

A STUDY OF ARKANSAS' IMPLEMENTATION OF
AN ELEMENTARY ART PROGRAM

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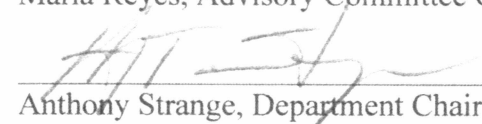
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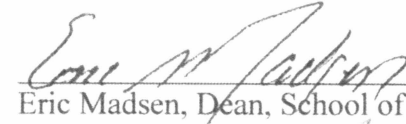

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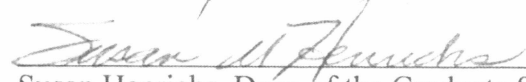

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A STUDY OF ARKANSAS' IMPLEMENTATION OF AN ELEMENTARY ART
PROGRAM

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THESIS

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Abstract

The purpose of this case study was to describe how Arkansas was able to mandate and implement their elementary art education program, as well as the possibility of using Arkansas' program as a model for implementing art education at the elementary level in schools in other states. Based on what I discovered through interviews and publicly available documents, Arkansas' program was mandated and designed in such a manner that other states could modify the process used to create an elementary art program to fit their own individual needs.

The findings from this study of the elementary art program in Arkansas could have an impact on art education nationwide. The possibility that other states could follow this lead would be a positive step towards improving art education for all students.

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Chapter One: Introduction

Each U.S. state has different variations in their art education program. As late as 2003 only 20 states mandated arts education (Chapman, 2005). By 2006 these numbers improved greatly to 42 states mandating K-12 arts education. Three additional states require that the arts be taught, though not in elementary school. This leaves five states, including Alaska, still not mandating arts education at any level. While this is a definite improvement, and in such a short time, even states requiring art do not specify who will teach the subject, leaving that choice up to the district (AEP, 2006). Art is best taught at all levels by an art specialist, rather than a classroom teacher. When districts are faced with budget restraints, as they often are, art specialists do not frequently make it into the budget. When left to classroom teachers, art could possibly not be taught at all, considering the federal and state mandates on testing.

Taking into account these problems facing art education, it is a positive sign that a state such as Arkansas is requiring that art be taught at each elementary school by an art specialist. In order to describe the implementation of the elementary art education program in Arkansas, I chose a case study as the best research method. While Arkansas is also requiring that music be taught, this study focused on art, though I also discuss music education when discussing the mandate and implementation of the program.

I will begin this discussion by defining a few words used throughout this document. When referring to *art*, art is defined as visual art. When I mention *the arts*, arts is referring to both visual art and music. An *art teacher* or an *art specialist* is someone who is specifically educated and licensed to teach visual art, just as a *music teacher* or

music specialist is someone who is specifically educated and licensed to teach music. A *classroom teacher* is an elementary generalist, or someone who is trained to teach general subjects to elementary students. Arkansas has a law requiring elementary art teachers in every school. I refer to this as an *art program*.

The study of the elementary art program in Arkansas could have an impact on art education nationwide. The program in Arkansas could possibly be an example to other states on the best methods for implementing a statewide art education program. The possibility that other states could follow suit would be a positive step towards improving art education for all students.

As an elementary art teacher, I was thrilled when I received the news that Arkansas was mandating certified art teachers in all elementary schools in Arkansas. I was not aware of any other states that had this type of program. While I was fortunate at that time to be employed as an elementary art teacher, I knew that might not always be the case in other places that we would live. This was definitely true. I was laid off from one school district when they cut half of their art and music positions during a budget crisis. When I moved to Alaska, I was greatly disappointed that elementary schools did not have art teachers, and it was also very difficult to find employment in a secondary school. As a substitute teacher I talked to both classroom teachers and art teachers who thought it was unusual to have elementary art teachers. They did not seem to be concerned that this was something they did not have. I began thinking about why some districts have art teachers, while others had never had them. This led me to study Arkansas' elementary art program.

The research questions that guided this study were:

How was Arkansas able to mandate the art education program?

How was the program implemented?

Can other states use Arkansas' program as a model for developing an art program in their own states? If so, how?

In the following chapters, I will present a review of relevant literature concerning the importance of elementary art, the benefits of certified art teachers, and the need for laws that support and mandate an art education for all children. Next, I will present the methodology used during the research study, the results of the data, and a discussion of those results, including a summary of findings and suggestions for further research.

Chapter Two: Literature Review

Though I have only been teaching in public education for seven years, due to military moves, I have taught or subbed in four different districts and states. The discrepancies in art education policies within states, and even more so across the nation, are disturbing. Art is not required to be taught at all in some states, where decisions about art are left up to the district. In others, though art must be taught, the requirements for teaching it are very low. In these states, an elementary classroom teacher may be the only art teacher and could possibly have never taken a course in art (Brewer, 1995; Chapman, 2005; AEP, 2006).

From my own experience, I have seen elementary art programs both threatened and cut during budget crises. However, Arkansas started a program in 2005 where art and music are required to be taught by a certified art and music specialist in all elementary schools. In order for students to receive a quality art education at the elementary level, schools should offer art taught by a certified elementary art specialist. In order to ensure that all students receive this education, this should be a state-mandated requirement.

As I begin searching the literature on this subject matter, I could not find any research on how states had successfully implemented an elementary art education program. As I organized the research that I could find related to the subject matter, I found information as to why students should be taught art at the elementary level and why it should be taught by an elementary art specialist. With the lack of research on mandating a statewide elementary art program, a study of the new art education program in Arkansas will fill that gap,

This review of literature will be organized into why art should be taught in elementary schools, why art should be taught by an art specialist, and why art should be mandated.

Why Should Art Be Taught?

Since art is such an important part of my life, it is often difficult for me to find a justification for teaching art, because it just seems so obvious. It seems as strange of a question to ask as why science or reading should be taught. As art programs are often on the cutting block, I have found that everyone is not of the same opinion, and I must justify my subject matter. This section discusses the value of art education and why it should be included in public education.

The Value of Art Education

Art should be taught because it is a subject worthy to be studied. The goal of arts education is to develop a “basic literacy” (p. 3) in art, music, dance, and theater (Hatfield, 1998). The National Standards for the Arts are committed to teaching students that the arts “are worthy human achievements” (p. 120). In order for art to remain a part of our culture, it must be studied (Chapman, 2005).

Part of the misconception about art education is the assumption that art skills are based solely on inborn talent rather than education. Studies have shown, however, that even when just looking at a single art skill, the skills improve when students receive art instruction (Brewer & Colbert, 1992, Brewer, 1995).

Art allows for self-expression. Though this should not be the only goal of art education, art still gives students a chance to express themselves in a nonverbal manner. Many times, expressing an emotion through art may be easier than verbal expressions of these emotions for many students. With this self-expression, students develop a better understanding of themselves, others, and the world (Apple, 1993; Ohler, 1999).

Art develops skills that make students more successful in the workplace. Creative thinking and problem solving skills are developed in creating art (Apple, 1993; Perrin, 1994). In art, as in business, students learn to take risks and learn from their mistakes. Students also learn to work well together through collaborative artwork (Perrin, 1994).

The world in which we live is dominated by visual elements due to advances in technology and the growing use of computers. The use of the web requires students to think and communicate as designers and artists. Now, more than ever, art should be taught to all students. This may mean that we need to think of art as “visual literacy,” (p. 1) and one that is perhaps as important as the traditional literacy of reading and writing (Ohler, 1999).

In addition, art education produces possible transfers of learning to other subject areas, such as social studies, math, and reading (Ashford, 2004; Tunks, 1997; Unsworth, 2001). While this may be true, this should not be the main focus of art education. Any time that the main objective of art becomes teaching other subject areas, art is not taught to its full value (Eisner, 1999). Art cannot truly be considered “basic” to education if it is only used to teach other areas (Siegesmund, 1998).

Elementary Art in Public Education

As stated earlier, in order for art to remain important to our culture it must be taught, and the best way to make art education available is to include it in public schools (Chapman, 2005). While some students might learn about art without its inclusion in public schools, many students would not have that opportunity. In their study of arts participation, Bergonzi and Smith (1996) found that those students from a higher socioeconomic status were much more likely to have access to arts education outside of the public school.

According to Chapman (2005), “Elementary instruction influences how later studies are shaped, including the extent to which learning becomes remedial in the upper grades” (p.119). An early introduction to art is also important to foster a continued interest in art. In a study of third and seventh grade students, Brewer (1995) found that, of those students not receiving art instruction, fewer seventh grade students than third grade students created artwork on their own at home. He further stated that young students are free to create art without making comparisons to other students, but, by adolescence, students who perceive that they have fallen behind their peers and adults, stop creating art.

No Child Left Behind (NCLB) legislation outlines the “core academic subjects” of foreign languages, civics and government, economics, arts, history and geography, English/language arts, mathematics, and science. This should bring art to every school. However, the original funding for the arts in NCLB was cut significantly in 2003, and funds that were left for the arts were for programs that integrated the arts into the

curriculum, which does not fit with NCLB's own definition of the arts as part of the core curriculum. Under NCLB legislation, schools are only evaluated through testing on language arts, mathematics, and science (Chapman, 2004). This provides a somewhat mixed message about the arts role in the curriculum. Despite this, art should still be taught in all schools in the country. Just as "no child should be left behind" in other subjects, no child should be left behind in art.

Who Should Teach Art?

While 85% of elementary schools across the nation report including art instruction in their schools, only 55% of those schools have art taught by an art specialist (Chapman, 2005). Should art be taught by a specialist? I will explore the different reasons that I have found through my review of the literature as to why art taught by an art specialist is preferable to art taught by a classroom teacher. These will include the differences in training, attitudes, classroom practices, commitments to the standards, and pressures from NCLB.

