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A Case Study of the Springville Museum of Art Pre-Exhibition Workshop

Tammara L. Ballard

A thesis submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of
Master of Arts

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ABSTRACT

A Case Study of the Springville Museum of Art Pre-Exhibition Workshop

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The author designs a traveling professional development opportunity, *Pre-Exhibition Workshop*, for the Springville Museum of Art (SMA) Educational Outreach Program. All Utah high school art teachers and their students are invited to attend one of twenty-five presentations throughout the state's school districts. This thesis examines the challenges and benefits of including students in the process of preparing their own entries for the 2014 42nd Annual Utah All-State High School Art Show. The curriculum for the workshop follows a new lesson plan model of including enduring understandings and essential questions as outlined by the 2014 National Core Art Standards. The question driving this research project is: Will the schools that participate in a pre-exhibition workshop be better prepared to submit quality entries into the 2014 42nd Annual Utah All-State High School Art Show and be more likely to schedule a field trip to experience the exhibition? To develop the *SMA Pre-Exhibition Workshop*, the researcher applies a case study methodology that includes some aspects of action research including planning, acting, reviewing, and revising. The collected data measures the effectiveness of this workshop by analyzing observation notes collected during the workshop, reviewing surveys completed by participating teachers, and comparing the SMA 2014 42nd Annual Utah All-State High School Art Show entry data with the data collected from the attendees of the *SMA Pre-Exhibition Workshop*. It was concluded that most schools participating stated that the workshop did benefit their students by helping them prepare to submit their own art entries. Of the students attending the workshop, none were disqualified from the 2014 42nd Annual Utah All-State High School Art Show due to rule infringements, and several of the participating schools went on a field trip to view the exhibition. In conclusion, the author recommends that the *SMA Pre-Exhibition Workshop* continue and suggests ways of improving the program's promotions, presentation, and data collection.

Keywords: Pre-Exhibition Workshop, National Visual Art Standards, Springville Museum of Art

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Chapter 1: Introduction

I am enthusiastic about helping students exhibit their own artwork. It is an essential part of making and learning about art. Preparing artwork for an exhibition as well as planning an exhibition are often neglected parts of art curriculum. Students often miss out on one of the most satisfying learning-intensive aspects of creating art. To explore this problem and possible solutions, I designed, studied, and revised a professional development course. This course is taught by Springville Museum of Art (SMA) outreach educators throughout the state of Utah. It is called the *SMA Pre-Exhibition Workshop* (see Appendix A for PowerPoint slide deck and script).

Dr. Virgil Jacobson, Assistant Director and curator of SMA Education, hired me to design a traveling professional development course. During the 2013-14 school year, the workshop was presented 25 times to high school art teachers and their students in school districts throughout Utah (see Appendix G for Outreach Educator Job Description). The *SMA Pre-Exhibition Workshop*, models a lesson plan for high school art teachers to introduce their students to the 42nd Annual Utah All-State High School Art Show's entry procedures and field trip opportunities (see Appendix B for Annual All-State High School Art Show Guideline and Rules). The goals for the *SMA Pre-Exhibition Workshop* are the following: Increase the number of high schools who participate in the 42nd High School Art Show, increase the number of entries which follow the guidelines, and increase the number of schools who visit the exhibition on a field trip.

As a member of the National Art Educators Association (NAEA), I was recruited to be a part of a focus group of secondary teachers to review a draft of the new 2014 National Visual Arts Standards (see Appendix C for 2014 National Core Art Standards: Visual Arts – High School Level). The focus group was assigned to write high school art curriculum which

incorporated objectives that applied the new standards. I submitted feedback to the writing committee of the National Coalition for Core Arts Standards (NCCAS). At the time of this research, the new standards had not yet been adopted by NAEA or the state of Utah. There was no published data on the effectiveness of incorporating these standards into the curriculum.

One of the new standards, “Presenting,” involves the students in the preparation of their own artwork for exhibition. I knew from my own experience that incorporating the new standards as part of my teaching practices improved student engagement. When my students were involved in the process of creating an art show, they produced higher quality artwork. As an SMA Outreach Educator, I considered the job assignment an opportunity to apply the 2014 National Visual Art Standards to the *SMA Pre-Exhibition Workshop*.

As a graduate student majoring in art education at Brigham Young University (BYU), I kept detailed records while I gathered and analyzed qualitative and quantitative academic research data. My research thesis improved my teaching practices by implementing the proposed 2014 National Visual Art standards. I also applied aspects of action research cycle methodology: planning, acting, reviewing and revising the curriculum. I sought to improve my own teaching practice through a cycle of revisions of the curriculum each time the *SMA Pre-Exhibition Workshop* was presented throughout the state of Utah. I kept an observation journal, as a tool to review and revise the curriculum plan before the next presentation. In 2013, there were no published data available regarding the possible benefits for high school art teachers attending a pre-exhibition workshop which focused on teaching their students the process of entering artwork into an art exhibition. This research thesis will offer analyzed data and recommendations for the SMA education department’s consideration toward continuing the workshop by using qualitative, case study, and action research methodologies.

Chapter Organization of this Thesis

The remaining sections of Chapter One will include additional background information leading up to the creation of a professional development workshop. I will explain why this thesis is important to me as a researcher.

Chapter Two reviews literature I researched during the planning phase of creating the *SMA Pre-Exhibition Workshop* to answer the following questions:

- What is the historical background of the Springville Museum of Art?
- What is the background of the Annual Utah All-State High School Art Show?
- What is the value of teaching students how to present their art work?
- Does this workshop improve high school participation in the SMA art show?

Chapter Three discusses why I as a new researcher used a case study approach that incorporates aspects of action research: planning, acting, reviewing, and revising. This chapter also reviews the limitations of this methodology.

Chapter Four analyzes the qualitative data that I collected through surveys, interviews, video recordings, and journal entries. I compared the quantitative data from entries into the 42nd Annual Utah All-State High School Art Show with the *SMA Pre-Exhibition Workshop* participant sign-in sheet. I documented the correlations between the two. The questions that drive this analysis are: Did participating in the *SMA Pre-Exhibition Workshop* increase the number of schools which submitted entries into the 42nd Annual Utah All-State High School Art Show? Was the workshop participants' entries less likely to be disqualified due to rule infringement? Did the workshop influence high school teachers to bring their students on a field trip to see the exhibition?

Chapter Five reflects on the experience of creating and presenting multiple sessions of the workshop. I offer a recommendation to the SMA education department for the continuation of the *SMA Pre-Exhibition Workshop* for another school year to determine its effectiveness further. I recommends ways to promote the workshop better, improve the presentation, and gather more data. This research shows how implementing the new visual arts standards increased participation in the SMA high school art show, improved of the quality entries and raised the number of scheduled field trips to the exhibition.

Background Leading Up to this Thesis

The Springville Museum of Art, Utah's first museum for the visual arts, has been directly involved in educating students in art appreciation since it was founded in 1903 (Swanson, 2013, p.7). Over the years, the SMA has developed many community programs in support of art education. The SMA's staff reviews these programs annually to improve the museum's educational objectives. The SMA's mission statement addresses the emphasis the museum places on educating students of art (Appendix Q).

One of the longest-running educational programs curated by the SMA is the Annual Utah All-State High School Art Show. The SMA has hosted this exhibition since 1971. This event continues to play an important role in the success and traditions originally established to honor the "talent, creativity and dedication" of high school art students (Exhibition Catalog, 2012, p. 4).

Figure 1

The Springville Museum of Art



The SMA's education department begins planning for the next year's Annual Utah All-State High School Art Show immediately after the previous year's show ends. The goal is to improve the show every year. After four decades, the SMA educational staff continues to find ways to increase participation, ensure the quality of original entries, and encourage enriching activities that engage visitors who come to view the exhibition. One way the SMA educational staff works to achieve their goals is to request feedback from those schools, teachers, and students participating in the previous Annual Utah All-State High School Art Show. The SMA educational staff values suggestions from high school art teachers. Ideas have been suggested and tried by the SMA educational staff to improve communication and the quality of the entries. Many of these ideas are now part of the SMA's traditions (see Appendix M for timeline of improvements to Annual Utah All-State High School Art Show).

After the successful run of the 2013, 41st Annual Utah All-State High School Art Show, the SMA staff reviewed the following: The names of participating high schools, list of accepted entries, list of awarded entries, list of entries not accepted or disqualified and list of school field trips to the exhibition. First, the education department of the SMA noticed that several previously participating schools, smaller schools, and newer schools did not submit entries in 2013. Second, there were many entries that were disqualified before the jurors could view them due to rule infringements. Third, many schools failed to schedule field trips to visit the exhibitions that year. Dr. Virgil Jacobson assigned his department the task of informally interviewing art teachers throughout the state to determine if there was anything more the SMA could do to encourage participation of properly submitted entries and increase visitation to the SMA during next year's exhibition.

During the interviews, SMA staff discovered that many Utah high school art teachers find it an overwhelming and time-consuming responsibility to submit their student's artworks for the Annual Utah All-State High School Art Show. The SMA knows that Utah high school art teachers work hard to develop well-rounded visual arts curriculum which is educational and engaging for their students while complying with the National and State Visual Art Standards. The lessons require teaching their students a variety of mediums and techniques to create quality, original works of art. These teachers want to participate in as many art shows as possible, but as the state's population has grown, so have their class sizes and responsibilities. Many of the art teachers interviewed expressed that entering the Annual Utah All-State High School Art Show is often time-consuming and expensive. Their budgets are limited, making it difficult to afford framing materials to prepare entries or fund busing for a field trip to visit the SMA during the exhibit. The teachers typically take on the responsibility for preparing the student artwork

themselves by matting, framing, and completing entry forms. Some new teachers did not feel they understood all the details and rules of how to submit entries properly. For some teachers, the whole process required too much effort and they opted out of participating in the Annual High School Art Show that year.

I was one of the teachers interviewed by the SMA outreach educators during my second year teaching art at Pleasant Grove High School (PGHS). I had experienced some of the same concerns previously mentioned during my first year at PGHS. However, the second year was a very positive experience. I started to involve my students in the process of creating their own school art show and from that show, the best pieces were ready to go on to the Annual State High School Art Show. Working together preparing entries for art shows was successful and rewarding for both myself and my students.

Why is This Research Important to the Author?

In the fall of 2011, I was selected to travel to India as part of an international research delegation of art educators representing the National Arts Education Association (NAEA). Dr. Robert Sabol, NAEA president and Dennis Inhulsen, NAEA president-elect informed me that they were both serving on the committee revising the 1994 National Visual Arts Standards. They invited me to attend a special session as part of the 2012 NAEA conference introducing a draft of the revised national art standards. Not knowing what to expect, I attended the session. I found it exciting to be one of the first teachers in the USA to read a draft of the proposed revisions of the standards. There was a new standard that had not been in the 1994 edition called, "Presenting." It focused on teachers not only exhibiting student artwork but also involving the students in preparing artwork and their own exhibitions. I learned that the new National Art Standards were now going to include students in the process of exhibitions.

It had been five years since the last school art show at PGHS. The visual art teachers did not feel that they had the time or resources to organize a school art show. The administration had denied a request for additional funding to put on a school art show. If the National Art Standards were adopted by the state of Utah, it would be likely that the PGHS administration would accept that “Presenting” student artwork was an important part of the art curriculum and would support funding the program.

Dr. Sabol invited me to serve on a panel of United States secondary art teachers. Primarily, we were asked to complete surveys giving feedback on several additional drafts of the new standards. We were instructed to adapt and align some of our favorite art units and lessons plans with the new standards. I wrote a new unit for the PGSH Honor’s Art course: *Express Yourself - Our Own School Art Show*. The curriculum focused specifically on the standard of “Presenting.”

Although it was extra work initially, the students stepped up and did most of the planning to execute a high school art show at PGSH. Students kept a journal during the unit. Students expressed their concerns in the beginning of the unit and positive feedback about the experience in the conclusion.

The following year, I traveled with the NAEA international delegation to Myanmar. On the flight, I was seated next to Dennis Inhulsen, now NAEA president. I had an opportunity to express my excitement about the new “Presenting” standard and how I had implemented it in my curriculum. I asked him if he would share why the committee had added “Presenting,” and was there additional research supporting student exhibitions? He stated that there was limited research on the subject. Those serving on the committee felt the old standards were lacking in that area. He thanked me for serving on the feedback panel and asked that I send him a copy of

the new unit and lesson plans to NAEA. He said that it was important that as a graduate student, I do research and publish how the new standards had improved my teaching thus benefitting my students.

When I was hired for the 2013-14 school year as an SMA Outreach Educator, I was assigned to design a professional development workshop for high school art teachers and their students to demonstrate how to prepare entries for the 2014 42nd Annual Utah All-State High School Art Show. I explained to Dr. Virgil Jacobsen that I wanted to include in the design of the workshop the new 2014 National Art Standards (Appendix C). I felt that the workshop should be aligned with the standard of “Presenting.” This standard emphasizes the importance of involving students in the preparation and presentation of their artwork in exhibits. I believed that the *SMA Pre-Exhibition Workshop* should incorporate the new visual art standards to improve the effectiveness of training Utah art teachers on the requirement details of entering the Annual Utah All-State High School Art Show.

In addition to developing the workshop, I explained that I would like to gather data regarding the effectiveness of the workshop for research as a BYU art education graduate student. The data collection would follow a case study action research methodology. My intent was to combine my outreach educator assignment with my research interests. Dr. Jacobsen approved my efforts to gather data during the workshops and met with me during the year for regular progress updates. Prior to Dr. Jacobson’s retirement from the SMA in 2014, I shared with him the data, analysis, and recommendations to continue the workshop and research for another year (see Appendix H for additional autobiographical information on the author).

Thesis Questions Guiding this Research

Research has shown that presenting student artwork as part of an exhibition can benefit students in several ways, especially if the students are personally involved in the preparation and submission entry process, creating high-quality original artwork, receiving public acknowledgement of their accomplishment, obtaining scholarship opportunities to continue developing talents, and having a better understanding of a professional artists' career (Burton, 2006 p. xi). Based on feedback from several Utah high school art teachers, there are obstacles that impede the realization of potential benefits, often leading teachers to avoid or ignore options to involve students in the process of entering art shows. This thesis addresses these obstacles and provides a practical and theoretical solution designed by the outreach educators from the SMA department of art education.

The SMA Pre-Exhibition Workshop was first introduced in the fall of 2013, prior to the 42nd Annual Utah All-State High School Art Show. I was hired as an outreach educator to create *The SMA Pre-Exhibition Workshop* based on my experiences as a secondary art educator and my awareness of the challenges high school art teachers experience while assisting students in creating submissions for the Annual High School Art Show. The curriculum for the *SMA Pre-Exhibition Workshop* follows a lesson plan model of including enduring understandings and essential questions as outlined by the 2014 National Core Art Standards. As a graduate student, I chose to apply the methodology of Action Research to improve the workshop through repeated planning, acting, reviewing, and revising of the presentation.

The questions guiding this research are as follows: Will the schools that participate in the *SMA Pre-Exhibition Workshop*:

- Choose to participate in the 42nd Annual Utah All-State High School Art Show?

- Be better prepared to submit quality entries?
- Be more likely to schedule a field trip to the museum?

