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The Art Museum's Function In Education

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BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Final research project

THE ART MUSEUM'S FUNCTION IN EDUCATION

By

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Bachelor of Art in Visual Art, University of Washington, 1991

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ABSTRACT

This paper explores the decision to close the school located at the Dayton Art Institute (DAI). While the School of the Dayton Art Institute (SDAI) was successful, and produced thriving artists and industrial designers for the region, within 15 miles of the DAI there was a new public university offering art degrees, a private university offering art degrees, and a community college offering classes in art. The SDAI decided to compile reports and examine their school through self-studies and made the decision to close its school in 1975. After careful consideration of these reports, interviews of previous faculty and students of the SDAI, and interviews of the current faculty of local universities, the decision to close the SDAI was found to be a wise choice. While the idea of attending an art museum-school is a desirable one, the degrees offered by area universities are more affordable and the separation of art museum and school was beneficial to this institute because it helped the DAI to focus its efforts on children's programming to elevate it to national acclaim (Gorman, 2009).

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“In true Art, the hand, the head,
and the heart of man go together.

But Art is no recreation:
it cannot be learned at spare moments,
nor pursued when we have nothing better to do.”

-John Ruskin (n.d.).

Chapter One: Introduction to the Study

Background to the Study

The model of the art school attached to an art museum emerged from 19th century notions of how to teach art: Students learn by copying the works of the masters (Daichendt, 2010, p. 34). The marriage of art museum and art school seems a sensible one, but few art museum schools remain in the United States in 2013. In the United States, universities and colleges offer a wide variety of art degrees replacing the art museum school of the early 1900s. From the turn of the 20th century, until after World War II, as education evolved and became accredited, museums began closing their schools (Montgomery & O'Neal Parker, 2012).

This paper aims to explore the reasons behind closing the school located at the Dayton Art Institute (DAI). The researcher collected data to uncover why a vast majority of art museum schools in the United States closed, focusing on the closure of the School of the Dayton Art Institute, and how the closures affected the communities and museums left behind. While the School of the Dayton Art Institute (SDAI) was successful and produced thriving artists and industrial designers for the region, within 15 miles of the DAI there are a public university, a private university, and a community college, all offering classes and degrees in art. In the early 1970s the SDAI compiled reports and examined the school through self-studies and made the decision to close the school in 1975.

Research Goals

Museums are a place that house treasure and beauty and a source of creativity, but should a museum be responsible for teaching artists and granting degrees? The collaboration between art museum and school has great appeal. The researcher collected data regarding the environment and degrees offered by the School of the Dayton Art Institute and revealed if the

closing of the school affected the museum's programming and surrounding community.

Researching the events of the beginning of the 20th century, the researcher uncovered information to analyze the evolution of the art degree and compare a degree earned at the SDAI to one earned at one of the area's universities.

Research Question

This research-based study attempted to answer the research question: How has the School of the Dayton Art Institute's closure affected the museum's evolution of programs? While studying the information on the closure of the SDAI, art museum school degrees and university and college degrees were compared. The School of the Dayton Art Institute served as an example of one museum school that closed in the United States and how its closure may have influenced the other avenues of education and community offerings available to the citizens of Dayton and its visitors. The researcher answered these questions by comparing the class offerings at the SDAI with the area universities and community college, then documenting the types of museum programs at the Dayton Art Institute that have begun or ended during the time since the closure of the School of the Dayton Art Institute.

Conceptual Framework

The Dayton Art Institute and Dayton Metro Library each have a large collection of publicly accessible records and artifacts, including course offerings from the SDAI and surveys and reports compiled before closing the school. In addition to the records research, previous students of the school were located and interviewed to provide additional insight as to the type of environment, course offerings, and conjectured reasons for the closure of the school. Reviewing the data from the county room at the Dayton Metro Library and Dayton Art Institute archives, as

well as data found on the Internet and interviews, the researcher plans on uncovering the reason behind the closure of the School of the Dayton Art Institute.

Theoretical Framework

How did museums begin granting degrees to artists, and what events transpired in the United States that shifted artist training from museums to colleges and universities?

Neher states:

The decisive shift in American art education was the passage of the G.I. Bill of Rights in 1944, which provided tuition to homecoming veterans to attend an *accredited* institution of higher learning. That same year the National Association of Schools of Art and Design (NASAD) was formed to accredit art schools and provide standards for bachelor's and master's degree programs (2010, p. 120).

In 1944 degrees became defined and named. Did the School of the Dayton Art Institute follow suit and become accredited? The researcher studied the School of the Dayton Art Institute's degree offerings to discover if the school's closings were due to the degrees that the school offered and if the school was competitive in the type of degrees offered. As the United States education system progressed and matured, did the School of the Dayton Art Institute close because of degree limitations?

Art schools in the beginning of the 20th century were changing. Charles de Kay brings one change -the merger of dedicated art school and university- to light in a *New York Times* article published in 1905. De Kay mentions the talks of negotiations between Columbia University and the National Academy of Design and discourages the merger. De Kay states:

What if it be found that the students do not care for an art school that is no longer, save in name, part of the old Academy, and certainly in very fact is part of

a big organization which has little sympathy with their aims (Sunday Second Magazine Section, para. 8)?

In the *New York Times* article, de Kay focuses on the student and his or her needs arguing that the art school education is already separating the disciple from the master (1905, para. 6). The researcher studied the School of the Dayton Art Institute environment and courses to compare the degree earned at a dedicated art school such as the SDAI to one earned at a local university that has multiple degree offerings.

Significance of the Study

The art museum is responsible for preserving and displaying the community's culture and providing a venue for learning. As Ambrose and Paine state, "museums have a key task to play in providing and understanding of identity and a sense of belonging to a place or community" (1993, p. 3). Once a provider of education for post-secondary degrees, the Dayton Art Institute and other museums changed with the community and for their community. The researcher uncovered information regarding the evolution of art education. What caused the closure of the School of the Dayton Art Institute may have contributed to the closure of other museum schools around the country. Investigating what happened in the past with art museum school closures may give artists and schools more information to forecast the direction of art degrees for the future.

Researching and comparing degrees offered by a dedicated art school such as the School of the Dayton Art Institute and the degrees offered by local multiple degree offering universities provide future artists with information to find the best environment and degree for their needs. Earning a post-secondary degree is a commitment of time and finances. Finding the best school and the best art degree to enable one to find employment is key. Furnham and Petrides state,

“Nearly 500 members of the public rated 20 university degree subjects in terms of their usefulness for employability. The top three were Law, Math and English whereas the bottom three were Fine Art, Anthropology and Theology” (2010, p. 50). Students pursuing a degree in fine art have a disadvantage that their employability is rated low. Students need degree and school information to give them the greatest foundation possible.