Art Training

The amount of art knowledge is not equal between the average art specialists and classroom teachers. Byo's (2000) study found that a teacher's competence level within their subject was the main predictor of student learning and should be the central part of teacher preparation. Despite this fact, nearly half of the states do not require any college courses in art to receive an elementary teaching certificate (Chapman, 1982; Thompson, 1997). States or college programs that require art courses in college generally only

require one or two courses. This means that students could end up taking only a course on how to teach a subject, of which they have very little knowledge. Based on studies of elementary art methods courses, pre-service teachers come to these courses with very little art background. Most of their art knowledge was based on their own primary school experience (Galbraith, 1991; Grauer, 1998). In contrast an art specialist would be certified with either a minor or major in art and, in some states, through Praxis II testing (Chapman, 2005).

Many critics might have the question of why an art specialist, when a classroom teacher is sufficient to teach other subjects, such as math, reading, and social studies. Classroom teachers know a great deal about these other subjects, but, unfortunately, do not know a great deal about art. In addition to possibly not taking courses in art for their degrees, this is in part because they were not taught art sufficiently by their own elementary teachers (Thompson, 1997).

In addition to art knowledge as part of training, classroom teachers' attitudes towards art education are important. Since over 50% of a child's formative years are spent in school, the teacher can greatly influence children's attitudes towards different subjects (Ahmad, 1986). In Galbraith's (1991) study of an elementary art methods course, pre-service teachers felt that an increased knowledge in art was unimportant, and the current practices in elementary classrooms were acceptable.

Grauer (1998) studied an art methods course and found that the course did change the pre-service teachers' attitudes towards art. While a change in the pre-service teachers' attitudes was important, their lack of subject matter knowledge at the beginning of the

course meant that both art concepts as well as teaching methods had to be included in a single course.

In a similar study by Kowalchuk and Stone (2003), pre-service teachers were again able to change their attitudes during a pre-service course. However, by the time these same students were teaching in the profession, they said that they teach art only by integrating it into other subject matters, or would integrate art if they had the time and resources. So, despite some change in attitude to how art should be taught, art's place in the curriculum loses out to other subject matters, especially with the current emphasis on standardized tests in only a few subjects.

Classroom Practices

Determining whether or not art should be taught by a classroom teacher or art specialist could solely be determined by their training, but Dobbs (1986) would argue that who should teach art should be determined by how the subject is taught rather than who teaches it. Based on that argument, I will discuss research on the practices of classroom teachers and specialists.

Since the classroom teacher's attitude towards art can highly affect whether or not it is taught, Apple (1993) focused her research on the elementary classroom teachers' attitudes toward art. Through a survey of elementary teachers, she found that the teachers' overall attitude was very positive. One hundred percent of the respondents agreed or strongly agreed "art is a necessary component of the elementary school curriculum" (p 25). While art was highly valued, the practices of these same teachers did not seem to match the attitudes, since 60% of the teachers reported spending two hours or

less on art a week. In addition it was very clear that these teachers spent very little time or no time on art history, criticism, and aesthetics, which are advocated by the National Art Education Association.

Other subjects that are taught in elementary school receive their content from textbooks and exams. Even with national and state art standards, since art classes often do not have textbooks or standardized tests, the decisions about what will be included is up to the teacher (Bresler, 1993; Grauer, 1998). With the decisions so much up to the teacher, a range of practices can be seen in elementary classrooms. In Bresler's (1992, 1993, 1994b, 1998) studies of teachers' practices in elementary art, she found typically three types of art lessons: "production," "little-intervention," and "guided-exploration." "Production" lessons were based on producing art based on a model. "Little-intervention" lessons consisted of students using materials to create without teacher instruction. In "guided-exploration" lessons students were taught a variety of art skills, while paying attention to aesthetic qualities and other artistic traditions. Bresler's emphasis in her studies was on classroom teachers, since the non-specialist teacher is mostly responsible for teaching art in elementary schools, though she did include a few art specialists.

The "production" lessons found by Bresler (1992, 1993, 1994b, 1998) used structured activities prescribed by the teacher and aimed at imitating a model. The students did not use imagination, creativity or experimentation with ideas or materials. In the production type lessons, Bresler mentions that art lessons became similar to low-level worksheet skills from other subjects. When these same teachers were asked about their motives behind arts activities, their contradictory response was that art taught creativity.

Through the “production” types of art lessons, following a model would not promote creativity or uniqueness.

The “little-intervention” approach was very different than the “production” orientation. Bresler (1993) most often found these types of lessons in primary grades, English as a second language, or special education classrooms. The teachers who used the “little-intervention” approach would provide students with materials and students came up with their own projects. In these types of lesson, students were not given an opportunity to learn new skills or knowledge of the arts. According to Bresler (1993) “by allowing students the full responsibility for all of their arts activities, teachers evaded their own responsibility to teach” (p. 34). Just as many people do not believe that art should be taught because art ability is based on talent, or comes naturally, teachers using the “little-intervention” approach were possibly following the same beliefs and leaving the students to their own devices. Through this type of art lesson, students may actually leave elementary school less confident about their art abilities than when they started school (Holt, 1997).

Both the “production” and the “little-intervention” approaches generally were completed within one 30-45 minute lesson. The lessons were isolated experiences, focusing on art production, without development of skills. Even with the “little-intervention” approach, lessons tended to revolve only around themes of holidays, seasons, and special events. Within both “production” and “little-intervention” type lessons, evaluation was limited to positive feedback and seeing if the students had

followed directions, without being based on aesthetic qualities (Bresler, 1992, 1993, 1994b, 1998).

The third type of art lesson found by Bresler (1992, 1993, 1994b, 1998) was the “guided-exploration” orientation. Lessons using the “guided-exploration” orientation paid attention to aesthetic qualities, with children learning to look and observe. Techniques and skills with materials were important, as seen as a tool to convey aesthetic concepts. Teachers who taught with the “guided-exploration” type of lesson were generally art specialists or those with extensive arts backgrounds. Not all of the “guided-exploration” types of lessons integrated art history or appreciation, though art history and appreciation were most likely to be seen in this type of lesson.

According to Bresler (1994b), the teacher’s role in the “guided-exploration” lesson was to “provide the students with cultural symbols and specific knowledge to facilitate students’ problem solving and encourage the investment of cognitive and affective faculties in the creation of artwork which requires guidance, but not prescription” (p. 100). In other words, the teachers using “guided-exploration” lessons were giving their students the skills and knowledge required to create their own unique artistic work.

Bresler (1992, 1993, 1994b, 1998) also found art specialists’ lessons, rather than one-shot lessons, were sequential, built from one to another, with the development of skills and concepts. They focused on vocabulary and techniques. While students were given choices, the specialist would guide and model. They asked questions and made suggestions based on artistic rationales.

Through Bresler's study a clear preference for art taught by a more knowledgeable teacher, such as an art specialist, was needed. Both the "production" and "little-intervention" approaches that were so prevalent among classroom teachers were not positive art learning experiences. Art criticism, art history, and aesthetics were not seen in these classrooms, as well as a lack of sequential learning.

In Peterson's (1993) study of elementary teachers' practices in six subjects, classroom teachers reported that they emphasized basic techniques in art over helping students understand and think critically about art concepts. The most frequent activity used by the teachers was having the students make artwork as a whole-class activity. Peterson (1993) points out that while these teachers generally rated themselves as above average in teaching reading, literature, writing, mathematics, science, and social studies, they ranked themselves much lower in their abilities to teach both art and music. Through this study the elementary teachers show a lack of confidence in their own abilities to teach art effectively.

In Brewer's (2002) study of the effects of instruction by classroom teachers and art specialists on students' drawings, there was not a significant difference found in the drawings from these two groups. However, Brewer was only looking at the differences in drawings, which is a very limited aspect of art to study. He found that while 57% of students who had an art specialist reported not writing or talking about student artwork or art made by artists, of those students taught by classroom teachers, 70% did not talk about student artwork and 91% did not talk about the work of artists. With his study, I felt that he should have looked at more than just drawing abilities. Not only was this

limited to only one type of art production, but the students' abilities as far as art history, aesthetics, and criticism was not included, except just as part of a survey of discussion. Brewer's (2002) study could also indicate that the art specialists did not have enough instructional time with the students to have a significant impact on their drawings.

Through a three-year study of art in elementary schools in different parts of the country Stake, Bresler, and Mabry (1991) found quite a few differences between the practices of classroom teachers and art specialists. Classroom teachers used little sequence and development of knowledge and skills, which they did not perceive as a problem. Classroom teachers chose lessons that were easy to teach and manage. These teachers rarely included art history or appreciation. The majority of lessons were oriented toward craft, with no expression or meaning. When evaluating art, teachers checked mostly to see that directions had been followed, or they did not believe that there were any criteria for evaluating art. These teachers did not refer to art as an activity that involved thought, analysis or engaging the brain. Classroom teachers' views of art concentrated on self-expression. Even with the focus on self-expression, the classroom teachers did not emphasize that putting feeling into art and evaluating the expression in others' artwork requires intellectual thought from artistic traditions and techniques.

From the schools in the study that did have visual arts specialists, Stake, Bresler, and Mabry (1991) found that the specialists usually taught aesthetic concepts and criticism. Student, classical, local artists, and art from non-Western cultures were displayed in the classrooms. Artwork produced in the art specialists' classroom was not

expected to conform to a model. There was also a wider range of media use in a specialist's classroom, including clay, watercolor, sculpture, charcoal, and pastels.

