

ART EDUCATION

Section 4: How to Infuse the Arts Into Learning Environments

A Case for Integrating Art into a Variety of Teaching and Learning Environments

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The Role of the Museum in Infusing the Arts Into Learning Environments

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Infusing the Arts into Community-Based Learning Environments

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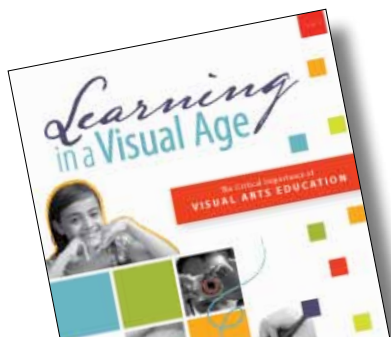
Enid Zimmerman

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Learning in the visual arts today plays a vital role in the education of all people, no matter their ages, ability levels, socio-economic and cultural backgrounds, gender, or religious beliefs. The learning environments where art education takes place are as varied as the students and teachers who engage in visual art education. What is taught and where it is taught, how it is taught, to whom, and by whom are constantly changing, just as new visual arts learning environments continue to evolve.

Art Learning Environments

Disciplinary boundaries in art education are found inside and outside the territory of certified art teachers and their classrooms, and take the form of a variety of pedagogical practices across multiple sites (Congdon, 2010). These sites include school-based, formal education in academic settings with certified teachers; non-formal education where students choose to attend and curricula are based on their interests, but teachers are not required to be certified; and informal education in which learning evolves in school and workplace environments through experiences in daily living (Lackey, Chou, & Hsu, 2010). Other art learning environments can be found in suburban, urban, and rural settings and take place in



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schools, community centers, museums, summer camps, and nursing homes, among many other locations. Furthermore, the needs of all students, ranging from those with special needs in respect to their abilities to understand and create art to those who are considered artistically talented, are integral components when art is infused into a variety of learning environments.

When considering what is taught in art learning environments, the focus should be placed on teaching intrinsic values that the visual arts present as distinctive forms of visual thinking and problem-solving (Eisner, 2001; Hope 2005; Winner & Hetland, 2000). As an example, Project Zero at Harvard includes eight “Studio Habits of the Mind” that are dispositions, inclinations, or sets of behaviors applied to life tasks that extend beyond teaching about techniques and that support development of “serious thinking dispositions that are valued both within and beyond the arts” (Hetland, Winner, Veema, & Sheridan, 2007, p. vii).

Links Between the Arts and Academics

Art education affirms and embraces interdisciplinary links between the arts and academics by advocating a balanced approach that asserts that arts are a vital part of interrelated art education for all students—not simply an instrument used to raise test scores, but also a domain of knowledge on equal footing with other school subjects considered academic and integral to a holistic education for all students (Aprill, 2001; Clark & Zimmerman, 2004; Costantino, 2002; Gibson & Larson, 2007). The integrative abilities of the visual arts position it at the center of school curricula and play an essential role in linking all subjects, while keeping the arts’ integrity as a domain of knowledge that is fundamental in diverse learning environments (Efland, 2002; Gibson & Larson, 2007).

All students must be educated to use their imaginations and spatial abilities, and attempt problem solving, without relying solely on mathematical or verbal skills. On the other hand, to be successful in the visual arts, an art student or professional artist needs to effectively use skills from other domains such as mathematics, science, and language arts, as well as personal skills including visual thinking and spatial abilities. Today, art education provides opportunities for the visual arts to form the core in a variety of learning environments that highlight individual processes, cultural practices, and technological communication systems. Art education therefore plays a major

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role in our increasingly visually oriented world by ensuring all students use their creative skills to develop their imaginations through the study of art and its relationship to the world inside and outside their classroom environments (Zimmerman, 2009b, 2010).