Limitations of the Study

The study of art museum schools may be a difficult one given journal and Internet searches have yielded very little information regarding the art museum schools of the 1900s. Art museum schools that have closed may be difficult to research, given their variety of locations. Researching course offerings for information from previously operating art museum schools and comparing them to SDAI information proved difficult. In addition to limited information on the Internet and in journal articles, hunting down and contacting previous students of the School of the Dayton Art Institute within the time frame of the completion of the research also proved difficult.

Conclusion

This research explored the decision to close the school located at the Dayton Art Institute (DAI). While the School of the Dayton Art Institute (SDAI) was successful and survived several historical eras of monetary uncertainty such as World Wars One and Two, the Great Depression, and the Wall Street crash, it finally closed in 1975. The SDAI decided to compile reports and examine the school through self-studies to make the decision to close. Research of self-studies of the DAI, interviews with faculty and students who attended the SDAI, interviews with current faculty of local universities, journal articles, and data gathered from the Internet, the researcher uncovered data to reveal the reason behind the closure of the school and how the SDAI's closure

affected the community of Dayton and the evolution of the Dayton Art Institute's programs. The following chapters will discuss the literature regarding a museum's programming to understand a museum's decisions and goals.

Chapter Two: Literature Review

This chapter focused on peer reviewed literature that ties the closure of the School of the Dayton Art Institute to historical and current topics concerning students seeking art degrees as well as art degree graduates.

Research Question

Combining the examination of archives and interviews this research explored the decision to close the School of the Dayton Art Institute and how this closure affected the museum’s evolution of programs. The review of literature will answer questions regarding the historical background of art degrees, the philosophy of the Dayton Art Institute, the role of the artist-teacher, and issues artists face after graduation.

Conceptual Framework

Table 2.1

How has the School of the Dayton Art Institute closure affected the Dayton Art Institute and its evolution of programs?

Prior Knowledge:	Goals:	Methods:
The School of the Dayton Art Institute closed in 1975.	Demonstrate the evolution of the schools that award art degrees.	Research the events in the U.S. that created art degree and accreditation standards.
In 2012 the Washington Post reported that there were only four art museum schools left in the U.S.	Investigate if a museum environment plays a role in art education.	Research art museums schools that remain in the United States.
The researcher graduated with a university granted degree in Visual Arts.	Investigate if art museum school students are receiving a different degree from one earned at university.	Interview museum staff, university professors of the SDAI and local universities.
The researcher was not prepared for seeking a job in art upon graduation.	Investigate if degree granting schools are preparing art students for finding careers post-graduation.	Interview museum staff, university professors of the SDAI and local universities.
Tuition costs for universities are high.	Compare university granted art degrees to those of art museum schools.	Research the costs for art degrees in 2013.

Background

Universities and museum schools share a common goal, to educate and train artists. What is the difference between a university degree and one earned at a museum school? Content analysis demonstrated the comparative degree information as well as other information regarding the closure of the School of the Dayton Art Institute, the history of art degrees, and the preparation of artists. A career in art should be based on strong inner feelings that tell a person what he or she wants to be, regardless of age (Herberholz, 2010, p. 18). Future art degree seekers should embrace their passions in order to succeed in their pursuit of a career, and benefit from helpful teachers. While some potential art students may be encouraged in art techniques, some students lack the guidance of teachers to match personal skills, abilities and values with specific art vocations (Ulbricht, 2001, p. 41). Art teachers have a great deal to gain by knowing and teaching students about the ways in which an artist portfolio is critiqued, resume writing, art careers, and the benefits of learning new skills (Herberholz, 2010; Ulbricht, 2001).

Review of Literature

On a hill overlooking the Miami River in downtown Dayton sits the grand Mediterranean style building of the Dayton Art Institute. First opened in 1919 as the Dayton Museum of Arts, the museum was renamed the Dayton Art Institute (DAI) to reflect the growing importance of its school (Dayton Art Institute [DAI], 2013). From its inception the DAI encouraged people from all walks of life “to visit the permanent collections and special exhibitions, to attend a variety of classes, or to stroll in the gardens on a Sunday afternoon” (DAI, 2013). The Dayton Art Institute was a community asset that began to focus its attention on its art students.

Degrees.

Before World War II, during the rise of the School of the Dayton Art Institute, only a small percentage of adults in the United States went to college. Potential college students were from upper-income families, but most jobs didn't require degrees (Hanford, n.d.). During World War II the Department of Labor estimated that after the war 15 million would be unemployed. To reduce the likelihood of a postwar depression, the Servicemen's Readjustment Act of 1944 was enacted and when the war ended college enrollment surged (Servicemen's Readjustment Act of 1944, 2013). Homecoming veterans were given tuition money to attend an accredited institution of higher learning. That same year, the National Association of Schools of Art and Design (NASAD) was formed to provide standards for bachelor's and master's degree programs and accredit art schools (Neher, 2010, p. 120).

Environment.

The museum itself is an inspiration to artists and the community. Looking at diverse kinds of art and the progression of art through the ages provides artists not only with knowledge about art, but the attitude that there is no right or wrong way to make art (Herberholz, 2011, p. 52). Viewing other artists' work has always been a source of inspiration. As Herberholz (2011) states, "Today's technology has provided artists and students with access to a wider range of artworks than was ever available before" (p. 52). Art is in books, on computers, incorporated into clothing, but viewing the original is still the greatest inspiration. In a museum a student is able to observe brushstrokes, study composition, and examine construction up close. When students go to museums and see artworks in person, they are working as artists. Students should be given the opportunity to seek inspiration from history and up close (Herberholz, 2011, p. 52).

The artist-teacher.

Artists should commit themselves to their art by staying current in skills, technique, and exhibit, and having active, commercially viable artists working as teachers is something that should be encouraged (Grant, 2007, B24). At the School of the Dayton Art Institute, the professors were all artist-teachers (Unknown, Dayton Journal, n.d.). The artist-teacher was a valuable complement to the degree earned by the student of the SDAI. As Freire states,

the artist-teacher is no longer merely the-one-who-teaches, but one who is himself (or herself) taught in dialogue with the students, who in their turn while being taught, also teach. They become jointly responsible for a process in which all grow. (1970, p. 53)

The National Society for Education in Art and Design (NSEAD) supports the artist-teacher in terms of the improved quality of students learning linked to the valuing of teachers continuing to practice their art (Thornton, 2011, p. 34). The aim of any art teacher is not to train would-be artists. Artist-teachers can motivate their students regardless of whether they show special aptitudes in art, and regardless of their career choices. Teachers honor students by taking the time to talk with them and share what they see as positive and progressive steps in their art (Herberholz, 2010).

Current considerations.