All of these studies show that the classroom practices of art specialists were preferable to those of the classroom teacher. Despite Brewer's study showing no significant difference in finished product, a clear preference was still seen for the classroom practices of the art specialist.

Commitment to the Standards

In addition to a difference in art knowledge and classroom practices, art specialists show a different commitment to the art standards than classroom teachers. In 1994 the National Standards for Arts Education were published. These standards became the basis for many state standards. Even without books or other materials, teachers within the arts should have the standards as at least a starting point in their teaching. This makes the classroom teachers' lack of commitment to the standards, as shown by the following study, more disturbing.

Byo (2000) studied the perceived abilities of music specialists and classroom teachers to teach the music standards. Most classroom teachers felt that they were more able to implement the standards than their training indicated. Despite their perception concerning their abilities, classroom teachers disagreed that they were responsible for teaching the standards. This was in contrast to the music specialist who felt that they were responsible for teaching all of the standards. This study promotes a model for teaching in which the music specialist is responsible for music instruction. While this study was based on music, rather than art, I still felt that it showed how classroom teachers were not

as committed to the National Standard for Arts Education, which includes both music and art.

Pressure from NCLB

Teachers feel a great deal of pressure for their students to perform well on standardized tests. Even though the NCLB legislation has mentioned the arts as part of the core curriculum, the lack of testing in more than a few subjects places the emphasis for any school improvement on just the tested areas of writing, reading, and math. Even when the arts are assessed, these results are not included in schools' reports of adequate yearly progress for NCLB (Chapman, 2005). Many teachers, as well as schools, do not make the arts a priority when they are not tested (Slavkin & Crespin, 2000) or when the tests do not improve the school's report.

According to Ashford (2004), many schools are spending considerably less time on the arts since the passing of NCLB, as well as other non-tested areas. Wilkins, Graham, Parker, Westfall, Fraser, and Tembo (2003) studied the effect of reduced time in art, music, and physical education on test scores in other subjects. From their results, they concluded that having less instructional time in these areas did not show an increase in test scores.

Even before NCLB, teachers reported that they felt pressure for their students' academics, from as early as Kindergarten (Bresler, 1992; Kowalchuk & Stone, 2003). Many teachers feel this pressure on their own, but a principal's beliefs towards art education can also have a negative affect on the status of art in the school (Bresler, 1992; Luehrman, 2002). When classroom teachers do teach art, they often view art as a reward,

either included at the end of the day on a Friday, or only for those students who have completed or mastered concepts from other subject matters (Bresler, 1992; Chapman, 2004).

Chapman (2004) points out that this low priority of art adds to the idea that it is a “hands-on, minds-off activity” (p. 12). Since schools are expected to have academics as their primary goal, art without its cognitive aspects does not fit into many teachers’ definitions of school. This same problem of perception was seen in both studies of art and music (Bresler, 1992, 1994a).

In an effort to teach art, without neglecting academics, many classroom teachers work to integrate art into other subjects. Even in places where schools and districts are explicit about the importance of the arts, teachers could still see that making time for art was not a priority when other subjects were tested. In one school system studied by Stake, Bresler, and Mabry (1991), an effort was made to continually integrate art into the curriculum. One principal remarked that the teachers taught art all day, by including art in all subjects. Upon discussing the arts integration with the teachers, it was mentioned that the only way to fulfill the requirements for teaching art was through integration. While the teachers felt that integration improved the study of other academic subjects, they implied that art was not getting its full attention, and that it should also be taught separately. When art is integrated it tends to take on a supporting role. Seldom were art objectives seen as important as those in other subjects, and sometimes the students were not necessarily expected to learn something about art.

Art education publishers have tried to help classroom teachers with integration by producing materials for use in integrating art with other subjects. With these materials, it was found that for these lessons to be best presented, an art specialist's training was still needed (Tunks, 1997). Without the formal art education, classroom teachers cannot be expected to be certain that art learning occurs through integration activities (Erickson, 2002).

Classroom teachers are under great pressure for their students to perform well on standardized tests. Not only are they not knowledgeable enough about art to teach it exclusively, but they also do not have the time or training to integrate the subject sufficiently. By having an art specialist who can both teach art as its own subject, and provide assistance for art integration, the classroom teacher would be able to focus on these tested subjects with the time they have available with their students.

Best of Both Worlds

Holt (1995) cites three advantages to art taught by the classroom teacher: classroom teachers spend more time with their students and can provide the best emotional support to students in their study of art; this relationship with the students also allows the classroom teacher to know the children's interests and teach art along their interests; and classroom teachers are able to change their instructional time for art so that students are able to spend additional time on lessons if needed.

I agree with Holt's point. However, the classroom teacher still does not have the training or dedication to art that compares to an art specialist. Rather than have one or the other, it would be wonderful to have art specialists working in conjunction with

classroom teachers. When also taught by a classroom teacher, students can better see that art is not just a break from regular routine. Classroom teachers may not be well trained to integrate art to achieve any significant meaning in art on their own. With help from an art specialist, this can be done more readily. Art specialists and classroom teachers can then work together to provide a complete art education for students.

Artist-in-Residency Programs

In another effort to have arts education within the schools without arts specialists, the National Endowment for the Arts started their artist residency program in the late 1970s. This program was expected to promote the arts, increase the availability of the arts to all Americans, and create community support for the arts and arts education. The expected increase in community support for arts education would bring an increase in school arts programs. The artist-in-residency program continues to be the main part of the Arts in Education program through the National Endowment. From the Endowment's own *Toward Civilization*, the goal of arts education is to provide students with knowledge and skills in the arts, and the arts should be taught sequentially by qualified teachers. The instruction should include history, criticism, aesthetics, and production or performance. As can be seen through this section, their own artist-in-residency program is not set up to do these things (Bumgarner, 1994).

A study of the artist-in-residency programs by Bumgarner (1994) found that the program is not an effective means of bringing art to all students. In just looking at numbers, only 7% of students in the U. S. benefit from the artist-in-residency programs annually. Since many schools participate multiple years, these are not even a different 7%

of students each year. The population that the residency program most often reached was the middle to upper middle class suburban or urban residents. Generally, the residency program offered an introduction to a technique or art form. Often these programs were not more than an hour's entertainment for students.

Elementary schools need to have an art program. In order for this art program to be most effective, it needs to include a well-trained, dedicated art specialist. The art specialist is best prepared and able to offer students a sequential curriculum including art production, art history, criticism, and aesthetics.

Why Should Art Be Mandated?

A certified art specialist should be teaching art in all elementary schools. This is not happening in many school districts across our country. Without a mandate for elementary art education, children in each state do not have equal access to art education. Only 18% of the states in this country require or voluntarily provide elementary art specialists for all or most K-6 students. Within other states, less than 25% of schools provide art specialists (Brewer, 1995). This discrepancy alone calls for mandates. In order for all schools to have access to art specialists, they should be mandated by the state.

As previously mentioned, schools have a lot of pressure to perform on standardized tests. If states only require that schools teach the subjects that are tested, then it follows that the schools will only teach what is being tested. With schools tempted to drop subjects such as art from the curriculum, art taught by an art specialist must be

mandated (Ashford, 2004). As discussed, classroom teachers are not only not as qualified to teach art as an art specialist, but their own pressure from testing in three areas often keeps them from making art a priority.

Public schools are the only places to guarantee an opportunity for all students to learn about art (Chapman, 2004). From Bergonzi and Smith's (1996) study of participation in the arts, education was the strongest predictor of arts participation. Socioeconomic status and ethnic background did not have as strong of a predictor, as long as they had equal access to arts education. When arts education was not present in the public schools, the higher socioeconomic status had a much better access to arts education from other sources. Socioeconomic status was also a predictor of schools that had access to art specialist (Chapman, 2005). With mandated art requirements this would not be a problem. Art education is needed to make public education equal to all.

Conclusion and Discussion

Elementary art education is important. Art should be taught in our public schools by certified art specialists. In order for this to happen, states must mandate that art be taught in elementary schools by art specialists. This is not happening in many places, but it should. While the literature has shown that art should be taught and art taught by an art specialist is preferable to art taught by a classroom teacher, the literature has not shown how a new elementary art program, taught by art specialists, has been started. I believe that my research on how Arkansas is implementing their elementary art education program will fill this gap.

Chapter Three: Methodology

As previously mentioned, the research questions for this study were:

How was Arkansas able to mandate the art education program?

How was the program implemented?

Can other states use Arkansas' program as a model for developing an art program in their own states? If so, how?

In order to answer these research questions, I chose a qualitative case study design to investigate the program. A case study is defined by Creswell (2005) as an "in-depth exploration of a bounded system based on extensive data collection." While there are many types of case studies, they all involve the researcher gathering enough information about the case to understand how it functions. Among the different types of case studies, this research represents an intrinsic case study. Rather than a study where the case would be a sample of a larger group, an intrinsic study allows the researcher to understand the unique aspects of that particular case (Berg, 1998).

By searching publicly available documents and interviewing key people, I planned to present an accurate description of how Arkansas was able to mandate and implement their elementary art education program. I also will discuss how Arkansas' program could affect the future of elementary art education in the nation.

In October 2005, I first sought approval for my study from the University of Alaska's Institutional Review Board. My proposal was reviewed and approved in November 2005.

I identified my first participants in the fall of 2005 through publicly available documents concerning the art education program, as well as from other government and university sites in Arkansas. From these first participants, I was given names of other potential participants for interviews. I began interviews in January 2006 and completed all interviews in September (Appendix A).

