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REIMAGINING NEEDED FUNDING FOR ELEMENTARY ART PROGRAMS
IN FAYETTE COUNTY PUBLIC SCHOOLS.

THESIS

A thesis submitted in fulfillment of the
Requirements for the degree of Master of Art Education in the
Graduate School of the University of Kentucky

by Lori M. Barnett

In fulfillment of the requirements
for the degree of
Master of Art Education

Dr. Allan Richards, Faculty Advisor
November 2016

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ABSTRACT OF THESIS

REIMAGINING NEEDED FUNDING FOR ELEMENTARY ART PROGRAMS IN FAYETTE COUNTY PUBLIC SCHOOLS

This study examined the budgets for art education programs in elementary schools within Fayette County Public Schools (FCPS), how they were funded, and potential solutions for attaining needed funds for art programs. FCPS elementary principals and art teachers were selected for this study and given a survey determining how art programs were funded and the amount of funding at each school. The results of the survey suggest that art programs in FCPS at the elementary level are not adequately and consistently funded, art teachers are spending substantial personal funds to purchase art materials for the public school art programs, Parent Teacher Associations (PTA) better support schools with lower free and reduced lunch (FRL) percentages and schools and FRL percentages does not seem to affect funding from School-Based Decision Making Councils. Potential solutions included building relationships, advocacy and working with non-profits for increasing funding for art programs.

KEYWORDS: Art Education, Funding, Art Programs

Lori M. Barnett

12/9/2016

REIMAGINING NEEDED FUNDING FOR ELEMENTARY ART PROGRAMS
IN FAYETTE COUNTY PUBLIC SCHOOLS.

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CHAPTER ONE: INTRODUCTION

Would you reinvest over one thousand dollars a year from your paycheck to meet the basic needs of your job? Your answer is most likely no. It is expected that businesses provide basic needs such as copy paper for the printer, staples for the stapler, or pens with which to write to facilitate adequate and consistent work. Similarly, schools perform functions comparable to those of businesses and require supplies to do so. I present this example to parallel what some art teachers across Fayette County Public Schools (FCPS) appear to be doing each year. It would appear that they are investing personal funds to support public school art programs when adequate and consistent funding is not available. To help understand why this might be happening, this thesis will (1) examine the adequacy and consistency of funding for elementary art programs in Fayette County Public Schools, and (2) propose potential solutions to schools that may not receive adequate and consistent funding. Adequate and consistent funding means that there is enough funding to operate an art education program that can provide high quality learning opportunities for all students on a consistent basis.

Purpose of Study

The purpose for this study is that arts education is essential to high quality learning, and it appears that art education programs in this district may not be adequately and consistently funded, based on my preliminary experiences and research. This study will take a historical look at art education within Fayette County, Kentucky, and America to ascertain related background information. It will also examine budgets for art education programs in elementary schools within FCPS, how they are funded, and potential solutions for attaining needed funds for art programs. To further set the context of this thesis, personal background information from my teaching career is presented.

Background to the Problem

Teaching visual art has been a part of my life since the fall of 1999. For ten years, I taught visual art at a public elementary school and was supported financially and emotionally. The support shown by the administration made my art program feel like it was an important part of the school, and it succeeded. A line-item budget was provided by the School Based Decision- Making Council (SBDM) for my art program, and I was aware of the funds I had to work with before the school year began. This allowed me to effectively coordinate lessons and plan, if needed, fundraisers for the program. The budget was not extravagant but sufficient for basic needs; therefore, I chose to coordinate a fundraiser each year to supplement my art program. This fundraiser, combined with my school budget, allowed me to purchase items beyond the basics to give my students more opportunities to create and experience different materials and resources, promoting an elevated learning environment for my students.

Significance of the Study

This creative process inherent within the art classroom is not the only benefit students can derive from the arts. Problem solving, inspiration, creativity, divergent thinking, patience, and self-expression are just some of the benefits of the art. These benefits are replete throughout history, and perhaps this is why school districts are encouraged to integrate the arts in their curriculum. While my experience of funding for the arts in my program may have been a positive one, this might not have been the same for my colleagues in other schools in Fayette County. As a former art education teacher in FCPS, I have witnessed inconsistency in funding across the district from colleagues in the field. As a result, I seek to examine the art budgets of several elementary schools. To put this in some context, I will examine the related literature after presenting the definition of terms.

Definition of Terms

Adequate/consistent funding

For this study, adequate and consistent funding means that there is enough funding to provide the necessary materials to operate an art program that can provide high quality learning opportunities, through the use of four different art forms, for all students.

Art forms

For this study, art forms are defined as an area of concentration in art. For example: ceramics, drawing, painting, printmaking, digital art.

Collaboration

Two or more people or groups working together to achieve something successfully.

Core Classes

Usually refers to classes in math, Language Arts, and English in the US education system.

Curriculum

The knowledge and skills students are expected to learn in a given course.

Divergent Thinking

A thought process in which many different possibilities are explored to foster new and creative ideas.

Every Student Succeeds Act (ESSA)

This act was signed by President Obama on December 10, 2015 and emphasizes the goal of fully preparing all students for success in college and careers. Performance goals for students are set by the state instead of the federal government.

Fayette County Public Schools (FCPS)

A public school district located in Lexington, Kentucky.

Free and reduced lunch (FRL)

Students who meet certain criteria based on family income levels or immediate situations such as homelessness or foster care can receive free or reduced cost lunches and breakfasts in public schools.

Kentucky Core Academic Standards (KCAS)

The standards a student should have the opportunity to learn before graduating from a Kentucky high school.

Kentucky Education Reform Act (KERA)

A law adopted in 1990 that sought to equalize funding and change the curricula for better student performance and to give governance back to the schools.

National Art Education Association (NAEA)

The leading professional art education organization for art educators.

National Core Arts Standards (NCAS)

A process developed to guide and unify content taught to students for visual arts in Pre-K-12.

No Child Left Behind (NCLB)

A 2002 law that sought to reform the education system through standards-based education reform.

Parent-Teacher Association (PTA)

Each PTA consists of parents of students from a particular school that come together to benefit the school.

Program Review

An internal review of the art program done by each individual school and reported to the district each year. Program Reviews are no longer required for visual and performing arts. FCPS continues to do them.

School for Creative and Performing Arts (SCAPA)

A public school in FCPS that focuses on the arts. Students must audition to attend this school. Their enrollment is 276 (Fall, 2016) and contain grades 4th-12th grade.

School-based Decision-Making Council (SBDM)

Each school has a SBDM which governs each school. The SBDM is a group of people consisting of the principal, two elected teachers and two elected parents who take on the climate and governance of that particular school.

Senate Bill 1 (SB1)

Another education reform that took the place of KERA. This bill took visual arts testing out of CATS testing in 2009.

Social Justice

A personal responsibility to work for the common good of others in regard for personal and social development, regardless of a persons' background. It also includes the equal distribution of goods and opportunities.

Standardized Tests

Tests that are taken by all students and ask the same questions, in the same manner. Some questions may come from a common bank of questions. These tests are scored in a consistent manner to be able to compare student performance.

2020 Vision

A FCPS initiative that included twenty-one work groups, one of which was visual art. The community was to come together, through these groupings, to help change the face of education and develop a world-class school district.

21st Century Skills

Skills students will need to compete in the increasingly complex workforce. These skills include: critical thinking, problem solving, reasoning, analysis, and interpretation.

Limitations of the Study

One limitation of this study was the fact that not all elementary schools were reached for an interview after repeated attempts. In addition, some schools did not provide enough information; therefore, the incomplete information could not be used in this study.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

As stated prior, the arts are essential to a high quality education, and for this reason, it is important that they are funded adequately and consistently. This study explains the funding of elementary art education programs in Fayette County Public Schools (FCPS). Understanding the background of FCPS, the history of art education in FCPS, education reform in the Commonwealth of Kentucky, art education in the United States, the benefits of the arts, and the disparity of funding in the arts may be helpful to put this situation in context. Thus, the following literature will address the above headings.

Background to Fayette County Public School (FCPS) District

The Fayette County Public School District is located in the city of Lexington within Fayette County. Lexington is located in the Bluegrass Region of the Commonwealth State of Kentucky. In 2015, the approximate population of Lexington was 321,418,820 (US Census Bureau, 2016). The district's main offices are located at 701 East Main Street in Lexington. A school board of education has been in operation in Fayette County since 1873 (Lexington History Museum, 2016a). The county once contained two school districts, Lexington City Schools and Fayette County Schools, which merged in 1967 to create FCPS (Lexington History Museum, 2016b). The district's main office refers to itself today as "It's About Kids" Support Services (IAKSS) and takes care of administration, human resources, transportation, operations, maintenance, and financials (FCPS, 2016b). They also foster relationships with the community and communicate with families and others about occurrences in the district, mainly through emails, letters and the district's website, www.fcps.net (FCPS, 2016b). During the 2015-2016 school year, the FCPS district served over 40,000 students (FCPS, 2016c), including thirty-four elementary schools that served over 19,000 students (FCPS, 2016c). According to the FCPS website, the racial composition of students in the district was 53.2% White, 22.4% African-American, 15.1%

Hispanic, and 4.4% Asian. Free and reduced lunch (FRL) rate in the district was 51% (FCPS, 2016c). Free and reduced lunch means that students meet a certain criteria, based on family income levels, school FRL percentages above 40%, or immediate situations such as homelessness or foster care, that afford them free or reduced cost lunches and breakfast (FCPS, 2016d). Additionally, the district had a working budget of \$445.2 million (FCPS, 2016c). Finally, the available data showed that \$12,559 was spent per student for the 2015-2016 school year (FCPS, 2016c).

Art Education in FCPS

In 2005, FCPS called on the community to come together to help change the face of education and developed the 2020 Vision (FCPS, 2016e). This initiative was made up of twenty-one workgroups, one of which was the arts who met for a period of six months to develop recommendations for attaining a world-class school district. The recommendations put forth by the arts workgroup included: creating a district arts calendar; implementing an arts content-leader at all levels of public education; offering grants for visiting artists in each school tied to core content; setting monthly arts staff meetings; publishing monthly arts newsletters; providing access to assessments; improving communication; and displaying students' artwork in a gallery setting (FCPS, 2016f). In a February 2008 update, it was shown that the arts recommendations were being implemented within the school district (FCPS, 2016g). Later, in a 2010-2011 update on the 2020 Vision, there were again arts programs offered in every school, and each school was granted \$1000 for visiting artist grants to enhance school arts curriculum (FCPS, 2016h). Unfortunately, budget cuts for the 2013-2014 school year eliminated the 2020 Vision, and the \$1000 grants were no longer available (Anonymous, 2015). In February of 2013, the district formed a FCPS Arts in Education Work Group (FCPS, 2016i). This group met for work sessions over a four month period from October 2012 - January 2013. The goal of this group was to explore possibilities on expanding the School for Creative and

Performing Arts (SCAPA) along with other programs, and to decide what needed to be provided in schools, regarding the arts, to meet the needs of all students to become college and career-ready and attain 21st century skills (FCPS, 2016i). Although the FCPS district does post intermittent information on the district website regarding what's happening in the arts at individual schools, there is no specific page dedicated to the arts or other information on the website of current reports on arts initiatives by the district or follow-up to the most recent workgroup session. One common recommendation from these reports is a hired District Arts in Education Coordinator (FCPS, 2016i). Fayette County has not had a district arts education coordinator at FCPS central office since before 2004 (Messina, 2015).

During the 2013-2014 school year, every public elementary school in Fayette County offered an art education or arts and humanities educational program to serve every student. Within the district, the levels of funding varied for consumables and other resources to teach students the Kentucky Core Academic Standards, originally implemented through KERA, required for visual art. Schools that provided designated funds for their art education program used those funds to purchase consumables and tools for the art room. These might include but are not limited to: drawing paper; pencils; markers; glue; construction paper; paint; paintbrushes; scissors; and clay. Schools that had designated art program funds may also have provided outside resources for students such as visiting artists, presentations, workshops, and field trips. Each school in Fayette County was allotted monies each year by the state that were distributed within each school building by the school-elected SBDM (School-Based Decision-Making Council) (FCPS, 2016l). Each elementary school in FCPS had a School-Based Decision Making Council (SBDM) (FCPS, 2016l). This council was comprised of the principal, two elected teachers, and two elected parents and was responsible for determining how money was used within a given school (FCPS, 2016l). The SBDM decided whether to distribute money to the art education program or not, depending on individual school needs or school climate.