A Masters of Fine Arts degree (MFA) has been considered as the terminal degree for an artist or art teacher even at the college level, but a MFA or any college degree comes with a price (Grant, 2007, p. B24). As Dwyer, Hodson & McCloud state, "In a period of high college tuitions and widely available credit, the risks and rewards of taking on debt have become salient issues for many young adults" (Dwyer, Hodson & McCloud, 2013, p. 50). Earning a degree does not guarantee a job. In 2010, 500 members of the public ranked 20 university degrees in terms of

their employability, and a fine art degree was considered in the bottom three for employability (Furnham & Petrides, 2010, p. 50). Debt and job security are new concepts in the ancient field of art. Historically artists have created and been critiqued on their art, now artists are not only judged on their art, but their degree (Grant, 2007, p. B24).

Current museum programming.

With the closure of some schools associated with art museums, what programming has the Dayton Art Institute decided to support? Tourism is an extension of everyday life, as a museum like the Dayton Art Institute caters to the community of Dayton and its visitors (Stylianou-Lambert, 2011, p. 404). While some museums cater to capitalizing on “localness,” the DAI sought to gain new audiences by increasing their “attractivity” (Harrison, 1997, p. 24). The DAI has shifted its education focus to family and children’s programming, earning the distinction of one of *Parents Magazine’s* “Top 10 Art Museums for Kids.”

The researcher appreciated the effort the Dayton Art Institute makes to draw interest in cultural artifacts with their Experientcenter, a child-focused hands-on art center. Museums have a tough job of preserving and rallying interest in their collections and educating their communities. As Ambrose and Paine state, museums, like the Dayton Art Institute, “have a key task to play in providing an understanding of identity and a sense of belonging to a place or community” (1993, p.3). The Dayton Art Institute, which once played a part in granting post-secondary degrees to educate and benefit its community, now focuses on family programming and education.

Conclusion

The closing of the School of the Dayton Art Institute provides the art student of today with valuable information. As with any historical data, when reviewed, lessons can be learned and programming improved. The researcher uncovered data by interviewing previous students

and faculty of the SDAI and sifting through the archives of this museum school to supply valuable information to artist-teachers, students, and professionals in order to facilitate their future.

As Grant states, “Judging artists on the basis of their academic credentials rather than on their art, and devising programs that lead them away from making art, is absurd and ahistorical” (2007, B24). Students need to learn in ways to give them confidence in the future, aesthetic appreciation and to find a voice so they may stamp their individuality on the world and change it for the better (Erzen, 2005, para. 14).

Chapter Three: Methodology

The following describes the methods used for collecting data to analyze to find information regarding the closure of the School of the Dayton Art Institute. Materials at the Dayton Metro Library, the archives of the Dayton Art Institute, the Internet, and interviews of professionals and students will be used to investigate how the closure of the school affected the museum's programming.

Design of the Study

Analysis of the Dayton Metro Library archives, Dayton Art Institute archives, interviews, and Internet research are the focus of the study. This data will be collected and analyzed to provide factual information to define how the School of the Dayton Art Institute's closure in 1975 has affected the Dayton Art Institute and its evolution of programming. The Dayton Metro Library holds a special collection of archives in its Montgomery County room. This collection contains newspaper articles, School of the Dayton Art Institute (SDAI) course catalogs, photographs, and surveys compiled prior to the closure of the school. In addition to the archives in the Dayton Metro Library, interviews of previous SDAI faculty and students and current faculty and students of area universities have taken place via phone and Internet, and data files were collected and evaluated to uncover the progression of programming at the Dayton Art Institute.

Data Collection

Research sources are explained below. Data will be collected, summarized, and presented for comparison.

Dayton Metro Library.

In the basement of the Dayton Metro Library, you will find the Montgomery county archive room. The Montgomery county room is maintained by a rotation of various library staff, happy to help search for information about entities within the county, but the difficulty lies within those individuals. The archives are not searchable or accessible to patrons, as that is the duty of the librarian. With the ever-changing staff, one visit to the library the search may yield a mountain of materials, the next visit, nothing.

Searching the Dayton Metro Library Montgomery county archives has yielded school catalogs, a conference interview with the director of the SDAI, a survey done for an architectural firm in 1974 by an outside agency, and annual reports of the Dayton Art Institute. Course catalogs of the School of the Dayton Art Institute will be presented to evaluate the degrees and classes offered at the SDAI for comparison to other local and national institutions. The interview with Siegfried Weng, the original director of the SDAI, will provide information regarding the school environment and policies and give insight to the director of the school's beliefs. The survey for the architectural firm of Sullivan, Lecklider, and Jay compares factual data regarding course offerings and tuition from the SDAI to local universities in 1975 and displays a compilation of interviews of students, business owners and faculty. Annual reports of the Dayton Art Institute share information as to the costs associated with maintaining and running the school and the museum.

Dayton Art Institute.

While the Dayton Art Institute closed its archives and library to the public in 2009, Kristina Klepacz, the DAI archivist, works a few hours a week in the archives. Klepacz is not only the archivist for the museum, but is the contact for transcripts and records for the School of

the Dayton Art Institute. While Klepacz is not a graduate of the SDAI herself, her father and aunt are, and Klepacz holds the confidential records and documents of the SDAI. Klepacz was interviewed, and was able to share a press release and DAI scrapbook articles to be included in the research.

Internet research.

Local fine arts programs.

The Dayton has three post-secondary institutions offering fine arts classes and degrees. Sinclair Community College sits directly across the river from the Dayton Art Institute campus. Sinclair's course offerings will be researched and presented for comparison to the School of the Dayton Art Institute. Sinclair will be assessed for the growth of its degrees and professorial staff. The University of Dayton, a private Catholic university, is only a few miles south of the DAI. The fine art department at UD in 1975 will be compared to the SDAI. The growth of University of Dayton's fine art department will be noted from 1975 to 2013. Wright State University, a local public university, also offers classes in fine arts and has a Fine Art department. WSU's department of fine art of 1975 will be compared to the types of classes and degrees offered at the School of the Dayton Art Institute. The growth of the fine art department of WSU will be noted from 1975 to 2013.

National museum schools.

Data from a selection of national museum schools will be evaluated to compare tuition costs, types of courses, and degrees. National museum schools will be compared to other museum schools in the United States and to the School of the Dayton Art Institute. The schools selected are: the School of the Art Institute of Chicago, the Pennsylvania Academy of Fine Art, the Corcoran, the Museum of Fine Arts Boston, the Rhode Island School of Design, and the

Portland Art Museum School. An Internet search for course offerings from the turn of the century yielded information from the School of Pennsylvania Academy of Fine Arts courses degree offerings from 1915-1916. The information will be used for comparison between the SDAI and School of Pennsylvania Academy of Fine Arts.

Museum collection comparison.

An art museum's collection is distinguished by its distinctiveness and depth of its collection. One benefit of the art museum-school is the museum's collection. The primary sources available to students to study and the inspiration of pieces in the collection are amazing resources for a student. Museum collections from a selection of museums that have museum schools will be analyzed to present the depth of their collection for comparison. This information will be presented and compared to the Dayton Art Institute to determine if the museum has the level of collection to support a museum school student population.