This research questions whether there was increased participation of schools and students in the exhibition after attending the workshops. Did those who attended the workshops enter the 2014 42nd Annual Utah All-State High School Art Show? Did the workshop help participants follow the rules for submitting entries? Were the schools that came to the workshop influenced to schedule field trips to the SMA during the exhibitions? I anticipated that the workshop would have a positive impact but was not sure how big the impact was until I analyzed the data collected after the Annual High School Art Show. Surveys provided feedback to use when analyzing how successful the workshop was, and in making decisions on how to improve the workshop. By comparing the workshop participants to the entries submitted into the 2014 42nd Annual Utah All-State High School Art Show indicates there may be some benefits of participating in the workshop. However, there are some discrepancies in the data and the author makes several suggestions to improve the workshop and the research.

The methodology chapter defines Action Research and outlines the plans, action, review, and revising of the workshop.

The Analysis chapter will organize the data collected during the research to compare the workshop attendees to the 2014 42nd Annual Utah All-State High School Art Show submitted entries that were accepted and awarded or rejected and disqualified. The chapter will also organize the comments and feedback collected from participating workshop high school art teachers, students, and SMA outreach educators to determine positive and negative reactions to the workshops and to determine the results of the research.

The concluding chapter will reflect on outcomes and make recommendations to continue the action research an additional year, by suggesting improvements on how the workshops are presented, and how the data is collected.

Chapter 2: Literature Review

In preparation for designing the curriculum for the *SMA Pre-Exhibition Workshop*, I reviewed the literature regarding what experts in the field of art education had written about teaching students about the exhibition process. I felt it would be beneficial to learn the history of the Springville Museum of Art and how the Annual All-State High School Art Show has evolved over forty years. The *SMA Pre-Exhibition Workshop* would build upon previous traditions and it is hoped, would bring something new to the literature.

Elliot W. Eisner, former professor of art at Stanford University, worked in three fields: arts education, curriculum studies, and qualitative research methods. He was especially interested in advancing the role of the arts in American education and in using the arts as models for improving educational practice in other fields. Eisner wrote that art is more than just making artwork. Eisner reiterates the importance of experience as part of the art learning process (Eisner, 1972, n.p.). A key aspect of learning about art and how it functions is the process of preparing work, curating work, and participating in art exhibitions.

Experience is central to growth because experience is the medium of education.

Education, in turn, is the process of learning to create ourselves, and it is what the arts, both as a process and as the fruits of the process, promote. Work in the arts is not only a way of creating performances and products: it is a way of creating our lives by expanding our consciousness, shaping our dispositions, satisfying our quest for meaning, establishing contact with others, and sharing a culture (Eisner, 2002, n.p.).

Art Curriculum and the Exhibition Process

I have twelve years of art teaching experience displaying students' artwork. Exhibiting student art seemed like a logical and natural extension of teaching my students how to make art. Our school administrators expect student art to be displayed in the school halls and updated

regularly. I spend hours putting up and changing displays. Each student art show requires dozens of coordinated decisions in the process of exhibiting: choosing a theme, calling for entry promotions, selecting entries from specific criteria, displaying artwork with labeling, inviting guests to an artist reception, writing press releases, publishing a catalog, and presenting awards. I feel that my students benefit from having firsthand experience learning the exhibitions process and organizing how their artwork is presented to an audience. *The SMA Pre-Exhibition Workshop* models for high school art teachers a way they can help their students prepare entries in the Annual Utah All-State High School Art show.

David Burton, in his book, *Exhibiting Student Art: The Essential Guide for Teachers* (2006), gives a comprehensive approach to involving students in the process of presenting their artwork to an audience. I agree with Burton that displaying student artwork is a vital component of art education. Many teachers have no formal training or expertise in designing and producing art exhibits. Burton (2006) argued that when students learn how to display the art they make; they expand their audience to where they can receive feedback. “When students exhibit their own art, they learn concepts and skills that are important to a comprehensive understanding of art and aesthetics. Exhibition punctuates the creative, artistic process in a natural and fulfilling way” (p. 1).

Virginia Stephens, an exhibition reviewer for *Studio Magazine*, considers student art shows to be charming and inspiring yet art teachers rarely involve students in the selection, display, or interpretation aspects of the exhibition. Stephens asks,

Why do teachers only showcase students as art makers and not extend the experience to include the curatorial aspects of exhibition preparation? Exhibition projects that engage students in the curatorial process not only present students with opportunities for showing

their work and that of others, but also lead them into considering relationships, aesthetic considerations, and critical dialogue with both peers and the public (Stephens, 2001, p. 33).

Exhibiting student artwork makes a difference in student learning and in students' understanding of their own world. In the book, *Student Art Exhibitions: New Ideas and Approaches* (2001), Dr. Lucienne Bond Simon, states that the tradition of displaying student artwork on the refrigerator door in a child's home coincides with the child-centered philosophy of art education in the 1940's and 1950's in the United States. "The child, teacher, and family engage in a dialogue about art/aesthetics while the child's art is on display" (Simon, 2001, p. 15). Simon agrees with Howard Gardner, a Hobbs Professor of Cognition and Education, who wrote "the artwork of children is more valuable when displayed" (Gardner, 1990, p. 37). Simon suggests that this view is shared by other educators (as cited in Arnheim 1954, Kellogg 1967, and Wilson 1985); and it is also supported by artists like Klee, Miró, Picasso (as cited in Fineberg, 1995)" (p. 5).

Art teachers often take on all the responsibility of entering and displaying student art shows. Perhaps teachers may feel it is their job and outside of the objectives of the art curriculum to teach students the process of organizing and entering art exhibitions. However, I have found benefits to sharing the workload of the exhibition planning and submission process with my high school students. I believe that the quality of my students' projects improves when they designed how their artwork was going to be displayed or entered into an art show. Karen Robben, an art teacher in Salina, Kansas, agrees "students learn how much planning and preparation is involved in presenting a professional show, and more importantly, they learn to take pride in their work" (Burton, 2006, p. 86). Michael Gettings, an art teacher from Chesterfield County, found it

beneficial to help his students prepare for their art exhibit by showing them how to mount flat work. “I tried to get the students to do as much as possible. I felt that it gave them a better sense of what an art show is all about and a greater sense of ownership for the show” (Burton, 2006, pg. 50).

I seek out art competitions such as the Annual Utah All-State High School Art Show and encourages my students to enter them. Student participation in art contests and competitions is a controversial subject. I am aware of teachers who choose not to have their students participate in art competitions which offer awards and prizes. Burton (2006) suggests that even though art competitions have been a long tradition, there are those who feel that “awards detract from the art itself, with the implication that keeping one’s eye on the prize is more important than what the art expresses” (p. 89). The National Art Education Association (NAEA) has published policy guidelines for student art competitions. “NAEA recognizes that art competitions can serve as a positive experience for those students who possess sufficient emotional maturity to separate the concept of losing from the idea of rejection as a person” (see Appendix Q).

2014 National Core Art Standards

Due to the changes in art creation and improved technology in the creating, producing, and presenting all art forms, the National Coalition for Core Arts Standards (NCCAS) saw a need to update the old guidelines published in 1994. The NCCAS were developed to help educators provide consistent quality arts education from pre-K through high school in the areas of dance, music, theater, media and visual arts. Art teachers are encouraged to voluntarily adjust their curriculum accordingly by focusing on new approaches to teaching, learning, and assessing to determine performance progress. It is important to note that these standards were updated by educators in the art education fields and include a huge outreach to state educators throughout

the country (see Appendix L for a timeline of the development of the 2014 National Core Art Standards). The goal is to guide the delivery of art education to students and incorporate new ways of thinking, learning and creating, and presenting student artwork. The 2014 National Core Arts Standards are designed to improve communication between students, administrators, parents, the community, and educators. These standards have now been adopted by NAEA (Appendix C).

Teaching materials are available through NAEA which can help teachers assess a student's mastery of the targeted performance of the 2014 standards. These additions allow educators ways to address the visual art content throughout the year in a curriculum that works best for their program. By including aspects of the following, teachers help students grasp the scope of what it means to be artistically literate.

1. Creating: Conceptualize artistic ideas and work
2. Presenting: Analyze, interpret and select artistic works for presentation
3. Responding: Interpret intent and meaning in artistic work
4. Connecting: Use related knowledge and personal experiences to make the art

Each of the four processes includes anchor standards outlining the general knowledge and skills art students are expected to master. The standards “emphasize learning in the visual arts and create higher expectations in the students by providing a foundation of learning through big ideas, enduring understanding, and essential questions. These are used to promote inquiry and support communication, by clearly defining the language used between students and teachers. The standards provide opportunities for educators to reflect on their own teaching practice” (National, 2016). Art educators are encouraged to use these standards as part of their teaching to achieve the goal of continuous improvement.

The main visual art standard for this case study, the *SMA Pre-Exhibition Workshop*, is “Presenting.” Anchor standard four states that students will analyze and interpret artistic work for presentation (Appendix C). The enduring understanding is for students to consider various techniques, methods, venues, technologies, when analyzing, selecting, preparing and curating artworks for display.

History of Springville Museum of Art

Education has always been the scaffold for the Springville Museum of Art and the collection it contains. In 1903, the artist John Hafen, L.E. Eggertsen, superintendent of Springville schools and Dr. George Smart, a patron of the arts and a physician in the community, traveled to Brigham Young University to attend a lecture titled “*The Value of the Fine Arts in Making a More Abundant Life.*” They returned home determined to pass the inspiration of that evening to the students of Springville. The next day, they met in Mr. Hafen’s studio, where he took from the wall one of his finest canvases, *The Mountain Stream*, and presented it to Mr. Eggertsen for the Springville Schools. He expressed the hope that this picture would be the nucleus for an art collection. The Hafen painting was added to the sculptures previously donated to the Springville High School by Cyrus Dallin (Swanson, 2013, p.9).

The art collection at Springville High School continued to grow through donations by art patrons and Utah artists. Between 1903 and 1935, 117 paintings, seven sculptures, and thirty-two works on paper were added to the school’s art collection. Springville became known as “The Art City.” The collection and enthusiasm for art grew until 1935 when efforts to secure funds through the Works Progress Administration for building an art museum were successfully launched. Combining local donations, federal grants, and Church of Jesus Christ of Latter-day Saints’ support, the Spanish Colonial Revival style building was dedicated on the fourth of July,

in 1937 (Swanson, 2013, p.21). The SMA has since been expanded and modernized with the addition of the Clyde Wing in 1965, and the George S. and Dolores Dore Eccles Wing in 2004 (p. 52). The new wings doubled the size of the facility, adding 20,000 square feet to the SMA (see Appendix E for SMA floorplan). The latest addition is the Sam & Diane Stewart Sculpture Garden, dedicated in 2009 (Swanson, 2013, 54).

With over 15 exhibitions annually, the SMA is a key promoter and contributor to the arts in Utah. What began as a high school collection of paintings has grown into a cultural institution that influences art and education throughout the state and continues to nourish and sustain the community. Its educational programs have evolved into a complex network of relationships that involve both the local community in Utah Valley and the broader community of Utah educators and schools (Gray & Graham, 2007, p.302). The SMA mission statement states that the purpose of the Springville Museum of Art is to “provide quality life-affirming art, cultural experience and educational opportunity to...encourages our youth to develop into thoughtful individuals and caring human beings” (see Appendix P for SMA Mission statement).

The belief of Museum founders John Hafen and Cyrus Dallin that the arts “refine the minds of youth and build character in all people” continues to guide the mission of the Springville Museum of Art to this day. To this end, the Museum plays a unique role in Utah and the Intermountain West (see Appendix P).

The prime example of involving the broad community of schools and educators is the Annual Utah All-State High School Art Show. The largest exhibition of its kind in the nation, it was established by the Springville Museum of Art in 1971 to recognize art students and promote secondary art education in the state. The show provides a forum for student work, awarding outstanding talent and creativity, and fostering involvement in the arts. Since 1994 a full-color

catalog has been produced in conjunction with the show, highlighting the award-winning works and listing all artwork accepted into the exhibition (see Appendix M for Timeline: SMA Annual Utah All-State High School Art Show).

The SMA also promotes student art education beyond the high school level through the Senior Portfolio Review. This event allows students to present their portfolio to delegations from state college and university art departments. Entrance into college and thousands of dollars in scholarships are awarded to aspiring art students because of both Portfolio Review Day and the Annual Utah All-State High School Art Show event. The exhibit brings parents, educators, and political leaders to the museum and places the stamp of recognition on secondary art education in the state (Gray & Graham, 2007, p.308).

Since 1995, the Office of the Governor, the Utah House of Representatives and the Utah Senate has honored the high school student artists represented in the Annual Utah All-State High School Art Show. The award winners are presented at the Utah State Capitol Building during the annual legislative session (see Appendix O). Now, catalogs of the exhibit are distributed to each legislator, further endearing the museum to its supporters.

Chapter 3: Research Methodology

The development of the *SMA Pre-Exhibition Workshop* was not originally intended to be an action research study. It originally was a way to update the SMA high school *Art Talks* program. SMA outreach educators suggested using the *SMA Pre-Exhibition Workshop* as a tool to improve outcomes for future high school all-state art shows. It would be a more efficient use of time to incorporate art teachers and art students in the same one-hour workshop. The original questions that led to the research questions for this study were: Would participation in a free pre-exhibition workshop be of interest to those considering participation in the 2014 42nd Annual Utah All-State High School Art Show? How could the benefits of the workshop be determined?

I felt that applying some aspects of action research data collecting and analysis would be beneficial in improving the workshop after each presentation. I adopted a combination of both Kemmis and McTaggart's action research four-step cycle model of planning, acting, reviewing and revising to develop the workshop curriculum. The questions for this research study are: How would the *SMA Pre-Exhibition Workshop* influence participation in the 42nd Annual High School Art Show? Are the workshop participants better prepared to submit quality entries? Are workshop participants more likely to schedule a field trip to the museum?

Historical Background of Action Research

It is generally accepted by academic scholars that Kurt Lewin, a German-American psychologist developed the theory of action research in the mid-1940s and made it an acceptable method of inquiry (Kemmis & McTaggart, 1990, p.8). Lewin defended his theory by stating that to "understand and change certain social practices, social scientists have to include practitioners from the real social world in all phases of inquiry" (McKernan, 1991, p.10). One definition of action research states it as "a form of collective self-reflective inquiry undertaken by participants

in social situations to improve the rationality and justice of their own social or educational practices, as well as their understanding of these practices and the situations in which these practices are carried out" (Kemmis & McTaggart, 1990, p. 5). However, one might appreciate the simple plain language used by Roy O'Brien, faculty of Information Studies at the University of Toronto. He states that action research is "learning by doing - a group of people identify a problem, do something to resolve it, see how successful their efforts were, and if not satisfied, try again" (O'Brien 2001).

Action Research and this Case Study

I used a form of action research as the methodology in designing the curriculum for the workshop. An action researcher first identifies a problem and then decides on an appropriate action to address the problem. Then the researcher executes this action while recording data to create accurate and valid interpretations. After that, the researcher analyzes the data and evaluates whether the plan was successful, as well as identifying what still needs to be improved (Tomal, 2010).

This thesis considers the dual aims of action research: to produce effective change, action, and new understanding and contribution to knowledge research in the limited example of curriculum development of the museum exhibition workshops. Action Research, as part of social research, deals with how people act as participating informants. The effectiveness of action research is determined by the level of participation of the informants. The informants may participate indirectly, on the least end scale, by simply being observed. Or they may be on the high end of the scale by being directly involved as co-researchers. An action researcher asks: Will this methodology assist in making a successful change through action? What can be done to

involve those who can influence the desired change? Are the processes interpreted effectively to validate the data and measure the findings?

