

## TWENTY EIGHT YEARS IN THE ARTS

When I began my employment at the State Office of Education, I was hired with ESEA funds designed to strengthen state departments of education. T. H. Bell was State Superintendent at the time, and his instruction to me was simply, "You're the art specialist and I expect you to do whatever is needed to best serve the students and teachers of Utah. If I can be of assistance, you let me know."

In 1967 art instruction in the elementary schools of Utah was built around the seasons and holidays with some project being the central outcome. All of the commercial texts focused on projects or art activities. Most experts in the field believed that "teaching art" damaged the child's creative potential so there was no knowledge base in the visual arts and no scope and sequence for teachers to follow. It would have been impossible for me to really serve students and teachers in Utah if this myth of art education had been true.

In the late 1960s, a colleague and I began our pursuit of a bona fide art education curriculum. The foundation of our knowledge base came in answer to the question, "What do artists need to know before they can design buildings and furniture, create paintings and sculpture, design interiors and stained glass windows, plan cities, and illustrate books and magazines?" As we pursued our quest, we went through a ten year process of writing, piloting, and rewriting. Everything we produced was implemented by teachers and their input directed the next rewrite. In 1976, BYU Press published Art is Elementary, the culmination of our efforts. The text not only provided a conceptual foundation for prospective artists, but more importantly enabled each student to become a discriminating consumer of art. It was the first concept-driven scope and sequence program for visual arts to be produced in this country. The idea was so new that many people rejected it because they could not understand how it could relate to what they had always done.

Art is Elementary was a predecessor for Discipline-Based Art Education that the Getty Foundation has fostered both nationally and internationally. They have done so with the same intent that we had at least 15 years earlier. This is the direction that almost everyone in art education is now moving. All of the materials we have produced and the workshops I have provided through this office, including the core and assessment, have directly related to our state course of study and its implementation (Art is Elementary). Instruction that follows a scope and sequence pattern is now common in many of our elementary schools and much more common in our secondary schools. Elementary and secondary teachers now have a body of knowledge to teach at every grade level and in every core course. In schools where teachers follow this philosophy, the displays of student work are the direct result of instruction, and artsy-craftsy projects and mimeograph art are nowhere to be seen.

In the 1970s and early 1980s, our office, the Utah Arts Council, and the Utah Alliance for Arts Education sponsored what came to be known as "The Festival of the Arts for



the Young." Avery Glenn and I alternated each year as the chair and the governor's wife was the honorary chair. The idea originated in the Jordan School District but expanded and expanded until state sponsorship was needed. It became Utah's version of Youth Arts Month, but included all of the arts. Every year "Festival Week" was recognized by an official proclamation by the governor, and held the last full week of April. On the Friday prior, we sponsored a "kick-off" and the state superintendent greeted the audience that had gathered, and for an hour they were entertained by students from all over the state. Districts were then encouraged to have a week-long festival in their schools that represented a culmination of what had been going on all year. This included arts performances, demonstrations, workshops, and exhibits. Several of the kick-offs were held in the State Capitol Rotunda, but because of the way sound reverberated in that space, we moved to the larger space in the downtown ZCMI Mall. The Festival provided our office with a vehicle for encouraging a more meaningful education for all students in the arts, and gave teachers an incentive to do more teaching of the arts so that they would have something to show at Festival time. This event was discontinued when the arts core seemed to negate the need for a statewide Festival. Some districts, such as Ogden, continue to hold their own Festivals every spring.

Enormous challenges still remain in bringing the arts up to a level comparable to other subjects, but the arts are stronger in our schools than they have been at any other time in the 28 years I have been in this office. The State Board and the administrators in this office are to be congratulated for their past decisions. When the arts were made a part of the core and arts credits were required at both the junior high and senior high school levels by Board edict, a decline of the arts was literally prevented. While the "back to the basics" movement was the basis for several cuts in arts programming across the nation, we held fast in Utah. The 1.5 units we require in the arts for high school graduation are still the best in the nation. Even the half-dozen states that have the 1.5 units requirement "water it down" by allowing non-arts subjects to receive arts credit.