In 2013-2014, every Fayette County public elementary school had a visual art or arts and humanities teacher responsible for teaching visual art content required by the Kentucky Core Academic Standards. These teachers were subject to an annual program review that was assessed within each school by school administration and teachers, then reported to the district (FCPS, 2016j). In the fall of 2014, no one at central office dealt solely with visual art teachers and their needs (Anonymous, 2014). Additional budget cuts across the district also affected the arts at the time. The 2020 Vision grants that offered \$1,000 to each school for arts-related performances and workshops were also eliminated (Anonymous, 2014). Furthermore, a portion of the cuts were stipends paid each year to an art teacher at the elementary level. This art teacher helped organize their colleagues in visual arts among the district for informative meetings and professional development. As of fall 2016, art teachers in FCPS, at the elementary level, still elected to have monthly meetings without stipends. In July of 2016, the Office of Budget and Staffing approved supplemental funds to hire a district Arts and Humanities leader for K-12 (FCPS, 2016k). This person would be in charge of planning, directing and carrying out duties, and supporting staff and students in relation to the arts and humanities curriculum (FCPS, 2016k). However, this is currently a position not listed on the district website. There currently appears to be no support, specifically for art and humanities, easily found on the FCPS website. In fall of 2016, the term Arts and Humanities for Program Review was changed to visual and performing arts. The Program Review lead, who is also a teacher in FCPS, facilitates meetings to help teachers better understand and implement Program Review (Miller, 2016).

Some elementary schools in Fayette County have had no budget for their art program for several years. Many art rooms have limited materials and finding leftovers from classroom teachers at the end of the year has been the norm. Many art teachers spend personal funds to buy art materials needed to help implement FCPS art programs for students. An added twenty million dollar FCPS budget shortfall for the 2014-2015 school

year added to tight budgets for art education (Copley, 2014). Even though some schools in FCPS did not provide needed resources for their art programs, there were some elementary schools that did provide funding for a robust art program for students that helped them receive a comprehensive education. These discrepancies in funding exist despite the fact that the arts are part of the Kentucky Core Academic Standards as a result of the implementation of KERA.

Kentucky Education Reform Act (KERA)

In a 1989 case called *Rose v. Council for Better Education*, the state was sued for not distributing funds equally to schools, and Kentucky schools were deemed ineffective at teaching students (NCES, 2016). As a result, the Kentucky Education Reform Act (KERA) was adopted in 1990 (KCHFS, 2016). This bold new reform sought to equalize funding, change the curricula for schools to attain better student performance, and give governance to individual schools (KCHFS, 2016). By law, KERA required each school have the arts in their curriculum which also meant the arts should be adequately and consistently funded. Governance was given to each school by creating the SBDM (School-Based Decision Making Council) that had control over, “[t]he school’s budget, staffing assignments, professional development, curriculum, instructional materials and techniques. Therefore, the school council had a unique role and opportunity in affecting the school’s learning climate” (KCHFS, 2016). Each school was required to develop a Comprehensive School Improvement Plan (CSIP) to address issues pertaining to individual schools on student achievement (KCHFS, 2016). As an art teacher during KERA, there was an emphasis on making sure the art program was in the CSIP to ensure its relevance to student achievement. From speaking with colleagues in other elementary art programs at the time, there was a feeling of fear created from suggestion that a school remaining in the CSIP was imperative to keep support for art programs in public schools.

In 1999, another addition to KERA was introduced in the form of the Commonwealth Accountability Testing System (CATS) (FCPS, 2016m). These tests were given to schools each spring and determined student mastery regarding the Kentucky Core Content (KCC), a document that also listed what students needed to know in visual art at the elementary level. As visual art was part of the test, there was accountability for art teachers and the schools in which they taught. Schools that scored well were rewarded with additional resources. During this time period, district art meetings were facilitated by a district arts education coordinator and focused on assessments and rubrics related to KCC.

Also under KERA, distribution of funds within schools rested with the School-based Budgeting (SBB) committee in an attempt to give more governance to individual schools regarding resources, including distributing money within the school (KCHFS, 2016). The idea was that the SBB would allow schools to be more productive and accountable (Hadderman, 2002). It was believed that by giving each school the ability to make funding decisions, each school would potentially produce more organization, innovation and financial equity (Wohlstetter and VanKirk, 1995). There were some initial concerns regarding fairness of SBB, which has since become the SBDM. It was suggested that, “As SBB becomes prevalent, with more schools allocating resources according to their own core values and programs, central-office referees may be needed to minimize disparities among schools. Central-office staff will need to define and limit roles, provide training, build consensus, promote inventory sharing, and assess resource management” (Polansky, 1998). However, during this study, there was no “central-office referee” that oversaw SBDM budget allocations for the arts in Fayette County.

The face of arts education in Fayette County has changed since the implementation of KERA in the 1990’s. KERA provided a specific arts and humanities content for teachers that was assessed every spring on standardized tests. Many district and school level meetings focused on these tests. Visual art teachers had a district leader that facilitated monthly meetings to discuss the implementation of core content in the classroom,

fellowship with other art teachers, and hands-on activities. There was more support for the arts in the district at this time, given that it was a part of the standardized tests that were linked to yearly progress and funding. While the Kentucky Education Reform Act (KERA) elevated the arts in the curriculum over the years, Senate Bill 1 (SB1) fundamentally changed the status of the arts in the curriculum, and the relationship between the arts and the core curriculum changed drastically.

Senate Bill 1 (SB1)

In 2009, the passage of Senate Bill 1 (SB1) fundamentally changed the concept of KERA. Complaints from art teachers and parents regarding CATS testing for the arts followed its inception in 1999 because they felt limited by the core content on which students were assessed. There were discussions among art teachers on the wording of some questions on the CATS test as being too vague, too complicated, or too confusing which, in their view, was setting up the child to fail. To address this issue, the Kentucky General Assembly passed Senate Bill 1 (SB1). This bill was to bring a personalized education system to prepare the student for life, work, and citizenship in the 21st century, and to support the development of the student's artistic talents and abilities (KDE, 2016).

A major change with this bill was the fact that the visual art component was taken out of CATS testing in 2009. From 2009-2011, there was a transition period in which another assessment program, Unbridled Learning: College and Career Learning was implemented to replace CATS and No Child Left Behind (NCLB). Unbridled Learning was supposed to assess whether each child was reaching their learning potential (FCPS, 2016n). There were no arts and humanities assessments on this test; instead, for the arts, individual schools were required to do a Program Review for arts and humanities, as per the requirement established. The Program Review was a systematic method that was meant to provide accountability for schools teaching the Kentucky Academic Standards. Each school evaluated their own art program throughout the year and reported to the district each

December. It was self-regulated, with little regulatory support, a wide interpretation of rubrics, and few to no audit practices. Across the state of Kentucky, the accountability for Program Reviews is currently 23% (KDE, 2016).

As a result of SB1, the arts are excluded from sound accountability in schools which can lead to less funding responsibilities for each individual school. Program Review was required through SB1 but did not provide confidence that the arts would be adequately and consistently funded. Therefore, it appeared that while KERA, by law, was supposed to address the funding issues across the board, including art education, and while SB1 required a yearly Program Review, there still seemed to be a deficiency in adequate and consistent funding in FCPS art programs.

These issues contributed to the available support, in terms of funding, for art programs in elementary schools. If they are not seen as important, then they are not funded. If students are not tested in visual arts, the general perception is that visual arts are not important to the academic student. KERA added accountability and therefore relevance to visual arts in public education. Now, it seems art education has taken a step backward with SB1 in that there is vague and biased accountability for art programs. There is not a mandated need for art specialists or a commitment to time dedicated during the school day for students to experience art. This all leads to rendering the art program in elementary schools more insignificant. If SB1 is to prepare each child for life, work and citizenship, the arts must be an integral part of that child's education, and this seems not to be the case.

We do have a strong arts community with various non-profit arts organizations in Lexington, Kentucky. Yet, as Copley (2014) referred to a 2007 National Endowment for the Arts report, "Arts are often not viewed as compatible with the testing focus that many schools have taken and, erroneously, are seen as strictly expressive and not cognitive fields." Nevertheless, research has repeatedly shown the connection between a quality arts education and success among different curriculums. Still, in Kentucky and all over the world, many people think of the arts as less important than other subjects such as math and

reading. Therefore, many school systems have cut or eliminated arts education. These cuts have been made easier by SB1.

In January 2016, there was an act in the Kentucky Legislature to amend SB1 that eliminated Program Review for arts and humanities (KDE, 2016c). The Kentucky Department of Education is to provide recommendations for arts and humanities. Currently, statewide assessment is dedicated to summative tests in academic core areas of language, reading, English, math, and science.

Another amendment to SB1 allows a foreign language course, career and technical course, computer technology or programming course to meet the arts and humanities requirement for high school graduates as long as it incorporates design content, techniques of creativity and interpretation (KDE, 2016b). These connections seem to be thin but attainable with clever wording. This amendment did not seem to place arts and humanities first, but used words to conform and broaden the umbrella with courses that didn't seem to embody the traditional idea of arts and humanities. The amendment to SB1 also required students to have sufficient grounding in the arts that provided opportunities for students to connect to their cultural and historical heritage or have opportunities to show design thinking (KDE, 2016).

The most recent legislative session in Kentucky met from January 5 - April 15, 2016, and during that time, they passed the amendments to SB1. With these new amendments, it now appears that there is less accountability for the arts and its presence in schools across Kentucky. Even though the amendment eliminates Program Review, the FCPS school district still requires art teachers do so. The term has been changed to Art and Visual Studies and teachers are required to provide assurances to the district that they are teaching the standards for the arts (Miller, 2016). The focus of SB1 is education. These amendments should reform standards and assessments that produce college and career ready graduates (Kentucky Legislature, 2016). How can students be college and career ready without the arts being an integral part of every student's education? When CEO's

across the country are looking for a new workforce that can creatively problem-solve, innovate, and communicate effectively, how can these amendments be a step in making sure students have these abilities?

Arts programs will also be affected by budget cuts enacted in January 2016 by Kentucky's new governor, Matt Bevin, designed to prop up state pensions that have been underfunded by the state. These budget cuts will result in decreased funding available to the Kentucky Arts Council (KAC), a state government agency that is supported financially by the Kentucky General Assembly and by the National Endowment for the Arts. The KAC has been in existence since 1966, and their purpose is to support and promote the arts in Kentucky. They award many grants throughout the year to people who "create, perform, teach and present the arts." With reduced funding, there will be arts organizations and artists with less funds with which to work, and therefore a further step backwards in championing the importance of the arts.

In June of 2013, The Kentucky Academic Standards for the Arts were adopted into law. Essentially, they are the National Core Arts Standards. Tight budgets for the arts are not only commonplace in Kentucky, but the country as well. The standards do not specifically list the different mediums or processes for students to experience when creating art; this lack of specificity could create an easy way for schools to forgo allocating adequate and consistent funds for art materials if the arts are not a curriculum the school values. Some school districts have not had an art program or community support for the arts for years due to the lack of funds. School districts seem to keep growing with the amount of funds not matching the growth in our country.

Art Education in the United States

Art education has had a long tradition in the education system in the United States, dating back for over a century. John Dewey (1934), a pioneer in art education, felt that students should be given the freedom to learn and grow individually through creativity,

critical thinking, and play. During the late 19th and early 20th century, art education was introduced to public school systems. Much of what was considered art education at that time involved learning technical drawing to assist in the industrial age. The National Art Education Association was founded in 1947 to help support education of the arts to students in public schools. However, the formation of the National Defense Act of 1958 placed emphasis on math and science and established a setback for art education in schools, and art education was placed in the background at this time. The 1980's and 1990's ushered in disciplined-based arts education and a formation of national standards for the arts. Today we still have disciplined-based teaching and national standards. With the passage of KERA in 1990, Kentucky was set apart and nationally recognized for its advancement in education reform and was a model for the rest of the US. Yet, the US kept reporting a gap in student achievement which led to more education reform, which eventually attributed to the demise of KERA.

