

**IMPACT AND GAPS OF INEQUITABLE RESOURCES IN
ART EDUCATION IN URBAN ENVIRONMENTS**

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Abstract

Art Education is vital to rounded skill-growth in students and schools. The skills learned in art education are transferable to the academic subjects students work in, and to their lives outside the school. In the United States of America, resources and accessibility to in-depth art education vary widely. The experiences between students in kindergarten to twelfth-grade are inequitable both in fiscal and content settings. Without equitable resources, teachers are not able to support the creative growth and skill-building essential to students' holistic lives. Furthermore this inequity leads to or accentuates gaps in education between students in the same age groups.

This thesis explores the phenomenon of inequitable art education in the Pennsylvania and New Jersey area, and compares and contrasts the experiences of participants in different schools. This study includes teachers, students, and experts in the art education field with research conducted to understand where disparities in resources and accessibility come from, the impact these disparities have on the individuals in the art education setting, and how the gaps can be overcome through additional support and programs.

Keywords: art education, equity, accessibility, title I, phenomenon, equality

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For Dad

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CHAPTER I: INTRODUCTION

Background to the Problem

The experience I have with the art education system in the United States of America started in my first kindergarten to fifth-grade school. I lived in an upper middle class rural town with a predominantly white population. Art education continued in middle school where I took electives in multiple disciplines of art. In sixth and seventh grade, I had art every day for a semester, and in eighth grade, I was able to choose which electives I took, signing up for art, cooking, and woodshop. When I got to high school my access to the arts expanded even more. I took Art Explorer and Photo I for two-quarters daily freshman year, and Photo II and Mechanical Drawing daily during my sophomore year. In my junior year, I took Photo III daily, and in senior year I took Media and Video Production, AP Studio Art, and a Photography Independent Study daily. In short, my adolescent art education was well-rounded and accessible to me and every student in the school. We all had equal access and it was equitable because those of us who could not afford materials or resources were supplied and supported, while those who were able to access extra materials were able to supply themselves.

Entering the work field I started as a Teaching Artist through an arts organization that brings artists into Title I schools. I was located in Philadelphia, where I served my first year in a kindergarten through eighth-grade school in South Philadelphia and my second year in a ninth through twelfth-grade high school in North Philadelphia. My first year of service was from 2019 to 2020 which eventually became virtual from March to June because of the COVID-19 pandemic. The second year of service was from 2020-2021 and was also served virtually from July to April and then was hybrid in person

from May to June. During this time I was involved in a very different art experience than what I had growing up. The students I taught in kindergarten to eighth grade were scheduled to be in the art room two to three times a week but were often pulled for assemblies or make-up classes. In the ninth through twelfth-grade school, students in ninth grade were enrolled in a digital highlight class and an introduction to high school class that focused on digital art-making. The tenth graders were enrolled in a two-quarter digital art-making class, and the eleventh and twelfth graders were enrolled in classes with projects that could involve art, and some were given the opportunity to work with me in small groups to earn more art credits and have more art curriculum. Students were also frequently exposed to teaching artists from outside organizations coming for workshops in five to ten-week increments once a week.

Currently, I am a full-time teacher at a Title I public charter school in Camden, New Jersey where I teach middle school art for sixth through eighth grade. Students are scheduled for art two to three times a week as a class. I am working to give them a well-rounded art education with the resources we have. Class sizes average thirty students per class, with the smallest being twenty seven students and the biggest being thirty-five students.

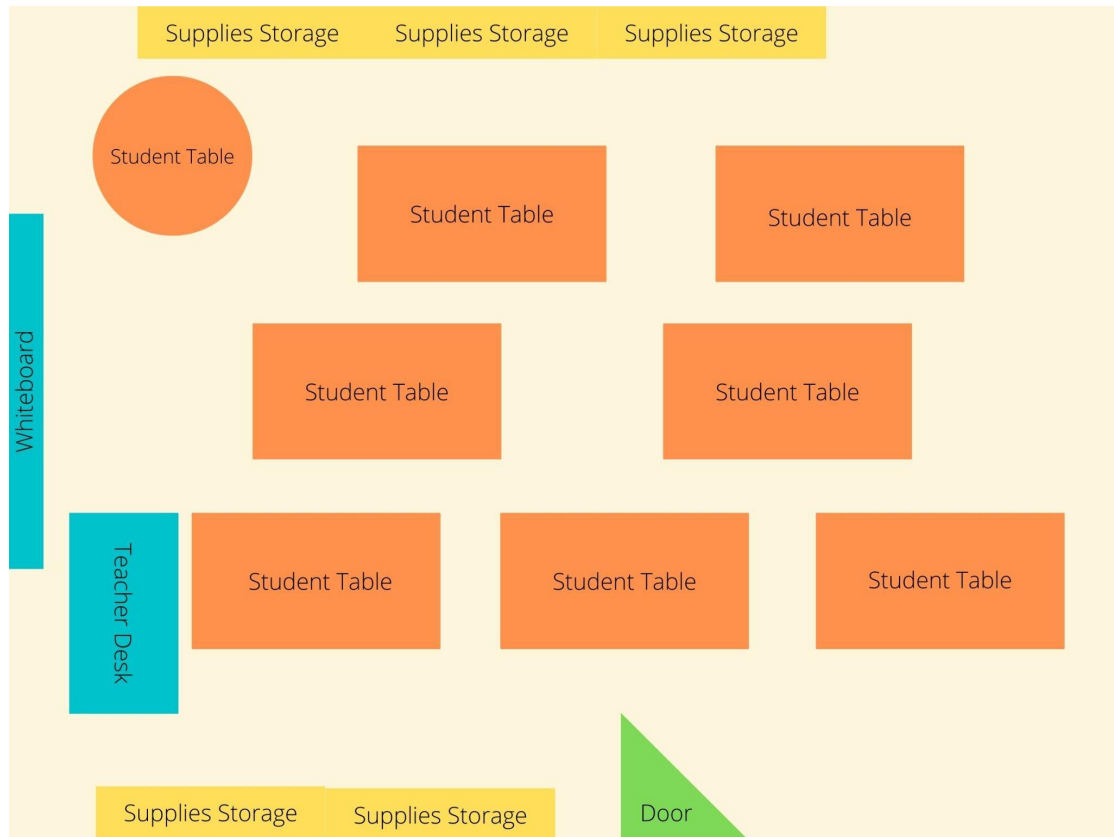


Figure 1, Classroom Diagram

Throughout my experience with art education, I have seen a range of programs, from well-funded public schools to schools with little to no art curriculum. While seeing the effects the art room has on my students and how it teaches new skills that may not be taught outside of the art room. I feel extremely passionate about how art must be accessible and equitable for all students. Schools that cannot supplement funding for the arts are often left without art programs or very small ones that are referred to as preps by most educators, diminishing the importance of art education on student development. I was lucky to live in a town where art education was equitable and well funded for the students, but I have worked and become a part of the community in schools that do not have those resources. I want to understand why schools in cities or schools labeled Title I

seem to be given less funding than schools in rich neighborhoods. I also question why funding is not increased in Title I schools to create equity between them and schools that can supplement funding.

Growing up with a well-rounded arts education has given me a perspective of how strong art education can look while teaching in a limited art education system has shown me what needs to be added. My experience with art education enabled me to take the path of becoming an art teacher, this may not be the goal of students, but by obtaining an equitable art education it can be a more easily accessible decision for students to partake in art careers, or using art skills outside of their education. Understanding the inequities between different districts and schools in urban environments is vital to understanding the gaps seen in growth.

Problem Statement

The inequity in resources and student development in schools needs to be researched because schools with less funding have a harder time keeping art programming for students. Students without an in-depth equitable art education may not gain the skills that their colleagues in other schools may. According to Lowenfeld (1957), art education promotes skill-building that students will use outside of the art classroom. This study will explore the topics of art equity, Title I schools, accessibility, and inclusion within the American public school system and its relationships with the community, finances, and families. What is unclear to me, and what I feel is under-investigated is why funding for the arts is so scarce in these settings. I have been an educator in a Title I school that receives little funding for arts. I am also an educator in a school that presently

has an art program that is not fully accessible for all students and has not been accessible or equitable in past years. All students deserve and should have the best education possible and without having access to a well-rounded education they are left without skill sets such as traditional art skills and socially engaged concepts. Inequitable settings are unfair for students in our education system.

Research Questions

With the above in mind, I ask the following research questions:

Given that art education is vital to a rounded education, and Lowenfeld (1957) states that art education supports growth in students, how might addressing the inequity of accessibility in art education help understand the need for resources? Furthermore, how might comparing art education across a region suggest the reason for gaps in education and identify areas for change?

Theoretical Framework

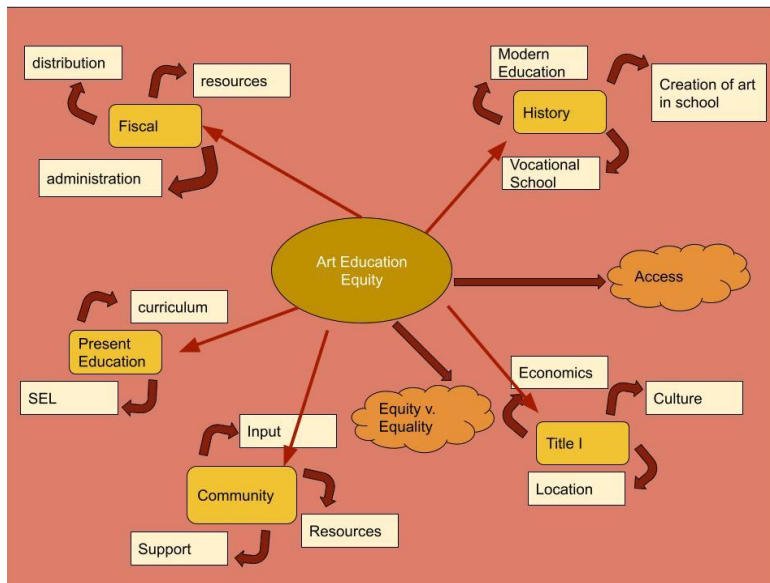


Figure II, Concept Map of Art Education Equity for Framework.

The concept map in *Figure II* focuses on art education equity and branches into the history of art education, Title I schools, the community surrounding schools, the social-emotional skills that come from art education, and the funding distribution to schools. In the history branch, I will delve into the modern education system, the first glances at art in the education system, and the impact of access to studies such as vocational schools. The research focuses on public Title I schools that see the most inequitable access to art education and is where the basis of my experience teaching lies. The focus on community will showcase what neighborhood support and input into the arts do for the growth of an art program and how to bring in outside resources for access with students. Lastly, I will look at funding in art education and the differences in general education, while also showing the needs in different communities and how they are funded. A key focus in art education research will be the idea of equality versus equity and what that means in all aspects of the education system.

Significance of the Study

The purpose of this study is to recognize the impact of art education on students and how funding and distribution of resources affect the equity and access of art education to the individual and community. This research can benefit students by showing what access they have to the arts in their communities. It can help school boards see the difference between schools, funding, and populations. It also can help teachers support students and look for outside resources while advocating for better resources at their schools. Some implications for the art education field could be changes in funding distribution or a new look into where funding goes and why. It could also create a

platform for community organizations to fill gaps in education equity. Both of these would be positive implications where the inequity could be addressed.

Limitations of the Study

Some limitations faced during this study included time and accessibility, consistent participation from participants and scheduling. The first limitation faced was that students and the researcher had a change in schedule and no longer had the same free time slots for interviews and check ins. This led to meeting times to be limited and based on the coverage schedule of other teachers. Personal biases based on the researchers' relationship with students did not impact the data because of systems put in place. To combat these limitations I created time periods to speak with students that meet their needs, discuss with administration why the process was being done, and discuss any concerns with students and their parents.

There were also limitations with teachers based on time and availability. Teachers were originally supposed to participate in journaling as well as the interviews. After feedback from the first participants, journals were then discarded for teachers due to time constraint and availability. Not all questions were answered by teachers and artifacts were not turned in by every educator due to student privacy and school policies.

The final limitations of the study were with the expert participants. Due to experts roles in their organizations there were extreme time constraints and availability this lead to interviews not being conducted till May. Experts also had constraints in place due to organization policy so not all questions were answered by all experts, and one expert was given a pseudonym due to privacy.

Definition of Terms

Accessibility: Is defined in this context as the ability to use resources and obtain the materials, people and supports needed. This is supported in Simms (1977) when it is stated that “Her analysis of expenditures and school programs in a big city school system revealed that resources varied systematically with average family income. Children in schools where family income was above \$7,000 (the median income in "BigCity") had better facilities, more qualified teachers and better access to special programs” (Simms, 1977, 73). This references that the wealthy communities were able to access more support and better resources.

Art Education: Is defined in this context as the use of art in schools of the K-12 setting that is rooted in child development and creativity. Hoffa (1984) supports this when stating “The public school system of arts in schools that lead to the education of students on topics in the art theme including theater, dance, music, visual and digital. Art education also has strong roots in the Child Study Movement in which children’s drawings were used to document stages in developmental processes” (Hoffa 1984, P 24). This text discusses art education involving multiple forms of art including performance and visual in relation to the development of students.

Equity: Is support for different communities based on their needs. This is expanded in Kraft (1999) when they discuss Kozol's explanation of equity versus equal. “Jonathan Kozol points out that ‘when relative student needs... have been factored into the discussion, the disparities in funding [between wealthy school districts and poor ones] are enormous. Equity, after all, does not mean simply equal funding. Equal funding for unequal needs is not equality’” (Kraft, 1999, p. 55). Equity bridges gaps between unequal

circumstances and looks to bring all individuals to the same starting point, instead of equally distributing supports.

Title I: Title I was created as a resource by Lyndon B Johnson in the 1960s. He stated that “This Bill has a simple purpose: To improve the education of young Americans... Poverty will no longer be a bar to learning, and learning shall offer an escape from poverty” (Johnson, 1965, as cited in Farkas, 2000, p. 59). It is a funding resource that provides extra money and resources to schools with community members in poverty and inequitable resources.

Equality: Is the concept of the same resources and supports evenly distributed to communities with disregard to the needs of the students and community. Simms (1977) discusses the issues with equality over equity. “Equality of educational opportunity has been widely debated in legal and academic circles. When equal inputs is accepted as the basis of evaluation, many urban school districts are found to discriminate among schools within their jurisdiction” (Simms, 1977, 81). When looking at schools through a lens of equality, schools in under-supported communities receive less and are left with bigger gaps in educational resources.

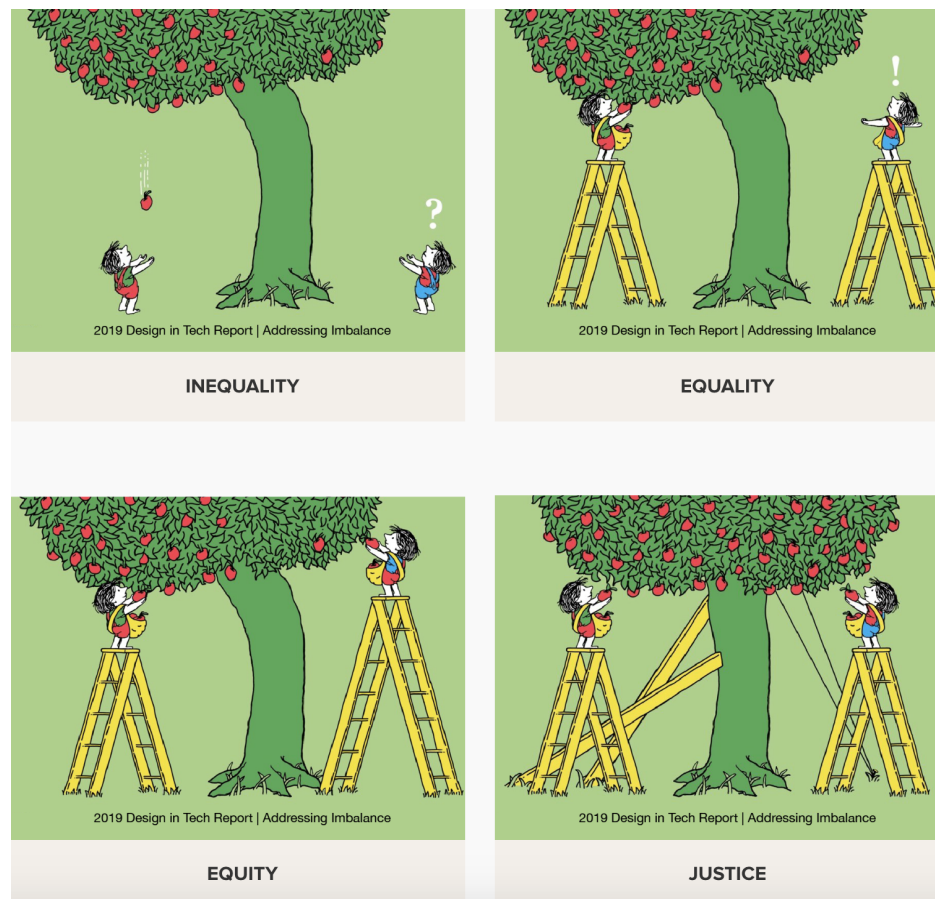


Figure III, Equity v. Equality from Ruth (2019)

Assumptions to Be Debated

1. Given that art education has an impact on the growth of students through skills learned through artmaking, the importance and accessibility of these skills will be debated.
2. Given that art education funding is inequitable between public school districts, the distribution of funding that leaves gaps in budgets for art departments and student education will be debated.
3. Given that art education has an impact on those in leadership positions, the effect of inequity on their positions and decisions will be debated.

Assumptions Not to Be Debated

1. Given that art programming is a necessity for the longevity and structure of a secure art program in public school education, the accessibility and need for programming will not be debated.
2. Given that equitable art education covers multiple forms of art, the need for an inclusive budget will not be debated.

Summary and Roadmap of Chapters

In summary adolescent students in the American art education system are affected by inequities in public schools and access to complete art curriculums. Art education creates skills that develop for students outside of the school setting that are crucial to development and growth. These skills can be supported by community programming and reassessing funding distribution and an emphasis on the importance of art education.

The next chapter introduces the literature that has previously surrounded art education. First, it introduces the need for art education due to the impact on skills it creates. Then the literature also creates a basis for how funds for art education are distributed in cities and towns. Next sources will form an understanding of how art education was created and formed in American education. After there is a look at the present day art education and how it is developed, moving into topics of community programming. Finally, ending with an explanation of what Title I is and how it is implemented.

CHAPTER II: LITERATURE REVIEW

Introduction

The following research helps understand the foundation of art education in the United States of America, and the issues facing it today. The topics of focus are fiscal distribution to schools, the history and development of modern art education, the influence of community and partnerships on education, and the purpose of Title I schooling resources. These topics are connected by their impact on art education and student development. The research shows that the inequitable resources in schools undermines student outcomes.

Themes

Fiscal Distribution.

Causes of Inequity in the Allocation of School Resources. It is commonly referred to that education is underfunded leading to supply shortages and higher classroom sizes. This is explained well by Simms (1977) who stated that “public officials are being forced to divide and re-divide a pie whose size has not grown in proportion to the demands upon it. This is particularly true in urban school districts” (p. 73). Simms refers to education funding and resources not being allocated and increased to the areas that demand it. This ultimately affects schools and children that are located in cities where the population of students is a lot larger but the funds are not. Simms (1977) explains this best stating:

In these districts, the legal battle over equal educational opportunity has focused attention on the distribution of resources among public schools with different socioeconomic populations. Resource allocation has been used as a measure of

educational opportunity because these inputs can be quantified and their distribution is subject to manipulation by school administrators. Although a number of studies have revealed that resources are not equally distributed, there is no consensus on the cause of the observed inequity. (p. 73)

The issue with city schools that serve mostly students whose families are below the poverty line is that the funding is not distributed to help fill the gaps that are missing from financial support from outside resources. The finances are distributed “equally” not equitably; it is debatable that the resources are being distributed equally as well. Schools from wealthy communities begin with a bigger budget than schools in impoverished communities. Whether this is from donors, families, or an inaccurate distribution of funds, when receiving the same funding as impoverished communities the wealthy schools have a larger pool of funds for school programming and resources, while impoverished schools are often left without funds to fill the needs of students whose families cannot supply books and resources. This is explained further in a study by Patricia Sexton (1964), whom Simms (1977) references

her analysis of expenditures and school programs in a big city school system revealed that resources varied systematically with average family income.

Children in schools where family income was above \$7,000 (the median income in "Big City") had better facilities, more qualified teachers and better access to special programs. (p. 73)

In the study, Simms (1977) explains that schools and families that had more income received more resources and were allocated better education situations than those who had lower income.

There are many factors that could affect the unequal and inequitable distribution of funds. One that Simms (1977) explains is that “school board members were usually from middle and upper income groups so it would be logical for them to favor children in their own socioeconomic group” (p. 74). When school boards and fund distributors do not relate to the populations they serve they are often drawn to support groups they relate to instead. The *Hobson v. Hansen* case in 1967 studied this idea when looking at a school board that ruled over a range of schools. The study showed that money, buildings, and teachers were inequitably distributed. The court settled in favor of the plaintiffs but it was later acknowledged that the gap in resources had increased (Simms, 1977, p.74). This case was one that showed a nationwide problem. Not only funds, but also educators are unequally and inequitably distributed to schools. Simms (1977) explains further that the educator distribution is based on the fact that funds are distributed by the number of students, not by need. Teachers could leave a school for another school with the same amount of funds but not as many needs. Simms (1977) states that

high minority schools had the highest percentage of teachers with less than three years experience and the lowest percentage of highly experienced and highly educated teachers. The only reason they had higher per pupil expenditure than the low minority schools was due to differences in enrollment and average class size. (p. 79)

The difference in teacher experience and support leads to even more problems for schools with a rotation of staff that leads to little security and stability for students, and inequitable relationships with educators. This literature is critical to understand how fiscal distribution is often inequitable in many sources in a district or school and creates a

basis for developing ideas on how money affects more than material resources. This also begins to delve into understanding why resources affect students' access to education and growth.

Toward Equity in Funding of Secondary Art Programs. In research on equity in art programming Kraft (1999) discusses the inequities of funding in art programming, especially for schools. Art funding is inequitably distributed to schools. Kraft (1999) explains that

when the state provides robust educational opportunities for children in one district of the state while providing minimal or inadequate education to children living elsewhere in the state, it denies equal protection of its laws to the latter groups of children. (p. 55)

By not creating equitable access to the arts in schools students are not able to receive the same education and often lack resources and skills because of this inequitable distribution of funds (Kraft, 1999, p. 55).

Arts funding has a direct correlation to what can be taught. Without a budget for art supplies, students cannot learn certain skills that require specific materials. There are skills students are required or encouraged to learn, but with inequitable budgets, it is not accessible for many (Kraft, 1999, p. 56). Inequitable access to materials and funds creates a gap in skills between students in underfunded schools and well-funded schools, which leads to growth differences when it comes to the skills art teaches. When materials are not accessible to students they cannot grow the skills that are taught by that medium, or if minimal materials are available in an art classroom, students are not able to

problem-solve or expand creatively because of the lack of expansion through new materials.

History of Art Education.

Brief History of Art Education in The United States. Art education in the United States was first predominantly seen in the early 1800s when it started to develop in city schools where art resources were located. The very basics of art began being implemented in schools around 1821, and over forty years was expanded into urban school areas (Whitford, 1923, p. 109). Art education at this time was based on the very basics of art such as drawing. It was not focused on the learning correlation between reality and art, and was considered a skill such as writing. This skill was later taught to be used in jobs after school age, which was advocated for by William Minife, who believed learning art was a developmental step to skill development for industries outside of school (Whitford, p. 109). Art education's focus was then grown further in the late 1800s when skills were developed to adapt to the world around them. This was explained in Whitford's (1923) writing when they stated,

A broader motive for art teaching appeared in the early eighties, as is apparent from a report on school art in Boston, dated 1882. Art education, even for little children, means something more than instruction in drawing. It comprehends the cultivation of the eye, that it may perceive form; of the hand, that it may represent form graphically. (p. 110)

This industrial skill art movement allowed for learning more about art forms and developing deeper skills that allowed for a more expansive art knowledge, which could be used for more graphic ideas and outside of industrial work. This was then developed

further in the early 1900s; “following the World’s Fair, art teaching soon tended toward ‘art for art’s sake’” (Whitford, p. 111-112). This created a ground for teaching art as a skill but also as an art form that allowed more expression. Arts education developed further over the last one hundred years which led to the present forms of art education (Whitford, 1923, p. 113).

Art Education in Present Day.

New Genre Public Art Education. In modern public art education, the learning focuses on topics of students' lives. It creates a platform for discussion of “everyday concerns and experiences of community life” (Green, 81). This allows for students to develop skills that can be brought out of the art space and into their lives and communities. This skill development is crucial to students’ growth and mindset. Green (1999) explains,

Moreover, socially responsive content stimulates ethical debate that requires non algorithmic thinking and problem solving, thereby augmenting conventional curricula with material that champions human rights and confronts hegemonic structures. Addressing social issues with multiple artistic solutions that impose meaning with a tolerance for complexity and ambiguity are the hallmarks of critical thinking. (p. 81)

Green’s idea can be summarized to support the idea that development in multiple art forms enables students to engage with ideas outside the art room with more ideas and understanding than they would have if they did not develop their ideas and understanding in multiple forms. These skills can be brought into other fields of learning because the basic skills are not art-specific when the focus of art education is on idea development

instead of specific art field development. By understanding arts use outside of the art room, we can understand why student growth in problem-solving skills in the art room is critical. If an art education program cannot equitably prepare students to use art and creativity to discuss issues outside of the art room, it is possible there is a gap between knowledge without access to social art resources.

Community Programming.

The Art of the School-Community Partnership. A way to bridge the gap between school funding resources and the skill needs of students is by bringing in community partnerships. This could be with community leaders, individuals, families, or organizations. Nathan's (2015) work focuses on partnerships with organizations outside of schools located in the communities that help develop programming for students that supports student learning. There are many ways this can be used. Nathan (2015) explains that “partnerships with external organizations can fill some of these gaps and, done well, can make the difference between schools that offer the bare minimum and schools that offer extended courses, internships, mentoring, counseling, and other enriched experiences” (p. 58). This idea can be the step to creating more equitable resources for students in lower-income school systems that do not have the resources in the typical day-to-day schooling. By creating partnerships that become part of the school culture students are able to engage with the resources that become part of their learning.

It is critical for partnerships to be an integral part of the students’ education, not an addition that is not stabilized in the education system. Nathan (2015) explains that “schools cannot be successful when every new program is an add-on. Urban schools with limited resources need healthy partnerships to be vibrant institutions of promise for

students” (p. 58). The importance and buy-in to a new program must be held by the administration, students, and the partner in the community. By using these resources correctly schools can build a kit of partnerships that help fill in the gaps they cannot. Using these resources allows for a more equitable art education for students, if schools without fully developed art programming or schools lacking resources can gain support from community partners and expand the growth of their students through art partnerships.

Title I Schools.

Can Title I Attain Its Goal? Title I was created to bridge the gap that we refer to in the education system. It was created as a resource by Lyndon B Johnson in the 1960s. He stated that “this Bill has a simple purpose: To improve the education of young Americans... Poverty will no longer be a bar to learning, and learning shall offer an escape from poverty” (Johnson, 1965, as cited in Farkas, 2000, p. 59). Title I was created to add funding to schools that had populations of students who came from families below the poverty line and allowed schools to fill in where other funding had not. This funding was focused on reading and mostly on lower grade levels. Title I still left gaps in other subjects and withdrew support when students aged out to other grades.

Farkas (2000) states, “the distribution of low income childrens’ skills shifts leftward relative to the national norms, so that by twelfth grade it is at the eighth-grade level. Narrowing and ultimately eliminating this gap has long been the Title I goal” (p. 63). Title I is a money distribution fund for schools but it has not been able to reach its goal of filling the gap in skill development and need. Students are not receiving the education needed and skill development when they are in schools that receive Title I

compared to students in well-funded areas where the economy is higher. Understanding the differences in Title I school funding and access compared to other schools informs what inequitable situations students are in. Title I allocates funds to certain parts of education but does not fill the need in art education, which can leave students at a disadvantage in growth.

Gaps in Literature

This research fills gaps in areas of research that have not been able to be found. There is not much research done on how inequitable resources in the arts lead to developmental differences in skills between students. The gap in skills of children with different art education is affected by funding, resources, and the basis on which art education is founded. This research will develop an understanding of why skill development is drastically different between schools and students. This study will also focus on how the resources schools can obtain create an impact on students and how changes in these resources may allow for a better education benefit.

Summary

In summary, the history of art education's development to modern-day topics with partnerships in the community may help the gap left by Title I and funding disparities. These ideas support the fact that art education in the United States of America is not equitable and in many cases also unequal which causes development differences between students in the different communities. This inequity can cause problems for communities and students when exiting the school systems where students have not learned the skills needed, which are supported by thorough art education. The research in the following

chapters begins to look closer into these disparities while understanding their impact on student skills and mindset.

CHAPTER III: METHODOLOGY

Introduction

In this chapter I explain how my research was created and the information going into it. The chapter includes five sections: Design of the Study, Research Methods, Data Collection, Data Analysis and Timeline for the Study. First, Design of the Study explains the setting and context of the research including where it took place and who was a part of it. Second, Research Methods describes what Transcendental Phenomenology is and the impact it has on the study. Third, Data Collection lists the types of data that will be collected including interviews, journals and artifacts. Fourth, Data Analysis explains how information will be coded and examined after collection. Lastly, the Timeline for the Study shows the progress of the study and when research took place.

Design of the Study

Setting.

This study was conducted at a public charter school in Camden, New Jersey. The school is located in a building shared with multiple other businesses and organizations. On the third floor, the elementary school is located on an opposite wing, and on the fifth floor are the high school and the regional offices. In the building there are also programs such as a behavioral program for school-aged children. The school was funded by a national charter which has schools in multiple other parts of the country, but is now its own independent charter.

Research was conducted in the art classroom of the middle school which is located at the front of the school directly to the left of the front desk at the entrance. The classroom is a square shape with thirty student desks and one round table. The room has

tile floors and is lined with gallery windows that are covered by the artwork of famous artists and posters of artist biographies. There are two windows located in the front of the room that looks out into a Camden neighborhood and a water tower.

Participants.

The participants of this study are students, teachers and experts in public school settings. There were a range of participants from Title I schools and general public schools. The teachers were both new and veteran, which allowed for the input of people who have worked in the school system for a longer amount of time and those who are being taught by the same systems recently and now work in them.

There were six teachers including the researcher in the study. The goal of the teacher participants was to show teachers' outlook on different settings of education. The teachers were located through local connections to the Camden and Philadelphia area, and through Facebook posts in the Pennsylvania Art Education Association and National Art Education Association groups. Focusing on teachers in these two areas showed direct comparisons of schools and systems in the same economic areas and the difference between communities. The teachers met twice over Zoom for interviews.

There were thirteen students in the study. The students were from the researcher's school in the Camden area. The age range of the students was from seventh to eighth grade. These students had backgrounds of living in cities and attending public city schools. There was a diverse range of racial and ethnic backgrounds and showed students who attended multiple schools and students who only attended the charter network of the researchers site. The students from Willow Tree Middle School had art two to three times

a week and met with the researcher three times to go over journals, interviews and art work.

Researcher.

As the researcher, I was both a participant and a non-participant. I have been a teaching artist fellow in Philadelphia and am a full-time teacher at my school location in Camden. I was also a participant in the study because I was the only art educator for students at the school location. This was my insight into how as an educator my work was impacted by the school funding system and art educators' impact on student development. I was a non-participant by observing classrooms in which I was invited, to observe other teachers' practice of creating equitable classrooms and art experiences. I conducted interviews with students, teachers, and experts in art education.

Research Procedure.

The research was done after class time, during tutoring blocks and during lunch with students at the researcher's school. Data collection on students was done in fifteen to twenty-minute interviews depending on students' availability. Teachers were met after school hours on Zoom.

During interviews and journaling participants had full autonomy over the interviews and had the option to not answer questions or stop any interviews or leave the research. All questions were given to the participants before the interviews. During interviews, the conversations were recorded by audio and camera and any information was deleted at the request of the participants.

The interviews were located in the classroom for students. Zoom interviews took place for participants outside of the main school setting to allow for access to perspectives from multiple urban settings and organizations.

Non-Participant observations were conducted at the invitation of participants to view equitable art practices in additional schools. These were observed to understand participants' teaching practices as well as to view the work and environment students create.

Ethical Considerations.

All participants were given informed consent forms that list exactly what was expected of them and what the research was used for. Participants under the age of eighteen needed to have parental consent as well. Participants had the opportunity to leave at any time and all data was deleted.

With the research plan in place, no participant was put in jeopardy. Participants were given pseudonyms and color-coded in the research. Students who worked with the researcher were also given written confirmation that no research or participation will affect their grades positively or negatively. This ensured that participants could leave at any time for any reason without fear of any negative impact. No participants were compensated. All data was stored in a Google Drive only for this research and was backed up on an external hard drive.

As the researcher was both the conductor of the study and a participant they kept a journal that documented all thoughts on the research and participant study responses to notate any biases.

Research Methods

Type of Study.

This study was conducted as a transcendental phenomenology study that contained observations from participants including the researcher. Da Silva (2005) references the founder of phenomenology, Edmund Husserl, when discussing the type of study stating that Husserl “believed that concepts, or for that matter just about anything abstract or concrete, could be perceived, and that the structure of experiences of perception of concepts and physical objects was basically the same, (da Silva 553).” This explains the concept that multiple people can experience the same events and have different outlooks on it, but creates a community experience.

It focused on the experiences of all participants and the relationship these experiences have to the issue the study is centered around. The study included interviews, optional observations, journals, and artifacts which are explained in this section. By including multiple forms of data collection the study and research allowed for different perspectives of participants to express their opinions and experiences.

Data Collection

Context.

Participants were supported throughout the research process. This included conversations with each participant throughout the study before and after interviews and check-ins about any questions they had. As an educator for some of the participants the researcher created a safe environment in the classroom where they were not interrupted during interviews to ensure all information was secure and private between the researcher and participant, this also included interviews conducted with teachers and experts. All

Zoom interviews were conducted in a private space that allowed participants a place to speak without fear of negative feedback. The researcher also made participants aware of all questions and requests ahead of time and allowed any feedback on the process.

Literature Sources.

Work from Moerer-Urdahl (2004) promotes the idea of transcendental phenomenology as understanding the experiences of a group of people. This method of research promotes the use of personal experiences and those of others' experiences. By including perspectives from students and other educators the researcher was able to create a diverse source of data collection (p. 19).

Supported by the research done by Nathan (2015) in working with community programming by engaging with participants with multiple levels of engagement with programming he was able to see the impact over a period of time. This was changed slightly due to the length of the research. By collecting data from multiple educators outside the researcher's school the data was able to gauge the impact of different programming and resources on student education and growth.

Methods of Data Collection.

Interviews. Interviews were conducted with all participants about their experiences in art education in schools whether that be from a student, educator or expert perspective. The interviews were conducted one-on-one with the researcher and participant. This was needed so that participants were able to share the impact of their experience with the researcher.. Interviews were conducted twice for students and teachers allowing for a progression of insight as the participants engaged with their art education. Experts were interviewed once due to availability. Interviews were videotaped

and audio recorded and then transcribed into a script. Interviews helped understand the differences in experiences of the participant and find themes between the different impacts art education has had.

Artifacts. Different artifacts were collected as supplemental data for the research conducted. Student artwork was collected as artifacts of the impact of art education and the diverse skill abilities of students across different funding distributions and resource allocations. Documents such as lesson plans were also included as artifacts of the research. These were collected to understand how schools were adjusting to inequity, and how outside factors impact the resources in schools. These resources were collected by digital photography and online data systems and were collected in google drive, through sharing and downloads.

Journals. All student participants and the researcher will create journals, which created a space for participants to engage with ideas and thoughts they are having about art education. Teachers did not participate in journaling due to teacher time restraints. This was helpful for participants to document thoughts they may have forgotten during an interview and were completed in real-time during their art education experience. Journal prompts were provided to participants that had open-ended questions that allowed participants to explain their thoughts on their experience, and focus on in-depth accounts of how they had used art education. Participants submitted their journals for the researcher to then scan and annotate. Not all students completed the journals but did complete the interviews conducted. The journals were organized by participants' pseudonyms and color and the themes in the journal were organized into categories.

Limitations. Some limitations of the study included resources and the ability to participate in the study and the access the researcher has to the participant. There was a change in the school day schedule two weeks into the study that meant the researcher did not have free periods the same time as the participants, this meant that research had to be done in different block times and with the support and coverage of other teachers and administration. The artifacts collected were limited to three pieces by each participant, which will allow the researcher to take a look at work created by each participant while also limiting the amount. Not all teachers submitted artifacts for their classroom due to the privacy of students. Interviews were conducted at maximum biweekly but were usually less due to participant and researcher needs.

Data Analysis

Organization.

Data was organized by participant name which was given a pseudonym for privacy and by color which will be added to the documentation of the participant. Pseudonyms were based on participants' favorite flower or plant, and school information was given tree species pseudonyms. The data was organized into themes and topics that were repeated throughout participant data. This was saved into individual folders on google drive and an external hard drive. All physical artifacts were scanned or photographed and stored on digital drives and stored in secure folders at the researcher's home office.

Coding of Data.

Data was coded by color, key terms, themes, and pseudonyms for protection of participant information. All participants were given pseudonyms and colors that reflect

who they are without giving their personal information. The data was then saved in folders on google drive correlating to the theme and the participant and the connection between different participants. This was named and color-coded to reflect different themes as well. Verbal and Visuals were digitized and transcribed and collected in google documents and pdfs. A professional second party also observed the data for any corrections.

Methods of Analysis.

Interview topics and artifact themes were organized through inductive categorizing. All interviews and artifacts were compared through the lens of the phenomenon of inequitable art education in urban environments. The information was also looked at for the impact of resources and accessibility that was available to participants.

Timeline for the Study

My study began in January 2022 and ended in May 2022. During the months of February and March, I gained permission for my study and consent from all participants. Interviews began at the beginning of March and will be spaced over three months. The interviews were recorded and transcribed, given pseudonyms, color-coded, and given key themes.

During this time artifacts were collected from participants including written lesson plans and visual art images or work created by students. This data was collected and organized on a rolling basis. I also did two observations of two participants who invited me to their classrooms to observe equitable practices and teachings in the room. .

I observed in action how they created an equitable setting for art education, and how resources and accessibility impact their education.

Month	Process	Steps to Accomplish
January	Qualifying Review	Complete Steps 1-3 of First Semester
	Gain IRB Approval	Submit proposal and presentation
	Site Approval and Participation search	Contact sites for approval, begin distributing permission forms for students and teachers
	Literature Review	Continue to research literature review.
February	Prepare Research	Collection of permission forms, Art collection, Curriculum research
	Launch Study	Begin Student and Teacher Research and development, select groups of students and teachers, finalize protocols.
March	First Interview	Complete Interview 1 with each participant
	Data Collection	Documentation of projects, curriculum, art progression, journals
	Data Analysis	Biweekly analyze data collection from participants
	Literature Review	Continue to research literature review.
April	Second Interview	Schedule and Complete 2nd interview with participants
	Optional Observations	Observe classes and art impact and equity

	Data Collection	Documentation of projects, curriculum, art progression, journals
	Data Analysis	Biweekly analyze data collection from participants
	Literature Review	Continue to research literature review.
May-June	Data Analysis	Analyze data and finish organization of data
	Expert Interviews and Final Student Interviews	Schedule and Complete interviews with participants
	Writing	Finish Chapter IV
	Writing	Write Chapter V
July	Presentation	Create Thesis Presentation
	Thesis Presentation & Exhibition	Present & Exhibit Thesis

Table I, Timeline of study

CHAPTER IV: RESULTS OF STUDY

Introduction to Data Collection Process

Data Types.

To begin research interviews were conducted with students, teachers, and experts on art education. The interviews were recorded with both audio and visual. During these interviews, questions ranged from background information to emotional input into the arts and physical representation of art experiences. Interviews were conducted to understand the individual's relationship to the phenomenon of urban art education, and experts were interviewed to understand the impact of authorities on the group. Interviews were the style of data collection because of the personal connection individuals have to their stories and their abilities to express them. Visual data was also collected including photographs of artwork and lesson plans used in the classrooms of the teacher participants. Artwork was collected to understand how the lessons and education form in student expression. Lesson plans were collected to understand the teachers' impact on students and the thinking behind equity placed in the classroom in a physical form. Lastly, journals were collected from students, this allowed students to write their own thoughts without the stress of the interview. The journals expanded the interview questions for students and went deeper into their thoughts on art and art education in their school.

Data Collection.

All data was collected and filed in an online drive and mobile hard drive. The interviews were audio-recorded on two different devices and video recorded on a laptop. This allowed for the transcripts to be collected and had multiple backups, while also

being able to observe if a participant answered with motion or non-verbally, which would not be registered in an audio device. They were then color-coded for themes and keywords. Visual data including lesson plans and artwork were photographed or scanned and sent to the researcher or were captured by the researcher. These were then placed in folders with notes on each form of visual data, the notes documented the materials used and the themes depicted. Journals were collected once a student was completed and were scanned into the computer, they were then transcribed and typed in for data collection. The journal transcripts were then color-coded for themes and keywords.

Changes in the Field.

Some processes were changed once in the field, the first being my timeline for research in the field. Due to circumstances at my school placement consent for the location was not given until March which delayed interviews with students. This also resulted in data collection extending into the first week of May for students. There was also a delay in expert interviews because of expert availability, and the final expert interview was conducted on May 17th.