Visual Culture and Arts-Based Practices

Visual culture practices focus on the ways in which pervasive images and objects play major roles in providing students with their own personal experiences in terms of knowledge about the world outside and beyond their classrooms and local communities (Duncum, 2002). Processes and products of visual culture are studied in relationship to a variety of social, political, economic, cultural, sexual, age-based, and racially oriented spheres of learning (Bolin & Blandy, 2003; Freedman, 2003; Wilson, 2003).

Arts-based practice considers studio-like learning environments and contexts (similar to those used by individual artists in particular social contexts) that not only result in individual products, but also are mediated by community settings as well as what currently exists globally (Barone & Eisner, 1997; Brown, 2000; Sullivan, 2005). Design education is emerging as an important interdisciplinary site for consideration in contemporary visual art education. This conception takes into consideration information design (e.g., graphic design, digital media, film, television); object design (e.g., industrial design, transportation, fashion); environmental design (e.g., architecture, urban planning, exhibit design); and experience design (e.g., virtual design, interactive games, toy design) related directly to STEAM (science, technology, engineering, art, and mathematics) education (Rayala, 2010). Online magazine *andDesign* focuses on people who are interested in K-12 design education, and offers many ways in which alliances between art education and design education are being and can be forged in the future.

Connecting Ideas Across Disciplines

As discussed, the visual arts can be conceived as an essential component in interdisciplinary education contexts in which every subject contributes to art learning (Costantino,

2002). In her book about interdisciplinary art education, Stokrocki (2007) defines integration as “a process of creating relationships and a way to connect ideas across disciplines making them interdisciplinary” (p. 6). The term *integration* often is used interchangeably with interdisciplinary, cross-disciplinary, and transdisciplinary approaches to art education.

In successful integrated art education programs, students engage in real, tangible work involving critical thinking and arts-based and problem-based methodologies that are developed in collaborative efforts among students who are educated about (and through) visual art experiences and teachers who are educated in the art of teaching (Smilan & Miragha, 2009). These approaches usually take the form of a common theme both separated from other disciplines as well as integrated with them. Connections are made through interdisciplinary associations within a discipline, across several disciplines, and within and across learners’ own personal experiences (Ulbricht, 1998). Integration in multiple art learning environments includes curricula that are personally and socially relevant to students’ life experiences, as well as with activities and instructions that are thematically focused around global concerns and real-world problems. Rather than emphasizing learning facts, principles, and skills, students learn how to problem-solve and think critically (Beane, 1997). Instead of focusing only on activities and technical skills, integration in visual art education brings key concepts to the forefront. Interdisciplinary art education, taught in a concept-based curriculum, focuses on life-based issues, uncovers complex issues and multiple perspectives from an art point of view, and develops empathy and emphasizes taking social action (Freedman, 2003).

Resources About Local-to-Global Integrated Art Learning Environments

Davenport (2000) analyzed four approaches to culture and art education, including comparative-international, global, multicultural, and community-based perspectives. She advocates for an intercultural approach that addresses each student’s learning environment and culture in which these four perspectives are interconnected. Literature in the field of art education offers many illustrations of these approaches in which diverse local, national, and international learning environments present opportunities for integrated and interdisciplinary teaching and learning. For example, *Interdisciplinary Art Education: Building Bridges to Connect*

Disciplines and Cultures (Stokrocki, 2007) focuses on integrating art with subjects such as science, ecology, music, geography, language, new technologies, and mathematics in schools, museums, and community-based settings in countries around the world. In *Globalization, Art, and Education* (Delacruz, Arnold, Kuo, & Parsons, 2009), research, critical analyses, and narrative essays from art educators around the world, along with local and regional practices, expand the boundaries of introducing art into varied learning environments and the integrative and interdisciplinary opportunities that these new territories provide for the field of art education. The *Journal of Cultural Research in Art Education* (sponsored by the United States Society for Education through Art) and the *International Journal of Education in the Arts* (sponsored by The International Society for Education through Art) are just two examples of academic publications that emphasize the intercultural aspects of art learning environments.

Examples of Integrated Art Education Programs

To illustrate how art may be infused in diverse learning environments, three examples will be presented: an integrated, community-based program; a 6th-grade integrated writing and art unit using a Web-based program; and an integrated, international program.