Degrees.

The evolution of the art degree in the United States will be studied through Internet research. Information regarding how the G.I. Bill developed and the effect the G.I. Bill had on the population of the United States will contribute to the research. The School of the Dayton Art Institute earned accreditation from the National Association of Schools of Art and Design in 1962. Using the Internet, information will be collected to learn about how art schools are accredited and which accreditation is most desirable.

Interviews via e-mail and phone.

Local art professors.

Fine arts professors from local universities will be interviewed to learn their opinions regarding the closure of the School of the Dayton Art Institute. Glen Celabush, from Wright

State University will be asked to weigh in on the SDAI using the same interview questions.

These questions are: In your opinion, do you think that the SDAI would be a viable degree granting school option if it had remained open? And, how do you think the city of Dayton and the surrounding area was affected by the closure of the SDAI?

Previous SDAI students.

Students that attended classes at the School of the Dayton Art Institute before its closure in 1975 will be interviewed. Jane Dunwoodie earned her B.F.A. at the School of the Dayton Art Institute and was once the head librarian at the DAI. John Emery was a former student of the School of the Dayton Art Institute and also taught at the SDAI as faculty. Interviewees will be asked to describe the admittance process, the environment, and teaching staff and to describe the value of their time spent earning their degree at the SDAI.

Peer reviewed journal coding.

Peer reviewed journals will be used to support information learned in data collection and interviews. Expected topics to search include museum tourism, children's programming in museums, the role of a museum in a community, portfolio preparation for art school graduates, the role of the artist-teacher, and the value of an art school degree.

Local newspaper articles about the Dayton Art Institute.

Local newspaper articles will be located to uncover the direction of programming the DAI has pursued since the closure of the school in 1975. Local newspapers will be searched for museum programming including information on Oktoberfest, the closure of the DAI library, art restoration at the DAI, special events, and the children's programming at the Dayton Art Institute.

Data Analysis

The facts and information collected from the Dayton Metro Library, the Internet, interviews, and peer journals will be presented and considered. Line items and information found in the Dayton Art Institute's annual reports concerning money spent on the school would be compared to other schools in museums. School course offerings from the SDAI will be compared to other local post-secondary fine art options and other museum school in the nation for cost, variety, and environment. Museum collections from the Dayton Art Institute would be compared with other museum school collections. Quotes from interviews will be presented to take a look into what contemporary and previous faculty and students said about the School of the Dayton Art Institute. Art degree information concerning the advancement of degrees and courses would be presented. Opinion from peer journals would be considered regarding the direction that the Dayton Art Institute's museum programming has progressed. Finally, conclusions would be drawn as to how the School of the Dayton Art Institute's closing has affected the programming of their museum.

Conclusion

The Dayton Metro Library, the Dayton Art Institute, Internet research, and Interviews will provide the data presented in the following chapters in order to draw conclusions as to the effects the closure of the School of the Dayton Art Institute had on the programming at the museum affiliated with the school.

Chapter Four: Results

In order to gain insight into how the closure of the School of the Dayton Art Institutes in 1975 affected the Dayton Art Institute's programming, multiple sources of data were gathered. The findings from interviews, Internet research, course catalogs, press releases and surveys will be presented and discussed in this chapter.

Significance of the Study

The information revealed to provide evidence to determine the closure of the School of the Dayton Art Institute (SDAI) was solid and coherent. These findings were consistent with information gleaned from interviews, then substantiated in press releases and surveys of course catalogs. The findings deepened the understanding of the closure of the SDAI by explaining the trend displayed in students enrolling in universities rather than at the SDAI. In addition, course catalogs from the University of Dayton indicated their art programming was possible only with the help of the School of the Dayton Art Institute. While the findings were consistent with the hypothesis that area universities had influenced the decision to close the SDAI, through surveying the data collected at the archives, data revealed that the School of the Dayton Art Institute had not substantially increased in popularity or student body in its last ten years of operation. The data revealed the evolution of programming since the SDAI's closure in 1975, and indicated that the programming was dependent on the director of the museum and each director had a different agenda.

Bias and Validity

Comparing the data found through many avenues of research removed the bias of the researcher. Originally the researcher felt inclined toward the ideal of the art museum school and its environment, submersion, and teaching staff. Uncovering the true function of the School of

the Dayton Art Institute and the financial and enrollment struggles the school encountered balanced the researcher's preconceived notions of an art school within a museum. Factual data comparison of courses and price analysis provided the facts for the research.

Data uncovered compared with data from additional sources gave the reporting validity. Turn of the century museum school research produced little results; until data from the School of the Dayton Art Institute was compared with information from other nationally recognized art museum schools. Repeated evaluation of uncovered data with additional information from interviewees and Internet resources aided in substantiating the information to be valid.

Analysis

Post-Graduate Schools in Dayton, Ohio.

The School of the Dayton Art Institute.

The School of the Dayton Art Institute formally began in 1921. In the first course catalog, the opening sentence reads: "The School is conducted under the auspices of the museum to give training in industrial and fine art processes for the production of genuine American art" (The Dayton School of Industrial and Fine Arts, 1921). The School of the Dayton Art Institute is located in Dayton, Ohio, the 6th largest city in the state of Ohio (Dayton Ohio, 2013).

The School of the Dayton Art Institute graduated a total of 343 students from 1936 to 1973, fifty-three percent of those graduates worked in commercial art in 1973 (Community Research Incorporated, 1973). In October 1962 the National Association of Schools of Art (NASAD) notified the SDAI of its acceptance as a full member of that accrediting organization. This accreditation from the NASAD placed the School of the Dayton Art Institute in the group of 40 professional art schools and university art departments that held membership in the NASAD at that time (DAI, 1962). Prior to the SDAI awarding NASAD accredited bachelor's degrees, it

was simply a school of fine arts that played a large role in the Midwest for providing skilled craftsmen and designers, jobs at the time that did not need university art degrees. Many of the SDAI graduates ended up in Detroit designing cars or in New York City with graphics arts jobs (J. Dunwoodie, personal communication, June 18, 2012).

University of Dayton.

The University of Dayton is a private Roman Catholic Marian university in downtown Dayton (University of Dayton [UD], n.d.). Finding its beginnings as a primary boys school in 1850, the University of Dayton assumed its current identity of university in 1920 (University of Dayton [UD], 2013a). While it is, and has been, the most expensive of the three local higher education options, UD currently encourages students to get prerequisite classes at Sinclair Community College as a lower cost option (J. Friend, personal communication, June 15, 2012). University of Dayton is one of the ten largest Roman Catholic schools in the United States, and the largest of the three Marianist Universities with over 11,000 undergraduate and post-graduate students enrolled in 2011, whereas in 1975 had a total of 8,080 students (UD, n.d.; S. Bowman, personal communication, April 3, 2013). The University of Dayton also boasts the only American Bar Association approved law school in the area (UD, 2013b).