Another factor in the growth and preservation of the arts has been the funds that have been protected in our curriculum budget for the creation and maintenance of art grant sites. The Utah Arts Council went to the State Legislature in January 1985 for funds to create model arts sites across the state. Our office was asked to jointly administer those funds with the Utah Arts Council during the 1985-86 school year. Funding has remained intact in the USOE Curriculum Division's budget ever since. Both the arts requirements mandated by the Board and the arts grant funds now used primarily as seed money for implementing the arts core have had an enormous impact on arts education in Utah. We have no way of knowing how many arts programs have been saved by the requirements or the degree to which growth in programs might have declined, but we do have some strong indications of the impact of the arts grant funds and the numbers of children served.

In ten years we have spent \$1,196,535 in direct grants to 141 schools and to three districts for planning. In the last seven years the funding has also included money for



students with special needs. Through the 1993-94 school year we have provided genuine arts experiences for over 75,000 students in 27 of the 40 school districts. In four of the original districts, we have inserviced all of their schools and trained the majority of their teachers. In the beginning we had to almost beg schools to apply for funding. In contrast to those beginnings, in this school year we had 67 applications for grants worth \$194,052. We could only fund 46 of those applicants. To fund all of the requests would have required an additional \$59,052. Along with the arts grants, the core, and the arts requirements, summer arts workshops have also been keys to our current level of success. We have some wonderful consultants who do an excellent job in assisting many teachers in understanding and teaching the arts effectively.

Documented evidence shows that students receiving regular instruction in the arts have higher math and verbal language scores on the SAT. Because the arts are still low on the priority list of many educators, they suffer when budgets are reduced or when SAT scores go down. We expect to confirm not only the national data, but to also prove that the arts have a positive impact on student performance in all areas of the curriculum. Our expectations lie in the programs at Jackson Elementary School in Salt Lake District and East Sandy Elementary School in Jordan District that Superintendent Scott Bean has generously supported. At Jackson Elementary every child is playing a musical instrument every week for three years. At East Sandy every child is receiving weekly instruction in dance, drama, music, and visual arts, and the arts are being used to enrich learning in every area of the curriculum. At both schools, standard achievement scores of the three years previous to their becoming arts schools will be compared with the three years students receive quality arts experiences. We expect to prove once and for all the value of the arts for all students at all grade levels.

### DREAMS FOR THE FUTURE

It is strange how educators associate testing with what is important in school. Because testing in the arts has never been required, teachers have assumed they were not important. I would personally recommend that our office require the administration of the performance assessment test in visual arts at just one grade level just to see if teachers indeed do more teaching of art than they did before it was required. (This is a test developed for this office by the Profiles Corporation in Iowa.)

A recent survey conducted by the Utah Alliance for Arts & Humanities Education indicated that 8 of the 11 persons responsible for arts education in our larger districts give from 1-10% of their time to that assignment. I, therefore, recommend that this office encourage these districts to make arts education a primary responsibility for staff so that student needs are served more adequately. I learned very quickly that when no one is responsible for the arts programs some educators consider to be frills, those programs decline in both quantity and quality.

It is also strange how many principals still compare student performance with "time" spent in a subject. Again, we hope to prove that time has little to do with anything

other than time; that when you teach to the needs of the "whole" child with a broad-based program under the direction of good teachers, children do better in everything!

NOTE: For your interest, please refer to the list of publications and media on the enclosed Vita. None of this would have been produced without the support of this office and the freedom I have had to do what seemed best for students and teachers for 28 years. .

# **CHRONOLOGY OF TRAVELS FOR CHARLES STUBBS**

**Memorabilia from some of the conferences, workshops and conventions  
Charles attended from 1965 to 1995**

## **1963**

A month-long trip Charles took with his parents to western Canada, the coast of Washington and Oregon, and the Redwood Parks of Northern California.