Bastos (2007) describes a project she established, Art in the Market Place, a 10-year intergenerational, community-based art education program in Over-the-Rhine, an economically challenged, primarily African American neighborhood, in Cincinnati, Ohio. This program connects urban youth and university students through creating works of art that are integrated with the study of the community’s history and cultural setting.

Products of six community-based projects that embellish the marketplace site include cast aluminum shopping bags, totem poles, murals, and a community table, all of which were made by local residents and university students “affecting changes in participants’ lives, and creating spaces of hope and possibility” (p. 51).

Blasingame, Erickson, and Woodson (2007) report about a 6th-grade art and writing interdisciplinary project that integrates instruction in visual arts and language education through an instructional Web program, *Who Cares for Art?* In

this unit, questions are asked that involve responses based on problem-solving drawn from students' own personal life experiences. Writing was used as a tool for teaching art content and integrating with artmaking activities that provided an effective means for reinforcing language education goals. It also proved to be "an effective means of achieving important art goals by increasing students' engagement in inquiry, discovery, and meaning making" (p. 197).



In an undergraduate art appreciation class taught in a university in Taiwan (Zimmerman, 2009a), an English-speaking art educator from the United States reports how the use of intercultural approaches and social networking tools encouraged students to gain tolerance for points of view that differed from their own while helping them develop abilities to read images based on personal meanings. Students and instructor alike overcame challenges of conquering verbal communication obstacles and cultural differences by use of a variety of means, including computer technologies, collaborative group discussions, and visual diagrams. One student commented, "Artworks from other cultures broadened my vision and increased my ability to think about art" (p. 294).

Integrating Art Education Into a Variety of Learning Environments

Infusing visual art education in vastly different learning environments (with emphasis on the interdisciplinary nature that the study of art presents) reinforces the concept that art education has a major role to play in the education of all students. The arts offer much to support academic achievement; at the same time, learning in academic areas presents optimal opportunities to inform arts learning.

In the 21st century, students need to be prepared for a new information age. Educational interventions in art education that foster creative thinking, imagination, and innovation for all students are important tools for generating solutions to real-life problems both now and in the future.

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The Role of the Museum in Infusing the Arts Into Learning Environments

Kit Grauer

“Museums are no longer viewed as containers of objects, but as places of endless creative and cultural engagement.”

Art can be infused into learning in and beyond schools. Examples of enriching art curricula content in diverse learning environments include artist-in-the-schools programs, community organizations that sponsor everything from filmmaking to graffiti-knitting or yarn-bombing (i.e., covering objects in public spaces such as lampposts, trees, and statues with knitted materials), and the increasingly easy access to the Internet as a gateway to contemporary artists' websites. One of the most significant of these outside resources for art teachers and their students is the museum.

In this last decade, the idea of the museum is being transformed and reimaged; this development is driven by the evolving role of the postmodern museum. Museums are no longer viewed as containers of objects, but as places of endless creative and cultural engagement. Museums are well placed to develop art curricula that motivate and engage all learners, encourage their curiosity and enjoyment in learning, and help them to succeed in becoming enlightened patrons of art. Museums today are expected to provide socially inclusive environments to support an increased emphasis in responding to the needs of individual learners of all ages in pursuit of lifelong learning (Hooper-Greenhill, 2007). For teachers, museums and galleries offer experiences outside the school that are difficult to replicate within a classroom learning environment. Museums also can offer access to a myriad of materials produced by museum educators (both on site and online), access to the knowledge and skills of museum personnel, and (most importantly) access to the museum and gallery collections.