Wright State University.

Wright State University is an independent state university in Fairborn, OH, only 12 miles from the DAI. Wright State first opened in 1964 as the Dayton branch campus for Miami University and Ohio State University, and then became its own university in 1967 (Chris Wydman, personal communication, April 1, 2013). While a young school in comparison to the SDAI at the time, only established in 1964, WSU has grown from 3200 total students in 1964 to

approximately 20,000 students in the fall of 2012 (Wright State University [WSU], 2013b; WSU, 2013c). Chris Wydman, university records manager at WSU stated:

Dr. Millett, President of Miami University, in February 1964, was involved in arrangements between the Dayton Art Institute and the Dayton campus involving credit for art courses. By 1968, Wright State had created an Art Department with two full time faculty, with additional instruction provided by faculty in the English department. By 1972, a BFA degree had been established as well as BA degrees in Art History and Studio Art. (personal communication, April 1, 2013)

Sinclair Community College.

Sinclair Community College, a stone's throw across the river from the Dayton Art Institute, is an urban community college in Dayton. Sinclair's early history is intertwined with the YMCA as far back as 1887 (Sinclair Community College [SCC], 2013a). In 1959, Sinclair was independently operated and separately incorporated as an institute of higher learning by the state of Ohio (SCC, 2013). The largest community college in Ohio, and one of the largest in North America, it boasts over 28,000 students, and like the School of the Dayton Art institute, has art degrees accredited by the NASAD (Sinclair Community College, n.d.). Whereas Sinclair had the potential to add art classes and degrees, their focus has remained on 2-year degrees, and Sinclair fills this niche well by having articulation agreements with both Wright State University and University of Dayton creating lower cost transfer options. In addition to 2-year degrees, Sinclair does participate in Post Secondary Options Enrollment (PSOE) program in which high school students in grades 9-12 can take courses at Sinclair in addition to their high school coursework and graduate high school with a high school diploma and potentially an Associate's

degree. PSOE costs are covered by the state and enable high school students to earn college credit, thereby reducing overall out of pocket costs for secondary education (Sinclair Community College [SCC], 2013a; SCC, 2013b; SCC, 2013c).

Comparison

Post-Graduate Schools in Dayton, OH.

The School of the Dayton Art Institute Report on a Brief Study produced the following, information in 1973 (Community Research Incorporated [CRI], 1973):

Table 4.1
1973 Comparison of Post-Graduate Art Schools in Dayton, OH

School	Degrees offered	Fine Art Students enrolled	Average Annual Tuition	Number of Art Faculty
SDAI	BFA or certificate	184	\$1080 + fees	16 full time
Wright State University	BFA BA in future	667	\$750 OH resident	9 full time
University of Dayton	BA BFA BA Ed BS Art Ed in future	150	\$2,150	8 full time 6 part time
Sinclair Community College	Associates of Arts	"several hundred"	\$450 county resident	1 full time

Comparatively, information was gathered for the same statistics for students enrolled in 2013 (WSU, 2013a; WSU, 2013b; WSU, 2013c; University of Dayton [UD], 2013a; UD, 2013b; UD, 2013c; SCC, 2013a; SCC, 2013c; B. Bullock, personal communication, June 25, 2012, F. Kerns, personal communication, June 25, 2012).

Table 4.2
 2013 Comparison of Post-Graduate Art Schools in Dayton, OH

School	Degrees offered	Fine Art Students Enrollment	Average Annual Tuition	Number of Art Faculty
Wright State University	BFA BA Art History BA Studio Art BFA w/Art Ed. BFA w/Graphic Design BFA w/Interior Design	"About a thousand"	\$8,070 for residents of Ohio	17 full time
University of Dayton	BA Art History BA Visual Art BFA w/Art Ed BFA Fine Art BFA Graphic Design BFA Photography	225	\$16,000 + required purchase of MacBook	35 full time
Sinclair Community College	AA in Art Drawing certificate Photographic Technology certificate	"several thousand"	\$4,500	"around 70"

On November 27, 1974, the President of the Board of Trustees of the Dayton Art Institute read a press release stating,

During this 55-year period, the School filled a unique function in the community where students from all walks of life could obtain specialized training in the visual arts. However, during the last few years, other universities in the area have developed their own studio art training courses, including Wright State University with its new Creative Arts Building, Sinclair Community College with its design program, and the University of Dayton with its expanded offerings in the fine arts and design areas. The new facilities in the other centers of learning can provide educational opportunities at much lower rates

of tuition and at the same time can offer substantially higher salaries to faculty. These facts, and fewer students enrolling at the School of the Dayton Art Institute, forced us to reconsider our position. (Harry Price, personal communication, November 27, 1974)

The Dayton Art Institute stated their closing was due to the university programs in the area gaining strength. What the President of the Board of Trustees, Harry Price, failed to mention was that the Dayton Art Institute helped each of these institutions from their inception.

Museum Schools in Ohio.

Dayton is the sixth largest city in the state of Ohio, following Columbus, Cleveland, Cincinnati, Akron, and Toledo (List of Cities in Ohio, 2013). Each one of the top five cities in Ohio has its own art museum, and some of the top five cities have or had an art school once associated with the art museum, and each city's museum opened approximately the same time as the Dayton Art Institute (Akron Art Museum, 2013; Cincinnati Art Museum [CAM], 2013; Cleveland Museum of Art, 2013; Columbus Museum of Art [CMA], 2013; Dayton Art Institute, 2013; Toledo Museum of Art, 2013).

Table 4.3
Most Populous Cities in Ohio Museums and Museum School Statistics

City Listed by Popularity Order	Name of Museum	Year Museum Established	Pieces in Collection in 2013	Year Art School Established	Name of Art School	Year Art School Dissolved	Art School Affiliation with College
Columbus	Columbus Museum of Art	1878	10,500	n/a	n/a	n/a	n/a
Cleveland	Cleveland Museum of Art	1916	43,000	n/a	n/a	n/a	n/a
Cincinnati	Cincinnati Art Museum	1881	60,000	1887	Art Institute of Cincinnati	Separated from museum to become own entity in 1998	University of Cincinnati
Toledo	Toledo Museum of Art	1901	30,000	1919	Toledo School of Design	n/a	University of Toledo
Akron	Akron Art Museum	1922	5,000	1950	Akron Art Institute School	1965	n/a
Dayton	Dayton Art Institute	1919	26,000	1920	School of the Dayton Art Institute	1975	-Wright State University -University of Dayton

Museum Schools in the United States.