In 2002, the Bush administration implemented the No Child Left Behind (NCLB) law. This law said that students in public schools must make adequate yearly progress (AYP) in math, reading and science on standardized tests in order for schools to receive federal funding (US Department of Ed., 2002). The arts were a part of the core academic subjects but not supported. School administrators often put money, time, and effort towards AYP of their students in reading, math and science since the success of students in these areas were directly tied to funding. The arts became more of a shadow curriculum. NCLB also stated that, as a result of this implementation, by the year 2014, 95-100% of all students will be proficient or above in reading, math and science (US Department of Education, 2002). This never happened. NCLB led to the demotion of the arts in education and an emphasis, once again on math, as well as reading (Walker, 2012). As of December 2015 in the United States, NCLB is no more and has been replaced by the Every Student Succeeds Act (ESSA). ESSA sets forth to give power back to the states regarding assessments and how they are done. The arts are now part of what is considered a “well-rounded education”

(NAEA, 2015). This term, well-rounded education, replaces core academic subjects and includes many subjects such as reading and math. The transition and implementation for ESSA is slated for 2016-17. Again, art education is not mandated in public schools, but encouraged for a well-rounded education. Even though they are not mandated, some form of standards for the arts have been widely used to teach visual art over the past twenty years.

National Core Arts Standards

National Core Arts Standards seem to be another turning point for art education in public schools in the United States. National Core Arts standards for the arts in the US were first created in 1994 and have been revised as of 2014. The National Core Arts Standards were designed to encourage excellence within our formal educational structure. They were to teach students what they should know and be able to do in the areas of dance, drama, visual art, and music through an organized art education program. These standards are not mandatory, only voluntary. They seek to keep relevance for the arts by providing teachers with standards that provide key concepts, processes and traditions for learning. The goals provided are sequential, and building blocks from grade to grade to help lay the foundation for successful students and adults (National Core Arts Standards, 2014). Kentucky's Academic Standards for Arts and Humanities are directly related to the National Core Arts Standards. Laying a foundation in the arts is just the beginning of the many benefits of the arts to students within their school years and beyond.

Benefits of the Arts

Benefits of the arts are well-documented, and it has been suggested that, "From pre-historical times, visual art has been a form of communication deeply imprinted in human nature (Tyler and Likova, 2012). The arts are as basic as reading, writing, and math, and they provide a basic means of communication through the expression of thoughts and

feelings (Ross, 1992). Additionally, the arts help us express, share cultures, learn leadership skills, and entertain (Phillips, 2012). As a multidisciplinary communication system, the arts provide an ideal platform for learning about the pleasure of knowing, which in turn provides the motivational inspiration to explore further, ask questions, analyze, synthesize, and engage in convergent and divergent thinking” (Tyler and Likova, 2012).

Sir Ken Robinson notes in his 2014 lecture on creativity that it is a process of having original ideas that have value. Creativity is a process of trial and error, includes thinking that is original to you and includes making value judgements. Students can be creative at anything, but creativity does not come from direct instruction; rather, it comes from mentoring, helping and nurturing students (Robinson, 2014). Many businesses of the 21st century are looking for workers that can think creatively, which the arts help to inspire. “The arts teach children to make good judgements about relationships, that problems can have more than one solution, small differences can have large effects, to think through and within a material, and that words or numbers cannot exhaust what we can know. The arts teach multiple perspectives. In problem solving through the arts, one must be willing to accept unanticipated possibilities as they become apparent. Problems arise that are unexpected but they should be seen as organic and experienced as opportunities” (NAEA, 2014). Furthermore, “The arts help children say what they cannot say, and have experiences they can only have through the arts” (Eisner, 2002). “Another key aspect of learning that can be facilitated by the arts is the emotional inspiration involved in the learning process” (Tyler and Likova, 2012). The arts are multi-faceted and provide experiences that will improve the skills that students need to learn about the world they inhabit (McCann, 2010). The arts help build patience, compassion, encourage the use of imagination, cultural pride, civic engagement, and helps foster creativity in how we see the world (Paglis, 2011).

Research also repeatedly shows that a strong foundation in the arts helps kids achieve in other non-art curriculums (McCann, 2010). In a 2012 study by James S.

Catterall, a professor of education at the University of California, Los Angeles, students who had more involvement in the arts in school and after school scored better on standardized tests. Additionally, Nick Rabkin, a research associate at the Cultural Policy Center at the University of Chicago, found, in 2011, that students involved in arts education activities had improved academics, exhibit better motivation and discipline, improved morale in their school, and are succeeding by acquiring twenty-first-century skills. Twenty-first-century skills require a creative skill set. Creative industry jobs are ones that cannot be automated or outsourced (Olson 2009). The wages for these types of jobs are projected to be much higher than jobs in the noncreative sector, as much as 80 percent in some areas (Olson 2009).

The arts also help students who are culturally deprived, left without adult supervision, or come from single-parent homes (Ross, 1992). The arts give these students the best chance to succeed in school (Ross, 1992). A report by education secretary Arne Duncan entitled, “Arts Education in Public Elementary and Secondary Schools: 2009-10” stated that low-income students who had arts-rich experiences in high school were three times as likely to earn a B.A. as low-income students without those experiences (Hawkins, 2012). “A study from the National Endowment reports that low-income high school students who earned few or no arts credits were five times more likely not to graduate from high school than low-income students who earned many art credits” (Hawkins, 2012). Research has repeatedly shown the connection between a quality arts education and success among different curriculums.

Further research also shows that training and exposure to the arts can effectively enhance learning across all ages, disciplines and cultures (Tyler and Likova, 2012). Americans for the Arts (AA) has created an arts education field guide that shows how we can collaborate for the benefit of arts education. Tiers of influence and spheres of influence put students at the center and displays all of the possible stakeholders around them, and it helps one see their network and possible collaborations (AA, 2015).

Eisner, 2005, believes that the arts are just as important as math and science to a child's intellectual development. The arts tend to pull on feelings and making things by hand, but the arts can also develop the intellectual mind. "The arts- both in creation and in appreciation- require the use of our faculties of abstraction in order to make judgements about relationships that will submit to no crystallized rule. The exercise of judgement in the absence of rule is one of art's most demanding requirements. Knowing when a painting is done, requires judgment that can be resolved by fealty to no rule. Somatic knowledge must kick in to know when it is done" (Eisner, 2005). Effectively enhancing the learning process is a desired outcome throughout the world (Tyler and Likova, 2012). "The ability to shape form so that it imaginatively shapes feeling is a profoundly intellectual task" (Eisner 2005). The arts are important to each and every one of us wherever we may be in our life. There are three things that arts can do which is to develop the mind to think in different ways, communicate without constructed language and enrich a person's life (Eisner, 2005).

The following example shows what adequate and consistent funding for an elementary art program looks like. Adequate and consistent funding means there is enough funding to provide high quality opportunities for students. Such a program must be able to offer at least four art forms consistently. For the following example, the four art forms are: Printmaking, drawing, painting and ceramics. This example is based on an elementary school with a student population of 500. The cost of maintaining a basic art program that provides these four art forms will cost \$4 per student. This would require a line-item budget from the SBDM of \$2000 for the year for art materials. This calculation is done based on basic materials required to execute each art form. The \$4 per student is for consumables and does not include capital expenses.

Table 1: Cost of Materials for Four Art Forms Per Year: Printmaking, Drawing, Ceramics and Painting (based on art programs for 500 students)

Art Form	Item	Quantity	Cost	Total
Printmaking	16oz Jar Black Blockprinting ink	2	8.20	\$16.40
Printmaking	Set of 18 Blockprinting ink	1	115.95	115.95
Printmaking	Medium	2	16.25	32.50
Printmaking	Extender	3	9.55	28.65
Printmaking	Foam Insulation Boards	6	\$15.00	\$90.00
Printmaking	Ink Pads Set 10	2	\$37.50	\$75.00
Drawing	9x12 ream 500 white paper	4	\$11.55	\$46.20
Drawing	18x24 ream 500 white paper	2	\$41.25	\$82.50
Drawing	Tru-Ray black 12 x 18 paper, case of black 1250qty	1	\$86.95	\$86.95
Drawing	Crayola markers classpack	2	\$77.25	\$154.50
Drawing	Crayola markers classpack/Fine tip	1	\$70.95	\$70.95
Drawing	Crayola crayons classpack	1	\$59.95	\$59.95
Drawing	Sharpie classpack-Black	2	\$39.95	\$79.90
Drawing	Crayola oil pastel classpack	2	\$41.95	\$83.90
Drawing	Alphacolor chalk pastels/set of 144	1	\$43.95	\$43.95
Drawing	Triconderoga pencils/set 30	10	\$7.95	\$79.50
Drawing	Faber-Castell Vinyl erasers tub of 100	1	\$41.95	\$41.95
Ceramics	Amaco No. 25 White art clay/50 lb moist	10	\$21.75	\$217.50
Painting	Nasco Gallon Tempera/Various colors	14	\$11.06	\$154.84

Art Form	Item	Quantity	Cost	Total
Painting	Prang Watercolor Master Pack/set 24	2	\$102.50	\$205.00
Painting	Gloss gallon Mod-Podge	2	\$26.95	\$53.90
Painting	Nasco Student Watercolor paper. pkg 100 20x26	2	\$53.95	\$107.90
Painting	Paint paper 12x18, pkg 100	5	\$15.95	\$79.75
TOTAL				\$2,007.64

Many people think art does not cost anything, but a quality art program will absolutely cost money. However, there can be modifications to cost per student, depending on which art forms are included in the program and discounts available to the school or district. Also, there will be capital expenditures spent up front to execute these art forms. These are not included in the cost per student. For example, these expenditures could include a kiln, clay tools, printing press, paper cutter, scissors, paint brushes or easels that can be used multiple years. This example could possibly be used to build an art program, each year adding a new art form with its capital expenditures. A basic program of quality will give students the experiential opportunities that are ideal for their preparation as a citizen of the 21st century. While this example is beneficial to school art programs, all too often students are denied adequate and consistent opportunities in the arts.

Disparity of Funding in the Arts

We have become a nation so tied to standardized tests and outcomes of those tests, that the arts, which do not lend themselves easily to standardized tests, have been seen as unimportant and therefore, funding is not granted or is eliminated for the arts. Also, many people that are on school boards or hold administrative positions within schools have not directly benefited from the arts and do not understand the arts curriculum and how it

benefits students (Ross, 29). There may also be little communication between arts teachers and the administration, school board, and other groups, which further alienates the arts and the art teacher. Consequently, arts teachers must take some responsibility for communicating their needs in the classroom and as an essential part of a child's education within the school because when hard economic times or new enticing programs come along, the arts are usually at the top of the list for being downsized or eliminated unless parents or school board members are willing to fight to keep them (Ross, 29).

In addition, some arts teachers do not pursue higher standards of artistic achievement from their students which further complicates support for their programs (Ross, 30). It can be hard to gain support for a mediocre art program that no one is excited by or knows much about. As a society, our current general conceptions of the arts and arts education do not convince funders, politicians, and administration that arts are essential to every citizen's education (Fishman, 2005). Students who belong to a school without essential funds for their art program are denied the social justice of an equal opportunity foundation in the arts. Administrators, parents, teachers and the community fail to see or adequately acknowledge the disparity of funding for the arts among public schools. Until they do, the lack of equality in funding for an essential art education program that is adequate or consistent for all public students will continue.

Research shows the patterns of funding for the arts reflect differences in community wealth and commitment to art education (Chapman, 2005). Support of art education is typically lower in high poverty schools, and art teachers of low-income schools are less likely to have a voice on the use of art funds (Chapman, 2005). Many art educators also feel unsupported by classroom teachers which can affect the collaboration within a school (Chapman, 2005). This lack of collaboration would be of detriment to the art teacher and their program because of the perceived lack of importance given to the arts. Many art teachers feel the core classes are always first, leaving the arts reduced and seen as a "specials" class. The term "specials" is often used in schools to denote classes beyond the

core classes. The term sounds as if it is a reward not an essential part of a student's comprehensive education.