During this first stage, I ended up taking longer than I expected to complete the interviews for a few reasons. Many of the names that I was given never returned my emails, so I believe they were not willing to participate. Other participants were more difficult to contact, but were integral to the study. As I interviewed the first participants, I realized that there were a couple of areas where I still needed information, so I continued making contacts into the summer.

My participants included university professors, a former state representative, a state senator, a representative from the governor's office, the state art education specialist, a music teacher, and elementary art teachers. Since my study was based in Arkansas, and I am in Alaska, all of my interviews were conducted over the phone. Due to the nature of a telephone interview, rather than collecting signed consent forms, I received oral consent from all participants. Participants were first given an informed consent form through email before hearing the oral consent script (Appendix B).

I originally planned to ask seven open-ended questions of each participant. However, after beginning the interview process, I realized that a few of the questions that I had planned had either been completely answered by earlier participants or were best found online. These answers included the funding of the program, the process for

certifying art teachers, and requirements for what was taught in the art classroom in Arkansas. Instead, I asked my more general research questions, let most participants provide their own narrative and then asked further questions based on their narrative and responses. My questions included these: How was Arkansas able to mandate the art education program? How was the program implemented? Can other states use Arkansas' program as a model for developing an art program in their own states? I also hoped to discover each participant's potential role in the development and implementation of the elementary art program.

After conducting and transcribing the interviews, I coded and analyzed the data for themes, patterns, and contradictions. From this information I was able to describe the mandate and implementation of Arkansas' elementary art program, as well as present the participants' ideas for Arkansas' program as a model for other states. This description is contained in the next chapter.

Chapter Four: Results

In this chapter, I will present the results of the conducted interviews with teachers, legislators, and other state officials. By including participants who had different roles and levels of participation, I hope to present an accurate description of the process of mandating and implementing Arkansas' elementary art education program.

Mandate

Many school systems throughout the country have certified art teachers in their schools, though they are not required by their states to have these teachers. Why did Arkansas need a mandate? The majority of school districts in Arkansas did not have elementary art teachers before they were required. According to Pat Bond, the former state representative who presented the legislation, the school districts were not willing to spend the money to have art teachers on their own. Representative Bond had always been interested in music, and one of her children was interested in art. The school districts in Arkansas that did have art in their schools were those with more local wealth. Students who did not receive instruction in the arts in public school were unlikely to receive this education elsewhere. She wanted every student in Arkansas to receive this type of instruction in school. She was integral in getting this program mandated.

Representative Pat Bond first tried to get a bill mandating art and music in the schools passed in 1999, but the bill did not make it through the legislation, in part because the other representatives were convinced by school administrators that they could not afford the additional staff. While the bill did not pass in 1999, interest was shown from the art and music education organizations at this time. By getting these

groups interested, more support was built around the state by the time another bill for art and music teachers was presented in 2001.

2001 Bill

In 2001 Representative Bond was facing her last term. She contacted some of the individuals who had shown interest in 1999. One of them was a university art education professor who was also associated with the state art education association. She wrote much of the bill, as well as contacted other members of the art education association to garner support. Prior to 2001 these arts education groups were fairly silent organizations. Rather than lobbying to promote their subject matters, they simply hoped that they would not be cut. Having a champion for the arts on the house education committee was the impetus for the members of these organizations to fight for the elementary education they desired. Many of these members contacted civic organizations within their communities as well as parents and art students.

House Bill 1883 (Appendix D) required that by June 2002, every school provide art or music classes based on the state frameworks for 40 minutes a week to students in grades 1 through 6. At this time a volunteer or any certified teacher could teach the classes. The schools were to be given \$100 a class for supplies. By June 2005, the requirement would be changed to every school providing art and music classes for one hour a week to students in grades 1 through 6. At this point the classes were to be taught by someone certified to teach art and music, with again a \$100 stipend per class for supplies.

The day the bill went before the house education committee, art work created by children was displayed on easels. Each committee member had a piece of art work in front of them, and a special children's choir came to perform. In addition, businesses who were interested in hiring artists, representatives from the governor's office, art center directors, professors and others all came to speak in support of the bill. Research was presented on the positive effects of arts education.

In addition to those speaking in support of the bill was a representative from the state department of education to oppose. The state department's position was that classroom teachers were teaching the arts, and another teacher was not needed. The question came up from members of the committee to whether a classroom teacher was just certified or actually qualified to teach art and music. When the state department representative again said that they were certified elementary teachers, the representative determined that they were not qualified to teach art and music. This seems to have been one of the cases where the No Child Left Behind (NCLB) legislation helped in getting this mandate through the state of Arkansas. The bill was sent from the house to the senate education committee.

Fewer people came forward to speak and the bill had more problems getting through the senate education committee. Several members of the art education association and music educators did testify, as well as showing children's art work and having someone sing. However, this time, there was strong opposition from the school administrators' association due to funding. The talks became "very emotional." One

senator was a former music educator and helped to champion the bill. The governor also helped to get the bill passed out of the senate education committee by his support.

As the bill was presented to the full legislature postcard sized art work was presented to each member and 3rd graders presented how important the arts were to them. Some of the legislators wanted to know how the governor felt about the bill. Calls came from the governor's office encouraging them to pass the legislation, which they did. The bill was signed into law by the governor in April 2001. House Bill 1883 became Act 1506 of 2001.

The value of elementary arts education was presented on both an economic level and an academic level. More than one person I interviewed said that for many members it came down to a personal decision. Were the arts important to their lives and, if so, shouldn't all students be given the opportunity to participate in the arts?

As previously mentioned, having a governor become actively involved in passing this bill was critical. The governor of Arkansas from 2001 Mike Huckabee was an amateur musician, so the arts were a personal passion for him. He could see how elementary students would benefit from having art and music in the schools. As he mentioned in his address to the Education Commission of the States, "participating in the arts is something I am still able to do....The arts can build skills and appreciation that can be used and enjoyed for a lifetime" (Huckabee, 2004).

The particular wording of the bill itself also helped in its passing. The bill allowed districts to phase in the art and music teachers. While the districts were now required by law to have certified elementary art and music teachers in their schools, they had four

years to meet these requirements. Other issues facing the schools at this time kept the school administration's opposition from becoming too fierce.

2005 Bill

Though phasing in art and music teachers was seen as one of the positives aspects of the law, it may also have contributed to the problems art education faced in 2005. The slow implementation of the program allowed school administrators to delay until this time to show major opposition. After HB 1883 became Act 1506 of 2001 school districts were required to have either art or music taught each week for 40 minutes by 2002. This was a rather easy requirement to meet, since the schools could use either a volunteer or classroom teacher to teach the classes. Some school districts went ahead and hired the certified art and music teachers and fully met the 2005 expected requirements early. Other districts waited.

Many art and music educators anticipated some kind of opposition to the act in the regular legislative session of 2003. Due to consolidation matters, administrators were not as concerned at this time about the art requirement when they had two more years before full implementation. The opposition came about with HB 1034 (Appendix E), but not until 2005, just months before the districts were to have certified art and music educators in their schools.

House Bill 1034 basically repealed the previous law. Rather than require that schools provide instruction in both art and music for one hour, districts could continue providing instruction in either art or music for 40 minutes. The instruction could be

provided by either a certified teacher or a person with a degree in art or music. This would allow districts to continue using a classroom teacher to teach art and music, just as they had been doing before Act 1506.

A statewide arts education coalition had been formed after 2001 to continue to build support for art and music education in the state of Arkansas. Once HB 1034 was presented to the house education committee, twenty-four different organizations that were part of this coalition were contacted. From each of these organizations more supporters were contacted quickly and information about HB 1034 was made known. Even national associations were involved in the effort to stop the bill. Many people within these groups started emailing and calling their legislators, even at home, to let them know how concerned they were about the new bill.

The supporters of HB 1034, which would repeal the art program, were again administrators. They believed that the districts were not receiving enough support from the state financially. Teaching both art and music classes during the week was also seen as both a scheduling problem and time that would be taken away from tested subjects in order to teach art and music. A classroom teacher presented art from her students and talked about what she did to teach art. She was presented as an example of how the classroom teachers could teach art and music effectively.

Again people from the art and music associations came to speak. They mentioned that strong school districts, with high test scores, also often have elementary art and music programs. These districts are able to work them into their schedules while maintaining high proficiency in other subject areas. Others mentioned the differences in

the arts education background between a classroom teacher and an art or music teacher. The hours involved in their subject area and the knowledge of the methods to be used to teach elementary art or music were some of the differences discussed. One music teacher mentioned that “the process used to achieve ‘highly qualified’ in any of the arts is much greater than the classroom teacher is able to achieve.”

With the challenges from both sides, the bill did make it out of the house. It went to the senate education committee next. One of the things that helped end the total repeal was a comment from one superintendent that “they didn’t need certified teachers for music class. Anybody could turn on a CD.” This comment was made to a committee which included two former music teachers. Also, beginning in 2001, colleges had been encouraging more students to enter into art education. Others who already had art degrees either went back and added education to their degree or went through Arkansas’ alternative certification program. By repealing the teacher requirement, they were taking jobs away from these teachers.

Legislators also did not want to do anything that seemed to go against the No Child Left Behind Act, which requires having highly qualified teachers in the schools. The art and music groups had made a strong case for having teachers certified in art and music. The support from the governor was again a big help, as it had been in 2001.