## **1965**

The hotel where Charles stayed at his first NAEA Convention. Traveled with Brent Wilson and Norman Skanchy. Included was a side trip to NYC and an exhibit of Op Art.

## **1967**

Pacific Region Conference in San Francisco. Lin joined Charles there.

## **1968**

States Assembly Conference (newly formed section of NAEA) Inn where we ate and the group sat and drank to German music.

## **1969**

Lin and Charles went to the NAEA Conference in NYC in April. They were accompanied by Ivan and Donna Cornia, Murray and Wanda Allan, and Dick and Jerry Powell. Enclosed are things they saw and the map they used.

## **1970**

In April, Bill Shaw and Charles went to the Pacific Region Conference in Seattle, Washington. Jan and Lin joined them later.

## **1970**

Charles attended the first National Conference for Humanities Education in November in Cleveland, Ohio.

## **1971**

Charles attended consortium meeting for Instructional TV in January.

## **1971**

NAEA Conference in April in Dallas, Texas. Part of family vacationed with Lin's parents in Oklahoma and then joined Charles with Ken and Mildred and went to Six Flags.



### 1972

Pacific Regional Conference. Charles and Lin attended with Jan and Bill Shaw, Norman Skanchy and Ivan Corina.

### 1972

Environmental Education Workshop in Annapolis, Maryland. Charles attended with LaMar Allred and Ferrin Van Wagoner. He had dinner one night on the governor's yacht in Chesapeake Bay. Also visited the Naval Academy.

### 1973

NAEA Convention in April in Washington, D. C.

### 1974

June vacation with family at Lake Powell while Charles helped run a conference for principals and administrators.

### 1975

Charles attended NAEA April Conference in Chicago, Illinois.

### 1980

Charles did an NIT meeting in Indiana. He stayed at the Four Winds Resort and Marina. Took a sail boat ride.

### 1980

In March Lin and Charles went to a NAEA Convention in Atlanta, Georgia. Stayed in a suite because hotel made a mistake on our reservation. Got into Atlanta several hours late because of a delay enroute. Went out to Stone Mountain and saw Ante Bellam homes and other sites around the city.

### 1981

Charles conducted a Waco, Texas workshop.

### 1981

In April Charles went to NAEA Convention in Chicago, Illinois.

### 1982

Charles attended NAEA Conference in Detroit, Michigan. Attendees were cautioned to not leave the hotel—day or night alone. (Not absolutely sure of year.)

### 1984

Attended 4-Corners Conference in Albuquerque, New Mexico in October. Saw the big balloon festival while there.

**1986**

Charles attended NAEA Conference in New Orleans, Louisiana.

**1987**

Charles and Lin attended NAEA Conference in Boston, Massachusetts. Lin flew in for the weekend only.

## V I T A

NAME: Charles B. Stubbs

TITLE: Specialist, Art Education.  
Utah State Office of Education, March 1966 to February 1995.

FAMILY: Married, 4 children, 2 Grandchildren.

EDUCATION: 1955, B.S., University of Utah.  
1955-56, Art Students League, New York City.  
1956, American Art School, New York City.  
1959, M.S., Brigham Young University.  
1961, San Francisco Art Institute.  
Participant in numerous workshops, seminars, and conferences for past 28 years.

TEACHING: 1957-58, Graduate Instructor, Brigham Young University.  
1958-59, Boise Jr. College Art Department.  
1959-66, Olympus High School Art Department.  
1967-70, Taught art lessons over Ogden/Weber Education Channel and Channel 7.  
1967-1994, Workshops and summer courses for University of Utah, Brigham Young University, Southern Utah University, and Utah State University.