One group we can recognize and should act upon is that the greatest supporters of the arts are people with a college degree and above average income. This is easily seen when going to art functions. Teachers could build alliances with this group of people within their schools and in the community. Further research shows that in speaking about government support for art education, the opinions are mostly polarized. Those that strongly support the government's efforts to support the arts are about 1 in 40. Those that strongly oppose are about 1 in 5 (DiMaggio and Pettit, 1999). Opinions can be hard to change. Most Americans say that they support art education. They think it is a good thing for students to experience, but they don't back it up with action. Lip service is very common action which could map a bleak outcome for some kids starting at the elementary level with no arts education.

Disparity of Funding for Visual Art Programs at the Public Elementary School Level

Strong foundations in the arts that carry through a person's life begin at the elementary level. Many argue that this is where the seed is planted to grow a person in the arts and into a well-rounded individual. The elementary period for students and the arts is the most important period because it will shape the rest of their education career based on the experiences they had in elementary school. Studies show the importance, yet the same story unfolds across the state and country which is, the lack of funding for the arts. Much more importance is placed on "essential" other subjects such as reading, math and science. Federal funding for schools has been tied too many years to the ability of students to adequately progress in reading, math and science effectively making the arts a "ghost curriculum." When school funding is so closely tied to outcomes and schools always need more money, it has been no surprise as to why they would pour more

time, effort, and funding into reading, math and science. Schools have become bonded to standardized tests and accountability for the “essential” subjects, and the arts have suffered as a consequence. It is known that some schools will not hire art teachers with advanced degrees because they cost too much money. Even if a school can hire an art teacher, if the school knows they are not hiring the best and brightest, the children will take on the consequences of that decision. One could strongly argue that the disparity of funding for the arts at all levels is a social justice issue. We should be educating our children to be successful in life. The arts help satisfy the requirement of a “well-rounded education” (KAS, 2016). Evidence shows that we give some public students ample opportunities for a “well-rounded education” and others public school students are not given the same opportunities.

Possible Consequences

Consequences of not funding the arts are far-reaching. When we, as a society, do not make good use of a person’s talents, they go through life not knowing what their talents are and end up doing something they hate (Robinson, 2010). We are denying some students their talents by not funding the arts. Most of our society educates our students in a linear fashion with everything being standardized, yet communities thrive on diversity of talents, not linearity. However, according to Robinson, learning must be organic, not linear (2010). Art teachers and art programs with no funding tend to become isolated within schools and districts. This leads to students who are pushed through schools without being taught to their full-potential. Many brilliant people think they are not because they have not been given opportunities to explore their talents in creativity (Robinson, 2010).

As I reflect on my public school teaching years, I remember so many students who felt like a success in my art room when they did not anywhere else in the school. Classroom teachers would warn me of a student’s behavior but to their surprise, they were most calm and productive in my classroom. These were not fluke outcomes. The art room helped those

students achieve what they could not achieve in the regular classroom, which was a sense of self-worth. Instead of getting poor grades on tests in the classroom, they exercised their own right to make decisions and use innovation and creative thinking to produce artwork; essentially, the art room improved their lives. Not all students enjoy the art room, but they have many opportunities in other areas to excel. For those students who need the arts to provide success, how is it justice to take that opportunity away from them? How is that missed opportunity affecting their future success as a citizen?

Divergent thinking is thought process by which creativity happens by exploring many possible solutions. Kindergarten children are geniuses at divergent thinking because they are some of the most creative people (Robinson, 2006); they have not been yet “educated.” As they get older, the education system distances them from their creative thinking, and their divergent thinking process diminishes. An alarming trend is that if funding is not directed towards the art program in a particular school, caring art teachers are spending a lot of personal income to fund the public school art program or using crowd funding to buy supplies (Flannagan, 2004). Although this seems like such a noble and selfless thing to do, the consequence is very negative for the future of art education. The problem with teachers buying art supplies for their public school art program is that the administration quickly starts to expect it and the art program never gets funding from the school budget. The particular school does not understand the importance of the arts since they have not had to fund the program. The materials just appear or are expected to appear, so they use the money elsewhere. Once the money leaves and art program, it seems to be difficult to get it back. Therefore, teachers must stop spending personal funds for art supplies because it short-changes the teacher and the student for the future. If there are no funds for art materials, then one might ask the administration what they would like taught given that there are no funds to support it. What art standards are being expected? How would they suggest you teach printmaking, drawing and painting with no funding?

The following is an example, among many, of the possible consequences of not funding the arts at the elementary level that our children are having to bear. Students in FCPS who belong to a school without funding for their art program are denied equal opportunities in the arts. FCPS has a specialty public school program called the School for Creative and Performing Arts (SCAPA) at Bluegrass. SCAPA seeks to nurture student's "abilities in the fine arts in a setting that emphasizes the arts while providing a solid academic foundation. Students who are accepted into the program have a special talent or interest in the arts and receive instruction in visual arts, band, strings, voice, piano, ballet, contemporary dance, drama, and creative writing in addition to the state's core academic curriculum. Learning is also enhanced by participation in performances throughout the year, as well as field trips and opportunities to meet fellow artists" (FCPS, 2015). In FCPS schools, students who are in 3rd grade and show promise in the arts are encouraged to audition for SCAPA during the fall of their 3rd grade year. They begin SCAPA their 4th grade year. This is also the year they accept a large portion of their student population, roughly 50 per year. The current enrollment is at 276 (FCPS, 2015). Students who try out with underfunded or nonexistent arts programs are often not accepted because they are not qualified. The lack of art experiences from their home school could contribute to their rejection to the arts school. Unless their parents can afford to offer private lessons to their child, they are at a disadvantage when they try out for a specialized art program such as SCAPA. SCAPA repeatedly outperforms other schools in the district and state in standardized tests. Furthermore, it can be noted that the demographics of this school is 79% white with a free and reduced lunch rate of 9%. Is it possible that many of the students accepted came from schools with strong arts programs and parental support for the arts?

Imagine an elementary student who loves to draw and loves art. The art teacher is taken away because the school doesn't see the value in the arts or money is needed elsewhere. The child now has arts and humanities classes which teach all four disciplines (visual art, music, dance and drama). Or, the arts are left to be taught by the classroom

teacher. This would be on top of his/her regular curriculum. This child will have a weaker arts foundation from their elementary school. What happens when that child gets to middle school? Likely, the arts are pushed aside for other exploratory classes. The same can happen in high school. The pattern continues and the adult most likely does not value or support the arts because they think that they were obviously not important from the beginning. This is a sad example of amazing potential left on the table. We teach students what adults think is important. The student, therefore, does not think the arts are important. This happens all over the US. In Denver, Colorado, the Denver School of the Arts (DSA) offers a program like SCAPA. They report that there is high demand for the school but not enough supply to offer it to all who are interested. Furthermore, public school students who apply are rarely accepted because they are not qualified. When students do not get in the program, there are few alternatives that demonstrate strong results in both arts and academics (Art Education in Denver, 2012). There is unequal access to the strongest programs. This is the same problem that students who do not get into SCAPA have. Thus, this study examines school budgets in FCPS and look for possible solutions to lack of adequate and consistent funding to build a stronger arts foundation for all students.

CHAPTER THREE: DESIGN OF THE STUDY

The purpose of this study is two-fold, (1) to determine the status of funding for art programs in FCPS at the elementary school level and (2) to reimagine funding possibilities for art programs in elementary schools, should they not be adequately and consistently funded. To this end, this study will investigate which schools in FCPS are not adequately and consistently funded and determine a strategy to assist them.

Sample

All elementary schools in Fayette County were selected for this study. To obtain credible information about the budget for each art program in each elementary school, principals and art teachers for these programs were contacted via email and phone calls. Approximately seventy-one percent of the art teachers who were contacted agreed to participate in the study. Approximately forty-one percent of principals who were contacted agreed to participate in this study. These principals and art teachers were asked to respond to a series of questions pertaining to actual budgets for their art programs. These questions can be viewed in appendix A. This study took place within the Fayette County school district located in Lexington, Kentucky. Ethical considerations included changing the name of schools involved in the study and not revealing names of participating principals or teachers. No other ethical considerations were needed. Data for this study was collected from elementary principals and art teachers throughout the district from spring 2016 through fall 2016 regarding their art program budgets for the 2013-14, 2014-15, and 2015-16 school years.

Objectives

The overall objective of this study is to determine the degree to which elementary art programs in FCPS are funded, and to present alternatives in funding when adequate and consistent funding is not provided. Subsequent objectives include:

1. To determine the degree to which SBDM funded elementary art programs in FCPS.
2. To determine the degree to which PTA funded elementary art programs in FCPS.
3. To determine the degree to which elementary art teachers personally funded their art programs within FCPS.
4. To determine the extent to which PTA, SBDM, and art teachers are funding FCPS elementary art programs based on FRL status within each school.

Test Instrument

The survey method was used for this study. Ten questions composed this survey. These questions solicited information, regarding the past three consecutive years about the number of students that were taught visual art, the financial status of the students taught, SBDM budgets for the art program, PTA and other funding sources for the art program. This information was averaged for the three consecutive years. In addition, information was solicited and averaged regarding budget trends and personal funds spent. The population for this study included elementary principals and art teachers in Fayette County. Each principal and art teacher was contacted, first by email and then by phone, and asked prepared questions regarding funding for their art program, for the past three years, in their particular school. However, some principals and art teachers were unable to be contacted after multiple attempts. Elementary principals and art teachers were selected based on their knowledge to respond to questions regarding the funding of their school art program.

Hypotheses

In pursuing the objectives, this study will focus on the following hypotheses based on personal experiences working in FCPS teaching art at the elementary level and the literature review. It is believed that:

Hypothesis I

SBDM's in FCPS elementary schools will not adequately and consistently fund art programs.

Hypothesis II

The PTA in FCPS elementary schools will not adequately and consistently support the art program.

Hypothesis III

The art teachers are personally funding elementary art programs in FCPS when SBDM fails to do so.

Hypothesis IV

Art teachers in FCPS elementary are personally funding their art programs when the PTA fails to do so.

Hypothesis V

SBDM tends to fund the elementary art program in FCPS based on the FRL status of that school.

Hypothesis VI

PTA tends to fund the elementary art program in FCPS based on the FRL status of that school.

Hypothesis VII

Art teachers tend to personally fund elementary art programs in FCPS based on the FRL status of each school.

Hypothesis VIII

Art programs in FCPS elementary schools will not be adequately and consistently funded.

Procedures

It was determined that the survey method is appropriate to prove each of the above hypotheses. Questions were derived from anecdotal evidence and some initial research of school art programs. Ten questions were prepared that would help give a true depiction of the status of funding and support of each elementary art program in FCPS. Every elementary principal and art teacher in Fayette County was identified and contacted via email and then by phone, if needed. For those principals and art teachers that chose to participate, ten questions were asked. The questions focused on the number of students at each school, funds the art programs received from SBDM to support the art program, funds from the PTA within the school, any other fundraisers, the schools current FRL percentage, and how much personal funds the art teacher spent to fund the art program at their schools. Each principal and art teacher received an email based on the alphabetical order of schools. For those principals and art teachers who could not be initially contacted, a follow-up email was sent at random from the remaining list of schools. If no contact was made through

email attempts, a phone call was made. The same questions were asked of each principal and art teacher and in the same order. The phone call consisted of approximately a ten minute conversation. Three consecutive years of data was collected from these questions, quantified and averaged using various tables. Data was analyzed and comparisons and contrasts were made such as funding from SBDM contrasted with the art teacher's personal funds spent for the visual art program at a particular school. Data was analyzed to see if there was a correlation between funding from SBDM and the FRL percentage at each school.

CHAPTER FOUR: RESULTS

The purpose of this study was to examine and assess art budgets for Fayette County public elementary schools. This study determined if schools were adequately and consistently funded by the school's SBDM, adequately and consistently supported by the PTA, or personally funded by art teachers. This study also determined whether the school SBDM, PTA, or art teachers funded the art program based on the schools FRL status. Provided below are the results based on the given hypotheses I through VIII.