Compromise

After many parts of the bill were stopped, a compromise was reached with some changes from both the 2001 and 2005 bills. Schools were still required to provide instruction in both art and music by a certified art or music teacher. The classes would be

40 minutes per week or an equivalent amount of time over the school year. Part of the reason for the reduction in time was due to other laws in the state that required 40 minutes of physical education and 40 minutes of planning time each day for teachers. A changed HB 1034 became Act 245 (Appendix F).

Implementation

With the first bill in 2001 a slow implementation process was set into place. As previously mentioned, schools were required by June 2002 to provide either art or music classes to all students for forty minutes a week, with instruction provided by a volunteer or a certified teacher. These classes were to be taught to all students, including those with disabilities, and each class was to be given a stipend of \$100 for supplies.

Finding Teachers

One of the issues facing the original bill was the lack of teachers in the state who were certified to teach art or music. By slowly implementing the program, districts were given a few years to find teachers. This also gave people time to become certified. As Representative Bond pointed out “if you don’t need art and music education teachers, why would you get a degree in these areas?”

The teachers that were hired came from many sources. A national search for teachers was started, though it was mentioned that it is often difficult for schools in Arkansas to pull teachers from neighboring states, rather than losing teachers to neighboring states. This is to some extent because teacher pay is often better elsewhere. There were also teachers who were already certified in art or music, but teaching

something else. The number of art education graduates went up in colleges, as well as people with art degrees going back to school to get certified. In addition there are a couple of alternative ways for districts to find teachers in Arkansas, not only in the arts but in all subjects (State of Arkansas, 2006).

One alternative for getting certified teachers is a waiver to allow teachers to teach outside of their subject area. This means that districts could use a teacher who is certified in something else as their art teacher. The idea behind the waiver is that the teacher who does not have highly qualified status will be taking steps to become highly qualified. In order to have a waiver for more than one year, the teacher or district must provide evidence that the teacher is working towards full certification in the new area.

Another alternative for certifying teachers in Arkansas is the non-traditional licensure program. This program allows people with a bachelor's degree to become certified teachers over a two year process. There is a long application process with Praxis II tests taken at the beginning of the program and in the middle. Those teachers become certified in art must take the same tests that teachers must take in the traditional route. This includes a basic skills assessment, as well as three tests on their art knowledge and abilities. Another test on teaching will be taken a year into the program. Teachers going through the non-traditional licensure program also must take courses during the summers and Saturdays. Most of the people going through this program probably have degrees in the subject area to be taught, without the education portion. While talking to teachers going through this program, it was mentioned that this program was not easy. It requires

a lot of work, but they are able to teach while becoming certified, rather than taking courses to become certified before teaching.

Other art teachers in the state found both of these alternatives somewhat disturbing. First of all, putting teachers in the art classroom that did not have an art background is really no different than what was provided to students before the new law. You were still looking at a classroom teacher, without the same knowledge of art, teaching art to elementary students. More than one professor referred to teachers with which they had spoken who did not have even a basic knowledge of art terms. Another problem mentioned with these teachers is that some of them may be a long way from the art requirements. You cannot become certified to teach art by just taking 6 hours or so, many more are needed. It is possible that districts will find themselves without an art teacher within a few years if they are not able to meet the requirements.

The nontraditional licensure program provides art teachers for the state with the opposite problem. Teachers going through this program do have the art knowledge, as evidenced by the Praxis II tests, but they do not have the knowledge and skills on how to teach. These teachers have not spent time studying methods of teaching art, observations in classrooms, or any actual classroom teaching. Their only training in these areas is a few weeks in the summer before they are in their own classroom. Over the next two years, they do gain these knowledge and skills from the training modules they are required to complete and from on the job experience.

Even with the changes in the law in the 2005 legislative session, school districts were still required by June 2005 to have both art and music classes for 40 minutes a week

instructed by teachers certified in art or music. As was mentioned earlier, some districts hired art and music teachers before the 2005 requirements were even in place. Some of Arkansas' very small districts spread their secondary art teachers out to the elementary schools. Other districts waited until after the 2005 legislative session, perhaps in hopes that the law would be changed, and they would not have to hire the teachers. Some districts waited well into the summer to begin hiring for these positions. It was stated that as many as half the state's school districts waited until the last minute. These districts may have still been hoping that the requirements would go away, or they may just be slower districts to hire anyway.

Some of the districts that waited did have a hard time finding teachers for these positions. Districts with good employment reputation were able to pull teachers from other districts at the last minute, but, of course this created a problem for the district that lost teachers. This late hiring did add a bit of chaos to the beginning of the school year. One professor mentioned that "there really hasn't been any rhyme and reason to why some districts resisted it." It was not necessarily districts with less local wealth or in a certain part of the state that resisted.

Funding

Funding was mentioned as a problem by administrators from the start. The superintendents claimed that Act 245 would cost the state about \$16.6 million (Kellams, 2005). Arkansas' art program was even mentioned to me as an unfunded mandate. While this might have been a complaint during the original passing of the law in 2001, changes in 2003 created problems with this argument.

In 2002 the Arkansas Supreme Court declared that public school funding was unconstitutional. From this decision the Arkansas Joint Legislative Committee on Educational Adequacy was formed. This committee contracted school financial experts to evaluate Arkansas' school funding and offer recommendations for adequate funding in the state. How funds would be distributed among districts was based on a per student funding matrix (Arkansas Fact Sheet, n.d.). Art and music teachers were included in this formula. It also included a required amount of \$500 per elementary teacher for supplies, this also included art and music teachers. In order to fulfill the funding formula law, additional spending of more than \$400 million was expected for the 2004-2005 school year, with an increase in state sales tax to raise the revenue (Robinson, 2004). With superintendents' continuing to claim problems with funding after the funding formula law, lawmakers stressed that the estimates for costs were high and were included in the funding formula. Districts also had four years in which to comply with the law, plus the changes in the law from 60 to 45 minutes saved the districts money (Kellams, 2005). Act 245 also stated that schools would receive \$100 per class for supplies, but this money was not further allocated.

Teachers in Schools

By the fall of 2005 every elementary school was required to have art and music classes for 40 minutes a week, taught by a certified art and music teacher. Though my research is how Arkansas was able to mandate and implement the program, and not an evaluation of the program itself, I did feel that some perspectives from teachers would show how well the program was implemented.

One teacher I interviewed was a K-12 art teacher in a small district even before the laws mandated elementary art teachers. Since he was already teaching elementary art classes, his job changed less than others. His elementary classes were only 30 minutes each prior to 2005, so the law increased his time to 40 minutes. He mentioned that ten extra minutes really ended up being a big difference in what you could accomplish in one class. One problem that he felt the new law created for his situation was how thin he was stretched between all grades. Since he must teach art to all grade levels, he has less time for teaching high school art classes, so he is unable to have higher level art courses. "There is just not enough of me to go around." He also indicated that he has become the classroom teachers' planning time.

Another teacher I spoke to was going through the nontraditional licensure program. She mentioned that even though the law requiring elementary art and music teachers had been planned for some time, the schools "weren't prepared for new teachers....They really didn't have any supplies at all at some of my schools." In her district the art teachers actually filed a grievance against the district for not funding the art supplies. Classrooms were also a problem in her district. This teacher taught at three different schools. While she did have a classroom in two schools, she taught in the gym at another. She mentioned that other teachers were on carts, which means that they moved from room to room without designated space for art.

In addition to supplies and equipment she felt that some education for the administrators would have helped the situation. She believed that the administration was not aware of the education and exams required of art teachers. Some of these

administrators just did not see the value in an art teacher. This teacher even mentioned administrators who told art teachers that “they were essentially babysitters, so that the other teacher could have a break.” With moving between three different schools she also cited different times when her teachers or administrators forgot about having her classes. “Art and music were a low priority for them.” She would plan to teach classes, and that grade would end up being on a field trip. Other times, activities were planned in the art or music classrooms when there were supposed to be art or music classes.

Even though this teacher found many problems with how the art program was working in her district, she also felt like the situation would improve over time. She assumed that they would start looking forward to art class, rather than forgetting about it. She also mentioned that she had helped to educate her principals about art. They did not realize how much the students would be learning through an art class, and would mention to her after observing her classes that “I learned something new when I came to your class.” This teacher also believed that she had made an impact on the parents’ impressions of art. Parents had also mentioned to her that they were surprised to see all that their children had created in art class.

Though this was certainly not the rule with all teachers in the nontraditional program, there were people with art degrees who, rather than seeing the new art program as an opportunity to make a difference as a teacher, began teaching because a teacher’s salary sounded better than their current income. It was mentioned that some of these teachers were not having as good of a year.

I spoke with another new art teacher who believed that the hardest part of having elementary art was finding the time in the schedule. He felt like he had pretty good support from his administration and did not feel like there was a problem with supplies. At his school some supplies were already available and he was able to supplement that with his \$500 for all elementary teachers. He also mentioned that Arkansas has a new teacher mentor program. With this program there is funding for each new teacher to purchase things for their classroom such as teaching aids, prints, and books.

The experiences from teachers around the state were varied in their teaching situations. Small districts managed to have their secondary art teacher also teach elementary art. Districts with small schools had art teachers teach at multiple schools. A few teachers mentioned difficulties with either administrators or fellow teachers. These difficulties often came down to a lack of support for art classes, either monetary or attitude. Common among the teachers interviewed was the sense that they were doing something important in the lives of their students. Also common was the idea that a precedent had been set during the first year of elementary art in Arkansas that helped to change some of the negative attitude toward the art program.

Each of the teachers interviewed mentioned problems they had encountered during their time teaching. Some of these problems might have been better addressed through how the program was implemented. Some of these problems might also be typical of how art is viewed in other parts of the country as well. I will discuss this more in the next chapter.