In 2012, the Washington Post declared that there were five museum schools left in the United States; the School of the Art Institute of Chicago, Corcoran College of Art and Design, Pennsylvania Academy of Fine Art, the Rhode Island School of Design, and the Museum of Fine Arts Boston (Montgomery & Parker, 2012). The combination of museum school and museum sometimes left the board of directors at each site with the decision on which to turn their focus: should they create, or should they curate (Montgomery & Parker, 2012)? The table below shows how the five schools compare to each other as well as the Dayton, OH offerings (Big Future, 2013; Corcoran College of Art & Design, 2013; Museum of Fine Arts Boston, 2013; Pennsylvania Academy of Fine Art, 2013; Rhode Island School of Design, 2013; School of the Art Institute of Chicago, 2013).

Table 4.4
National Museum School Comparison

School	Degrees Offered	Fine Art Student Enrollment	Average Annual Tuition	Number of Art Faculty
School of the Art Institute of Chicago	8 undergrad. degrees 16 graduate degrees	3245 total 2510 undergrad. 735 graduate	\$39,810/year undergraduate \$42,270/year graduate	698 total 158 full time 540 part-time
Corcoran College of Art & Design	8 undergrad. Degrees 6 graduate degrees	2510 undergrad. 735 graduate	\$30,930/year undergraduate cost varies for graduate	149 total
PA Academy of Fine Art	B.F.A M.F.A. Post Baccalaureate	349 total	\$29,100/year undergraduate \$34,820/year graduate	105 total
Rhode Island School of Design	16 undergrad. degrees 16 graduate degrees	2300 total	\$42,622/year undergraduate \$42,622/year graduate	528 total 147 full time 381 part-time
Museum of Fine Arts Boston	13 undergrad. degrees 14 graduate degrees	594 undergrad. 181 graduate	\$37,930/year undergraduate \$36,108/year graduate	169 total

Environment

The School of the Dayton Art Institute provided an environment for its students that was rich in art. Students only took classes in art, worked in studio spaces inside the walls of the art museum, and had access to masterpieces and peer works alike. Conover (1932), a local Dayton historian writes, “we were (Dayton), in those years, lamentably undeveloped. We had no pictures; we saw no pictures; we seldom traveled and knew little of what there was to see in the great world of art except at the Dayton Art Institute” (Conover, 1932, p. 212).

Siegfried Weng, the director of the DAI, the director of the SDAI, and professor of Art History at the SDAI addresses the museum-school relationship in a lecture in 1940, stating:

We must not overlook the joint contribution on the part of the museum art school and college in respect to the training of our future artists and teachers. And there the possibilities can only be suggested. The coming years should bring much important progress. Whatever the joint developments will be, the trend is already evident. The training of a better-rounded (sic), more intelligent art student is the aim. Craftsmanship alone is no longer enough. It is already a backward school indeed that permits the student in the life class to work monotonously copying form from the model. As has been the case with every great artist through all time, the model is ever regarded as a very important means, but not an end. The artist must create, and the student cannot start too early in this training to organize colors, forms, textures, and movements to procure an expressive whole. The school and museum must work together to produce the artist who can create beautifully and appropriately, and the public who can evaluate the result and use it well. (Weng, 1940; Colt, 1972)

While a student at the University of Chicago, Siegfried Weng became the assistant to renowned sculptor Lorado Taft. Taft made a speech in Dayton and learned of the opening for museum director and recommended Weng, who got the job, being only 23 at the time (Abrams, 1984). Weng, as a vibrant young Director of both DAI and SDAI created an environment that moved away from Academy style teaching of solely copying from the masters, and brought live animals such as peacock, quail, swans, toucans and cranes into the museum grounds for students and patrons to enjoy (Abrams, 1984).

The idea of a museum-school environment is appealing to the artist because of submersion, focus and inspiration. When asked to describe the SDAI, former student and faculty member John Emery responded with:

To be admitted you had to present an art portfolio (SAT scores were of no interest). Once in, you found yourself among other students who all had the same interest. No fraternities, no dormitory, no student union, no football team, no business majors, etc. Only art! We had one class a day that lasted from 8 am until 5pm. The museum was open until 11pm and a few of us had keys so that you would frequently find students working until 3am. Unfortunately I don't believe that many of us took full advantage of the galleries, however if you have a Monet in your classroom you can't help be influenced by his work. I believe the answer to the museum-school may be in the art environment. When you go to a museum on a daily basis, filled with students who are only studying art, and your teachers are practicing artists, your perspective becomes very focused. Having taught at a number of Universities (SDAI, RISD, UD, Miami, Wittenberg, University of Canterbury), I can say that very few of the university students have the desire, commitment, passion, and intensity to become an artist, as did the students at SDAI. As I get older and look back on my life as an artist, I realize how fortunate I was to go to SDAI. Although in addition to a SDAI diploma, I have degrees from University of Dayton and University of Manchester, it is the range of skills and the variety of cultures, time periods, and media that I studied at the SDAI, that serves me every day. (J. Emery, personal communication, June 19, 2012)

John Emery's observations place significance on the art museum environment, artist-teacher, and the art student becoming the teacher.

In 1973 several local firms that had hired SDAI graduates were asked, by Community Research Incorporated, to comment on how well prepared they felt those graduates were to perform their tasks and whether the firms would fire SDAI graduates in the future (1973). HH Art Studios complained, “graduates (of the SDAI) are not prepared for commercial art. They have too much fine arts background. Fine art is an impractical major.” Lambert-Dawson-Hageman felt “graduates of the School of the Dayton Art Institute have too much fine arts emphasis.” Losh-Peters & Associates, Inc. responded by saying, “fine arts background helps a student’s knowledge of design, but still need technical knowledge. If SDAI produces just fine artists, they won’t find places in studios.” Dayton employers surveyed in 1973 felt that fine arts graduates needed more of an industrial skill set, rather than the strong background in fine arts they were receiving at the School of the Dayton Art Institute (Community Research Incorporated, 1973).

Artist-Teacher

The role of the teacher of artists, as Wong (1995) suggests, is one of employing innovative curriculum and teaching methods. Artist-teachers will likely find themselves working against established conceptions of how teachers and students interact and behave in a classroom setting (Wong, 1995, p. 27).

University of Dayton began offering fine art degrees in the 1955-1956 course catalog (University of Dayton [UD], 1955). Previous to the fine art degree offerings, University of Dayton students took classes at the SDAI as early as 1938 (Dayton Art Institute [DAI], 1962). The University of Dayton did not have on site faculty; they sent their students off campus to the School of the Dayton Art Institute to complete their courses. The degree offered by UD was influenced by the SDAI, but did not contain the same requirements for graduation. In 1960

University of Dayton offered a Bachelor's of Fine Art degree for the first time. Only one fine art class per term was required at the SDAI, to earn a BFA at the University of Dayton. The 1960 UD catalog listed Theology, Psychology, Epistemology, Metaphysics, Logic, and English, and only required 8 art courses to earn a BFA (UD, 1960).