Hypothesis I: SBDM's in FCPS elementary schools will not adequately and consistently fund art programs.

Table 2: Three Year Average of SBDM Spending Per Student for Elementary Art Programs in FCPS, 2013-14, 2014-15, 2015-16.

School	Number of Students	Funding from SBDM	SBDM spending per student
A	495	\$450.00	\$0.91
B	555	\$667.00	\$1.20
C	631	\$1,366.00	\$2.16
D	520	\$300.00	\$0.58
E	697	\$300.00	\$0.43
F	642	\$1,667.00	\$2.60
G	669	\$500.00	\$0.75
H	647	\$833.00	\$1.29
I	758	\$1,167.00	\$1.54
J	493	\$2,000.00	\$4.06
K	497	\$200.00	\$0.40
L	554	\$600.00	\$1.08
M	608	\$1,800.00	\$2.96

N	383	\$517.00	\$1.35
O	545	\$0.00	\$0.00
P	566	\$0.00	\$0.00
Total	9,260	\$12,367.00	\$21.31
Average Totals	579	\$772.94	\$1.33

Table 2 displays the number of students, funds from SBDM, and money spent for art materials per student. These numbers are the averages of three years of collected data that includes years 2013-14, 2014-15, and 2015-16 at each of the contacted schools. School (J) was the highest funded school and spent the most per student, \$4.06, while seven schools (A, D, E, G, K, O and P) spend less than \$1 per student on their art program for materials. Seven schools have more than 600 students. Two of the seven allocate less than \$1 per student for their art program. School J, with less than 500 students, allocated \$2000 per year and \$4.06 per student for the art program. The lowest funded schools were O and P at \$0 spent by SBDM for their art program. For this table, the average number of students at the reporting schools was 579. The average district SBDM support for schools of this size was \$772.94 which averages to \$1.33 per student per year for art materials.

Hypothesis II: The PTA in FCPS elementary schools will not adequately and consistently support the art program.

Table 3: Average PTA Funds Spent for FCPS Elementary Art Programs, 2013-14, 2014-15, and 2015-16.

School	Number of Students	PTA Funds	Funding per student
A	495	\$83.00	\$0.17
B	555	\$0.00	\$0.00
C	631	\$333.00	\$0.53
D	520	\$0.00	\$0.00

E	697	\$200.00	\$0.29
F	642	\$0.00	\$0.00
G	669	\$0.00	\$0.00
H	647	\$0.00	\$0.00
I	758	\$200.00	\$0.26
J	493	\$0.00	\$0.00
K	497	\$167.00	\$0.34
L	554	\$0.00	\$0.00
M	608	\$0.00	\$0.00
N	383	\$0.00	\$0.00
O	545	\$200.00	\$0.37
P	566	\$0.00	\$0.00
Total	9,260	\$1,183.00	\$1.96
Average Totals	579	\$74	\$0.12

Table 3 shows the average amount PTA spent per school and per student for the 2013-14, 2014-15, and 2015-16 school years. School C received the most funds from PTA at \$333.00, and spent the most per student at \$.53. Ten of the reporting sixteen schools did not receive any funding from their PTA. Three schools received \$200. School I had the most students at 758. The PTA spend \$.26 per student at school I. The district PTA for reporting elementary schools spent, on average, \$74 per school art program which is \$.12 cents per student. Six schools fall above the average of \$74 per school while ten schools fall below the average of \$74 spent per school for art materials.

Table 4: Average Art Teacher Personal Funds Spent, per year, for FCPS Elementary Art Programs. Years included: 2013-14, 2014-15, and 2015-16.

School	Number of Students	Art Teacher's Personal Funds	Funding Per Student
A	495	\$115.00	\$1.11
B	555	\$367.00	\$0.22
C	631	\$300.00	\$0.48
D	520	\$113.00	\$0.22
E	697	\$83.00	\$0.12
F	642	\$400.00	\$0.62
G	669	\$900.00	\$1.35
H	647	\$1,367.00	\$2.11
I	758	\$600.00	\$0.79
J	493	\$500.00	\$1.01
K	497	\$450.00	\$0.91
L	554	\$600.00	\$1.08
M	608	\$633.00	\$1.04
N	383	\$333.00	\$0.87
O	545	\$500.00	\$0.92
P	566	\$200.00	\$0.35
Q	397	\$467.00	\$1.18
R	427	\$300.00	\$0.70
S	571	\$1,000.00	\$1.75
T	819	\$200.00	\$0.24
U	500	\$467.00	\$0.94
V	734	\$500.00	\$0.68
W	740	\$650.00	\$0.88

X	626	\$148.00	\$0.24
Total	14,074	\$11,193.00	\$19.81
Total Average	586	\$466.38	\$0.83

Table 4 shows that twenty-four reporting art teachers spent, on average, personal income of \$11,193.00 each year to help support their school's art program. The art teacher at school H spent the most personal funds at \$1367 per year which is also \$2.11 per student. Out of twenty-four teachers, only one spent less than \$100 per year of their personal funds to support their public school art program. Ten of twenty-four art teachers spent \$500 or more. Eight teachers spent personal income of over \$1.00 per student each year. For the twenty-four reporting schools for the district, the average spent by art teachers for their art programs was \$466.38 per year, which is \$.83 cents per student. Twelve art teachers spent above the average personal funds spent for the district, while twelve spent less.

Hypothesis III: The art teachers are personally funding elementary art programs in FCPS when SBDM fails to do so.

Table 5: Average SBDM Funds Versus Teacher's Personal Funds Spent for Elementary Art Programs during the 2013-14, 2014-15 and 2015-16 school years.

School	Number of Students	Personal Teacher Funds	Funding from SBDM	Who spent more per student?
A	495	\$115.00	\$450.00	SBDM (\$.91)
B	555	\$367.00	\$667.00	SBDM (\$1.20)
C	631	\$300.00	\$1,366.00	SBDM (\$2.16)
D	520	\$113.00	\$300.00	SBDM (\$.58)
E	697	\$83.00	\$300.00	SBDM (\$.43)
F	642	\$400.00	\$1,667.00	SBDM (\$2.60)

G	669	\$900.00	\$500.00	Teacher (\$1.35)
H	647	\$1,367.00	\$833.00	Teacher (\$2.11)
I	758	\$600.00	\$1,167.00	SBDM (\$1.54)
J	493	\$500.00	\$2,000.00	SBDM (\$4.06)
K	497	\$450.00	\$200.00	Teacher (\$.91)
L	554	\$600.00	\$600.00	Same (\$1.08)
M	608	\$633.00	\$1,800.00	SBDM (\$2.96)
N	383	\$333.00	\$517.00	SBDM (\$1.35)
O	545	\$500.00	\$0.00	Teacher (\$.92)
P	566	\$200.00	\$0.00	Teacher (\$.35)
Total	9260	\$7,461.00	\$12,367.00	

In table 5, we see that out of sixteen reporting schools, ten SBDM's spent more for art materials, while five schools were better funded by the art teacher's personal funds. School L had the same funding from both SBDM and art teachers. Interestingly, the school that spent the most by SBDM, school J at \$2000, the art teacher still spent \$500 on the art program, which is a fourth of the school budget.

Hypothesis IV: Art teachers in FCPS elementary are personally funding their art programs when the PTA fails to do so.

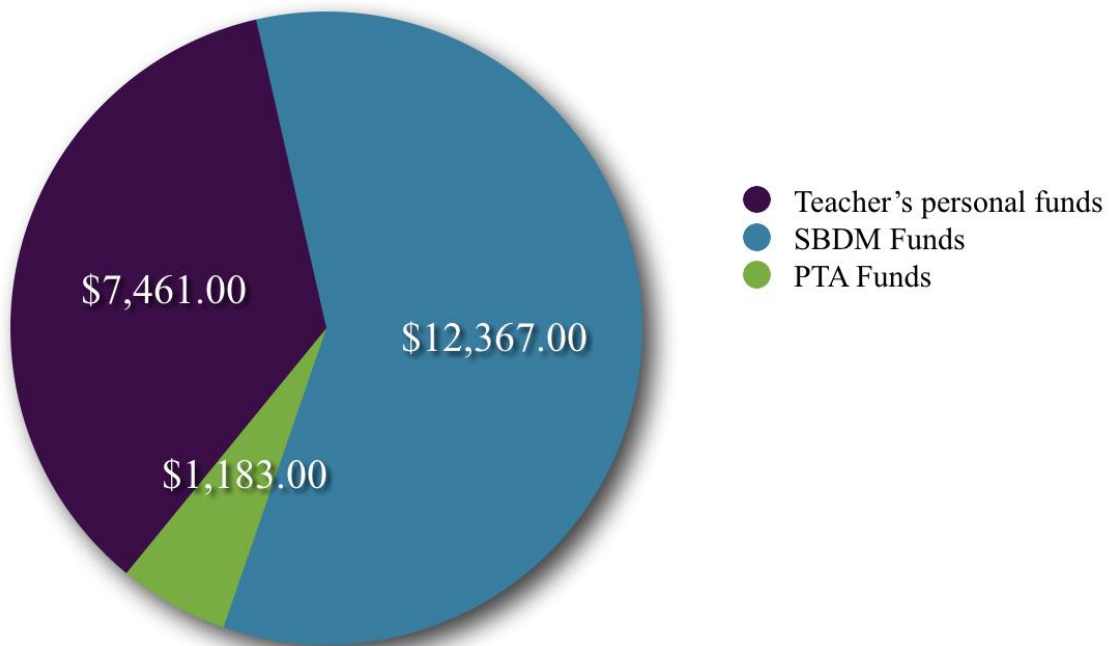
Table 6: Average Teacher's Personal Funds Versus PTA Funds Spent for Elementary Art Programs during the 2013-14, 2014-15 and 2015-16 school years

School	Number of Students	Personal Teacher Funds	PTA Funds	Who spent more per student?
A	495	\$115.00	\$83.00	Teacher (\$1.11)
B	555	\$367.00	\$0.00	Teacher (\$.22)
C	631	\$300.00	\$333.00	PTA (\$.53)
D	520	\$113.00	\$0.00	Teacher (\$.22)
E	697	\$83.00	\$200.00	PTA (\$.29)
F	642	\$400.00	\$0.00	Teacher (\$.62)
G	669	\$900.00	\$0.00	Teacher (\$1.35)
H	647	\$1,367.00	\$0.00	Teacher (\$2.11)
I	758	\$600.00	\$200.00	Teacher (\$.79)
J	493	\$500.00	\$0.00	Teacher (\$1.01)
K	497	\$450.00	\$167.00	Teacher (\$.91)
L	554	\$600.00	\$0.00	Teacher (\$1.08)
M	608	\$633.00	\$0.00	Teacher (\$1.04)
N	383	\$333.00	\$0.00	Teacher (\$.87)

O	545	\$500.00	\$200.00	Teacher (\$.92)
P	566	\$200.00	\$0.00	Teacher (\$.35)
Total	9260	\$7,461.00	\$1,183.00	

Table 6 shows fourteen of sixteen art teachers personally funded their school art program more than the school PTA. School H had the highest average amount of personal funds spent by a teacher to fund the school art program at \$1367.00 per year. The district average spent per year by art teachers (\$466.38 or \$.83 per student). Of reporting schools, the PTA spends far less in the district per student at \$74 per school or \$.12 per student.

Table 7: SBDM Funds Versus Teacher's Personal Funds and PTA Funds Spent for FCPS Elementary Art Programs, 2013-14, 2014-15, and 2015-16.



The chart in table 7 shows a broad synopsis of table 6. On average, art teachers spent personal income (\$7461.00) that equaled more than half of what the district SBDM's spent (\$12,367.00) for elementary art programs surveyed. District PTA's spent (\$1183.00)

collectively less than what the art teachers spent for elementary art programs. This survey covered an average of 9,260 students, which meant that the SBDM collectively spent, \$1.333 per student. The PTA spent \$.12 per student. Art teachers spent \$.83 per student for the schools involved in this survey.

Table 8: Average Free and Reduced Lunch (FRL) Percentages for FCPS Elementary Art Programs during the 2013-14, 2014-15, and 2015-16 school years.

