



PROMOTING THE ARTS

Discussion Prompts: Advocacy

- How do we tell our own story as effectively as possible?
- How do we build a justifiable case for creativity in our world?
- What do you see people doing in your community or in other communities that is working effectively to promote learning in the visual age?

At the Aspen Summit, music association leader John Mahlmann spoke about the importance of being able to be very specific about what we want.

- What do we want?
- What should our agenda be? Locally? Nationally?

From the Aspen work, we already are making an association-wide commitment to speak about living life in the visual age rather than the digital age. Some members are talking more about a future where every classroom is a studio, every school a canvas, every community a museum, and every child a work of art.

- How do you respond to these messages?
- What messages do you deliver to people in your daily advocacy that you find to be effective?

Discussion Prompts: General Interest

- How have the arts impacted the life of a close friend or family member?



National
Art
Education
Association

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Transcripts (As spoken) Advocacy

John Mahlmann Defines the Problem (video) If you are trying to make a case for the arts, the visual arts, music or anything else, most people are in favor of the arts. Most people are in favor of the arts for their children. Nobody is against the arts. The problem comes in trying to accomplish a creative solution to include the arts in the education of young people. If you are arguing with someone who is a policy maker, a politician or someone who makes decisions about schools and education, then the question is what is it that you want?

John Mahlmann on What Children Need (video)

The important part is that children have the best opportunity for the most comprehensive education possible, with comprehensive meaning one that includes music and the visual arts and the opportunity to have access to the skills and learning that those bring to the educational process. There's a joy. There's a skill development. There's all kinds of wonderful things that contribute to a child's education through the arts that are important today in education and that will last them for a lifetime no matter what they go into for a career.

Olivia Gude on the Media Arts (video) We could argue that kids need to learn Photoshop. They need to learn all sorts of image technologies earlier, and that that is a really powerful argument, that everyone agrees those technologies are part of the future, both for private life and for economic job life. We need to make sure that those are incorporated younger and younger into the curriculum.

Doug Blandy with a Concern about the Media Arts (audio) We ignore it at our peril. I think that what we can see happen here is that there would be parallel programs immediately developing within the schools that might eventually crowd out what we think of as art education. Because it is going to happen in the schools, it's going to happen in a variety of ways, we need to be part of it, or if we don't at our peril.

Every Student in the 21st Century Needs to Know (video) Olivia, I was really struck by students of the 21st century need to know how to construct, select, edit and present visual images. That's really succinct. Honor, tradition and promote innovation—interesting. Those concepts are powerful. Those two together really told me as a non-artist about what you all are about



Bennett Reimer on How to Argue for the Arts (audio) For me, number one, the intrinsic way, the way in which the arts provide roles that are not available anyplace else in knowings and meanings, not available anyplace else, ways to be intelligent and creative not available any other way are the most convincing. And I have spent my career trying to explain all that and why it's something that we need to pursue and make more available to all kids. The second way, the extrinsic way is the political way, is to try to convince through some method or means everybody who is certainly a decision maker to support us in the ways that we would like to be supported.

There's a third thing for advocacy, and that is some strategic combination of those two, of the extrinsic and the intrinsic, which seems to be the most reasonable way to go because going all intrinsic requires sophisticated ways of explaining the education of fielding and all that sort of thing,

All the research now going on and I'm involved in all sorts of ways with that kind of research looking for the correlations, and that's what they tend to be. So far we have had no causation. We have had a few hints now and then at some of the Danish studies recently of some correlations and they were very small things. So, while I want to do some heavy research with a whole group of people on creativity and whether it transfers, we say the notion is that if you're creative in one thing, it's going to transfer to the other. We know how hard transfer is. It really is hard to produce.

Terry Peterson on What's Necessary to Promote the Arts (video) I watch a lot of polling data and focus group data and have for the last quarter century because I had to in order to pass the school reform package in the state and the one thing that's striking is for that quarter of a century everybody wants change in education. But when you dig into it, they're almost split fifty-fifty. One group is looking for change. They're getting ready for the future. The other group of change wants to go back to the way things used to be. I know you hate playing in the job field, the work force, but you've got to play in that field. People are so concerned now about their own economic well-being and their kids and grandkids to say we aren't going to play there because we're working on a different dimension, you're aren't going to play.

Kent Lydecker on the Importance of Knowing your Audience (audio) Advocacy, as in so many things, fundamentally it comes down to belief. Some people operate according to the world of data, and some operate on emotion. And you have to use the appropriate methodology to connect with the person according to their perceptive needs.

Mary Ann Stankiewicz on Who We Have to Champion (Audio)



We can't cheerlead for ourselves; we need to be cheerleaders for students. Part of the platform though has to be that we want good art education for those students and good art education is delivered by qualified certified art educators.

Barry Shauk on Advocacy (video) We have to think of ourselves as mesmerizers. We have to gain attention and, as I've said before in other dialogues with my colleagues, make both the case that we make timeless the value of the visual arts and also very timely.

Kent Lydecker on Advocacy (audio) To gain more one has to let go. One has to get more players to the table. One has to get more constituencies talking to one another because in every context what happens again and again is these values come back. These values come out and then people end up quarreling about the way I express it is different from the way you express it. So we're theorizing, we're intellectualizing rather than agreeing on things of fundamental merit. I think there is a great power in that human connectedness if one just lets people do it. Let people sort of go with that and we end up creating communities that can be truly transformative but that means being practical. It means letting go. It means getting the younger generation involved, transferring ownership, as it were, to that larger community of stakeholders who are going to build the future.



Transcripts (As Spoken)

General Interest

Deborah Reeve on the Current Moment (video) With a spotlight that is shining for whatever reason on the value of the arts and what they bring to teaching and learning, people are trying to grapple with that, grasp it, and have some understanding. And if we don't have something to be able to provide to make that case in a succinct and compelling way then once again we completely miss that whole opportunity.

B. Stephen Carpenter, II on the Importance of Balance (audio) My wife is a rocket scientist. She's an engineer, an aerospace engineer. So we've learned a couple of things about this question, what can education learn from the arts. I want to share these two very clear results with you. One is that well, around our house, if it doesn't take a rocket scientist to figure it out, guess who gets to do it? And the second is, we need an artist to balance the rocket scientist's thinking and we need a rocket scientist to balance the artist's thinking and together life seems to be in balance or continuous states of revisiting equilibrium in whatever way that might be.

One reason Terry Peterson Values the Arts (audio) I really value the role of the arts partly because I saw the impact on my own children and then as I work on education reform and as well as the state and national level, you can see the power of the arts in a good schools.

Barry Shauk on What Needs to Happen to the “Flat World” (video) If America has helped flatten the world, the question becomes how do we restore balance and depth to students' education? How do we, if you will, make the world round again?

Susan Sclafani on the Future of School (audio) I think we need to stop thinking about school because I am not sure we're going to have schools for very much longer. I think they're going to be places where children gather throughout the community that are spaces like this that allow them to ask the different questions, to really explore in ways that our current notion of schooling simply doesn't allow.

Mac Arthur Goodwin on the Risk of Becoming Too Narrow—Within the field we tighten up and we throw out all this stuff. We're kind of doing that--we're kind of doing that here. That's not all bad - - But I do think you need to know the unique things that we do. It's important. But I kept saying let's not throw out the other stuff. My point being that so what happens is we build these walls within our disciplines and then we decide what is unique, the



narrower our field becomes and there is not that integration or connection with other disciplines.