Some other changes included the collection of journal entries from teacher participants. Teachers did not complete journal entries. When discussing the process with multiple teachers they explained to me that they wanted to participate but would only have time for two interviews and not to complete journal entries. With this feedback, journal entry questions were added to the interviews to obtain the information in a new format. There was one student participant who was not able to be interviewed due to circumstances that made her absent for an extended period of time, but she was able to turn in the journals before her absence and asked to still be included. During this time

there was a COVID-19 spike in the City of Camden and my original observation of a classroom was canceled, this was not able to be rescheduled so no optional observations were conducted in other classrooms. The last change was that only students from my school placement were interviewed. Due to access and consent, interviews were only possible to conduct with students I worked with at the middle school. I had planned on interviewing five to ten students and ended up interviewing thirteen. There was also an increase in teacher and expert interviews. Two to four teachers were planned on being interviewed and six were in the final data collection including the researcher. The researcher expected one expert in the field and after data collection, ended up interviewing three experts.

Entering the Field.

In the field, I met with my research site principal and explained the importance of the research that was going to be conducted. We had three different meetings on the research to understand the impact, the anonymity, and the safety of the students and the school. Once consent was given I was able to meet with a group of students and explain what I was going to be doing at the school and give consent forms to be brought home to discuss with parents. After this meeting, all parents were contacted and informed of the study, and all questions were answered. Out of the twenty-three students in the group meeting, thirteen decided to participate in the study with the support of their parents. Over the course of March, April, and May I met with students during lunch, during free periods, and during advisory blocks. During this time I answered any questions they had and conducted the interviews. During the research, classes were still being conducted but

the students were informed multiple times through the study that there would be no impact on their grades and relationships with me because of the study and their answers.

Data Presentation.

The data presented in the next section will begin with expert insight into the phenomenon of urban art education. This will set the base for what organizations and authorities on the subject observe about the phenomenon and their impact on equity in the art education areas of New Jersey and Pennsylvania. After this teacher's data will be presented to understand the basis of art education in schools and the intended impact of lessons and art, this data will include my input as an educator in a Title I school. Finally, the students' data will be presented. The interview and journal quotes below are coded using highlighting and underscores to draw attention to key themes and recurring experiences, coding will be further explained in the Data Analysis section.

Presentation of Data

Expert Data.

Expert Background Data. The data in *Table II* is the background information for the experts interviewed during the study. This information provides the demographic and area of expertise of the participants. This data organizes what organizations the participants are a part of, their role, their ethnicity, and their pronouns. Two of the three experts permitted their name and organization to be used in the study, and the third requested to remain anonymous and for their organizations to remain anonymous. All experts were given a color for data organization.

Experts				
Name or Pseudonym	Organization	Role	Ethnicity	Pronouns
Samantha Clarke	NJ State Council on the Arts	Program Officer	Caucasian	she/her
Ann Marie Miller	ArtPride NJ	Director of Advocacy and Public Policy	Caucasian	she/her
B	Multiple art and education foundations in New Jersey and Pennsylvania	Board Trustee and Committee Member	Caucasian	she/her

Table II, Expert Background Information

Role of Organization. The data in *Table III* is to explain the roles of the organizations the experts are a part of. Samantha Clarke works for the New Jersey State council of the Arts as a program officer for arts education, her role is to manage grants for art programming. Ann Marie Miller is a Director of Advocacy and Public Policy for ArtPride NJ, her role is to promote the arts in New Jersey and expand public knowledge of the importance of art and art education. B is a board trustee and committee member of multiple foundations in New Jersey and Pennsylvania, her organization's role is supporting community programs in schools. This data is crucial to understanding the intended impact of the expert's position and organization.

Experts	
Name or Pseudonym	What is the goal of your organization?
Samantha Clarke	<p>“I am the program officer for arts education and lifelong learning at the New Jersey State Council of the Arts, so I help manage grant dollars that go towards art organizations and art programming in the state, so some of the things in my portfolio include Poetry Out Loud which is a national recitation program, and each state has one of these programs. I also manage other grant programs, like our artist in education residency grant program, but I also manage grants like organizations that might have a restorative juvenile justice program, or may be partnering with a school to bring in a string orchestration into schools, so it entails lots of different things, but basically programming that looks at art education and learning outside K-12, that is my purview.”</p>
Ann Marie Miller	<p>“Our elevator speech is promoting the arts and increasing public value, it's the two P's, promotion and public value, because the arts in New Jersey kind of get played down because of New York and Philadelphia, our job is to promote that there is really high quality arts in New Jersey. Then the public value piece is the part I really work on trying to remind the public, the voting public, the general public that the arts are tied into other aspects of our lives from the economic benefits to education to health care, community development, housing, safety, all the different issues. So people don't think of the arts as just an add-on discussionary type of thing, but that it's part of their daily lives.”</p>
B	<p>“One of the threads is art education”</p> <p>“The Foundation supports organizations in New Jersey and for many years supported arts, the environment, education and poetry. The education docket of the foundation morphed into arts education and so a portion of the money was designated for arts education. The foundation was giving fifteen million dollars a year and a portion of that went to art education. Within that arts education was a major priority of the arts council.”</p> <p>“In terms of the teaching artist organization, they are looking to the funders to get the money to support their operations, they probably have a three or four million dollar budget, and its whole</p>

	<p>mission is arts education. Its whole mission is about bringing artists and arts experience to children throughout New Jersey and Eastern Pennsylvania.”</p> <p>“With the Arts Education Organization their primary mission is about arts education but it's at the policy, research and advocacy level. It's creating the environment and providing the tools for advocates so that the conditions are right so that you can do these programs in school and the people around you know that it's important.”</p>
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Table III, Expert Goal of Organization

Fiscal Distribution. The data in *Tables IV and V*, was collected to understand the distribution of funding based on the organizations. This included how funds were obtained by the organization and how they were distributed. The interviews included how funds were decided for different groups, the path to obtaining the funds by the community and the impact the funds had on the arts and art education. The overall way that funds were distributed from organizations were through grant applications. The organization's my experts worked for would obtain money through taxes and donations NJSCA would create grants for community programs to apply to, to help their programming and outreach. The NJSCA also had a minimum contribution for 25% of their funds going to South New Jersey. While ArtPride focused on publicity for the arts and using their funding to promote arts.

Experts	
Name or Pseudonym	How is your organization funded, and how funds are earmarked for different types of programs?
Samantha Clarke	“Public support for the arts in New Jersey is drawn from the hotel/motel occupancy fee, this was established in 2003, under this law a percentage of the fees collected annually are allocated to the arts council, in addition the council also receives an annual

	<p>competitive grant from the National endowment for the arts. So that’s how we’re funded the hotel/motel occupancy fee and the grant from the National Endowment for the arts. Then how we earmark for the other programs is most of our programming is multi year grants, so the majority of the council's funds are dedicated to organizations on a multi year grant cycle, funding is always subject to change including the annual appropriation from the governor and legislature. They are currently in their talks for the budget next year, so all our programming will adjust accordingly. Each year we share a program and operations plan which highlights our priorities for the year, and these are result of ongoing self assessment and field communication, speaking to our grantees, in previous years we learned there was a lot need for capital projects, so building maintenance and construction, so this year we launched a capital projects programming. So we are able to listen to what they need and appropriate that money to a new grant program where they could access additional funds.”</p>
Ann Marie Miller	<p>“We raise grant funds, there is contributed income or earned income, it's basically membership dues to ArtPride. You know the art organizations around the state belong. Most of the private involvement is free, through our Discover Jersey Arts Program, they are members, there is a free membership or there is a membership that you can purchase that is \$10-\$15. That way people get more information on things that are happening. We get money from the state arts council, some private foundation, a limited amount of business and corporate funding and individual donors, so it's pretty spread out.”</p>

Table IV, Expert Funding

Experts	
Name or Pseudonym	How is funding for the arts (and specifically arts education) determined by your organization? Are there any allocation requirements that are region or community specific?
Samantha Clarke	“We don’t set any specific funding amounts for artistic disciplines or grant programs, it’s often based on need, so when we receive an application we know there is a need for something, so we will make sure funding gets appropriated according to the need. The

	only allocation we have is that per the state budget 25% of our funding must serve the eight southern counties of: Atlantic, Burlington, Camden, Cape May, Cumberland, Gloster, Salem, and Ocean. So that's the only specific allocation that we have to make sure, that 25% of funding goes to serve those counties.”
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Table V, Expert Funding II

Art Education in Present Day. The data in *Table VI* depicts the impact of art education in the present day, and the importance of the arts in the urban communities the experts impact. It shows the topics that are important in today's society and how art promotes them and creates a foundation for learning. Ann Marie Miller talks in depth of the benefits of art education including social emotional skills and inclusion of topics like math and science into the art education setting and art in the math and science setting.

Experts	
Name or Pseudonym	What are the benefits of art education?
Ann Marie Miller	“The benefits are many, creative thinking, collaboration, team work, expression that leads to empathy. We brag about the fact that it helps with learning in different areas. Learning through the arts helps in other subject matters like math and reading and science. That's the whole STEAM incorporation. We talk about test scores, and keeping kids in school, sometimes it's the only motivator to keep them there, so that they attend their art classes but also the other classes. Social emotional learning is now the big thing, it's encouraging those empathetic skills that bring people together. I think those are the big benefits.”

Table VI, Expert Benefits of Art Education

Community Programming. The data in *Table VII* explains the impact of the organizations of the experts on community organizations and nonprofits that have an impact on art education in the public school setting. The data also explains the impact of

community support on equity in art education. Samantha Clarke and Ann Marie Miller both discuss the importance of art education and the impact of outside organizations on students.

Experts	
Name or Pseudonym	How does your organization help support public school arts, county art agencies and non profit art agency partners?
Samantha Clarke	“We do not fund schools directly, direct arts education funding comes from the department of education, so we don’t double dip in funding that way, but how we focus on supporting art education in schools is through our general operating support is that we give money to art organizations who then provide assemblies, performances, residencies, workshops to schools. We also have several programs that are in school, Poetry Out Loud, AIE which is our Artists in Education grant program, which is a long term residency program where teaching artists go into schools for twenty days or more.”
Ann Marie Miller	“We promote arts education a lot and the value of arts education, like next week is the governors awards in art education. ArtPride sponsors the whole event and a few awards. We work with the New Jersey Thespians and they run an essay contest, where the kids have to write an essay about how they would advocate for the arts and what's important to them, and the essay winners receive one of the governors awards.”
B	“There are special professional development opportunities for teachers. We do a whole social emotional development, learning that brings in the best practices. To bring teachers in development to get credits. To accommodate the teachers so they have what they need to help their students.”

Table VII, Expert Support

Title I Schools. The collection of data quotes in *Table VIII* exemplifies free resources and organizations that support public schools, specifically Title I schools that need the extra support. It highlights equity and the impact equity has on public schools,

which correlates to the original goal of Title I to bridge gaps. Experts discuss art equity and the gaps in different communities that include Title I districts and the importance of social movements in the arts.

Experts	
Name or Pseudonym	How does your organization support equitable access to arts and art education?
Samantha Clarke	<p>“APLI, Art Professional Learning Institute, where we provide professional development to classroom educators as well as teaching artists, on progressive arts based professional development topics, so really focusing on arts equity, and ensuring that every student can receive a robust accessible arts education. We’ve also partnered with committees to help provide guidance when it comes to art education in schools, so we helped create the September Ready Guide in 2020 and the September Forward in 2021, that was in conjunction with Arts Ed NJ that was going to help inform schools in the state about best practices for safely engaging with arts education during the COVID-19 pandemic and continuing.”</p>
Ann Marie Miller	<p>“We do a lot of work, an increased work lately to involve individuals and arts groups led by people of color and are arts groups that are historically marginalized. We have a new independent advisory committee that is there to tell us how we can be better in terms of being equitable and accessible to the entire range of arts groups. The other thing is in terms of public funding, so when we advocate for public funding a lot of the reason is that the public funding makes the arts available for free, and for people regardless if they can pay for them. It also hits the note of equity and also against the elitist perception people have.”</p>
B	<p>“With the foundation prior to going into social justice, and as we are doing this transition, we were saying to our art organization and arts education providers, how are you meeting this challenge, because the funding was limited, targeted the free lunch schools, the abbot schools, because they were under served. The teaching artist organization, we raise money for the schools that might have limited resources. They made a very special initiative that adopted</p>

	schools that raised money specifically to enable arts in the schools. We have strong programs in Trenton, Newark and Camden. To look at the Title I schools and how to use Title I funding that come in to support arts education.”
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Table VIII, Expert Support II

Teacher Data.

Teacher Background Data. The data in *Table IX* is the background information for the teachers interviewed during the study. This data organizes what schools the participants teach at the grade range they teach, their ethnicity and their pronouns. All teachers were given pseudonyms both for their name and their schools name, and they were given a color for data organization.

Fiddle Leaf Fig is a Caucasian teacher in a 9th-12th grade school in Upper Darby, she uses she/her pronouns and has been teaching for two years. Orchid is a Caucasian teacher originally in a Kindergarten through 8th grade public school, now teaching in a Kindergarten through 12th grade private school all in Philadelphia, she uses she/her pronouns and has taught at four different schools. Sweet Pea is a Hispanic teacher who taught 6th grade in Philadelphia, she uses she/her pronouns and has been teaching at her school for five years and left teaching at the end of this school year. Rose is a Caucasian teacher in a 9th-12th grade school in South New Jersey, she uses she/her pronouns and has been teaching for two and half years. Zinnia is a Black teacher in a 9th-12th grade school in Camden, she uses she/her pronouns and has been teaching at her current school for four years. I am the researcher and am a Caucasian teacher in Camden and previously in Philadelphia, I teach in a 6th-8th grade school and use she/her pronouns, I have been teaching full time for one year.

Teachers						
Pseudonym	School (Pseudonym)	Location	Number of Students	Ethnicity	School Grades	Pronouns
Fiddle Leaf Fig	Cedar High School	Upper Darby, Pennsylvania	120 out of 4000	Caucasian	9-12th	she/her
Orchid	Past School: Philadelphia School District Present School: Ginkgo Private School	Philadelphia, Pennsylvania	200	Caucasian	K-8th and K-12th	she/her
Sweet Pea	Sugar Maple Elementary School	Philadelphia, Pennsylvania	150 out of 700	Hispanic	6th	she/her
Rose	Lemon Tree High School	South Jersey	110 out of 1000	Caucasian	9-12th	she/her
Zinnia	Willow Tree High School	Camden, New Jersey	300	Black	9-12th	she/her
Researcher	Willow Tree Middle School	Camden, New Jersey	185	Caucasian	6-8th	she/her

Table IX, Teacher Background Information

Fiscal Distribution. The data collected on fiscal distribution shown in *Tables X and XI* is to understand the correlation between community resources and funds and the budgets allocated to art programming in school. Teachers discussed the economic status of their students and their community, all schools were considered Title I and were in lower middle class to below the poverty line, which did not seem to create a standard for the access to arts and equity. Teachers spoke about their budgets and some aligned with

support of Title I, while some did not have art funding, and some had a surplus of funds, all in similar communities with similar economies.

Teachers	
Pseudonym	What is the economic class of your school community?
Fiddle Leaf Fig	“We are for the most part lower middle class we are a title 1 school and a lot of our students do participate in the free lunches, right now we do not even have a cafeteria, our students eat lunches in the classrooms, because we have too many students and with covid it is the only safe way, so [food company] brings bagged lunches every morning, but they are these really gross free lunches.”
Orchid	“Title I we had several homeless students, I think the school said 99% of students were below the poverty line.”
Sweet Pea	“Um, I know we are a title I district.”
Rose	“They are mostly lower middle class.”
Zinnia	“Mostly lower middle class, poor or near poor”
Researcher	“The majority of my students' families are considered to be below the poverty line, all students are a part of the free meal program in our school which provides breakfast, snack and lunch. During the pandemic it was a priority of my school community to make sure food distribution continued during online learning. Many of my students would speak about money struggles at home and their access to the internet when we were conducting online learning.”

Table X, Teacher Community Economics

Teachers	
Pseudonym	What does your budget look like?
Fiddle Leaf Fig	“For art supplies we actually have a big budget, we don’t do bidding, we order from BLICK and Amazon, but before we place those orders they have to be approved by our principal, so we usually just request supplies until we are denied something. I do not actually know our budget but we were able to get a lot of supplies, which was really nice.”

Orchid	<p>“So the first year because I was a new teacher I didn’t have any budget, my principal bought me some basic crayons and colored paper, there was some leftover paint and brushes. The head of the Philadelphia art department sent me a kit of things that came in November probably. It was the first year the schools were supposed to have an art budget, my school didn’t have art the previous year. The second year I had \$10 per student, it was interesting because they gave it to the principal, and I had to go to the principal for it, I don’t know what happened if it was my principal or not, I know there was a lot of issues of principals trying to spend the money in different places. The art department supervisor was like make sure your principals are giving you your money and spend it on your classes, because principals are trying to spend it on other places in the school.”</p>
Sweet Pea	<p>“They have been pretty generous at my school, they have never told me there is a cap, I spend about \$6,000 for about 150-200 students.”</p>
Rose	<p>“Each of the nine art teachers gets \$4,000 each for their students, I teach about 110 students and the school has 1000 students, each student has to take at least one art class before they graduate.”</p>
Zinnia	<p>“I was never given a budget”</p>
Researcher	<p>“I am not actually sure what my budget is, I never really received one. In August I was told there was no art budget and I was going to have to use the art supplies left from past teachers for the school year, so I made an amazon wishlist and bought close to \$2,000 worth of supplies out of my own wallet over the course of the year. My principal changed in September of the school year and in November when we were meeting she realized I was never given money for supplies, she asked me to make a list of supplies I needed, but these did not show up. In January when we came back from virtual teaching we again had a meeting about supplies where she told me to give her a list of about \$1000 worth of supplies for my 185 students, this supplies showed up the first week of May. So honestly I do not know my budget but I was provided with some supplies”</p>

Table XI, Teacher Budget

Art Education in Present Day. This data in *Tables XII and XIII* highlights the arts available in public schools presently and what students are learning. This is to understand what the overlapping themes of importance are to art educators and students

in today's schools. Most teachers spoke about creating lessons around race, ethnicity, and social movements. This was to relate art to the world students are living in and focusing art education on topics that it can be applied to in the present day. The lessons focused on skills like problem solving and community that could be applied outside of the art room.

Teachers	
Pseudonym	What types of art are available at your school?
Fiddle Leaf Fig	“There are a bunch of different art classes, but they are various levels of the same class essentially, we have a lot of digital classes here as well which is nice. We have various AP classes in the school I used to teach at. Technically we only have studio art running right now, but we have had art history in the past. There are nine art teachers.”
Sweet Pea	“I am the only 6th grade art teacher, we have one part time teacher, she teaches traditional art, and I teach more modern, we also have music and drama for the other grades.”
Rose	“They have photography, video, graphic design, wood shop, STEAM, music, theater, choir, and culinary, we have nine different teachers, four of them being visual arts.”
Zinnia	“Drawing, painting, sculpting, graphic design, collage, they are all taught by me in visual art.”
Researcher	“Our school only has visual art and I am the only teacher, but in art we learn collage, sculpture, drawing, painting, recyclable art, and poetry. The students used to have a theater teacher, and we are trying to get a music program for next year.”

Table XII, Teacher Curriculum

Teachers	
Pseudonym	What skills do students learn?
Fiddle Leaf Fig	“The things I really try to push in my class is problem solving , especially my sculpture classes, I always like to tell them there is no one way to get from point a to point b, but if you hit a roadblock your job is not to stop, you still have to get past that roadblock either you put it in reverse and try another route, you still have to keep going forward. That is something that they are understanding, these problem solving techniques I am teaching them, or at least I am helping them spread their wings where hopefully they can jump and fly with roadblocks.”
Orchid	“I think they practice their creativity, problem solving , I try to get students to think about situations that are different from them, different perspectives . They learn art skills how to do certain things.”
Sweet Pea	“They learn how to problem solve , when they start a project it might not go their way so they will have to find a new way to create it, they might learn a little bit of critical thinking, why art is made the way it is, why people have certain styles, how things have a deeper meaning, like symbolism, that might fall under the ELA class, they know how to collaborate, they know how to work together, they learn how to be resilient, when things fall apart they cant get angry when things don't go their way, some still might, but most don't.”
Rose	“ Communication , you know how high school is with their cliques, but in my class it doesn't matter, they all get along, they have great communication in my class, it doesn't matter who you are, they will help you. They also learn how to create their own solution to a problem. It's not like a set ending, they create their own. ”
Zinnia	“ They learn Measuring, creativity, attention to detail, task orientation, list keeping, organizational skills. ”
Researcher	“I try to promote self expression and working through problems in all my lessons. The art we learn about is based on real life topics and issues affecting our school community while learning new art methods . In the end I just want my students to be able to tell their story and feel confident about themselves.”

Table XIII, Teacher Curriculum II

Community Programming. The data in *Table XIV* addresses the theme that was very prevalent with the expert participants. The importance of community programming and its impact was addressed by teachers. The overall sense was that community programming was prevalent in schools with less funding and did not exist in other Title I schools with more funding.

Teachers	
Pseudonym	Have you worked with any community programs or non profits in your classroom? If you did, what were your thoughts on the program's impact, if you did not, was there any specific reason you did not?
Fiddle Leaf Fig	“No, I think we do almost everything within our district since our district serves so many families.”
Orchid	“We had the Clay Studio come in and work with the 4th graders. I think it was a good experience for them because they had more people helping them than they normally would. That meant they were more successful with their projects. They also would not have been able to experience using clay to make ceramic pieces otherwise since we did not have a kiln. Behavior was still a challenge, however, because it was looked at as a special event, most of the students were better behaved than normal and when they weren’t there was staff available to help.”
Rose	“No we haven’t, the school has enough resources without it.”
Researcher	“When I worked in Philadelphia as a teaching artist fellow I did work with community arts organizations, and was considered a community organization coming into the school. I brought more organizations in because I did not have access to funding and nonprofit support brought in other perspectives to my students I could not. In Camden I have partnered with a nonprofit for a gallery exhibition, but have not had the opportunity to bring in a community organization mostly because of time, and the lack of structure to be able to support another organization in my classroom in my first year there.”

Table XIV, Teacher Community Programming

Title I Schools. The data in *Tables XVI and XVII* addresses equity concerns with teachers and how resources affect the education of their students. This directly correlates to Title I and the funding received by it, and the effect it has on education. It also addresses the impact of equity and the gap in resources seen by schools. Many of the teachers brought up topics of equity and access in their rooms. This connects to the theme of Title I because Title I is in place to support gaps in education, and by promoting equity and looking at resources we can understand the impact of Title I and the gaps still in place.

Teachers	
Pseudonym	Is art in your school equitable in comparison to surrounding schools?
Fiddle Leaf Fig	“Yes, and I think that is because we are diverse, my school is a mix of what the entire country looks like, we have an equity committee, we have a student equity committee, now do those committees always amount to anything no, because our admin pushes back, but we have them in place to try to balance out from where things used to be but to where they are now. Sometimes it feels like yelling into an empty room but it's needed.”
Orchid	“No, I went to a PD at another school and I was like wow, this looks really nice compared to what we have. Someone told me it has a lot to do with the PTA, if there is an active parent group, the schools tend to have more resources.”
Sweet Pea	“No, I don't know, probably not, I have been to some schools when I was in the Boys and Girls club, when teachers in other schools have to ask for mutual aid. It's definitely not equitable in most spaces.”
Rose	“We definitely have more than schools around us, and it's not equitable, because schools don't have to close the same resources, my students have access to anything they would want.”
Researcher	“In comparison to other schools in Camden I think we are mostly equitable. Most schools in our city seem to have the same resources, some have more but most are on the same level. If anything I think our school lacks equitable resources for ELL learners, IEP students and

	overall support equity. We are definitely inequitable compared to suburban schools and other cities like Philadelphia in terms of resources.”
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Table XV, Teacher Equity

Teachers	
Pseudonym	Do you think art at your school is equitable? How do you promote equity?
Fiddle Leaf Fig	“I think I am spearheading the cause that we have to make this a twenty-first century class, and we cannot be stuck in the 1950s we actually have to be progressive and we have to be equitable and we have to make room for our students who do not always have room in a classroom. Even the artists I try to show, we do not need to keep showing old white men artists, let’s pull out someone like Kara Walker and these really powerful amazing artists, that’s something I am doing on the small scale. Last year students couldn’t even come to get to the school to get materials, I’m pretty sure I wasn’t allowed to but I dropped materials off at their houses, we cannot expect students to get to school or parents to be able to drive them or pay for an uber for supplies.”
Orchid	“I definitely tried to supply students with resources at home as well as in school. I would send supplies home. I did the expander of the month, you expand on the project you are given and I would buy prizes out of my own money.”
Sweet Pea	“I think I teach them about art that they can relate to, where everyone feels they connect to the meaning behind the art, I don’t shy away, like during Black History Month, my black students have felt safe to share their opinions. It's diverse in content.I have males, females and non binaries, and we talk about that in class, where they feel like there is an artist who might represent them. We have plenty of supplies so they have access to everything they need. I am not trained in a lot of things, kids are very emotional and have mental health issues and it comes out in art, but I do not have the support, so I can only push them towards different places for resources.”
Rose	“I think so we allow students to take art to meet their needs and we never ask them to bring in supplies, and we meet the needs of what each student needs. If I teach artists we teach about modern artists, I try to steer away from the traditional white male artists, and if I do teach about them its

	because I can relate them to something else like mental health, or if they are gay, or something else.”
Zinnia	“By teaching artists and art history from a variety of races and cultures as opposed to the traditional Eurocentric art focus.”
Researcher	“All my lessons are based on artists and topics that my students can connect to, I bridge gaps in resources with my own money, and I promote inclusivity in the classroom. Even though we are in middle school my students have experienced so much of the world already and it is not fair for me to ignore that, so we have class discussion. I also acknowledge my place as a white woman educator in a fully BIPOC school. I also try to bring in as many art forms as I can and expand our resources any way I can.”

Table XVI, Teacher Equity II

Student Data.

Student Background Data. The following data in *Table XVII* is the background information for the students interviewed during the study. This data organizes what schools the participants attend, their ethnicity, their grade, their age and their pronouns. All students were given pseudonyms both for their name and their schools name, and they were given a color for data organization.

There are a total of thirteen student participants. Sunflower is a Hispanic student in 7th grade, she is fourteen years old and uses she/her pronouns, she contributed with interviews. Pansy is a Black student in 7th grade, he is thirteen years old and uses he/him pronouns, he participated in the interviews. Tiger Lily is a Black student in 7th grade, she is thirteen years old and uses she/her pronouns and participated in the interviews. Bamboo is a Black and Caucasian student in 7th grade, he is thirteen years old and uses he/him pronouns, he participated in the interviews. Daisy is a Hispanic student in 7th grade, she is thirteen years old and uses she/her pronouns, she participated in interviews

and also submitted journals. Bluebell is a Black student in 7th grade, he is thirteen years old, they use he/they pronouns, they participated in interviews. Lilac is a Hispanic student in 7th grade, she is fourteen years old and she/her pronouns, she participated in interviews and submitted journals.

Ivy is a Hispanic student in 8th grade, he is fourteen years old and uses he/him pronouns, he participated in interviews and submitted journals. Moss is a Hispanic student in 8th grade, he is fourteen years old and uses he/him pronouns, he was a part of the interviews. Crocus is a Black student in 8th grade, she is fifteen years old and uses she/her pronouns, she participated in the interviews. Lotus is a Black student in 8th grade, she is thirteen years old and uses she/her pronouns, she submitted journals but did not do interviews. Forget Me Not is a Black student in 8th grade, they are thirteen years old and use they/them pronouns, they participated in interviews and journals. Dahlia is a Black student in 8th grade, he is thirteen years old and uses he/him pronouns, he participated in interviews.

All students were able to pick their pseudonym under the category of flowers and plants which was decided on as a whole group in our first meeting. Students were able to decide what contribution they wanted to partake in the study, some did both interviews and journals, some picked one or the other based on their time and what they felt comfortable doing.

Students					
Pseudonym	School (Pseudonym)	Ethnicity	Grade	Age	Pronouns
Sunflower	Willow Tree Middle School	Hispanic	7th	14	she/her
Pansy	Willow Tree Middle School	Black	7th	13	he/him
Tiger Lily	Willow Tree Middle School	Black	7th	13	she/her
Bamboo	Willow Tree Middle School	Black and Caucasian	7th	14	he/him
Daisy	Willow Tree Middle School	Hispanic	7th	13	she/her
Bluebell	Willow Tree Middle School	Black	7th	13	they/he
Lilac	Willow Tree Middle School	Hispanic	7th	14	she/her
Ivy	Willow Tree Middle School	Hispanic	8th	14	he/him
Moss	Willow Tree Middle School	Hispanic	8th	14	he/him
Crocus	Willow Tree Middle School	Black Hispanic	8th	15	she/her
Lotus	Willow Tree Middle School	Black	8th	13	she/her
Forget Me Not	Willow Tree Middle School	Black	8th	13	they/them
Dahlia	Willow Tree Middle School	Black	8th	13	he/him

Table XVII, Student Background Information

Fiscal Distribution. The data collected in *Table XVIII* focuses on the materials students have access to in the researchers school and any wishes for other materials. The materials can be a direct observation of finances at school and the resources accessed.

Students	
Pseudonym	What types of materials do you use in art?
Sunflower	“In my experience pencils, colors, paper, glue and other things”
Pansy	“Paint, colored pencils, and paper”
Tiger Lily	“Paint, paper towels, pastels and regular paper, cardboard.”
Bamboo	“Crayons, markers, we are using clay now, and yarn.”
Daisy	“We use pencils, markers, crayons, sometimes oil pastels, sometimes paint, dry erase markers when we shouldn’t, I wish we could use paint more. ”
Lilac	“Pencils, crayons, I use markers, scissors, there is glue, there is paper.”
Moss	“Pencils, brushes, colors of course, canvas, and you can use multiple different things, like sprays, we can use any materials to do art it just depends what you do with it.”
Dahlia	“We have used pastel, paint, clay, colored pencils, markers, everything simple, and we use stencils. I wish we had computers to do graphic design. ”

Table XVIII, Student Materials

Art Education in Present Day. The data in *Table XIX and XX* shows the students' idea of art and what is taught to them today, and also how it impacts their education as a whole. These question points help understand the actual impact of the art education phenomenon, compared to the ideal impact that experts and educators addressed. Students spoke about liking art for the ability to express themselves and their emotions, and how it became a stress relief from the outside.

Students	
Pseudonym	What do you think of when you think of art?
Sunflower	“It’s like when I do art class you can do something, like how you feel like it, when you draw you don’t only draw you show your emotions in it”
Pansy	“Drawing, painting, clay modeling, it makes me feel nice”
Tiger Lily	“I just feel like when I am here it's okay to express myself, any feelings that you have you can just let go. When we are doing art our feelings can just be out because no one is judging you.”
Bamboo	“Drawing, painting, you know just how to have a creative mind”
Daisy	“I think of stars, I don't know, that's just what comes to mind, because they're really bright.”
Bluebell	“Ummm music, dancing, clay modeling, chaotic, but art club balances it out so chilling and drawing.”
Ivy	“I think of a relaxation class, kind of trying to color it out for stress relief.”
Moss	“I think of different shapes combined into making a big drawing.”
Forget Me Not	“I think of Ms. West, crayons, markers, colored pencils, beads now, painting sometimes, sneakers.”
Dahlia	“I think of it as a reminder that I can do or draw anything with the ability I have.”

Table XIX, Student Experiences

Students	
Pseudonym	Do you think art has impacted your education?
Sunflower	“Yeah, cause like art doesn’t mean I only have to draw, I can use it to write down my emotions when I feel like it, and I can draw if I don’t feel like writing it, when I think of art it makes my emotions come out, art is helping me understand my emotions.”
Pansy	“Yes, it's making me off task a lot, because in some of the classes I draw on purpose.”
Tiger Lily	“Yeah, like you know when you are stressing about a test or something, but you have until tomorrow and then you have art, you can just let all

	that go, so you don't gotta like worry about it.”
Bluebell	“If art wasn't in school, I would hate school. I just learn more about art then I did in elementary.”
Lilac	“I do do my work but it gets boring sometimes, Sometimes if I have a little bit of paper and do a little bit of doodles, it makes me feel a little more relaxed and do the work more quicker.”
Ivy	“In many different ways, now on tests I draw little stuff, if I finish or I'm stuck on a question I draw my name, or a house and clouds and little birds.”
Moss	“It has since school for me is kind of not boring because you get to socialize, it's full of reading and math and nothing else until you reach adulthood, but with art you have something interesting that you get to express yourself with.” “It has a good impact on my education because I feel more energetic looking forward to just have fun in art class, it's a positive way about how school is.”
Crocus	“Yeah, because I think I could get somewhere if I actually tried I could probably get somewhere.”
Forget Me Not	“No but yes, no school is something I still don't want to come to, but art is something I want to come to, even if it feels like we have had it for a year. I don't know how to explain it, put it into words, it helps kind of, because art can incorporate into other classes, like in science there can be shapes that go into something else and it will remind me what I learned it art and it can be the same thing, same with math,”
Dahlia	“If I have a stressful day I can go in the art class to calm myself down to be able to do the rest of the day, even though it's not a main subject, it's something we should learn and be able to keep with us.”

Table XX, Student Experiences II

Title I Schools. All of the students in the study have only attended Title I schools. Their experience with art education over the course of many schools gives the background to Title I education and any gaps are prevalent thoughts about them. Students were able to express their thoughts on their education by addressing their history with art education over their school career. The students spoke about inconsistency in their art

education, some did not have art every year, some spoke about the overturn of teachers and some spoke of behaviors and problems that limited their art experience. Overturn and lack of an art education some years points to problems in funding and Title I that produce gaps.

Students	
Pseudonym	What has your past experience with art been?
Sunflower	“It hasn’t been good because I haven’t wanted to do it until now, my other teachers just said what we had to do but didn’t explain it, but they weren’t bad I guess.”
Pansy	“Boring, I always used to get in trouble, cause two people, they are in my class still, and I got mad.” (In reference to teachers) “...like twenty, they quit, some were nice, some were mean.”
Daisy	“I did it when I could, I haven’t done the things I do now, I used to just color, paint, I used to make a lot of things out of paper, I made a little journal out of duct tape.” “Before I came to this school I never had art, my mom took me to an after school art program.”
Lilac	“I only did art a few times in the beginning, and now I do it multiple times and drawing around the classroom.”
Ivy	“Not the best, there was many times we would do art in the room because of behaviors, but in 6th grade we didn’t have art we had theater, theater was actually kind of cool, because we acted out stuff, learned about theater and people, our expressions and our emotions show us a lot about a person's perspective.”
Crocus	“Bad, because I never wanted to draw because I hated it, because I didn’t know how to do it.”
Dahlia	“Some classes have been not really educating me, before you got here, we were online but we didn’t really learn anything.”

Table XXI, Student Experiences III

Community Programming. In journals and in interviews students were asked about art experience outside of school, some students brought up outside art programs or

art organizations that they have participated in, or seen. Some quotes are below in *Table XXII*, these quotes show the participation outside community programs and art have had on students.

Students	
Pseudonym	How have you experienced art outside of the classroom? Have you gone to museums or classes outside of school? Do you see art in your neighborhood?
Daisy	“Yes I use to take private Art lessons when I was 9-11 but then I stopped because I got bored of learning only one thing. I see many different kinds of art in my neighborhood. Whether it's graffiti or chalk on the sidewalk. ”
Lilac	“No I don't see art out of school often but I do see people try out art but no I don't see art out of class often.”
Ivy	“ No I have never received art class outside only inside the school and classroom. No I haven't gotten classes outside of school and yes I have been to a lot of museums for example philadelphia art museum. Yes I see art in my neighborhood like walls sidewalks murals and buildings. ”
Lotus	“Art out of school for me would be music & making my own art. I've not yet gone to a museum dedicated to arts but I would like to in the future. I have not taken any classes outside either. I'm pretty much on my own making art outside of school. I see very little art in my neighborhood since my neighborhood is quiet and enclosed.”
Forget Me Not	“ I've been to a couple of museums like the franklin institute. I would like to go to the Please Touch Museum. If the graffiti counts as art then that's the only art in my neighborhood I've experienced. I also see art in the hallways of school.”

Table XXII, Journal Entry From Students About Experiencing Art Outside of School

Art Work and Equity. Student art work was submitted by two teachers and the student participants in the researchers class. The art work showed topics of importance to classes and the students. It also shows the range of art materials in classrooms and adapting to supplies provided. Supplies range from reused cardboard to clay to pastels,

different uses seen in *Figures III* through *XV* include sculpture, 2D work, group projects and contest submissions. All artwork artifacts were then coded using Table XIII seen below, which shows an example of how the artwork made by Fiddle Leaf Figs students was coded, this helped collect key themes and materials used between artifacts and the relationship that had to equity.

Observation Protocol Visual Artifacts

Participant: Student of Researcher

Date: Completed Spring 2022

Artwork Title: Get Out The Vote Sticker Design

Themes	Descriptive Notes	Reflective Notes
Recycled Materials	N/A	N/A
Urban Environment	Topics important to the community, why community should vote, how it affects their neighborhoods	Brings art outside the classroom into the community and relates it to their neighborhoods
Atypical Art Materials	N/A	N/A
Social Emotional Learning	Discussion on what is important to students and why	Students use social issues and topics of importance to promote voting using art.
Contemporary Artist Inspiration	N/A	N/A
Political/Social Commentary Art	Political movements, government discussion, voting access	Connecting art to working on issues and skills outside the art room.

