive outcomes for the next generation. We promote family-oriented solutions at the state and national levels. Our vision: 1-Family economic security. 2-Strong, nurturing families. 3-Healthy child development. www.nccp.org
- National Mentoring Partnership: The National Mentoring Partnership's mission is to fuel the quantity and quality of mentoring relationships for America's young people and to close the mentoring gap. www.mentoring.org
- National Rural Education Association: The National Rural Education Association) was originally founded as the Department of Rural Education in 1907. It is the oldest established national organization of its kind in the United States. Through the years it has evolved as a strong and respected organization of rural school administrators, teachers, board members, regional service agency personnel, researchers, business and industry representatives, and others interested in maintaining the vitality of rural school systems across the country. www.nrea.net
- *Start Seeing Diversity: The Basic Guide to an Anti-bias Classroom*-Ellen Wopart

- *Start Where You are, but don't Stay There: Understanding Diversity, Opportunity Gaps, and Teaching in Today's Classrooms*-Richard H. Milner
- *The Work*-Wes Moore
- *Walking the Equity Talk-A Guide for Culturally Courageous Leadership in School Communities*
John Robert Browne II

Recommended Arts-based Bibliography

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