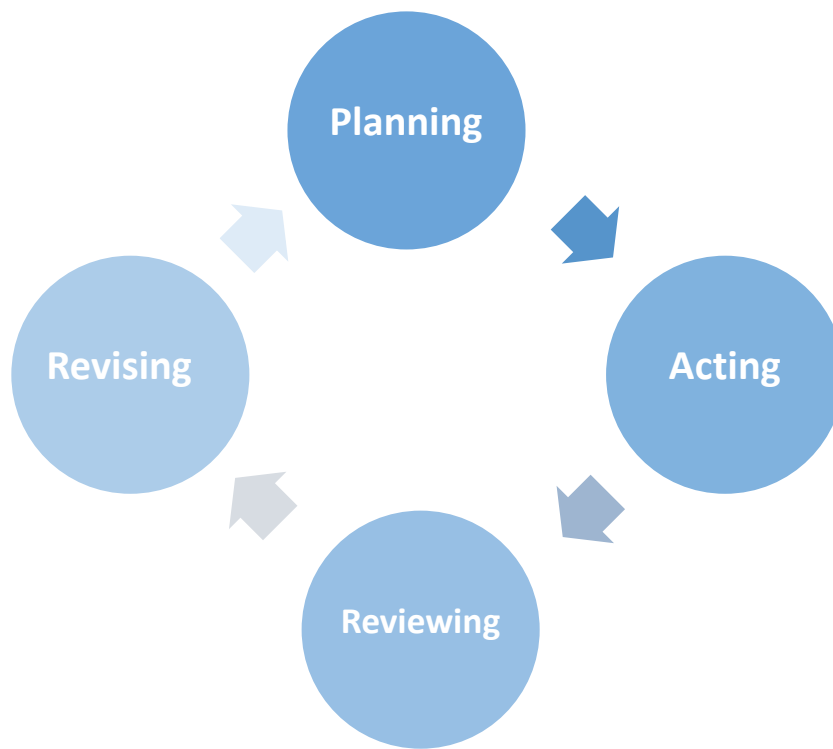
Action research provides the flexibility and the responsiveness that is needed for an effective change and at the same time provides a check on the adequacy of data and conclusions. Action researchers may claim that action research is an appropriate methodology because it focuses on that interpretation of the data from several sources and has survived multiple cycles of attempts to disprove, find exceptions and other alternatives to change conclusions.

The last step in action research, critical reflection, is perhaps the most important aspect of this methodology. Margaret Reil, Center for Collaborative Action Research, explains that action research is based on examination of evidence from multiple perspectives and can provide a strategy for improving an organization's work (2010). The SMA has a research library full of books, catalogs, and files filled with information regarding past Annual All-State High School Art Shows. This information will be a foundation to reflect upon to prepare a plan for action research of the 2014 42nd Annual Utah All-State High School Art Show. The goal for the action research is to implement a course for improvement; through organizing a cooperating collaboration between the art education department outreach educators and the high school art teachers.

Implementing this Action Research

Since using this methodology was new to me, I wanted to make every effort to collect quality data, I decided to follow the steps outlined by Margaret Riel (2011). Riel suggests that a good action research portfolio documents practices of planning, acting, reviewing and revising at each step of the inquiry.

Figure 2

Action Research Cycle

Planning stage. The first step in designing the workshop is the *Planning Stage* where one determines what will be done, giving a detailed description of the field of action (Reil, 2011). This includes researching the literature as part of the planning process to make chapter 2 of the thesis a literature review and collecting references in an annotative bibliography. This also includes an overview of the problem at a general level and it is an important challenge (Reil, 2011). More information is included in chapter 1 of the thesis, describing in detail the author's background in art education and student art exhibitions as well as firsthand experience with the problems associated with developing the curriculum implementing the 2014 National Visual Art Standards.

The SMA education department met to discuss areas for improvement for the 2014 42nd Annual Utah All-State High School Art Show. They accomplished this by collaborating with and

interviewing high school art teachers to obtain feedback on past years' participation. They also clearly defined their goals for the 2014 show. These goals are: to increase participation, improve the quality of original work or adapted entries thus decreasing disqualifications, and finally, increase the number of schools planning field trips to review the exhibition. Their improvements included updating the website with important dates, rules, and guidelines so they are easily accessible to the teachers and students is vital to improving outcomes (see Appendix B).

The next step was to develop a lesson plan and PowerPoint (see Appendix A) for the one-hour training workshop created for professional development. This workshop will be taught by the outreach educators from the SMA incorporating the 2014 Nation Arts Standards. The specific focus of the workshop will include the essential questions and enduring understanding objectives from the standard "Presenting" to drive the data. Part of the lesson plan will include the following: Awards and scholarship opportunities (see Appendix N), 42nd Annual All-State High School Art Show Guideline and Rules (see Appendix B), and SMA Community Standards and Values (see Appendix F). A workshop on writing artist statements will be an optional component. Once the plan had been developed, the focus turned to scheduling locations of the workshops in every school district throughout the state, including which schools will act as host (see Appendix J for list of scheduled workshop locations). The workshops are provided as teacher development but also involve students and the community. They may be held before, during or after school and may also be scheduled in the evening.

The next step involves marketing of the workshop to ensure all appropriate departments are aware of the offering. Posters and/or fliers were used to give pertinent information about upcoming workshops (see Appendix I). The expected reaction was that the workshop would be

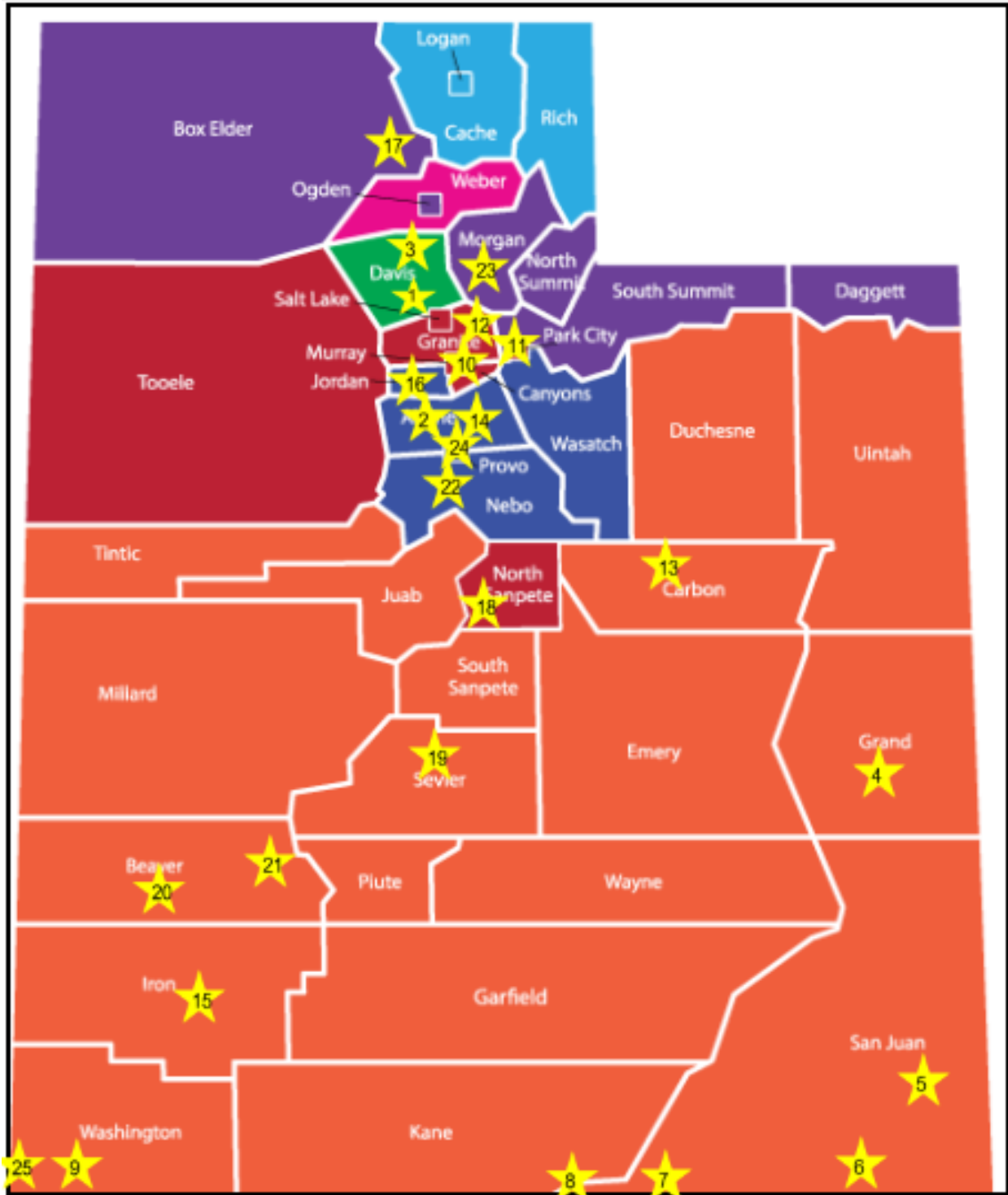
an effective tool for Utah high school art teachers as it models a way to teach students about the Annual Utah All-State High School Art Show.

Action stage. The next step is the action stage and timeline for research. Prior to reviewing the results of this action, methods for gathering evidence were determined. These included a detailed research journal kept by the author of the processes used to create the exhibition. Surveys were sent after the conclusion of the exhibition (see Appendix K). These were sent to teachers who are asked to voluntarily provide the information with the option of remaining anonymous. Students were not surveyed. The researcher looked for both direct and indirect evidence of the outcomes of the goals set forth.

After each workshop was presented, the SMA outreach educators reviewed the notes and revised the lesson plan for the workshop and adjust the workshop before the next one was presented. For example, it was observed that students were trying to take notes during the presentation. It was difficult for the students to see their writing in a darkened room during the PowerPoint Presentation. During the question and answer section of the workshop, students asked for the important dates to be repeated. A handout with most of the important dates and information was created by the outreach educators and handed out to participants at the beginning of the remaining workshops (see Appendix D).

Figure 3

SMA Pre-Exhibition Workshop Locations



Chapter 4: Analyzing the Data Collection

The question driving this research project is: Will those attending *SMA Pre-Exhibition Workshop* be better prepared to participate in the 2014 42nd Annual Utah All-State High School Art Show including following the required entry rules and subsequently visit the exhibition on a field trip?

I collected the following data as evidence to evaluate the effectiveness of the *SMA Pre-Exhibition Workshop*: Observation journal notes, sign-in sheets, and surveys from participating teachers. Each kind of data was analyzed separately to determine if there were any similar outcomes among the data sources.

The hypothesis behind the research questions is: High school art teachers and their students that attend the *SMA Pre-Exhibition Workshop* will be better prepared to submit quality original and adapted works of art without being disqualified due to a rule infringement and will visit the exhibition on a field trip. By applying action research, the workshop went through several iterations of improvement based on reflection and observations of the students. The *SMA Pre-Exhibition Workshop* was revised to improve the workshop for subsequent presentations. This was the process: Create and present free one-hour workshops throughout Utah during the 2013-14 school year; reflect and review both the positive and negative aspects after each workshop; and adjust plans before the next workshop is presented. Once the 2014 42nd Annual Utah All-State High School Art Show was over, suggestions were made for the improvement of the *SMA Pre-Exhibition Workshop*.

SMA Outreach Educators asked participants of the *SMA Pre-Exhibition Workshop* to sign in on a log sheet by including name, school, and grade. This data was entered onto an excel document to keep track of the participating schools, teachers, and ages of students that participated in the *SMA Pre-Exhibition Workshop*. The data outlined on table 2 shows the

comparison of the *SMA Pre-Exhibition Workshop* data to the entry and field trip tour information collected during the 2014 42nd Annual Utah All-State High School Art Show. The data effectively assists in answering the following questions:

1. Was a participant of the *SMA Pre-exhibition Workshop* selected to represent their school by entering artworks into the 2014 42nd Annual Utah All-State High School Art Show?
2. If yes, was the student artworks accepted into the 42nd 2014 42nd Annual Utah All-State High School Art Show to be displayed? Did that accepted entry also receive an award or scholarship?
3. If the student's entry was not accepted into the 2014 42nd Annual Utah All-State High School Art Show, was it due to disqualifications for not following the rules?
4. Did the schools that participated in the *SMA Pre-Exhibition Workshop* also visit the 42nd Annual Utah All-State High School Art Show exhibition on a field trip?

However, the comparison of data from the *SMA Pre-Exhibition Workshop* log in with the collected 2014 42nd Annual Utah All-State High School Art Show data did not account for the following variables discovered after the initial analysis:

1. How many participating *SMA Pre-Exhibition Workshop* students submitted entries to their teacher, yet were not selected to represent their school?
2. How much of the submission process was done by the students and how much was done by the teachers?
3. Did the teachers replicate the presentation of the *SMA Pre-Exhibition Workshop* for other students at their school not listed on the sign in sheet? Did any of those students enter and have artwork accepted into the 2014 42nd Annual Utah All-State High School Art Show?

Observation Journal Note

I took detailed notes during each workshop and reviewed the notes with another outreach educator in an effort to improve the design. Each week the SMA Outreach Educators made a list of suggestions and concerns towards answering the following questions: How can the pre-exhibition workshop be improved to help those attending to; submit quality original and adapted artwork entries, be less likely to be disqualified due to rule infringements, and visit the 2014 42nd Annual Utah All-State High School Art Show exhibition on a field trip?

Summary of Data

- 25 Workshops were held in high schools throughout Utah including rural towns and urban cities (see Appendix J).
- 55 High Schools participated in the *SMA Pre-Exhibition Workshop* including one charter school (see Table 1).
- Workshops covered 21 school districts (out of 41 districts), including: Alpine, Beaver, Box Elder, Canyons, Carbon, Davis, Grand, Granite, Iron, Jordan, Juab, Milford, Morgan, Nebo, Park City, Provo, San Juan, Sevier, S. Sanpete, S. Summit, Wasatch and Washington.
- 6 workshops were presented during school hours, 3 were presented as Professional Development to teachers (students were also invited), the remaining 16 were after school workshops.
- Attendees included: 67 Teachers, 134 Seniors, 94 Juniors, and 23 sophomores or younger. The remaining 7, were parents or students of the unspecified grade.
- Online Survey: Sent to Utah HS Art Teachers that either attended the workshops and/or entered student work in the 42nd All-State High School Show (7 replies).

- 11 of the high schools that participated in the workshop, did not submit entries
- American Fork HS and South Sevier HS, had entered the previous year.
- Of those students who attended the workshops, none had their work disqualified due to rule infringement
- Of the 998 student entries submitted to the 42nd Utah All-State High School Art Show:
 - 3 of the entries from students that attended workshop, received an award
 - Awards given included:
 - Congressional District 2 Award
 - Honorable Mention District 3
 - Juror's Honorable Mention
 - 47 entries came from students that attended a workshop but were/not accepted in to the show
 - Not disqualified due to rule infringement,
 - Jury rejected for other reasons
 - 31 entries came from students that attended a workshop, entered the show, and were accepted.

