

The background of the cover is a light gray color with several thick, white, hand-drawn style lines. These lines form various shapes, including a square with a smaller square inside it in the upper left, a large, irregular shape resembling a stylized 'A' or a mountain peak in the lower right, and several curved, wavy lines that sweep across the middle and bottom of the page. The overall aesthetic is modern and artistic.

# Creating Quality Integrated and Interdisciplinary Arts Programs

Report of the  
Arts Education Partnership  
National Forum

September 2002

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The Arts Education Partnership is a national coalition of arts, education, business, philanthropic and government organizations that demonstrates and promotes the essential role of the arts in the learning and development of every child and in the improvement of America's schools. The Partnership includes over 140 organizations that are national in scope and impact. It also includes state and local partnerships focused on influencing education policies and practices to promote quality arts education. The Partnership is administered by the Council of Chief State School Officers and the National Assembly of State Arts Agencies, through a cooperative agreement with the National Endowment for the Arts and the U.S. Department of Education.

The Arts Education Partnership can be contacted at: Arts Education Partnership, One Massachusetts Avenue, NW, Suite 700, Washington, DC 20001-1431, <http://www.aep-arts.org>



“Arts integration” refers to the effort to build a set of relationships between learning in the arts and learning in the others skills and subjects of the curriculum. The effort appeals to many educators and arts educators, but often for quite different reasons. Some embrace the work out of a theoretical, research-based or philosophical conviction that it is a powerful way to learn and practice fundamental skills, knowledge and attitudes in the arts and other disciplines. Others view it as a pragmatic and, perhaps, expedient way of providing comprehensive instruction in the arts and other disciplines within the confines of the limited school day and within the constraints of available manpower and financial resources. The term, therefore, means different things to different people. What should it mean? How should it be pursued to ensure that students are engaged in quality learning experiences? At a national forum at the Perpich Center for Arts Education in Minneapolis, the Arts Education Partnership brought together theoreticians, researchers, and practitioners of arts integration and those asking questions and seeking answers that justify its pursuit.

The gathering provided a much-needed opportunity to examine forms of arts integration being implemented in a number of K-12 and higher education settings around the country. Participants engaged in comparing and contrasting existing frameworks for arts integration with their own understandings. They grappled with how to articulate and root their principles into the practice of arts integration. Additionally, questions were raised concerning program quality, professional development, assessment and evaluation, and sustainability.

A number of timely resources informed discussions and play an important role in articulating the complexities of arts integration. These items, which are referenced throughout this report include:

- *Authentic Connections: Interdisciplinary Work in the Arts* - a paper from the Consortium of National Arts Education Associations - the four leading organizations representing the dance, music, theatre and visual arts teaching professions.
- *New Draft Model Standards for Licensing Classroom Teachers and Specialists in the Arts* developed by The Interstate New Teachers Assessment and Support Consortium (INTASC).
- “*The Arts in Every Classroom*” a video program of the Annenberg/ CPB channel broadcast for teachers and profiling elementary schools that are integrating the arts into the broader curriculum.

AEP in this report offers some reflections on this topic while examining a diverse group of partnerships and a set of new and important tools to aid efforts in improving arts teaching and learning across the country.

- Dick Deasy, Director, Arts Education Partnership

## Coming to Terms With the Concept

The Arts Education Partnership invited 13 diverse partnerships to the meeting due to their strengths in integrating the arts across the curriculum. (See the list of partnerships on page 17) In advance of the meeting, AEP collected descriptive profiles from each participating partnership. These profiles should be read as a vital component of this report to fully understand partnership perspectives and actions. (The partnership profiles can be found on the AEP web site at [www.aep-arts.org](http://www.aep-arts.org)) This report captures some of the major ideas, practices and challenges raised in the plenary sessions, small group discussions, and the profiles from each partnership.

The discussions and profiles addressed a series of questions and issues, including:

1. How would you describe your **approach to arts integration**, and how does it compare to the approaches of “parallel instruction,” “cross-disciplinary,” and “infused” described in the *Authentic Connections* position paper of the Consortium of National Arts Education Associations? (See page 5 for description)
2. What **theories, research, and/or educational philosophy** have led you to adopt arts integration?
3. How does your approach to arts integration **enhance learning** in the individual art forms and in other subject and skill areas?
4. Are there **different models** for the developmental stages or grade levels of students? What changes do you make as you begin to work with different ages of students?
5. Who is/must be involved in developing and implementing the **teaching and learning strategies** for arts integration? (What are their roles and functions? How are they engaged? What are you learning about collaboration?)
6. What are the **new demands placed on teachers** due to arts integration programs? How are you preparing and assisting teachers to meet this demand?
7. What **assessment and evaluation** processes are you using and who is involved? How and what are you learning from the student work that is created? How do you know students are learning both the arts and the other subject and skill areas?
8. What are the **critical challenges** you have or are facing and how have you moved beyond them?
9. What are the factors that will **sustain effective arts integration**?

## Making “Authentic Connections”

In the years since publication of the National Standards for Arts Education and the creation of the National Assessment of Education Progress in the arts (NAEP), administrators, teachers, artists, researchers, and parents have requested clarification of the terms “arts integration” and “interdisciplinary education.” Both terms appear in specific content standards for each genre—dance (Content Standard #7), music (#8), theater (#6), and visual arts (#6). “Interdisciplinary” is the term used in the Consensus Framework for NAEP Arts Assessment.

