

INSTITUTE FOR COMMUNITY ART STUDIES  
School of Architecture and Allied Arts  
University of Oregon

June K. McFee, Director

Report on the Art in the Schools Project  
in Lane County, Oregon

1970-71

Participating Organizations

Lane Intermediate Education District  
Institute for Community Art Studies  
Eugene Junior League  
Maude Kerns Art Center  
Museum of Art, State of Oregon  
Oregon Arts Commission

Coordinating Committee:

Ruth Gould, Assistant Superintendent  
Joyce Benjamin, I.E.D. Board Member  
and Junior League Representative  
June K. McFee, ICAS

Under Grants From:

JDR 3rd Fund  
Oregon Arts Commission  
and in kind contributions  
of participating organizations

*Program began with a dream*

## I.. INCEPTION

The program developed as an outgrowth of interactions between several groups concerned with developing a more pervasive arts program for the elementary schools of Lane County: the Lane County Intermediate Education District, The University of Oregon's Institute for Community Art Studies, the Eugene Junior League, the Oregon Museum of Art, the Maude Kerns Art Center, and representatives of the Oregon Arts Commission. As a result of this preliminary planning, a proposal was submitted to the JDR 3rd Fund on March 5, 1970.

*dream  
Joyce Benjamin*

*we already junking with the*

## II. ORGANIZATION

A coordinating committee of three directed the program, Ruth Gould, Assistant Superintendent of the Lane I.E.D., coordinated work with school districts, principals and teachers; Joyce Benjamin, I.E.D. board member and chairman of the Arts Committee of the Eugene Junior League, coordinated the communication with the board and the participating art organizations; Dr. June McFee of the ICAS, University of Oregon, coordinated the development of the curriculum and implementation in Continuing Education classes.

## III. ~~COMPREHENSIVE~~ PLANNING

~~One strength of the program resides in its use of elementary personnel on the planning team.~~ Many problems inherent in existing elementary arts programs derive, in part, from unresolved problems encountered by the class-

room teacher, the principal and the art coordinator and arts educators who daily struggle with the educational process. Prior to planning the program the ~~Institute for Community Art Studies~~ <sup>we had</sup> surveyed county elementary teachers to identify current attitudes and needs in elementary arts education under a grant from the Oregon State Arts Commission. Eight educators from the county schools (teachers, principals and art coordinators) in conjunction with two intern-consultants and staff from the Institute for Community Art Studies were involved with the initial planning. Enlisting the help of professionals along with the results of the survey provided documentation of their most pressing problems. Attempts to alleviate these concerns were incorporated into planning the new curriculum. *during the summer of 1970.*

*look for time  
look for help  
independent projects  
look for materials*

Early in the summer of 1970 problems with the traditional art workshop situation were documented during a teacher workshop at the Maude Kerns Art Center. Then a three-week work session involving the committee of eight, the two intern-consultants, ICAS staff and specific artist-resource personnel (called in as consultants on a periodic basis), hammered out the rough draft for the arts curriculum. This intensive effort represented approximately 105 committee hours, not to mention considerable individual research hours spent outside the regular working hours. The original concerns investigated by the committee were:

A. Program development: Some preliminary ideas concerning ways and means of developing a viable elementary art program.

- 1. Program philosophy
  - a. Methods of philosophic development
  - b. Behavioral or instructional objectives

*Two interns from our graduate students were, we believe not outstanding - Ron & Guyton a. CBOT - Ed in Edinburgh - Univ of Edinburgh, Canada Edmont, Ia - just finished P.D. last week -*

*Mike Youngblood - very much an Oregonian, brought a lot of experience in education - brought out a lot of points - getting a strong opinion in educational psychology as well as art & design - Intern from I.E.D. with you.*

2. Evaluation of existing programs
  - a. Identification of positive and negative aspects.

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3. Possible sources for research

- a. Data from questionnaires
- b. Documentation of personal problems
- c. Existing arts education programs (nationwide).