Table 1

SMA Pre-Exhibition Workshop Participants

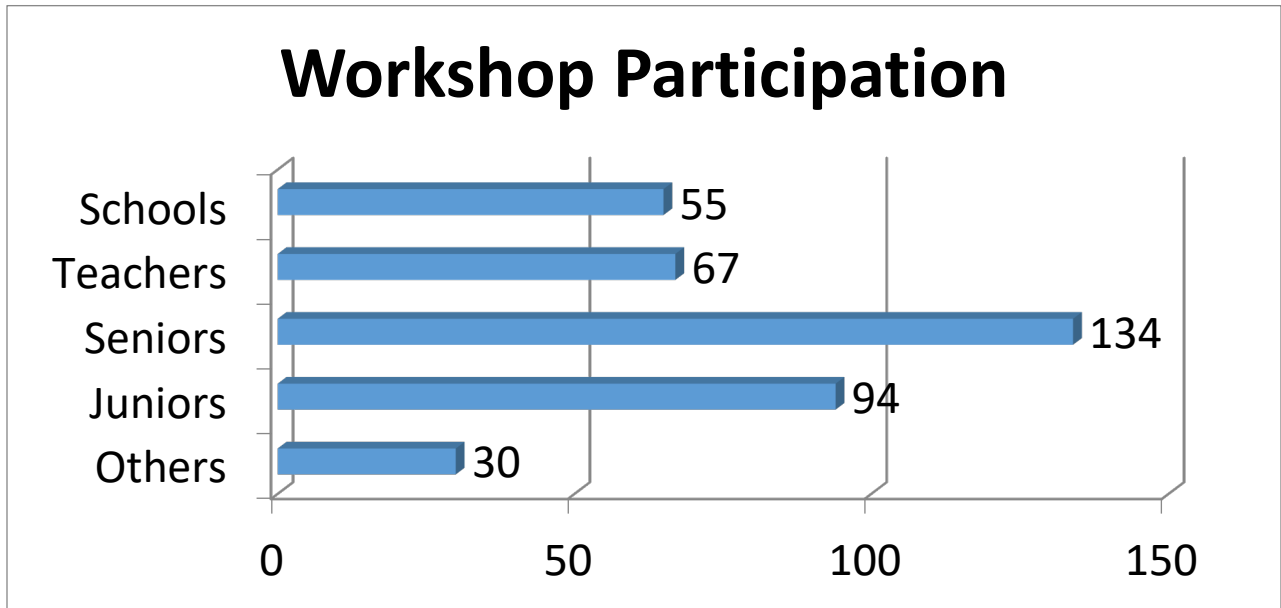


Table 2

Comparison of SMA Pre-Exhibition Workshop to 2014 42nd All-State High School Art Show

Data SMA Workshop All State HS Art Show																		
WS #	Date of Workshop	School	Teacher Contact	City	District	Private	Charter s	# of School	Attended	After school	During class	Professional Development	Outreach Educator s	Teachers	Seniors	Juniors	10th or younger	Others
1	9/4/2013	Bountiful High School	Sunny Magee smagee@dsdmail.net	Bountiful	Davis			2	Bountiful HS (3red), Viewmont HS (4red 1A)	1			Jessica, Rachel, Tammy, Leslie	2	5	5		1
2	9/5/2013	Lehi High School	Doug Larsen, AP teacher (801) 680-8124 dlarsen@alpinedistrict.org	Lehi	Alpine			3	Lehi HS (2 pink 2 yellow 1 green 3 blue, American Fork HS, Westlake HS (2 pink),	1			Jessica, Rachel, Tammy, Leslie	2	10	4		
3	9/9/2013	Norghridge High School	Wendy Dimick, Art Teacher WDIMICK@dsdmail.net Christa Green, Art Teacher (435) 259-8931 jensenc@grandschools.org	Layton	Davis			3	Northridge HS (2pink 2 yellow), Viewmont HS (4 pink 1 yellow), Davis HS,	1			Rachel	3	4	1		
4	9/10/2013	Grand County High School		Moab	Grand			1	Grand County HS (1 green 1 blue)	1			Tammy, Leslie	1	3	1		1
5	9/11/2013	San Juan High School	Mrs. McPherson	San Juan	San Juan			1	San Juan HS (1 pink 1 yellow)	1			Tammy, Leslie	1	1	2	3	2
6	9/11/2013	Whitehorse HS	Rebecca Blue	Montazuma Creek	San Juan			1	Whitehorse HS		1		Tammy and Leslie	1				12
7	9/12/2013	Navajo Mountain High School	Gary Rock, English Teacher and Principal (435) 678-1287	Navajo Mountain	San Juan			1	Navajo Mountain HS		1		Rachel	1	7	7		2
8	9/12/2013	Monument Valley High School	Josh Boehner (pronounced baynor) (435) 678-1208 ext 1162 jboehnerart@gmail.com	Monument Valley	San Juan			1	Mounument Valley HS		1		Tammy, Leslie	1	8	6		

9	9/17/2013	Washington District PD	Ferron Holt, DAC ferron.holt@washk12.org Cozette Baddley, Art Teacher cozette.baddley@canjonsdistrict.org	St. George	Washington	8	Hurricane HS, Millcreek HS, Pineview HS (1 yellow 2 pink), Desert Hills HS, Tuacahn HS, Snow Canyon HS, Enterprise HS (2pink 2 yellow), Dixie HS (2yellow 2 pink),	1	Jessica	10	9	7		
10	9/19/2013	Jordan High School	Mark Elliot, art teacher Park City HS melliot@pcschools.us	Sandy	Canyons Park City District Wasatch District, S. Summitt District	3	Jordan HS (1 pink), Alta HS, Hillcrest HS	1	Rachel	4	2	2		
11	9/19/2013	Park City High School	Tamara Bunside Leslie Smoak(435) 637-2463 smoakl@carbonschools.org	Park City	Park City District Wasatch District, S. Summitt District	3	Park City HS, S. Summitt HS, Wasatch HS (2 pink)	1	Rachel	1	1	1		
12	9/20/2013	PD Granite District	Anna Davis, Art Teacher/DAC (801) 921-0911 cell		Granite	5	Granger HS (3pink), Skyline HS, Kearns HS, Taylorsville HS (3 pink 1 yellow), Cyprus HS, Carbon HS(1 pink 1 yellow), Emery HS (1 pink)		Rachel and 1 Tammy	9	13	4		
13	9/24/2013	Carbon High School	Kirt Brown, Art Teacher (435) 586-2813 Chad Crane, Art Teacher (435) 881-7035 chad.crane@jordandistrict.org	Price	Carbon	2	Mountainview HS (1 pink), Timpanogos HS (3pink 1 yellow), American Fork HS, Lone Peak HS (1pink),	1	Leslie and Tammy	2	3	2		
14	9/25/2013	Timpanogos High School		Orem	Alpine	4	Canyon View HS	1	Rachel	2	15	4	2	
15	10/2/2013	Canyon View High School		Cedar City	Iron	1	Copper Hills HS (3yellow 1 pink), Herriman HS	1	Tammy and Leslie	2	3	2		
16	10/8/2013	Copper Hills High School		West Jordan	Jordan	2		1	Tammy and Leslie	2	3	1		

Chapter 5: Reflection

After reviewing the data collected from journal entries, interviews, surveys, observations and rewrites of the curriculum for the pre-exhibition workshop, I can see that there were some outcomes both positive and negative that the SMA can consider in determining if the workshop is continued in the future. I recommend continuing the workshop and research for another year with the following suggestions for improvement:

Outreach Educator Position: Hire a full-time outreach educator focused on the Annual Utah All-State High School Art Show and The *SMA Pre-Exhibition Workshop*.

Scheduling: Contact district art coordinators (DAC's) in May to schedule fall workshops. Schedule least one workshop in every school district in the evening in conjunction with school district professional development meeting.

Professional Development: Link workshop with Utah State Office of Education (USOE) so that teachers attending the workshop may earn professional development credit points toward re-licensure.

Promotion of Workshop: Print professional promotional fliers and posters and mail to DAC's for distribution to high school art teachers. Send DAC's and high school art teachers digital versions of said media by end of August.

Presentation: Cut the presentation down to 50 min. Add images from 42nd Annual Utah All-State High School Art Show catalog. Include at least one image per slide, and reduce text on slides. Add music with videos taken of interviews with participating students and teachers from the 2014 42nd Annual Utah All-State High School Art Show to workshop PowerPoint. Add video clips of students visiting the 2014 42nd Annual Utah All-State High School Art Show on a field trip. Add humor, more jokes, and anecdotal stories to the presentation.

Artist Statement: Incorporate the previously optional clinic as part of the workshop.

Handout: Update dates for the next annual show. On the backside provide space for notes and/or possible questions. Print color handouts.

CD/DVD or flash drive: Download PowerPoint and handouts to give to the teachers at the workshop - on CD or Flash drive.

Website Links: Make the workshop lesson plan and PowerPoint available on SMA website so that teachers may access. Eventually, video tape the workshop and have a link on the SMA website to access training.

Data Collection: Determine which entries came from students who saw a presentation by teacher lesson plan, rather than just the workshop.

Surveys: Create a digital version of the survey and send to teachers the week following the workshop.

Funding: Allocate funding to help small rural schools far from SMA to ship entries
Continue offering bussing assistance for field trips to see the Annual Utah All-State High School Art show.

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Appendix A

PowerPoint & Script

2014 - 42nd Annual Utah All-State High School Art Show



Slide 1: Introduction Hello, My name is Mrs. Tammy Ballard. I am an Outreach Educator from the Springville Museum of Art. I'd like to welcome you to this special Pre-Exhibition Workshop to introduce you to the Annual Utah All-State High School Art Show. This January will be our 42nd year. Has anyone here today ever visited the Springville Museum of Art? (Wait for a show of hands). That is great. Well, I want to personally invite every one of you to visit our museum. It is located just south of Provo. You may have heard of BYU; it is not far from there. We are open every day until 5 pm Tues-Saturday, closed Sunday and Monday. Visiting the SMA is especially fun in Winter during the Annual Utah All-State High School Art Show. The main purpose of the Pre-Exhibition Workshop is to help you submit original, high-quality artwork that is accepted into the show. We want to help you avoid getting disqualified for not following the rules and guidelines.



Important Dates

- **Tues. – Sat., Jan 21-25, 2014**
– 10am-5pm (Wednesday until 9 pm).
Taking in Artwork for Exhibition
- **Wed., February 5, 2014**
List of accepted work & award
Winners posted on smofa.org
- **Friday, February 7, 2014**
Exhibition Officially Opens –
Works not accepted into the show may be picked up
- **Sat., March 8, 2014 @ 11:00**
Awards Ceremony at Museum
- **Wednesday, March 26, 2014**
Exhibition Officially Closes
- Thursday, March 27 – Fri. April 4, 2014,**
~ **ALL Artwork to Be Picked Up**

Slide 2: I've passed out a handout with most of the important information from this presentation. So, don't worry about taking a lot of extra notes during the presentation. At the end of the workshop, we will have a Question and Answer session for a review. Please jot down any questions that you may have as we go along. Here are some important dates regarding the upcoming 42nd Annual Utah All-State High School Art Show Wow, that is a long title. By the way, this information came from the SMA website smofa.org

Eligibility Requirements:

Utah public & private 11th & 12th high school students

Works submitted by the high school art department

– (not individual students)

– If your school does not have an art teacher,

please contact SMA and

speak to a member in the Education Department.

Artwork will be subject to

SMA's Community Standards and Values

All work must meet the specifications of
original or adapted concepts

Slide 3: You were invited today by your art teachers. How many of you are in 11th or 12th grade? Great. You are eligible to show your artwork to your high school art department/teachers. Who knows, your piece might be selected to represent your school this year. If you are younger, we are still happy to have you participate today and by doing so, it will help prepare you for future shows. Just a side note: The SMA is subject to Community Standards and Values. This basically means that entries should be family friendly. No nudes or excessive violent themes, please. That would not be appropriate for this exhibition and the entry would be disqualified.

Original vs. Adapted



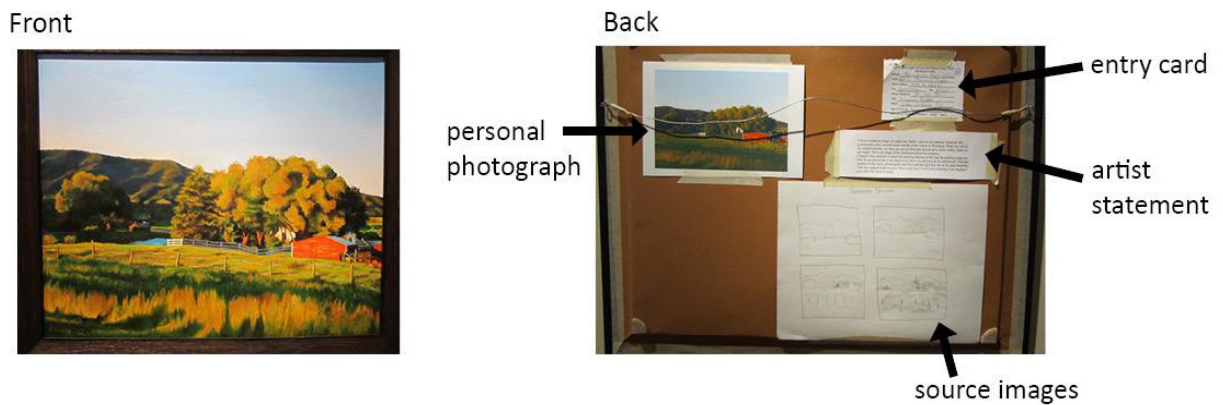
- **Original Artwork:** Developed from personal experience, imagination, and direct observation; from multiple personal photographs and/or sketches.
- **Adapted Concept:** Artwork developed from other sources using multiple elements or photographs with personal interpretation to create a new perception.

Slide 4: The All-State High School Art Show celebrates originality. An artist may be influenced by other artwork and sources and then may adapt those ideas into their own personal interpretation. Understanding the difference between creating and entering Original artwork vs. Adapted Concept artwork is very important. If not documented correctly on the entry form, your artwork may be disqualified. (Please note: It is understood that there are times when an artist is learning a new technique or style they may copy another artist, but those artworks are for practice in developing skills and should not be entered in this competition).

Original

- Please include copies of any **personal** photographs or sketches used during the creation process on the back of your submitted artwork.

Example of Original Concept Entry



Slide 5: This is an example of a previous entry that was accepted into the Utah All-State High School Art Show. By only looking at the painting, the jurors would have no idea where this artist got his or her ideas. The idea could have come from a photo from a magazine or calendar. However, since this painting was an original idea and concept created entirely by the artist, it is very important that the artist includes that information on the back of the painting. On the left, it shows that a large color photograph has been attached to the back with tape. The entry card is taped on the top right. Near the bottom are composition sketches drawn by the artist. In the middle, there is typed paragraph called an artist's statement. This paragraph is very helpful to the jurors. It explains how and the why the artist created this original painting from their own photograph and concept ideas. That information is very helpful for your teachers as well because they sign a document stating that to the best of their knowledge, all the entries submitted by the school follow the rules, including being original works of art created by the student.