PUBLICATIONS: 1966, "Water Color Guide."  
1966, "Utah Art Guide for Secondary Schools" (won a national award for its graphics).  
1967-1985, Wrote and mailed three newsletters each year for secondary art teachers.  
1968, "Symbolism in Art - Guide for Utah."  
1969, "Elementary Art Guide for the Schools of Utah."  
1976, "Art is Elementary," co-author, BYU Press (major revision primed for release in 1995).  
Created sets of art prints to supplement lessons in cooperation with Shorewood Press.  
Co-author of book on 125 artists and their work to be used in conjunction with revision of "Art is Elementary."  
1977, "Course of Study for Art is Elementary."  
1977, "A Meeting of the Minds" (co-author), a comprehensive plan for arts education.  
1979, "Course of Study for Jr. High School/Middle School Art."  
1980, Sets of Lesson Plans for Architecture and Interior Design.  
1980, "Bringing the Arts Together" (co-author), integrating the arts.  
1982, Supplement to "A Meeting of the Minds."  
1982, "91 Artists" (contributor).  
1984, Sets of 8 1/2" x 11" visuals for state "Course of Study."  
1984-86, Coordinated the creation of the Dance and Visual Arts core.  
1985, "Art History & Criticism" supplement to "Foundations I" (coordinated its publication).  
1990, Coordinated and created printing of "Portraits of the Artists."



1990, Coordinated the creation of the "Item Pool" for K-7 visual arts.  
1992, Coordinated revision of "Foundations I" and creation of sample lesson plans.  
1994, Sample lesson plans for Sixth Grade Art Core.  
Articles have appeared in "Art Education," "NAEA Newsletter," "School Arts" and "Design."  
Consultant to Davis School District on the writing of two books on drawing (Drawing Insight), a timeline, and a diagnostic chart on drawing assessment.

**MEDIA:**

Coordinated: 1. The creation of a 16 mm film on "Art is Elementary" that included the teaching of a lesson on "pattern."  
2. A series of films with teachers modeling art lessons for AIE.  
3. Film strip on "Art is Elementary" (how to use the book).

**LEADERSHIP:**

President, National Association of State Directors of Art Education for two years. Also served as President-elect, Past President, and Secretary.  
Administration/Supervisor Director, Pacific Region of the National Art Education Association.  
Board Member, Utah Alliance for Arts & Humanities Education.  
Selection Committee, Utah Arts Council's Artists in the Schools Program.  
President, Utah Art Education Association. Also served as President-elect and Past President.  
Executive Council, Utah Art Educators Association for 30 years.  
Local Chairman of the Pacific Region National Conference in Salt Lake City, 1968.  
Co-Chair, Four Corners Conference in Salt Lake City, 1988.  
Presenter at state and national conferences in Portland, Oregon; Dallas, Texas; Honolulu, Hawaii; Miami, Florida; Houston, Texas; Atlanta, Georgia; Tallahassee, Florida; St. Louis, Missouri; Minneapolis, Minnesota; and Los Angeles, California.  
Organized and conducted the Artists in the Schools Program for its first two years in Utah through the Utah Arts Council.  
Juror for the Springville Museum's high school art representing the three congressional districts for ten years.  
Twice asked to run for President-elect of the Pacific Region of National Art Education Association.  
Juror for the State PTA's Reflections contest for ten years.  
Co-presenter at State PTA conferences.  
Represented Utah in forming the First States Assembly of the National Art Education Association in the late 1960s.

**AWARDS:**

1969, Art Educator of the Year for UAEA.  
1985, Supervision/Administration Art Educator of the Year, Pacific Division. **NAEA**

**ARTIST:**

Have been a landscape painter for the past 30 years. Work is found in the Utah Arts Council collection, various schools, district, and private collections. Won numerous awards in painting, and have had one man shows at the Salt Lake Art Center and other local galleries. Recognized as one of the important up-and-coming Utah painters in 100 Years of Utah Painting, by James Haseltine, 1965.