<p>Other Themes:</p>	<p>Student lead: School funding discussed, access to better food and supplies</p>	<p>Students discussed and created their own list of important topics, using verbal skills and advocacy skills that can be brought outside the classroom.</p>
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Table XXIII, Visual Artifact Protocol for Students of Researcher



Figure IV, Student Plaster Peace Sign 1: Educator Rose

Figure V, Student Plaster Peace Sign 2: Educator Rose



Figure VI, Student Ceramic Life's Good: Educator Rose

Figure VII, Student Charcoal Lion: Educator Rose

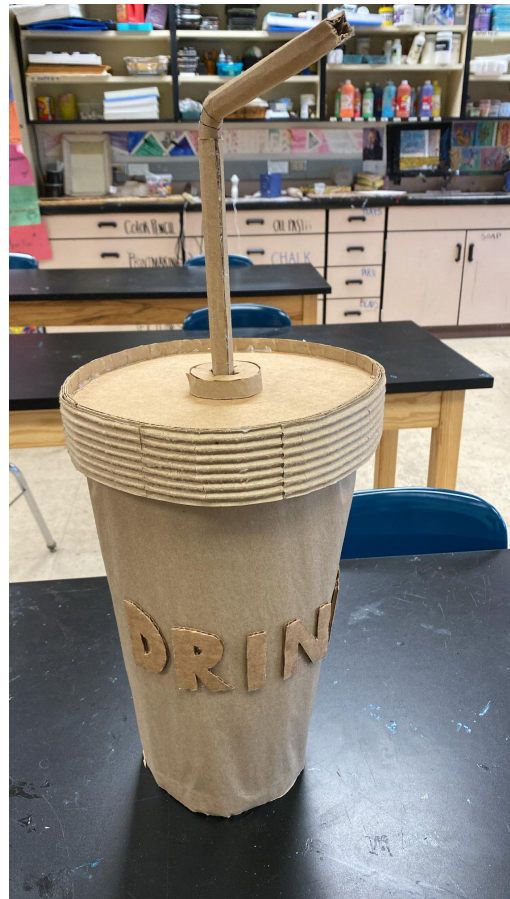


Figure VIII, Student Peacock Mandala: Educator Rose

Figure IX, Student Giant Feast Artwork1: Educator FLF

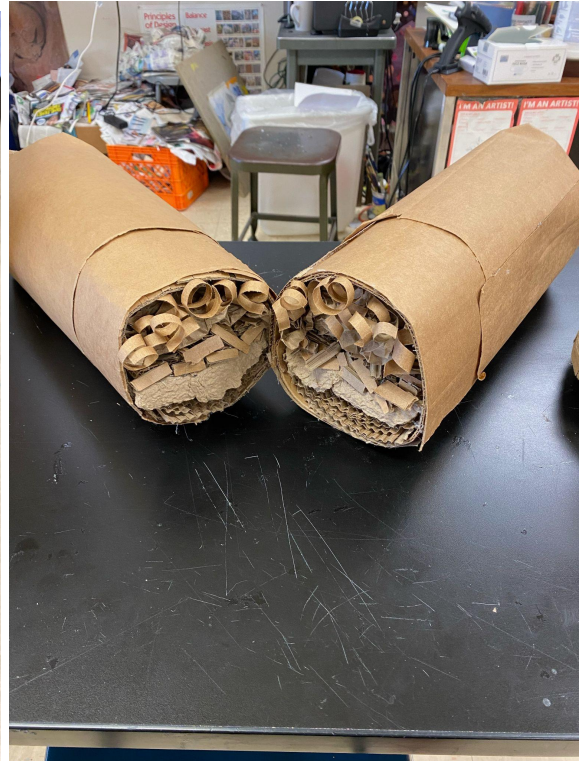
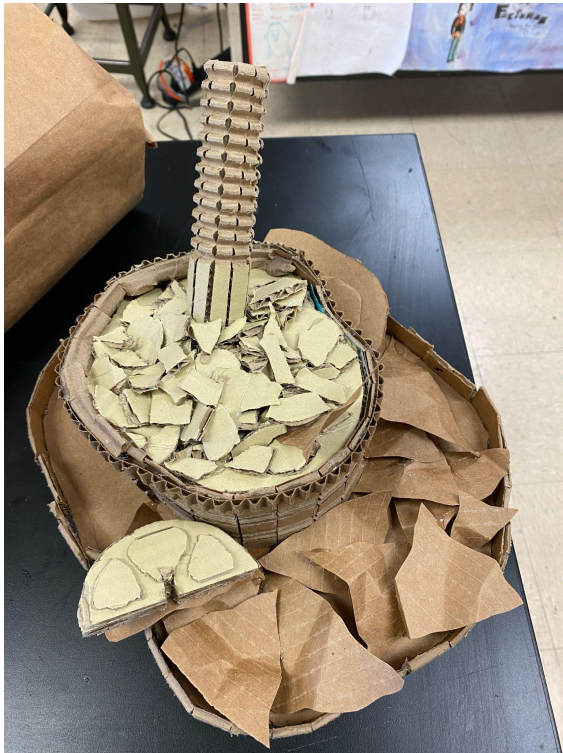


Figure X, Student Giant Feast Artwork 2: Educator FLF

Figure XI, Student Giant Feast Artwork 3: Educator FLF

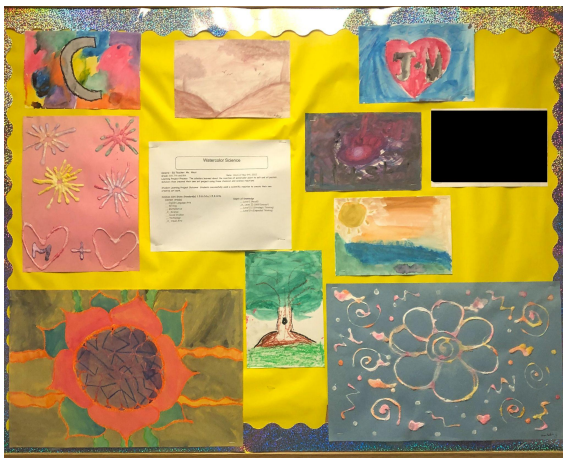


Figure XII, Student Salt and Watercolor Work: Researcher

Figure XIII, Student Gee's Bend Popsicle Quilt: Researcher

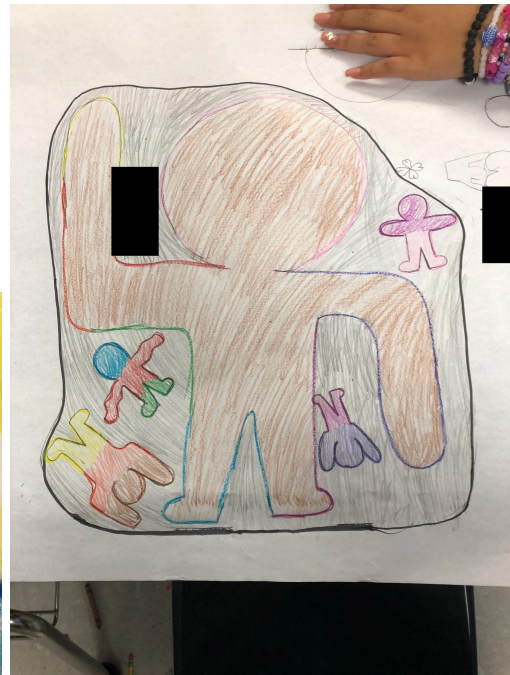


Figure XIV, Student Pastel Work: Researcher

Figure XV, Student Keith Haring Artwork: Researcher

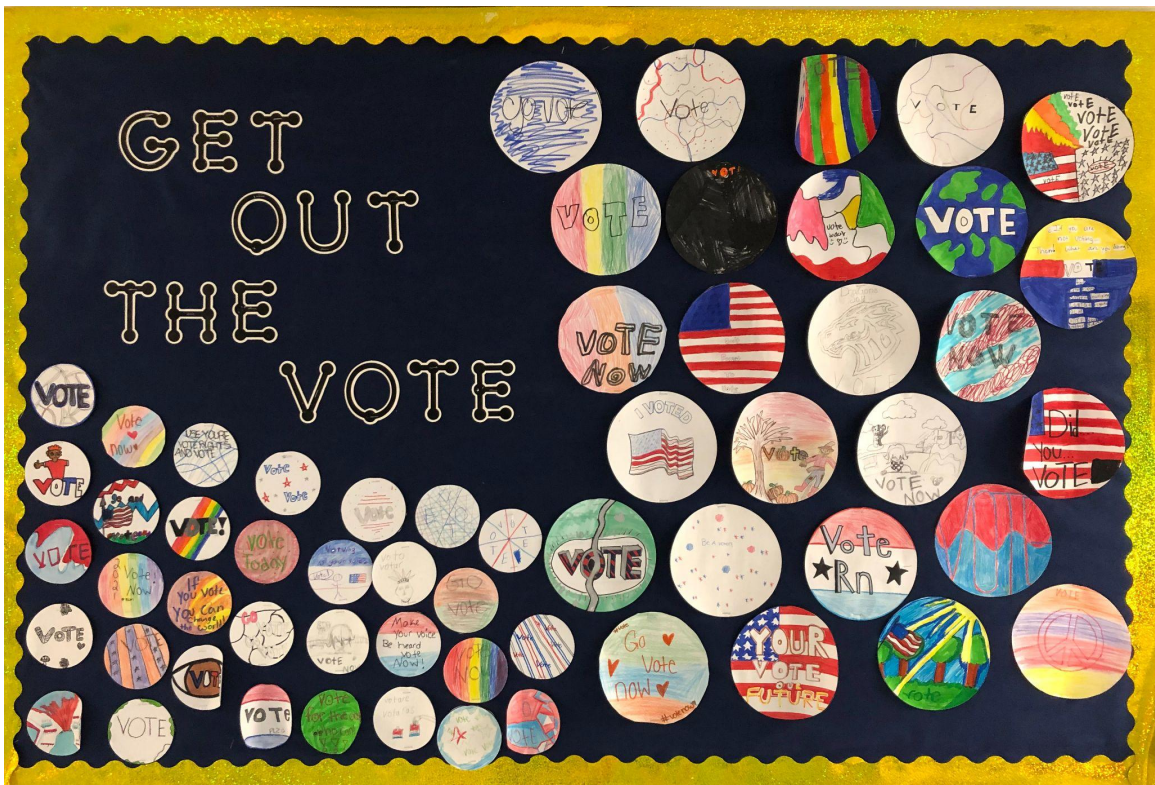


Figure XVI, Student Get Out The Vote Sticker Design: Researcher

Data Analysis

Coding Strategies.

When collecting data I coded by color coding themes in the interviews conducted based on the themes determined in Chapter II. The themes included and were color coded as seen below in *Table XXIII*.

Fiscal Distribution
History of Art Education
Art Education in Present Day
Community Programming
Title I Schools

Table XXIV, Color Coded Themes

In addition to color-coding themes found in the interviews, keywords were underlined and notated in the margins. For visual art, a notes sheet was put with every digital file that depicted a summary of the artwork, color flags for the themes above, and margin notes on any key ideas depicted in multiple art pieces across classes. Lesson plans and Journals were coded the same as interviews by color coding and given margin key terms.

These coding techniques were used to find the narrative between the different individuals experiencing the same phenomenon, by connecting like themes and terms, the research is able to depict what similarities and differences the individuals have experienced. The strategies used help showcase this relationship in both a visual and written form.

Coding Strategies Revealing Information.

The coding strategies revealed the connections between participants in the study. It showed where individuals were experiencing the same effects of the phenomenon while also pointing out differences and adaptations to their position in art education. There was a large connection between Fiscal Distribution and Title I, seeing that many of the schools and students in Title I settings were experiencing less materials, but also that it was not equitable across Title I schools, some had more access than others and there did not seem to be a reason for this distinction. There was also a connection between content and equity under the theme of Present Day Art Education. Current equitable art education focuses on the needs of students and skills that are vital to outside the art room including problem solving, communication and processing. Topics of importance in the American social landscape became key topics in art curriculum.

Connection of Data Sets.

The data sets were created to support the statements made in each different set, but they can also stand alone. The interviews were conducted to understand the insight of the participants and their relationship to the urban art education phenomenon, while artifacts such as lesson plans and artwork were collected to understand the background of these statements and how mindset and interaction with the phenomenon manifest in physical objects. Journal entries also were used to expand the interviews with students and create another area for expression in the written word instead of the spoken word. The journals can stand alone but also can support the insight students gave.

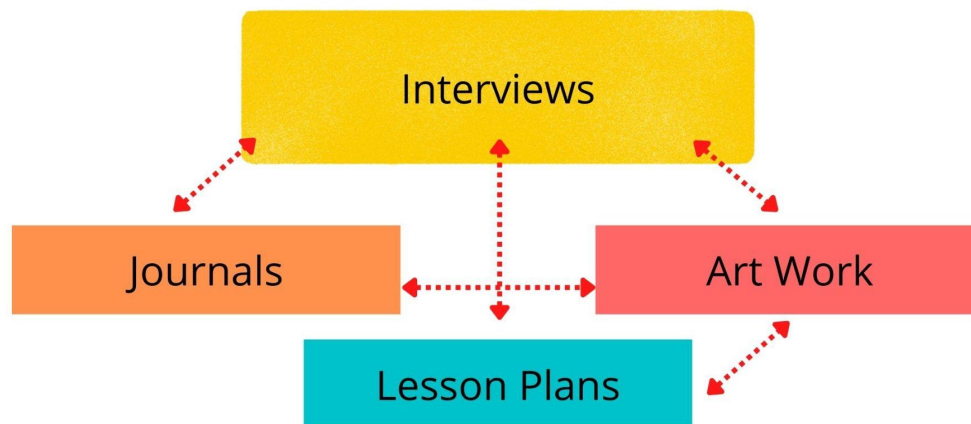


Figure XVII, Concept Map of Data Connection.

Left to be Completed by Way of Analysis.

There is much more to be completed beyond the scope of this research. Data collection from more urban areas than the New Jersey and Philadelphia region is critical to expanding the observations made of the phenomenon. There are still questions to be made about the impact of Title I on school environments and the overall benefits of a comprehensive and equitable art education. One form of data not collected that would expand the research of the phenomenon is classroom observations of equitable teaching, this was not able to occur due to continuing pandemic restrictions and unforeseen circumstances of the researcher.

Summary of Findings

Initial Results.

Initially, data shows that funding for art education and access to resources is one of the biggest impacts of art education in terms of fiscal equity. This can be seen in the drastic differences in Title I schools in the areas researched. Although all schools were

Title I the access to different funds and outside resources was widely different, in these schools, community economic classes were similar as well as demographics, from the initial review it seems to be that access to finances and resources were based on the school's idea on the importance of art education. In terms of historical art education, it seems that most art education in the communities of participants has pulled away from traditional artists and art practices. Instead, art education focuses on current contemporary equitable artists and using resources and materials that fit the needs of the population being taught and expanding art understanding in modern topics.

The expert input promotes community programming and non-profit organization impact on public art education in the K-12 setting. But teacher and student input did not highlight these resources or partnerships. It is unclear if resources are difficult to obtain, are not advertised, or are not a priority of the teachers. It is clear from the access in Title I schools that financial and other resources are more difficult to come by, and are needed than in my experience in a suburban/rural school. The data collected shows gaps not corrected by Title I and the need for outside impact and support.

When beginning this study I believed students would realize the inequity of their education to schools surrounding them. Although they did understand some impact, the majority of students were appreciative of the art education they had and enjoyed the experiences they had. It was in fact the teachers that emphasized the lack of support and resources, but there seems to be a correlation between teachers striving to create an equitable education and students' lack of seeing the inequities.

CHAPTER V: DISCUSSIONS AND IMPLICATIONS FOR THE FIELD

Introduction to Findings

When addressing key themes detected in the research, important findings about overarching experiences emerged. First, students, teachers, and experts all feel that art keeps students in school. The majority of student participants expressed that art was fun and part of the reason they liked school. Teachers and experts explained that art is looked at as promoting emotional support to students and teaching them skills that can be developed outside and inside the classroom.

Second, It was also clear that students did not understand the impact of funding on their education; instead, they focused on the topics of class and what was provided to them, and when they addressed negatives they did not usually correlate them to a lack of resources. Between conversations with teachers and students it became clear that the teachers' use of the materials available and the context they were put in was able to bridge the lack of resources. Some students expressed wanting other materials or overall a longer or more in depth availability to the materials. Teachers attributed this to fiscal issues, teachers discussed issues in the art room relating either to a lack of resources or a lack of support from leadership- both issues addressed as essential to providing an equitable and rounded education to students.

Third, teachers addressed the gaps in students' experiences by explaining how they create equity on their own without outside support, whether this is through lesson topics, supplying materials out of pocket, or expanding their knowledge on their own without school opportunities. This was supported by student input about topics learned about perspective and other artists and world views.

The fourth finding detected was that community programming is not accessed as much as experts may have thought. Although experts make it known that community funding and art organizations are available to the teachers and students in the school communities interviewed, the majority of teachers interviewed stated they did not use these resources because the applications were inaccessible, there was push back from schools, or the resources were not needed. This may be because of a lack of time and availability to teachers, but is a gap not yet closed, that could be a huge support to inequitable art programs.

Presentation of Findings

Context of Research Question.

When looking at my research question,

Given that art education is vital to a rounded education, and Lowenfeld (1957) states that art education supports growth in students, how might addressing the inequity of accessibility in art education help understand the need for resources? Furthermore, how might comparing art education across a region suggest the reason for gaps in education and identify areas for change?

it is evident that the majority of insight on the gaps in growth is seen by educators more so than students and experts. Educators noted the gaps in learning based on resources in their own schools or compared to schools around them, while students mostly said they did not need resources outside of what their school had. Experts saw the gaps and determined that the resources they supplied were bridging those gaps in inequities although many educators did not cite outside resources contributing to their classrooms.

Teachers who believed they were experiencing an inequity in their classroom were first to note access to supplies and other resources included in funding, also marking inequities in staffing. Teachers who did not believe their schools faced inequity also made comments on the surplus of funding they had in comparison to other schools and the differences that made.

Although all students in the study were attending the same school, the majority of students had attended multiple Title I schools before arriving at Willow Tree. The common theme through the interviews was a lack of consistency – specifically teachers leaving after a short time in a school and a curriculum based on basic art supplies that teachers enhanced through use and objectives. They did not mention more in-depth art supplies or materials outside the realm of two-dimensional drawing or basic recycled materials.

Experts discussed how the gaps in resources were being addressed through teaching artists and art organizations going into schools and promoting arts in communities. These resources were distributed based on grants and needs in communities- focusing on artists and art organizations that then can support schools in art programming.

By looking at funding, resources, and interactions across the New Jersey and Pennsylvania region, understanding the gaps becomes a consistent theme. Schools with more resources seem to have a higher staff retention, while schools with minimal resources experience a staffing shuffle.

Context of Literature Sources.

Fiscal Distribution. There were a few contexts in which fiscal distribution was discussed. With students, no direct money was spoken about in interviews; instead students were asked to discuss supplies and projects that stood out to them. With teachers, fiscal themes were discussed in budgets, resources, professional development funding opportunities, and accessible materials. With experts, fiscal distribution was discussed in how funding was obtained and how funding was then distributed to outside organizations and people. The inequity of funding in public schools was discussed and supported by Simms (1977) who states that “[Sextons] analysis of expenditures and school programs in a big city school system revealed that resources varied systematically with average family income. Children in schools where family income was above \$7,000 (the median income in "Big City") had better facilities, more qualified teachers and better access to special programs. (p. 73).” This is seen in the data collection with the wide variety of teacher experience, material, and support in each school community involved.

History of Art Education. The history of art education was not directly discussed with any of the subjects. Instead, participants discussed topics introduced in class, curriculum, and lessons. Teachers explained what their lessons were based on and what they deemed valuable to education. This can be then examined against the historical view of art education and the purpose of historical lessons in the making of art curriculum. Students’ described their experiences with past art classes, what lessons they remembered and what their feelings about art were and how they have evolved. Interviews looked more at participants' individual history with art education than art education as a whole globally.

Art Education in Present Day. To understand the importance of present-day education, interviews with students discussed the topics in current classes and the skills they learned. Teachers discussed their hopes of what students take away from the class and their main goals for students. While looking at lesson plans from teachers interviewed a repetitive theme of self expression and material adaption from the original use emerged. Present day art education with teachers interviewed focuses on students mental and emotional growth with art as a support. Experts discussed the core concepts that their organizations supported and what goals the organizations had for the communities in which they were involved. The move to social emotional learning is supported by Green (1999) who stated “Addressing social issues with multiple artistic solutions that impose meaning with a tolerance for complexity and ambiguity are the hallmarks of critical thinking (p. 81).” This emphasizes current education and the importance of building skills using social issues in the world students and teachers are a part of.

Community Programming. Community programming was discussed with both teachers and experts. Teachers across the study predominantly said that they did not collaborate with outside community programming to support their classes. Those who did not explained that it was either because they had enough funding without the outside resources, their schools did not promote community programming, or they had a shortage of time to organize and apply to community programs.

Experts discussed the vitality of community programming and how outside resources and organizations were able to bring in resources to schools and art programs. The emphasis from experts was that community programs and organizations were able to

expand art programs and expose students to new art methods while not crossing state funding that goes directly to schools.

Nathan (2015) supports experts' claims that community partnerships are vital to art education, but also supports the importance of doing this with accessibility to communities trying to use the partnerships. The literature states, “partnerships with external organizations can fill some of these gaps and, done well, can make the difference between schools that offer the bare minimum and schools that offer extended courses, internships, mentoring, counseling, and other enriched experiences” (p. 58).

Title I Schools. Title I was mostly discussed with teachers in the K-12 schools I spoke with. This discussion was surrounded by the economic demographic they served and the ethnic populations in their schools and the correlation that had to funding, Title I, and school supports. Farkas (2000) states, “the distribution of low income childrens’ skills shifts leftward relative to the national norms, so that by twelfth grade it is at the eighth-grade level. Narrowing and ultimately eliminating this gap has long been the Title I goal” (p. 63). In the data, it is seen that the majority of students in Title I were experiencing inequity and gaps even with the support of Title I. The overall census was that schools in lower economic communities where interviewed teachers taught in were Title I and they usually had student and family populations that were considered Black, Indigenous, and people of color. There are many discussions to be had as to why this is and does need to be expanded upon, as I was unable to reach a conclusive finding.

Context of Research Environment.

The majority of research took place in my school, which was a Title I public charter in Camden, New Jersey. In this building, there were three schools under the same

charter including grades kindergarten through fifth grade, sixth through eighth grade, and ninth through twelfth grade. The elementary school was without any art educator to lead arts for the school year after November when their teacher left the school. Middle school art was run by myself and high school art was run by another teacher. The students included in the research were all in middle school; they experienced art education in the research school and previous education in former schools. Their perspective and responses including accessibility and equity were in reference to their experiences with their current educator (me) and previous educators. This can show a support of the needs of the school but also is skewed to a majority view of the Camden Title I school experience, lacking perspective of other experiences.

Context of Researcher as Self and Practitioner.

The findings in the research reflected what I was seeing as a teacher and what I saw growing up in an art education setting. As a teacher, I see the skills my students lack because of the inequitable resources that create gaps in their education. I find this supported by interviews with other teachers experiencing the same issues, while also seeing the inequity in other schools where they receive Title I funding but do not have resource issues, which leads to the understanding of priorities of the administration.

As a student, I see my experiences reflected in the interviews with students where if there were funding gaps I would not have noticed because my focus was on the experience and the topics discussed. However, I also see my experience highlighted by the educators who have funding and are able to teach skills to take out of the classroom, which I saw in my own educational experience of having access to extensive materials to build my artistic and mental skills.

Implications for the Field

Larger Audience.

The art education community as a whole should be aware of the need for resource accessibility. The overarching concern of many teachers was access to materials, resources, and development programs. With this, students wished they had access to more paint and other basic materials. By supplying schools with the resources needed for an equitable art education, students are able to learn crucial skills for development such as perseverance, positive mindset, and social-emotional skills.

Title I funding should account for art education in their distribution and be accessible to art departments in addition to the other school departments. This will help bridge gaps in funding and supply the resources that are needed for equity in schools.

Promoting the use of materials out of the confinement of their typical use can help lessen the harmful impact of inequitable resources. By introducing recyclable art, found media, and phone photography, students are able to develop more skills such as adaptability which can bridge the gaps left by inequity in funding and support.

Implications for Further Research

Arising Questions.

While conducting interviews many questions arose. In regards to community programming, there is the question of how to make it more accessible to teachers and make it fit into the multiple jobs they already have in place. Although the resources are there, they are not being accessed by populations who need them due to barriers of applications and time to implement. There also is the question of how funding and finances can be more transparent; many teachers did not actually know the sum of their

budget because leaders gave vague answers. Additionally, this is not information open to the public, so family community members do not know what support for the arts looks like.

Further Area of Research.

I would like to expand this research past the South New Jersey and Philadelphia region to understand if other urban environments experience the same phenomenon. This could also be expanded to suburban and rural areas and what inequity looks like in those districts. The research would also benefit from expanding the student participants to other age groups and schools, which was a limitation of the study. Research and literature are still being written about the phenomenon at this time and more development of these resources can lead to an overall more in-depth understanding of inequities faced in the art education environment.

Conclusion

In conclusion, the research found in interviews with students, teachers, and experts shows the gaps faced by art education and how the lack of resources or access to resources affects the inequities in the schools. This can be seen in the fiscal distribution of budgets, the resources and materials in classrooms, and the support to teachers in professional development. The research also shows that there is a lapse in communication between community resources and the schools they serve due to teachers not accessing support from outside of their schools. Lastly, students are the main concern of the phenomenon, students are not seeing the skills and goals addressed by teachers whether this is due to inequities or the need for new teaching methods. These inequities and findings showcase the need for support in the art education field. There needs to be an in

depth look at how to address gaps in the kindergarten through twelfth grade setting, because students need the abilities provided by an equitable art education to help further excel in skill development that can be used both in the art room and outside. Students deserve the access to a full and rounded art experience. A push for equitable resources and accessibility in the arts will support communities, teachers, students and families both in and out of school to gain the resources they need.

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APPENDIX A
Consent Forms and Letters

RESEARCH SITE SUPPORT FORM

Principal: [REDACTED]
Principal, [REDACTED]
[REDACTED]
Camden, NJ 08104

To Whom It May Concern:

I, [REDACTED], give permission to Kylie West to conduct an Transcendental Phenomenology study at [REDACTED] during the spring of 2022 in order to fulfill the requirements of her Master's thesis at Moore College of Art and Design. I understand that this project is intended to research the impact of inequitable art education across a group of people who have experienced art education in urban environments.

I understand that Kylie West will be a teacher-researcher who will be teaching art while gathering data during art class and interviews outside of class. I understand she will be collecting data using various methods including non-participant observations, interviews with students and staff, which may be recorded and photographed.

Sincerely,
[REDACTED]
Principal, [REDACTED]
[REDACTED]
Camden, NJ 08104
[REDACTED]

Signature: _____

Date: _____

RECRUITMENT LETTER FOR CHILD PARTICIPANT ON RESEARCH SITE

Dear Parent Guardian, I am contacting you to request permission for your child, _____, to participate in a research study at _____ . My name is Kylie West and I am an art teacher at _____ . I am also a graduate student at Moore College of Art and Design conducting my thesis research where I will be examining how inequitable resources and access affect student and program growth in art education. The purpose of this study is to understand the impact of inequitable art education. Students have been invited to participate based on careful selection in order to ensure a wide range of input and diverse ideas and thoughts. This study is completely voluntary and there will be no effect on a student's standing in the program or class should they decide not to participate in this study. This research will be conducted during your child's regularly scheduled lunch time for 2 interviews, they will receive their lunch before coming to the art room for being interviews. They will also receive 6 to 8 journal prompts to complete after school or during extra time during tutoring and lunch blocks. These interviews will be brief and will not exceed more than 15 to 30 minutes, and the journal prompts should not take more than 10 minutes each. Your child's identity will be kept confidential, as pseudonyms will be used on all data collected at _____. The research study will take place over about 8-10 weeks, with students participating in art class as they normally would. In order to effectively collect data during interviews, students will be audio-recorded and video-recorded. Participants and their artwork will be photographed. Any photos of participants will be blurred to maintain their anonymity. All audio, visual, and digital data will be destroyed upon conclusion of the thesis. Attached you will find PARENTAL CONSENT and PARTICIPANT'S RIGHTS and INFORMED CONSENT forms which further detail the research study. Should you have any questions at all, please do not hesitate to contact me at _____ at any time. If you have no further questions, you may sign and return these forms.

Sincerely,
Kylie West, Art Teacher, _____

RECRUITMENT LETTER FOR CHILD PARTICIPANT FOR OFF RESEARCH SITE

Dear Parent Guardian, I am contacting you to request permission for your child, _____, to participate in a research study through zoom interviews. My name is Kylie West and I am an art teacher at _____. I am also a graduate student at Moore College of Art and Design conducting my thesis research where I will be examining how inequitable resources and access affect student and program growth in art education. The purpose of this study is to understand the impact of inequitable art education. Students have been invited to participate based on careful selection to ensure a wide range of input and diverse ideas and thoughts. This study is completely voluntary and there will be no effect on a student's standing in their program or class should they decide not to participate in this study. This research will be conducted after school for 2 interviews on zoom. They will also receive 6 to 8 journal prompts to complete. These interviews will be brief and will not exceed more than 15 to 30 minutes, and the journal prompts should not take more than 10 minutes each. Your child's identity will be kept confidential, as pseudonyms will be used on all data collected. The research study will take place over about 8-10 weeks. In order to effectively collect data during interviews, students will be audio-recorded and video-recorded. Participants and their artwork may be photographed. Any photos of participants will be blurred to maintain their anonymity. All audio, visual, and digital data will be destroyed upon conclusion of the thesis. Attached you will find PARENTAL CONSENT and PARTICIPANT'S RIGHTS and INFORMED CONSENT forms which further detail the research study. Should you have any questions at all, please do not hesitate to contact me at _____ at any time. If you have no further questions, you may sign and return these forms.

Sincerely,

Kylie West, Art Teacher, _____

INFORMED CONSENT FOR MINORS

DESCRIPTION OF THE RESEARCH: You are invited to be a participant in a field study that researches the impact of inequity in art education on student growth. During this study it is predicted that an understanding of the importance of equitable art education and the impact on student development outside of the art education setting. Before the study begins, I (Kylie West) will have up to a 30 minute interview with you to gather standard information which will include your years teaching, the demographics you have taught, and what settings you have taught in. Interviews will be conducted over zoom or in person, and the video interviews will be recorded and audio recorded. This information will then be transcribed into writing to be used to support the writing of my thesis. The recordings will be destroyed at the end of my research. The study will take place over zoom and Kylie West will conduct the research study.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effects or risks to you should you decide not to participate in this study. The interview questions will be the same for teachers involved in the study. Therefore, you will not be singled out if you choose not to participate in the study. If you become uncomfortable at any time during the interview, you may address your concerns verbally or in writing. If this occurs at any point in this study, special arrangements can be made, and/or you can remove yourself from the study without penalty or repercussions. The benefits from the study include positively affecting students' participation in art in school, both in understanding the skills and growth experienced through art education and the impact it has outside of the art room. It is also hoped that I will learn through the study more about how to provide resources and support in art classes to create a more equitable environment.

PAYMENTS: There will be no payments for you to participate in this study.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Subject's confidentiality will be preserved. I am the sole researcher of this study. For the collation, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. The school name will also be changed. Any charts used in my Master's thesis or presentations, will be coded. All the data that I collect for this research project will be kept in a locked file cabinet in my home. The audio recordings will be destroyed upon the completion of my dissertation. I will reserve the right to use the data and photographs of student artwork in the future, but the students' identity will continue to remain confidential.

TIME INVOLVEMENT: Your participation in the study will take approximately 15-30 minutes for 2 interviews, and about 1-2 hours over 2 months to complete 6-8 journal entries.

HOW WILL RESULTS BE USED: The results of the study will be used in drawing conclusions from the investigation on how inequity in art programming affects and impacts the education of students. The study will be reported in the form of a Master's

thesis, which serves to fulfill my requirements for a Master of Art degree in Art Education with Emphasis in Inclusive Practices.

PARTICIPANTS RIGHTS FOR STUDENTS

Researcher: Kylie West

Research Title: Impact and Gaps of Inequitable Resources in Art Education in Urban Environments

- I have read and discussed any questions or concerns about the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- My child and my participation in this research is voluntary. I or my child may refuse to participate or withdraw from participation at any time without jeopardy to my child's grades, future student status, or other entitlements.
- The researcher may withdraw my child from the research at her professional discretion at any time.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.
- Any information derived from the research project that personally identifies me or my child will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- If at any time I have any questions regarding the research or my participation, I can contact the researcher, Kylie West at [REDACTED] to answer my questions.
- If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact Lauren Stichter, MA Art Education, Program Director at Moore College of Art & Design at [REDACTED]
- I have received a copy of the Research Description and this Participant's Rights document.

Consent: Please read the following and consent to each form of data collection.

- If audio and video recording is part of this research:
_____ I consent to having my child audio and video recorded for the purposes of this study.
_____ I do NOT consent to having my child audio and video recorded.

***Any audio or video taped materials will be transcribed using pseudonyms and original materials will only be viewed by the researcher. All materials will be kept in a secure, locked, location during the duration of this study and originals will be destroyed following the study.

- Written and Visual responses and artifacts (artwork, photographs, journals)
 - _____ Responses and artifacts including student artwork are permitted to be collected for the purposes of this study.

- _____ Responses and artifacts including student artwork are NOT permitted to be collected for the purposes of this study.
- _____ Photographs* of my child are permitted to be included in the results of this study and published in an educational thesis.

***No names or identifying information will be included with photographs

My signature means that I agree my child may participate in this study.

Students Name: _____

Participant's Guardian's signature: _____

Researchers signature: _____

Date: ___/___/___

PARENTAL CONSENT FORM FOR PARTICIPATION IN RESEARCH

I give consent for my child _____ to participate in the research study entitled, "Impact and Gaps of Inequitable Resources in Art Education in Urban Environments," that is being conducted by Kylie West, a Graduate Student in Art Education at Moore College of Art & Design. I understand that this participation is entirely voluntary; I or my child can withdraw consent at any time without penalty, and have the results of the participation, to the extent that it can be identified as my child's, returned to me, removed from the records, or destroyed.

1. The reason for the research is that art education poses a spot for growth in the public-school setting but art education in the United States of America is vastly different depending on the economic and cultural background of an area. Which leads to inequitable education and growth, the researcher is conducting a study with participants who have experienced the inequitable art education in the New Jersey and Pennsylvania area to understand the impact across a group of people.
2. The procedures are as follows:
 - a. Initial Interview conducted with basic information and in depth explanation of study.
 - b. Participant will receive the first set of journal entries to complete.
 - c. Two interviews will be take place and will take about 15 to 30 minutes each.
 - d. The participant may leave the study at any time.
 - e. The participant may also choose to not answer any question.
 - f. Art work created with the participant will be collected or photographed/scanned and stored in a safe online platform to be analyzed for the research.
 - g. All information from the participant will be filed under a pseudonym for anonymity and will be deleted after completion of the study or dismissal from the study.
3. The timeline for the research is as follows:
 - a. January
 - i. Participants will be introduced to the study and permission slips will be sent for consent by the participant or participants guardian if under the age of eighteen.
 - b. February
 - i. The study will begin, participants will be informed of the beginning process and introduced to creating a journal of ideas, and documenting work created during the study process.
 - c. March
 - i. Interview one will take place.
 - ii. Optional Observation
 - iii. Documentation of journals and artwork will be submitted.
 - d. April

- i. Interview two will take place.
 - ii. Optional Observation
 - iii. Journal and Art Documentation will continue to be collected
 - e. May and June
 - i. Final collection of journals and art.
 - ii. Researcher will complete the writing portion of the field study.
 - f. July and August
 - i. Final writing components will be completed.
 - ii. Thesis presentation of study will be delivered.
- 4. No risks are foreseen. My child's participation is voluntary. Non-participating students will not be penalized in any way. Grades will not be affected if a student elects to not participate.
- 5. Participant's identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure, locked in a file cabinet off site. Pseudonyms will be used when quotes from individual children are transcribed into data.
- 6. If there are further questions now or during the research, I can be reached at [REDACTED], or [REDACTED].
- 7. If you have any further questions, you may also reach out to my professor, Amanda Newman-Godfrey at [REDACTED] or my MA Program Director, Lauren Stichter at [REDACTED].

Please sign both copies of this form. A duplicate will be provided for you.

Signature of Researcher: _____

Signature of Parent/Guardian: _____

Research at Moore College of Art & Design, that involves human participants, is overseen by the Institutional Review Board. Questions regarding your rights as a participant should be addressed to:

Lauren Stichter
 Moore College of Art & Design
 20th and the Parkway, Phila., PA 19103
 [REDACTED]

INFORMED CONSENT FOR ADULTS

DESCRIPTION OF THE RESEARCH: You are invited to be a participant in a field study that researches the impact of inequity on student growth and development. During this study it is predicted that an understanding of the importance of equitable art education and the impact on student development outside of the art education setting. Before the study begins, I (Kylie West) will have up to a 30 minute interview with you to gather standard information which will include your years teaching, the demographics you have taught, and what settings you have taught in. Interviews will be conducted over zoom or in person, and the video interviews will be recorded and audio recorded. This information will then be transcribed into writing to be used to support the writing of my thesis. The recordings will be destroyed at the end of my research. The study will take place over zoom and Kylie West will conduct the research study.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effects or risks to you should you decide not to participate in this study. The interview questions will be the same for teachers involved in the study. Therefore, you will not be singled out if you choose not to participate in the study. If you become uncomfortable at any time during the interview, you may address your concerns verbally or in writing. If this occurs at any point in this study, special arrangements can be made, and/or you can remove yourself from the study without penalty or repercussions. The benefits from the study include positively affecting students' participation in art in school, both in understanding the skills and growth experienced through art education and the impact it has outside of the art room. It is also hoped that I will learn through the study more about how to provide resources and support in art classes to create a more equitable environment.

PAYMENTS: There will be no payments for you to participate in this study.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Subject's confidentiality will be preserved. I am the sole researcher of this study. For the collation, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. The school name will also be changed. Any charts used in my dissertation or presentations, will be coded. All the data that I collect for this research project will be kept in a locked file cabinet in my home. The audio recordings will be destroyed upon the completion of my Master's thesis. I will reserve the right to use the data and photographs of student artwork in the future, but the students' identity will continue to remain confidential.

TIME INVOLVEMENT: Your participation in the study will take approximately 15-30 minutes for 2 interviews, and about 1-2 hours over 2 months to complete 6-8 journal entries.

HOW WILL RESULTS BE USED: The results of the study will be used in drawing conclusions from the investigation on how inequity in art programming affects and impacts the education of students. The study will be reported in the form of a Master's

thesis, which serves to fulfill my requirements for a Master of Art degree in Art Education with Emphasis in Inclusive Practices.

INFORMED CONSENT FOR EXPERTS

DESCRIPTION OF THE RESEARCH: You are invited to be a participant in a field study that researches the impact of inequity on student growth and development. During this study it is predicted that an understanding of the importance of equitable art education and the impact on student development outside of the art education setting. Interviews will be conducted over zoom, over the phone or in person, and the video interviews will be recorded and audio recorded. This information will then be transcribed into writing to be used to support the writing of my thesis. The recordings will be destroyed at the end of my research. Kylie West will conduct the research study.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effects or risks to you should you decide not to participate in this study. The interview questions will be the same for all experts involved in the study. Therefore, you will not be singled out if you choose not to participate in the study. If you become uncomfortable at any time during the interview, you may address your concerns verbally or in writing. If this occurs at any point in this study, special arrangements can be made, and/or you can remove yourself from the study without penalty or repercussions. The benefits from the study include positively affecting students' participation in art in school, both in understanding the skills and growth experienced through art education and the impact it has outside of the art room. It is also hoped that I will learn through the study more about how to provide resources and support in art classes to create a more equitable environment.

PAYMENTS: There will be no payments for you to participate in this study.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Experts confidentiality can be preserved if requested. I am the sole researcher of this study. For the collation, analysis and reporting of all data, all of the participants will be assigned a pseudonym if requested to prevent individuals from being identified. The organization's name will also be changed if requested. Any charts used in my thesis or presentations, will also be coded at request of the participant. All the data that I collect for this research project will be kept in a locked file cabinet in my home. The audio recordings will be destroyed upon the completion of my Master's thesis. I will reserve the right to use the data in the future, but the participants identity will continue to remain confidential at request.

TIME INVOLVEMENT: Your participation in the study will take approximately 15 minutes.

HOW WILL RESULTS BE USED: The results of the study will be used in drawing conclusions from the investigation on how inequity in art programming affects and impacts the education of students. The participants' role will give an expert perspective on arts education and will be utilized to lend context to the experiences of fellow art educators. The study will be reported in the form of a Master's thesis, which serves to fulfill my requirements for a Master of Art degree in Art Education with Emphasis in Inclusive Practices.

PARTICIPANTS RIGHTS FOR EXPERTS

Researcher: Kylie West

Research Title: Impact and Gaps of Inequitable Resources in Art Education in Urban Environments

- I have read and discussed any questions or concerns about the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- My participation in this research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy or negative results.
- The researcher may withdraw me from the research at her professional discretion at any time.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.
- Any information derived from the research project that personally identifies me, unless I choose to not use a pseudonym, will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- If at any time I have any questions regarding the research or my participation, I can contact the researcher, Kylie West at [REDACTED] to answer my questions.
- If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact Lauren Stichter, MA Art Education, Program Director at Moore College of Art & Design at [REDACTED]
- I have received a copy of the Research Description and this Participant's Rights document.

Consent: Please read the following and consent to each form of data collection.

- If audio and video recording is part of this research:
____ I consent to having my audio and video recorded for the purposes of this study.
____ I do NOT consent to having my audio and video recorded.

***Any audio or video taped materials will be transcribed using pseudonyms if requested by the participant and original materials will only be viewed by the researcher. All materials will be kept in a secure, locked, location during the duration of this study and originals will be destroyed following the study.

Consent: Please read the following and consent to each form of data collection.

- In regards to remaining anonymous:
____ I consent to having my name and organization used in the study.
____ I do not consent to having my name and organization used in the study, and request a pseudonym and anonymity to remain in the study.

My signature means that I agree to participate in this study.

Participants Name: _____

Participant's signature: _____

Researchers signature: _____

Date: ___/___/___

CONSENT FORM FOR EXPERT PARTICIPATION IN RESEARCH

I, _____ consent to participate in the research study entitled, “Impact and Gaps of Inequitable Resources in Art Education in Urban Environments,” that is being conducted by Kylie West, a Graduate Student in Art Education at Moore College of Art & Design. I understand that this participation is entirely voluntary; I can withdraw consent at any time without penalty, and have the results of the participation, to the extent that it can be identified, returned to me, removed from the records, or destroyed.

1. The reason for the research is that art education poses a spot for growth in the public-school setting but art education in the United States of America is vastly different depending on the economic and cultural background of an area. Which leads to inequitable education and growth, the researcher is conducting a study with participants who have experienced the inequitable art education in the New Jersey and Pennsylvania area to understand the impact across a group of people.
2. The procedures for experts are as follows:
 - a. One interview will be take place and will take about 15 minutes.
 - b. The participant may leave the study at any time.
 - c. The participant may also choose to not answer any question.
 - d. All information from the participant will be filed under a pseudonym for anonymity at their request and will be deleted after completion of the study or dismissal from the study.
3. The timeline for the research is as follows:
 - a. March
 - i. Participants will be introduced to the study and permission slips will be sent for consent by the participant or participants guardian if under the age of eighteen.
 - ii. The study will begin, participants will be informed of the beginning process and introduced to creating a journal of ideas, and documenting work created during the study process.
 - b. April
 - i. Interview will take place.
 - c. May and June
 - i. Researcher will complete the writing portion of the field study.
 - d. July and August
 - i. Final writing components will be completed.
 - ii. Thesis presentation of study will be delivered.
4. No risks are foreseen. My participation is voluntary.
5. Participant’s identities can be confidential at the participants request. Results will not be personally identifiable at the participants request. Data collected from the research will be kept secure, locked in a file cabinet off site.

6. If there are further questions now or during the research, I can be reached at [REDACTED], or [REDACTED].

7. If you have any further questions, you may also reach out to my professor, Amanda Newman-Godfrey at [REDACTED] or my MA Program Director, Lauren Stichter at [REDACTED].

Please sign both copies of this form. A duplicate will be provided for you.

Signature of Researcher: _____

Signature of Participant: _____

Research at Moore College of Art & Design, that involves human participants, is overseen by the Institutional Review Board. Questions regarding your rights as a participant should be addressed to:

Lauren Stichter
Moore College of Art & Design
20th and the Parkway, Phila., PA 19103
[REDACTED]

PARTICIPANTS RIGHTS FOR ADULTS

Researcher: Kylie West

Research Title: Impact and Gaps of Inequitable Resources in Art Education in Urban Environments

- I have read and discussed any questions or concerns about the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- My participation in this research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy or negative results.
- The researcher may withdraw me from the research at her professional discretion at any time.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.
- Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- If at any time I have any questions regarding the research or my participation, I can contact the researcher, Kylie West at [REDACTED] to answer my questions.
- If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact Lauren Stichter, MA Art Education, Program Director at Moore College of Art & Design at [REDACTED]
- I have received a copy of the Research Description and this Participant's Rights document.

Consent: Please read the following and consent to each form of data collection.

- If audio and video recording is part of this research:
____ I consent to having my audio and video recorded for the purposes of this study.
____ I do NOT consent to having my audio and video recorded.

***Any audio or video taped materials will be transcribed using pseudonyms and original materials will only be viewed by the researcher. All materials will be kept in a secure, locked, location during the duration of this study and originals will be destroyed following the study.

- Written and Visual responses and artifacts (artwork, photographs, journals)
 - _____ Responses and artifacts including mine and my students' artwork are permitted to be collected for the purposes of this study.

- _____ Responses and artifacts including mine and my students artwork are NOT permitted to be collected for the purposes of this study.
- _____ Photographs* of myself and my students are permitted to be included in the results of this study and published in an educational thesis.

***No names or identifying information will be included with photographs

My signature means that I agree to participate in this study.