School	Number of Students	Free and Reduced lunch percentages
A	495	87.00%
B	555	80.00%
C	631	49.00%
D	520	44.00%
E	697	27.00%
F	642	94.00%
G	669	77.00%
H	647	88.00%
I	758	20.00%
J	493	75.00%
K	497	36.00%
L	554	57.00%
M	608	70.00%
N	383	92.00%
O	545	31.00%
P	566	76.00%
Q	397	92.00%
R	427	42.00%

S	571	53.00%
T	819	40.00%
U	500	80.00%
V	734	7.00%
W	740	39.00%
X	626	66.00%
Total	14074	

Table 8 shows each schools Free and Reduced Lunch (FRL) rate along with the number of students per school. School F has the highest FRL at 94%. Their student population average was 642 per year. Therefore, 603 out of 642 students were FRL. School V has the lowest FRL (7%). The school had an average of 734 students of which 51 were FRL. Ten schools had 0-49% FRL, six schools had 50-75% FRL, nine schools had more than 75% FRL. Seven had 80% or more and three had over 90% FRL. The district median for FRL students was 59%. This means twelve of the twenty-four schools were above the district FRL median of 59%.

Hypothesis V: SBDM tends to fund the elementary art program in FCPS based on the FRL status of that school.

Table 9: Average Free and Reduced Lunch (FRL) Percentages and Funding from SBDM for FCPS Elementary Art Programs during the 2013-14, 2014-15, and 2015-16 school years.

School	Number of Students	Free and Reduced lunch percentages	Funding from SBDM
A	495	87.00%	\$450.00
B	555	80.00%	\$667.00
C	631	49.00%	\$1,366.00
D	520	44.00%	\$300.00

E	697	27.00%	\$300.00
F	642	94.00%	\$1,667.00
G	669	77.00%	\$500.00
H	647	88.00%	\$833.00
I	758	20.00%	\$1,167.00
J	493	75.00%	\$2,000.00
K	497	36.00%	\$200.00
L	554	57.00%	\$600.00
M	608	70.00%	\$1,800.00
N	383	92.00%	\$517.00
O	545	31.00%	\$0.00
P	566	76.00%	\$0.00
Total	9260		

In table 9, there seems to be no definite correlation between high or low FRL schools and funding from SBDM. Some schools, such as O have \$0 funding from SBDM and a low FRL at 31%. Yet, school P has \$0 funding from SBDM and a high FRL at 76%. School I has the lowest FRL at 20% and has the 5th highest funding from an SBDM at \$1,167.00 or \$1.54 per student.

Hypothesis VI: PTA tends to fund the elementary art program in FCPS based on the FRL status of that school.

Table 10: Average Free and Reduced Lunch(FRL) Percentages and Funding from PTA for FCPS Elementary Art Programs during the 2013-14, 2014-15, and 2015-16 school years.

School	Number of Students	Free and Reduced lunch percentages	Funding from PTA
A	495	87.00%	\$83.00

B	555	80.00%	\$0.00
C	631	49.00%	\$333.00
D	520	44.00%	\$0.00
E	697	27.00%	\$200.00
F	642	94.00%	\$0.00
G	669	77.00%	\$0.00
H	647	88.00%	\$0.00
I	758	20.00%	\$200.00
J	493	75.00%	\$0.00
K	497	36.00%	\$167.00
L	554	57.00%	\$0.00
M	608	70.00%	\$0.00
N	383	92.00%	\$0.00
O	545	31.00%	\$200.00
P	566	76.00%	\$0.00
Total	9260		

Table 10 shows that schools with below 50% FRL have better funding from school PTA's. In this table we see that 10 schools above 50% FRL were funded a total of \$83. The other six reporting schools that had FRL's lower than 50% FRL were funded a total of \$1,100.

Hypothesis VII: Art teachers tend to personally fund elementary art programs in FCPS based on the FRL status of each school.

Table 11: Average Free and Reduced Lunch(FRL) Percentages and Personal Teacher Funds Spent for FCPS Elementary Art Programs during the 2013-14, 2014-15, and 2015-16 school years.

School	Number of Students	Free and Reduced lunch percentages	Personal teacher funds spent
A	495	87.00%	\$115.00
B	555	80.00%	\$367.00
C	631	49.00%	\$300.00
D	520	44.00%	\$113.00
E	697	27.00%	\$83.00
F	642	94.00%	\$400.00
G	669	77.00%	\$900.00
H	647	88.00%	\$1,367.00
I	758	20.00%	\$600.00
J	493	75.00%	\$500.00
K	497	36.00%	\$450.00
L	554	57.00%	\$600.00
M	608	70.00%	\$633.00
N	383	92.00%	\$333.00
O	545	31.00%	\$500.00
P	566	76.00%	\$200.00
Total	9260		\$9,260.00

Table 11 shows that ten schools with over 50% FRL had art teachers who spent a total of \$5,415 on their art programs. Six schools with less than 50% FRL had art teachers who spent a total of \$2,046. The art teacher at school H, which has 88% FRL, spent the

most at \$1367. The lowest amount spent was \$83 by the art teacher at school E. This school also has a low FRL at 27%. It appears that art teachers tend to spend more to support their art programs when the FRL percentages are higher.

Table 12: Schools with Zero to Forty-nine Percent Free and Reduced Lunch Compared to Student Body, SBDM, PTA and Personal Funds Spent for FCPS Elementary Art Programs during the 2013-14, 2014-15, and 2016-16 school years.

Average of the three years calculated and shown.

School	Number of Students	Free and Reduced lunch percentages	Personal teacher funds	PTA funds	Funding from SBDM	Total funding per student
C	631	49.00%	\$300.00	\$333.00	\$1,366.00	\$3.17
D	520	44.00%	\$113.00	\$0.00	\$300.00	\$0.79
E	697	27.00%	\$83.00	\$200.00	\$300.00	\$0.84
I	758	20.00%	\$600.00	\$200.00	\$1,167.00	\$2.59
K	497	36.00%	\$450.00	\$167.00	\$200.00	\$1.64
O	545	31.00%	\$500.00	\$200.00	\$0.00	\$1.28
Total	3648		\$2,046.00	\$1,100.00	\$3,333.00	
Total Average	608	35.00%	\$341.00	\$183.00	\$555.50	\$1.78

Note. Average spent per student for art materials is \$1.72.

Table 12 contains six schools with the FRL between 0-49%. The highest FRL was at school C at 49%. School I had the lowest FRL (20%). School I also had funding from PTA (\$200) and personal teacher funds (\$600). The total budget, which adds funds from SBDM, PTA, and personal teacher funds, was the highest for school C at \$1999 which equaled \$3.17 per student for art materials. School D had 44% FRL and spent the least per

student at \$.79. School O had zero funding from the SBDM. Two of the six schools in this grouping spent over \$2.00 per student for art materials. Two of the six spent less than \$1.00 per student for art materials.

Table 13: Schools with Fifty to Seventy-five Percent Free and Reduced Lunch Compared to Student Body, SBDM, PTA and Personal Funds Spent for FCPS Elementary Art Programs, 2013-14, 2014-15, and 2015-16.

School	Number of Students	Free and Reduced lunch percentages	Personal teacher funds	PTA funds	Funding from SBDM	Total funding per student
J	493	75.00%	\$500.00	\$0.00	\$2,000.00	\$5.07
L	554	57.00%	\$600.00	\$0.00	\$600.00	\$2.17
M	608	70.00%	\$633.00	\$0.00	\$1,800.00	\$4.00
Total	1655		\$1,733.00	\$0.00	\$4,400.00	
Total Average	552	67.00%	\$578.00	\$0.00	\$1,467.00	\$3.70

Note. Average spent per student for art materials is \$3.75

Table 13 contains three schools that have between fifty and seventy-five percent FRL. School L has the lowest FRL (57%) and spends the least per student at \$2.17. School J had the highest FRL (75%) within this grouping and spent the highest overall per student at \$5.07.

Table 14: Schools With Over Seventy-five Percent and Higher Free and Reduced Lunch Compared to Student Body, SBDM, PTA, and Personal Funds Spent for FCPS Elementary Art Programs, 2013-14, 2014-15, and 2015-16.

School	Number of Students	Free and Reduced	Personal teacher funds	PTA funds	Funding from SBDM	Total funding per student
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		lunch percentages				
A	495	87.00%	\$115.00	\$83.00	\$450.00	\$1.31
B	555	80.00%	\$367.00	\$0.00	\$667.00	\$1.86
F	642	94.00%	\$400.00	\$0.00	\$1,667.00	\$3.22
G	669	77.00%	\$900.00	\$0.00	\$500.00	\$2.09
H	647	88.00%	\$1,367.00	\$0.00	\$833.00	\$3.40
N	383	92.00%	\$333.00	\$0.00	\$517.00	\$2.22
P	556	76.00%	\$200.00	\$0.00	\$0.00	\$0.36
Total	3947		\$3,682.00	\$83.00	\$4,634.00	
Total Average	564	85.00%	\$526.00	\$11.86	\$662.00	\$2.13

Note. Average spent per student for art materials is \$2.07.

Table 14 contains seven schools with 76-100% FRL. School F has the highest FRL at 94%. School F received the highest funding from SBDM at \$1667. Combined with the \$400 from personal teacher funds, school F spent \$3.22 per student for art materials. School B had the lowest FRL at 80%. They spent \$1.86 per student for art materials. Only school A in this category had funding from PTA which was minimal at \$83. This group also had the highest amount spent by art teachers on their art program at \$3682.00. The difference between personal funding and SBDM funding spent was \$952.00 at these seven schools. When looking at the district average for this group of reporting schools, art teachers spent \$526 and SBDM spent \$662. The difference between the two is \$136. The FRL district average for this group of reporting schools is 85%. Four schools are above that average with three below.

Information in table 12, 13 and 14 compared three different FRL categories: Table 12, shows schools with 49% or less FRL, Table 13, schools with 50-75% FRL, and Table 14, over 75% FRL. Also taken into account, the number of students, SBDM, PTA, and personal teacher funds. Results showed that in schools where the FRL is 0-49 percent (Table 12), the average spent per student on art materials was \$1.78. Table 13, which contained schools with 59-74 percent FRL, showed that those schools spent the most on average at \$3.70 per student for art materials, and Table 14, which showed schools with over 75 percent FRL, spent an average of \$2.13 per student for art materials. It is important to note that while \$2.13 is the average per student for Table 14, there was a very large personal teacher amount spent by school H which was \$1367. If that number is omitted, the average drops to \$1.78 per student for schools with over 75% FRL. This group has only one school with funding from PTA at \$83.00.

Hypothesis VIII : Art programs in FCPS elementary schools will not be adequately and consistently funded.

Table 15: Three Year Average of SBDM Spending Per Student for Elementary Art Programs in FCPS, 2013-14, 2014-15, 2015-16.

School	Number of Students	Funding from SBDM	SBDM spending per student
A	495	\$450.00	\$0.91
B	555	\$667.00	\$1.20
C	631	\$1,366.00	\$2.16
D	520	\$300.00	\$0.58
E	697	\$300.00	\$0.43
F	642	\$1,667.00	\$2.60
G	669	\$500.00	\$0.75
H	647	\$833.00	\$1.29

I	758	\$1,167.00	\$1.54
J	493	\$2,000.00	\$4.06
K	497	\$200.00	\$0.40
L	554	\$600.00	\$1.08
M	608	\$1,800.00	\$2.96
N	383	\$517.00	\$1.35
O	545	\$0.00	\$0.00
P	566	\$0.00	\$0.00
Total	9,260	\$12,367.00	\$21.31
Average Totals	579	\$772.94	\$1.33

Table 15 shows us that schools do not consistently and adequately fund art programs in FCPS. The range of funding is zero dollars to two thousand dollars for art programs for art materials. Schools O and P tied for spending zero on their art programs. School J spent the most at \$4.06 per student. PTA was not included in this table as PTA is a support and not a regular part of the school art budget. Art teachers were not added because their participation in buying art materials for their art programs is completely voluntary. This table seeks to examine what amount of the school budget is being dedicated to adequately and consistently funding the art program.