Adapted

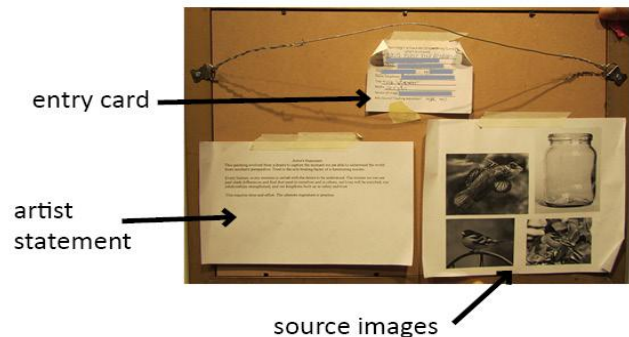
- We require the use of 2 or more images for each adapted work.
- All source material must be identified on the entry form & the entry card.
- An image or copy of the actual source must be included.

Example of Adapted Concept Entry

Front



Back



Slide 6: Here is another example of a prior work submitted into the Utah All-State High School Art Show. On the back is an entry form: On the right side is a printout of photo references taken by other people which the artist combined in a unique way to create an original oil painting. The student artist also attached a short artist statement explaining the how and why they created this artwork. It is very helpful to your teachers and the jurors to understand how you came up with the unique adapted concept. It is important to give credit to others when we adapt their photos or artwork into something else. If we don't, then it is considered plagiarism and your entry may be disqualified for the Utah All-State High School Art Show.



- Copywork: Artwork that is directly copied from one source without original or creative adaptations.
(Not allowed in this exhibition!)
- Please remember to include reference information on the back to avoid being disqualified

Slide 8: Copy work is **NEVER** accepted into this art show. Yes, we know that sometimes art students will find a cool photo in a magazine or calendar and want to paint it. Unless they can show on the back of their entry the reference photos and an artist statement explaining how the photo was adapted into a unique arrangement of ideas, it will be considered copy work and will be disqualified. Also, sometimes an art student will admire another artist's style, technique or design and will try to recreate it exactly to improve a skill. But the result of that exercise should not be considered for entry in the Utah All-State High School Art Show. Unfortunately, it has happened. Maybe a student did not understand the rules and/or the teacher did not know. But someone may recognize it from the internet and bring it to the museum's attention. It can be very embarrassing for the student, teacher and the Springville Museum of Art to have to disqualify an entry due to copy work violation. (Especially if it is already hanging in the exhibition and is possibly an award winner.)

Entry Information: Attention Teachers!

**A letter will be sent to each
Utah high school in November informing art teachers
on the number of entries allowed that year**

- Each high school may submit works representing
– 11/2% of all 11th and 12th-grade students enrolled in the school

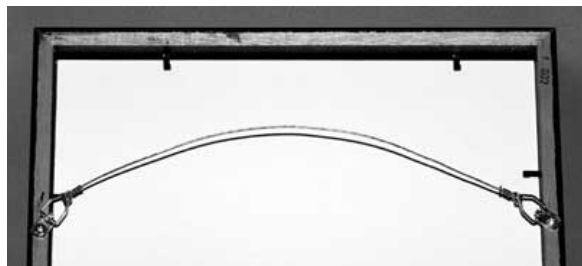
Minimum of 4 pieces per school.

- At least one piece will be exhibited per school, –
If a high school submits the maximum number of entries allowed
- Each student may be represented with up to
2 pieces of artwork
- Bonus Entries: Past Excellence

Note: Failure to pick up work from previous exhibitions in a timely fashion may result in the reduction of bonus entries.

Slide 9: Who can enter? How many entries may one person enter? How many entries may a school enter? How many entries will be accepted? The number of submissions is calculated each year for each school. It based on how many Juniors and Seniors are enrolled in the school. That way it is fair for small and large schools to be represented equally and to compete fairly. Some small schools don't enter because they do not think they will have a chance to be accepted. They need to realize that at least one piece will be exhibited by each school that participates. This exhibition is not only about displaying the best HS artist in Utah but also displaying the best from each school and region in the state. Bonus entries are awarded to schools with a high number of accepted entries, award winners, and no disqualifications. It is important that all entries, accepted and not accepted, be picked up by teachers by the due date to make room for the next show's entries.

Display Guidelines



- Size: 2D or 3D artwork:
No larger than 5 horizontal FT x 8 vertical FT
- All 2D work: Must be framed, wired, and ready for hanging with wire or another hanging device securely attached to the back.
If your canvas is wrapped and painted then it does not need a frame, but it must have a hanging wire attached.

Use sturdy frames and secure wires!

Oil paints need to be dry before coming into the museum!

- Digital Media: Must be accompanied with the necessary hardware and technology

NOTE: Artwork not suitable for this exhibition:

Works on paper or mounted on mat board without a frame.

Slide 10: (Show a sample of good quality secure framing. Place on an easel) All entries 2D (such as a photograph or painting) or 3D (Ceramics or Sculpture) must not be bigger than 5 feet Horizontal and 8 feet vertical. If it is too big, it will not fit through the front door or hang on the wall. It is very important that all paint is dry when entered. It would be horrible if the wet paint on an entry were to damage another artwork. Please frame and securely attach wires on the back. Canvas wrapped artwork does not require a frame. However, works on paper or mounted on mat board with no frame will be disqualified. We love to see digital media such as video art entered. However, these entries must include the necessary hardware and technology (computer, TV, monitor, or projector etc.)

Online Entry Forms & Entry ID Cards

Available January 2014 www.smofa.org

Entry Process Checklist

Fill out all paperwork online before work is brought into the Museum (24 hours before)

- Completed the online entry form?
- Filled out printed info card?
- Attached information card to the back of work?
- Attached artist statement to the back of work?
- Attached source/process images to the back of work?
- Delivered artwork to SMA? *

**Due to entry allotments, all entries must be delivered to SMA by a high school teacher. Works will not be official entries until they are brought to the Museum.*

Slide 11: Let's go over the checklist one more time.

FAQ: What is an artist's statement?

- A personal explanation of the work written by its creator.
- Artist's chance to tell the judges, museum visitors, and everyone else what they want them to know about their art.
- Should discuss the philosophy or big idea you are hoping to communicate with the work.
- Inspirations or influences on the work.
- Not simply a list of what went into making the piece.

Slide 12: What is an artist's statement? Here are key reasons to include an artist's statement even though it is not a required element to enter this exhibition.

Artist's Statement

- Electronically submit artist statement
 - Online Entry Form
 - (May be reproduced on display labels and/or catalog)
- Attach a copy of the online entered artist statement on the back of each artwork
- 25 words minimum, 100 words maximum

Note: Type and edit in a word doc., then copy & paste online, then print the word doc and attach to back of artwork.

Slide 13: Remember: How it is to be attached to your submitted artwork?

Jury Exhibition

- Jurors: Have experience and understanding of high school art representing various media categories.
 - Different jurors every year
 - Select works to be accepted in the exhibition
 - Select:
 - Best of Show
 - Choice Awards
 - Honorable Mentions

A list of this year's jurors will be made available before the exhibition entry period.

Slide 14: This exhibition is Juried. These jurors are qualified and very knowledgeable about High School student artwork. It takes all day for the jurors to select the artworks that will be displayed. Last year there were 916 entries from 88 schools and 328 were selected for display in ten galleries and exhibition areas. It is an honor to be accepted into the 2014 42nd Annual Utah All-State High School Art Show when you consider that only 1 in 3 is accepted.

Awards



Various awards (Some cash prizes): Given to works of outstanding quality and merit.

- Awards Ceremony: SMA (Everyone is invited!)
 - Saturday, March 8, 2014, at 11:00 am.
- Special Awards
 - Jurors' Awards: Best of Show-Choice-Honorable Mentions
 - Utah Congressional District Awards - 1-year invitation
 - Works that represent life and culture in Utah.
 - Displayed in the Halls of Congress - Washington D.C
 - Be two-dimensional
 - Be no larger than 28 inches wide by 28 inches tall by 4 inches thick
 - Not weigh more than 15 pounds
 - Be original in concept, design, and execution and may not violate any U.S. copyright laws.
- Utah State Capitol Recognition Day (By Invitation)

Slide 15: Last year there were 75 award winners of scholarships and cash prizes. Everyone is invited to the big Awards Ceremony at the Museum. It is fun to see the accepted artwork and meet the artists. A few select artists will be invited to travel to the state capitol in SLC and meet the Governor and attend the Youth Arts luncheon to be held in March 2014.

Scholarships

Student of the year
Center for Academic Study and Naturalist Painting
Utah Watercolor Society
Susan Swartz Scholarships



Obsessions by Brenda Young Hurricane HS Outstanding Art Student of the Year 2013

Slide 16: Thousands of dollars in scholarships were awarded last year.

Director's Award

Master in the Making

By Rebecca Lynn Wood – Timpanogos HS



Slide 17: This oil painting was given the Director's Award last year.

Traveling Show

- Sponsored & selected by the Utah Division of Arts and Museums - following the All State HS Art Show
- Travel during the 2014-15 school year to museums, galleries, libraries, and schools throughout Utah.
- Provides honoraria (\$) to student artists
- Only 2D works considered
- Please indicate on entry paperwork if interested in being considered.

Slide 18: There is another option available to those accepted into 2014 42nd Annual Utah All-State High School Art Show. After the exhibition is over, a traveling show of selected 2D works will be displayed during the following school year in museums, galleries, libraries, and schools throughout Utah. There is a box to check on the entry form if you would like your artwork to be considered for this opportunity.

FAQ: Is my work insured?

No . . . Artwork is not insured.

While onsite, artwork is handled by staff and highly trained volunteers, who take reasonable precautions whenever handling a work of art.

Slide 19: There are a few frequently asked questions. Such as: Is my artwork insured? No, however, the SMA staff is highly trained and will take reasonable precautions while handling your artwork.

FAQ: How do I price my work?

- Selling artwork is optional.
 - OK to check box NFS (Not for Sale)
- Consider carefully:
 - How much do you want to sell it for?
 - What was the cost of your materials?
 - How much time did you spend making the work?
- Talk with your teachers:
 - They often work as professional artists and can advise you.

Slide 20: There is a place on the entry form to select if you want to sell your artwork. Now, the SMA does not take a commission. Any sales transaction is handled between the artist and the buyer. When considering a price, be thoughtful. We once saw a student list \$1 million dollars. That was not very professional. We've seen student artwork go for between \$50 and \$500 dollars in the past.

Visiting the Exhibition (Field Trips)

New this year: All school groups planning to visit SMA

Must make reservations in advance!

- Call 801-489-2727 for the desired date.
- Limited number of students in one day
- First-come, first-served basis.

Note: *Schools that do not schedule their visit in advance may not be able to visit the full exhibition.*

- A limited amount of funding is available to assist schools in transporting their students to and from the exhibition.
 - More information about accessing this funding will be posted online fall 2013.

Slide 21: This is a very popular exhibition. Many people in the community come. We also have a lot of school field trip groups. New this year, we have allocated some funds to help pay for busing. Call soon and make your reservations early to get your preferred date and time scheduled.

Questions?



Make it Stop! by Sarah Elizabeth Helton, Fremont High School

Slide 22: We have a little time left to answer any questions or review a point. Please note that important dates and contact information is available on the handouts. Options for smaller groups: Ask everyone to stand - Think of a question or a point from presentation to review. Once they have asked a question or reviewed a point, they may sit down.

Artist Statement Workshop

25 – 100 words

Info that is already on entry card not required

Avoid: “My name is ...”

“The title of my piece is... I painted it in oils because...”

Describe and explain: Inspiration, symbolism, personal journey,
overcoming challenges, meaning.

Example: “My ... has always inspired my artwork by ...”

“I wanted to show the challenges I overcame by painting...”

“It is important symbolically in my life because...”

Slide 23: Note: If time allows: Extra activity “Artist Statement Workshop”

Each student free writes an artist statement for 15 minutes. Then students share their statements with another student for suggestions. Ask a few students to share with the whole group. Point out parts that are good and should be included. Make one suggestion of a part to add or cut.

Thank you for coming!



Untitled by Kayla Bumm, Woods Cross High School

Slide 24: Thank you very much for your attention during our presentation. We sincerely enjoyed coming today and meeting all of you. Our hope is that we have inspired you to create artwork that you would want to represent you, your school and state in the 2014 42nd Annual Utah All-State High School Art Show. Before you leave today, we have a little gift for you. Please select a previous 2014 42nd Annual Utah All-State High School Art Show catalog to take home with you as inspiration. We hope to see you soon at the SMA soon.

Image Information

Slide 1: Springville Museum of Art <https://artduh.com/2011/09/01/springville-art-museum/>

Slide 2: Todd by Grant Nielson, Olympus High School, Oil Paint

Slide 4: (Image 1) From SMA collection archives

(Image 2) The Viewer by Jessica Cannon; Karl G. Maeser Preparatory Academy, Acrylic

Slide 5: From SMA collection archives

Slide 6: The Viewer by Jessica Cannon, Karl G. Maeser Preparatory Academy, Acrylic

Slide 7: Channel Three by Edith Taylor

Robison (1981) OIL ON BOARD 24" x 36"

Slide 10: Sample images of proper wiring

<https://www.framedestination.com/picture-frames-help>

Slide 16: Obsessions by Brenda Young, Hurricane High School, Oil

Slide 17: Master in the Making, by Rebecca Lynn Wood, Timpanogos High School, Oil

Slide 22: Make it Stop! by Sara Elizabeth Helton, Fremont High School, Pen and Ink

Slide 24: Untitled by Kayla Bumm, Woods Cross High School, Charcoal

Slide 25: Image Information

Appendix B

42nd Annual All-State High School Art Show Guideline and Rules

Permission from SMA;

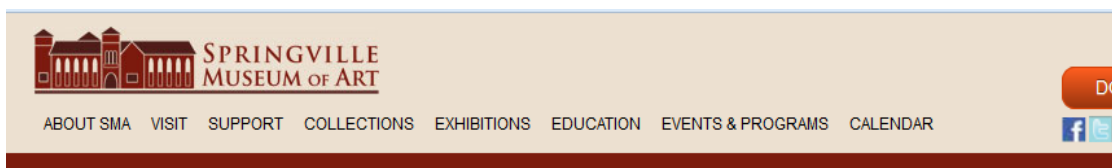
“I don’t see any problem with your using the images information from our website in your thesis and presentation, if you give credit to the artists and to the museum where it is applicable. Because you are not publishing it as a book, I don’t foresee any copyright issues or problems. If you do end up formally publishing it, then you would most likely need to obtain rights from the individual artists. However, for a graduate thesis & presentation, I think you are fine.

Emily Larsen Boothe

Assistant Curator & Collections Manager

Springville Museum of Art

801-491-5702



42nd Annual Utah All-State High School Art Show

February 7 - March 26, 2014

The Annual Utah All-State High School Art Show is the best exhibition of its kind in the Mountain West. The Springville Museum of Art and our sponsors wish to foster original visual art among Utah teenagers by providing a professional forum for student artists. For many students this exhibition will be their first taste of competition, something they will encounter in their future art careers in college and later in the professional world.

Please read carefully, as some information has changed.

First time entering the show? Be sure to check out the [Frequently Asked Questions](#) at the bottom of this page!

Important Dates

Saturday, November 2, 2013
Senior Portfolio Day

Tuesday-Saturday, Jan 21-25, 2014
Taking in Artwork for Exhibition

Friday, February 7, 2014
Exhibition Officially Opens

Saturday, March 8, 2014 @ 11:00 am
Awards Ceremony at Museum

Wednesday, March 26, 2014
Exhibition Officially Closes

Friday, April 4, 2014
All Artwork Should be Picked Up



Eligibility

Open to Utah public and private high school students in grades 11 and 12. Works must be submitted by the high school art department (not individual students). Each student may be represented by up to two pieces which meet the specifications of original or adapted concepts.