Participants Name: _____

Participant's signature: _____

Researchers signature: _____

Date: ___/___/___

CONSENT FORM FOR PARTICIPATION IN RESEARCH

I, _____ consent to participate in the research study entitled, “Impact and Gaps of Inequitable Resources in Art Education in Urban Environments,” that is being conducted by Kylie West, a Graduate Student in Art Education at Moore College of Art & Design. I understand that this participation is entirely voluntary; I can withdraw consent at any time without penalty, and have the results of the participation, to the extent that it can be identified as my child’s, returned to me, removed from the records, or destroyed.

1. The reason for the research is that art education poses a spot for growth in the public-school setting but art education in the United States of America is vastly different depending on the economic and cultural background of an area. Which leads in inequitable education and growth, the researcher is conducting a study with participants who have experienced the inequitable art education in the New Jersey and Pennsylvania area to understand the impact across a group of people.
2. The procedures are as follows:
 - a. One interviews will take place and will take about 15minutes.
 - b. The participant may leave the study at any time.
 - c. The participant may also choose to not answer any question.
 - d. All information from the participant will be filed under a pseudonym for
 - e. anonymity at the request of the participant and will be deleted after completion of the study or dismissal from the study.
3. The timeline for the research is as follows:
 - a. March
 - i. Participants will be introduced to the study and permission slips will be sent for consent by the participant.
 - ii. The study will begin, participants will be informed of the beginning process and introduced to creating a journal of ideas, and documenting work created during the study process.
 - iii. The interview will take place.
 - iv. Optional Observation
 - v. Documentation of journals and artwork will be submitted.
 - b. April
 - i. Interview two will take place.
 - ii. Optional Observation
 - iii. Journal and Art Documentation will continue to be collected
 - c. May and June
 - i. Final collection of journals and art.
 - ii. Researcher will complete the writing portion of the field study.Final collection of journals and art.

- iii. Researcher will complete the writing portion of the field study.
 - d. July and August
 - i. Final writing components will be completed.
 - ii. Thesis presentation of study will be delivered.
- 4. No risks are foreseen. My participation is voluntary.
- 5. Participant's identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure, locked in a file cabinet off site. Pseudonyms will be used when quotes from individual children are transcribed into data.
- 6. If there are further questions now or during the research, I can be reached at [REDACTED], or [REDACTED].
- 7. If you have any further questions, you may also reach out to my professor, Amanda Newman-Godfrey at [REDACTED] or my MA Program Director, Lauren Stichter at [REDACTED].

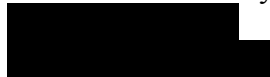
Please sign both copies of this form. A duplicate will be provided for you.

Signature of Researcher: _____

Signature of Participant: _____

Research at Moore College of Art & Design, that involves human participants, is overseen by the Institutional Review Board. Questions regarding your rights as a participant should be addressed to:

Lauren Stichter
 Moore College of Art & Design
 20th and the Parkway, Phila., PA 19103



APPENDIX B
 Protocols

Non-Participant Observation Protocol

Kylie West Thesis Research

DATE:	TIME:	LENGTH OF OBS:
--------------	--------------	-----------------------

CLASSROOM DEMOGRAPHICS:	CLASSROOM DIAGRAM
<i>CLASS DESCRIPTION:</i>	
<i># STUDENTS:</i>	
<i># OF TEACHERS:</i>	
<i># OF AIDES:</i>	

<p>CLASS ACTIVITY:</p>	
<p>DESCRIPTION OF ACTIVITY:</p>	

<p>Materials Used</p>	<p>Resources used</p>

TEACHER VERBAL LANGUAGE USED:

STUDENT VERBAL LANGUAGE USED:

EQUITABLE CLASSROOM SKILLS:

ACCOMODATIONS:

LESSON CONNECTION TO COMMUNITY:

STUDENT INTERACTION WITH PEERS:

TEACHER INTERACTION WITH COWORKERS:

TIME ON LESSON:

STUDENT INPUT ON LEARNING:

STUDENT ENGAGEMENT:

OTHER NOTES:

Observation Protocol Visual Artifacts

Participant:

Date:

Artwork Title:

Themes	Descriptive Notes	Reflective Notes
Recycled Materials		
Urban Environment		
Atypical Art Materials		
Social Emotional Learning		
Contemporary Artist Inspiration		
Political/Social		

<p>Commentary Art</p>		
<p>Other Themes:</p>		

Interview Protocol Form

Interviewee Name:

Interviewee Position:

Interviewee Institution Affiliations:

Interviewee Site Location:

Interview:

Information Discussed:

Interview Background

Educational Perspective

Curriculum Perspective

Access to Resources

Use of Art Outside Art Room

Other

Other Information Discussed:

Artifacts Delivered:

Post Interview Comments:

Introductory Protocol

To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment.

Student Background Information:

How long have you been in present school?

Where is your school located?

What grade are you in?

Where else have you attended school?

Briefly describe what your role is in your education environment:

How did you find the school you are currently at?

If you worked at another school before this, please describe it:

What subjects are you interested in?

Where does art take place at in your school?

Teacher/Admin Background Information:

How long have you been in present school?
What grade do you teach/are involved with?
How long have you been teaching/in your current position?
How many students do you teach/ work with?
How many art teachers are at your school?
Where is your school located?
What is the demographic of your school?
Where else have you taught?
What is your highest level of education?
What is/was your field of study?
Briefly describe what your role is in your education environment:
How did you find the school you are currently at?
Where does art take place at in your school?

Teacher Institution:

What do you like about art education at your school?
What do you believe works at your school and what does not?
Do you believe that your students use art outside the classroom? How?
What skills do your students learn in the art room? How?
Does your school provide you with outside development resources?
What does the budget for art education look like at your school?
What art subjects does your school give?
What art subjects have been offered at previous schools?
Are you an expert in the subjects you teach? Is there different art teachers for different subjects?
What would you change about art in your school?

Student Institution:

What does art look like in your school?
What materials do you use?
What topics do you talk about in the art room?
If you have experienced art education in a different school what did that look like?
What skills have you learned in the art room?
Do you believe you use these skills outside of the art room?
What feelings do you have towards art?
What has your past experience with art been?
How many art teachers have you had?
What art subjects have you had in school?
Do you see art having a role in your life outside of school? In the future?
What would you change about your art experience?

Journal Prompts Protocol

Name:

Date:

When completing this journal please answer in complete sentences as best as possible. Include any details you would like to share. Please answer all parts of the question listed, and return the journal prompt to Kylie West in person or through email:

[REDACTED]

Journal Prompts:

1. What materials are used in your art classroom? How are they used? What materials do you wish you could use? Why?
2. What skills do you think you learn in the art room? These could be art skills, learning skills, life skills. How important do you believe these are?
3. How have you used your art education outside of your art classroom? This does not only mean in creating art, but any skills in thinking and making that you have learned.
4. What have you enjoyed in art class? What would you change about your art class? Would you want to see a different kind of art in class? Do you want music, theater, visual art, photography, dance in class?
5. How have you experienced art outside of the classroom? Have you gone to museums or classes outside of school? Do you see art in your neighborhood?
6. Do you plan to use art after school, after graduation or in future schools? How? Why?
7. Do you believe you receive a useful art education? Why? What works? What does not?

APPENDIX C

Teacher Interview Transcripts

Fiddle Leaf Fig: FLF

Researcher: R

Interview I

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

FLF: No

R: What is your name?

FLF: [Fiddle Leaf Fig]

R: What race or ethnicity do you identify with?

FLF: White, Caucasian

R: What are your pronouns?

FLF: She/her

R: What languages do you speak?

FLF: English, that's it I do not speak anything else fluently.

R: What language was spoken at home growing up?

FLF: Also english.

R: What languages do your students speak?

FLF: All of them, I think we have 56 different languages spoken in our school. But my students mostly speak english, spanish, punjabi, vietnamese, and a few more I believe, it runs a gambit.

R: How many schools have you taught at?

FLF: Two, here at Cedar High School, right near West Philadelphia and another school in Bucks County, which is very different than here.

R: How long have you been at your current school?

FLF: Two years.

R: What grades do you teach?

FLF: Ninth, Tenth, Eleventh and Twelfth Grade.

R: What do you teach?

FLF: This semester I am teaching sculpture and studio art, and last semester I taught sculpture and ceramics and a visual art class as well. They are all beginning art classes.

R: How did you find your current school?

FLF: In a mad rush to get a job two summers ago midway through the pandemic I was googling my way through to find a job.

R: What is your favorite thing to teach?

FLF: Ideally art history, it's probably not going to happen but that's okay, but sculpture.

R: What types of art have you taught?

FLF: I've taught drawing and painting, I've taught ceramics, sculpture, glass blowing outside of the high school walls, pretty much anything except for any digital classes.

R: What types of art have been available at the schools you have taught at?

FLF: Here we actually have a bunch of different art classes, but it's essentially the same class at different levels. We have a bunch of digital classes which is really nice, the school I taught at before didn't really have any digital classes, it was more fine arts. At the old schools I taught at there was metals which was really nice, we also had various AP classes at the other school I taught at. We had AP studio art, AP art history, AP 3D design, here though we only have technically studio art running, but we have run art history in the past.

R: How many art teachers are at your school?

FLF: I am one of nine and at the old school there were three, so there is a lot more here. Eight of us are full time, and the one is part time. They are just shy of full time in one class.

R: How many students are in your school?

FLF: I think we are just shy of 4,000, it's 3,965 I want to say give or take a few.

R: How many do you teach?

FLF: I have about twenty seven in my three classes, and a flex class so just about over a hundred kids I see.

R: Do all students get art in the school?

FLF: A variation of arts, art or family consumer science, so they don't have to take an art class, but what happens a lot of the time is students get placed in an introductory art class, we often say they get dumped in there because more often than not it is against their will.

R: What is the demographic of your school?

FLF: It is so diverse here we represent a hundred and something countries, like I said a ton of different languages. It is so diverse, I want to say it's about 40% white, 40% black, some hispanic and some asian students. It looks like all of Philadelphia in the school.

R: What is your favorite project you have taught?

FLF: Oh man, it's definitely not my students favorite, last semester I did these spooky masks, which was a really fun project with my sculpture students where they created drawings of spooky creatures or animals, a hybrid or a cryptid, and then they plastered them, and then they painted them, and they were these really cool wall hangings.

R: What is your least favorite project you've taught?

FLF: Also last semester, this is purely by medium, we have this air dry clay, I want to go on record here and say air dry clay is garbage I hate it, the project itself probably wasn't awful just the experience. The students were in groups and they had to make an exquisite corpse but in a sculpture. But because of the air dry clay every single project broke, and I was like ope guess I should quit being a teacher.

R: Can I ask why you chose air dry clay?

FLF: We had an abundance of it from the pandemic, and our kiln schedules are weird, so last semester I only taught one ceramics class and the other teacher taught three, so I did not want to mess up the kiln schedule. I did the thing where I said I would take the extra and not be a burden. That's how supplies are, use up what you have.

R: Where does art take place at your school?

FLF: We actually have a whole wing to ourselves but it's pretty inaccessible and it doesn't have easy mobility. Even though we are on the first floor we are six stairs up. The only way to get an elevator to the front of the school is to take an elevator down to the basement, cross over and then take another elevator up into our wing because it was an addition in the 1970s, there are seven art rooms in the wing, and an art office, a huge art storage storage and and an extra closet.

R: Where was art in your first school?

FLF: It was also on the first floor and it had this cut out section. There were three classrooms conjoined. It was easy to access.

R: What did your journey to art education look like?

FLF: Oh wow, I was all over the place. I also realized I wanted to be an art educator later in the game. I was in undergrad for five and a half years getting my BFA and my teacher certification, so I felt like a lot of people were passing me by as I was collecting my

degree. So right out of school I worked for a non-profit in Philly which teaches kindergarten art classes, and after school art classes at a middle school, and even an adult ceramics class, but it was strange but there was now wheel, it was just a pile of clay and some tools. So that was my introduction into being an art educator, and then I started to sub, but I would try to mostly sub in the art classes, and then there was a long term sub as an art teacher, and when I was a long term sub it was at an elementary school and the little kids are cute but I always knew I wanted to teach high school. So after that I just kept applying right after the pandemic started because I didn't want my job to be swept under me like it had been. I applied to nine jobs and interviewed for four or five of them and then ended up at my current school.

Interview II

R: What economic class is your school community?

FLF: We are for the most part lower middle class we are a title 1 school and a lot of our students do participate in the free lunches, right now we do not even have a cafeteria, our students eat lunches in the classrooms, because we have too many students and with covid it is the only safe way, so [food company] brings bagged lunches every morning, but they are these really gross free lunches.

R: What does your budget look like?

FLF: For art supplies we actually have a big budget, we don't do bidding, we order from BLICK and Amazon, but before we place those orders they have to be approved by our principal, so we usually just request supplies until we are denied something. I do not actually know our budget but we were able to get a lot of supplies, which was really nice.

R: What is bidding?

FLF: They are these books that schools have with different materials with the lowest cost or you try to get a lower cost that way. So that's how schools get supplies.

R: What does professional development look like at your school?

FLF: It's a mess, that's what comes to my mind when I think about professional development, we actually have one tomorrow. We do not actually know what is happening, half the time it is being lectured to, sometimes it's departmental so we can talk about things in our art department, like art fest which is really helpful, but when its a

school wide professional development and the administration tries to run it, it's truly just bad, and nothing good comes out of it.

R: Is there art professional development for you?

FLF: Just when we get departmental time, we had one full Professional Development day across the district where we were planning for our big art show, but we have only had one other professional development that was just our art department this year.

R: What is your highest level of education?

FLF: I am currently finishing my masters in art education.

R: What was your field of study?

FLF: It was kind of all over the place but I got my BFA in glass art with my teachers certification and art history.

R: What do you like about art education at your school?

FLF: I love that we are a really large department, we have 9 art teachers myself included, we can all lean on each other and support each other, which is really nice I can share lessons with my coworkers, it's just a nice little department where we can lean on each other but we can also complain to one another because sometimes when you are the only art teacher at your school, you are kind of just left out of it, but we are lucky because we have each other. With the curriculum I like that for the majority of my classes I do not have a set curriculum, I have a few things I am supposed to cover, but I mostly define my classes by the lessons and projects that I want to teach and then I just go upon the topics the school asks of us, we do not even look at the national standards, I do personally, but my school doesn't, we have this really loose defined curriculum, for the studio art class that's supposed to follow the timeline of art history so prehistoric to renaissance and renaissance to contemporary art, so if I touch upon them I am good and I am covered, so it is really nice I love the freedom. Admin never checks up on us so I am in my own little world doing what I want.

R: What works and what does not work in your classroom?

FLF: My first block class no matter what I do with them, they say they do not like it and they just complain, so I ask them to brainstorm what they want to do for the next project,

or I will make a project so open that they have six different things that they can pick from, but then my third block class that they are so into everything, I just had a student leave a note on my desk that said thanks for making such an awesome project, but with that class I have to give them slightly more structure in terms of the projects, but still keeping it open for them, I change things around depending on the needs of each class, because I have learned that what works for one block does not work for other blocks, I just have to be loose for each class, one other thing that I think works well is talking to my students on the same level, I never try to talk down to them like a higher person, that does not work for them talking like I am above them, or yelling from authority, I talk to them like we are buddies but also they know that I am their teacher and they have the respect for me because I have the respect for them, which is important for me to because I have seen students get suspended for cursing out teachers, and students punching at teachers, but here I am building relationships with these students almost like a peer while knowing we are not peers, but I understand what is happening in their lives.

R: Do your students use what they learn in art outside of the classroom?

FLF: Hopefully, the things I really try to push in my class is problem solving, especially my sculpture classes, I always like to tell them there is no one way to get from point a to point b, but if you hit a roadblock your job is not to stop, you still have to get past that roadblock either you put it in reverse and try another route, you still have to keep going forward. That is something that they are understanding, these problem solving techniques I am teaching them, or at least I am helping them spread their wings where hopefully they can jump and fly with roadblocks.

R: Do you think you are an expert in what you teach?

FLF: No, no I am not an expert. I am still learning new things and techniques. I have taught ceramics and no one in their right mind would let me teach ceramics in a normal world. But no I am not an expert, I am still learning, my students teach me things every day, it's good to know, and I don't think I ever want to be an expert, I want to always be learning and willing to learn.

R: Do you feel supported by your school to learn more?

FLF: The school no, but my department yes, we are trying to start cross department learning, because we have such amazing educators in our schools their talents can be used to support their peers.

R: What would you change about art in your school?

FLF: A lot, my first semester I was trying to change the names of our classes. We have a class tied to culture and I wish it was a materials exploration class, and a studio that had more art history. I wish our school was not cutting AP programs, like they are doing right now, our school is putting a proposal to the board, where when our students reach twenty one credits they are capped out at that and if they want to take more classes they have to take them at Delaware community college, they are essentially kicked out of the school, our admin is saying it is because we are not going to have enough teachers, they think we will be about thirty teachers shy, so they are spending one million dollars at DCC for students to take classes there, its pretty messed up, there is a lot wrong with my district, the kids are the greatest part.

R: Do you think art at your school is equitable?

FLF: For the most part, the majority of teachers in my department are what makes it equitable, now given we are all white people that is not great, but we are changing things, something I even noticed last year was that when I was teaching visual art classes that our students were making aboriginal dot paintings of spirit animals, and I was not letting that happen, we cannot do that, I think I am spearheading the cause that we have to make this a twenty-first century class, and we cannot be stuck in the 1950s we actually have to be progressive and we have to be equitable and we have to make room for our students who do not always have room in a classroom. Even the artists I try to show, we do not need to keep showing old white men artists, let's pull out someone like Kara Walker and these really powerful amazing artists, that's something I am doing on a small scale. Last year students couldn't even come to the school to get materials, I'm pretty sure I wasn't allowed to but I dropped materials off at their houses, we cannot expect students to get to school or parents to be able to drive them or pay for an uber for supplies.

R: Do you think your school is equitable in comparison to schools around you?

FLF: Yes, and I think that is because we are diverse, my school is a mix of what the entire country looks like, we have a equity committee, we have a student equity committee, now do those committees always amount to anything no, because our admin pushes back, but we have them in place to try to balance out from where things used to be but to where they are now. Sometimes it feels like yelling into an empty room but it's needed.

R: If you could keep something from your art program what would you keep?

FLF: I would keep the size of our department, I would keep our advanced classes, they keep cutting them, but I want to try to keep those classes alive, not just surviving but thriving, also keeping the art budget. The things that work are the kids, and we have a mix of a bunch of students but they are always going to be what works, but they show up for the most part and they are there, and they don't always necessarily realize they want to learn, but they want to be cared for and appreciated and for someone to say I am so proud of you and you should be proud of yourselves.

R: What do you want your students to gain from your class?

FLF: I just want them to take away problem solving skills and that they know they are loved and cared for. I want them to remember ten years from now that they made great friends, and that they know that people cared about what they were doing and what they were putting out. I have kids making friends that did not know each other before.

R: What do your students need for you and are you able to provide it?

FLF: It's like the giving tree, I tell the kids to take what they need, take my life force, use what you need. The last project we did was this light and projections project, where I gave them hundreds and thousands of 35 millimeter slides mounts and the rules were you have to use any part of the mount and you have to use light, and they were confused, one day I opened up amazon and asked them what does your project need what does it deserve? Some used window light, and they went with it, the students came back and asked for even more slides, and I reached out to everyone I could think of, and we found some more mounts, anything they need I will make sure they have. They don't realize that even the fact that they get into a project, that's enough, that is what I want, they give so much back.

R: Have you worked with any community programs or non profits in your classroom? If you did, what were your thoughts on the program's impact, if you did not, was there any specific reason you did not?

FLF: No, I think we do almost everything within our district since our district serves so many families.

Orchid: O

Researcher: R

Interview I

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

O: No

R: What is your name?

O: [Orchid]

R: What pronouns do you use?

O: She and her.

R: What race or ethnicity do you identify with?

O: I'm white.

R: What languages do you speak?

O: English.

R: What language was spoken at home?

O: Also english.

R: What languages do your students speak?

O: When I was in public school all my students spoke English, there was maybe one student who spoke another language, and about under ten students who spoke spanish.

R: With the students did they have any English language support in the classrooms?

O: In the public school district no.

R: How many schools have you taught at.

O: Three, well does that include student teaching.

R: Yes.

O: Then four, two public schools in Philadelphia, a public school in Chester and now a Private school in Philadelphia.

R: What was the demographics of your schools?

O: Oh I don't know, the first school was pretty mixed, I don't know what the numbers actually were. The other schools I worked at were almost 100% black students, the school I am at now, is probably 95% black students and the rest is mixed.

R: What was the economic class of the school communities?

O: Title I we had several homeless students, I think the school said 99% of students were below the poverty line you can probably look up the exact number.

R: Yeah, no problem I can look it up!

R: What grades did you teach?

O: K-8

R: What did you teach?

O: Art, Visual Art.

R: How many students did you teach?

O: I don't know the exact numbers but about 600 in the first school, about 280 in the second, and now in the private school I have about 180.

R: Did all students get art?

O: Yes but there were certain students who had, if they had behavior things they would get pulled out for other supports.

R: How did you find the public schools you taught at?

O: The first school was not as rough, but the others were harder. They were Philadelphia public schools with areas of high poverty with big drug use issues in the community. One was in the highest gun use areas as well.

R: What was your favorite thing to teach?

O: I like doing clay, sculptures and clay because the students don't get to do it a lot so they get really excited about it. We also used Paper mache and model magic, but they would steal the model magic to make slime kind of.

R: What types of Art did you teach?

O: Painting, Drawing, Sculpture, Collage, that's it I think, a little bit of printmaking but not much. It covers the general visual arts, the only thing I didn't have access to really is the kiln with clay, we did have the clay program come in to do a short project, like a month long project with the fourth grade students, where they got to use clay but I didn't get to use that stuff.

R: How many art teachers were at the school?

O: One, me.

R: What is your favorite project you taught?

O: I did giant box robots and that was kind of fun cause the kids get to move around more and be creative using recycled materials to make projects.

R: What was your least favorite project?

O: Um, there's this one I did that was like cool color verse on one side of the paper and warm color verse on the other side of the paper. It was just kind of boring.

R: Where did art take place?

O: I had a classroom at all the schools.

R: What did your journey to art education look like?

O: Had got a bachelor of fine arts for undergrad. I graduated and got jobs as teacher assistants and a couple other things in special education so I was trying to figure out what to go back to school for so I could have a little bit better of a salary. I know most people don't think teaching is a good salary but for me it is from where I was. So then I actually found Moores program and I think they've changed it. When I was there it was an emphasis in Special Populations, I think it's integrated now or something like that.

R: Oh its emphasis in inclusive practices starting this year.

O: So when I saw that I wanted to be a part of that, that's what I want to do, I want to be a special education art teacher. I had, had a job, I had applied to it, and they gave it to someone who didn't have any art background. She just read a book, and I was really upset by it. I was just like I have to go to school, and look for the jobs I want to do.

R: Is that when you chose to switch over to private school?

O: Um yeah, I mean I had a really hard time at [Philly Public School] and I found this position was for a special education school which was my career goal [Philly Public School] definitely has special populations they have a few autism support classes and I'd say a very large percent of their population has emotional support and some of it is being addressed and some of it isn't on the radar necessarily so it wasn't set up to deal with that stuff, students were super under resourced for their emotional needs, their behavioral needs.

R: You may not know this, but do you know why it was under-resourced?

O: I think it was pretty much money, money was the biggest thing, you have to record stuff, but a lot of times things were not recorded because teachers were overwhelmed. Some of the students would get a TSS worker and then their parents would have to go over the summer to appointments to get their TSS renewed and they, the parents, didn't do that, probably because they were too overwhelmed, so their TSS funding would get cut. Or we had one student who their TSS worker was going really well, so good with the TSS worker that they cut his services and then he completely back slid and his behaviors were really bad. So there's a lot of different reasons but I think it all comes kind of down to money and lack of resources.

R: Did this affect how the art room was run?

O: Yes, I would say the biggest thing it was too many students, students with high needs, and there was no support. Some of the students would steal my phone off the wall so I couldn't even call the office for help, because the phone was hidden. The kindergarten class had an assistant, but they would come up to art and that's when the assistant would take their break. So you know, there was this theory that when the students came to specials they would be so behaved and so into it that they do everything they were supposed to do. It's specials so it's easy, but if you ever taught, handing out paint brushes

and supplies, giving them to little kids, it needs some support, it can't be done adequately especially when there's behavioral challenges. Another way was my classroom did have a sink when I started. The sink was leaking, and I asked for it to get fixed, and it was turned off. For a year and a half I had to carry buckets of water from all the way down the hall and around. Another way, it's another maintenance issue, the heat only worked in half the building, there's like a new half and an old half so they would blast the heat in the new half to try to warm the old half where the heat wasn't working. So in the winter the heat would be blasting and it melted my glue sticks one time, I would turn on my air conditioning and open the windows, in the morning a couple of times actually I couldn't even go in until I let some air out because it was like a furnace and that definitely affected student behavior, and it affected my personal well being, I felt lightheaded and unwell sometimes because of the heat. So those are the ways I can think about.

Interview II

R: What did the budget look like in your school?

O: So the first year because I was a new teacher I didn't have any budget, my principal bought me some basic crayons and colored paper, there was some leftover paint and brushes. The head of the Philadelphia art department sent me a kit of things that came in November probably. It was the first year the schools were supposed to have an art budget, my school didn't have art the previous year. The second year I had \$10 per student, it was interesting because they gave it to the principal, and I had to go to the principal for it, I don't know what happened if it was my principal or not, I know there was a lot of issues of principals trying to spend the money in different places. It was a big deal, the art department supervisor was like make sure your principals are giving you your money and spend it on your classes, because principals are trying to sneak it and spend it on other places in the school.

R: When you were in the public schools did they have professional development for the arts for you?

O: They did, yes. They would have a couple days a year where all the art teachers would meet and have a full day.

R: Okay, what topics would you discuss on those days?

O: A lot of them were run by other art teachers, I'm trying to think. Some of them were like make and takes, projects you could do. I can't really remember like everything.

R: That's okay.

O: I know there was a lot of project ideas.

R: Okay great, what is your highest level of education?

O: A masters in grad school, in art education.

R: What did you like about art education at the schools you taught at?

O: I think it was really needed because in the other classrooms the students were being taught to just, they weren't taught to think creatively or they were just taught to follow the rules. It was to stick to the program. It was good to give them an opportunity to, when so many students would struggle because they would want to know, but what exactly do I have to do, and I would have to explain we are not copying here, you get to decide some of this, you get to use your creativity. And it was like, I liked that, it was such a need for them to learn that creative thinking and problem solving.

R: That's great, so what worked well in your classes?

O: Um, I mean, there's a lot of students who were really good artists, there were also a lot of students who were not very good artists, and I was able to help them just make and create things, and hang stuff up and be proud of it. I would also do stations towards the end of the quarters or on special days. I would do a painting table, a lego table, a stamp table, a collage table, and they loved that and did really well with that. Giving them options they didn't really have, was really good for them. Even though there was a lot of students I think there was great relationship building.

R: Great thank you, kind of on the opposite side, was there anything that didn't work well in the class?

O: Well there was no, there really was no discipline plan, it was basically call their parents if they are being bad and that didn't work. And also just like for me being a semi new teacher I learned, I thought I was supposed to put on a harsh teacher persona because a lot of teachers did, but it was not me, those teachers were also not young, I'm not super young, but I look younger than I am, and they were not young white women. So when I am being harsh and strict with a student it comes off different, so I had to learn how to be myself and be more real with the kids. I don't know if that makes sense.

R: That was great, thank you. So, Do you think students used art outside the classroom?

O: Yes, I actually think all students use art outside the classroom whether they realize it or not. Definitely a lot of them did, the thing that really worked for them now that I am thinking of it, was any time the project was a card or a gift for someone and it had a purpose and a meaning that was personal them that they were going to give to someone, that worked really well for them.

R: Oh great! When you were saying they don't necessarily know they are using art outside the classroom, can you elaborate on that more?

O: I have students who constantly tell me they are going to be artists, they don't use art, art isn't a part of their life. But then I point out art is literally everywhere, the way they put their clothes together, the way they arrange certain things. I can't think of anything off hand that a certain kid has done. But I give them all a talk that if they walk into a space there was an architect that had to design this building, because they think of art as only drawing and painting and like stuff that is in museum, they don't realize those skills translate to everything. We talk about computer games and videos and movies and how all that stuff is done by artists.

R: I forgot to ask before when you were teaching in public schools, did they only have visual art or did they have other specials?

O: They had computers and gym.

R: Okay.

R: What skills do you think students learn in your class?

O: I think they practice their creativity, I don't know if they actually learn that, I think that's a skill they probably already have. Problem solving, I try to get students to think about situations that are different from them and different points of view, perspectives. They learn the art skills, how to do certain things. That's all I can think of right now.

R: No, that's great, that's okay.

R: Was there anything you would change about art at the schools you taught at?

O: O: Hmm, a lot. So much, I don't think one person should have a huge group of kids and have to. Let's say a huge group of behavioral kids, and have to try to give them art supplies and that's going to encourage them to make messes. I honestly think in certain school environments there shouldn't just be one teacher in a room, but you tell that to someone in the Philadelphia School District and it's like yeah that's never going to happen because of money and teachers. I asked for a five minute break between classes like a five minute transition time, I was told point blank no. I think a lot of times specials are looked at as prep, but it's not the students prep, it's the other teachers prep, it demeans the class, art is an important subject, music is an important subject, gym is an important subject. It's the teachers prep, not the students, and teachers will say prep to the students because it's the teachers prep time. We tried to change that but it's just engrained. It just needs to be respected and appreciated more, and the little things that need to change, if art was actually respected and appreciated, when you had suggestions to throw in there, you wouldn't be, I feel like when ever I had suggestions people were like yeah fat chance, and I don't think any of my suggestions were that out there. I have a five minute break in my school now for transition time, because they put it in the schedule and it is wonderful, because when you are going from a kindergartener to an eighth grade and they are going out and coming in at the same time and there's stuff on the table because the kids don't

know how to clean up properly yet. It's rough. I would have class every time have to stand out in the hallway, because the class before them had so many behaviors. I think a lot of it is money, but if you go to the administration they are doing fine but then you go into the elementary schools in the poorer areas and they are not fine at all. So there is a big discrepancy when they talk about money. It's not money for everyone though.

R: That kind of goes into the next question, was art equitable in your schools?

O: Can you explain a little bit more about what you mean by that.

R: Yeah of course, so were resources and supports based on individual needs or did it mostly cover everyone as a whole.

O: I think it was more based on a group as whole, there were students who really liked art and also kids who struggled with it, and I would try to help them with their individual needs. But it kind of had to be for the group as a whole, and the kids definitely suffered because of that, because if I am spending the first fifteen minutes of class pulling students off one another, and the rest of them are just waiting. There was definitely a big issue for me, where I was like I can't keep these kids safe, and as a teacher I want to feel like I can keep them reasonably safe, and I expressed that to my principal.

R: In terms of resources, I don't know how much you interacted with other teachers outside of your school, but did you think resources were equal between schools?

O: No, no I went to a PD at a Philadelphia High School and I was like, it was a high school not a K-8, but it was really nice compared to what we have. No I don't think, I definitely don't think, even between the schools I worked at, the one was slightly nicer school, and someone told me it has to do with the PTA, that could be possible, if there is an active parent group that is pushing for stuff and raising money, the school could have more resources.

R: When you were teaching, was there anything you did to promote equity in the sense of using the resources you had to meet the students' needs?

O: I definitely tried, if I had a student that was like can I have some paper I want to draw at home, I would try to get them supplies, if I had supplies and I knew a student didn't at home and I knew they were going to use them, I would try to send that home. I did do something like the expander of the month, I didn't want to call it the artist of the month, so they would have a project to expand to make it bigger and better. The prize for that I would use my own money.

R: What would you keep from your art programs?

O: That's really hard, I kept most of my lesson plans and things I personally worked on.

R: What did you want students to gain from your class?

O: I wanted them to gain a lot of things, I wanted them to realize the skills they are learning in art is universal, and that art is really important, and hoping that once they are open to that, once they value art, they will continue to work and encounter it in their lives, because I knew I wasn't going to be in their lives for very long, so I just wanted to encourage them to like art and value it. So they could keep it going.

R: Were the students able to get everything they needed when they were in class?

O: No not really, this isn't probably what you are looking for, but I wasn't able to let the students go to the bathroom and that was an issue. They definitely didn't have the amount of attention and support they needed, sometimes there were issues of them being hungry, just needing basic life things. In terms of art supplies, we usually had what we needed, but sometimes we would run out. Pencils, we would constantly be out, they would break them, so pencils were always an issue. Sometimes the glue sticks would run out. The art supplies were not usually an issue, it was more living needs they were struggling with.

R: Have you worked with any community programs or non profits in your classroom? If you did, what were your thoughts on the program's impact, if you did not, was there any specific reason you did not?

O: We had the Clay Studio come in and work with the 4th graders. I think it was a good experience for them because they had more people helping them than they normally would. That meant they were more successful with their projects. They also would not have been able to experience using clay to make ceramic pieces otherwise since we did not have a kiln. Behavior was still a challenge, however, because it was looked at as a special event, most of the students were better behaved than normal and when they weren't there was staff available to help.

R: Thank you for your participation! That was everything!

Zinnia: Z

Researcher: R

Interview I and II

(Interview was conducted over email due to unforeseen circumstances)

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment.

R: What is your name?

Z: [Zinnia}

R: What race or ethnicity do you identify with?

Z: African American

R: What are your pronouns?

Z: She/Her/Hers

R: What languages do you speak?

Z: English and Spanish, a little Italian

R: What language was spoken at home growing up?

Z: English

R: What languages do your students speak?

Z: English and Spanish

R: How many schools have you taught at?

Z: 3

R: Where were they?

Z: Camden, NJ

R: How long have you been at your present school?

Z: 4 years

R: Where is your school?

Z: Camden, NJ

R: What grade do you teach?

Z: 9 - 12

R: What do you teach?

Z: Visual Art

R: How did you find your current school?

Z: Online job search

R: What is your favorite thing to teach?

Z: Visual Art, painting

R: What type of art have you taught in school?

Z: Drawing, painting, sculpting, graphic design, collage

R: What types of art have been available at your school?

Z: Drawing, painting, sculpting, graphic design, collage, they are all taught by me in visual art.

R: How many art teachers are at your school?

Z: 1

R: What types of art have been available at schools you have taught at?

Z: Drawing, painting, sculpting, graphic design, collage

R: What is your favorite project you have taught?

Z: Perspective City. Teachers and scholars brought in a picture of a road in their city in one of two point perspective and scholars had to draw from reference. They completed the paintings with watercolor.

R: What was your least favorite?

Z: Teaching the Neoclassical movement

R: Where does art take place at your school?

Z: In the art classroom

R: If you have worked at another school where was art there?

Z: In the art classroom

R: What did your journey to art education look like?

Z: I graduated with my BA in Art and then stepped into substitute teaching and paraprofessional jobs. I had been working with children since I was 15 years old but was unsure if I wanted to actually be a teacher as a profession. It wasn't until I was a paraprofessional for children with special needs and I took them to art class for the first time that I realized that I absolutely loved the idea of teaching art. It was then that I took the alternate route path to teacher certification.

R: How many students are in your school?

Z: Approx. 300

R: How many do you teach?

Z: All of them

R: Do all students get art?

Z: Yes

R: What is the demographic of your school?

Z: Approx. 50% black and 50% hispanic

R: What is the economic class of your school community?

Z: Mostly lower middle class - poor/near poor

R: What is your budget for your school?

Z: Was never given a budget.

R: What does PD look like at your school?

Z: This year we got an Art of Ed subscription but before that Art specific PD was rare

R: What is your highest level of education?

Z: Master's Degree

R: What was your field of study?

Z: Art Education

R: What do you like about art education at your school?

Z: That I have had the liberty to shape it to reflect and engage our population

R: What works and what does not work in your classroom?

Z: Works: Organizational systems, supply systems, clear instructional systems, scholar-owned sketchbooks, clear behavioral expectations

R: Do you believe students use art outside of the classroom?

Z: Absolutely

R: What skills do students learn?

Z: Measuring, creativity, attention to detail, task orientation, list keeping, organizational skills

R: Does your school provide you with outside development resources?

Z: Art of Education

R: Are you an expert in the subjects you teach?

Z: Yes

R: What would you change about art in your school?

Z: I would not be teaching the whole school (10 classes a week), possibly hire a second teacher

R: Is art in your school equitable?

Z: Mostly yes

R: In comparison to school surrounding your school, is art education equitable?

Z: Mostly yes

R: How do you promote equity in your class?

Z: By teaching artists and art history from a variety of races and cultures as opposed to the traditional Eurocentric art focus

R: What would you keep in your art program?

Z: Everything

R: What do you want students to gain from your class?

Z: I want them to at the very least leave with a better appreciation for art in the real world and at the very most I want them to see their potential for a career in art if that is a career path they are considering

R: What do students need from you and are you able to provide it?

Z: Students most need a teacher who loves them and believes in them and I do provide that. They need to be able to see themselves in the subjects and lessons that they are being taught and I also provide that in my classroom.

Sweet Pea: SP

Researcher: R

Interview I

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

SP: No

R: What is your name?

SP: [Sweet Pea]

R: What race or ethnicity do you identify with?

SP: Hispanic, Latina.

R: What pronouns do you use?

SP: She, Her

R: What languages do you speak?

SP: English and Spanish

R: What language was spoken at home growing up?

SP: Uh Spanish

R: And what languages do your students speak?

SP: English and Spanish

R: What is the demographic of your school?

SP: They are Latin-x

R: What is the economic class of your school community?

SP: Um I know we are a title I district.

R: How many schools have you taught at?

SP: Um, I guess this ones the only one, I was also a literacy tutor at another school if that counts, so I guess two.

R: Yeah that counts.

SP: It was full time. I was there all day.

R: Where were the schools you taught at?

SP: They were both in West Kensington.

R: How long have you been at your current school?

SP: Um five years

R: What grade do you teach?

SP: 6th

R: What do you teach?

SP: Art

R: How did you find your current school?

SP: They reached out to me, someone recommended me to them.

R: Cool, what is your school's name?

SP: [Sugar Maple Charter School]

R: How many students are at your school?

SP: 700

R: How many do you teach?

SP: I teach 150 of them.

R: Do all students in the school have art?

SP: No

R: Do you know about how many?

SP: About 150 or so? If they don't take visual art they take music or drama.

R: What is your favorite thing to teach?

SP: Out of everything? Maybe 3D, Assemblage/collaging, it's probably my favorite thing because it's their favorite thing.

R: What types of art do you teach?

SP: So we do, we explore materials so I'll teach them techniques for a little bit, we do a lot of art on identity and storytelling, that's common, mostly black artists, latin-x artists, all living artists, and I teach the elements also, which overlaps with the artists we are learning about also.

R: What type of art is available at your school?

SP: I am the only 6th grade art teacher, we have one part time teacher, she teaches traditional art, and I teach more modern, we also have music and drama for the other grades.

R: So there are two visual arts teachers, a music teacher and a drama teacher.

SP: Yes but the drama teacher is only for the eighth grade.

R: What is your favorite project you've taught?

SP: Right now we are doing, we're not even done with it, but the kids really like it, we are doing these identity box project. It's a who am I box, they are creating a 3D piece inspired by their background, who they want to be, their friendships, kind of all over the place. But they really like it, they tell me it's experimental.

R: Nice, it's really cool.

R: What is your least favorite project you've taught?

SP: Mmmm, probably, maybe the holiday projects. It's like, I don't know. I guess we have to do it, Thanksgiving and Christmas stuff. They like it, but I just, I don't get it, do we have to?

R: In your school where does art take place?

SP: In an art room, I have my own room.

R: What did your journey to art education look like?

SP: I got hired at this school to teach Spanish, they knew I had an art background but they thought I could use that as a Spanish teacher. I did that for a year, and then the next year they wanted me to do art with Spanish, kind of make it a bilingual class, make art lessons that were only related to Spanish, Spanish the language, so like you know they had to make posters all in Spanish. But you know I wasn't really feeling it, I had a variety of levels, I had some who didn't speak Spanish because you know they've been in that neighborhood forever and their parents never taught them Spanish. But then I have students who just got here from their country and they didn't know any English, and Spanish was their dominant language. It was really tough, so I would have to do a mini Spanish lesson and then a mini art lesson, and then create this art project that incorporated the two. Then finally I told them I just wanted to teach art, it was too difficult to do, obviously we had made it up. We made up this kind of course, I had some pride in it at first because it was new, but then yeah. That's kind of why I led art at this school. I always knew I wanted to teach art when I signed up to be a teacher or work with

the youth. That wasn't the most demanding thing, they wanted a Spanish teacher who spoke Spanish because a lot didn't, but even before that. I meant to say that I was a long term sub in Jersey once, also a Title I area, their Spanish teacher didn't speak Spanish. So I just kept telling the right people I wanted to teach art until I did.

R: Great thank you!

Interview II

R: What does your budget for the art room look like?

SP: They have been pretty generous at my school, they have never told me there is a cap, I spend about \$6,000 for about 150-200 students.

R: What does professional development at the school look like for you?

SP: We have Wednesday meetings, there is NCSS meetings where we talk about students behavioral issues and how we can support them, they have all sorts of PD, sometimes teachers will do the PD or admin will get outside resources, they all vary one time it was about mental health, sometimes it's about universal learning for the English language learning kids and how to support them.

R: Is there any art centered PD?

SP: For me, no.

R: What is your highest level of education?

SP: Finished would be undergrad, and then part time post grad unfinished.

R: What was your field of study?

SP: Art education.

R: What do you like about art education at your school?