- B. Project development

1. Teacher orientation

- a. Increasing teacher readiness for art
  - 1) General lack of self confidence and understanding of art and children's behavior in art.
  - 2) Fear of using materials with children
- b. Perceptual development
  - 1) Visual
  - 2) Sound

2. Student orientation

- a. Increasing student readiness for art
- b. Perceptual development
- c. Problem solving in design
- d. Methods of implementing student initiated directions (inquiry approach)

3. Identifying points of entry for coordination of art with social studies curriculums

- a. Description of methods of implementation.

4. Environmental directions

- a. Individual-internal environment

- b. Home, School, community, environment
- c. Investigation of existing communities
- 5. Utilization of community resources
  - a. Ways to utilize resources of art museums and art centers.
  - b. Utilizing contributions of volunteer groups
  - c. Coordinating outside arts programs in on-going school activities.
- 6. Individual project evaluation
  - a. Methods for teacher evaluation
  - b. Methods for student evaluation
- C. Total program evaluation
  - 1. Committee evaluation of program.
  - 2. Individual teacher evaluation of program

A fourth week of committee time (proposed in the original grant) was relegated to future planning sessions to be held at strategic points during the coming academic year (1970-1971). At these sessions feedback and reorganization of the program package were to be the major focus. The remaining weeks of the summer were devoted to development of the first working curriculum Art in the World Around Us. Writing, revising, and editing were conducted through the the auspices of ICAS Staff, Dr. June K. McFee, Dr. Gordon Kensler and the two intern-consultants, Ronald MacGregor and Mike Youngblood. This effort represents an approximate total of 600 hours.

#### IV. ORIENTATION

A day long workshop for superintendents, principals, arts organization representatives and parents groups was held early in the school year in which the objectives of art education as developed by this program were discussed.

*Some of your  
initial objectives*

1. Awareness of the distinct forms of art that man creates in his environment; expressions of man's feelings and ideas; signs and symbols; his use of objects; places to live, work, plan and objects to use.
2. Investigation of forms, sizes, shapes and colors as they change in space, viewpoint, and light. (We live in a world which changes as we look at it; as it changes, our responses to it also change.)
3. Discrimination of the visual and functional properties of shapes, patterns, lines, colors, textures, structures and spaces. (Careful observation is necessary if we are to become fully aware of the variety of shapes and forms in the world around us.)
4. Recognition of the visual and functional relationships among objects, concepts and qualities. (We can try to see how certain things or ideas may be grouped because of features which they have in common.)
5. Exploration of the potentials of tools and materials and the development of ease in using them to express ideas and solve problems. (By using various tools in various ways we can discover how each can help us handle our chosen materials most effectively to serve our purposes.)
6. Development of one's own individuality through invention, innovation, reorganization and improvisation. (One of the things that art work shows us repeatedly is that no two people "see" or create in exactly the same way. To gain a sense of our 'specialness' is one of the most important things that we can learn through art.)
7. Development of a language for talking and thinking about art. (Like science, geography or any other area of study, art uses terms that are designed to give us a common ground for understanding each other.)
8. Development of critical and evaluative powers. (Part of learning through art is done by looking carefully at art works, and giving considered judgments on their qualities.)
9. Seeing how men express their differing values through the way things are put together and arranged. (Through the design of dress, architecture, jewelry, cities, sculpture, film making, the value of things is expressed.)

*over  
to next page*

*Note: less emphasis on making things more on learning about man & his environment throughout*

10. ✓ Development of sensitivity to natural forms, as they function in nature and are modified by man; understanding the aesthetic and functional properties of natural forms, trees, plants and land forms as changed by nature and man.

Page Six

A demonstration was given by a teacher using the inquiry method with children to stimulate critical awareness of arts formal and affective qualities.

Miss Katherine Bloom of the JDR III Fund spoke on the goals of the grantors and the relation of this program to national priorities in education.