Original Artwork: Developed from personal experience, imagination, and direct observation.

The Annual Utah All-State High School Art Show is the best exhibition of its kind in the Mountain West. The Springville Museum of Art and our sponsors wish to foster original visual art among Utah teenagers by providing a professional forum for student artists. For many students, this exhibition will be their first taste of competition, something they will encounter in their future art careers in college and later in the professional world personal photographs or sketches. Please include copies of any personal photographs or sketches used during the creation process on the back of your submitted artwork.

Adapted Concept: Artwork developed from other sources using multiple elements or photographs with personal interpretation to create a new perception. We require the use of two or more images for each adapted work. Each source material must be identified on this entry form and the entry card, and an image or copy of the actual source must be included.

Copy Work: Artwork that is directly copied from one source without original or creative adaptations (not allowed in this exhibition).

Personal photographs or sketches: Please include copies of any personal photographs or sketches used during the creation process on the back of your submitted artwork.

Entry Information

Each high school may submit works representing 1½% of all 11th and 12th-grade students enrolled in the school, with a minimum of four pieces per school. If a high school submits the

maximum number of entries, at least one piece will be exhibited to represent the school. Past excellence will be rewarded by allowing additional pieces to be submitted. Failure to pick up work from previous exhibitions in a timely fashion may result in the reduction of bonus entries. For more information about the number of entries allotted to your school, a letter will be sent to all Utah High Schools in November 2013. All two-dimensional work must be framed, wired, and ready for hanging unless the artwork demands otherwise. There is a size limit of no more than 5 horizontal feet and 8 vertical feet per entry. Any digital media that is submitted must be accompanied with the necessary hardware and technology to exhibit the work. If you have any questions about what kind of work may be submitted, contact the Museum. All paperwork must be filled out online 24 hours before any work is brought into the Museum. The online entry form will be available on January 4, 2014. Artist statements should be included with this online entry form.

Artwork Delivery & Pickup

Artwork should be delivered to the Springville Museum of Art, January 19-23, 2014, 10am-5pm (Wednesday until 9 pm). Works not accepted into the show may be picked up anytime after February 6, 2014. All work may be picked up from the Museum beginning Saturday, March 26, 2014, during Museum hours. No artwork will be released from the Museum before March 25, 2014. All artwork should be picked up by Saturday, April 1, 2014.

Failure to pick up work by this date may result in the reduction of bonus entries the following year for the school.

Notification

A list of accepted work will be posted on www.smofa.org on Friday, January 29, 2014. Teachers should download and post these lists to inform students as to whether their works were selected for display in the exhibition.

Jury Exhibition

Jurors with experience and understanding of high school art are selected to represent various media categories. Jurors will select works to be accepted in the exhibition as well as the award winners. A list of this year's jurors will be made available before the exhibition entry period on www.smofa.org.

Awards

Various awards (some with cash prizes) are presented to selected students in the exhibition. An invitation is extended to all high school students, teachers, and friends to attend the awards ceremony at the Springville Museum of Art on the day of the Opening, Saturday, February 6, 2014, at 10:00 am. A public Opening Reception will follow directly after from 11:00 am to 1:00 pm. Additionally, some award winners will be invited to attend a special day of recognition at the Utah State Capitol Building on February 24, 2014.

Please watch www.smofa.org for more information about this event. Utah's four Congressional Districts select award winners representing their district from the exhibition each year. The first-place award-winning works will hang for one year in Washington D.C.

Traveling Show

The Utah Division of Arts and Museums will sponsor a traveling exhibition selected from, and immediately following the Springville show. It will travel during the 2014-2015 school year to museums, galleries, libraries, and schools throughout Utah. The Division of Arts and Museums

will provide honoraria to student artists selected for the Traveling Show. Two-dimensional works should be covered with Plexiglas. The artwork will be selected by the Visual Art Committee of the Division of Arts and Museums. If you would like your work to be considered for this exhibition, please indicate so on your entry paperwork.

Appendix C

2014 National Core Art Standards: Visual Arts – High School Level

<http://www.nationalartsstandards.org>

Standard met by preparing to enter the 2014 42nd Annual Utah All-State High School Art Show

Standard met by attending the *SMA Pre-Exhibition Workshop*

Standard met by visiting the 42nd 2014 42nd Annual Utah All-State High School Art Show at the SMA

Visual Arts/Creating #VA: Cr1.1

Process Component: Investigate, Plan, Make

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding:

Creativity and innovative thinking are essential life skills that can be developed.

Essential Questions:

- What conditions, attitudes, and behaviors support creativity and innovative thinking?
- What factors prevent or encourage people to take creative risks?
- How does collaboration expand the creative process?

Grade HS Proficient VA: Cr1.1.HSI

Use multiple approaches to begin creative endeavors.

Grade HS Accomplished VA: Cr1.1. HSII

Individually or collaboratively formulate new creative problems based on student's existing artwork.

Grade HS Advanced VA: Cr1.1. HSIII

Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.

Enduring Understanding:

Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals.

Essential Questions:

- How does knowing the contexts histories, & traditions of art forms help us create works of art & design?
- Why do artists follow or break from established traditions?
- How do artists determine what resources are needed to formulate artistic investigations?

Grade HS Proficient VA: Cr1.2.HSI

Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.

Grade HS Accomplished VA: Cr1.2. HSII

Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

Grade HS Advanced VA: Cr1.2. HSIII

Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

Visual Arts/Creating #VA: Cr2.1**Process Component: Investigate:****Anchor Standard 2: Organize and develop artistic ideas and work.****Enduring Understanding:**

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Essential Questions:

- How do artists work?
- How do artists and designers determine whether a particular direction in their work is effective?
- How do artists and designers learn from trial and error?

Grade HS Proficient VA: Cr2.1.HSI

Engage in making a work of art or design without having a preconceived plan.

Grade HS Accomplished VA: Cr2.1. HSII

Through experimentation, practice, and persistence demonstrate acquisition of skills and knowledge in a chosen art form.

Grade HS Advanced VA: Cr2.1. HSIII

Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

Enduring Understanding:

Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks

Essential Questions:

- How do artists and designers care for & maintain materials, tools, & equipment?
- Why is it important for safety & health to understand & follow correct procedures in handling materials & tools?

- What responsibilities come with the freedom to create?

Grade HS Proficient VA: Cr2.2.HSI

Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.

Grade HS Accomplished VA: Cr2.2. HSII

Demonstrate awareness of ethical implications of making and distributing creative work.

Grade HS Advanced VA: Cr2.2. HSIII

Demonstrate an understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

Enduring Understanding:

People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

Essential Questions:

- How do objects, places, and design shape lives and communities?
- How do artists and designers determine goals for designing or redesigning objects, places, or systems?
- How do artists and designers create works of art or design that effectively communicate?

Grade HS Proficient VA: Cr2.3.HSI

Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.

Grade HS Accomplished VA: Cr2.3. HSII

Redesign an object, system, place, or design in response to contemporary issues.

Grade HS Advanced VA: Cr2.3. HSIII

Demonstrate in works of art or design how visual and material culture defines, shapes enhances, inhibits, and/or empowers people's lives

Visual Arts/Creating #VA: Cr3.1

Process Component: Reflect, Refine, Continue

Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding:

Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

Essential Questions:

- What role does persistence play in revising, refining, and developing work?
- How do artists grow and become accomplished in art forms?
- How does collaboratively reflecting on a work help us experience it more completely?

Grade HS Proficient VA: Cr3.1.HSI

Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.

Grade HS Accomplished VA: Cr3.1. HSII

Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to a personal artistic vision.

Grade HS Advanced VA: Cr3.1. HSIII

Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

Visual Arts/Presenting #VA: Pr.4.1

Process Component: Relate

Anchor Standard 4: Select, analyze and interpret artistic work for presentation.

Enduring Understanding:

Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.

Essential Questions:

- How are artworks cared for and by whom?
- What criteria, methods, and processes are used to select work for preservation or presentation?
- Why do people value objects, artifacts, and artworks, and select them for presentation?

Grade HS Proficient VA: Pr.4.1.HSI

Analyze, select, and curate artifacts and/or artworks for presentation and preservation.

Grade HS Accomplished VA: Pr.4.1. HSII

Analyze, select, and critique personal artwork for a collection or portfolio presentation.

Grade HS Advanced VA: Pr.4.1. HSIII

Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

Visual Arts/Presenting #VA: Pr5.1**Process Component: Select****Anchor Standard 5:** Develop and refine artistic techniques and work for presentation.**Enduring Understanding:**

Artists, curators, and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.

Essential Questions:

- What are methods and processes considered when preparing artwork for presentation or preservation?
- How does refining artwork affect its meaning to the viewer?
- What criteria are considered when selecting work for presentation, a portfolio, or a collection?

Grade HS Proficient VA: Pr5.1.HSI

Analyze and evaluate the reasons and ways an exhibition is presented.

Grade HS Accomplished VA: Pr5.1. HSII

Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.

Grade HS Advanced VA: Pr5.1. HSIII

Investigate, compare, and contrast methods for preserving and protecting art.

Visual Arts/Presenting #VA: Pr6.1**Process Component: Analyze****Anchor Standard 6:** Convey meaning through the presentation of artistic work.**Enduring Understanding:**

Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

Essential Questions:

- What is an art museum?
- How does the presenting & sharing of objects, artifacts, & artworks influence & shape ideas, beliefs, & experiences?
- How do objects, artifacts, & artworks collected, preserved, or presented, cultivate appreciation & understanding?

Grade HS Proficient VA: Pr6.1.HSI

Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

Grade HS Accomplished VA: Pr6.1. HSII

Make, explain, and justify connections between artists or artwork and social, cultural, and political history.

Grade HS Advanced VA: Pr6.1. HSIII

Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

Visual Arts/Responding #VA: Re7.1**Process Component: Share****Anchor Standard 7: Perceive and analyze artistic work.****Enduring Understanding:**

Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

Essential Questions:

- How do life experiences influence the way you relate to art?
- How does learning about art impact how we perceive the world?
- What can we learn from our responses to art?

Grade HS Proficient VA: Re7.1.HSI

Hypothesize ways in which art influences perception and understanding of human experiences.

Grade HS Accomplished VA: Re7.1. HSII

Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

Grade HS Advanced VA: Re7.1. HSIII

Analyze how responses to art develop over time based on knowledge of and experience with art and life.

Process Component: Perceive**Anchor Standard 7: Perceive and analyze artistic work.****Enduring Understanding:**

Visual imagery influences understanding of and responses to the world.

Essential Questions:

- What is an image?
- Where and how do we encounter images in our world?
- How do images influence our views of the world?

Grade HS Proficient VA: Re7.2.HSI

Analyze how one's understanding of the world is affected by experiencing visual imagery.

Grade HS Accomplished VA: Re7.2. HSII

Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

Grade HS Advanced VA: Re7.2. HSIII

Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.

Visual Arts/Responding #VA: Re8.1**Process Component: Perceive****Anchor Standard 8: Interpret intent and meaning in artistic work.**

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

Essential Questions:

- What is the value of engaging in the process of art criticism?
- How can the viewer "read" a work of art as text?
- How does knowing and using visual art vocabularies help us understand and interpret works of art?

Grade HS Proficient VA: Re8.1.HSI

Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

Grade HS Accomplished VA: Re8.1. HSII

Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Grade HS Advanced VA: Re8.1. HSIII

Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

Visual Arts/Responding #VA: Re9.1**Process Component: Analyze****Anchor Standard 9: Apply criteria to evaluate artistic work.**Enduring Understanding:

People evaluate art based on various criteria.

Essential Questions:

- How does one determine criteria to evaluate a work of art?
- How and why might criteria vary?
- How is a personal preference different from an evaluation?

Grade HS Proficient VA: Re9.1.HSI

Establish relevant criteria in order to evaluate a work of art or collection of works.

Grade HS Accomplished VA: Re9.1. HSII

Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

Grade HS Advanced VA: Re9.1. HSIII

Construct evaluations of a work of art or collection of works based on differing sets of criteria.

Visual Arts/Connecting #VA: Cn10.1

Process Component: Interpret

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding:

Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Essential Questions:

- How does engaging in creating art enrich people's lives?
- How does making art attune people to their surroundings?
- How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

Grade HS Proficient VA: Cn10.1.HSI

Document the process of developing ideas from early stages to fully elaborated ideas.

Grade HS Accomplished VA: Cn10.1. HSII

Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.

Grade HS Advanced VA: Cn10.1. HSIII

Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to creating meaningful works of art or design.

Visual Arts/Connecting #VA: Cn11.1

Process Component: Synthesize

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding:

People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Essential Questions:

- How does art help us understand the lives of people of different times, places, and cultures?
- How is an art used to impact the views of a society?
- How does art preserve aspects of life?

Grade HS Proficient VA: Cn11.1.HSI

Describe how knowledge of culture, traditions, and history may influence personal responses to art.

Grade HS Accomplished VA: Cn11.1. HSII

Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.

Grade HS Advanced VA: Cn11.1. HSIII

Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

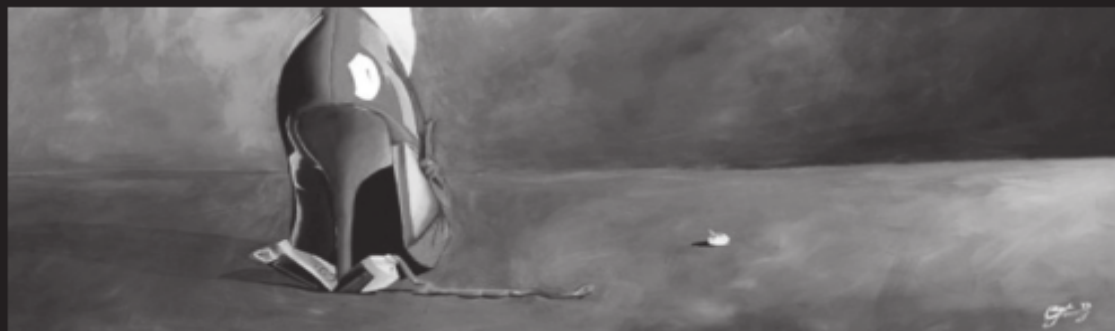
National Coalition for Core Arts Standards Copyright GuidelinesEducational Use:

- State Education Agencies Directors of Arts Education (SEADAE) and SEADAE member states have unrestricted rights to copy, duplicate, reproduce or distribute intellectual property to meet their needs serving as State Directors of Arts Education.
- Arts Educators teaching in any art discipline (dance, media arts, music, theatre, and visual arts) and teachers in public and private education (PreK -12, higher education, educational outreach centers of performing arts organizations, and community/cultural arts centers) may duplicate the standards as they appear on the NCCAS website without having to request permission from SEADAE.

Appendix D

The SMA Pre-Exhibition Workshop Handout

42nd Annual Utah All-State High School Art Show



Important Dates

January 21-25, 2014

Artwork accepted at SMA from 10 am - 5 pm
(extended hours on Wednesday until 9 pm)

February 5, 2014

List of accepted work and award winners listed on www.smofa.org

February 7, 2014

Exhibition officially opens (works not accepted may be picked up)

March 8, 2014

Awards Ceremony of SMA at 11 am

March 26, 2014

Exhibition officially closes

March 27 – April 4, 2014

All artwork must be picked up

What YOU need to do

- All 2-D work must arrive with both a sturdy frame and sturdy wire
- Consult your teacher – they decide which pieces will represent your school
- Fill out online entry form at smofa.org at least 24 hours before your work is delivered to the Museum
- Attach Entry Card, Artist Statement, and Source Images to your artwork
- Start early, don't procrastinate!