SP: I like that there is freedom in the curriculum, I like to teach students about provoking engaging topics like identity and storytelling and my favorite part is having students talk about art and the meaning behind the art, I like seeing them engage and seeing seeds being planted, these kids have a lot to say about injustices in the world. We were talking

about Barbara Kruger and Cindy Sherman this week, and the kids were very involved, they are only 6th graders but they shared a lot, they said their gender roles at their house, the girls do the cleaning and the brothers do nothing.

R: Yeah that's great discussion.

SP: That's probably my favorite part, where the kids have opinions of their own, and they all have different answers.

R: What works and what doesn't work in your classroom? Has there been anything that you are like that works really well with my students, or this doesn't work at all?

SP: I'm starting to question how I teach, I guess, which is probably why I made some tough decisions I did this year. I am wondering if the content I am teaching is really valuable or not. If I should just concentrate on creating and making. Rather than having them learning art history and engaging topics. Even though they are my favorite thing, I don't know, that doesn't seem very student centered. That was something I was thinking about this year because the behavior was so bad, and they just were not engaged as how they normally are. I'm like, I don't know, why do I make meaningful lessons when we could just draw or paint turtles that all look alike, and you guys can just leave it like that. I think once I started considering this is also when I considered quitting, cause I was like I want my work to be meaningful, its meaningful as an artists and as a teacher, so if I'm going out, we are still going to be talking about feminism on my way out. I even told them this year, I could have been a pinterest teacher, I could have had you paint turtles, but instead I want to hear your opinions. They were so rough this year, never in my years of teaching.

R: Do you think students use art outside the classroom?

SP: I think a few of them, they show me their personal stuff.

R: Do you think they use the skills you teach them outside the classroom?

SP: I know some of them have, they will show me work with collaging, and saying they found their style.

R: Do you think when you talk about feminism and different topics it helps them look into to topics and talk about it outside of school?

SP: I think so, I think also the social studies teachers help teach CRT and that helps. One time I taught them about Indigineous people and Christopher Columbus and how they were murdered. So they connected to that because they are Puerto Rican and the same people lived there. They go to their social studies teachers and tell them we learned about this.

R: What skills do your students learn in class?

SP: They learn how to problem solve, when they start a project it might not go their way so they will have to find a new way to create it, they might learn a little bit of critical thinking, why art is made the way it is, why people have certain styles, how things have a deeper meaning, like symbolism, that might fall under the ELA class, they know how to collaborate, they know how to work together, they learn how to be resilient, when things fall apart they cant get angry when things don't go their way, some still might, but most don't.

R: Do you think you are an expert in what you teach?

SP: I don't know, I'm not studying, I'm not deep in art history. You know what, yeah, I went to school for painting.

R: Is there anything you would change about art in your school?

SP: If we had more art room, and if they could have it for all three grades, for all 700 students instead of just a third.

R: Do you think art in your school is equitable?

SP: Do you mean for students with needs?

R: All students, so equitable in the sense of access and connection to the art.

SP: In that context yes, I think I teach them about art that they can relate to, where everyone feels they connect to the meaning behind the art, I don't shy away, like during Black History Month, my black students have felt safe to share their opinions. It's diverse in content. I have males, females and non binaries, and we talk about that in class, where they feel like there is an artist who might represent them. We have plenty of supplies so they have access to everything they need. I am not trained in a lot of things, kids are very

emotional and have mental health issues and it comes out in art, but I do not have the support, so I can only push them towards different places for resources.

R: In comparison to schools around you do you think it's equitable?

SP: No, I don't know, probably not, I have been to some schools when I was in the Boys and Girls club, when teachers in other schools have to ask for mutual aid. It's definitely not equitable in most spaces.

R: What would you keep from your art program?

SP: These art lessons that focus on identity and art, I think I would keep that wherever I go. Also 3D art I think that's very helpful for them.

R: You mentioned quitting this year, do you want to elaborate on why?

SP: Sure, it was mostly because I want to be an artist, but also this year was too much to bare. I just feel like no one is paying attention to teacher needs and student needs in the state, or you know what in the country. I was just like this is a dying career, which is so sad because its education. But I honestly feel like you can't move up, you will never make the money you need and the quality of life is not good. It's sad and I'm grieving. I have a good heart and I'm very tough. These kids are very tough and I was always able to handle them. But I am choosing to pursue art, I actually made more money last year, I made more money as an artist than a teacher. No one is paying attention to teachers, the military teaching in New Mexico because they don't have teachers, that was a breaking point for me. I admire all the people who are sticking to it, but I think they are going to have to listen to all the people leaving. They told me they are not going to fill my position next year. They did cancel 6th grade art for next year, I was trying to find them a teacher. They are very academic, they are focused on the academic side, they think the kids need the academic stuff more. In Philly they have reading programs in place and they take away their art and give them the extra curricular because they are behind, some parents argue it is more important because their child does not know how to read or write and I would not want a kid to miss out on it.

Rose: RS

Researcher: R

Interview I and II

(Done at the same time due to teachers availability)

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

RS: No

R: What is your name?

RS: [Rose]

R: What race or ethnicity do you identify with?

RS: White

R: What pronouns do you use?

RS: She, her

R: What languages do you speak?

RS: English

R: What language was spoken at home growing up?

RS: English

R: And what languages do your students speak?

RS: So many, English, Turkish, Portuguese, Spanish. Most have a different first language than English, but we don't have ELL supports for everyone, we have to use canvas translation, students who speak the same language translate for me and we use google translate.

R: What is the demographic of your school?

RS: Mostly White, Portuguese, Turkish, Spanish and Brazilian.

R: What is the economic class of your school community?

RS: They are mostly lower middle class.

R: How many schools have you taught at?

RS: 2, I was a long term sub and hired at my current school half way through last year.

R: Where were the schools you taught at?

RS: Southern New Jersey

R: How long have you been at your current school?

RS: A year and a half.

R: What grade do you teach?

RS: 9th-12th grade

R: What do you teach?

RS: Basic art and Art 1, 2 and 3

R: How did you find your current school?

RS: I just found it on google after I left the long term sub position.

R: What is your school's name?

RS: Oak Tree High School

R: How many students are at your school?

RS: 1000 students

R: How many do you teach?

RS: 110 students

R: Do all students in the school have art?

RS: Everyone has to take one art class to graduate, but then a lot take more if they like art.

R: What is your favorite thing to teach?

RS: I love teaching painting, but I really hate cleaning up the paint.

R: What types of art do you teach?

RS: All basic visual art and ceramics.

R: What type of art is available at your school?

RS: They have photography, video, graphic design, wood shop, STEAM, music, theater, choir, and culinary. We have nine different teachers, four of them being visual arts.

R: What is your favorite project you've taught?

RS: Mosaics, the students love it and it's something different they haven't done before. I actually had to teach myself how to do it because I didn't have experience in it. It's like a puzzle.

R: What is your least favorite project you've taught?

RS: I really didn't like plaster, it sounded better in my head, but the students weren't crazy about it and didn't see the end vision because it starts with just tape and magazines.

R: In your school where does art take place?

RS: I have a classroom and I don't share it with anyone else, I also have my own Kiln.

R: What did your journey to art education look like?

RS: When I was four I entered a ShopRite art contest and won \$100 and I always knew I wanted to help people. Right after the contest I just knew I wanted to be a teacher, and then when I was older I went to undergrad for art education and then I went straight into my masters for art education.

R: What does your budget for the art room look like?

RS: Each of the nine art teachers gets \$4,000 each for their students. I teach about 110 students and the school has 1000 students. Each student has to take at least one art class before they graduate.

R: What does professional development look like?

RS: A couple of days at the beginning of the year, and then a couple of days throughout the year, we have these mental health kind of checks, first aid things, they are videos. We have to get a certificate on those videos every year. The beginning of the year is about curriculum and canvas and how to use the website, how to do grading, professional development is how to work websites and videos, it's also just a day for us, cleaning up a room or working on stuff that has to get done.

R: Is any of it focused on art?

RS: I met with my supervisor, it's not specifically to art education but he makes sure we know what we are doing if it's a curriculum based thing. But nothing like material based.

R: What is your highest level of education?

RS: Masters in art education.

R: What do you like about art education at your school?

RS: Everything, not to sound corny, the kids are good, we have a lot of materials.

R: What works really well or not well for you in class?

RS: Not lecturing, I learned that, is that stupid, the students like a quick lecture, if I show them one or two artists they like it, if I go over two they are out of it. Demos work also, they understand it. I make these demo videos, no one watches them.

R: Do you think they use art outside of the classroom?

RS: Yes absolutely, they doodle in other classes, a lot of them come to art club and work on projects, some of them crochet on their own in other classes.

R: What skills do your students learn in class?

RS: Uh everything, plaster, painting, drawing, water color, oil pastel, wheel throwing.

R: Do you think they learn any skills that aren't art based?

RS: Communication, you know how high school is with their cliques, but in my class it doesn't matter, they all get along, they have great communication in my class, it doesn't matter who you are, they will help you. They also learn how to create their own solution to a problem. It's not like a set sending, they create their own.

R: Are you an expert in what you teach?

RS: I mean I don't think anyone is an expert if you think about it, but I know what I teach and I focus on it. There are teachers for their skilled media.

R: Is there anything you would change about your school?

RS: I would like to have set classes, a painting class, a drawing class, a ceramics teacher. It's kind of hard because I'm the only art teacher, I don't blame them for that but it would be better.

R: Is art in your school equitable?

RS: I think so we allow students to take art to meet their needs and we never ask them to bring in supplies, and we meet the needs of what each student needs. If I teach artists we teach about modern artists, I try to steer away from the traditional white male artists, and if I do teach about them its because I can relate them to something else like mental health, or if they are gay, or something else.

R: Is art education equitable in comparison to the schools around you?

RS: We definitely have more than schools around us, and it's not equitable, because schools don't have to close the same resources, my students have access to anything they would want.

R: What would you keep from your art program?

RS: Everything, I have everything we need.

R: What would you change?

RS: Nothing really.

R: What do you want your students to gain from your class?

RS: That they don't have to be good at art, they come in with that mindset, and I just want them like making it.

R: Is there anything your students need that they don't have?

RS: I wish our budget could be split and order stuff through the year to be able to adapt to what they want to do. Emotionally I think students need to be able to come to the art room whenever they want, because they work things out in the room. They need art to rely on as a safe space.

R: Have you worked with any community programs or non profits in your classroom? If you did, what were your thoughts on the program's impact, if you did not, was there any specific reason you did not?

RS: No we haven't, the school has enough resources without it.

Question: Q

Researcher: R

Interview I and II

(This interview was recorded by the researcher of herself answering her questions)

Q: What is your name?

R: Kylie West

Q: What race or ethnicity do you identify with?

R: I am white

Q: What are your pronouns?

R: I use she/her pronouns

Q: What languages do you speak?

R: I speak English, I took Italian growing up and grew up in a restaurant that I learned some spanish from, but I am not fluent in either.

Q: What language was spoken at home growing up?

R: My parents spoke english

Q: What languages do your students speak?

R: My students speak spanish and english, most speak some english but we do have students who have just moved to the United States from Puerto Rico, The Dominican Republic and other South American countries who only speak spanish.

Q: How many schools have you taught at?

R: This is my first full time school, but I taught with an artist teaching fellow program for two years before this at two different schools. I also TA's photography classes in undergrad, and I had my cooperative learning experience at a photography community program school as well.

Q: Where were they?

R: The cooperative learning was in Manhattan and the Bronx, TAing in undergrad was at Drexel in Philadelphia, my first teaching artist fellow was in South Philadelphia and my second position was in North Philadelphia.

Q: How long have you been at your present school?

R: This is my first year

Q: Where is your school?

R: It is in Camden, NJ

Q: What grade do you teach?

R: I teach sixth through eighth grade, but then I would sometimes cover art in the high school if the teacher was absent.

Q: What do you teach?

R: I teach visual art, but due to staffing shortages I also taught History and Science in 6th grade from August to the end of October. I also was a math teaching support in eighth grade that had a virtual math class. My other class I had for the full year was tutoring and virtual enterprise. I would help with tutoring students in classes they needed support in, and then I would teach them about entrepreneurship and running a business on other days.

Q: How did you find your current school?

R: I was looking for jobs online and found it on google.

Q: What is your favorite thing to teach?

R: I love teaching about artists and their connection to the present day, it's always fun because I try to find artists the kids will like and be interested in.

Q: What type of art have you taught in school?

R: I have taught drawing, reusable art materials, painting, air dry class, photography, cyanotypes, sculpture, collage and crafting.

Q: What types of art have been available at your school?

R: Our school only has visual art and I am the only teacher, but in art we learn collage, sculpture, drawing, painting, recyclable art, and poetry. The students used to have a theater teacher, and we are trying to get a music program for next year.

Q: How many art teachers are at your school?

R: Only one, I am the only one.

Q: What is your favorite project you have taught?

R: I really loved the Keith Haring project we did this year. A lot of my students have spoken to me about being a part of the LGBTQ+ community and looked at art as a safe space, so it was important to me that we looked at artists in the community as well. So we learned about Keith Haring and talked about the importance of his work, what it was about and the impact that it had. Then we used big roll paper and in groups the students made huge Keith Haring figures in their own poses and took on his style. The kids loved working as a group and trying a different size paper, we then hung these on the walls in the hallways.

Q: What was your least favorite?

R: I didn't like holiday cards or crafting I was asked to do. I was asked a lot to make projects that students could take home, it was even on my scoring sheet for feedback that I needed to have work centered on family. It was just hard getting students excited about it, and they didn't want their normal art curriculum to be stopped to do a seasonal project.

Q: Where does art take place at your school?

R: I have my own classroom at the front of the school near the front desk.

Q: If you have worked at another school where was art there?

R: All the schools I have worked at had classrooms for art.

Q: What did your journey to art education look like?

R: Growing up I really loved art. It was my favorite class in school and it helped me voice myself when I was having a hard time, so I always knew I wanted to go into art. But then as I was looking at college I started to realize I wanted to teach art, due to some problems I was not able to get my education degree during undergrad but I went to school for Photography and ended up TAing during my time there and doing a Co-Op at a photography school and community center. After that I ended up applying to a teaching artist fellowship where I served for two years in Philadelphia public schools. During this time I applied to Moore for an art certification and masters degree. I started my masters at the beginning of the second year with the teaching artist organization and then I am finishing it now at the end of my first full year teaching. After my teaching artist fellowship I applied to the public charter I am now working at. This past year I worked in the sixth to eighth grade middle school. I found out in mid May that I will be moving to the elementary school next year.

Q: How many students are in your school?

R: We have about 185 students

Q: How many do you teach?

R: I teach all of them

Q: Do all students get art?

R: All students get art two to three times a week all year long.

Q: What is the demographic of your school?

R: We have mostly Hispanic and Black students.

Q: What is the economic class of your school community?

R: The majority of my students' families are considered to be below the poverty line, all students are a part of the free meal program in our school which provides breakfast, snack and lunch. During the pandemic it was a priority of my school community to make sure food distribution continued during online learning. Many of my students would speak about money struggles at home and their access to the internet when we were conducting online learning.

Q: What is your budget for your school?

R: I am not actually sure what my budget is, I never really received one. In August I was told there was no art budget and I was going to have to use the art supplies left from past teachers for the school year, so I made an amazon wishlist and bought close to \$2,000 worth of supplies out of my own wallet over the course of the year. My principal changed in September of the school year and in November when we were meeting she realized I was never given money for supplies, she asked me to make a list of supplies I needed, but these did not show up. In January when we came back from virtual teaching we again had a meeting about supplies where she told me to give her a list of about \$1000 worth of supplies for my 185 students, this supplies showed up the first week of May. So honestly I do not know my budget but I was provided with some supplies.

Q: What does PD look like at your school?

R: We have three weeks of PD before the school year began and then we would have PD the first Friday of every month. During the school year our charter provided us with Art of Education which was an online art PD website that had videos and lessons. We also had about five PDs during the school year where we met as specials between the 3 schools and sometimes with schools in the charter outside of the state over zoom.

Q: What is your highest level of education?

R: I will be finishing my Masters degree in August.

Q: What was your field of study?

R: For undergrad I have a Bachelor of Science in Photography and for my Masters I will have a Masters in Art Education with Emphasis in Inclusive Practices.

Q: What do you like about art education at your school?

R: I like that I am able to teach what I think is best for the students, I am able to adapt art to the students interests and needs, and we are able to discuss topics that are important and impactful.

Q: What works and what does not work in your classroom?

R: Student engagement works really well, when my students are engaged in the work and have a hands-on opportunity to work while learning they excel. Also connecting art to the present day and how they can use it outside of school works well. What did not work well was any downtime, if they were not making work or engaging it would lead to behavior problems. Long lectures also did not work well, and videos on artists did not work. If they were not making while learning about an artists the room would become chaos and they would be talking and off tasks instead of learning.

Q: Do you believe students use art outside of the classroom?

R: I think my students use art outside of school even when they don't want to admit it. Lots of them like to tell me they hate art and that art is not important, but then they make these amazing works they show me or their parents tell me about. A bunch of my students are attending an art program over the summer as well hosted by our school and at least half of them are students who claim to not like art.

Q: What skills do students learn?

R: I try to promote self expression and working through problems in all my lessons. The art we learn about is based on real life topics and issues affecting our school community while learning new art methods. In the end I just want my students to be able to tell their story and feel confident about themselves.

Q: Are you an expert in the subjects you teach?

R: I honestly do not think I am, I am learning as I teach, every day I feel like I am learning from the students which I think it should be, my teaching style is a partnership we all learn from one another. I also teach myself art forms as my students express interest in it so I am able to work on projects for them.

Q: What would you change about art in your school?

R: I would make it more accessible, with how classes are layed out students who need supports do not get the additional one on one time they need. I would also increase our budget and access to supplies. We work with limited materials which make big projects hard to complete. I also would make it more consistent, there is a lot of inconsistency with specials at my school, the amount they see me in school, the duration of time and the classes themselves. I also would want a sink because we had so many limitations to not having access to cleaning and water.

Q: Is art in your school equitable?

R: I don't think it is, mostly because I know the art I grew up with in a public school but in a rich rural area. The access to supplies and resources were very low. I also know that art at our school does not meet the needs of all students. It aims to hit the middle of the group with students adjusting to their needs but it is not tailored to the individual. My students are also used to teachers leaving the specials so they do not get the consistency needed year to year to learn, and unfortunately I will also be moving to another part of the building because of administrative changes, adding to the revolving door of teachers that creates trauma and adds to the existing problems for my students.

Q: In comparison to schools surrounding your school, is art education equitable?

R: In comparison to other schools in Camden I think we are mostly equitable. Most schools in our city seem to have the same resources, some have more but most are on the same level. If anything I think our school lacks equitable resources for ELL learners, IEP students and overall support equity. We are definitely inequitable compared to suburban schools and other cities like Philadelphia in terms of resources.

Q: How do you promote equity in your class?

R: All my lessons are based on artists and topics that my students can connect to, I bridge gaps in resources with my own money, and I promote inclusivity in the classroom. Even though we are in middle school my students have experienced so much of the world already and it is not fair for me to ignore that, so we have class discussion. I also acknowledge my place as a white woman educator in a fully BIPOC school. I also try to bring in as many art forms as I can and expand our resources any way I can.

Q: What would you keep in your art program?

R: I would keep the discussions on important topics and engage in social and emotional work with the students. I think that is the most important thing we do in my classes.

Q: What do you want students to gain from your class?

R: I want them to learn how to work through problems and engage in important topics. I want them to understand how they can use art to tell their stories and their interests. In my opinion in my class emotional health and social skills and development are way more important than technique. We use art and mediums to express the rest of what we are feeling and engage in community building and understanding outside perspectives.

Q: What do students need from you and are you able to provide it?

R: My students need emotional support and behavior support and I can only provide a little bit using art and expression, but I need additional outside help for them. My students also do not have access to the supplies they need and want, many of them do not understand why we cannot do certain topics or mediums and it's because I do not have the funds to do the project, but it's hard to explain that to them, which is why I try to make projects happen with reusing materials and adapting to what we have.

Q: Have you worked with any community programs or non profits in your classroom? If you did, what were your thoughts on the program's impact, if you did not, was there any specific reason you did not?

R: When I worked in Philadelphia as a teaching artist fellow I did work with community arts organizations, and was considered a community organization coming into the school. I brought more organizations in because I did not have access to funding and nonprofit support brought in other perspectives to my students I could not. In Camden I have partnered with a nonprofit for a gallery exhibition, but have not had the opportunity to bring in a community organization mostly because of time, and the lack of structure to be able to support another organization in my classroom in my first year there.

APPENDIX D
Student Interview Transcripts

Researcher: R

Lilac: L

Interview I

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

L: No

R: Ok, what is your name?

L: [Lilac]

R: And your age

L: 13, oh 14

R: 14, haha Ok. What race or ethnicity do you identify with?

L: Um,like gender?

R: No, I'm going to ask that next. When I ask about ethnicity is like black, white, spanish, asian

L: Hispanic

R: ok What pronouns do you use?

L: She and her

R: Ok, great. What languages do you speak?

L: Spanish and English

R: OK great, And what language is spoken at home?

L: Spanish

R: Awesome How many schools have you attended?

L: Well maybe 3

R: 3? Do you remember where they were?

L: One was like [different title I charter] and one was um like PreK

R: And [different title I charter] was in Camden?

L: Yeah

R: And was pre k in camden also?

L: Yes

R: OK awesome And then you've gone to Willow Tree?

L: Yeah

R: How long have you been at Willow Tree?

L: Like 7 , um like since 2nd grade I've been here.

R: Ok So you came here in second grade?

L: Yeah

R: OK, awesome. We know your school is in Camden, What grade are you in?

L: 7th

R: And how did you find Willow Tree?

L: My Mom just chose it for me. I was little confused, like why was I supposed to go to school and then she brought me to the same school and same teacher and I was like ok, I guess I am going to this school,

R: OK Got it. Did you like [different title I charter]?

L: Yeah, I liked it, It was pretty interesting.

R: Nice, What subjects are you interested in?

L: Reading, um is Art a subject?

R: Yeah, that's a subject

L: Art and I do like, I guess I'm starting to like History.

R: Ok. Awesome. I'm really glad you're starting to like that. What type of art have you taken in school?

L: Ummm what do you mean?

R: So you know like how we do visual art here, we do drawing and things like that? There's also music, theater, clay, and things like that. Have you taken anything else?

L: No

R: So just the visual?

L: Yeah

R: No problem! Was there ever a grade you didn't have art class?

L: I don't think so

R: Ok Awesome, What did art look like at [different title I charter]?

L: Art, just like coloring and stuff, We could draw whatever we wanted

R: Cool, what is your favorite project you've done in an art class?

L: I guess it was the thing we done on the little frame,

R: That thing? [Pointing to project in room, reference *Figure XIII*]

L: Yeah

R: Ok so the popsicle stick quilt, Ok awesome. And what is your least favorite thing you've done in an art class?

L: I don't think there's a least favorite thing.

R: Ok That's awesome! Where did art take place at [different title I charter]? Was it in an art room or was it in your regular classroom?

L: Regular classroom

R: Ok, great, and was it an art teacher who brought art into the room?

L: Yeah, a lady

R: And what did art look like in elementary school?

L: Elementary?, I think still in the regular classroom,

R: So it was still in a regular class and the art teacher came around?
And then last year was online?

L: Yeah

R: Ok and can you explain what art is like today for you? What does it seem like to you?

L: Something unique and have very interesting looks, colors and everyone can make their own little how they want it to look. It's all unique and not everyone's art is gonna look the same

R: Ok, nice and then, If you had to describe the art room now, how would you describe it?

L: It's pretty colorful

R: Colorful, ok Um, awesome, I think that is everything .

Interview II

R: What do you think of when you think of art class?

L: Something about colors, color and inspiration I suppose

R: OK cool, do you think art can be used outside of school?

L: Yeah

R: How do you think so?

L: Yeah to make money sometimes, and show that they're bored. To put it around like everywhere else.

R: Yeah, ok Awesome, What do you think we learn in art?

L: Mmmm, we learned a thing, perspective. And we learned the little thing about pastels I think?

R: Ok, is there anything we learned that's not art based?

L: I don't think so

R: OK, what kind of materials do we use in art?

L: Pencils, crayons, I use markers and scissors, There's glue, there's paper, I guess

R: OK good! What projects have stood out to you?

L: Stood out to me?

R: Yeah, like what things did you like when we did art?

L: I like it when we at least get to use color. Because I like to put color sometimes. I just started getting interested in them, because I just used a pencil before.

R: OK, nice. If art class could look like anything to you, what would it look like?

L: This

R: This, OK, you like this?

L: Yeah

R: OK what do you like about this?

L: I like how you put the little decorations, how things are a little more organized, then everything being more random

R: Ok haha Is there anything missing from what we are learning?

L: Um, I don't think so

R: Ok, cool, Ok, kind of the same question, is there anything you wish was different about class?

L: Mmm no

R: Ok, has art changed the way you view school?

L: Yeah, sometimes I didn't do my work. It gets boring sometimes but sometimes if I have a little bit of paper on me I get to draw doodles. It relaxes the work and makes the work go more quicker.

R: What are your feelings about art?

L: I like it

R: OK why do you like it?

L: Mm I get to express my emotions on paper or I get to put something I really want to put on it.

R: Nice, ok. Do you do art outside of school?

L: Yeah

R: What do you do?

L: I think my Mom and my godmother got me all sorts of art stuff and I paint A box that has everything, pastel and everything. And I think I always use it in the living room

R: What topics do we talk about when we are in the art room?

L: Eh, I think that. I remember artists. We talk about that. We talked about everything.

R: What skills have you learned in art?

L: A little more of how to use a ruler and to use colors and be more creative

R: And do you use these skills outside of the room?

L: MM Hm

R: What has your past experience with art been?

L: Um, i only used it a few times at the beginning and then I started doing it multiple times and now I'm just drawing around the classroom

R: How many art teachers have you had?

L: 3 maybe?

R: And what were they like?

L: We had someone in elementary school, I can't remember her name. We had her for a long time.

R: That's okay, thank you. Do you see art as having a role in your life outside of school someday?

L: Sure, maybe

R: What do you think you'd do with it?

L: Animations

R: OK, Cool, that would be a lot of fun! Awesome Well that is everything, thank you!

Dahlia: D

Researcher: R

Interview I and II

(Interviews took place during same time due to students availability)

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

D: No

R: What is your name?

D: Dahlia

R: How old are you?

D: 13

R: What race or ethnicity do you identify with?

D: Black, African American

R: Ok, and what pronouns do you use?

D: He/him

R: Ok, What languages do you speak?

D: English

R: Ok and what language is spoken at home?

D: English

R: How many schools have you attended?

D: 4

R: And where were they?

D: Philly, there were 2 in Philly and the other 2 in Camden

R: How long have you been at Willow Tree?

D: 3 Years

R: So you started in 5th Grade?

D: MM yep

R: And you're in 8th grade?

D: Yeah

R: How Did you find Willow Tree?

D: Um My Mom was looking for a school and one of her friends recommended it.

R: What subjects are you interested in?

D: Art, science, gym and math,

R: So that's most of them! Um, What type of art have you taken in school?

D: I have taken computer art, graphic design, and one point perspectives.

R: Did you ever take any kind of music or theater classes?

D: Yes

R: Which ones?

D: I took theater at [elementary school in Philadelphia]

R: Did you take theater when it was here at Willow Tree?

D: Yeah

R: Was there ever a grade that you didn't take art in?

D: No

R: What is your favorite art project that you've done in an art class?

D: My favorite project is when I had to make a story out of animation in graphic arts at Stetson.

R: Sounds really cool. What's the least favorite project you've done in an art class?

D: Mm Making a self portrait, I just don't like self portraits

R: Yeah, that's ok, Um, can you explain to me where art takes place in school right now? What it feels like to you or where it is?

D: Art feels like another place I can go to get my mind off of things, that I can just sit there and draw, color whatever I feel like doing at the moment and get help where I need it, that's what art feels like to me,

R: When you were at your other schools, was art in a classroom or on a cart? Like did they come to your classroom or did you go to a classroom?

D: We changed rooms for our classes

R: So you went to other rooms for different subjects? All the schools you went to?

D: Yeah

R: Ok What do you think of when you think of art class?

D: When I think of art class I think of it as a brief reminder where I can do or draw anything with my ability. That I have

R: Great, Do you think art can be used outside of school?

D: MMM?

R: Used outside of school, like can you use art when you're outside of school?

D: Yeah, I think it can be used outside of school, like all the graffiti art and things outside of school, And yes I like it very much.

R: Yeah, awesome, ok, What do you think you learn in art class?

D: I think I learn how to go from a level one to a level five in different things, I feel like art is like where you try a lot and do different things with the same skill but with different things with the skill

R: Nice, What projects have stood out to you in art?

D: One point perspectives in art, our yonder pouch customization and when we made things out of clay

R: And what kinds of materials have we used in art?

D: We've used pastel, paint, clay, um, colored pencils, markers, everything simple, And we used stencils

R: Um, is there anything missing in art that you wish we had?

D: Um, Graphic design

R: Yeah, and is there anything you wish was different in class?

D: Um, no

R: Ok, Has art changed the way you view the school?

D: No, um well, a little bit

R: How a little bit?

D: Art changed the way i see school in that I'll have a stressful day, stressful morning, and I go to art class and it calms me down, to go to the rest of my day good,

R: What are your feelings about art class?

D: My feelings about art class is like that, I can't really explain that, but I really love art class,

R: Ok, do you do art outside of school?

D: Yeah I sometimes my Mom, my uncle actually takes me and we get spray paint so I can do graffiti art I like

R: Cool, you'll have to show me pictures of it sometime! Do you think art has an impact on your education?

D: Yeah I think art definitely has an impact on peoples education, because even though it's not a main subject in school it's a subject you should learn and have always to keep with you.

R: Ok, what topics do we talk about in the art room?

D: We talk about one point perspective, two point perspective, sometimes, three and four if we get to it. We talk about self portraits and we talk about the studies of art going throughout the year.

R: Good job, Do we talk about anything that doesn't specifically have to do with art?

D: Sometimes we talk about things that don't specifically do with art because we have fun when we are drawing art, so we talk about throughout art class

R: Ok, Um, what skills have you learned in art?

D: I have learned to do one point perspectives, without using a point or lines which got me really good at one point perspective, I just figured how to do a self portrait finally, Thats main thing that art really helped me with.

R: Awesome, and do you use any of the skills you've learned outside of the art room?

D: Yeah, I use um skills, to sell art on canvases and stuff

R: Aw, you sell your own art?

D: Yes

R: I didn't know that! How has art been in the past for you?

D: Other classes, some classes, art classes, before Miss West got here, they used to not really be educating you, and wasn't really helping you. It was online, So you couldn't really do things in person. Teachers couldn't really help.

R: Ok, I got you, What were your teachers like

D: My teachers were all funny and happy all the time until like things started to go downhill in class.

R: Ok, And do you see art having a place in your life outside of school?

D: Yeah

R: What do you think you are going to do with it?

D: I think that I might want to become a graphic designer, architect,

R: That is really cool.

Pansy: P

Researcher: R

Interview I

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

P: No

R: What is your name?

P: [Pansy]

R: What is your age?

P: 13

R: What race or ethnicity do you identify with?

P: Black

R: What pronouns do you use?

P: He/Him

R: What languages do you speak?

P: English and Italian

R: What language do you speak at home?

P: English

R: Have you attended any other school than Willow Tree?

P: Yes

R: How many schools did you attend and where were they?

P: Two and both in Camden

R: How long have you been at Willow Tree?

P: Since third grade

R: What grade are you in?

P: 7th grade

R: 7th, great. How did you find Willow Tree?

P: Ah this will make you laugh. When I was a kid and was at [Camden School] and I was in second grade, my brother was at Willow Tree and I was begging my Mom to go to this school cause I wanted to be like my brother. So she put me in this school,

R: I love that. So your brother went to Willow Tree before you?

P: Yeah, but now he goes to [Camden High School]

R: That's cool though, So you are like your brother. What subjects are you interested in school?

P: Math, science, art, PE, and that's it

R: Great, well that covers most of them. What type of art have you taken in schools?

P: What do you mean what types?

R: So like I know Willow Tree used to have a theater program? Did you take that?

P: No

R: You didn't take the theater program?

P: Well like in elementary I always went to the extra math things and after school I did like safety patrol.

R: Nice

P: Yeah, like you'd help out with the teachers and you'd get picked cause of your brains

R: Nice, Amazing you help out with the teachers with safety. Did you take any kind of music program?

P: No, But I'm really good at drumming.

R: So you're really good at drumming? That's really cool, I didn't know that about you. So your art experience is more traditional like drawing, painting, things like that in school?

Did you have the same at [Camden School] too, do you remember?

P: No I don't remember

R: What grades have you taken art in?

P: 4th, 5th, 6th and now

R: So, 4th, 5th, 6th and 7th, ok. What is your favorite project that you've done in art? In any grade.

P: In 4th grade or maybe 5th. You know those snowflakes we did? We had a group project where, like on the round table, we all got to cut out like at spot to see how big our flake could be. I didn't really do a snowflake, I did like people, you know those people. So that was my favorite project,

R: Sounds neat, sounds really cool. And did you say what kinds of materials you used for that?

P: Um, scissors, and glue

R: Glue, ok, cool What was your least favorite project you did in art?

P: The rest of em

R: Where does art take place in your school?

P: In your classroom

R: Can you give me a description of what my classroom seems like to you?

P: Nice, loud, and I was in both the classes um over all yeah nice

R: When we haven't been in the classroom, has art ever been like on a cart for you?
Rotating between classrooms?

P: No

R: Yeah. great and that's also at [Camden School] it was in the classroom for you?

P: No

R: Where was it at [Camden School]?

P: Everywhere

R: Everywhere? So like anywhere there was an open space?

P: Yeah

R: What materials do you use in school?

P: Paint, colored pencils, and paper

R: Ok, cool, Well we got through our first interview. Thank you so much!

Interview II

R: Ok I'm gonna read through the questions for you. You can skip questions you don't want to answer, or we can come back. It's really up to you

P: Ok.

R: What do you think of when you think of art?

P: Drawing, painting, clay modeling, it makes me feel nice

R: Do you think art can be used outside of school?

P: Yes

R: Yes, how?

P: By painting, at museums, a lot of things

R: Ok, Cool. What do you think you learn in art?

P: Ah, um Modeling,

R: Ok, nice. What types of materials have you used in past art classes?

P: I don't remember

R: Ok, What have you used this year in art?

P: Paint, coloring pencils, and paper

R: Ok. What projects have stood out to you in art?

P: Nothing, I don't remember

R: Ok, its ok

P: I can't even remember what I had for dinner last night.

R: Ok, it's ok. What do you want art to look like?

P: I don't know

R: Ok. Do you like the way art is right now?

P: It's just art

R: Ok, Is there anything in art that doesn't happen in art that you wish would happen?

P: A quiet class

R: So what does your class look like right now?

P: Crazy, Obnoxious, loud, bizarre,

R: OK, fair.

P: I just said some big words

R: Ok, Has art changed the way you view school?

P: Kind of

R: Kind of? Any way you can think of specifically?

P: I know how to draw now.

R: Ok, cool. What are your feelings about art?

P: I like it

R: You like it, why?

P: Cause I get to draw.

R: And you like to draw?

P: Yes

R: Nice, Do you do any kind of art outside of school?

P: Yeah, like from time to time I go up to abandoned spots and like paint. I don't like spray paint, cause it's disrespectful. I also like to paint like inside. I went to a library and on a laptop they have this thing, I think it's like Microsoft paint. And I draw, a lot. I don't even know like what i be drawing, I just draw.

R: That's awesome though. I didn't know you painted outside of school either. Nice. Do you think art has impacted your education?

P: Yes

R: How?

P: It's making me off task a lot, because in some of the classes I draw on purpose.

R: Ok,

P: And in other classes, I just think. And actually try

R: Ok, Great. What topics do we talk about here in the art room?

P: Oh the quilt makers,

R: Ok, so the quilt makers

P: I was about to say GeesBend

R: Yeah they were from GeesBend!

P: I didn't know like actually what we was talking about

R: Yeah, we talked about them. Is there anything else more generally we talked about?

P: Um, like portraits, at the beginning of the year, like towards the middle of the year, you were doing like them flowers, and now we're doing, I don't remember

R: Ok,

P: I'm tired

R: It's ok, it's early. We're almost done. What skills have you learned in art?

P: How to draw

R: Ok, and do you believe you use any skills you learn in art outside of school?

P: Yeah.

R: Yeah, ok, which ones

P: How to draw

R: How to draw, ok

P: Oh yeah too How to craft things

R: What do you craft outside of school?

P: That's not appropriate

R: Ok, you can talk about it if you want, I'm the only one who will hear it, but it's up to you.

P: I make paper things, If I'm really bored I make big paper sculptures of somebody, but that's if I'm really bored.

R: That's cool though, ok. How do you describe your past years experiences with art?

P: Boring, I always used to get in trouble, cause two people, they are in my class still, and I got mad.

P: Um, a little bit,

R: Ok, um, How many art teachers have you had?

P: I don't know

R: You don't know, OK, Would it be like a small amount or a big amount?

P: Big, like twenty, they quit, some were nice, some were mean.

R: Wow, that's a lot

P: I'm not gonna lie to you

R: No this is all good, It's what I need to know, What were your teachers like?

P: Some were nice, some were moody, some were like (?) you like do your work and you can do whatever you want, just don't make a mess.

R: Do you think you see art having a role outside of school in the future for you?

P: No, I can barely draw

R: Ok, so like when you're done with school, art will be done for you?

P: When I'm done with school, I'll pick up photography.

R: So that's art

P: I might need art.

R: I hope you continue art. Thank you for answering my questions.

Bluebell: BB

Researcher: R

Interview I

R: Great so I am going to read through this paragraph and then we will start okay?

BB: Yep

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

BB: No

R: What is your name?

BB: [Bluebell]

R: How old are you?

BB: 13

R: What pronouns do you use

BB: He/They

R: What race or ethnicity do you identify with?

BB: Black

R: What languages do you speak?

BB: English

R: What language is spoken at home?

BB: English

R: Great, do you know how many schools have you gone to?

BB: 3

R: Where were they?

BB: The first two were in North Carolina, and now this one is in Camden.

R: Were the schools in North Carolina in a city or more of a neighborhood.

BB: A city, in Raleigh

R: How long have you been at Willow Tree?

BB: 6/7 years

R: And what grade are you in?

BB: 7th, I came here in 2nd grade.

R: How did your family find Willow Tree?

BB: My dad was looking for schools and he found this one.

R: What subjects are you interested in?

BB: Science, art and coding if that counts as one?

R: You are taking the coding class, that's really cool I didn't know that! So in all your schools what type of art have you taken?

BB: What types are there?

R: So we do visual art in our class, there is also theater, music, ceramics, photography, video, digital art, things like that.

BB: I mean I use clay but I've taken digital and visual.

R: Have you had art in every grade?

BB: No in 3rd of 4th we didn't have it.

R: Did you take art in North Carolina?

BB: Yeah, but we kind of stopped doing it because they wouldn't listen. So we stopped going a lot.

R: Where were your art class rooms or was it on a cart?

BB: A cart

R: What did you do in classes?

BB: I only really remember painting.

R: What is your favorite art project you've done?

BB: The tie dye in art club and the popsicle stick quilts with Gee's Bend.

R: What do you think of when you think of art?

BB: Usually like digital painting?

R: What is your least favorite project you've done?

BB: It wasn't in this grade, but it was when we had to glue newspapers to other newspapers, I don't know it was weird.

R: So like a collage kind of?

BB: Yeah

R: Why didn't you like it?

BB: It was just boring kind of.

R: Okay, well great that was our first interview!

Interview II

R: So we will do these questions and then we will be done okay?

BB: Ok

R: So what do you think of when you think of art?

BB: Ummm music, dancing, clay modeling, chaotic, but art club balances it out so chilling and drawing.

R: How do you think art can be used outside of school?

BB: In many different ways.

R: Any specific ideas?

BB: I guess like Hamilton, like to tell a story.

R: Okay cool, I love that. What do you think you learn in art?

BB: How to use art materials I guess.

R: What projects have stood out to you?

BB: The pop art thing. [Reference images of sneakers in Appendix H]

R: Why did that stand out to you?

BB: I don't know, it just seemed interesting.

R: Okay, what would you want the class to look like?

BB: One where students aren't climbing on the walls.

R: haha, is there anything you wish we were learning?

BB: Not really

R: Is there anything you wish was different about the class?

BB: No

R: Has art changed the way you view school?

BB: If art wasn't in school, I would hate school. I just learn more about art then I did in elementary.

R: What are your feelings about art?

BB: I mean I draw so I guess pretty good.

R: Do you do art outside of school?

BB: Yeah

R: What do you do?

BB: I digitally draw and I have sketchbooks so I draw there.

R: Is there anything you like to draw more than others?

BB: People

R: Do you think art has had an impact on your education?

BB: Yeah definitely, I don't know. I guess I just learn more about art than I did in elementary.

R: What topics do we talk about in the classroom?

BB: Art history mostly, the Gee's Bend thing.

R: Do you think you use the skills you learn in class outside of the art class?

BB: Yeah, like the color thing, the secondary thing I use that to paint.

R: What has art been like in the past?

BB: It wasn't as often as it is now.

R: How many art teachers have you had?

BB: Maybe 4 or 3, most of them were pretty nice.

R: Do you see art having a role in your life outside of school?

BB: Yeah

R: What do you think you will do with it?

BB: I mean maybe become an artist.

R: Nice, okay you are done, great job, thank you!

Crocus: C

Researcher: R

Interview I and II

(Interviews were done at the same time due to students availability)

R: Great so I am going to read through this and then we will do the questions okay?

C: Yep

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

C: No

R: What is your name?

C: Crocus

R: How old are you?

C: 14

R: What race or ethnicity do you identify with?

C: I'm Black and Puerto Rican, but I go with Black Hispanic

R: What pronouns do you use?

C: She/her

R: What languages do you speak?

C: English, I know a little bit of spanish

R: What language is spoken at home?