CHAPTER FIVE: DISCUSSION

This research showed that funding for elementary art programs was inconsistent among public schools in our district. Surprisingly, schools that have 50 -74% FRL rates spent the most per student for art supplies, \$2.62 per student for the school year. Yet, this figure is also a combination of SBDM, PTA, and personal teacher funds. While this is still a minimal amount for art supplies, it does show some support for the school art program. Support for elementary art programs in FCPS runs the gamut, from \$.0 - \$5.07 per student when combining SBDM, PTA, and personal teacher funds. This already proves the first hypothesis that elementary schools in FCPS are not adequately and consistently funded. When looking at funding from SBDM only, the range of funding is \$0-\$4.06 per student. These numbers are arguably the only numbers needed to assess inadequate and inconsistent funding among FCPS elementary art programs since this money is coming directly from the school budget. Personal funding is completely voluntary, and PTA can be considered a support when needed and when feasible since some schools do not have a functioning PTA.

Of the reporting schools, the highest funding was \$2000 while the lowest was zero at multiple schools. Only forty-one percent of school principals participated in the research. Speculation arises as to why they did not respond. They may have been too busy, may not have wanted to reveal their numbers, or just personal preference. In conducting my research, I was not able to use some data because the budget reported was a lump sum that included other curriculums and separate amounts were not given when asked. Other schools could not participate because there was no line-item budget for art materials. Teachers submitted purchase orders throughout the year and hoped they were filled with what they needed. I would think this would be very difficult in planning lessons. I also wonder where the money is going. There seems to be a cloak of secrecy at some schools. Some are not transparent at all with their own employees. Too many questions may provoke an unintended consequence. I understand the need to move money around when

needed if it doesn't harm another curriculum or is not needed for the designated item or group, but the level of apparent secrecy in some schools is unsettling.

The PTA did not adequately and consistently support the art programs across the district. Of the reporting schools, the PTA only supported six of sixteen schools. Support from the PTA ranged from \$83-\$333 per school. There is a correlation too between schools with low FRL's and PTA support. Schools that have families with higher socioeconomic status' have stronger PTA's and, therefore, can support the art program in a more adequate and consistent way. Schools with over 50% FRL's has dismal support from the PTA. It suggests that there is little parent support within these schools, and little money to support the art program in any way.

Art teachers are also spending a substantial amount to help fund their public school art programs across the district. This group gave the most feedback regarding the research. Of the twenty-four reporting schools, art teachers spent collectively \$11,193.00 per year. It was interesting to see that even though the lowest FRL (0-49%) schools were supported by SBDM and PTA, teachers still chose to spend \$2,046 of their personal funds for their art programs. In speaking with teachers as to why they spend their own money, some say it is because the school does not have the funds, some say they do not want to wait to get through the "red tape," and others spend because they want to give their students the best art experience, and that is more important to them than keeping more personal funds for themselves and their families. I would argue that this hurts their SBDM budget. If a teacher repeatedly chooses to spend their own money to support the art program, eventually, they may be expected to do so. My research found that any school that had \$0 from SBDM had an art teacher willing to help fill in the gaps by spending on average, \$350 for art materials for students. Art teachers are also filling in the gaps when the PTA cannot or does not support the art program. My research showed that any school that had \$0 from PTA had an art teacher willing to spend, on average, \$541 for art materials for their students.

There does not appear to be a consistent conclusion regarding the SBDM funding the art program based on the FRL status of the school. Schools are funded across the different levels of FRL from \$200-\$2000. For this study, the only consistency from SBDM's with schools in the middle, as far as FRL percentages, did seem to support their school art programs somewhat better than any other groupings of schools. The PTA does seem to support the art program based on the FRL status of that school. Of reporting schools, the schools that had the lowest FRL percentages had the most support for the art program from the PTA. Schools with 0-49% FRL had support from the PTA for the art program in the amount of \$1100. Schools with 50-75% FRL had zero support from the PTA for the art program. Schools with over 75% FRL had support from the PTA for the art program in the amount of \$83. It could be said that schools with low FRL come from more affluent neighborhoods with more stay-at-home parents and many more parents involved and able to give to the school for various causes. Schools with over 75% FRL tend to have little to no PTA support. This socio-economic status grouping involves families with less money to spend to support the school. If families cannot pay for the school lunch, they probably do not have extra funds to support the art program at their child's school. Art teachers did seem to try to fill in the gaps in funding based on the FRL status of the school. Art teachers personally spent the most at 50% FRL and above. The spent on average \$552 per year. Art teachers spent an average of \$341 per year at schools below 50% FRL.

Inadequate and inconsistent funding creates unequal opportunities for public school students. A school that spends \$5.07 per student can offer more mediums and explore different art processes with adequate materials. They can designate funds to bring in other arts resources as well, if desired. These schools offer a more comprehensive education for students. A school that spends virtually nothing on its art program cannot realistically expect to get the same result. Schools who do not support their art programs cannot reap the benefits the arts have on other subjects and student well-being. It also seems, from

speaking with parents and other teachers, some art programs are elevated by the administration with words, yet little evidence is seen in the schools. Within these schools, art teachers are afraid to voice their opinions or even their needs. These are reasons why potential solutions must be presented to help support art programs in public schools.

CHAPTER SIX: POTENTIAL SOLUTIONS

This research has concluded that there is a need for more consistent and adequate funding for elementary schools in FCPS, and for this reason, I am suggesting solutions that will reimagine the funding parameters for FCPS art programs. Many proposed solutions have come and gone over the years on how to gain support and funding for the arts. Some are more effective than others, but one of the most important factors is building personal relationships for sustaining and implementing partnerships that benefit the art program (Record, 2012). For the arts to become more respected and better funded in schools, there must be improved alliances between art educators, school administration, and the school board (Ross, 29). An educational summit could also be helpful to break down barriers between community leaders, artists, art educators, faculty, school boards, and parents (Ross, 32). FCPS did create workgroups with community members, but it did not focus on breaking barriers. This summit could create a blueprint for high quality arts education for the next century (Ross, 32). This is reminiscent of the 2020 Vision by FCPS about which I spoke earlier, but which has now been eliminated due to budget cuts.

In order to garner more support, we must lay the foundation in helping the arts maintain or attain a level of respectability, accountability, and competitiveness at the every level of education, including the college level (Ross, 32). Colleges and universities must be encouraged to include art credits as acceptable admission requirements (Ross, 29). Colleges that have art education programs must also look towards educating the necessity for advocacy in the workplace. This does not seem to be getting the attention it needs across campuses. Being an advocate for the arts is what all art teachers need to be taught how to do. This will help them when they are seeking funds for materials or particular projects. They must also seek a line-item budget for their art program within their schools from the school administration. This is so important for lesson planning and moral. It is frustrating to hear of teachers whose principals will not tell them how much they have to spend. Why?

It seems as if they want to keep the total amount secret so that they can move money around as they see fit. Some teachers who have found themselves in this position are now experiencing orders that are not filled. Has their budget decreased? Did the money get used somewhere else? How do we know since there was no line-item budget for the art program? If you were asked to do a task, involving hundreds of people, wouldn't you want to know what your available resources were to complete the task?

K-12 art educators will do well to seek alliances with people who share their interests and are like-minded souls (Ross, 32). Parents must also be willing and excited to mobilize on behalf of arts education (Ross, 32). Teachers who are advocates for their art programs should have an easier time mobilizing parents if the foundation has been built as to the importance of the art program at a particular school.

One immediate way teachers can advocate for the art program is to invite, and often, their school administration and school board members into their classroom (Bobick and Dicindio, 21). This is the perfect place for art education advocacy (Bobick and Dicindio, 21). They can see and hear what the kids are learning when they visit the classroom. In turn, the art program becomes more important to people who spend the time to see what the program is doing. If a teacher needs to advocate for funding, they should schedule meetings one-on-one with their school board and administrators and have a plan of action and clear goals (Bobick and Dicindio, 21). It will not serve the art teacher well if there are no goals and a pathway to get there. This may not always result in getting the entire request, but it sends a clear message of the importance of resources for attaining a high quality program. The art teacher needs to have the mindset that the art program is just as important, or more so, than any other program the school offers. This is a mindset I rarely encounter when talking to colleagues who teach visual art. They often feel inferior and feel as if they are on their own little island within their school. It feels as if they see their program as only a planning for the core teacher. This is another reason we need to teach teachers how to advocate for their program. Another item to work on is branding of the art program. The

program must be branded for students, parents, and the community (Buda, 2012). The branding or logo should be something simple to remember and eye-catching. Art brochures, hands-on experiences in the community, and working with arts organizations (Bobick and Dicindio, 21) all help brand an art program. One could create a school or district arts education advisory committee made of parent volunteers for the purpose of advocating for the arts (Bobick and Dicindio, 21). This committee could serve as a bridge for art advocacy projects, community and museum partnerships, and improvement of visual arts programs (Bobick and Dicindio 21). This would be an excellent way to brand an art program and to bring more relevance to the program and arts in that particular school or schools. Another way to improve the art program, is for teachers to “co-construct the curriculum with students involved and have them connect and participate with parents and the community to do so when possible. When this happens, all parties are invested in the process and finished works by the art program become the construction of knowledge by a collaborative group” (Buda, 2012). It is then easier for the art program to be supported.

Advocacy for the arts relies on many of the same things that businesses use, such as visibility, presentation, partnerships, creative ways of financing, and flexibility (Buda, 2012). The arts should start taking on more of a business approach to their needs. Acquiring resources for art programs is an important cause and educators must be strategic with resources, tangible and intangible, such as manpower (Hang, 2013). Volunteers are essential to a successful program and often under-appreciated. Many school art teachers are exhausted by the rigors of the school day. There is a lot of preparation for lessons and especially for different learning levels throughout the day. I encourage teachers to seek help with preparation of materials, hanging art work, etc. through community service students. Many high school students are required to complete a number of community service hours. It would be helpful to seek out the person in charge of those students and get your name on the list for help. I have had many wonderful community service students in my class, and it has been a great help to me. Most that are assigned to the art room have

some type of interest in art. Art education students from area universities could be a help as well; however, there would be more required on the art educator's part with an art education student.

Art educators must not forget to promote the intrinsic benefits of the arts as well, and focus on how art experiences enhance our lives (Bobick and Dicindio, 22). Invite the principal and superintendent to exhibitions and art events. They may not come, but educators can send a note afterward about the experience to help build a relationship (Fishmann, 2005). From a study by Peter Miksza in 2013, principals who attended more arts-related events were more likely to report inadequate instructional time for the arts. Also, schools with more adequate parent/ and community support that included an arts specialist in school wide initiatives were more likely to have adequate levels of funding, instructional time, and specialists for the arts (Miksza, 2013). Additionally, art teachers can network with other art teachers by holding regular meetings with the help of an art coordinator. Fayette County does not have a specific art coordinator for elementary teachers at this time, but some teachers have been holding meetings to network with each other. This should continue, and efforts should be made to bring educators have not previously attended to meetings. It has always been my experience that the "regulars" always attend the meetings while there are several art teachers across the county we never see. We must make more of an effort to invite those people into the fold so that we can advocate together.

Gaining the Arts Advantage was a publication published in 1999 that concluded that schools with permeable boundaries were essential for successful art education and support. It concluded that schools must have a supportive school board, administration, superintendent, consistent leaders, and an arts coordinator to lead district policy for the arts (which FCPS has not had since 2004), art teachers dedicated to professional development, strong parent-school relations, foundational arts programs at the elementary level, school employees that are familiar with policies to take advantage of outside funding sources, a

vision for arts education, and dedication to continuous improvement (Longley 1999). Art teachers must take a leadership role in their schools and community. Again, teachers need to acquire the ability to publicly make the case for inclusion of the arts in schools to all possible stakeholders. They need to be consumers of education reform by staying up to date on standard revisions, statewide assessment processes, and data-driven legislation shaping those reforms (Buda, 2012). Within schools, art teachers must take opportunities to serve on the school board. Art teachers who serve on these boards report adequacy of resources (Miksza, 2013). This will require more time to go to meetings, but will more than likely make your budget more adequate.