As the educators and legislators I interviewed considered the future of the art program, the possibility that there could continue to be a fight to keep the law in place did come up. If teachers who are in the art classroom on waivers are not able to meet highly qualified status in the next couple of years, districts may find a shortage of art teachers again. Some districts still seemed to be having scheduling problems, but this was cited more as an unwillingness to compromise, since so many other districts have been able to find the time in their schedules. Though a few believed that they might have to struggle to keep the law, they still felt that there would be enough support to keep elementary art teachers in schools. One perspective was that Arkansas is “experiencing a lot of positive growth and really exciting times here. I’m looking forward to...the next five years. We are going to see the quality of work come up because of the instruction on the elementary level.” The overall idea I received from those interviewed was that after a few years, art will have made more of an impact on the schools. The hope is that the administrators, who had been in opposition to the law, will see the value of art and music, and not be able to imagine their schools without the arts.

Arkansas' Program as a Model

One of my research questions was whether Arkansas' program could be used as a model for other states. From those that I interviewed, I had somewhat mixed ideas about that possibility. Most of the people felt like there were things that could be changed for another state. A representative from the governor's office said that:

The way we were able to accomplish it was because of the particular dynamics of how our legislature works. It just happened that we had the right people on the committee to get it through the way we wanted it to be implemented.

Phasing in of the art program was one aspect of the law where the data provided mixed reviews. For the most part those interviewed believed that was the strongest part of the bill. By phasing in the program slowly, it was harder to say “we cannot find art teachers,” because districts had four years to look for the teachers. Artists and other interested parties in the state also had four years to become certified art teachers. Districts who were not supportive also had four years in which to fight the law, so they did not fight as hard to stop the law in the beginning. This could be seen as both an advantage and disadvantage.

One person I interviewed cited problems with phasing in the art program. She believed that the extra time districts were given allowed them to resist even longer. These districts then had a difficult time finding teachers to fill these positions. Her suggestion to other states was to have more steps to be fulfilled along the way towards full implementation. This way districts would have to complete each phase at certain intervals, rather than waiting until the last possible time to hire the new teachers.

Representative Bond, who presented the bill to the education committee, mentioned that compromises were necessary to get art into place. In order to get art into elementary schools you also need an incredible amount of support, which can be found from state arts organizations, students, parents, and teachers.

Showing the value of the arts was also mentioned as important. Unfortunately, there are too many people, including legislators and school administrators, who think art is only for artists. They certainly do not want to pay for a subject that is only of value for a few students. Having non-artists speak in favor of the bill may have had the biggest impact on getting the bill through the legislation. Rather than just talking about statistics concerning the value of the arts, these people spoke about how the arts had impacted their lives. As Representative Pat Bond said,

For me, passing this bill had nothing to do with making artists or musicians out of children. It is about knowledge, it is about introducing students to beautiful sounds and color and form. What a wonderful way to tie history and math to art and music. It is about giving them a chance to succeed in an area that may not have a wrong answer. It engages the child and it gives them another way to communicate....In elementary school, the arts must be more than extra curricular activities.

More than one person I spoke to also believed that putting art and music together helped both areas. Not only did this combination help to pool resources and add more people to the lobbying fight, but it also attracted support from more legislators. Had art been the only subject on the bill in Arkansas, the law might not have found the support it needed from the governor and others who were more supportive of music.

The support from Governor Huckabee was a significant reason that this law was able to pass in 2001 and was not repealed in 2005. Being an amateur musician himself, he did see the value in the arts. This was also a way for him to make an impact on education

in the state. As mentioned before, he also was the chairman of the Education Commission of the States from 2004-2006, where he made arts education a priority with his initiative, “The Arts – A Lifetime of Learning.” Through this initiative, he hoped to build support among policymakers for arts education in all fifty states. He believes that the arts are an essential aspect of education, and that they must be mandated in order to be funded. Huckabee said that this law “was a great victory for the arts in Arkansas” (Music for All, 2006).

Music educators actually had a problem with the law because it did not address the beginning band and orchestra classes for 5th and 6th graders across the state. Many of these programs have been cut in certain districts, with scheduling being cited as the reason.

The reduction in time was cited as a major problem with the full implementation of this program. Act 1506 of 2001 required art and music instruction for 1 hour each school week. Had this been worded with more flexibility, school districts might not have been able to claim a scheduling problem. With such a short amount of time for art and music, teaching all of the Arkansas’ frameworks will be very difficult. The fact that the law also calls for “40 minutes per week OR an equivalent amount of time in the school year” was also a problem. This could potentially mean that students would only have art for one quarter of the year, which would be very difficult for retention, especially in the youngest grades. Though the 40 minutes is considered the “minimum” amount of time for art and music, I did not speak to a teacher who had classes that were longer than 40 minutes.

The law also does not include kindergarten students for art and music instruction. Fortunately, some of the teachers I spoke to are also teaching kindergarten, though the districts are not required to provide arts instruction for that grade level.

Both an increase in instructional time and physical facilities were mentioned as areas for improvement with the elementary arts program. Though the art and music associations would like to see these changes, it was pointed out that attempts to improve mandates might just pull attention to a law that others would like to see repealed. Just as the arts associations in Arkansas had been silent before 2001, there is still concern that the atmosphere in education is still unfavorable towards the arts.

In the next chapter I will review the interview data in relation to the research questions. I will also discuss the implications of Arkansas' program on art education in our nation and suggest further ideas for research in this area.

Chapter 5: Discussion and Conclusion

In this chapter, I will discuss the significance of the results from the previous chapter. Arkansas' elementary art program could potentially impact art education throughout the nation. By having a detailed account of the progression of the mandate, as well as real and potential problems with the program, organizations could work to change the laws affecting art education in a positive manner in their own states. I will also discuss further ideas for research on this topic.

As previously mentioned, the research questions for this study were:

How was Arkansas able to mandate the art education program?

How was the program implemented?

Can other states use Arkansas' program as a model for developing an art program in their own states? If so, how?

The Mandate

One significant point my findings indicated was that the mandate started with the ideas of one person, Representative Pat Bond. She happened to be a state representative with the ability to promote change through legislation. However, she did not have a larger group behind her pushing the issue of the arts in schools. She championed the idea, even when her first try at passing legislation failed. Certainly, she did not get the mandate passed by herself, but from her first attempt in 1999, she was able to find further support among state organizations and among other legislators.

The entire program was built from this one legislator's vision for arts education. Once art and music organizations in the state realized that they had such a strong supporter in the legislation, they stepped up to promote their own subject areas. Arts educators ended up writing the 2001 bill that was first signed into law. They also lobbied their local representatives and senators to get the bill passed. Of course, Arkansas' governor was also an arts advocate and lent support to the bill. This helped not only because he was the governor, but he helped create bipartisan support for the bill.

Though this bill seemed to have passed easily in 2001, arts education still faced problems from later legislation. In 2005 a bill was presented that would repeal the 2001 law. To some extent it is unclear to me why opposition to the program waited so long to act. More lobbying from state art and music organizations helped to stop the bill. At this time, compromise of the original plans for elementary art became necessary in order to keep the program. The main change was really just the time element. Rather than one hour of art and music each week, 40 minutes of art and music a week or an equivalent amount of time in the year were required. If the original bill had been more flexible on time, such as 60 minutes or an equivalent, perhaps school administrators might not have been able to have the time reduced. The flexibility in time does concern some organizations in the state, so this might not have been the best goal to shoot toward.

The Implementation

The slow implementation process for the art education program was planned in the 2001 bill. Since so few districts already employed elementary art and music teachers,

even fewer art than music, a slow process was necessary to find teachers. While the gradual implementation allowed districts the time to find teachers and allocate money for both salary and supplies, it also had the negative affect of allowing uncooperative districts to avoid hiring or any other further preparation for art and music teachers.

Arkansas' Program as a Model

Many aspects of Arkansas' elementary art program could be used as a model for other states trying to mandate a program. As I stated earlier, the fact that this program grew from the desire of just one legislator is a positive sign for advocates in other states. Sometimes a negative attitude toward the arts in government or local education would deter organizations from attempting to further push arts education. That Arkansas was able to mandate elementary art, starting from the efforts of one person, should give other art education advocates hope.

Advocates in other states could start by caucusing with both art and music education organizations. I do believe that combining both fields was dually beneficial. As Arkansas was working on getting HB 1883 passed, some of the music educators realized that they did not have full support from their organization's members. By starting with a meeting of minds from these groups, goals for the individual state could be declared. These goals could be a starting point for further advocacy in the state. It might be possible to have ranges within each goal as well, for example, hoping for ninety minutes a week of art and music classes, but willing to settle for forty-five.

Though Arkansas was able to get their program mandated with just one legislator's ideas to start, other legislators were already in place who were strong believers in arts education, including a couple of former music teachers. Art education advocates should be asking these questions of politicians before elections. They should also be promoting the positive aspects of arts education, both in their impact on other subjects and their own value. Not only do art and music educators need to be promoting their subjects among state politicians, but they need to do the same types of advocacy around school board members, school and district administrators and parents. To some extent, art and music are very easy subjects to promote, through concerts and exhibits. Art and music educators can push this promotion even further by presenting aspects of studies of art and music benefits through newsletters or school websites. It is important for parents and administrators to realize that students are gaining knowledge and appreciation through their studies, not just making pretty pictures. There are many ways to show the benefits of arts education to interested parties.

While a general promotion of arts education among parents, administrators, and politicians is important, it would be necessary in any state to find one main champion for the arts among legislators. Change cannot happen in legislation without help at the top. At least one person would be needed to sponsor the bill before either chamber. Certainly, more than one legislator would be even better.