#### V. COORDINATION WITH ART ORGANIZATIONS

During the year the larger consulting committee with representations from each of the cooperating organizations met to

1. be informed on the development of the curriculum
2. coordinate their efforts with the program so that the Art Museum, the Maude Kerns and the Junior League in-put into the schools could be related to the curriculum.

*Some things done -*  
The ~~outcomes~~ included:

1. The making of slides of the outstanding art works in the Museum for distribution to schools by the Educational Media Center of the I.E.D. The purpose was to use the slides as illustrative material in the curriculum to relate the ways artists use space, use formal and affective qualities in art, et cetera. Further the students would be better prepared to respond to these works when they see them in actuality in the Museum.
2. The Junior League and the Maude Kerns Art Center and one of the interns from the ICAS are planning and executing portable display models to use in the Arts in the Schools project of the Junior League.
3. The ICAS staff ~~is holding~~ <sup>held</sup> a workshop this month for Junior League members who are participating in the program. The workshop ~~will~~ <sup>had</sup> familiarize the volunteers with the program and ~~was~~ <sup>was</sup> given working guidelines of the role of volunteers in classrooms.

VI. IMPLEMENTATION

*held in winter - Springfield, Bethel and surrounding - Mapleton, Cider Grove and Pleasant Hill*

5 Inservice workshops were designed to acquaint practicing teachers with the program and were organized as 3-credit courses offered through the Division of Continuing Education under the auspices of the Institute for Community Arts Studies and subsidized by the ICAS and the JDR 3rd Grant to the Lane I.E.D. Two workshops were held during the period January-March, 1971, and three during the April-June period in five different parts of the county. In each case, the workshops utilized a three-hour instructional period held once a week over ten weeks.

Two instructors used a team teaching approach in directing the January-March workshops; those operating in the April-June period were taught by single instructors. A total of approximately 270 teachers participated in the five workshops described here. Special emphasis has been given to activities and inquiry appropriate to the 4th, 5th and 6th grades, ~~but an innovative primary grade teacher can translate the concepts and activities into language and experiences appropriate to grades 1, 2 and 3.~~

The relatively large number of participants and the administrative problems involved in making use of regular art room facilities, forced the instructors into adopting a portable kit of materials for participant use. ~~Since meetings were held in a gymnasium, a cafeteria, a library and two multi-purpose classrooms, materials of an easily disposable nature seemed appropriate.~~ Participants were asked to bring a quantity of various colors of construction paper, a pair of scissors or an Xacto knife, paints or crayons, rubber cement and glue, and a pencil. Certain other easily found materials (e.g., a number of textured surfaces) were called for from time to time.

*Shift away from the Workshop*



The format of the workshop program followed that outlined in the booklet Art in the World Around Us, ~~although individual~~ <sup>each</sup> instructors were able to modify the sequence within each of the three main areas in response to particular situations. A typical outline of a workshop program appears below.

AREA ONE: Collecting and Organizing Information Through Art

Week One: How perceptual cues operate (distance, constancy, figure/ground relationships).

Week Two: How groupings occur (proximity, similarity, continuity, function).

*making order*

Week Three: How variety is created from grouped material (alterations in size, color, position).

AREA TWO: Developing Our Identity Through Art

Week Four: Sequences (event, material)

Week Five: Idea pushing - the development of 1) a two-dimensional unit, and 2) a three dimensional structural unit from sketches of natural forms.

Week Six: Print making (as organization, and as development of individually conceived elements).

Week Seven: Submission and criticism of individual (out of class) projects.

AREA THREE: The Art of Environmental design

Week Eight: Personal space (masks and dress).

*Individual space*

Week Nine: Shared space (classroom planning and game playing).

*I-Space interpen*

Week Ten: Community space (town and community planning).

*network that ties spaces together*

*how child uses space in many things he does how he demonstrates his form*

The activity for Week Seven calls for some explanation at this point.