Eligibility

- Utah high school juniors and seniors
- Works must be submitted by the high school art department (not individual students)
- All work must meet the specifications of original or adapted concepts
- Copy work will be disqualified
- Maximum size for all artwork is 5 horizontal feet x 8 vertical feet
- Works on paper must be framed
- Digital media must be accompanied with the necessary hardware and technology

For Teachers

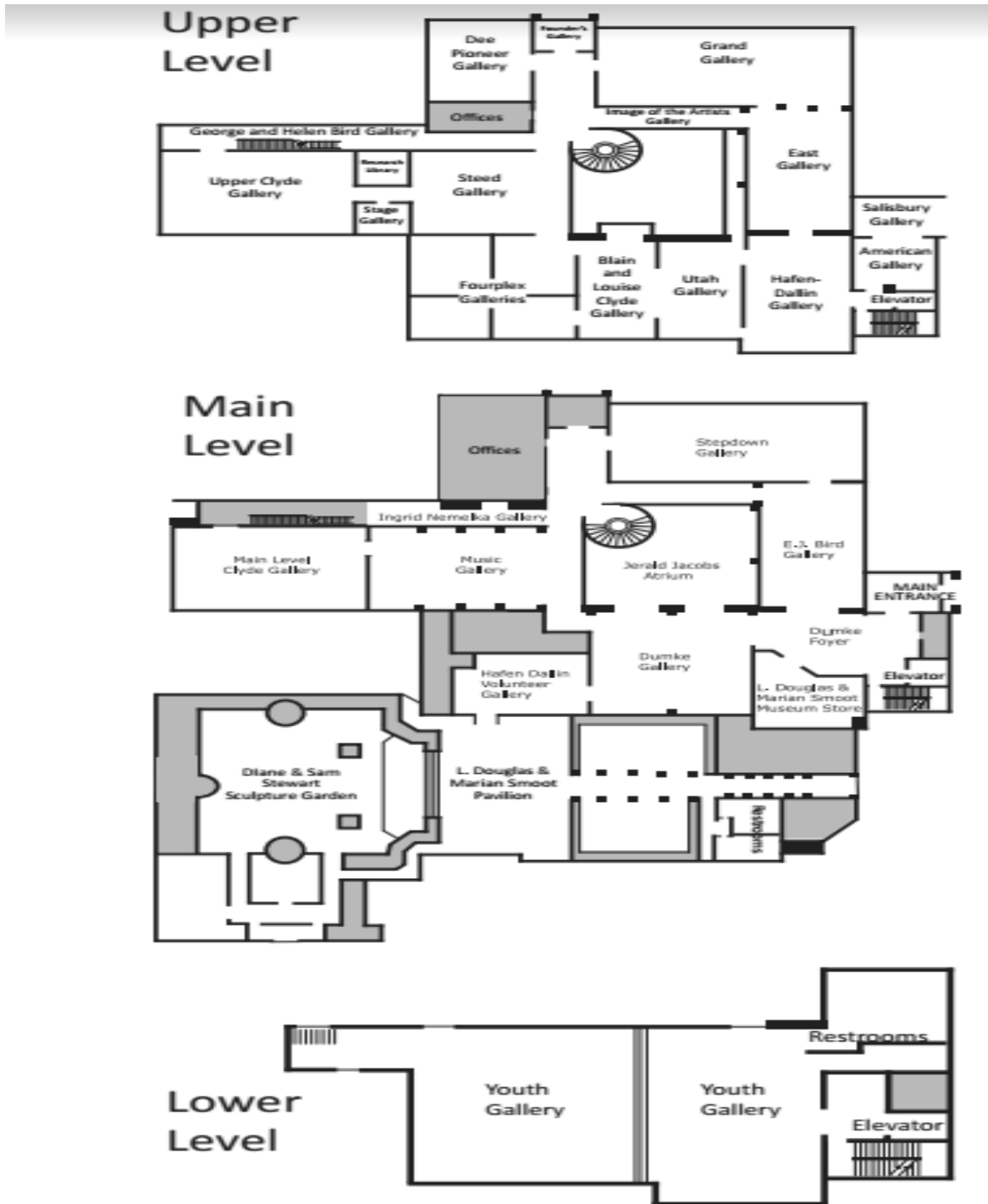
- A letter will be sent in November to high school teachers regarding their entry allowance
- Each high school may submit works representing 1% of all 11th and 12th grade students enrolled in the school
- Each school that enters will be represented with at least one piece
- A maximum of two entries per student
- Schools receive bonus entries for past excellence. Failure to pick up work from previous exhibitions in a timely fashion may result in the reduction of bonus entries.
- You MUST make a reservation before bringing a group to the museum to see the exhibition



SPRINGVILLE MUSEUM OF ART
126 E 400 S • SPRINGVILLE, UT 84663 • WWW.SMOFA.ORG • (801) 489.2727

Appendix E

SMA Floor Plan



Appendix F

SMA Community Standards and Values



Community Standards and Values

1. The Springville Museum of Art (SMA or Museum) reserves the right to refuse exhibition or collection of any work of art it believes does not uphold local Springville community standards and values. When necessary, the SMA Association Board of Trustees, representing the community's interest, will make this determination by vote of its members according to policy. Because of the First Amendment right of the Museum at its own premises, the Museum may choose not to exhibit any work of art that it deems offensive or inappropriate based upon its own principled criteria. (see part 2 and 3)
2. Art presented for acquisition or exhibition that might be considered patently lewd, pornographic, obscene or profane, or which offensively and aggressively challenges public sensitivity to the human form, the handicapped, sexuality, gender, religion-creed, sacred objects, political, and race or ethnic issues must be brought by the Museum's Curator of Exhibitions and Permanent Collection to the attention of SMA Association Board of Trustees, for review and action.
3. The Springville Museum of Art accepts the display and collection of art which shows the undraped human figure. But, this art must contribute to the reverence we hold for the human body regardless of the aesthetic style of representation. Art depicting sexual activity or graphically intense erotic representations (including exaggerated or abnormally explicit genitalia, seductive poses, carnal distortions, or close-up views, S&M, bestiality or arousal) will not be displayed at the Museum nor owned in its permanent collection.
4. Works of art curated by the Museum staff or its appointed jurors and deemed by them not to conform to this policy are considered to still be in the jurying process until after they have been submitted to the Board of Trustees for review and determination. The Board of Trustees is the final arbiter in such cases.
5. Any works of art coming to the Museum in a traveling/curated form, may be withdrawn from exhibition or zoned at the discretion of the Association Board of Trustees, or Curator of Exhibitions. A notice will indicate that the work of art has been zoned and its location will be identified for patrons.*
6. The Museum does not struggle against a perceived yoke of community standards and family values. Rather it exalts and advocates them through the art it displays and collects and through the educational programs it offers. The Museum does not seek to deconstruct society but rather to encourage the best of our society's achievements, ideals and traditions.

*(note) Zoning is the placement of a work of art in a area of the Museum where the public, especially young children, cannot see it without prior warning and/or approval. These Controlled conditions allow the work to be viewed by those

Appendix G

SMA Outreach Educator Job Description



Part-Time Outreach Art Educator

Job Summary:

Present the Art Talks program at elementary, middle, and high schools throughout Utah and support other outreach and educational programming. This position is funded through Professional Outreach Programs in the Schools (POPS).

Essential Functions:

Under the direction of the Head of Education and Museum Educators, represent the collection of the Springville Museum of Art as it relates to classroom learning and Utah State Core Standards. Participate in program assessments and new program development. Keep statistics of classroom visits and develop new curriculum. Support other SMA programs as needed. Represent the Museum in a professional manner.

Beginning salary \$13/hour, position may begin Aug 17, 2015. Extensive travel is required. Regular schedule will be Tuesday, Wednesday, Thursday, up to 27 hours per week. Must be able to work some weekends and evenings to accommodate museum programs and events. Some overnight stays will be required for travel purposes. Must possess and maintain a valid Utah driver's license, have access to an insured vehicle, and successfully pass a background check.

Education & Experience:

Bachelor's Degree from an accredited institution of higher education. Utah State Office of Education Teacher Certification with Art Education endorsement desirable, but not required. Must show evidence of successful teaching or student teaching in art, and experience with curriculum development and classroom management a plus.

Skills, Knowledge & Abilities:

Interest and ability in art and teaching, enthusiasm, patience and tact, excellent verbal and written communication skills, a commitment to ongoing personal professional development, high-level creative and organizational skills, and competency with Microsoft Office, (Adobe Creative Suite a plus). Must work well with young people and adults. Duties require time spent standing, walking, lifting and carrying objects up to approximately 50 lbs.

Application Process & Deadline:

Applicants should submit a letter of intent, resume, a short writing sample, and two letters of recommendation or professional references. Please email application materials to: Hilary

Appendix H

Introducing the Researcher

When the author, Tammara Ballard, was a little girl she told people that she was an artist. She never forgot how proud she was to have her oil painting, *Swan Swimming on a Moonlit Lake*, displayed on the walls of her elementary school's art fair. Since the fourth grade, she dreamed of growing up to be an art teacher.

Over the years, she completed many different art classes both in school and privately. Her credentials include a Bachelors of Fine Art (BFA) in Studio Art, a Bachelors of Art (BA) in Art Education; and a Utah K-12 Art Education teaching license. She has 12 years teaching experience as a classroom art educator.

As a K-12 visual arts educator, she believes that an important part of the art curriculum is to include a variety of ways for students to present their artwork to others. She has designed many school bulletin boards and display cases featuring student artwork. She organizes annual school and district art shows and often encourages her students to enter art competitions and juried art shows as another way to share their talents with a community audience.

The author feels that student artwork displays are a wonderful way to advocate for the value of quality art programs. Faculty, family, and community members can enjoy student artwork when displayed in their schools. She found that many of her students put in more effort, to produce quality artwork when they knew it would be shared publicly.

Ballard has spent a lot of energy, time, and expense; matting, framing and designing ways to present student artwork. She considers curating and organizing these displays and exhibitions as her own form of artistry. Most of the time she is not paid for the extra time and

materials she uses in these presentations. Her motivation comes intrinsically from inside her heart and from positive memories of past experiences.

In 2011, Ballard was asked by then Alpine Utah School District Art Coordinator, Sarianne Christianson, to meet with Kasen Barris, a young business major from Utah Valley University. He had formed a non-profit organization, Pixelnoob, with the mission of supporting student art exhibitions. Ballard admits that before she met him, she thought he must be too good to be true and wondered if he was for real. Sure enough, his offer was legitimate. He related a personal story of how his self-confidence grew after having one of his photographs selected to be displayed in a high school art show. Even though he didn't pursue art after graduation he wants his organization to make a difference in the lives of other young people using his business education to fundraising and support the school art shows where he lives. Kasen's story reminds the author of her own experience participating in art shows.

When asked what she loves most about being an art teacher she responds, "The most rewarding aspect of teaching art is finding creative ways of exhibiting student artwork." Recently, Tammara amended her response due to an experience she had a few years back when she designed a unit for her High School Honors Art curriculum, *Students Can Be Active Participants in the Exhibition Process*. She found that her high school students were anxious and worried about how to prepare their artwork to be displayed or entered into art shows. She discovered that if she taught the students techniques for mounting, matting, and framing their artwork so that their projects were shown in the best light, they felt more comfortable with displaying and sharing their artwork. She also found that teaching her students how to write reflective artist statements, improved the likelihood of their entries being accepted into the competition.

Tammara finds that even though it requires a lot more work from her to teach her students all the steps of planning, preparing and presenting an art show; it is worth it when they experience a successful student art exhibition for themselves. When students are involved in promoting the event to their family and friends, attendance increases. They understand how to mat and frame artwork to enhance it rather than distract from it. Tammara discovered that the students' parents appreciated the cost savings of preparing the framing at school, instead of having to use an expensive custom framing company.

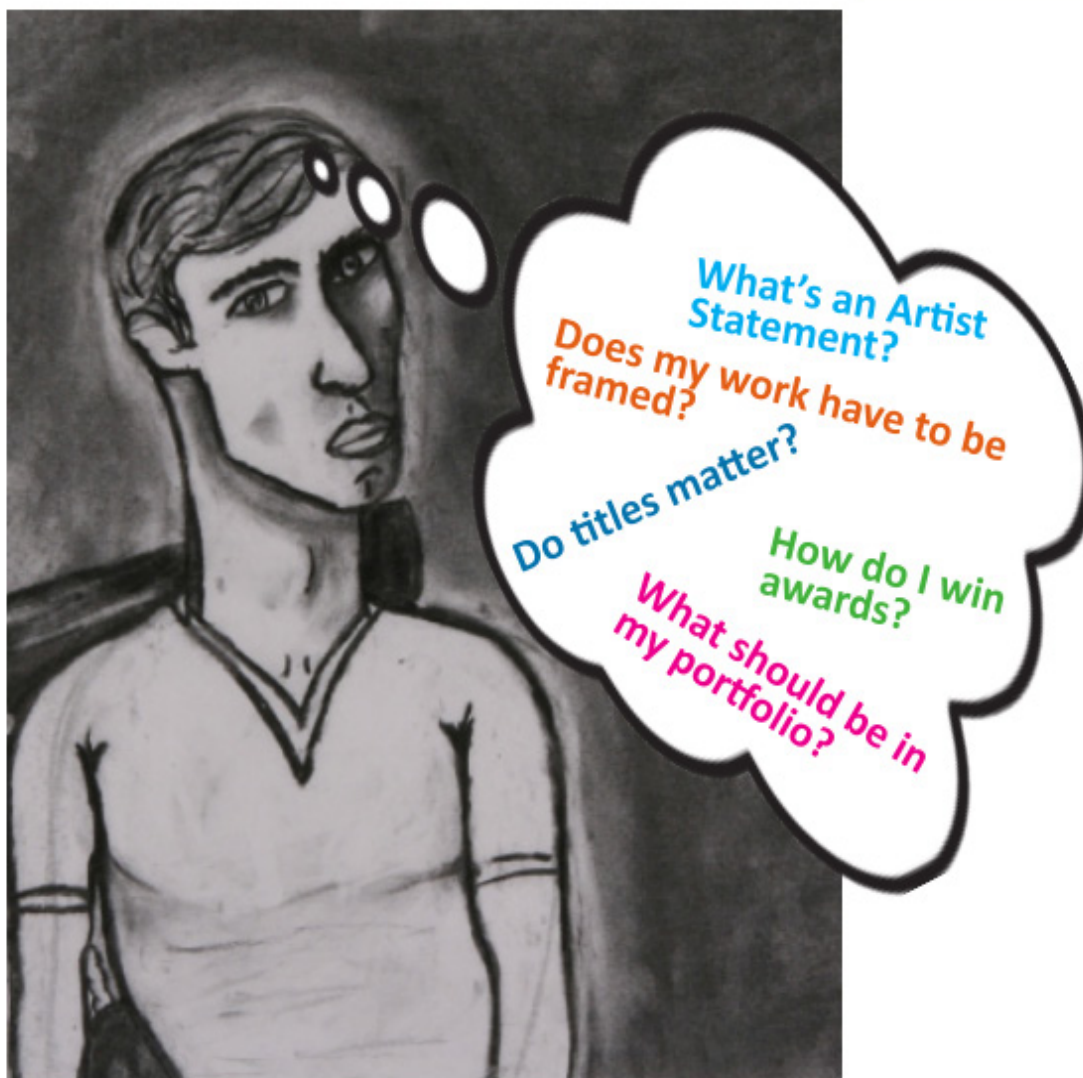
After several years working as a secondary education art teacher, Tammara became an Outreach Educator for the Springville Museum of Art (SMA) and is excited for the opportunity to be involved in the amazing educational art programs SMA offers the community. She is especially eager to learn firsthand about how to organize large-scale student art exhibitions and thrilled to be a part of developing, creating and presenting a new *SMA High School Pre-Exhibition Workshop* to help students prepare for the All-State High School Show.