The role of museum objects as educational tools is extraordinarily important. Most of us can remember the first

time we saw one of our favorite icons of art and our aesthetic and intellectual responses to the object. To look at a quality reproduction of a Monet painting, for example, or even watch a film about the painting, is a different experience from visual contact with the actual work. In museums and galleries, objects, artworks, and artifacts are put on display. “Museums are sites of spectacle, expository spaces... museums pride themselves on being places where ‘real objects’ can be seen” (Hooper-Greenhill, 2007, p. 14). This notion of *real* is powerful and enduring. Looking at objects, artworks, or artifacts is an interpretive act; as such, it can be a transformative experience. The discovery of meaning in an art museum should be one of the core values of art education (Henry, 2010). It is difficult to overstate the power of being present with original works of art, objects, and artifacts of all kinds. They play a part in the complex process of constructing visual meaning. Art educators have long argued the need for visual art education that encompasses both creation and consumption of works of art. Equally compelling is the argument that a museum visit is vital to support visual literacy; “field trips to sites where real art is found are not just nice, but are a necessity to a child’s ability to learn through art” (Eiserman, 2010, p. 121).

As much as we would wish to grant our students access to the great museums of the world, almost every community can offer access to galleries and museums that expose teachers and students to learning with and through their collections. A community museum can provide students with information about their local context, as well as provide them with exposure to places in their immediate environment about which they may not be aware or have visited. Teachers have reported about the value of museums for presenting a local perspective on subjects taught within their curricula, and how powerful it is to use local examples and local artists to bring the value of the arts home (Kalin, Grauer, Baird, & Meszaros, 2007). Many students, community members, parents, and teachers do not recognize the art worlds that already exist in their own communities; they are surprised and delighted to make connections to art in their local environment. By building respect and enthusiasm for what museums have to offer on a local level, students are more likely to visit and explore museums and galleries further afield. They develop a deeper curiosity and willingness to learn from museums and galleries, and become willing participants in viewing and responding to art.

Museums represent opportunities and locations for art learning that increasingly are embraced by art educators through numerous gallery and museum partnerships. Over the past decade, for example, summer institutes have been established at the University of British Columbia's Museum of Anthropology and the Vancouver Art Gallery with the goal of forging relationships with museums and galleries that bring teachers, museum educators, artists, curators, and art historians together to embrace art teaching learning in the museum environment (Kalin et al., 2007). These programs use museum and gallery settings as sites to interact with works of art, explore ideas, expand theoretical knowledge and interpretive repertoires, and advance new approaches for using museums in creative and interdisciplinary ways. By inquiring about the needs and comfort levels of teachers, physical and intellectual spaces of learning alike may be considered within museum settings. These altered spaces facilitate a shift from the notion of teacher as museum visitor to that of active participant.

This constructivist model of learning moves away from delivery of information toward one that engages people in creating their own meanings. Strategies such as visual journaling, in which participants respond in both images and text to their experiences, act as reflective tools to develop individual teacher voice and agency (Kalin et al., 2007). As teachers interact with readings, lectures, works of art, and artifacts, they select (according to their own preferences) what and how to highlight, understand, represent, extend, and challenge information about the museum objects and their displays. Visual journals, discussions, final projects, and reflections on course readings offer an opportunity for teachers to contemplate the passing of information between self, works of art and artifacts, theory, contexts, interpretive traditions, and museum discourses.

One goal of programs such as these is to provide an emotional and intellectual experience that will encourage teachers to model these same behaviors when their students engage with museums and galleries. In evaluation forms, teachers speak of the experience in museums as transformative and empowering. As one participant stated, "Learning about the environment that you are learning in is an absolute necessity... Learning content in its intended context seems now fundamental to meaningful learning. As visual learners it is refreshing to have so many visual ideas presented to

enhance the theories from the various areas of scholarship included in the course" (course evaluations, UBC Summer Museums Institute, 2009). This type of learning environment is becoming increasingly popular throughout the museum world, as museums come to recognize the pedagogical impact that teachers can make when they see museums as sites of art learning.

Another example of institutes or courses that embody such enthusiasm and praise is the SummerVision DC program, directed by Renee Sandell with Carole Henry and Roger Tomhave (SummerVision DC, 2010). In this program, teachers of K-12 and higher education visual arts courses, along with other educators, gain hands-on experiences and inspiration in seven Washington, DC, art museums. During their summer breaks, participants adopt multidisciplinary art connections offered by the DC art museums.