C: English

R: How many schools have you gone to?

C: 2

R: Do you know where they were?

C: Both in Camden

R: How long have you been at Willow Tree?

C: 3 years I started in 5th grade.

R: What grade are you in?

C: 8th grade

R: How did you find Willow Tree?

C: My cousin went here

R: What subjects are you interested in?

C: Gym and Art

R: What type of art did you take at your first school?

C: I don't remember

R: Do you know if you had an art class?

C: I don't think we had art, I think we only had music

R: Oh ok, Music is a type of art though so that's good! What type of art have you taken here?

C: In fifth grade we just drew shapes. 6th and 7th grade I don't know.

R: Did you take theater when your grade had it?

C: I was here when they had it but I didn't take it.

R: Last year did you take art.

C: It was virtual

R: What did you do in it?

C: I didn't go. Wait wait actually I did the thing, our old gym teacher had us do a project on the things we like.

R: What have we done this year?

C: Uh shoes, shapes, the cardboard with our names.

R: What is your favorite project you've done?

C: I would say probably when we were coloring something, when I was drawing my words.

R: What is your least favorite project?

C: The Faith Ringgold quilt

R: Okay, where was music in the first school?

C: In a classroom near the lunch room.

R: Where was it in elementary here?

C: In the art room

R: And how about in middle school?

C: Theater in the copy room, and art was in the room.

R: What is art like this year?

C: Better, I like it more than the other years, it's more fun. I rather be in this class than the other classes.

R: Awww, I'm happy you like it.

R: What do you think of when you think of art?

C: A portrait or a picture of somebody. Or someone just splattering paint.

R: How does art make you feel?

C: It makes me feel, I'm not too excited, but bright, because I like to look at colors, at other peoples stuff because I can't draw, but I like looking at others.

R: Do you think art can be used outside of school?

C: When people are bored or something they can draw, because some people can draw and they don't know that. But my sister she draws when she's bored. People draw how they think, how their mindset is.

R: What do you think you learn in art class?

C: Different shapes, colors, the color thingy.

R: The color wheel?

C: Yeah! And the colors you know when blue and red make purple.

R: What would you want art class to look like?

C: I don't know because my way of art is just shapes and you know. Keep connecting them. Free draw.

R: Is there anything you want in art?

C: No not really.

R: Is there anything you wish was different about art?

C: Nah I think it's good.

R: Has art changed the way you view school?

C: Yeah kind of because it makes it more brighter?

R: Do you do outside of school?

C: Yeah sometimes, you know the book I showed you?

R: Yeah

C: Yeah but I stopped. I get bored easily, I can't draw, I get aggravated fast so I would throw the book.

R: You can draw, you are learning, but okay. Do you think art has an impact on your education?

C: Yeah, because I think I could get somewhere if I actually tried I could probably get somewhere.

R: What topics do we talk about in art?

C: People and how they made their type of art

R: What skills have you learned in the art room?

C: How to draw in the lines haha

R: Do you think you can use your skills outside the art room?

C: I could but I don't, I don't try. Sometimes in the science room.

R: What are your experiences with art like?

C: Bad, because I never wanted to draw because I hated it, because I didn't know how to do it.

R: How many teachers have you had?

C: I'll just say 6 because I've been in school for years.

R: What were they like?

C: Well you, you are fun you're fun, you're the best one I've had. The first one I didn't like. I didn't want to be there. The virtual I didn't go to. The music teacher didn't know how to control us so we did whatever we wanted.

R: Do you think art will have a role in your future?

C: Yeah, if I get better. I will keep wanting to draw.

Moss: M

Researcher: R

Interview I and II

(Interviews were done at the same time due to students availability)

R: I'm the only one who is going to hear it ok. Great so I am going to read through this and then we will do the questions, is that good?

M: Yeah

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

M: No, I'm good

R: What is your name?

M: [Moss]

R: How old are you?

M: 13

R: What race or ethnicity do you identify with?

M: Hispanic

R: What pronouns do you use?

M: He/Him

R: What languages do you speak?

M: Spanish and English

R: What language is spoken at home?

M: Spanish

R: How many schools have you gone to?

M: 2

R: Where were they?

M: One was in Dominican Republic and here

R: How long have you been at Willow Tree?

M: I started in 5th grade so 4 years

R: What are you in?

M: 8th grade

R: How did you find Willow Tree?

M: I live nearby and my mom wanted a school that was close to us, so she found it here.

R: What subjects are you interested in?

M: Art and Mathematics

R: Do you remember when you were in DR did you take art?

M: I do remember, but there wasn't any art class.

R: Was there any music or theater?

M: There was some music but it was for high schoolers so I couldn't access those.

R: At Willow Tree what type of art classes have you taken?

M: Your class and subjects like self portraits and free drawing. Nothing specific, just multiple different subjects.

R: Were you here when the theater class was happening?

M: Yes that was in 6th grade, I didn't participate but I was in it, I wasn't in the show. In 5th grade I did have an art class, but I wasn't interested in it, I wasn't interested until this year.

R: What is your favorite project you've done?

M: Probably self portraits because you can draw what you want, and how you see yourself.

R: What was your least favorite project?

M: My least favorite project would be free drawing because I don't have anything in mind.

R: Where was art in fifth grade?

M: We were taken out of homeroom and we went to that class. We learned color and shapes.

R: Where was the theater?

M: I don't remember, I think maybe the lunch room.

R: What is the art room like now?

M: Very colorful with multiple things to bring your interest.

R: What do you think of when you think of art?

M: I think of different shapes combined into making a big drawing.

R: How do you think art can be used outside of school?

M: It could be used to earn money, or to express yourself when you need to.

R: What do you think you learn in art class?

M: How to see things differently, since how you learn can help you see things differently, than someone who hasn't done art at all.

R: What projects have stood out to you?

M: Not many, because I can't remember, the self portraits.

R: What materials do we use in art?

M: Pencils, brushes, colors of course, canvas, and you can use multiple different things, like sprays, we can use any materials to do art it just depends what you do with it.

R: If art class could look like anything what would you want it to be?

M: Full of colors, when you start it's all empty but you put it together to make a beautiful painting.

R: Is there anything missing you wish we had?

M: I don't know much about art so I don't know, but we use what we have to learn art a little bit better, so there's nothing missing in my perspective.

R: Has art changed the way you view school?

M: It has since school for me is kind of not boring because you get to socialize, it's full of reading and math and nothing else until you reach adulthood, but with art you have something interesting that you get to express yourself with.

R: What are your feelings about art?

M: It's where I can express my emotions, sometimes it's pure fun drawing and sometimes it's me drawing out of pure feeling. Sometimes I'm sad or happy and it's just emotions when I am drawing?

R: Do you do art outside of school?

M: I draw characters, I try to recreate other peoples work to bring it into mine.

R: Has art had an impact on your education?

M: It has a good impact on my education because I feel more energetic looking forward to just have fun in art class, it's a positive way about how school is.

R: What topics do we talk about in art?

M: Self portraits, shapes, the different type of paints, and the art styles we do.

R: What skills have you learned?

M: I've learned to draw, I didn't know how to draw at the beginning of the year, I didn't know how to draw a straight line, but now I do.

R: Do you think you will use this in the future?

M: I think I will show my family what I do, and how things go together. The things I like, or use it to make money.

R: Great, thank you so much.

Bamboo: B

Researcher: R

Interview I and II

(Interviews were done at the same time due to students availability)

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

B: Nah

R: Okay, What is your name?

B: [Bamboo]

R: How old are you?

B: 13

R: What race or ethnicity do you identify with?

B: I'm mixed, Black and White

R: What pronouns do you use?

B: He and Him

R: What languages do you speak?

B: English

R: What is spoken at home?

B: English

R: How many schools have you gone to?

B: 4

R: Where were they?

B: Gloucester City, Cold Springs, Wayne, Camden

R: What grade did you start at Willow Tree?

B: 6th

R: What grade are you in now?

B: 7th

R: How did you find Willow Tree?

B: It's close to the house so I don't have to walk far?

R: What subjects are you interested in?

B: Math, ELA, Gym and Art

R: At your other schools did you take art?

B: Not really

R: Was there music or anything?

B: There was some music, the first school I went to we had art for a couple months but they left.

R: At Willow Tree what type of art have you had?

B: Visual art, last year was online.

R: What is your favorite project you've done?

B: I don't know, I guess free drawing and sketch?

R: What do you like to draw?

B: Rabbits

R: What is your least favorite project?

B: Probably the shoes, I don't like adding color, that's why most of my drawings are in black and white.

R: Have you had classes in an art room or did they come to you?

B: In an art room.

R: What do you think of when you think of art?

B: Drawing, painting, you know just how to have a creative mind.

R: How do you think art can be used outside of school?

B: I don't know, if you are going through something, I know people put their emotions in things to let their feelings out.

R: What do you think you learn in art class?

B: New techniques, new ways to do things.

R: What projects have stood out to you?

B: Bracelets, I liked that.

R: What types of materials do we use?

B: Crayons, markers, we are using clay now, and yarn.

R: What would you want art to look like?

B: Rabbits

R: Any specific way of making rabbits?

B: Nah

R: Is there anything missing in the art room you wish we had?

B: No

R: Anything you want to be different?

B: No

R: Ok cool, has art changed the way you view school?

B: Uh No

R: What are your feelings about art?

B: It's relaxing, or it's entertaining its there is you are bored.

R: Do you do art outside of school?

B: Yes, I am a puppet maker, I wanted to do animation, but I always have college to do that. But I make puppets.

R: Do you think art had an impact on your education?

B: Uh no

R: What topics do we talk about?

B: Pop art, how to express things, how to be colorful

R: What skills have you learned?

B: Texture I guess

R: Do you think you use your skills outside of the art room?

B: Yeah you kind of use a bit of everything without even knowing it.

R: How many art teachers have you had?

B: 4

R: What were they like?

B: They were chill they were cool

R: Do you see art having a role in your future?

B: Yeah, well animation, the reason why I chose it is because you can get creative with it. Stop motion animation and 2D animation, there's different ways to do it, some things can be live action. I like to do a mix of things.

R: Great, that sounds so interesting, thank you.

Forget Me Not: FMN

Researcher: R

Interview I

R: I'm going to read through this and then we will start the questions okay?

FMN: Ok

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

FMN: No

R: What is your name

FMN: [Forget Me Not]

R: How old are you?

FMN: 13

R: What race or ethnicity do you identify with?

FMN: Black

R: What pronouns do you use?

FMN: They/Them

R: What languages do you speak?

FMN: A little bit of Italian, a little French, but mostly English.

R: What language is spoken at home?

FMN: English

R: How many schools have you attended?

FMN: 3, preschool, kindergarten, and then first grade to now.

R: Where were they?

FMN: Camden

R: What grade are you in?

FMN: 8th

R: How did you find Willow Tree?

FMN: My cousin went here, and my mom also saw the billboards

R: What subjects are you interested in?

FMN: History, I want to know more in depth, deeper into world history. Plus some sciences, I want to know about chemical reactions.

R: I didn't know that, that's really cool. Do you remember if you had art at your other schools?

FMN: We did but it wasn't fun, but I don't remember very well.

R: What type of art did you do in elementary school?

FMN: Mostly drawings and coloring, not much painting. But the art teacher back then, I loved her.

R: What did you like about her?

FMN: She liked me for me, everything I was going through back then, the sexuality changes, the personality changes, the identifying as a person, she was there, she was my light, being able to go to her class, being able to know I could go to her class and be safe.

R: That's really amazing. What type of art did you do during middle school?

FMN: I don't remember much because of the Pandemic, but 8th I liked this year, the quilt we made, the sculptures, the painting I got to do. I liked all of that.

R: When you were in 6th grade were you a part of theater?

FMN: Yeah, I was supposed to be in the play, we were doing the Wizard of Oz, I was going to be the scarecrow, I was so excited even though I had like the worst stage fright, she was there for me through it all, we had our differences, but she was always there for me.

R: What is your favorite project you've done?

FMN: I liked art overall, but theater was my favorite, so the play. Even though we didn't get to do the play, I got to learn it all.

R: What is your least favorite project?

FMN: In maybe third or fourth grade, we had to make a monster robot, and I couldn't get it to look right, so it was frustrating.

R: Where did art take place in elementary?

FMN: She would come to our class, in fifth grade we had a classroom.

R: Where was theater?

FMN: The copy machine room.

R: What is the art room like now?

FMN: It's big, spacious, although it does get dirty pretty often, but it's a safe place for me.

R: Im do glad you feel that way.

Interview II

R: Same deal, recording it, be honest about everything, the good, the bad.

FMN: Okay

R: What do you think of when you think of art?

FMN: Crayons, markers, colored pencils, beads now and bracelets

R: What do you think of when you think of art class?

FMN: I think of Ms. West, crayons, markers, colored pencils, beads now, painting sometimes, sneakers.

R: How do you think art can be used outside of school?

FMN: If you get that certified graffiti nonsense you could use that.

R: What do you think you learn in art class?

FMN: How to draw and color inside of the lines, something I still can't do, how to utilize certain things to make art.

R: What materials do we use?

FMN: Crayons, markers, colored pencils, scissors my favorite part, paints, we make our own projects out of other artists.

R: What project stood out to you?

FMN: When we did the Gee's Bend Pop sticks that pretty fun. The pastels that also was fun. In third grade we made robots that was cool.

R: If art class could look like anything to you what would it be like?

FMN: More stuff that could be enjoyable, I want to use charcoal sometime, the bird drawings.

R: Is there anything missing from art you wish we had?

FMN: Laughter, Joy, it's fun it's just not to my liking. Projects got a little boring and I didn't want to partake in it.

R: What do you wish was different?

FMN: People, most of the projects you've done are fun, but people are not necessary, like the beads were fun and people were mean about it.

R: Has art changed the way you view school?

FMN: No but yes, no school is something I still don't want to come to, but art is something I want to come to, even if it feels like we have had it for a year. I don't know how to explain it, put it into words, it helps kind of, because art can incorporate into other classes, like in science there can be shapes that go into something else and it will remind me what I learned in art and it can be the same thing, same with math.

R: What are your feelings about art?

FMN: Theater is my favorite, I wish we could do it again. I got to be a part of a play, I got to be someone else.

R: Do you do art outside of school?

FMN: I do

R: What do you do?

FMN: Draw on my mom's walls and get yelled at

R: Why do you draw on the wall

FMN: I don't know I pick up a pencil and start doing it, I have to wash it off, but I get to have fun while doing it

R: Did art have an impact on your education?

FMN: Eh kind of, it helps kind of, it incorporates itself into other classes, like science, if you tell me something in art about shapes it could be the same in science, same with math.

R: What do we talk about in art?

FMN: Artists, Faith Ringgold, Freda Kahlo, artists that came before that have an impact today.

R: What skills have you learned in art?

FMN: I've learned to make things that make sense, I can draw things that look real and pop out. Texture, color, organization. It's pretty fun to learn if I'm being honest.

R: Do you use the skills outside of the art room?

FMN: No I don't

R: How many art teachers have you had?

FMN: I think like 5 or 6

R: What were they like?

FMN: I loved my first teacher she was amazing, my second teacher I really didn't like her she didn't make it fun, the third and fourth I loved, the theater teacher helped me face my fear, the 7th grade teacher I didn't like her, she gave us projects that weren't possible online. Then you, I love you, we have our days, still all love for you though.

R: Love you too. Last question, do you see art having a role in your future?

FMN: Yes! Visiting theaters, it would have a place in my heart, but I wouldn't do it, I just want to look at it. I want to go to an art museum, like the Please Touch Museum.

R: That would be a lot of fun.

Sunflower: S

Researcher: R

Interview I

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

S: What does urban mean?

R: Cities, so like Philadelphia, Camden, New York City.

S: Oh ok.

R: What is your name?

S: [Sunflower]

R: How old are you?

S: I'm 14

R: What race or ethnicity do you identify with?

S: Hispanic

R: What pronouns do you use?

S: She/Her

R: What languages do you speak?

S: Spanish and English

R: What language is spoken at home?

S: Spanish

R: How many schools have you gone to?

S: Uh I think this is my 3rd school.

R: Where were they?

S: Camden

R: How long have you been at Willow Tree?

S: Since 4th grade

R: What grade are you in?

S: 7th

R: How did you find Willow Tree?

S: My mom found it

R: What subjects are you interested in?

S: Math and Reading

R: What type of art have you done?

S: Just drawing and things like that, we did cartoons.

R: Have you ever not had art?

S: No, I've taken art every grade.

R: What is your favorite project you've done?

S: The valentines day cards, I made hearts and cut them on paper and put them together.

R: What is your least favorite?

S: The cardboard sculpture because it was too hard.

R: Have you had art in a classroom or a cart?

S: Elementary was a cart, and here was a classroom.

R: Ok awesome job, we are done for today!

Interview II

R: What do you think of when you think of art class?

S: It's like when I do art class you can do something, like how you feel like it, when you draw you don't only draw you show your emotions in it

R: How do you think art can be used outside of class?

S: I think it can be used for good things, cause like if people like art they can express their emotions, they can start liking it, they can express how they feel because they can draw things.

R: What do you think we learn in art?

S: I think we learn how to draw, how to express your emotions but in a different way.

R: What type of materials do we use in art class?

S: In my experience pencils, colors, paper, glue and other things

R: What projects have stood out to you?

S: Valentines Day, and doing our name

R: If art class could do anything, what would you want to do?

S: Drawings about like what we like and hate.

R: Is there anything you wish was different?

S: No

R: Has art changed the way you view school?

S: Yeah because sometimes I feel bad and when I go to art class I feel much better because I can do something.

R: What are your feelings about art?

S: Pretty good, sometimes things happen, but most of the time I feel good.

R: Do you do art outside of school?

S: Yeah sometimes I do hearts

R: Do you think art has impacted your education?

S: Yeah, cause like art doesn't mean I only have to draw, I can use it to write down my emotions when I feel like it, and I can draw if I don't feel like writing it, when I think of art it makes my emotions come out, art is helping me understand my emotions.

R: Do you think you use the skills you use outside of the classroom?

S: Year because my writing has become better, and sometimes I do a drawing while I'm writing.

R: How was art in the past for you?

S: It hasn't been good because I haven't wanted to do it until now, my other teachers just said what we had to do but didn't explain it, but they weren't bad I guess.

R: Do you think art will have a role in your future?

S: Maybe, I can like show it to my niece and my family.

R: That was great, thank you so much!

Daisy: D

Researcher: R

Interview I

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D: No, I'm okay!

R: What is your name?

D: [Daisy]

R: How old are you?

D: I'm 13

R: What race or ethnicity do you identify with?

D: I'm hispanic

R: What pronouns do you use?

D: She/her

R: What languages do you speak?

D: English, and I'm learning some spanish.

R: What language is spoken at home?

D: English

R: How many schools have you attended?

D: 4 schools

R: Where were they?

D: Pennsauken, Blackwood, and Camden

R: When did you come to Willow Tree?

D: 5th grade

R: What grade are you in?

D: 7th grade

R: How did you find Willow Tree?

D: So my mom signed me up for a few different schools. I was going to go to one but we were waiting to see what school accepted me. But both did, so I got to choose, so I chose Willow Tree since I would be with my siblings and it would be easier to drop off.

R: How many siblings do you have at Willow Tree?

D: My little brother is in second and my sister is in 4th.

R: What are your favorite subjects?

D: Art is the easiest and the most entertaining, I don't like to do work, I'm just being honest.

R: That's okay I'm glad you are being honest. What type of art have you taken?

D: In this school I've done technology and art.

R: At your other schools did you do anything different?

D: No

R: Okay no problem. What grades have you taken art?

D: I started taking art in school in 5th grade, my other schools didn't have specials other than gym.

R: When you were in the other schools did you do any art in classes instead of specials?

D: No we only had gym, they didn't really like art.

R: Okay, What is your favorite project you've done?

D: I think the pastels, when I drew bob.

R: Can you explain who Bob is?

D: It's a little finger toy that my friend and I had. We were playing with him in art club and drew him.

R: What is your least favorite project?

D: I think the hardest, it's boring kind of because it takes time is the sculpture cardboard name, it just takes a lot of time.

R: Where does art take place in school?

D: The art room, it has lots of desks and art stuff.

R: When you were in 5th grade where did it take place?

D: It was just in our normal classroom.

R: That was it for the first interview, do you have any questions or have anything else to say?

D: Uh just that you are the coolest person here.

Interview II

R: What do you think of when you think of art?

D: I think of stars, I don't know, that's just what comes to mind, because they're really bright.

R: Do you think art can be used outside of school?

D: Yes, well I know people can do it on your own, you can use it on the sidewalk, you can graffiti on the wall, not saying it's a good thing to do but people do it, you could really use it in your everyday life, you could decorate your phone case, you could draw.

R: That sounds great. What do you think we learn in art class?

D: You learn how to express yourself on paper or on canvas.

R: What materials do we use?

D: We use pencils, markers, crayons, sometimes oil pastels, sometimes paint, dry erase markers when we shouldn't, I wish we could use paint more.

R: What projects have stood out to you?

D: Uh I think I've seen a lot of people do the quilt things, the picture and the decorated border.

R: What do you wish our art class could look like?

D: I wish it would be more colorful, I don't really know?

R: That's okay. Is there anything missing that you wish we had?

D: I wish we had more materials, more projects that were different.

R: Is there anything you wish was different about our class?

D: I wish kids weren't so loud, and messy.

R: Has art changed the way you viewed school?

D: Yeah it made it less boring.

R: What are your feelings about art?

D: I really like it, because it's something I look forward to at the end of the day, because school days are long.

R: Do you do art outside of school?

D: Yeah I do, I paint, I make things out of clay like pottery, I try to sew. I'm not good at it, I'm practicing nails.

R: Do you think art has an impact on your education?

D: Sure, I guess, because my mom doesn't really have a nail business, but she practices nails, and I think I could do it when I'm older, because I'm kind of better than her, I think that's what I want to do.

R: What topics do we talk about in art?

D: We talk about a lot of people and their different perspectives, how people use art to express themselves and how they make their voice heard, how we can use it in everyday life.

R: What skills have you learned?

D: How to draw perspective letters, other things.

R: Do you use your skills outside of art?

D: Uh yeah.

R: What has your past experience with art been?

D: I did it when I could, I haven't done the things I do now, I used to just color, paint, I used to make a lot of things out of paper, I made a little journal out of duct tape.

R: How many art teachers have you had?

D: 3

R: What were they like?

D: Before I came to this school I never had art, my mom took me to an after school art program. It was kind of boring he was an old man, he had me draw cups and stuff it was really boring. I came to this school and he was okay, he was an old man too, everyone would treat him very badly. The last one I had was you, and you're my favorite, because you are not boring, and you are really nice and I like your hair.

R: Awww, thank you. Do you see art having a role in your future?

D: Well I think I would continue doing it, I want to be a teacher or a nail tech.

R: I didn't know you wanted to be a teacher, you would be amazing at either!

D: Thank you.

Tiger Lily: TL

Researcher: R

Interview I

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TL: No, I am okay.

R: What is your name?

TL: [Tiger Lily]

R: How old are you?

TL: 13

R: What race or ethnicity do you identify with?

TL: I am black.

R: What pronouns do you use?

TL: She/her, but it doesn't really matter to me.

R: What languages do you speak?

TL: English, I'm trying to learn Japanese though.

R: What language is spoken at home?

TL: English

R: How many schools have you gone to?

TL: Um 2

R: Where were they?

TL: Trenton and Camden

R: When did you come to Willow Tree?

TL: 3rd grade

R: What grade are you in?

TL: 7th grade

R: How did you find Willow Tree?

TL: My brother's dad. We were living in this motel thing and my mom didn't want to live there no more, so my mom started to look around, and she found our house, then she found schools nearby that we could walk and she would be able to drive. And my mom said this school was great and would help us with college.

R: How far do you live from the school?

TL: Walking, 20 or 15 minutes.

R: What subjects are you interested in?

TL: Math I love math, I don't know why but I love it. I think because my mom loves math, there is so much you can do with it.

R: Did you take art in Trenton?

TL: So they did, we did this visit to Egypt thing about King Tut, we made our own mummies out of clay, we made pottery cups and stuff. We also made a spiderweb out of oil pastels. The art we did was all about history. We made our own paint out of rocks and stuff. We looked at paintings on walls, she gave us crunched up brown paper and we painted animals to look like a wall.

R: Was art in a class or on a cart there?

TL: In a class.

R: At Willow Tree Elementary what was art like?

TL: We had normal art, sometimes we didn't have an art room, we had so many teachers. But they were cool.

R: What about middle school?

TL: We were online because of COVID so this is my first year in the actual middle school.

R: Can you tell me about what we are doing in art right now?

TL: I love the poetry we are doing, and painting, because my mom said when you are writing about poetry and painting you can express yourself. If we paint she reads it and tells us how we felt. It helps express yourself.

R: Oh that's awesome so your mom really supports art.

TL: Yeah

R: What is your favorite project you've done?

TL: The rocks and scrunched up paper.

R: What is your least favorite project?

TL: I have to say the letter thing. The cardboard is too hard to cut.

R: That was a harder project I get that. What do you think of when you think of art?

TL: I just feel like when I am here it's okay to express myself, any feelings that you have you can just let go. When we are doing art our feelings can just be out because no one is judging you.

Interview II

R: How do you feel about art?

TL: It's like you can just let anything go.

R: How do you think art can be used outside of school?

TL: Basically people who don't know how to express their feelings can do it through colors, you can use the colors. People who do know how to use colors can explain.

R: What do you think you learned in art?

TL: What people like, some people like patterns, some people like to paint and color.

R: What type of materials do you use?

TL: Paint, paper towels, pastels, cardboard and paper.

R: What projects have stood out to you the most?

TL: We had these paper towels and we dipped them in water, they expanded and then put them in a necklace.

R: So jewelry making, that's cool. If art looked like anything to you what would you want it to look like?

TL: A stress free place.

R: That's cool! Is there anything missing in art you wish we had?

TL: No

R: Is there anything you wish was different?

TL: No not really

R: Has art changed the way you view school?

TL: Not really, I like coming though.

R: What are your feelings about art?

TL: When I have a hard time talking about my feelings I can show it through colors, what I feel during it, using dark colors, or a reflection.

R: Did you do any art outside of school?

TL: My grandmoms and my dads I paint, I go where my mind takes me, when my mom showed me a picture where you can see a lady's face and a bird.

R: Do you think art has had an impact on your education?

TL: Yeah, like you know when you are stressing about a test or something, but you have until tomorrow and then you have art, you can just let all that go, so you don't gotta like worry about it.

R: What topics do we talk about in art?

TL: Colors, people that made art and stuff.

R: What skills have you learned in art?

TL: I don't know because we learn so many different things.

R: Do you think you use any of the skills outside class?

TL: Mhm, because when I was younger I used to use art as like a therapy with my brothers to figure out what they were feeling.

R: How many art teachers have you had?

TL: 3

R: What were they like?

TL: My first teacher was cool, she got mean sometimes though, my second art teacher was cool but he left, the third teacher was also my math teacher.

R: Do you think art will have a role in your future?

TL: I don't know, because you can sell your art in museums and stuff as a little side job. So like yeah.

R: Thank you, that was great.

Ivy: I

Researcher: R

Interview I

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I: No, thank you!

R: What is your name?

I: [Ivy]

R: How old are you?

I: 14

R: What race or ethnicity do you identify with?

I: Mexican or Hispanic

R: What pronouns do you use?

I: He/him

R: Thank you. What languages do you speak?

I: Spanish, English

R: And what languages do you speak at home?

I: Spanish

R: Amazing, And how many schools have you attended?

I: One

R: So you've gone to Willow Tree Kindergarten through Eighth grade? You are the first one who's said that! So far. So you've been at one, we know that Willow is in Camden, What grade are you in?

I: 8th grade

R: And how did you find Willow Tree?

I: My Mom just found it

R: How far do you live from the school?

I: Like 7 or 8 minutes

R: What subjects are you interested in?

I: Math, and ELA

R: What do you like about Math and ELA?

I: Once you know the Math, you know some people that dont know, it gets hard for them, but once you know the math, it's actually fun, and like easy you understand it. And ELA it's fun for me, because basically you're just reading, and you analyze it, just answer the questions and cite evidence on what you've read before and send it in the paragraph form.

R: Nice, I agree, What types of art have you taken at school? Did you take theater when you were in 6th grade?

I: Yes

R: So you've taken theater and you've taken visual art?

I: Yeah

R: You haven't done music or dance?

I: No

R: Ok, so theater and visual art. What grades have you taken art in?

I: Since elementary

R: So kindergarten through 8th? They've had art for you?

I: Yeah

R: Amazing! What is your favorite project you've done in an art class? And this could include visual art class or theater since you've taken both.

I: My favorite, well you take a paper, and you fold it like this, and this, And then you draw a city or building and then we do like this and there's like stars. It was like my favorite project cause I got to be in a museum, an art gallery.

R: Nice, So it's kind of like Van Gogh's starry night?

I: Yeah, kind of

R: OK. What is your least favorite project you've done in art?

I: One time I did a gingerbread house, let's say it burnt down, it burnt because it was the teachers fault, Basically. So not burnt down, burnt down, but we tried to cook them, she said put them in the microwave.

R: Oh you actually cooked them?

I: Yeah, so we put them in the microwave. And I think I left it too long.

R: Got it, Oh that's interesting you made art with food?

I: I just ate the marshmallows in the end

R: OK, where did art take place when you were in elementary school?

I: Ok, well, So you know where you enter? The desk, Then to this side, a long hallway to this side, you see that there's a room, a little room, and then you go a little bit more, and theres like you see the big windows, they are like the center of the school, See in front of that , thats a class, I don't know if its kindergarten or not, but since I've been going there it's been art/math.

R: OK, So you did art in the math room? Or you just did art in that room?

I: Art in that room. And then I don't know what happened but we started to do art in our room, the advisory room

R: Ok, when you did theater where was it?

I: It was in the copy room.

R: And then can you describe to me what the art room looks like right now?

I: It's an art room, it's just not the best room to be in when there's people destroying all the stuff,

R: That's fair, okay, thank you!

Interview II

R: What do you think about when you think about art class?

I: I think of a relaxation class, kind of trying to color it out for stress relief.

R: I like that. Do you think art can be used outside of school?

I: Yes, maybe to inspire people, And actually to help people and their needs. Art can be used in like a mysterious way to help people in like hard times

R: What do you think you learn in art?

I: Haha, a lot of stuff. Honestly, like you showed us the 3D thing, I didn't know how to do that, I knew how to do the box. But not how to do the rest. A cool thing I learned and another thing, how we outline stuff, and then color it in real slow, it makes it like a resemblance, something, The colors together, the color wheel, stuff like that I learned in art class,

R: Have you learned anything in art that isn't art making? Like is there anything else you've learned?

I: No nothing

R: Ok, What types of materials do we use in art?

I: We use scissors, erasers, pencils, colored pencils, paint, crayons, markers, sharpies, a lot of stuff, etcetera

R: OK, Are there any materials we haven't used that you wish we could use?

I: Aah, not really

R: Ok, What projects have stood out to you in art class?

I: The one that we made with the clay. Like a lot of people, Someone made a mask, someone made a little caterpillar on a leaf. That was pretty interesting, pretty nice, When we did our project, with the popsicle sticks and some people like painted them and that was really nice.

R: Cool, um, Was there anything about those that stood out to you?

I: Oh yeah, like you could see how people took their time, and didnt like do it sloppy. You could see how some people painted sunsets and they're actually like takes a lot of time you gotta color there and come back again and again.

R: If art class could look like anything to you, what would it look like?,

I: Really what I would like to see is like a decorated room. Like clouds among the ceilings, but that's my imagination, When you think about art class, something very imagery. You have like vivid imagery in your mind and it helps like de-stress and things like that. Probably like the floors are just carpet, and rainbows, and stuff like that. That's just my imagination. I like art class

R: And if you could learn anything in art, what would you want to learn?

I: How to paint, like big stuff, Like you know the guy who came. And does murals and stuff. Like in this area you can see how murals are painted. And that's like really cool, And like people took their time and people really like it, cause like they leave it up. They don't like paint it over right away, cause it's like really art.

R: Is there anything in art you wish was different?

I: Kind of like people actually doing good work.

R: OK, fair Has art changed the way you view school?

I: No

R: Ok, And what are your feelings about art?

I: Actually not that bad, it's just like an extra class, it helps you like talk with people, explain stuff to them, or just draw in general.

R: OK, Do you do art outside of school?

I: Um, mo

R: Ok, Do you think art has impacted your education?

I: Yes

R: How?

I: In many different ways, now on tests I draw little stuff, if I finish or I'm stuck on a question I draw my name, or a house and clouds and little birds.

R: Ok, nice. What topics do we talk about in the art room?

I: We talk about a lot. A lot. I forget most of them. Portraits, like Pablo Picasso. Self portraits, painting, basically just painting generally. Um the clay project, and there was this project where um the project was called, We learned about different , you know the board right there, when we learned about the different artists, they came from like this and that, like their biography.

R: Nice, good. Do you think you will use the skills you've learned in art outside the art room?

I: Yeah, probably, sure

R: Ok, How do you think you will use it in the future?

I: Probably in my home, maybe like when I'm grown up. Like I get the habit, like my friends draw flowers on the card when they're on the phone. And like I start doing that. Literally fun, Yeah.

R: Nice, What has your past experience with art been? Before this year?

I: Not the best, there was many times we would do art in the room because of behaviors, but in 6th grade we didn't have art we had theater, theater was actually kind of cool, because we acted out stuff, learned about theater and people, our expressions and our emotions show us a lot about a person's perspective.

R: How was theater

I: Theater was actually kind of cool yeah cause like we acted out stuff, learned about theater, learned about people, learned about how we can like sometimes like fake lie, our expressions, our emotions, it shows a lot about a person's perspective, So that's how like theater was mostly like that And like self control stuff

R: Great thank you, this was perfect.

APPENDIX E

Expert Interview Transcripts

Samantha Clarke: SC

Researcher: R

R: Thank you for taking your time out of the day for me. I am going to read through this paragraph and then we will go into questions.

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

SC: No

R: What is your name?

SC: Samantha Clarke

R: What race or ethnicity do you identify with?

SC: White/Caucasian

R: What pronouns do you use?

SC: I use she/her pronouns.

R: Can you tell me what your role is with your organization?

SC: Sure I am the Program Officer for arts education and lifelong learning at the New Jersey State Council on the Arts.

R: What does that role do?

SC: I help manage grant dollars that go towards art organizations and art programming in the state, so some of the things in my portfolio include Poetry Out Loud which is a national recitation program, and each state has one of these programs. I also manage other grant programs, like our artist in education residency grant program, but I also manage grants like organizations that might have a restorative juvenile justice program, or may be partnering with a school to bring in a string orchestration into schools, so it entails lots of different things, but basically programming that looks at art education and learning outside K-12, that is my purview.

R: That's great, what did your journey to art administration look like?

SC: I started off as an actor, I studied acting at The University of the Arts, and very quickly knew it was not for me. I wanted something more stable, and to be unemployed every three months was not my favorite thing. So you know I started dabbling in directing and then in teaching, went to go get my masters and came back and since coming back really focused on arts education. So I was a teaching artist, I was in different schools in Philadelphia and other places in Pennsylvania. Both very rural and urban settings, and I've run the gambit from schools that didn't have money for pencils and paper, to schools that didn't have pencils and paper because everyone had laptops. You know, through that I knew that this was where my passion was and I just wanted to provide platforms for people to share their stories, through teaching and I worked in marketing and through those things I found the right cocktail for me, so that's where I got to where I am.

R: Great thank you, that was great. How is your organization funded, and how are funds earmarked for different types of programs?

SC: Public support for the arts in New Jersey is drawn from the hotel/motel occupancy fee, this was established in 2003, under this law a percentage of the fees collected annually are allocated to the arts council, in addition the council also receives an annual competitive grant from the National endowment for the arts. So that's how we're funded the hotel/motel occupancy fee and the grant from the National Endowment for the arts. Then how we earmark for the other programs is most of our programming is multi year grants, so the majority of the council's funds are dedicated to organizations on a multi year grant cycle, funding is always subject to change including the annual appropriation

from the governor and legislature. They are currently in their talks for the budget next year, so all our programming will adjust accordingly. Each year we share a program and operations plan which highlights our priorities for the year, and these are result of ongoing self assessment and field communication, speaking to our grantees, in previous years we learned there was a lot need for capital projects, so building maintenance and construction, so this year we launched a capital projects programming. So we are able to listen to what they need and appropriate that money to a new grant program where they could access additional funds.

R: So do you find the organizations or do they find you?

SC: They find us, so yep all our grant opportunities are listed on our website. We market widely through our own network, but also through partner organizations, so our guidelines and applications are always made public on our website. We provide free technical assistance, so if anyone has any what does this question mean, am I eligible they are able to call in, we have open office hours so that way we want to make sure that these grants are accessible to all, we continue to provide assistance and make these opportunities as public and accessible to all.

R: So you started going into this but, How is funding for the arts (and specifically arts education) determined by your organization? Are there any allocation requirements that are region or community specific?

SC: We don't set any specific funding amounts for artistic disciplines or grant programs, it's often based on need, so when we receive an application we know there is a need for something, so we will make sure funding gets appropriated according to the need. The only allocation we have is that per the state budget 25% of our funding must serve the eight southern counties of: Atlantic, Burlington, Camden, Cape May, Cumberland, Gloster, Salem, and Ocean. So that's the only specific allocation that we have to make sure, that 25% of funding goes to serve those counties.

R: Can you talk a little bit more on how people or organizations are selected for allocation?

SC: So when we release a guideline, an application, all applications are reviewed by an independent peer based panel, they score the applications on their eligibility, and how accurately that application meets the program guidelines. Our general operating support grants must show multi-county impact, so it's not just their specific community, but the

surrounding communities as well, so that we can make sure our funding is reaching all 21 counties of the state. So it's selected through the panel process.

R: How does your organization help support public school arts, county art agencies and non profit art agency partners?

SC: We do not fund schools directly, direct arts education funding comes from the department of education, so we don't double dip in funding that way, but how we focus on supporting art education in schools is through our general operating support is that we give money to art organizations who then provide assemblies, performances, residencies, workshops to schools. We also have several programs that are in school, Poetry Out Loud, AIE which is our Artists in Education grant program, which is a long term residency program where teaching artists go into schools for twenty days or more. And also APLI, Art Professional Learning Institute, where we provide professional development to classroom educators as well as teaching artists, on progressive arts based professional development topics, so really focusing on arts equity, and ensuring that every student can receive a robust accessible arts education. We've also partnered with committees to help provide guidance when it comes to art education in schools, so we helped create the September Ready Guide in 2020 and the September Forward in 2021, that was in conjunction with Arts Ed NJ that was going to help inform schools in the state about best practices for safely engaging with arts education during the COVID-19 pandemic and continuing. That's probably it for engaging directly with the schools?

R: Do you see any issues directly affecting Camden County through your role?

SC: Sure, I think Camden County organizations and artists are number one wonderfully innovative and creative, the county is constantly exploring how to revitalize communities through the arts, but like so many organizations state wide, arts organization in Camden County are in need of general operating support, their in need of keeping the lights on, this pandemic has exacerbated a lot of issues with our art organizations, so just making sure they can keep functioning until we can get through the tough time, so they can keep their doors open and reaching their communities, so like other organizations in the state, just that general operating support is what is going to be really needed in Camden, we are proud to be the largest supporter of arts in the state, so hopefully we can keep helping those organizations thrive, but also I will share the Camden County Culture and Heritage Commission, they might have more details regarding specific issues affecting the county if there is anything else I missed.

R: Great thank you! That is everything I have for you.

Ann Marie Miller: AMM

Researcher: R

R: Thank you for taking your time out of the day for me. I am going to read through this paragraph and then we will go into questions.

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

AMM: No

R: What race or ethnicity do you identify with?

AMM: White

R: What pronouns do you use?

AMM: She/her

R: What is your role with the organization?

AMM: Director of Advocacy and Public Policy, my role is sort of keeping on top of legislation that affects the arts and then pulling together support to make favorable legislation move forward. So it's a lot of grass roots information and stuff.

R: Could you talk a little bit about what your journey to art education/ advocacy looked like?

AMM: When I graduated from Moore I tried to get a teaching job, its find of the opposite of now, when they really need teachers, they didn't need teachers, so I applied a million different places and I couldn't get a job, so I substitute taught for a while and then I got a job teaching at an art gallery in Red Bank, New Jersey, and it was a privately owned gallery and I taught weaving. I student taught for a long time. I really hated it. Art teachers are not respected. I did get a job it was called the 7 eleventh job, teaching at Freedom Regional High School District, so I was split between two high schools on either side of route nine in central jersey. Then what happened was the enrollment in the school that was more rural went down and so the art teacher there was able to pick that class up and I lost my job. So after that I got a job through a federal program, called CETA Comprehensive Education and Training Act. The county of Middlesex where I was living, I was living at home with my parents, they got some money at the arts council, The Middlesex County Art Council to start an artists in schools program, my job was basically calling schools trying to sell the arts program and writing press releases and doing public relations, and then from there I ended up at the State Arts Council as grants coordinator, so I was reading and making panels, deciding different grants that they were awarding. Then after that it's where I met my husband at work, and then we got married. I decided to leave the arts council because I didn't think it was healthy for us to both be working. I was development director at Macarthur theater for 8 years in Princeton, I really love that. From there we decided we were trying to have children, and that didn't work out, so we adopted a baby boy and when that happened I left Macarthur and then ended up at ArtPride. Basically they got some money and were looking for someone full time and I've been there ever since.

R: That is great thank you. So then with ArtPride can you talk a little bit about what the goal of the organization is?

AMM: Our elevator speech is promoting the arts and increasing public value, it's the two P's, promotion and public value, because the arts in New Jersey kind of get played down because of New York and Philadelphia, our job is to promote that there is really high quality arts in New Jersey. Then the public value piece is the part I really work on trying to remind the public, the voting public, the general public that the arts are tied into other aspects of our lives from the economic benefits to education to health care, community development, housing, safety, all the different issues. So people don't think of the arts as just an add-on discussionary type of thing, but that it's part of their daily lives.