Ballard was told by Dr. Virgil Jacobson, SMA curator of education, that she was specifically hired for the Outreach Educator position based on her experience developing a successful curriculum for her high school students which directly involved them in the process of preparing their own artwork for exhibition. As a graduate student at Brigham Young University, (BYU) Tammara saw an opportunity to document the application of action research towards the development of the pre-exhibition workshop.

Appendix I

Workshop Promotional Flier

Portfolio Day and Annual Utah All-State High School Art Show



Get Answers

Appendix J

Utah School District Workshops 2013- 2014

W/S #	Date of Workshop	School	School District
1	9/4/2013	Bountiful HS	Davis
2	9/5/2013	Lehi HS	Alpine
3	9/9/2013	Northridge HS	Layton, Davis
4	9/10/2013	Grand County HS	Moab, Grand
5	9/11/2013	San Juan HS	San Juan, San Juan
6	9/11/2013	Whitehorse HS	Montezuma Creek, San Juan
7	9/12/2013	Navajo Mountain HS	Navajo Mountain, San Juan
8	9/12/2013	Monument Valley HS	Monument Valley, San Juan
9	9/17/2013	Washington District Professional Dev.	St. George, Washington
10	9/19/2013	Jordan High School	Sandy, Canyons
11	9/19/2013	Park City HS	Park City, Park City
12	9/20/2013	PD Granite District	Salt Lake City, Granite
13	9/24/2013	Carbon High School	Price, Carbon
14	9/25/2013	Timpanogos HS	Orem, Alpine
15	10/2/2013	Canyon View HS	Cedar City, Iron
16	10/8/2013	Copper Hills HS	W. Jordan, Jordan
17	10/10/2013	Box Elder HS	Brigham City, Box Elder
18	10/15/2013	Manti HS	Manti, South Sanpete
19	10/22/2013	Richfield HS	Richfield, Sevier
20	10/23/2013	Milford	Milford, Beaver
21	10/23/2013	Beaver	Beaver, Beaver
22	10/24/2013	SMA	Springville, Nebo
23	10/29/2013	Morgan	Morgan, Morgan
24	1/15/2014	Walden School of Liberal Arts	Provo
25	2/22/2014	UAEA Conference	St. George, Washington

Appendix K

Survey: SMA Pre-Exhibition Workshop

Thank you for attending the SMA pre-exhibition workshop.

Your feedback is much appreciated.

Please return as soon as possible in the enclosed self-addressed, stamped envelope.



1. Please share your contact information (Please state "N/A" to remain anonymous)

Name: _____ High School: _____

Email: _____ Phone Number: _____

2. Which workshop location did you attend? _____ Date: _____

3. How many of your students attended the pre-exhibition workshop? _____

4. Did you get a copy of the pre-exhibition workshop lesson plan, PowerPoint, and handout? Y / N

If not, please provide email address for a copy: _____

If yes, did you recreate the workshop for your students? Y or N

How many of your students saw the lesson plan/PowerPoint after the workshop? _____

5. Which part of the workshop did you and/or your students find most informative?
-

6. Do you or your students have any questions regarding the 42nd Annual Utah All-State High School Art Show?
-

7. Do you plan on submitting student artwork entries into the next 2014 42nd Annual Utah All-State High School Art Show? Y or N

8. Do you plan to bring your students on a field trip to see the 42nd 2014 42nd Annual Utah All-State High School Art Show? Y or N

Would you like information about funding assistance for busing? Y or N

9. Would you like to participate in a similar workshop next year? Y or N

10. Are you willing to host a pre-exhibition workshop at your school next year? Y or N

Appendix L

Timeline: Release of 2014 National Visual Arts Standards

- 2010 Meetings between State Education Agency Directors of Arts Education and the Chief State School Officers in Washington, D.C., to gather a broad group of people in the field of education, and to develop a plan.
- 2011 Work begins, guided with the newly created National Coalition for Core Arts Standards (NCCAS). The final draft was created through multiple meetings and paid for by the coalition. This is where the Understanding by Design elements was introduced to encourage curiosity and a higher order thinking skills within art education.
- 2012 Writing for grade by grade, pre-K through high school, began in the five disciplines of Dance, Media Arts, Music, Theatre, and Visual Arts
- 2013 Rewriting and revising of the draft after public review. Over 1.5 million comments from over 6000 reviewers came in. Focus groups gave clear directions of what revisions should look like. This is the stage where the standards were simplified and moved Understanding by Design elements into optional instructional packages to support the other standards.
- 2014 June 4th saw the beta release of the newly revised national arts standards in a cyber-launch. Beta testing was done over the summer prior to full release in October. These standards only exist on the internet and are not in hard copy. This allows for more interaction and allows users to access, sort, and print standards in a format that is best for them.

Appendix M

Timeline: SMA Annual Utah All-State High School Art Show

The following is a timeline of the adaptations made to the Annual Utah All-State High School Art Show from the time it began being hosted by the SMA until present:

1971: The Annual Utah All-State High School Art Show began being hosted by the SMA. The show began as a juried competition for awards, not for entrance into the exhibit. Almost all artwork was accepted as there were few presentation standards. Needed space of entire museum causing the permanent collection to be stored away (Exhibition, 1994).

1972: The Second exhibit of Utah high school art at the SMA. Senior students will be eligible for scholarships and tuition grants awarded by the universities and colleges of the state (<https://www.newspapers.com/newspage/5928459/>).

1973: A Third annual exhibit of UT high school art show. One scholarship from each of the nine colleges in Utah, plus cash awards and certificates by local businessmen will be presented to winners. SMA employee, Sid Peterson, holds the prize-winning painting in position for hanging in second annual High Schools of Utah exhibit. The batik work entitled Moslem Mosque won a scholarship to Utah State University for its artist (<https://www.newspapers.com/newspage/5977588/>).

1974: 27 high schools are represented with 650 pieces in the show. The project is jointly supported by a grant from the Utah State Division of Fine Arts and the national endowment for the arts, Washington, D.C., a federal agency created by an act of Congress in 1965 (<https://www.newspapers.com/newspage/6388413/>).

1976: Fourth annual High Schools of the Art Exhibit began on Monday when a nine-man jury spent the day at the Springville Museum of Art evaluating the large collection of art which has been submitted from students from all over the State of Utah. Many works came in with a Bicentennial theme (<https://www.newspapers.com/newspage/5877419/>).

1977: The Fifth annual SMA high school art exhibit includes the following categories: Oil painting, acrylics, watercolor, drawing, woodcut, lithography, graphic design, weaving, macramé, batik, rugs, leather, metalcraft, jewelry, sculpture, and ceramics (<https://www.newspapers.com/newspage/7498040/>).

1994: The SMA published the first catalog highlighting the award-winning works and listing all accepted artwork into the exhibition (Exhibition, 2013, p. 4).

1995: The Governor of Utah declares that every March is to be known as “Utah Youth Arts Month.” Governor’s Office and Utah State House of Representatives invites student artists accepted in the 2014 42nd Annual Utah All-State High School Art Show to meet the Governor in Salt Lake City at the Utah State Capitol (Exhibition, 2013, p. 5).

1996: David O. McKay School of Education at Brigham Young University (BYU) presents the first annual awards: Outstanding High School Art Educator of the Year and Outstanding High School Art Student of the Year This award includes a cash prize and the opportunity to display artwork to BYU for a year (Exhibition, 2013, p. 4).

2000: A new policy explaining the criteria for accepting entries of adapted artwork was instituted to require two attached sources so that the jurors can determine how the references were changed (Exhibition, 2013, p. 4).

2003: Written artist statement are encouraged as part the entry form to further the connection between literacy and art based on both national and state educational curriculum standards (Exhibition, 2013, p. 4).

2010: Susan Swartz Foundation Annual 10-year endowment: A scholarship for post high school support (Exhibition, 2013, p. 5).

2010: Introduction of Springville Museum of Art Board of Trustees Scholarship.

2011: Utah Watercolor Society Scholarship (Exhibition, 2013, p. 5).

2012: Introduced online entry forms for Annual Utah All-State High School Art Show.

2013: Pre-exhibition workshop was introduced throughout Utah.

2014: SMA offers funding to assist with busing costs for schools to visit the exhibition.

Appendix N

Awards and Scholarships: 2014 42nd Annual Utah All-State High School Art Show

Congressional Winners List:

1st District Congressman Rob Bishop

“Capitol Pillars” by Jonathan Josiah Wright Ogden High School

Honorable Mentions

“60's Family” by Chase Benjamin Dahl Weber High School

“Fruit Stand” by Lindsey Kimball Sky View High School

“Sails” by Hayden Adam McFarland Clearfield High School

“Vitamin C” by Savannah Danielle Sorg Box Elder High School

“Harold Crane” by Connor D. Williams Ogden High School

2nd District Congressman Chris Stewart

“Color My World” by Emily Fleck Diamond Ranch Academy

Honorable Mentions

“The Allegory of Dreams”

by Nicholas Adelman Highland High School

“Perpetually Out of Our Reach”

by Macayla Elizabeth Elwell Beaver High School

“Untitled” by Kazden Thell Jolley Hurricane High School

“Waves” by Danielle Bonnie LeFevre Bountiful High School

“Guidance” by Chris McConkie West High School

3rd District Congressman Jason Chaffetz

“Hush” by Tia Terrel Wasatch High School

Honorable Mentions

“Camille”	by Alyssa Bowman	Olympus High School
“Into It”	by Kayli Champneys	Maple Mountain High School
“A Fairy Tale Castle”	by Emily Heaton	Mtn. View High School
“Lion Print”	by KyAisha Lewis	Grand County High School
“The Battle”	by Andre S. Parkinson	Springville High School

4th District Congressman Jim Matheson

“Rion”	by Ryan Nieznanski	Lehi High School
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Honorable Mentions

“Portrait of my Sister”	by Megan Breiter	Skyline High School
“Fires of Fallout”	by Stephen A. Hiatt	Copper Hills High School
“Jelly Fish”	by Chelsea Latu	Bingham High School
“Gold Medal”	by Hunter Young	Herriman High School

Appendix O

Script for Meet the Governor at Capitol Day

The 42nd Annual Utah All-State High School Art Show is one of the largest exhibitions of its kind in the country. This year 904 works of art representing 91 schools from across the state were submitted. Of those 341 were selected for exhibition at the Springville Museum of Art from February 7th to March 26th. Students previously included in this exhibition have gone on to become successful professional artists, animators, designers and art educators.

The students being recognized today are among the best and brightest of Utah's young artists as the top award winners from this exhibition. The talent, creativity, and diversity of our students are personified in their drawings, paintings, photographs, jewelry, ceramics, and sculptures. Many of these students will go on to study art at the university level, while others will become professionals in other fields who use their artistic skills to brighten and enhance daily life for all of us.

We have been presented an exhibition catalog that illustrates the award-winning pieces and lists each student in the show along with the high school teachers involved. The exhibition is funded in part by Legislative appropriations for Professional Outreach Programs in the Schools (POPS) also called Fine Arts Outreach through the Utah State Office of Education. The Springville Museum of Art and high schools throughout Utah thank us, the Legislature, for our ongoing POPS funding. We as Legislators also congratulate these young artists on their tremendous accomplishments and wish them continued success in life.

Appendix P

Springville Museum of Art Mission Statement

The purpose of the Springville Museum of Art is to provide quality life-affirming art, cultural experience and educational opportunity to our growing community and diverse populations.

The Museum encourages our youth to develop into thoughtful individuals and caring human beings. We recognize the seed of potential within each individual and seek to nurture growth through the creative process, positive cultural values, an acquaintance with excellence, and a belief in the beauty of life. The Museum's focus is centered on traditional aesthetic values through life-affirming Utah, Soviet, and American art.

The belief of the museum founders, John Hafen and Cyrus Dallin, that the arts "refine the minds of youth and build character in all people," continues to guide the mission of the Springville Museum of Art to this day. To this end, the Museum plays a unique role in Utah and the Intermountain West.

Appendix Q

NAEA Policy Statement - Secondary Level Art Contests and Competitions

Adoption: Approved by the Delegates Assembly and the NAEA Board of Directors, April 1988.

Los Angeles, California.

Board of Directors, April 1988, Motion #18

Student participation in art contests and competitions is a controversial subject which has long been a matter of concern for members of the art education profession at the junior high and senior high school levels. The NAEA recognizes that art competitions can serve as a positive experience for those students who wish to enter such contests and who possess sufficient emotional maturity to separate the concept of losing from the idea of rejection as a person. The advisability of a certain group or individuals entering art competitions usually falls to the judgment of the art teacher who has the knowledge and understanding of both the competition and the maturity of the involved students.

Whenever it is the responsibility of the art teacher to supervise and/or endorse the entry of a secondary level group or individual in art contests and competitions, the NAEA extends the following guidelines:

1. The art teacher should assume the responsibility of making known to the students involved the specific rules of the art competition and the specific criteria upon which the artwork will judged.
2. No work which has been directly copied from any published source should ever be entered into a competition unless the student has creatively modified or reinterpreted the original work using the student's own vision or style. Only work which is the unique creation of the individual student should be entered in competitions.

Art teachers must be vigilant in making a distinction about the difference between blatant copying and inventive incorporation of borrowed motifs for a creative statement. Contemporary artists such as Andy Warhol, Robert Rauschenberg, and Jasper Johns incorporate recognizable motifs and symbols into their works, adapting the image to their own creative ends.

Students whose desire for visual representation is limited by environment or experience may have to rely on a published image as a guide when producing a work, but the student's artwork must modify or reinterpret the original idea to be acceptable for competition. Henri Rousseau is an example of an artist who had to interpret second-hand the experiences of others when portraying the birds and beasts in his jungle paintings.

3. Students should not engage in reproducing other artists' visual images for presenting them as their own creative work in competitions.

4. The art teacher should assume the responsibility of making the ethics of art competition known to students and to refuse to approve the entry of student work which carries any doubt as to its authenticity and originality. Keeping this policy in mind will also help avoid copyright infringement problems for the student artist.

5. The art teacher should assume the responsibility for aiding students in understanding that the judgment of the work of art in any given contest is not a judgment of the worth of the individual, who created the work, but only of the work itself in one instance.

Art competition at the secondary level can be a healthy and rewarding experience.

Students should, through their art instruction, have gained some understanding of aesthetic and qualitative criteria for judging the merit and quality of artworks, their own and others. Most student at this level can enter competitions and grow artistically and emotionally because of

having their work judged against that of their peers. It is the responsibility of the art teacher to help ensure that secondary involvement is kept at the highest ethical level and that the competition is a positive experience for all.