Throughout the United States and Canada, art educators and museum educators in large and small institutions alike collaborate to form communities of learning that focus on professional development in the museum environments. A study by Hooper-Greenhill (2006) about the impact of museums in the United Kingdom confirms what also appears to be the case in North America. In this study, teachers report the broader cultural, social, and educational relevance of the museum, and that museums increase students' motivation to learn while building their confidence and cultural understandings. Teachers also spoke of the impact of a museum visit on their pupils in relation to issues around ethnicity, socioeconomic deprivation, cultural entitlement, class mobility, and inclusion. Equally compelling are characteristics that teachers felt made museum visits valuable with respect to their teaching and learning environments, including increase in knowledge and understanding, enjoyment, inspiration, creativity, development of positive attitudes and values, and development of perceptual and decoding skills. Where visits were integrated into curricula, students were able to draw on their experiences for their schoolwork, with the museum's collections and rich, often unusual, environments providing "raw material" for their imaginations.

Although an on-site visit is the best of all possible experiences, it is worth an art teacher's time to check the websites of their favorite museums and galleries for resources. Many

institutions reach out online by offering teachers' packages that offer suggestions to particular exhibits, access to excellent reproductions and digital images, and similar efforts. Museum websites represent treasure troves of artist interviews, contemporary art events, reviews, and online videos. Most major museums now have Facebook pages, YouTube and Flickr sites, and RSS feeds. MoMA, the Whitney, or the Tate Modern Art Museums, to name just a few, can be your "Facebook friends" and provide updates and tweets sent to your mobile devices.

Experiences offered by museums can touch learners of all ages, generating curiosity, motivating learning, and inspiring self-confidence.

Art educators have made compelling arguments for the museum experience as essential to learning (Eiserman, 2010; Henry, 2010; Hooper-Greenhill, 2007; Kalin et al., 2007). Art learning "magic" can happen when museum staff are proactive about inviting teachers to build partnerships, develop curriculum based on local and subject area interests, provide effective resources that teachers can access easily (including quality websites), are creative in the options and materials they provide, and are enthusiastic and knowledgeable. Experiences offered by museums can touch learners of all ages, generating curiosity, motivating learning, and inspiring self-confidence.

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Infusing the Arts Into Community-Based Learning Environments

Peter London

“The art educator working in community-based settings is unconstrained by national standards, state frameworks, or locally required curricula and testing.”

The purpose of this section is to help inform decision makers at all levels—representing a broad array of stake-holders, policy makers, and educators alike—concerning infusing the arts into community-based learning environments. The varied backgrounds and particular interests of this readership necessitates an equally broad approach to the issue at hand; thus, this discussion presents an overview of existing as well as possible community-based programs where all forms of learning are key features of their mission, and wherein the arts make their many contributions.

By Way of Example: One Community and Arts-Based Program

To grasp what is meant by a community-based program in which the visual arts make a significant contribution, we will take a virtual tour of such a center for at-risk teens. Upon approaching the storefront site, we immediately notice that the front of the teen center is covered by an iconic mural depicting several heroes and heroines of the youths who obviously selected and painted them. Inside, we see a group of teens and several adults in the process of designing another mural—this one, we are told, has been commissioned by a nearby elementary school. The theme of this mural is “On the way up: Life the way I wish it will be.” Several students and a teacher from that school are working alongside these teens on its design and execution. Another group is working on the early stages of a play written, performed, and designed (scenery and lighting) by the teens in conjunction with a group of elderly people from the neighborhood. The teens are interviewing their elders on the theme of “In the (not so) good

old days.” Some of the teens are conducting the interviews; others are taking notes, while still others are sketching possible scenes for the play. At another table, two teens are working on an illustrated book of essays on the same theme. A photography exhibition is installed all throughout the building, entitled “100 pix of 100 folks.” Photographed by the teens, it records 100 local neighbors, ages 1 to 100. We speak to the co-directors of the center—one who is a social worker, the other an artist and art teacher. They explain the mission of the center, especially the program for at-risk teens, and how the arts provide another language for these adolescents to “speak” among themselves about their life experiences and to create art forms for their families and neighborhood that convey not only “how it is” for them, but also “how they hope it *can* be.” By doing this for themselves, as well as working on behalf of other groups within the neighborhood, these adolescents begin to experience themselves as *inside* society rather than expelled outsiders—people who have something of value to offer to their peers, family, and community.