One proposal for creating more awareness and funding includes making art education visible in communities by having a painting festival in the streets that combine professional artists, student artists, and children in a non-traditional art setting (Ortiz, 2011). This festival, Via Colori, is done in the streets and sidewalks. The purpose is to take art to the community by giving artists a public space to express their creativity and raise funds for a specific charity (Ortiz, 2011). Every artwork is drawn on the street, and each artwork has a sponsor (Ortiz, 2011). The charity for whom the festival benefits goes to artists and colleges to solicit artist participants. It is a two day festival that includes watching artists at work, music, food, performances, and a chance for kids to create as well. College students are able to mingle with the professional artists in a non-competitive atmosphere. Viewers can walk around and look at the different pieces being created and also ask questions. This event has broadened people's views on art since it is temporary and so many styles are represented (Ortiz, 2011). Students can see people creating art outside of the traditional classroom as well (Ortiz, 2011).

Another proposed solution is to, "take steps to broaden commonly held beliefs about art education (Ulbricht, 2011). Ulbricht encourages art teachers to go beyond art exhibitions in schools, which are usually seen by only the art students, teachers, and parents. Teachers should build on that knowledge of students' exhibits and present about

art education in the media. There is a shortage of publicity about art education in the media such as newspapers and magazines (Ulbricht 2011). Ulbricht encourages art educators to garner public support by writing short stories on their art teaching for accessible media formats (Ulbricht, 2011). This will present art education to people who have not thought much about it in the past. Art educators can publish their writings in city newspapers, school district publications, websites, etc. Ulbricht goes on to claim that, “It is important to speak not only to peers but also the much wider audience of the uncommitted through popular media, which is read by parents and policy makers who often influence school programs and budgets” (Ulbricht, 2011). I do post once a month on my schools website with pictures and commentary about what we have learned during the month. Parents and their friends enjoy reading and seeing pictures of their kids creating in our creative space.

Creating a public mural with a public school can bring communication and collaboration to the community and gain support for art education. Festivals can be a great place to connect with the community. Also, coordinating a youth activity area that correlates with the local culture and community makes the learning more relevant to the student (Lim, Chang and Song, 2013). These activities can also coincide with a high school or college course as service-learning (Liam, Chang and Song, 2013).

Again, art programs must concentrate on building relationships. When building relationships with donors (tangible on intangible), there must be mutual interests between the donor and art program. When a donor-centered approach is used, donations tend to rise. Donors usually like to give big gifts to big ideas (Hiles, 2010). Time management is crucial when starting a new program or implementing a big idea. One has to manage the time between courting donors and building infrastructure (Hiles, 2010). Both require a large amount of time that teachers do not have. This is where the help of an arts education organization can help.

REIMAGINE

One example of how the previously suggested solutions can come to fruition is in the form of REIMAGINE, an exhibit in which the student's artwork is the inspiration for the artist. Local artists recreated a child's drawing in their own style and medium to be displayed alongside the student work. The collaborative original was then auctioned to raise funds for local public school art programs through matching grants and workshops.

I was inspired to form REIMAGINE by my own children's experience in art. Their school was a successfully, parent-supported elementary school, yet the art program did not appear teeming with life or creativity. My children very rarely brought home any piece of work from the art room. When they did, it was evident that there was not much variety within the program regarding art mediums. After seeing my oldest child go through elementary school disenchanted with art class, I wanted to try to help make a change. I began to ask questions of the school moms and teachers, and I discovered my own child's art program, like many other schools, had no line-item budget for their art program. (From being an art teacher myself, I knew a line-item budget was essential in planning my curriculum and lessons). Something needed to be done to help our students in a timely manner. I chose not to wait for change across the district because I realized my children and many others were missing a key part of their education that encourages creativity, decision-making, inspiration and innovation.

To address this issue, I began thinking of ways I could fundraise money for art programs. I had an idea taken from my desire to create artwork with my daughter. I had taken many of her drawings in the past, transferred them to canvas and painted them bright colors to become collaborative originals. I signed them with a combination of my name and hers. It occurred to me that this could be a great fundraiser that involved kids and local artists on a larger scale. From this idea I created REIMAGINE.

Creative Alliance for Arts Education

With the REIMAGINE exhibit, I founded a non-profit organization called Creative Alliance for Arts Education in November 2013 of which I am currently president. The mission of this non-profit organization is to build a stronger arts foundation for kids through community collaboration. For the first REIMAGINE exhibit, there were 30 community artists and 6 local elementary schools involved. Lexington is very fortunate to have an abundance of local, talented artists who were very generous and eager to help public school art programs, and who were also vital to the success of the exhibit. For the school's responsibilities for REIMAGINE, I asked the art teachers to have the children create line drawings. The participating artists then chose a child's artwork and recreated the drawing in their own style and medium. For the exhibit, each student's artwork was framed and placed on the wall beside the collaborative artwork, so viewers could see the student artwork that inspired the collaboration. During the exhibit, we were surprised and delighted that there were so many friends and families at this exhibit that had never been to an art exhibit. We saw this as a great opportunity to introduce them to the importance of the arts in the community and in their own child's life. It was a great confidence builder for the student artists in the exhibit, and they learned about exhibiting in a professional space. The artist and student of each piece had a chance to meet one another to talk about their pieces, inspiration and other works. The first REIMAGINE 2014 silent auction raised over \$8,000 in one evening.

Subsequently, we have had two REIMAGINE exhibits that have grown each year. The funds from REIMAGINE have helped build a stronger arts foundation for the schools that were involved and beyond by providing needed art materials and resources. Money was awarded to schools through matching grants that were chosen because we wanted art budgets for schools to go forward. We also wanted the schools to take part in moving their art programs forward. Happily, most schools have been receptive to the matching grant,

however, we have had a few that did not take advantage of the funds, or they do not like the idea of the matching grant. Each school has allotted funds from the district, the SBDM decides where they want to distribute the money within the school.

With Creative Alliance for Arts Education (CAAE), it was also important for the organization to be visible in the community by collaborating and presenting offerings at community events, collaborating with schools and offering professional workshops for art educators. We regularly post to our Facebook and web page to show upcoming and recent events. Support is also given by CAAE, through our social media outlets, to other individuals or organizations that are supporting, presenting or educating the community in the arts.

The 2015 REIMAGINE featured more artists and local schools. Some schools participated as an outreach to other schools. We now invite a FCPS high school student to join our artists as a participating artist each year as CAAE thought this would be a good experience and confidence builder to a new artists in addition to providing a positive inclusion to their resume that would possibly help give them a start as a professional artist. In fact, it was a helpful addition on one of our participants college application to SCAD (Savannah College of Art and Design), which they are currently attending. We collaborate with students from public high schools to play music for our reception. We also ask students from public and private schools to help us with the event as part of their community service requirement. With funds from the auction, we help participating schools with art materials, resources, and offer professional development workshops for art teachers. We hope to continue to expand CAAE's offerings to schools and communities and our REIMAGINE exhibit to local include other districts across the state for the benefit of public school art programs. We do this because every child deserves the same opportunity to create and experience the arts as their peers. Even though the budgets are tight and the arts keep getting squeezed out of schools, we cannot stop looking for ways to continue to teach what we know is crucial to a student's overall education, the arts.

Children need to experience different ways to be innovative, inspired and motivated. These all contribute to the comprehensive education of the child. They deserve our highest investment, not only for their sake, but for ours as well.

CHAPTER SEVEN: CONCLUSION

While some art programs in Fayette County Public schools provided adequate and consistent funding for their art programs, this is the minority. Eisner claims that, “The position of the arts in schools teaches the young what adults believe is important” (2002). Art must be seen as a core curriculum and integrated in the schools to the fullest extent. In cases where the school is truly in need of funds for art programs, outside elements must be garnered to assist in the adequate and consistent education for the benefit of the student. Art teachers must also begin to build relationships with parents, administration and the community to acquire resources. They must also attend to the advocacy of art education. It seems that school districts tend to take lengthy amounts of time to evaluate and process new ideas before implementation, and it is good to thoroughly investigate new ideas for their potential benefits and risks. However, while the community waits, teachers and outside help can make a difference.

Most people agree that participation in the arts is beneficial. Most people want arts in schools. The lack of engaging opportunities in the classroom and pressure of standardized tests remind us of why we do need the arts (Chernoff, 2009). Nevertheless, there seems to be so little funding for this essential curriculum.

Furthermore, many administrations, community members, and colleagues do not understand the arts. The following excerpt from Gwendolyn Brook’s poem “The Chicago Picasso,” written in 1967, expresses common views on art: “Does man love art? Man visits Art, but squirms. Art hurts. Art urges voyages - and it is easier to stay at home.” Sometimes imagination can be scary for different people, even art teachers who have not had a lot of experience in the arts. It is important for students to engage in the arts. Unfortunately, many do not have access to museums, theaters, artists and arts organizations due to proximity and lack of funds. We have to help students be open to art and understand that art is alive, everywhere and part of everyday life. “From gardening to cooking and home decorating,

to singing and listening to music on the radio, to attending performances at religious institutions and schools, art is alive and everywhere.” (Chernoff, 2009). We must transfer this understanding not only to students but to parents, administration and community as well. This will help provide support for the art program.

Art education is as essential to education as reading, writing, and math. There needs to be a different thought and understanding towards arts education and more partnerships created. Some of these essential partnerships need to happen on the school level and others on the community level to promote arts education for our students.

We have to look for unlikely allies and a common cause for the benefit of all students. According to Bruich (2014), one way to help sustain programs is if leaders of those programs promote shared responsibilities. Responsibilities can be shared among parents, teachers, the community and administration (Bruich, 2014). The leader must be adept at sharing the vision of the program with all involved. He or she must provide clear goals and objectives for the program and also promote professional development, adequate materials, and art time for students (Bruich, 2014). Clear objectives and goals followed by action would help in finding funding whether it be goods, services, or monies for programs.

The art community and art educators must make the case for art education in schools to individuals or groups who have not had a relationship with the arts and do not value them. To do this, information must be presented as to why visual art experiences for students are important. “Recent studies in both cognitive psychology and neuroscience explain that logic may not be available without having physical sensation, emotion, and sensory experience, all of which can be developed through arts education” (Gullatt, 2008; Plotkin, 2002; Melnick, Witmer, and Strickland, 2011).

As art educators, we must begin, if not already, to build a supportive base for our program. We have to find a way to make the case to politicians, the education administration, community, and funders that art is necessary to the education of every citizen (Fishman, 2005). The arts community also has to become savvy about how to

appeal to people who have no commitment to the arts because of their background (Fishman, 2005). Fishman concluded that what mattered and motivated funders, principals, and teachers were not the same as what motivated artists to teach. Parents want to see value in the arts in their school. This is why so many arts organizations have developed an education program so that it adds a more formal value to arts education. This helps the organizations partner with schools easier and helps elevate the programs at each school.

Finally, until we efficiently and clearly explain to all involved in schools and the community why visual art experiences for students are important and essential, I feel our education system will not push for mandatory budgets for art education. Additionally, the arts must not stay an island within the school and community. Instead, we must take a look at what events and causes we know most about in our community and examine how we know so much about it. For example, Kentucky basketball is a subject most of us in Lexington, Kentucky know something about. This is probably because it is a topic of conversations, in various forms of media, and in print form on a regular basis throughout the year. Even if you are not a Kentucky basketball fan, you probably know something about this year's team. This is how well art education should be known throughout our community. We must be visible and consistent. I believe funding will come much more easily when more people learn about and become invested in art education.

APPENDIX

The following questions were asked of each school. Originally, the first four questions were directed towards the principal, but after being directed to the information on a FCPS website by a principal, questions one and three were not asked of principals since I was able to gather information from the online data. Question five was asked of art teachers:

1. How many students were taught visual art at your school in the 2013-14, 2014-15 and 2015-16 school years? Please give an amount for each year. (This question was later eliminated because the information was already online.)
2. What line item budget was allotted and spent by the SBDM for purchase of art materials for the art program at your school for each of the following three years, 2013-14, 2014-15, and 2015-16?
3. What was the free and reduced lunch (FRL) percentage for each of the three years listed in question #1? (This question was later eliminated because the information was already online.)
4. Did the art program receive any other funding, besides SBDM, for art materials within the last three years? If so, from what entity and how much?
5. Approximately how much money do you spend out-of-pocket on your art program each year?

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