R: For the organization can you talk a little about how funds are distributed to other programs?

AMM: We raise grant funds, there is contributed income or earned income, its basically membership dues to ArtPride. You know the art organizations around the state belong. Most of the private involvement is free, through our Discover Jersey Arts Program, they are members, there is a free membership or there is a membership that you can purchase that is \$10-\$15. That way people get more information on things that are happening. We get money from the state arts council, some private foundation, a limited amount of business and corporate funding and individual donors, so it's pretty spread out.

R: When you are working with the public to discuss the arts are there any communities that you work with specifically?

AMM: We do a lot of work lately on a local level with Municipalities, we just started, just before COVID a Mayor's Committee on Arts and Culture, we've been doing on an annual basis, a league of municipalities conference, mostly the exhibitors there are trash, pick up trucks and street lights and stuff like that, we are like the arts presence talk a lot of about public art and how it benefits local communities. Like tomorrow I have a meeting with these people from around Mays Landing, they have an old school they want to turn into an arts center, so they are looking for advice, how do we do this. What we try to do is, we try to help them understand who they can turn to locally as resources, so whether its funding resources or people resources, our job is trying to connect them to the people that are going to help them. Not so much giving them any kind of financial help or anything like that, it's just helping them understand that there are people and places that would be helpful to them that they reach out?

R: Does your organization work with any public schools or K-12?

AMM: We promote arts education a lot and the value of arts education, like next week is the governors awards in art education. ArtPride sponsors the whole event and a few awards. We work with the New Jersey Thespians and they run an essay contest, where the kids have to write an essay about how they would advocate for the arts and what's important to them, and the essay winners receive one of the governors awards. We invite students when we talk to our members of congress about national funding for the arts, and they participate pretty well in terms of talking about the value of arts education, telling specific stories about why the arts are important to them. Which is actually the best advocacy tool we could have, because the elected officials love to hear from kids and they are going to be future voters, so we encourage them to keep their voices active as they go through adulthood.

R: You kind of just talked about it and you did before but could you speak a little bit to what the organization thinks the benefits are to art education?

AMM: Sure, the benefits are many, creative thinking, collaboration, team work, expression that leads to empathy. We brag about the fact that it helps with learning in different areas. Learning through the arts helps in other subject matters like math and reading and science. That's the whole STEAM incorporation. We talk about test scores, and keeping kids in school, sometimes it's the only motivator to keep them there, so that they attend their art classes but also the other classes. Social emotional learning is now the big thing, it's encouraging those empathetic skills that bring people together. I think those are the big benefits."

R: Great, thank you. The last question I have is do you see how arts promote equity in communities or schools?

AMM: There's certainly enough material out there that provides the benefits that issues relate across race and across gender. There are themes throughout history in art that bring people together. We do a lot of work, an increased work lately to involve individuals and arts groups led by people of color and are arts groups that are historically marginalized. We have a new independent advisory committee that is there to tell us how we can be better in terms of being equitable and accessible to the entire range of arts groups. The other thing is in terms of public funding, so when we advocate for public funding a lot of the reason is that the public funding makes the arts available for free, and for people regardless if they can pay for them. It also hits the note of equity and also against the elitist perception people have.

R: That is all I have for you, thank you that was great.

B: B

Researcher: R

R: To begin our note-taking, I would like to audio and video record our conversation today. Please sign the release form. For your information, only researchers involved in the study will have access to the recordings and will be destroyed at the end of the study. In addition you must sign a form that states your understanding of your rights as a participant. In summary this form states that all information you provide will be confidential, you are participating as a volunteer and may stop at any point in which all recordings would be deleted and not used in the research and I do not intend to cause any harm in the study. Thank you for your participation. You have been selected to partake in this study because you have been identified as someone who has a role in an art education setting in a public school in an urban environment. This research is focused on how inequitable art education affects the growth of students. The study does not aim to evaluate your experiences, but instead understand the overall impact on a group that has been affected by art education in an urban setting, and hopes to learn ways to improve art education for all in the environment. Do you have any questions?

B: No

R: The first two questions are for demographics. What race or ethnicity do you identify with?

BM: I am American, a White American.

R: What pronouns do you use?

B: She/Her

R: Great thank you, could you tell me a little bit about the role of the organizations you are a part of?

B: I am currently on the board of three organizations, the first one is an arts organization in New Jersey and Eastern Pennsylvania, I am a trustee, I am on an arts committee that focuses on diversity, inclusion and equity, I am also on the education committee. The second organization I am on the board of is another arts organization and that is a statewide advocacy organization for arts education. Then I am also on the board of a foundation and I am a trustee there, I am a Vice Chair and Chair of a committee.

R: That is all great thank you, so you have a lot of experience in different areas.

B: Yeah, each of those is slightly different. But through those one of the threads is art education.

R: Could you tell me a little about what your journey to art advocacy and education looked like?

B: It's a long story, my interest in arts started back when I was in middle school, I think I knew back then I wanted to be involved somehow in theater, not because I thought I was a dynamic artist or actor or director, I just felt a real affinity for being a part of the process. I got a degree in theater and a masters in theater and went on to do my PHD in theater, and finished the course work in that. I realized what I really wanted to do, teaching wasn't really the thing that was my strength and that sort of took me back to arts administration. Because I felt I knew the value of the arts and I had these terrific teachers in my education and who were role models and mentors to me. I knew I wanted to be apart of it, but my strength was really in organizing and as an administrator. When I got out of graduate school I actually did start as an artist in residence through a county arts agency in New Jersey. I became the county coordinator of the festivals, when on to be the state director of the festivals, then went to the position of the assistant director of a council and then the director of a council. So it was my curiosity and wonderful luck and opportunity it gave me the chance to do what I've always loved, which is to help enable the arts. It was the teachers I had early in my career that were that inspiration that instilled what the arts could be, that made me wants to pursue this. So I've always had a love of this.

R: Could you go more into the goal of the organizations?

B: The Foundation supports organizations in New Jersey and for many years supported arts, the environment, education and poetry. The education docket of the foundation morphed into arts education and so a portion of the money was designated for arts education. The foundation was giving fifteen million dollars a year and a portion of that went to art education. Within that arts education was a major priority of the arts council. In terms of the teaching artist organization, they are looking to the funders to get the money to support their operations, they probably have a three or four million dollar budget, and its whole mission is arts education. Its whole mission is about bringing artists and arts experience to children throughout New Jersey and Eastern Pennsylvania. There's probably 500 artists if you count all of them, and we place them in schools. We raise money specifically so we can provide support for those schools, that don't otherwise have the means to bring artists into their schools. We want our teaching artists supported, we will work with schools and partners to make it possible. The schools that can afford it

that's an important piece of the puzzle, but sometimes they don't have to make that happen. With the Arts Education Organization their primary mission is about arts education but it's at the policy, research and advocacy level. It's creating the environment and providing the tools for advocates so that the conditions are right so that you can do these programs in school and the people around you know that it's important. 100% of their budget goes to arts education. They do studies on art education and how many students take advantage of it. We can look at it to see where we are failing and what we need to do to make sure there is access for all students. COVID happened, they are informed by representative of stakeholders, these are people who represent teaching artists organizations. What is the work we need to do to make their work possible. There are special professional development opportunities for teachers. We do a whole social emotional development, learning that brings in the best practices. To bring teachers in development to get credits. To accommodate the teachers so they have what they need to help their students.

R: How would an organization access funds through the foundation?

B: Usually the foundation would issue program guidelines and organizations if they were eligible would apply for that funding. Our coordinators are experts in the field and would work with them to get the funding. Organizations would apply to get funding to support. There were organizations that were art education producers. Projects were funded by the foundation, we would seek organizations with the same goals, and they would get the funding. We are now switching to a single docket of social justice, how the work gets to it is to be determined, that's not to say it won't still be a part of it but not like the last years.

R: Did the switch happen recently in the last few years?

B: Actually our decision to shift went through a pretty intense training process. We are now just transitioning, and how those organizations fit into the foundation depends on how they align into the grant program. Our staff is processing the guidelines to go out at the end of this year for next year.

R: Are there any specific requirements to meet specific communities or areas?

B: With the foundation prior to going into social justice, and as we are doing this transition, we were saying to our art organization and arts education providers, how are you meeting this challenge, because the funding was limited, targeted the free lunch schools, the abbot schools, because they were under served. The teaching artist organization, we raise money for the schools that might have limited resources. They

made a very special initiative that adopted schools that raised money specifically to enable arts in the schools. We have strong programs in Trenton, Newark and Camden. To look at the Title I schools and how to use Title I funding that come in to support arts education. With the organization our area is the whole state, we don't prioritize one area over the other.

R: That was great, thank you for your time.

APPENDIX F
Journal Data

Lilac Journal Entries

MY ART EXPERIENCE

Name: _____

What materials are used in your art classroom? How are they used? What materials do you wish you could use? Why?

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

There is a lot of materials and they are used care-
fully and try not to break them and i don't know
what's in the art room because there are so
many supplies

MY ART EXPERIENCE

Name: _____

How have you used your art education outside of your art classroom? This does not only mean in creating art, but any skills in thinking and making that you have learned.

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

I use art as my happy place or to put my emotions in the art that I make or any time of personal, that I treasure alot. I am learning to do portraits and I have learned to do quilts and made doodles into something different, I have learned of other type of artist and what they did or what type of art they did

MY ART EXPERIENCE

Name: _____

What have you enjoyed in art class? What would you change about your art class? Would you want to see a different kind of art in class? Do you want music, theater, visual art, photography, dance in class?

Task: Please answer the question about using complete sentences. Add as much detail as you can.

I enjoy that I can try different types of art and how I can at least draw and enjoy doing what I like in a class that lets me do art, there is nothing to change in the art classroom, it already interesting and I know how to get around quickly if there was too much stuff in the art room there would not be any room to get around well and the art room is pretty unique and interesting to look at

MY ART EXPERIENCE

Name: _____

How have you experienced art outside of the classroom? Have you gone to museums or classes outside of school? Do you see art in your neighborhood?

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

no I don't see art out of school
often but I do see people try out
art but no I don't see art of
class often

MY ART EXPERIENCE

Name: _____

Do you plan to use art after school, after graduation or in future schools?
How? Why?

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

I plan to use art for animations so I can learn other ways to use art and not lose the progress that I made and I hope to use art in the future to get more better and see how much progress I made from the beginning to where I am now

MY ART EXPERIENCE

Name: _____

Do you believe you receive a useful art education? Why? What works? What does not?

Task: Please answer the question about using complete sentences. Add as much detail as you can.

no because I don't know what that means I do use or think I will use art in the future and try other things in the process that takes or is involved with art

MY ART EXPERIENCE

Name: _____

Do you plan to use art after school, after graduation or in future schools?
How? Why?

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

Unfortunately, no, I do not plan
on using art after I graduate. I
still feel like maybe it was fun
in school but I can't see it in
my future life. It's not really all
that enjoyable to me.

MY ART EXPERIENCE

Name: _____

Do you believe you receive a useful art education? Why? What works?
What does not?

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

Unfortunately not. I just feel like
art in general is useless. So far
me there's nothing to look back on.
Nothing works for me everything
just doesn't work.

Ivy Journal Entries

MY ART EXPERIENCE

Name: Ivy

What materials are used in your art classroom? How are they used? What materials do you wish you could use? Why?

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

The materials "we" use in the art classroom is basically like every normal art class. Rulers, crayons, color pencils, pencils, Sharpies, markers, paint if necessary, erasers, cardboard for project, scissors, paint brushes, clay, cotton strings, etc. We use them for projects and mostly when we get a coloring sheet or free draw. Not really now that could interest me right now. I don't know im actually good with art m.

MY ART EXPERIENCE

Name: Ivy

What skills do you think you learn in the art room? These could be art skills, learning skills, life skills. How important do you believe these are?

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

I learn how to make portraits.
For me I think they are important
but not as important as Math and
reading. I like art but the things
I do or learn I don't really take it
to heart.

MY ART EXPERIENCE

Name: Ivy

How have you used your art education outside of your art classroom? This does not only mean in creating art, but any skills in thinking and making that you have learned.

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

I've used my art skills outside the classroom in my house like how to outline. I learned how to combine colors and how to use proper art materials. Like how when ppl ask me what are some of the colors of the color wheel I can say it.

MY ART EXPERIENCE

Name: Ivy

What have you enjoyed in art class? What would you change about your art class? Would you want to see a different kind of art in class? Do you want music, theater, visual art, photography, dance in class?

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

I've enjoyed that in art class I can talk vividly with friends and with our teachers when its art. The only thing I would change in the class would be to put music on. I would think that photography would benifet us.

MY ART EXPERIENCE

Name: Ivy

How have you experienced art outside of the classroom? Have you gone to museums or classes outside of school? Do you see art in your neighborhood?

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

No I have never recieved art class outside only inside the school and classroom. No I havent gotten classes outside of school and yes I have been to alot of museums for example philadelphia art museum. Yes I see art in my neighbor hood like walls sidewalks murals and buildings.

MY ART EXPERIENCE

Name: Ivy

Do you plan to use art after school, after graduation or in future schools?
How? Why?

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

No not really if necessary.
In future school maybe.
How? for work to teach and
show other ppl that might be
inspired.

MY ART EXPERIENCE

Name: Ivy

Do you believe you receive a useful art education? Why? What works? What does not?

Task: Please answer the question about using complete sentences. Add as much detail as you can.

Yes I do receive the one we
need alot. Our school tries
their best to keep their best interest
in our education. A lot works
like all our art supplies.

Lotus Journal Entries

MY ART EXPERIENCE

Name: Lotus

What materials are used in your art classroom? How are they used? What materials do you wish you could use? Why?

Task: Please answer the question about using complete sentences. Add as much detail as you can.

The materials that are used in my art classroom goes from pencils, markers, colored pencils, crayons, pastels. we have easy access to paint and other craft supplies like construction paper, wood, and even chalk too. But I wish I could use more technology like my iPad and a stylus so I could also focus on drawing on apps too. I'm not that good at it yet so I want art class to branch out into more technology.

MY ART EXPERIENCE

Name: Lotus

What skills do you think you learn in the art room? These could be art skills, learning skills, life skills. How important do you believe these are?

Task: Please answer the question about using complete sentences. Add as much detail as you can.

The skills I learn in Art strengthens my drawing / art making experiences. For example recently we learned about perspective. One points perspective. It's kind of like 3D on 2D or at least that's what I remember it was described. I learn how to use materials properly. I learn how to be proud of my work. Sometimes I'm upset with the work I do I learn to treasure myself with the teachers help.

MY ART EXPERIENCE

Name: Lotus

How have you used your art education outside of your art classroom? This does not only mean in creating art, but any skills in thinking and making that you have learned.

Task: Please answer the question about using complete sentences. Add as much detail as you can.

I guess I could say that my art education is used outside of the class room to be more positive. I try to have a more positive outlook on what I do or accomplishments.

MY ART EXPERIENCE

Name: Lotus

What have you enjoyed in art class? What would you change about your art class? Would you want to see a different kind of art in class? Do you want music, theater, visual art, photography, dance in class?

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

In art class I enjoy having liberty to create what I want. What I would change about it is the materials being destroyed.

I really want to be able to do digital art to practice it and share my art online. I also would want more music. We used to do music at my old school. I know how to play recorder. And I know a little piano.

I want more musical learning. Photography would also be nice to try.

MY ART EXPERIENCE

Name: Lotus

How have you experienced art outside of the classroom? Have you gone to museums or classes outside of school? Do you see art in your neighborhood?

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

Art out of school for me
would be music & making my
own art. I've not yet gone to
a museum dedicated to arts but
I would like to in the future.
I have not taken any classes
outside either. I'm pretty much
on my own making art out-
side of school. I see very little
art in my neighborhood since my
neighborhood is quiet and enclosed.

MY ART EXPERIENCE

Name: Lotus

Do you plan to use art after school, after graduation or in future schools?
How? Why?

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

I use art after school pretty frequently. I draw digitally but I don't always have time at home. Maybe I will take a major in art but I'm not sure about the future yet.

MY ART EXPERIENCE

Name: Lotus

Do you believe you receive a useful art education? Why? What works? What does not?

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

I believe that I receive a useful art education. I'm lucky even to have experience with music, theatre and art. It's useful. I like to branch out and do art and relax. It's useful in expressing myself when words can't. I feel like the only time art doesn't work is when you're forced to do it.

MY ART EXPERIENCE

Name: _____

How have you used your art education outside of your art classroom? This does not only mean in creating art, but any skills in thinking and making that you have learned.

Task: Please answer the question about using complete sentences.
Add as much detail as you can.

Sometimes I need to know some art skills
in my after school program. I also use the facts
that we have learned to answer questions.

APPENDIX G

Lesson Plans

Rose Lesson Plan***Data from Lesson Plan.***

The lesson plan provided from Rose spanned from March 14th to May 6th. In these lesson plans the standards for the lesson were provided, the activities and assignments being conducted, and what was assigned to be completed for homework. In the lessons, topics of multiple artists and materials are mentioned. Rose also notes multiple options for students to complete assignments on the same topic giving choice to the students. This shows an example of equity inclusion by giving students the ability to choose the path they take in the room to meet their needs.

Weekly Overview

Week: May 2-6		
Module Name: Week of May 2-6		
Standards: 1.4.12.B.1 9.3.12.AR-VIS.1 WHST.9-10.4 9.3.12.AR-VIS.1		
Day	Activities and Assignments	Homework
Monday	<p>Art II: Today is your last day in class to work on your second ceramics project.</p> <p>Art III: Continue working on your second ceramics project.</p>	<ul style="list-style-type: none"> • Second ceramics project due tonight at 11:59pm • Quiz
Tuesday	<p>Art II: You will be introduced to your new project. You can either work on your new project or glaze your project in class.</p> <p>Art III: Continue working on your second ceramics project.</p>	<ul style="list-style-type: none"> • Quiz • Glaze
Wednesday	<p>Art II: Today is your last day in class to work on your glazing project. If you are finished, you can either work on your quiz or ceramics project.</p> <p>Art III: Today is your last day in class to work on your second ceramics project and glazing project.</p>	<ul style="list-style-type: none"> • Quiz • Glaze project due tonight at 11:59pm
Thursday	<p>Art II: Continue working on your ceramics project or quiz.</p> <p>Art III: In class, you will be introduced to your next project.</p>	<ul style="list-style-type: none"> • Quiz
Friday	<p>Art II: Continue working on your ceramics project or quiz.</p> <p>Art III: You can either work on your new project or finish working on your quiz.</p>	<ul style="list-style-type: none"> • Quiz due tonight at 11:59pm

The lessons and activities are subject to change.

Weekly Overview

<i>Notes for the Week:</i>		

Week: April 25-29		
Module Name: Week of April 25-29		
Standards: 8.1.12.A.1 1.3.12.D.4 9.3.12.AR-VIS.3 1.4.12.B.1		
Day	Activities and Assignments	Homework
Monday	<p>Art II: You will be introduced to various assignments due throughout the week. You will have the choice of which assignment you start.</p> <p>Art III: You will be introduced to your assignments due throughout the week. I expect you to begin your next ceramics project.</p>	<ul style="list-style-type: none"> ● Portfolio review
Tuesday	<p>Art II: I encourage you all to get started on your next project. However, you may work on other assignments if you are not finished.</p> <p>Art III: Continue working on your ceramics project.</p>	<ul style="list-style-type: none"> ● Portfolio review
Wednesday	<p>Art II: By this time, everyone should have started with their new ceramics project.</p> <p>Art III: Continue working on your ceramics project.</p>	<ul style="list-style-type: none"> ● Portfolio review

The lessons and activities are subject to change.

Weekly Overview

Thursday	<p>Take your child to work day Art II&III: Help the children who come in color their coloring sheets!</p>	<ul style="list-style-type: none"> • Portfolio review
Friday	<p>Art II: Continue working on your ceramics project. Depending on when the kiln is finished firing, you may also glaze your other projects.</p> <p>Art III: Continue working on your ceramics project.</p>	<ul style="list-style-type: none"> • Portfolio review due tonight at 11:59pm
<p><i>Notes for the Week:</i></p>		

Week: April 11-14		
Module Name: Week of April 11-14		
<p>Standards: 9.3.12.AR-VIS.3 1.4.12.A.2 1.3.12.D.3 RST.11-12.3</p>		
Day	Activities and Assignments	Homework
Monday	<p>Art II&III: This week you both will be working on your ceramics projects. Refer to the assignment for the criteria. If you are finished, you can begin your sketchbook assignment.</p>	<ul style="list-style-type: none"> • Sketchbook assignment • Ceramics project
Tuesday	<p>Art II&III: Continue working on your ceramics project or sketchbook assignment.</p>	<ul style="list-style-type: none"> • Sketchbook assignment • Ceramics project
Wednesday	<p>Art II&III: We will not be working on our ceramics project due to the shortened periods. You are to work on your</p>	<ul style="list-style-type: none"> • Sketchbook assignment

The lessons and activities are subject to change.

Weekly Overview

	sketchbook assignment.	<ul style="list-style-type: none"> • Ceramics project
Thursday	Art II&III: Today is your last day in class to work on your ceramics project or sketchbook assignment.	<ul style="list-style-type: none"> • Sketchbook assignment due tonight at 11:59pm • Ceramics project due tonight at 11:59pm
Friday	OFF	
<i>Notes for the Week:</i>		

Week: April 4-8		
Module Name: Week of April 4-8		
Standards: 1.3.12.D.2 1.3.12.D.5		
Day	Activities and Assignments	Homework
Monday	<p>Art II: If you need more time to plan for your project, you can spend this class doing so.</p> <p>Art III: When you come into class, you should begin working on your ceramics project.</p>	<ul style="list-style-type: none"> • Sketchbook assignment
Tuesday	Art II & III: Everyone should begin working on their ceramics project.	<ul style="list-style-type: none"> • Sketchbook assignment due tonight at 11:59pm
Wednesday	Art II & III: Continue working on your ceramics project.	

The lessons and activities are subject to change.

Weekly Overview

Thursday	Art II & III: Continue working on your ceramics project.	
Friday	Art II & III: Continue working on your ceramics project.	
<i>Notes for the Week:</i>		

Week: March 28-April 1		
Module Name: Week of March 28-April 1		
Standards: WHST.9-10.4 1.3.12.D.3 1.4.12.A.2		
Day	Activities and Assignments	Homework
Monday	Art II: Continue working on your final project. Art III: Continue working on your final project.	<ul style="list-style-type: none"> Final project due Wednesday
Tuesday	Art II: Continue working on your final project. Art III: Continue working on your final project.	<ul style="list-style-type: none"> Final project due Wednesday
Wednesday	Art II: Today is the last day in class to work on your final project.	<ul style="list-style-type: none"> Final project due tonight at 11:59pm

The lessons and activities are subject to change.

Weekly Overview

	<p>Art III: Today is your last day to work on your final project. If you are finished, you are to research different ceramics designs for your next project.</p>	
Thursday	<p>Art II: You will be introduced to ceramics and the rules when it comes to ceramics.</p> <p>Art III: You will be introduced to ceramics and the different rules of ceramics. If time permits, we will discuss what you all would like to make during the ceramics unit.</p>	
Friday	<p>Art II: During class, you will be completing a ceramics quiz.</p> <p>Art III: You will be completing a quiz on ceramics.</p>	<ul style="list-style-type: none"> ● Quiz due today at the end of class
<p><i>Notes for the Week:</i></p>		

<p>Week: March 21-25</p>		
<p>Module Name: Week of March 21-25</p>		
<p>Standards: 1.2.12.A.1 1.1.12.D.1 1.4.12.B.1</p>		
Day	Activities and Assignments	Homework
Monday	<p>Art II: You will be introduced to various artists to give you inspiration for your next project. You will then be introduced to your next project. If time permits, you will</p>	<ul style="list-style-type: none"> ● Missing work ● Sketchbook Assignment

The lessons and activities are subject to change.

Weekly Overview

	<p>spend the rest of class brainstorming ideas for your next project.</p> <p>Art III: You will be introduced to various artists and your next project. By the end of class, we will discuss what material you are thinking of working with.</p>	
Tuesday	<p>Art II: In class, you will spend time sketching and brainstorming ideas for your next project.</p> <p>Art III: By the end of class I want to see your sketchbook assignment complete so we can discuss your final project idea.</p>	<ul style="list-style-type: none"> • Missing work • Sketchbook Assignment
Wednesday	<p>Art II: By this time, you should begin working on your new project.</p> <p>Art III: You should begin working on your final project.</p>	<ul style="list-style-type: none"> • Missing work • Sketchbook Assignment
Thursday	<p>Art II: Continue working on your new project. If you have any missing work, you can spend class time working on those assignments.</p> <p>Art III: Continue working on your final project and any missing work.</p>	<ul style="list-style-type: none"> • Missing work • Sketchbook assignment
Friday	<p>Art II: Continue working on your new project. If you have any work that is missing, you can spend class time working on those assignments.</p> <p>Art III: Continue working on your final project and any missing work.</p>	<ul style="list-style-type: none"> • Missing work due tonight at 11:59pm • Sketchbook assignment due tonight at 11:59pm
<p><i>Notes for the Week:</i></p> <p>I will not accept any missing work past this Friday, 3/25.</p>		

The lessons and activities are subject to change.

Weekly Overview

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Week: March 14-18		
Module Name: Week of March 14-18		
Standards: 1.3.12.D.4 8.1.12.A.1 1.3.12.D.3		
Day	Activities and Assignments	Homework
Monday	<p>Art II: You should begin working on your final project. If you need help thinking of project ideas, please let me know.</p> <p>Art III: For those of you that were in Disney, you will be able to spend today and tomorrow in class finishing your wire sculpture project. If you are finished, by the end of the period I would like to see a final idea for your next project.</p>	<ul style="list-style-type: none"> • Critique questions
Tuesday	<p>Art II: Continue working on your final mixed media project.</p> <p>Art III: You can continue working on your wire sculpture if you are not yet finished. If you are, you should begin working on your final mixed media project.</p>	<ul style="list-style-type: none"> • Critique questions
Wednesday	<p>Art II: Continue working on your final mixed media project.</p> <p>Art III: Everyone should be working on their mixed media project.</p>	<ul style="list-style-type: none"> • Critique questions

The lessons and activities are subject to change.

Weekly Overview

Thursday	<p>Art II: Continue working on your final mixed media project.</p> <p>Art III: Continue working on your mixed media project.</p>	<ul style="list-style-type: none"> • Critique questions
Friday	<p>Art II: Today is your last day to work on your final mixed media project. If you are finished you are to work on your critique questions.</p> <p>Art III: Today is your last day in class to work on your mixed media project.</p>	<ul style="list-style-type: none"> • Critique questions due tonight at 11:59pm • Final mixed media project due tonight at 11:59pm
<p><i>Notes for the Week:</i></p>		

Fiddle Leaf Fig Lesson Plan***Data from Lesson Plan.***

Looking at the lesson plan from Fiddle Leaf Fig it starts with standards focused on creativity and personal creation. Fiddle Leaf Fig references artists and areas that students can connect to in their city. Fiddle Leaf Fig also connects the project to the student by discussing foods that represent them and their interests. Fiddle Leaf Figs student work for the lesson can be found in *Figures IX* through *XI*. The use of recyclable materials like cardboard also adapt to the needs and resources of the students.

Grade Level: High School, Grades 9-12

Lesson Title: *Giant Cardboard Feast*

National Standards:

Anchor Standard 1: Generate and conceptualize artistic ideas and artwork.

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Overarching Objective (Goal): Students will learn about the artist Claus Oldenburg, and then work in groups of three to five students to create a giant cardboard feast, drawing on their own cultures and experiences. Students will combine their own favorite food or food that represents them with their peers to make a meal.

Prior Learning: Prior to this unit, students have learned the principles of design and the elements of art, as well as basic color theory. Students will also tap into their new knowledge of Claus Oldenburg to construct food made from cardboard while playing with size and scale.

Activity: Students will begin by looking at images of Claus Oldenburg, along with other artists who create artwork of food or with food (Vik Muniz). After they gain insight into the project, they will be placed into groups based on where they sit in the room. In their groups, they will be given one prompt, “what is your favorite food, or a food that best represents you?”. This will act as a think-pair-share where they will then share their group discussions with the whole class. They will then brainstorm as a team a meal that they can create out of cardboard. In the meal, there should be at least one main course, at


least one side, one drink, and a place setting. Depending on how many students are in the group, more food can be added. Students should work on making their meal cohesive, or find a way to have the different types of food all make sense for being together. Students will be creating collaborative sketches to work out their ideas and to create a blueprint for the cardboard sculpture. All students will use sketch paper and pencils to create a game plan, and then, once their idea and sketch is approved by me, they will begin using recycled cardboard, hot glue and masking tape to attach pieces. Students will also incorporate cardboard joints, and scoring techniques learned in class. They will take several weeks to assemble their cardboard food. Once they finish the construction, they can then begin to paint their projects using tempera paint. Once everything is constructed and painted, students can then focus on assembling their place setting.

Vocabulary: cardboard terms: corrugated, flange, L-brace, tabs, slots, fold, fasteners, joints, scoring; size and scale, texture, and form.

Supplies: sketch paper, pencils, cardboard, x-acto knives, scissors, hot glue, masking tape, tempera paint, paint brushes, and pallets.

Researcher Lesson Plan***Data from Lesson Plan.***

The lesson plan I have included is a project done at the end of the year about Keith Haring and his political work while using a style of art unique to him. The lesson includes a powerpoint, youtube video and a handout worksheet in English and Spanish. This lesson centers around art practice and using art to express ideas outside the classroom. It works on skills with students including advocacy and group work. Table groups of students are given large roll paper and create a group Keith Haring figure or art piece using Haring's style and adapting it to their interests and own styles.

Powerpoint for Keith Haring Introduction.

KEITH HARING

- Born May 4, 1958 in Reading, Pennsylvania
- Died at the age of 31 on February 16, 1990
- Was inspired at a young age by Dr. Seuss and Walt Disney
- Became friends with Kenny Scharf and Jean-Michel Basquiat when he moved to NYC
- His work centered around his life as a queer man in NYC.
- He created political work about South Africa, AIDS, Equality, Anti-Racism, Environmentalism, Anti-War and Homophobia
- Created small works, murals, pop up art and videos.
- He thought it was important for art to be accessible to everyone.







IN APRIL 1986, HARING OPENED THE POP SHOP, A RETAIL STORE IN SOHO SELLING T-SHIRTS, TOYS, POSTERS, BUTTONS AND MAGNETS BEARING HIS IMAGES.





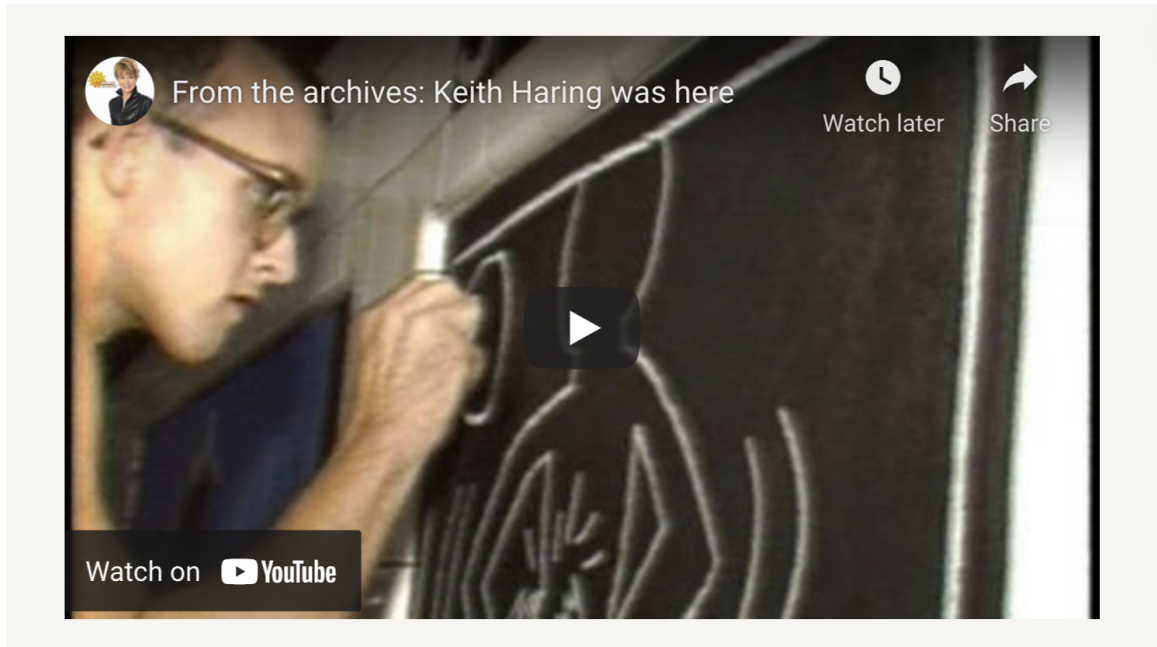
FREE SOUTH AFRICA



MANY OF HARINGS
PIECES WERE ABOUT
POLITICAL MOVEMENTS
INCLUDING STATEMENTS
ABOUT THE LIBERATION
OF SOUTH AFRICA.



HARING CREATED
THE KEITH HARING
FOUNDATION WHICH
HELPED SUPPORT
CHILDRENS
ORGANIZATIONS AND
AIDS RESEARCH.



Worksheet for Keith Haring Introduction.

Name:

Advisory:

Keith Haring

WHEN AND WHERE WAS HARING BORN?
¿CUÁNDO Y DÓNDE NACIÓ HARING?

Blank space for writing the answer to the birth question.

WHO INSPIRED KEITH HARING?
¿QUIÉN INSPIRÓ A KEITH HARING?

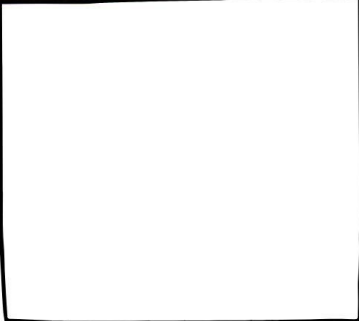
Blank space for writing the answer to the inspiration question.

WHAT WAS HIS WORK ABOUT?
¿DE QUÉ TRATABA SU OBRA?

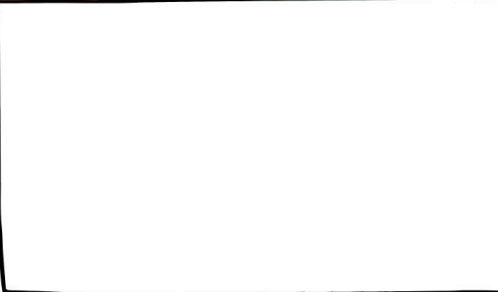
Blank space for writing the answer to the work question.



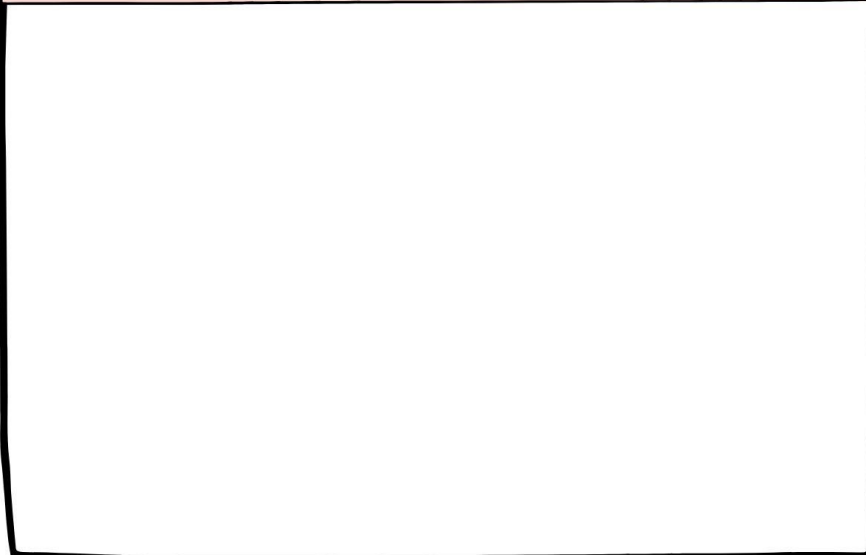
WHAT DID HARING THINK
PEOPLE SHOULD BE ABLE TO
DO WITH ART?
¿QUÉ PENSABA HARING QUE
LA GENTE DEBERÍA PODER
HACER CON EL ARTE?



WHAT WAS IN MOST OF HIS
PAINTINGS?
¿QUÉ HABÍA EN LA MAYORÍA DE
SUS PINTURAS?



WHAT DO YOU NOTICE IN HIS WORK?
¿QUÉ NOTAS EN SU TRABAJO?

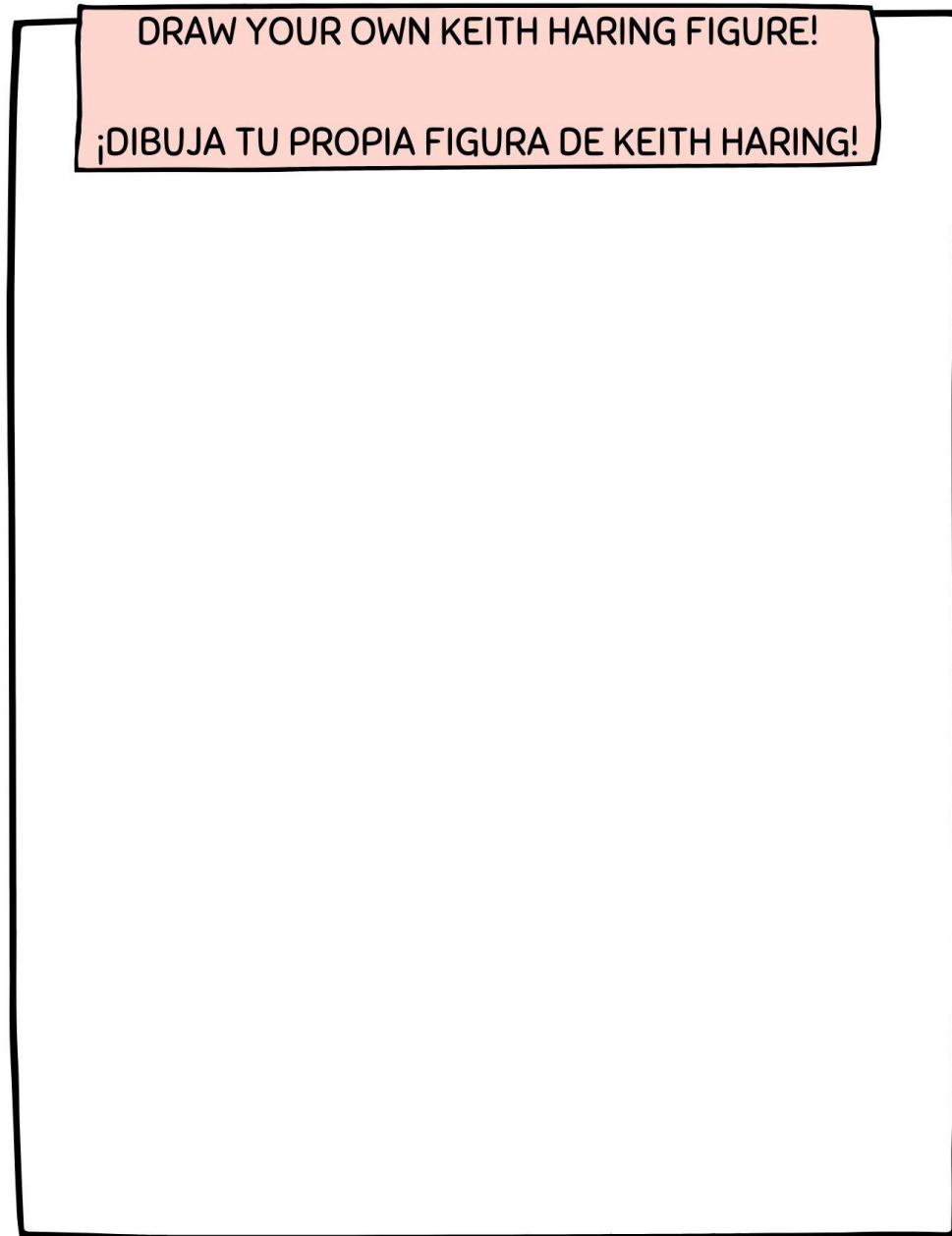


WHAT POLITICAL MOVEMENTS DID HARING PAINT ABOUT?
¿SOBRE QUÉ MOVIMIENTOS POLÍTICOS PINTÓ HARING?



WHAT DID HIS FOUNDATION DO?
¿QUÉ HIZO SU FUNDACIÓN?

WHAT DID HE DO IN THE SUBWAYS?
¿QUÉ HIZO EN EL METRO?



DRAW YOUR OWN KEITH HARING FIGURE!

¡DIBUJA TU PROPIA FIGURA DE KEITH HARING!