Although the aim of the instructors was to encourage participants to work through materials towards the objectives outlined in the booklet (~~hence the feasibility of using very limited, portable kits~~), was recognized that some

teachers had areas of expertise in which they might prefer to experiment, while others might welcome the opportunity to explore hitherto unfamiliar media. Accordingly, an out-of-class assignment was devised, wherein individual teachers, or teachers working as a group, were asked to illustrate any one of the concepts outlined in Area One or Two using any appropriate material. The intent of the class criticism/discussion which occupied Week Seven was to provide a forum for exchange of information and an opportunity to demonstrate the versatility of the concepts underlying these two areas insofar as translation through any medium was concerned.

VII. EVALUATION

At the end of the <sup>first</sup> ten-week sessions, questionnaires were distributed to all participants so that their reactions to the course might be obtained. Copies of the questions making up the questionnaire, together with responses by those teachers attending the January-March workshops, appear below. ~~At the time of writing, responses by the April-June workshop participants have not been collected.~~

Part I. Circle your answer

Do you feel that the following areas of the booklet are appropriate for your grade level:

all elementary grade

1.	Area I.	Collecting and Organizing Information Through Art	Yes	No	Not Sure
			<u>108</u>	5	3
2.	Area II.	Developing Our Identity Through Art	Yes	No	Not Sure
			<u>112</u>	2	5
3.	Area III.	The Art of Environmental Design	Yes	No	Not Sure
			<u>110</u>	5	14

Responses indicate that participants overwhelmingly accepted the format of the booklet as presented through the workshops. Since workshops included teachers from all elementary school grades, the implication may be drawn that the program is implementable throughout the elementary school.

4. Do you feel that other teachers would benefit from the way the curriculum is written?	Yes	No
	127	4

Again, responses seem almost uniformly favorable.

5. Do you feel that the philosophy of the curriculum, as presented in class and in the workbook is appropriate and workable?		
For teachers only	Yes	No
If no, Why?	92	24
For students only:	Yes	No
If no, Why?	69	20

The intent of the questions differs from that of 1-3 in that the respondent is asked to react to the philosophy underlying this entire approach to education, rather than to the feasibility of implementing it in the classroom. Discussion with some of the respondents following collection of the questionnaires showed, however, that there are ambiguities in its wording which prejudiced the accuracy of the replies. While a distinction between students and teachers was created, to discover whether it was felt that students could use the workbook without teacher interpretation, a number of respondents replied NO to both parts since they felt the philosophy to be appropriate both to teachers and to students.

*Some do answer because they thought appropriate for both*

Part II. Mark each question on the five point rating scale. Circle one answer.

6. Do you feel that the workbook presents projects which can be easily used at your grade level.

Excellent	Very Good	Fair	Poor	Very Poor
22	68	32	0	0

Responses to Question 6 seem to testify to the adequacy of the workbook as a source for classroom projects. On the basis of conversations with some of the participants, the writers are convinced that workbook information was used in carrying out projects within elementary school classes while the workshops were being held. A number of teachers brought to the workshops art work completed by their students and based upon lessons outlined in the workbook; a practice which was actively encouraged by the instructors, who felt it to be an effective means of feedback.

7. How would you rate the instruction given in the workshop?

Very Poor	Poor	Fair	Very Good	Excellent
0	1	21	60	46

Participants in the main seemed satisfied with the instruction offered.

8. Rate your opinion regarding what you learned in this class

Learned a great deal	Learned more than average	Learned only average amount	Learned only a little	Learned nothing
45	56	23	6	0

Since both AREA ONE and AREA THREE in this program are not commonly covered in art methods courses at the elementary school level, reports of positive increments in learning are perhaps to be expected. Systematic perceptual training, using art as a vehicle, is rarely practiced in the schools; while the analysis of the environment is a comparatively recent innovation in art programs.

9. Compare this class to other workshops or classes you have taken either in college or elsewhere

Much better than	Better than	Same	Worse than	Much worse than
39	59	17	7	2

Customarily, art workshops are held over only a brief period during which participants are given concentrated exposure to one personality or one material. The present workshops provided six days of opportunity to reflect and experiment between each of the ten sessions which made up the course. Furthermore, in the January-March workshops from which these data are drawn, instruction was given by a team of two. Generally, participants seem to have reacted positively to this kind of workshop.