The SDAI produced many artist-teachers and was headed by artists throughout its existence reinforcing the importance of the role of the artist-teacher. Right before the SDAI's closing, one of its deans, Lawrence Rosing, ironically resigned his post to devote his efforts to his art. Rosing stated in his letter of resignation, "I am a serious artist and want to continue my work. The school's problems are constantly on my mind; I find it difficult to concentrate on my art, which very much interests me" (Colt, 1972).

Current Considerations

By 1960, there were perhaps a dozen significant museum schools, from Portland, Oregon, to Portland, Maine. After World War II, as education became more regularized, the combination of museum-school became too much for many museums to maintain. Museums cut their schools all together or maintained little more than a few amateur art classes (Montgomery & Parker, 2012). What drove museums and museum schools apart? A difference of opinion in mission statements claims Bill Barrett, previous dean of the Corcoran College of Art and Design. Barrett states, "It is true that both parts of the organization are, at their core, about education, but it's slightly different education. You're educating the public about things that have already been made, and you're educating students to make things that have yet to be made" (Montgomery & Parker, 2013).

Museum Collections

The museum at DAI does not have the volume of pieces or depth of styles and artists needed to support a major museum school in comparison to the four other national art museum-schools (Montgomery, 2012). In 2013, the Dayton Art Institute's permanent collection contains more than 26,000 objects spanning 5,000 years of history, but the museum only displays around 1,000 works from its permanent collection at a time (Dayton Art Institute [DAI], 2012). In contrast to the DAI, the other five national art museum-schools have strong collections or are placed in areas with numerous museum options (Montgomery, 2012). The Corcoran only contains around 16,000 objects, but because it is located in Washington, D.C., the students at the Corcoran have access to the National Gallery of Art, the Smithsonian museum system, the Kreeger museum, the Freer Gallery as well as many others (Corcoran Gallery of Art, 2012). The Art Institute of Chicago contains around 54,000 pieces of art, and Chicago also boasts numerous galleries as well as the Museum of Contemporary Art Chicago (The Art Institute of Chicago, 2012). The Museum of Fine Arts Boston is the fifth most visited museum in the United States as of 2012, and contains over 450,000 works of art, making it one of the most comprehensive collections in the Americas (Wikipedia: Museum of Fine Arts Boston, 2012). The Pennsylvania Academy of the Fine Arts (PAFA), the oldest art museum and school in the nation, claims to have "one of the three strongest collections of American art in the world (Pennsylvania Museum of Fine Arts, 2012)." Not only does the PAFA have noted American artists such as Homer and Cassatt, they also have the nearby Philadelphia Museum of Art, the Rodin Museum, the Institute of Contemporary Art, and the Barnes Foundation (PAFA, 2012).

Not unlike George Wallis' original artist-teacher experience in which the remoteness of his residence caused him to move to pursue artistic training in a larger city with artistic

resources, museum and museum collections can dictate where an artist studies (Daichendt, 2010, pp. 77-78). In 2012 there are only five art-museum schools in our nation, but evolution of our educational system has provided numerous opportunities for similar successful marriages between schools and museums, as well as museums themselves reaching out to communities through programs, all to provide art education resources and exposure to the arts for university art students (Montgomery, 2012).

Glen Celabush, Chair of the Art department at WSU, confirmed the opinion that the Dayton Art Institute is not competitive in the realm of national museums: "If you are a serious student, and you have a choice, you would not pick the DAI because of its comparative caliber of collections." Celabush, a graduate of Boston University, sang the praises of the museums within reach of the BU campus. Celabush finished the conversation by stating that while he has enjoyed the collections and programs on numerous occasions, and has colleagues at DAI, he would rate the DAI as "the Olive Garden of museums" and that "this collection alone cannot sustain today's artist (G. Celabush, personal communication, June 19, 2012)."

Degrees

Deciding the value of an art degree is complicated. Justifying the debt it takes to earn an art degree confuses the value even more. Art degrees involve student expectations, educational trends, the changing art world, and the state of the United States economy. Picasso did not have a Masters of Fine Arts, and Jackson Pollock was a high school dropout (Neher, 2010). By the 1960s, the MFA was considered an essential component of an American artist's resume.

In 1905, Charles de Kay, literary critic for the *New York Times*, reported that Columbia University and the National Academy of Design were in talks that would allow the University to absorb the Academy (de Kay, 1905). De Kay stated, "The two systems under the same head

really seem incompatible. One must look to see the art side of a university dwindle to nothing” (de Kay, 1905). In this case, the merger talks failed, and the National Academy of Design remained independent (Neher, 2010). In the case of many museums and universities, for example the University of Dayton and the Dayton Art Institute, the joint venture of museum-school and university became the norm (University of Dayton, 1955).

Current Programming

The Dayton Art Institute has pursued many means of programming since the closure of the School of the Dayton Art Institute. The DAI has dabbled in demonstrating preservation to the public, displaying nationally recognized traveling exhibitions, hosting community gatherings for symphony and festivals, but the most successful venture of the DAI has been their children’s programming. The DAI was recognized in Parents Magazine as its number-three choice for best museum for kids in 2009 (Gorman, 2009).

As Jane Dunwoodie, former student of the SDAI, stated in her interview she felt the closure of the school had a major impact on the children’s programming. Once the SDAI closed, the museum director realized the previous students and faculty of the SDAI were the major contributors to the education of children in the museum. Suddenly the nature of the children’s programming changed and the children had no opportunity to be mentored in the studio, compete in all-state competitions, and view the juried student exhibitions (J. Dunwoodie, personal communication, March 2, 2013).

In 1976, only one year after the closing of the SDAI closed, the Dayton Art Institute opened Experienter, the nations first interactive family gallery in an art museum (McConville, 2012). Experienter is a hands-on interactive gallery complete with a number of ever-changing activities for visitors of all ages. Arlene Branick, the organizer for

Experiencenter, stated “the most important thing always is that families experience and talk about art together and that the Experiencenter enhances their experience in looking at art (McConville, 2012).

The art museum is to be used for the benefit of the public. As John Dana (1917) emphasized, “museum acquisition is less important than interpretation and community service” (p.23). The chief function of the museum, which Dana refers to as the “institute of visual instruction” is to be an educational or interpretive place that is relevant and informative to all visitors, from casual tourists to schoolchildren (Dana, 1917). While museum collections are important, particularly for a museum-school, the interaction between visitor and exhibition is key to the success of the museum’s programming.