APPENDIX H
Student Work Images

Rose Student Work



Figure IV, Student Plaster Peace Sign 1: Educator Rose



Figure V, Student Plaster Peace Sign 2: Educator Rose



Figure VI, Student Ceramic Life's Good: Educator Rose



Figure VII, Student Charcoal Lion: Educator Rose



Figure VIII, Student Peacock Mandala: Educator Rose

Fiddle Leaf Fig Student Work

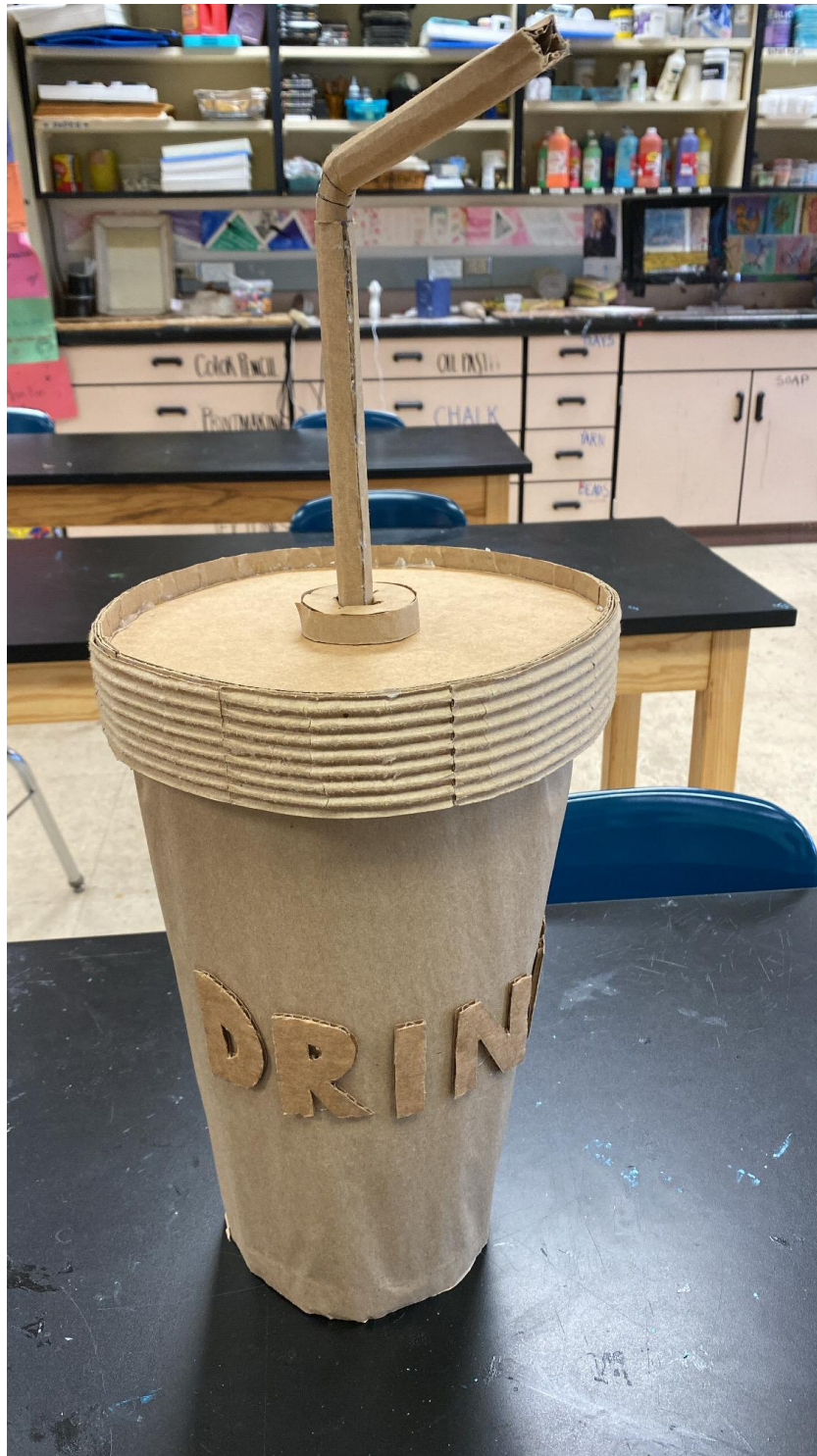


Figure IX, Student Giant Feast Artwork 1: Educator FLF

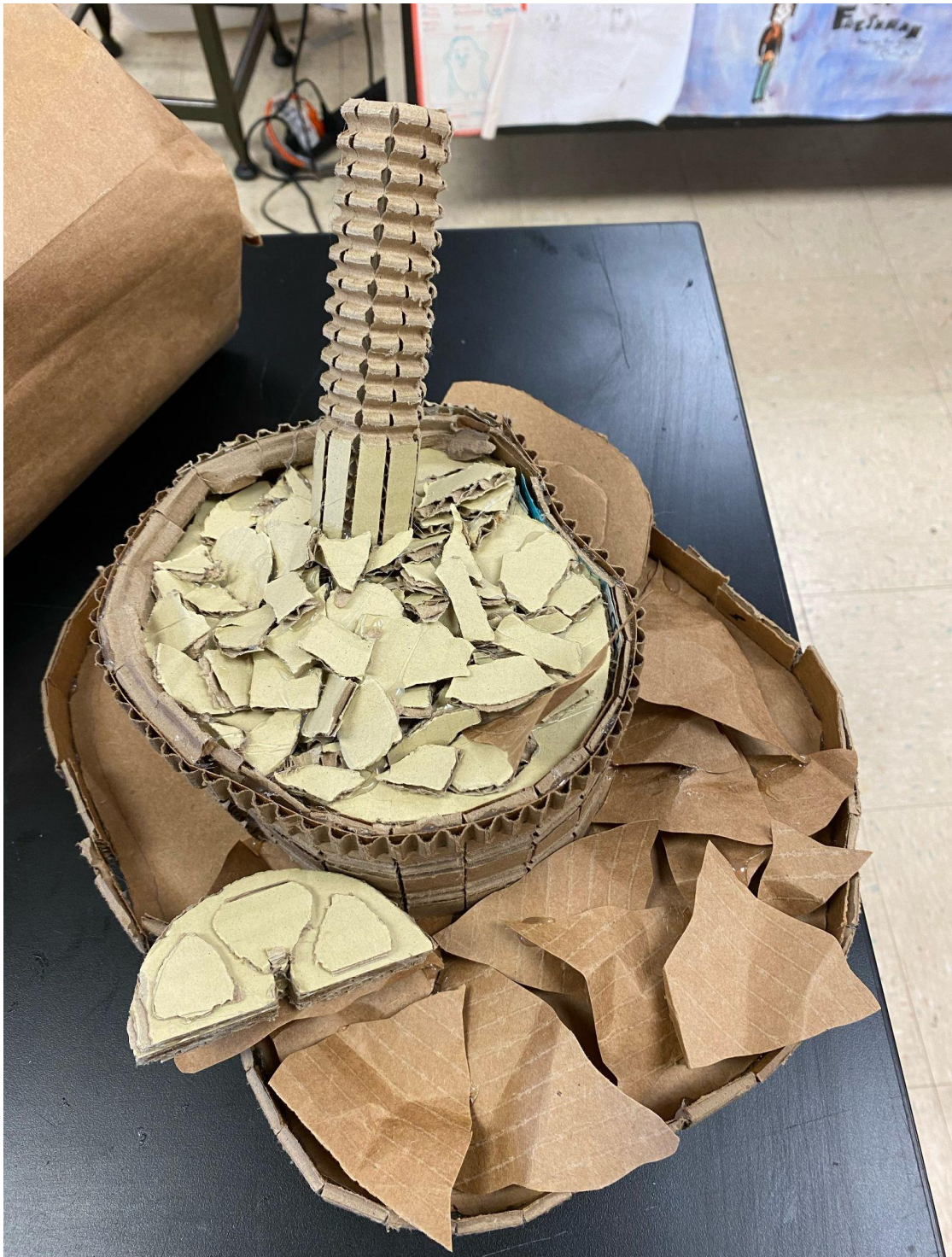


Figure X, Student Giant Feast Artwork 2: Educator FLF

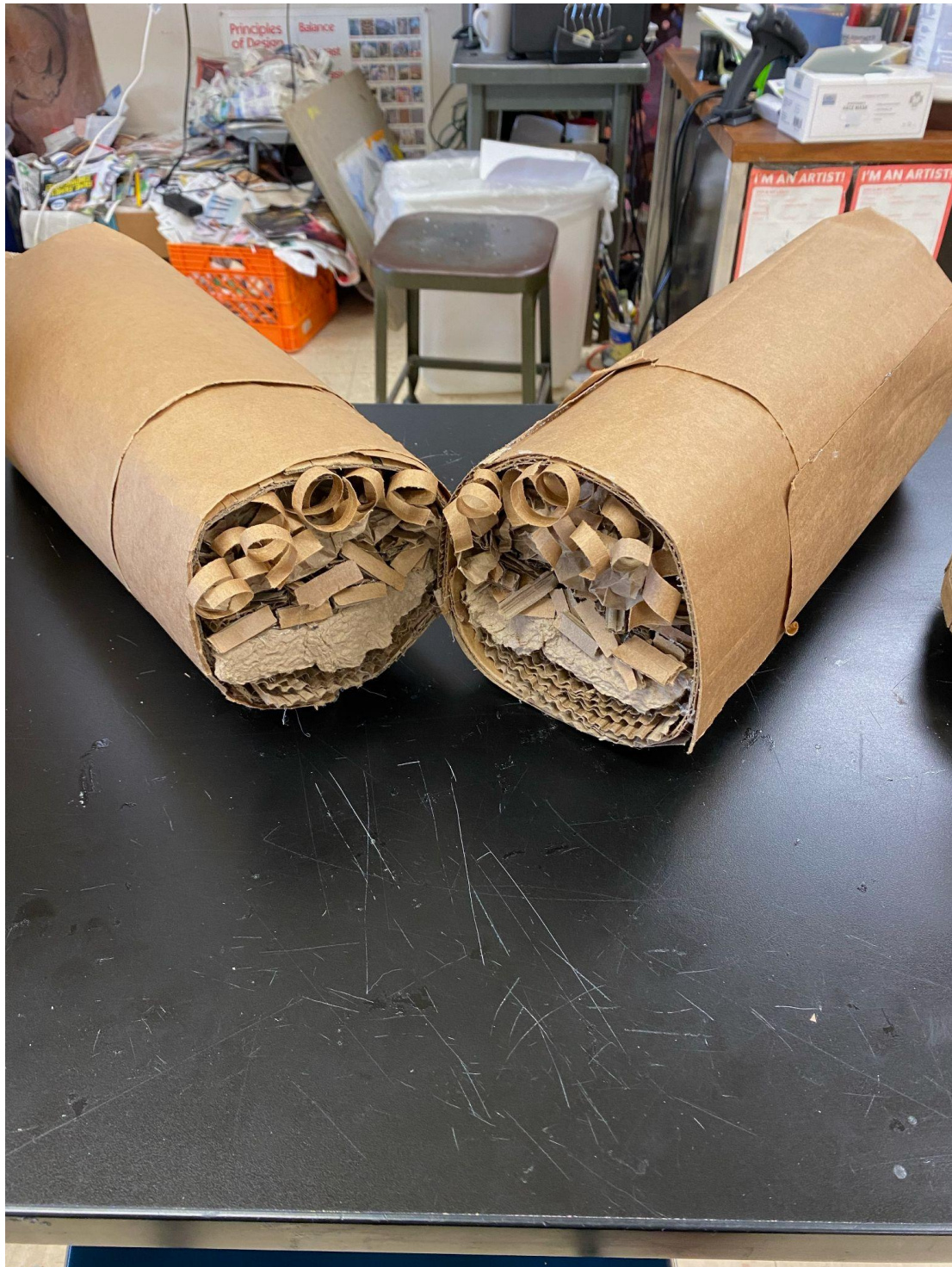


Figure XI, Student Giant Feast Artwork 3: Educator FLF

Researcher Student Work

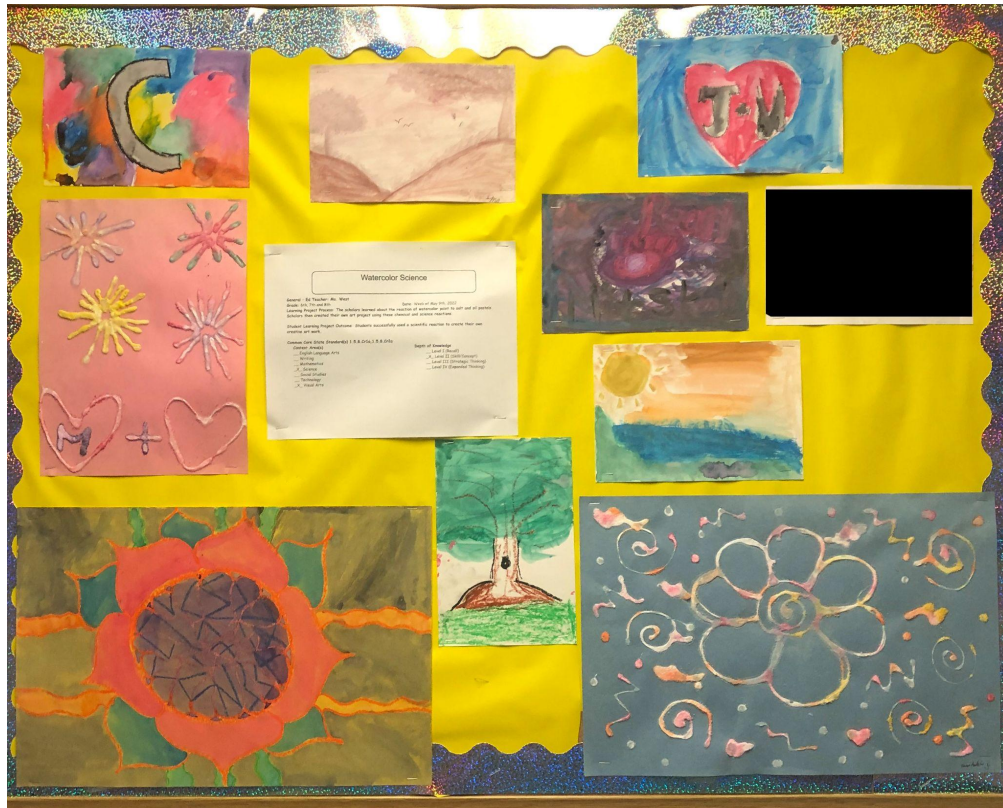


Figure XII, Student Salt and Watercolor Work: Researcher



Figure XIII, Student Gee's Bend Popsicle Quilt: Researcher



Figure XIV, Student Pastel Work: Researcher

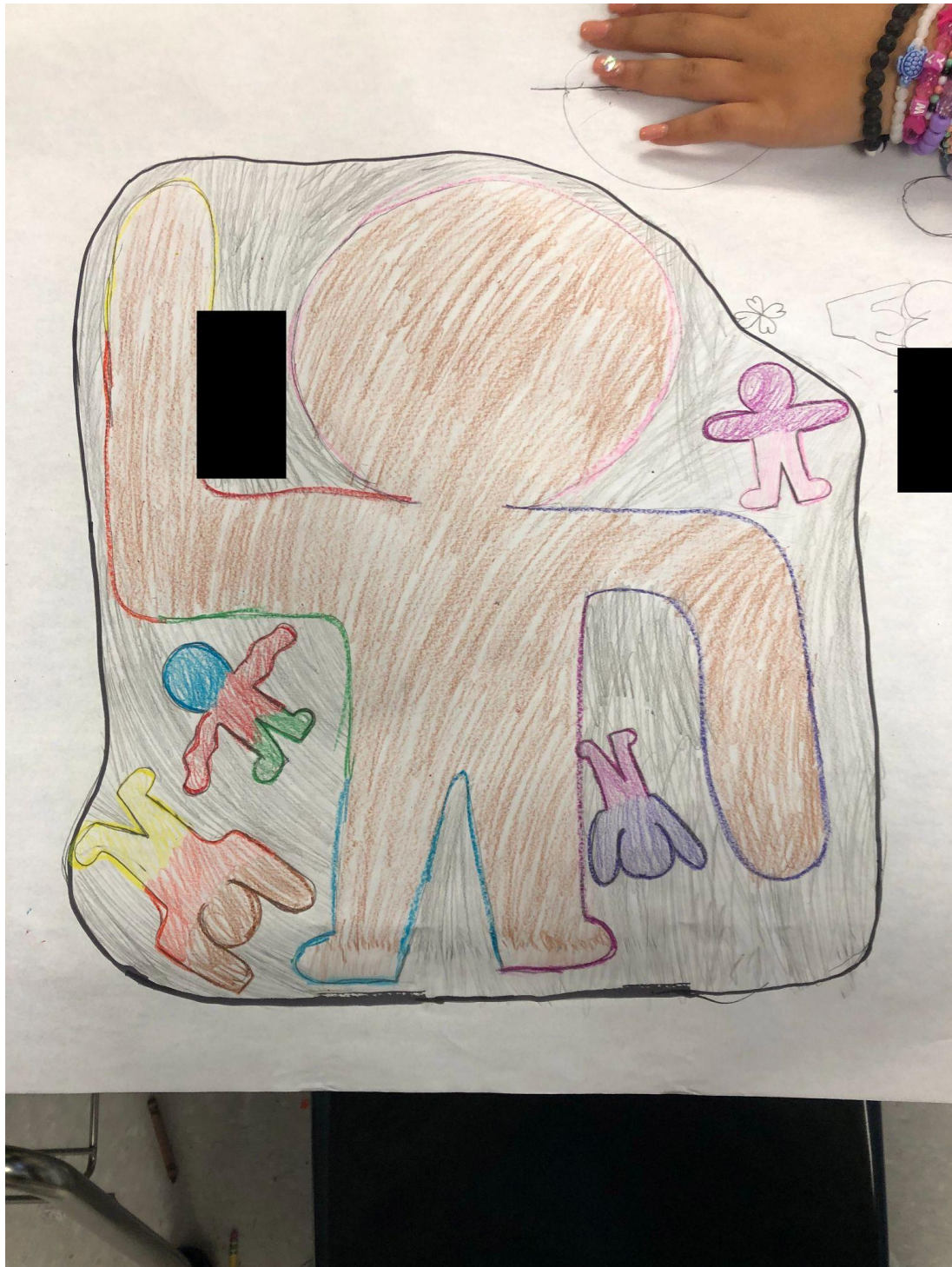


Figure XV, Student Keith Haring Artwork: Researcher

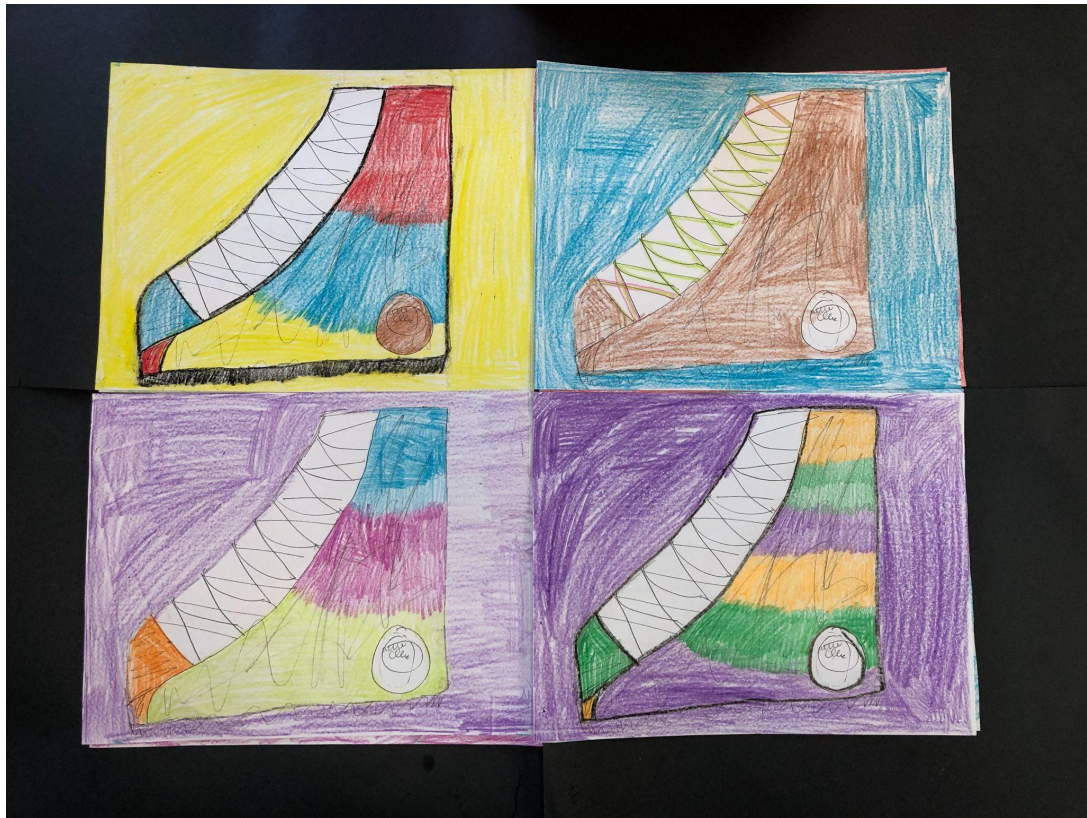


Figure XVI, Student Get Out The Vote Sticker Design: Researcher









APPENDIX I
Observation Data

Non-Participant Observation Protocol

Kylie West Thesis Research

DATE: 4/26/2022	TIME: 9:45 AM	LENGTH OF OBS: 60 minutes
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<p>CLASSROOM DEMOGRAPHICS: Diverse in age, ethnicity and race. 9th-12th graders Multiple languages</p>	<p>CLASSROOM DIAGRAM</p>
<p><i>CLASS DESCRIPTION:</i> Classroom of Fiddle Leaf Fig</p>	
<p># STUDENTS: 25</p>	
<p># OF TEACHERS: 1</p>	
<p># OF AIDES: 0</p>	

<p>CLASS ACTIVITY:</p>	<p>Large Scale Cardboard Food Sculptures</p>
<p>DESCRIPTION OF ACTIVITY:</p>	<p>Working in groups Made meals made of cardboard Each group members food had to go together</p>

<p>Materials Used</p>	<p>Resources used</p>
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<p>Cardboard Glue</p>	<p>Artists that used cardboard Claes Oldenburg: Large Scale</p>
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<p>TEACHER VERBAL LANGUAGE USED: Positive growth language No mistakes Use challenges to make it art Take creative risks</p>
<p>STUDENT VERBAL LANGUAGE USED: Cursing, negative verbiage But support one another Community oriented</p>
<p>EQUITABLE CLASSROOM SKILLS: Personal equitable correction Teacher helps students individually to their needs both for classroom needs and outside the room Access to materials they need and support when the materials are not available Individual check ins Artists that connect to students</p>
<p>ACCOMODATIONS: Assignments extended Full access to teacher Join during flex hours Translation materials</p>
<p>LESSON CONNECTION TO COMMUNITY: Questions asked: What foods do you eat in your family? Are there significance to these foods? How can food tell a story? How can culture change food? How can different cultures' food come together?</p>
<p>STUDENT INTERACTION WITH PEERS: Community oriented Inclusive Supportive</p>

TEACHER INTERACTION WITH COWORKERS: Did not see interactions with coworkers
TIME ON LESSON: <ol style="list-style-type: none">1. 5 minutes2. 50 minutes working3. 5 minute clean up <p>Project took 4 weeks</p>
STUDENT INPUT ON LEARNING: Students were able to give feedback and speak openly about difficulties and successes
STUDENT ENGAGEMENT: All on task, student led, working without correction, working without redirection
OTHER NOTES: <p style="text-align: center;">Student Led Community Agreements</p> <ol style="list-style-type: none">1. Do more. Do your best, period. Put in some effort!2. Use materials appropriately. (Don't Shank)3. Be kind and respectful!4. Self Care (Drink water and sleep)5. a) scupt b)sculpt6. Turn work in (on time)7. Don't be afraid to ask for help8. Dream BIGGG!9. Shoot your shot (take creative risks)10. Use common sense11. Bob Ross

APPENDIX J
Figures Not Including Student Artwork

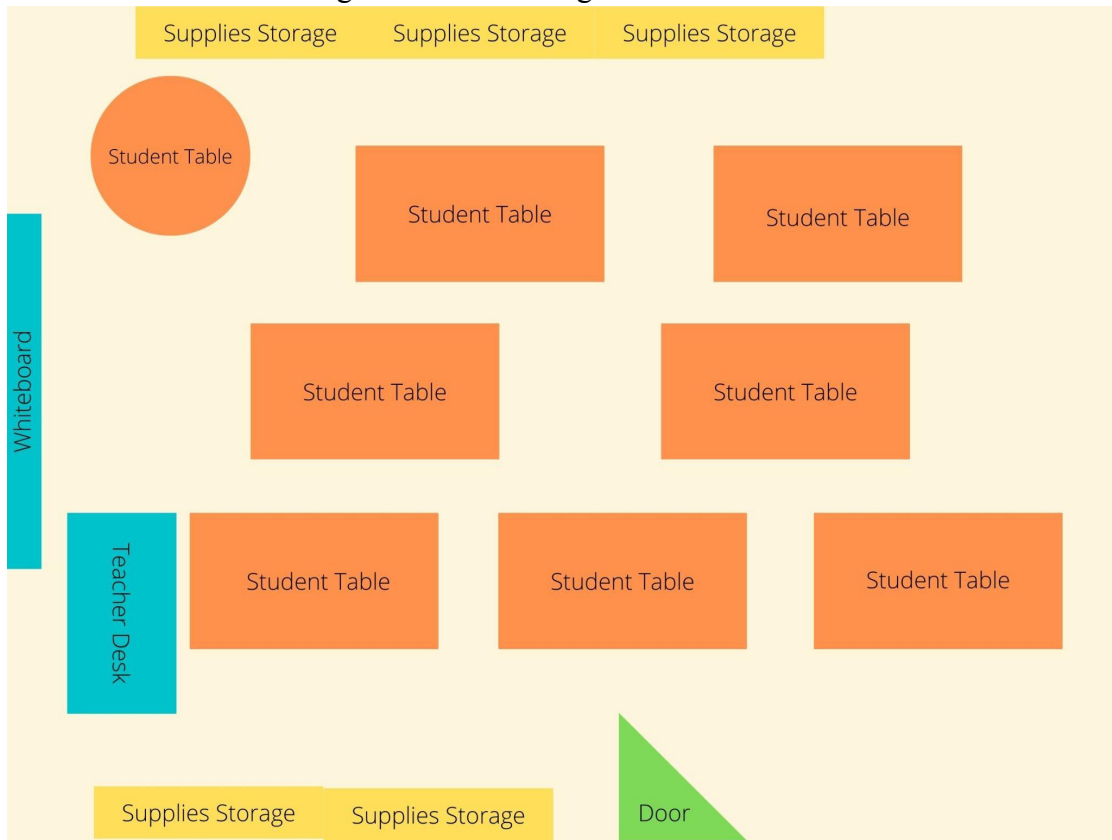


Figure 1, Classroom Diagram

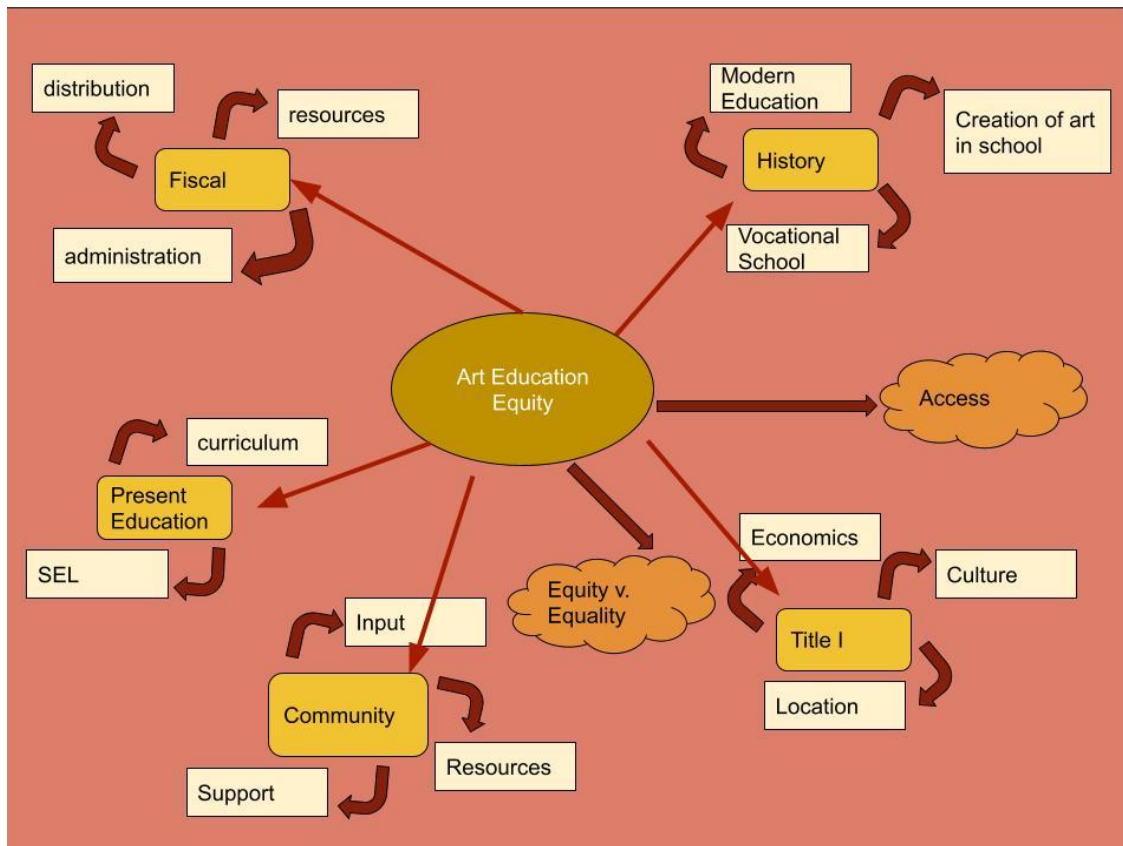


Figure II, Concept Map of Art Education Equity for Framework.

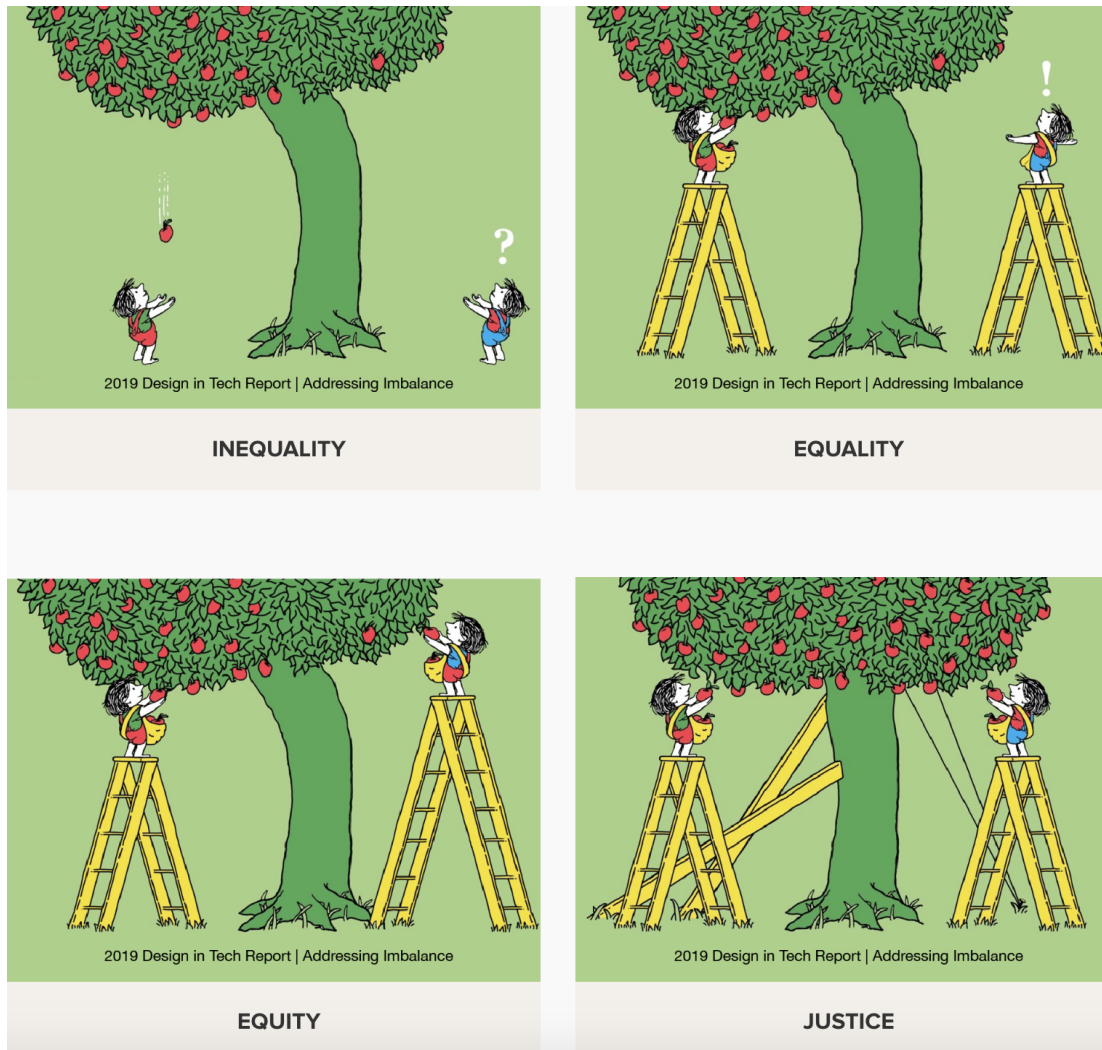


Figure III, Equity v. Equality from Ruth (2019)

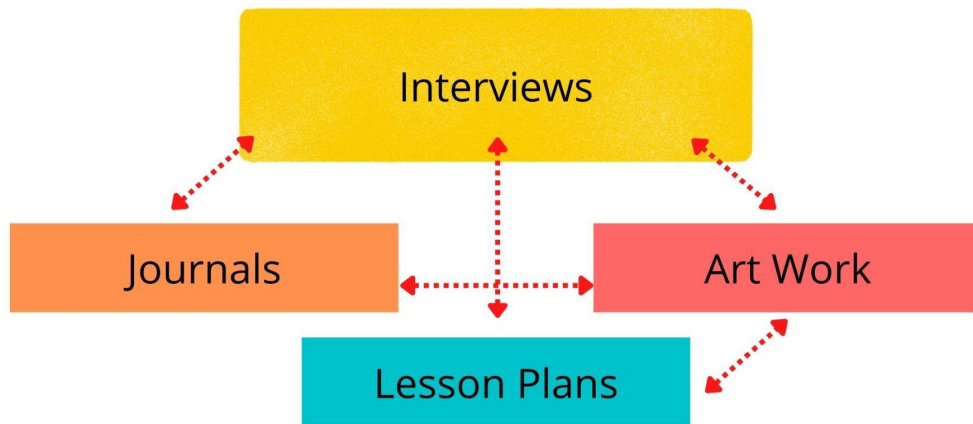


Figure XVII, Concept Map of Data Connection.

APPENDIX K
Artwork Coding

Participant: Students of Fiddle Leaf Fig

Date: Completed Spring 2022

Artwork Title: Giant Cardboard Feast Art Project

Themes	Descriptive Notes	Reflective Notes
Recycled Materials	The full project uses recycled cardboard	Using cardboard is an equitable bridge that helps students examine how art can be made of any material it just depends on how you use it
Urban Environment	No view of urban, but incorporates community meals and tradition	By including students family traditions and community centered food, the project connects to the school and city community
Atypical Art Materials	Full use of cardboard to make a sculpture	Shows how sculpture does not have to be traditional art supplies
Social Emotional Learning	Connecting to self, connecting to family and community, group discussion and collaboration	By making it a group project where all the food goes together, while also using food from their lives it focuses on self and the emotions and memories behind food
Contemporary Artist Inspiration	Claus Oldenburg Vik Muniz	Connecting to work students have seen and can see in their community (Based in Philly)
Political/Social Commentary Art	N/A	N/A

Other Themes:	N/A	N/A
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Participant: Student of Rose

Date: Completed Spring 2022

Artwork Title: Peace Sign Work

Themes	Descriptive Notes	Reflective Notes
Recycled Materials	N/A	N/A
Urban Environment	N/A	N/A
Atypical Art Materials	Plaster, acrylic paint	Plaster and acrylic is not typical for all classrooms, having access to these materials helps expand student skills
Social Emotional Learning	Picking a topic that is important to student	Relating the arts to self and interests
Contemporary Artist Inspiration	No information	N/A
Political/Social Commentary Art	No information	N/A

Other Themes:		Students have access to different materials and are able to adapt to them expanding skills and interests and working through difficulties
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Participant: Student of Rose

Date: Completed Spring 2022

Artwork Title: Lion

Themes	Descriptive Notes	Reflective Notes
Recycled Materials	N/A	N/A
Urban Environment	N/A	N/A
Atypical Art Materials	Charcoal	Although not always atypical not all classrooms have access to charcoal
Social Emotional Learning	N/A	N/A
Contemporary Artist Inspiration	N/A	N/A
Political/Social Commentary Art	N/A	N/A

Other Themes:	Material Access Skill Development Traditional Art Making	This art piece shows how access to more materials including charcoal can expand student skill and create an opportunity for development
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Participant: Student of Rose

Date: Completed Spring 2022

Artwork Title: Peacock Mandala

Themes	Descriptive Notes	Reflective Notes
Recycled Materials	N/A	N/A
Urban Environment	N/A	N/A
Atypical Art Materials	NOT ATYPICAL: Pastels, colored pencils, construction paper	Using materials to expand skill development by using themes and topics of interest
Social Emotional Learning	Relating mandala patterns to interests and themes	Students connected the process of creating mandala to patterns in their life, colors they connect to, and adapted the center to a new theme
Contemporary Artist Inspiration	No information	No information
Political/Social Commentary Art	No information	No information

Other Themes:	N/A	N/A
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Participant: Student of Rose

Date: Completed Spring 2022

Artwork Title: Lifes Good

Themes	Descriptive Notes	Reflective Notes
Recycled Materials	N/A	N/A
Urban Environment	Students chose phrases they would want to see in their neighborhood	This connects the community and the art making, it also shows in SEL
Atypical Art Materials	Clay, glaze, kiln	These are not accessible to most schools, but expand gaps, and support development and rounded education
Social Emotional Learning	Connecting art to positive messages and what their neighborhood should hear	This creates a bridge for assessing art and giving importance to art, while expanding art exploration
Contemporary Artist Inspiration	No information	No information
Political/Social Commentary Art	What do communities need, what do they want, how can art have a role	Using art for positive change and social impact
Other Themes:	N/A	N/A

Participant: Student of Researcher

Date: Completed Spring 2022

Artwork Title: Salt and Watercolor

Themes	Descriptive Notes	Reflective Notes
Recycled Materials	N/A	N/A
Urban Environment	N/A	N/A
Atypical Art Materials	Salt and Watercolor	Using food to make art especially something like salt that is cheap and accessible creates a connection over gaps, teacher bought salt to help explore materials
Social Emotional Learning	Painting with glue and salt was used as a stress relief activity with material exploration.	Using exploration as stress relief makes uncertainty and mistakes less harmful to the individual
Contemporary Artist Inspiration	N/A	N/A
Political/Social Commentary Art	N/A	N/A
Other Themes:	N/A	N/A

Participant: Student of Researcher

Date: Completed Spring 2022

Artwork Title: Gee's Bend Popsicle Stick Quilt

Themes	Descriptive Notes	Reflective Notes
Recycled Materials	N/A	N/A
Urban Environment	N/A	N/A
Atypical Art Materials	Popsicle Sticks, acrylic paint	Teacher bought popsicle sticks to show a new way of making art
Social Emotional Learning	Using patterns and design to represent individuals	Students were able to create quilt squares about themselves using pattern and design, which created a way to reflect on themselves without words.
Contemporary Artist Inspiration	Gee's Bend Quilt Makers	Show how tradition comes to present day and is carried on through generations
Political/Social Commentary Art	N/A	N/A
Other Themes:	N/A	N/A

Participant: Student of Researcher

Date: Completed Spring 2022

Artwork Title: Pastel Work

Themes	Descriptive Notes	Reflective Notes
Recycled Materials	N/A	N/A
Urban Environment	N/A	N/A
Atypical Art Materials	Using pastels	Exploring a new art medium not typical to the room
Social Emotional Learning	Drawing with pastel was used as a stress relief activity with material exploration.	Using exploration as stress relief makes uncertainty and mistakes less harmful to the individual
Contemporary Artist Inspiration	N/A	N/A
Political/Social Commentary Art	N/A	N/A
Other Themes:	N/A	N/A

Participant: Student of Researcher

Date: Completed Spring 2022

Artwork Title: Keith Haring

Themes	Descriptive Notes	Reflective Notes
Recycled Materials	N/A	N/A
Urban Environment	N/A	N/A
Atypical Art Materials	Roll Paper	Teacher bought roll paper to allow for group work, allows for big work and installation processes
Social Emotional Learning	Group work, social skill development	Students worked together to make wall art work that was about 5x8 feet
Contemporary Artist Inspiration	Keith Haring	Using work of artists that have worked recently and have a connection to communities surrounding them.
Political/Social Commentary Art	Discussion about political movements, LGBTQ+ community	Allows for social interaction and open discussion of topics pertaining to the group.
Other Themes:	N/A	N/A

Participant: Student of Researcher

Date: Completed Spring 2022

Artwork Title: Get Out The Vote Sticker Design

Themes	Descriptive Notes	Reflective Notes
Recycled Materials	N/A	N/A
Urban Environment	Topics important to the community, why community should vote, how it affects their neighborhoods	Brings art outside the classroom into the community and relates it to their neighborhoods
Atypical Art Materials	N/A	N/A
Social Emotional Learning	Discussion on what is important to students and why	Students use social issues and topics of importance to promote voting using art.
Contemporary Artist Inspiration	N/A	N/A
Political/Social Commentary Art	Political movements, government discussion, voting access	Connecting art to working on issues and skills outside the art room.
Other Themes:	Student lead: School funding discussed, access to better food and supplies	Students discussed and created their own list of important topics, using verbal skills and advocacy skills that can be brought outside the classroom.