10. Do you think other teachers would benefit from this course?

Not at all	Very Little	Somewhat	Quite a bit	A great deal
0	1	3	60	46

The nature of the responses to this question is particularly important, since it provides a measure of the enthusiasm with which participants have reacted to the course, and an indication of their willingness to promote further workshops to other teachers. The trend of the responses to this question is, happily, encouraging.

11. Do you feel more confident about teaching art to your students as a result of the workshop program?

Very Confident	More Confident	Confident	Less Confident	Confidence Undermined
1	79	41	0	7

A general increase in confidence appears to have resulted among the participants as a result of having attended the workshops, confirming the belief

held by the instigators that customarily elementary school teachers feel a lack of structure in their art program, a lack which ~~this program fills.~~ Of the seven responses in the "confidence undermined" category, one or two may have been misplaced since it appears that a small percentage of respondents read the category as "confidence undetermined" (i.e., Not sure whether or not confidence has increased).

Part III. Answer the following questions with a short paragraph or short answers.

This part of the questionnaire does not lend itself quite so readily to quantification. Responses to the question were read, then grouped according to the affinities or mutual characteristics which numbers of them displayed.

12. List major strengths and weaknesses you found in the curriculum text Art in the World Around Us

Strengths: The organization of the material in the form adopted for the workbook (31 mentions) was the most frequently noted strength of the program, followed by workability or adaptability of ideas (23 mentions).

Instead of a sequence of activities related only by their presence in tradition art categories, the program provides a defined set of related goals. It has already been noted that these goals seem to meet with the approval of a majority of the participants. Responses to this question confirm their value as agents in bringing cohesion to the art program.

Weaknesses: The major weakness of the text seemed to be its lack of visual material (diagrams, charts, photographs, etc.). This lack was mentioned 19 times. There were 17 mentions of difficulty in interpreting terminology; this includes five responses indicated that students in lower grades might have difficulty in understanding the terminology.

13. List the major weaknesses you found in the class instruction.

Three major objections recurred: there was not enough time allowed for finishing in-class work, or for working in depth (27 mentions); there were too many

people in each workshop, working for too long in inadequate conditions (26 mentions); and the instructions given to participants on how to complete projects were vague and unclear (18 mentions). Several of those who listed this last objection added that lack of specific direction might well have been deliberate, in order to force them into making decisions for themselves.

14. What kind of activities would you add to the curriculum work book?

The most frequently recurring request was for an increase in specific art activities (22 mentions).

15. What kind of activities would you add to the class sessions?

Working with a variety of media (37 mentions) easily dominated responses to this question, with demonstrations (6 mentions) and small group discussions (6 mentions) next in line. It should be noted at this point that information on media given to the participants was confined to an appendix of "how to do it" material, issued to them independent of the booklet.

16. What do you feel are the underlying major ideas presented in this program.?

The idea of pushing a theme or a problem as far as it is possible to go was mentioned 31 times; while relating art to the environment collected 29 mentions. On 21 occasions, the idea of man as creator recurred; while 17 persons felt that the idea that design potential is all around us was of major importance.

17. Assuming that the present workshop format will continue next year, what additional kinds of workshops, if any, do you think should be offered? Briefly describe your ideas.

Workshops on the use of various media figured largely (44 mentions) in responses to this question. The range of these workshops included traditional materials (e.g., ceramics, sculpture) and non-traditional (photography, environmental problem-solving). No other types of workshop were mentioned more than a few times.

18. Use back of page for any additional comments you wish to make regarding the program.

No recurring pattern of responses to this question emerged.

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### Discussion

The writer cites as evidence of the success of the workshops the nature of the responses to Questions I - II. These indicate that participants felt they benefitted from the program, and that for many of them the program provided a unified conceptual framework for art instruction. Moreover, a large number felt that other teachers might benefit from similar workshops.