Conclusion

The decision to close the art school at the DAI in 1975 was warranted. In retrospect, the SDAI would have only been competitive or a viable option if the young public university, WSU, had not developed its competitively priced art programs. While the need for an art museum-school is not necessary in the Dayton region, the continued need for children’s programs and collaborative efforts between the museum and family or museum and school remain, in order to educate upcoming artists, give them fundamentals of aesthetics, and expand their options to higher ranked art schools (Conover, 1932, p. 219). In the Dayton area, the Dayton Art Institute collaborates with families and teachers to provide visitors to the museum as many ways to experience art as possible in order that they may better enjoy and understand art (Dayton Art Institute, 1977). This collaboration creates a new marriage between museum and children.

The following chapter will discuss how the closing of the School of the Dayton Art Institute and other national museum schools has affected the evolution of the degree an artist can earn.

Chapter Five: Conclusion and Discussion

The School of the Dayton Art Institute, the only art museum affiliated school in Dayton, Ohio, closed in 1975. As an artist, the researcher recognized that while the idea of an art school in a museum seemed ideal, the Dayton area university offerings became more economical after World War II and local universities provided a diverse option as each art program developed.

Personal Impact of the Study

Originally the idea of an art school in conjunction with a museum seemed the perfect venue to earn an art degree. Many students were drawn to the opportunity to exhibit in the Dayton Art Institute, as that was a perk of learning in a school affiliated with a museum. Along with the possibility of exhibiting alongside masters, students were described as having unlimited access to tools and inspiration at the School of the Dayton Art Institute. The idea of a school that has ties to an excellent gallery selection within its walls is a desirable one (Montgomery, 2010). After World War II, the only accessible place to find fine art was in a museum, and the natural progression was for museums to teach artists.

Glen Celabush, the current chair of the Department at WSU, communicated in his interview that the SDAI, had it continued its art museum-school, would have only attracted students from the southwest Ohio area rather than from around the country. Professor Celabush observed that if students had an expansive art exposure before applying to colleges, their appetites would not be satisfied with local degree options, and their sights would be set on a higher ranked art school such as The Rhode Island School of Design or the School of the Museum of Fine Arts Boston. Professor Celabush went on to comment that he had recently polled a lecture of 300 students, and less than half of his fine arts students had set foot in the Dayton Art Institute or any other major museum. Celabush feels that WSU students are just not

taking the opportunity to, or have the desire to observe masterpieces or travel, so their exposure and scope are limited, in turn their sights of art outside the state are limited (G. Celabush, personal communication, June 19, 2012). The Internet and digital media have lessened the necessity of access to museum collections.

Rationale

The School of the Dayton Art Institute seemed like a utopia to an artist. For many students, the years they spend in art school will be the best years of their lives. Students can try new media, experiment with multiple styles, and hone their message-all in an extraordinarily supportive environment of teacher and peer advocates (Neher, 2009). When learning that the Dayton Art Institute had at one time focused on granting degrees, the researcher became interested in the evolution of the art degree and why the Dayton Art Institute would ever need to close its degree granting school.

Kristina Klepacz, archivist at the Dayton Art Institute, indicated in her interview that the DAI was happy to hand over the degree granting duties to area universities and focus the DAI's efforts on curating (K. Klepacz, personal communication, March 6, 2013). Once the strain of eliminating the huge responsibility and financial commitment the Dayton Art Institute had invested in their school, the museum was able to pursue other ventures, dependent on the museum director at the time.

After researching the progression of the art school from museum to university the researcher found that the importance of educating artists in an environment rich in art should not be limited to educating artists to achieve degrees. Multiple studies have shown that when children are exposed to fine art, children learn important skills such as exploration, visual communication, and problem solving. Children need programs in which they can: (1) explore

experience in visual ways; (2) experience aspects of different cultures; (3) extend their thinking; and (4) develop their imagination (Veale, 1992). Successful children's museum curriculum can accomplish all those tasks. Children learn how to communicate visually when exposed to art. When children explore art and use art materials, they learn problem-solving skills as they test possibilities and work through challenges, and develop fine motor skills. The Dayton Art Institute's successful children's programming has continued to advance education, merging a collecting institution with a children's teaching institution. The Dayton Art Institute decided that children's programming, while a large endeavor, is a more manageable yet important one (Dayton Art Institute, 1972).

Recommendations

The study into the closure of the School of the Dayton Art Institute yielded information regarding the progression of the art degree from the museum-school certificates at the turn of the century to the current degrees of 2013. If time and money allowed, the study would have included visits to the 5 remaining museum-schools to search their archives for information to compare costs, degrees and faculty to the SDAI costs in 1921 and 1975. The information gleaned from this effort would provide the reader with an accurate comparison of museum schools during key times in the School of the Dayton Art Institute's timeline.

The history of the art degree is an interesting one. The economy, war, community and the G.I. Bill played an integral part in the success of each degree granting institution. As with any part of American History, the progression of events around the evolution of the art degree and the impact on community entities such as museums is important. Additional research into national history would create a research project that could be important nationally, rather than a paper focusing on one such museum school like the School of the Dayton Art Institute.

The information that arose from the Glen Celabush interview regarding the fact that when he polled some 300 students, less than half of those fine arts students had set foot in their local museum, or any other museum, is an interesting concept to pursue. In 2013, why do students make the choice to pursue a degree in fine arts? To some, a museum collection is a great influence, but to the upcoming artists, what role does a collection play? Many avenues of research could stem from the information collected in this research.

Conclusion

Universities and museums have done a wonderful job of educating students, who, in turn demonstrate their love of art to students of their own. The decision to close the School of the Dayton Art Institute was defensible. Local universities took the place of the museum-school and universities were able to offer a greater diversity of programs and degrees, while offering better employment opportunities for faculty. Without the large overhead of the degree granting college, the Dayton Art Institute was able to expand its educational programming to children, benefitting the community.

Advice to the field of art education.

The aim of art education is not just to train would-be artists. Every person needs to feel the beauty and excitement of relating to the world around them, to experience quality, and to become both discriminating and open to diversity. Art curricula are often linked to the notion of an end product of some kind; they are connected to a prevailing definition and concept of art and expectations in student works (Erzen, 2005).

While museum-schools may not have a strong presence in granting degrees to artists in 2013, art educators are tasked with continuing to improve education programs and practices in art museums. Interest and activity in museum programming and incorporating art history, art

criticism, and aesthetics into studio activities is the duty of the art educator. During the past few decades, art museums have assumed a more central role in curriculum planning, developing educational materials, and providing services to teachers, all which are an integral part of educating any aged student (Williams, 1996).

Advice to teachers.

Art teachers have an important role to play in the lives of their students. Not only are art teachers required to follow state and school objectives, they strive to present the amazing world of art to each student individually and experientially. Art has the power to provoke and release emotion. Art has the ability to allow students to communicate in new ways. The research presented in this paper supports the importance of art and highlights the need for primary source exposure. Students need the opportunity to experience masters, and visit local museums to encounter art. Art museums of today are important places for students in each community to visit. Efforts need to be made to encourage museums and plan for the children of tomorrow.

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