Though a slow implementation of the program may have enabled districts to be more uncooperative, I still believe that slowly phasing in the program was necessary. Just as was suggested, adding more steps along the way might help eliminate similar problems

that Arkansas experienced with districts waiting until the last minute, and then scrambling to find teachers to fill those positions. Perhaps, after schools add one subject taught by a classroom teacher or a volunteer to start, just as Arkansas' law did, they could then add the second subject, also taught by a classroom teacher or a volunteer. Later, districts could hire one certified art or music teacher, and then add the last certified teacher as a final step. This would not only allow the state to see progress in complying with the law, but also give districts more time to hire new teachers, rather than adding them all at once. It would also allow the districts more time to revise their schedules for the new subject areas.

While issues with alternative certification and nontraditional licensure did come up during my research, these types of certification are not available only to art and music. In any state where there is a shortage of teachers; there will be some type of alternate license available. Most require a degree or a significant number of hours in the content area in which individuals seek licensure. While there might end up being problems with teachers entering education in this manner, I do not believe that would necessarily be true. I also do not think this would be something for other states to address when mandating their own programs.

Teachers that were in the schools in Arkansas mentioned problems with administrators' attitudes, scheduling, and supplies. Some of these problems could possibly be eliminated or at least reduced with my suggested advocacy. Perhaps some type of short training or introduction for administrators would also be valuable during the implementation process. This training would probably be best provided by elementary art

and music teachers. Often, those who are actually working in the field are the best to promote their subject area, and administrators could see from these teachers how much the students would be learning and experiencing.

Teachers in very small districts were also experiencing problems with being stretched too thin between elementary and secondary art classes. I am not sure how this problem could have been addressed when the program was implemented. I hope that when Arkansas further consolidates their school districts, this will no longer be a problem.

From my experience, many of the problems that teachers were facing in Arkansas are the same as those for art teachers everywhere. Art is often overlooked and considered extracurricular. Art teachers are often faced with unsupportive administrators or peers, which may affect their schedules and supplies. While these problems are unfortunate, I am not sure how they could be completely resolved, certainly not when an art program is so new.

Conclusion

Art is an essential part of elementary education. Research shows that art is best taught by a certified art teacher. In order for art to be included in all public schools, it must be mandated. Arkansas serves as a model for other states to follow. Problems do exist with Arkansas' elementary art program. Some of these issues will probably resolve themselves over the next few years. Arkansas' art teachers who are experiencing problems may have to fight to fix the problems, but this is often true in education. While

Arkansas' program may not be a perfect model, I believe that the positive aspects of the program are still worth following. As Governor Huckabee (2004) said:

Inside of every human being there are secrets to unlock, there are treasures to unlatch. We owe it to all children to make sure that whatever their talent is-theater, music, dance, or painting-doors are open for them. We must make sure that they don't go through life without ever discovering their talents.

One area that I did not pursue in my research was the perspective of school administration. While I was told that financial aspects were the main point of contention for this group, other areas may have been pointed out as well. While I am not sure if this would have added any additional information to my research, it is still an area that requires further study.

While I find the whole idea of getting certified elementary art and music teachers into the schools to be exciting, there are still questions to be answered. To start with, what happens next? Are these teachers providing an awesome experience for elementary students? Will they do such an incredible job that Arkansas will be able to keep their art program? All of these are questions for further research. I would also be interested to know how other states or districts have implemented their own programs.

Another area that this study has brought up to me is why some areas already have elementary art programs. Is it just wealthy districts? Those in urban areas? Those on the east coast? I believe these studies would add to the knowledge from my own research and help art education advocates all over the country.

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Appendix A INTERVIEW PROTOCOL

Initial Email: (also included attached information for participants and consent form)

My name is Angela Harris. I am involved in a research study that will explore the new elementary art education program that has been fully implemented in Arkansas this fall, where all elementary students will receive instruction from a certified art teacher. This study is for my graduate thesis at the University of Alaska in Fairbanks. I received your name as someone who had knowledge of the efforts to put art teachers in the schools. I would like to interview you, if you are willing to do so. I have attached more information about the research, as well as a consent form. If you are willing to participate, I will probably be interviewing you by phone, so the actual consent will be given orally. Please look over the information and let me know if you are willing to be interviewed. If so, please let me know when would be a good time for that interview, as well as a phone number where it would be best to contact you. Thank you for your time.

Angela Harris

Phone Interviews:

Hello, this is Angela Harris. I emailed (called) about my thesis project. The first thing I need to do is go through the consent form, since I need to get oral consent for this research. I will be reading for a bit. *Read consent form.* (See appendix B) Are you willing to participate in this research?

What has worked best has been for me to ask my research questions and then have you give me a narrative on what you know about the program. I can then go back and ask additional questions. Does that sound ok?

Through this study, I hope to answer the following questions: How was Arkansas able to mandate the art education program? How was the program implemented? And, can other states use Arkansas' program as a model for developing an art program in their own states?

During the narratives, if not answered, I also asked these questions:

1. What was your role in developing or implementing this program?
2. How did you accomplish your part in the implementation of the program?
3. What other individuals were involved in implementing this program?
4. How is the program being funded?
5. What has been the process for finding certified art teachers?
6. What is the process for certifying art teachers?

7. What are the requirements for what is taught in the elementary art classroom?

Each participant was not able to answer each of these questions. I also later wanted to answer whether teachers believed that their administrators and peers were supportive of the new program.

Appendix B

IRB #05-64

Date Approved: November 18, 2006

Informed Consent Form

ARKANSAS' IMPLEMENTATION OF AN ELEMENTARY ART PROGRAM

Description of the Study:

You are being asked to take part in a research study about the elementary art program in Arkansas. The goal of this study is to learn how the program was implemented. You are being asked to take part in this study because of your role in the implementation or your perspective and knowledge of the program. Please read this form and ask any questions you may have before you agree to be in the study.

If you decide to take part, you will be interviewed by me through phone, email, and, or in person to discover your role in the implementation of the new program. I do not believe any interviews will take more than an hour and should all be completed by August 2006.

Risks and Benefits of Being in the Study:

The risks to you if you take part in this study are only the time that it will take to be interviewed.

We do not guarantee that you will benefit from taking part in this study. I believe that art education in our country can benefit from your role in this study, which may have benefits to you as well.

Confidentiality:

Any information obtained about you from the research including your interviews will be kept strictly confidential. Any information with your name attached will not be shared with anyone outside the research team. The data derived from this study could be used in reports, presentations, and publications, but you will not be individually identified.

Voluntary Nature of the Study:

Your decision to take part in the study is voluntary. You are free to choose not to take part in the study or to stop taking part at any time without any penalty to you.

Contacts and Questions:

If you have questions now, feel free to ask us. If you have questions later, you may contact

Angela Harris
fsamh11@uaf.edu
(907) 488-3462

Dr. Maria Reyes
ffmer@uaf.edu
(907) 474-7696

UAF School of Education
Box 756480
Fairbanks, AK 99775-6480

If you have questions or concerns about your rights as a research subject, please contact the Research Coordinator in the Office of Research Integrity at 474-7800 (Fairbanks area) or 1-866-876-7800 (outside the Fairbanks area) or fyirb@uaf.edu.

Statement of Consent:

I understand the procedures described above. My questions have been answered to my satisfaction, and I agree to participate in this study. I have been provided a copy of this form.

Signature of Subject & Date

Signature of Person Obtaining Consent & Date

Appendix C
Information for Participants

To Whom It May Concern:

My name is Angela Harris. I am involved in a research study that will explore the new elementary art education program that has been fully implemented in Arkansas this fall, where all elementary students will receive instruction from a certified art teacher. This study is for my graduate thesis at the University of Alaska in Fairbanks. Through the study, I hope to answer the following questions: How was Arkansas able to mandate the art education program? How was the program implemented? Can other states use Arkansas' program as a model for developing an art program in their own states? If so, how?

Taking into account the problems facing art education, it is a positive sign that a state such as Arkansas is requiring that art be taught at each elementary school by an art specialist. While I realize that Arkansas is also requiring that music be taught, this study will focus on visual art only. The purpose of this case study will be to describe the implementation of the elementary art education program in Arkansas.

The study of the elementary art program in Arkansas could have an impact on art education nationwide. The program in Arkansas could possibly be an example to other states on the best methods for implementing a statewide art education program. The possibility that other states could follow suit would be a positive step towards improving art education for all students.

In order to study Arkansas' implementation of a new elementary art program, I am conducting a qualitative case study of the program. I believe that this is the most

effective way to study how the program is being implemented. By studying the implementation of the program, art educators from other states could discover the best ways to bring a program to their own state.

I have already reviewed the publicly available documentation regarding the history and design of the program. From this data, I discovered your involvement in the program. At this time, I would like to interview by email or telephone to find out your involvement and any other unique perspective of the process you may have. Your decision to participate is completely voluntary, and you may decide not to participate at any time.

After all interviews have been conducted, I will begin to analyze the collected archival and interview data. After transcribing the interviews and organizing the archival data, I will code the data to discover an adequate description and themes. The findings will be reported through a narrative discussion. These will be included in my thesis at the University of Alaska in Fairbanks.

Thank you for considering participation in this study.