It would be premature however to claim permanent conversion to the aims of Art in the World Around Us for these teachers who have so far endorsed the program. One of the concepts underlying the use of a limited kit of materials -- that the emphasis is placed on the problem rather than on the medium -- seems to have found little support among the teachers, to judge from the volume of their requests for more frequent opportunities to use a variety of materials, and their criticism of the workshop program for having neglected this aspect.

The format of the workbook, while in the main successful as regards the division of conceptual material into areas and the kinds of activities outlined for classroom practice, has been criticized because of its lack of visual supplementary material. By this term is meant visual material which makes a positive explanatory addition to the text, rather than illustrative material which is used as embellishment.

Consideration of these and related factors has led to the formulation of a number of recommendations for implementation in the Art in the World Around Us program. They are detailed immediately below.



Recommendation ONE:

It is recommended that ten-week workshops of the type described in this report be continued within Lane I.E.D. until enrollment in these workshops drops to a point where they are no longer worthwhile.

Recommendation TWO:

It is recommended that efforts be made to ascertain to what extent the program is being translated into classroom practice by former participants in the workshops. Perhaps the most effective means of doing so is to develop a liaison between a workshop instructor/consultant and classroom teachers within Lane I.E.D., so that a system of class visits and other means of communication, is developed.

Recommendation THREE:

As a procedure ancillary to that mentioned in Recommendation TWO, the program planning committee for Art in the World Around Us might maintain contact with former workshop participants by circulating information on materials available at Lane IMC for prosecution of the program in the classroom; on resource persons, and pertinent events which might aid the classroom teacher in implementing the program; and by soliciting information from teachers on problems and new directions taken in the program as carried out in their school or classroom.

Recommendation FOUR:

It is recommended that five one-day workshops be conducted each year in areas such as sculpture, photography, ceramics, fabrics, to acquaint teachers with the materials which are potentially available for carrying out those concepts underlying Art in the World Around Us. These are to be offered as a means of giving maximum information on a material or a process; it should be the responsibility of those administering the program to disseminate information to workshop participants on how these materials or processes may be used in or adapted to the format of Art in the World Around Us.

Recommendation FIVE:

It is recommended that steps be taken to develop visual supplementary material for the booklet which will clarify and complement present written material.

Recommendation SIX:

It is recommended that, following collection and selection of visual material, compilation of a list of selected reference books and of a section dealing with basic "how-to" processes, the present edition of Art in the World Around Us be revised and republished.

Two other recommendations came from the coordinating committee, Ruth Gould, Joyce Benjamin and June McFee:

- (1) That the I.E.D. hire one of this year's ICAS Interns to continue as an intern within the School District.  
Mr. Mike Youngblood has been hired for this position beginning July 1, 1971.
- (2) That a second proposal to the JDR 3rd Fund be made to carry out the recommendations from the study and to extend the overall development of the workbook.
- (3) It was also recommended that the revision of the workbook for distribution to other school districts be held over until the end of the second year when it will be used with children.

EXPENDITURES

Following is a statement accounting for the expenditures on the Art in the World Around us program in the Lane Intermediate Education District as of June 10, 1971. The statement is divided into three parts. The first part indicates by item the funds received or contributed (cash or in kind), how they were used and the amount remaining to be used. A summary of this statement is the second part. The last section is a comparison of the proposed and actual costs of the program.