We might take a similar tour of programs for low-income families, a veterans’ hospital, a physical rehabilitation center, mental health clinic, elderly care facility, or community nursing hospice center to appreciate the many and varied clientele whose well-being would be, and indeed in many instances are, enhanced by the inclusion of a visual arts component to their offerings.

For many years, Rikki Asher at Queens College, New York City, has offered similar community-based mural projects to complement the art education program to the one just described; in fact, this process has worked across many states in the United States and in India (Asher, 2007). Now think of a community center with no such programming or a veterans’ rehabilitation center, or one for elderly care.

Critical Importance of Educated Art Teachers

To allow the visual arts to fully serve their many possible clients and their many different needs and styles of learning and expression, it is imperative to enlist the services of a professionally trained art teacher. Why won’t a skilled and amiable artist do just as well? Or an artistic social worker? Or a handy neighbor?

If art were only about training people to make nice-looking objects to decorate one’s home or self, then such well-

meaning people might serve quite well. But if what is desired for the special and varied people of the general community is something more than entertainment and decoration—if we wish to also nurture self-discovery, heightened sense of self-worth, greater personal expressivity, increase of imagination, grace and ease expression, and a greater scope of creativity—then someone trained in the nurturing of these more extensive and subtle “learnings” is in order. In addition to a professional art teacher’s ability to discern the many different desires of their students, trained teachers understand that many different styles by which people learn, different ways of expressing oneself, and different social settings exist that optimize individual and group achievement. The trained art teacher also is familiar with a wide range of media and techniques that can be brought to bear upon the particular needs and resources of each of their clients.

The art educator working in community-based settings is unconstrained by national standards, state frameworks, or locally required curricula and testing. Therefore, she is free to devise teaching strategies and program content exactly fitted to the needs of their clientele. Preschoolers, the elderly, families in homeless shelters, people in prison, evening recreational artists, teens at risk, physical rehabilitation patients—all have profoundly different needs and abilities to apply to their own efforts. Therefore, effective art teachers who work outside the public school systems have a wide range of teaching options available to them, as well as the co-requisite responsibility to provide the kind of programs and methods of teaching that best advantages their varied clientele. This allows community-based art teachers to be creative in building on the particular strengths of their students, as well as their own, to appropriately pace the progress of each client and the evolving sense of community of the group. For these reasons, when infusing the arts into community-based learning settings, a client-centered, holistic approach best serves the most clients.

A Working Definition of Art

Before proceeding, we ought to provide a much-needed working definition of art, in our special case—the *visual arts*. For community-based settings that cater to a wide variety of participants coming for many reasons, and bringing widely varied skills and knowledge, we require a commensurately broad, but still seriously defined meaning for *art*. We believe, under these circumstances, the term *artistic* and its

connotations are more explanatory than the term *art*. The term *artistic* connotes being creative and imaginative in our thinking; doing things in a craftsman-like manner; being concerned with both the aesthetic qualities of the form and the meaningfulness of its content; and shaping the outcome so that both ideas and feelings are clear, full, and finely honed. The more creative, fuller, clearer, and finer the realization of the intention, the more *artistic* the outcome.