Sincerely,

Angela Harris

Appendix D

Act 1506 of the Regular Session

State of Arkansas
83rd General Assembly
Regular Session, 2001

As Engrossed: H3/2/01

A Bill

HOUSE BILL 1883

By: Representatives Bond, G. Jeffress, Salmon

For An Act To Be Entitled

AN ACT TO REQUIRE PUBLIC ELEMENTARY SCHOOLS TO PROVIDE INSTRUCTION IN THE SUBJECTS OF VISUAL ART OR MUSIC, *FOR ALL STUDENTS; TO REQUIRE PUBLIC ELEMENTARY SCHOOLS TO OFFER ART AND MUSIC BY NO LATER THAN JUNE 1, 2005; AND FOR OTHER PURPOSES.*

Subtitle

AN ACT TO REQUIRE PUBLIC ELEMENTARY SCHOOLS TO PROVIDE INSTRUCTION IN THE SUBJECTS OF VISUAL ART OR MUSIC FOR ALL STUDENTS.

BE IT ENACTED BY THE GENERAL ASSEMBLY OF THE STATE OF ARKANSAS:

SECTION 1. (a)(1) By no later than June 1, 2002, every public elementary school in the state shall provide instruction in visual art or music, based on the state visual art and music frameworks, for a period not less than forty (40) minutes each calendar week of the school year.

(2)(A) Every student in grades one through six (1-6) shall be allowed to

participate in the visual art or music class required in this subsection.

(B) Children with disabilities or other special needs shall be included in the visual art and music programs.

(3) Prior to June 1, 2005, the instruction required by this subsection (a) may be provided by a volunteer or by a certified teacher.

(4) The Department of Education shall provide a stipend not less than one hundred dollars (\$100) per class to each school for the purchase of necessary supplies or equipment for the classes required by this subsection (a).

(b)(1) By no later than June 1, 2005, every public elementary school in the state shall provide instruction in visual art and music, based on the state visual art and music frameworks, for a period not less than one (1) hour each calendar week of the school year.

(2)(A) Every student in grades one through six (1-6) shall participate in the visual art and music class required in this subsection.

(B) Children with disabilities or other special needs shall be included in the visual art and music programs.

(3) The instruction required by this subsection (b) shall be provided by a licensed teacher certified to teach art or music, as applicable.

(4) The Department of Education shall provide a stipend not less than one hundred dollars (\$100) per class to each school for the purchase of necessary supplies or equipment for the classes required by this subsection (b).

SECTION 2. (a) By no later than June 1, 2002, the Department of Education shall develop and implement a Future Art and Music Teachers Pilot Program.

(b) The Future Art and Music Teachers Pilot Program shall provide, in at least six (6) schools in the state, a program through which students in grades eleven (11) and twelve (12) may provide visual art and music instruction to students in grades kindergarten through six (K-6).

/s/ Bond, et al.

State of Arkansas
85th General Assembly
Regular Session, 2005

Appendix E
As Engrossed: H1/12/05
A Bill

HOUSE BILL 1034

By: Representatives Walters, Key, Cook, George, R. Green, Mack, M. Martin, Nichols, Norton, Ormond, Petrus, Pyle, Roebuck, Rogers, Saunders, Wells, *Matayo, Bolin, Harris, Rosenbaum, Sullivan* By: Senators Wilkinson, Miller, *Womack*

For An Act To Be Entitled

AN ACT TO CONTINUE THE REQUIREMENT FOR FORTY (40) MINUTES OF VISUAL ART OR MUSIC FOR STUDENTS IN GRADES ONE THROUGH SIX (1-6); AND FOR OTHER PURPOSES.

Subtitle

AN ACT TO CONTINUE THE REQUIREMENT FOR FORTY (40) MINUTES OF VISUAL ART OR MUSIC FOR STUDENTS IN GRADES ONE THROUGH SIX (1-6).

BE IT ENACTED BY THE GENERAL ASSEMBLY OF THE STATE OF ARKANSAS:

SECTION 1. Arkansas Code § 6-16-130 is amended to read as follows:
6-16-130. Visual art or music.

~~(a)(1)~~ (a) By no later than June 1, 2002, every public elementary school in the state shall provide instruction in visual art or music based on the state visual art and music frameworks for a period of not less than forty (40) minutes each calendar week of the school year.

~~(2)(A)~~ (b)(1) Every student in grades one through six (1-6) shall be allowed to participate in the visual art or music class required in this subsection.

~~(B)~~(2) Children with disabilities or other special needs shall be included in the visual art and music programs.

~~(3)(b)~~ Prior to June 1, 2005, the The instruction required by this subsection section may be provided by a volunteer or by a certified teacher or a person with a degree in art or music.

~~(4)(c)~~ The Department of Education shall provide a stipend not less than one hundred dollars (\$100) per class to each school for the purchase of necessary supplies or equipment for the classes required by this subsection.

~~(b)(1)~~ By no later than June 1, 2005, every public elementary school in the state shall provide instruction in visual art and music based on the state visual art and music frameworks for a period of not less than one (1) hour each calendar week of the school year.

~~(2)(A)~~ Every student in grades one through six (1-6) shall participate in the visual art and music class required in this subsection.

~~(B)~~ Children with disabilities or other special needs shall be included in the visual art and music programs.

~~(3)~~ The instruction required by this subsection shall be provided by a licensed teacher certified to teach art or music, as applicable.

~~(4)~~ The department shall provide a stipend not less than one hundred dollars

(\$100) per class to each school for the purchase of necessary supplies or equipment for the classes required by this subsection.

SECTION 2. EMERGENCY CLAUSE. It is found and determined by the General Assembly of the State of Arkansas that beginning on June 1, 2005, school districts will be required to offer one (1) full hour of art and music to students in grades one through six (1-6); that the additional time requirements are not compatible with usual schedules used by school districts. Therefore, an emergency is declared to exist and this act being immediately necessary for the preservation of the public peace, health, and safety shall become effective on:

- (1) The date of its approval by the Governor;
- (2) If the bill is neither approved nor vetoed by the Governor, the expiration of the period of time during which the Governor may veto the bill; or
- (3) If the bill is vetoed by the Governor and the veto is overridden, the date the last house overrides the veto.

/s/ Walters, et al

Appendix F

Act 245 of the Regular Session

State of Arkansas
85th General Assembly
Regular Session, 2005

As Engrossed: H1/12/05 H1/19/05 S2/10/05
A Bill

HOUSE BILL 1034

By: Representatives Walters, Key, Cook, George, R. Green, Mack, M. Martin, Nichols, Norton, Ormond, Petrus, Pyle, Roebuck, Rogers, Saunders, Wells, *Matayo, Bolin, Harris, Rosenbaum, Sullivan*
By: Senators Wilkinson, Miller, *Womack*

For An Act To Be Entitled

AN ACT TO REQUIRE FORTY (40) MINUTES OF
VISUAL ART AND FORTY (40) MINUTES OF MUSIC
FOR STUDENTS IN GRADES ONE THROUGH SIX (1-6);
AND FOR OTHER PURPOSES.

Subtitle

AN ACT TO REQUIRE FORTY (40) MINUTES
OF
VISUAL ART AND FORTY (40) MINUTES OF
MUSIC FOR STUDENTS IN GRADES ONE
THROUGH
SIX (1-6).

BE IT ENACTED BY THE GENERAL ASSEMBLY OF THE STATE OF ARKANSAS:

SECTION 1. Arkansas Code § 6-16-130 is amended to read as follows:
6-16-130. Visual art or music.

(a)(1) By no later than June 1, 2002, every public elementary school in the state shall provide instruction in visual art or music based on the state visual art and music frameworks for a period of not less than forty (40) minutes each calendar week of the school year.

(2)(A) Every student in grades one through six (1-6) shall be allowed to participate in the visual art or music class required in this subsection.

(B) Children with disabilities or other special needs shall be included in the visual art and music programs.

(3) Prior to June 1, 2005, the instruction required by this subsection may be provided by a volunteer or by a certified teacher.

(4) The Department of Education shall provide a stipend not less than one hundred dollars (\$100) per class to each school for the purchase of necessary supplies or equipment for the classes required by this subsection.

(b)(1) By no later than June 1, 2005, every public elementary school in the state shall provide instruction for no less than forty (40) minutes in visual art and no less than forty (40) minutes in music based on the state visual art and music frameworks ~~for a period of not less than one (1) hour~~ each calendar week of the school year or an equivalent amount of time in each school year.

(2)(A) Every student in grades one through six (1-6) shall participate in the visual art and music class required in this subsection.

(B) Children with disabilities or other special needs shall be included in the visual art and music programs.

(3) The instruction required by subdivision (b)(1) of this subsection shall be

provided by a licensed teacher certified to teach art or music, as applicable.

(4)(A) The department shall provide a stipend of not less than one hundred dollars (\$100) per class to each school for the purchase of necessary supplies or equipment for the classes required by this subsection (b) of this section.

(B) Subdivision (b)(4)(A) of this section shall be contingent on the appropriation and availability of funding for that purpose.

SECTION 2. This act shall be effective on June 1, 2005, for the 2005-2006 school year.

SECTION 3. EMERGENCY CLAUSE. It is found and determined by the General Assembly of the State of Arkansas that beginning on June 1, 2005, school districts will be required to offer one (1) full hour of art and music to students in grades one through six (1-6); that one (1) hour class periods are not compatible with usual schedules used by school districts; and that school districts need sufficient time to hire staff, arrange schedules, allocate space, and purchase supplies based upon the changes made by this act. Therefore, an emergency is declared to exist and this act being immediately necessary for the preservation of the public peace, health, and safety shall become effective on:

(1) The date of its approval by the Governor;

(2) If the bill is neither approved nor vetoed by the Governor, the expiration of the period of time during which the Governor may veto the bill; or

(3) If the bill is vetoed by the Governor and the veto is overridden, the date the last house overrides the veto.

/s/ Walters