Budget Expenditures 1970-71  
(as of June 10, 1971)

<u>LANE I.E.D.</u>	<u>Amount Contributed</u>	<u>Amount Received</u>	<u>Amount Dispersed</u>	<u>Amount to be Dispersed</u>
Grant from JDR 3rd Fund		\$16,000.00		
Contract to Institute for Community Art Studies, University of Oregon			(\$9,000.00)*	
Summer Workshop, 1970			3,516.00	
Office Supplies	\$ 200.00		22.50	
Auditing fee			25.00	
Final printing of workbook. "Art in The World Around Us"				\$1,961.00
Committee Workshop, 5 days for 8 people @ \$30.00/day Summer 1971				1,200.00
Travel for Workshop, Summer 1971				275.50
Typing and Multilithing, first draft of workbook	1,000.00			
Photographing Art Museum Collection, 6 sets of slides	300.00			
Travel for workshop teachers 2020 miles @ \$ .10/mi.	202.00			
Consultants	2,000.00			
Workshop and luncheon for the Principals	206.75			
Clerical and Secretarial work	750.00			
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Total	\$4,658.75	\$16,000.00	\$3,563.50	\$3,436.50

Budget Expenditures 1970-71  
Page Two

<u>INSTITUTE FOR COMMUNITY ART STUDIES</u>	<u>Amount Contributed</u>	<u>Amount Received</u>	<u>Amount Dispersed</u>	<u>Amount to be Dispersed</u>
Sub-contract from I.E.D.		(\$9,000.00)*		
Ron MacGregor, Teaching Fellow, 10 mos.			\$ [REDACTED]	
Michael Youngblood Teaching Fellow, 10 mos.			[REDACTED]	
Office Supplies			240.00	
Consultants, approx. 1 day/week for 36 weeks	\$ 3,600.00			
Workshop teacher	1,000.00			
Secretary	1,200.00			
Fringe Benefits - 10.5% of salaries & wages	<u>1,449.00</u>		<u>760.00</u>	
TOTAL	\$ 7,249.00		\$ 9,000.00	

\* Not included in totals

OREGON ARTS COMMISSION

Grant to I.E.D. for Pre and Post Survey of Art Programs		\$1,000.00	\$ 500.00	\$ 500.00
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JUNIOR LEAGUE

Course fees for volunteers	\$ 250.00			
Training for volunteers	500.00			

ART MUSEUM  
UNIVERSITY OF OREGON

Consultants	\$ 500.00			
Training of Docents	250.00			

MAUDE I. KERNS ART CENTER

Facilities for Workshops, Summer 1970, four weeks	\$ 500.00			
Consultants	500.00			

Budget Expenditures 1970-71  
Page Three

<u>LOCAL SCHOOL DISTRICTS IN I.E.D.</u>	<u>Amount Contributed</u>	<u>Amount Received</u>	<u>Amount Dispersed</u>	<u>Amount to be Dispersed</u>
Transportation of students to Art Museum and M.I.K. Art Center	\$ 1,000.00			
Facilities for Teacher Workshops	800.00			
Workshop fees for 270 teachers @ \$6.00/teacher	1,620.00			
<b>SUBTOTAL</b>	<b>\$ 5,920.00</b>	<b>\$ 1,000.00</b>	<b>\$ 500.00</b>	<b>\$ 500.00</b>
<b>TOTAL</b>	<b>\$17,827.75</b>	<b>\$17,000.00</b>	<b>\$13,063.50</b>	<b>\$ 3,936.50</b>

SUMMARY

Grant from JRD 3rd Fund .....	\$16,000.00
Amount Dispersed from JRD 3rd Grant.....	12,563.50
Amount to be dispersed from JDR 3rd Grant.....	3,436.50
Oregon Arts Commission Grant.....	1,000.00
Amount dispersed from O.A.C. Grant.....	500.00
Amount to be dispersed from O.A.C. Grant.....	500.00
Contributions (in cash or kind) from local agencies or organizations.....	18,827.75
Total amount spent on program as of June 10, 1971.....	30,752.67

A COMPARISON OF PROPOSED COSTS WITH ACTUAL COSTS

	<u>PROPOSED</u>	<u>GRANTED</u>	<u>EXPENDED</u>	<u>TO BE DISPENSED</u>
JDR 3rd Fund	\$15,550.00	\$16,000.00	\$12,563.50	\$3,436.50
Local Contributions	\$11,550.00	\$18,827.75	\$18,827.75	
Total Cost	\$27,100.00		\$30,752.67	