A Brief Overview of Infusing Art Into Community-Based Programs

Infusing the visual arts into community-based learning settings has a long history. Perhaps the best known and influential of such program in the US was The Owatonna Project, initiated by Melvin Haggerty in 1937 and subsequently conducted by Edwin Ziegfeld, who was a major architect of practices and concepts of art education (Ziegfeld & Smith, 1944). The mission of the Owatonna Project was to create a multi-purpose arts center offering arts-related instruction and advice to whomever might request it, from help with selecting new furniture, landscape design ideas, or choosing curtains to learn how to draw horses, portraits, and such. This art center served as a national model and was extended into many other settings by the Federal Works Project, which employed thousands of artists across the country to provide art instruction and art exhibitions to millions, especially in rural, underserved communities (Federal Art Project, 1935-1948). Subsequent to his work with the Owatonna Project, Ziegfeld became President of the newly formed National Art Education Association and presented the case for broadly conceiving the mission of educating art teachers within schools and other social agencies to the nascent profession. Ziegfeld’s major opus, *Art Today* (Ziegfeld & Falkner, 1949), was an encyclopedic survey of the myriad ways and places that fine and applied arts, and its instruction, enhance the quality of life for everyone.

Edwin Ziegfeld was the Chairperson of the Art Education Department at Teachers College, where he continued to champion socially minded creation and teaching of art. Ziegfeld followed his predecessor at Teachers College, John Dewey, the major American educational philosopher who framed much of what was to become the Progressive Education movement. Dewey viewed art as a certain spectrum of behaviors not only to be found in the creation of the fine arts, but also exhibited in all the arts—and, more importantly,

in all creative experiences. The arts were intended to find their fullest expression in the partnerships between the school and the surrounding communities. Public playgrounds, parks, and common gardens thus were often the joint projects of schools working in conjunction with the surrounding community.

Another seminal art education theorist and practitioner was Viktor Lowenfeld. With a background as an artist, art therapist, and art educator schooled in the Bauhaus concepts of total design and holistic approaches to teaching, Lowenfeld's efforts were critical in the creation of a mission and practice of art education that broadened the understanding of what art is for and how it can serve aesthetic, intellectual, social, and psychological purposes for the individual and his or her community. His signature opus, *Creative and Mental Growth* (1952), is indicative of the broad purposes he saw art as serving.

My own book, *Step Outside: Community-Based Art Education* (London, 1994), argues for art teaching to use the many compelling issues that emanate from a surrounding local community as topics and projects for art students. One example lies in working in conjunction with the local historical society to survey, map, and draw local buildings of historic and aesthetic significance, and subsequently publishing that material in book form to be placed in the schools, public libraries, and town offices. Another involves creating butterfly gardens with elementary schools, aided by a high school biology teacher and students.

Several NAEA publications likewise describe and promote the value of infusing the arts into community-based learning centers. Two recent publications live up to this ideal: *Community Connections: Intergenerational Links in Art Education*, edited by Angela LaPorte (2004), and *Histories of Community-Based Art Education*, edited by Congdon, Bolin, and Blandy (2001). Furthermore, many community and service-based art education programs and teacher education programs are underway, including the Maryland Institute College of Art, Temple University, The Bank Street School of Education, and The University of Massachusetts Dartmouth. These and many other institutions have graduated hundreds of community-based art specialists over the last several decades; through their graduates, many more social service agencies and their clients have been served by their arts-infused programs. Other social service agencies also provide arts-infused programming for their clientele; one

such example is the Henry Street Settlement House in New York City. Its original purpose still guides the institution: to introduce immigrants to the cultural features of their new country by acquainting them with their rights and privileges, as well as their responsibilities to their new home, culture, and nation.

“The more creative, fuller, clearer, and finer the realization of the intention, the more artistic the outcome.”

These settlement houses and other community-based centers provide a wide variety of modes of self-expression for the new immigrants to speak about their past, such as developing their visual skills through still and video cameras to portray the trials and tribulations of their current situations, and to create the skills and corresponding plans for their preferred futures. In these ways, the arts help people shape their ideas and feelings so that they become clear, full, and finely honed *artistic* participants in society, thus continuing the grand project of America: a forming of the many and the diverse and the needy into a more complete and perfect Union.

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