An important effort to clarify the terms is made in **Authentic Connections: Interdisciplinary Work in the Arts - a Position Paper from the Consortium of National Arts Education Associations**. The Consortium, which represents the four professional arts teaching organizations that developed the National Standards and participated in the development of the Consensus Framework for the NAEP Arts Assessment, convened a committee to provide guidance on relating the arts to one another and to other school subjects. The group’s goals were to clarify what promotes learning, address the need for meaningful connections between subjects, and examine what generates new insights and synthesizes new relationships between ideas. The committee sees *Authentic Connections* as illuminating the difference between knowing and understanding.

“Interdisciplinary education” is defined in the position paper as education that enables students to identify and apply authentic connections between two or more disciplines and/or to understand essential concepts that transcend individual disciplines. “Arts integration” is subsumed under this term and definition. The paper offers three models of interdisciplinary education and provides illustrative examples of each: 1) Parallel Instruction, 2) Cross-disciplinary, and 3) Infusion.

The full text of *Authentic Connections* is available on the web site of the National Art Education Association at <http://www.naea-reston.org/INTERart.pdf>.

## Influential Philosophies and Approaches to Arts Integration

Each of the 13 partnerships featured in this report has a strong philosophical base and is very driven by it. To the partners, the “right” words to describe a project or an approach appear to be less important than a common understanding of meaning. For example, a partner in a program asked, “What is infusion?” and, another partner explained, “We came to the agreement that everyone who is involved in the project knows what it means. There are so many language constructs out there that which term you use doesn’t matter as long as everyone agrees on what we’re doing and why.”

“Our definition of arts integration is very similar to the Consortium of National Arts Education Associations paper,” the Kennedy Center and Schools: Changing Education Through the Arts program participants explained. “The Kennedy Center’s work parallels much of what the Consortium has agreed to. The tricky part is the ‘connections’ part: What do they mean? We’re finding out for ourselves.”

Amy Duma of the Kennedy Center also reported, “We work on three issues: 1) raising the bar on arts education and developing a common definition of arts integration; 2) professional development that includes organized study groups, developing teacher leadership, and encouraging arts specialists as leaders; and 3) school change issues such as parent involvement, other district level issues, as well as looking for other resources and partners for help in reaching our goals.”

The SmART Schools partnership in Rhode Island and New Hampshire agreed. “We feel good about the Consortium paper. It reflects what were doing - helping teachers develop professional learning communities. All four arts disciplines are provided in our schools, and we encompass both arts for arts sake and arts integration. In addition, we have SmART School Teams where every per-

son in the school is collaborating with the arts specialist. Among these schools, where there is a gap in expertise or the lack of a teacher in a particular area, the SmART schools approach is to help fill in the gap. Our teachers are helping out in other schools, too. Our schools are very inclusive and infuse social justice issues as well.”

In its profile, as well as in discussions, the Saint Paul Arts & Education Coalition in Minnesota explored the philosophy and reality of its arts integration approach. “Our partnership defines arts integration in two contexts. In the context of schools, arts integration is the active suffusion of arts into their entire educational operation as evidenced by arts education curricula and staff addressing state and national standards, arts as integral to staff development, use of artists and community arts partnerships, arts nurtured in community and family life, and school policies favorable to the arts.

“We also define arts integration in terms of how and what students learn. Arts integrated learning occurs across a spectrum.

***“There are so many language constructs out there that which term you use doesn’t matter as long as everyone agrees on what we’re doing and why.”***

It includes situations where learning in one non-arts subject area is made richer or more stimulating for students by using arts processes, concepts or sensory products, or where an art subject area is made richer or more stimulating for students using processes, etc., from other fields.

‘Only connect,’ was the writer E.M. Forster’s famous injunction that applies to holistic arts-integrated learning situations. These situations are where students discover relationships and connections on many levels between and among arts and other subject areas, often gaining a new and deeper understanding of self, society, and life’s enduring themes or issues.

“Saint Paul’s driving force has been instruction. With the diversity of their student bodies, teachers had been introduced to multiple intelligences as much through curriculum as instruction.” Margaret Hasse, Saint



Paul parent/ evaluator/ consultant, observed, “We really have to find a way to appeal to a lot of different learners. We have to find ways to make the learning robust and to learn more about multiple sets of viewpoints.”

In Sarasota County, FL, participants from the Community/Schools Partnership for the Arts explained, “We have tried to be very clear about arts integration - that it is differentiated instruction. And teachers are starting to realize where the connections are for them. The dialogue is happening among teachers - music teachers, classroom teachers, art teachers. But we haven’t been giving them the professional time for that.”

Another Sarasota participant added, “We must make it very clear that the goal is to improve instruction and increase learning, that we are embedding this into school improvement program.”

Rhonda Taggart from the Iowa Alliance for Arts Education’s Arts Integration Initiative saw the program as mastering, perhaps even surpassing, infusion models. In this initiative, the partners have worked hard to develop the understanding that individual programs are negotiated by individual communities. This process makes it easier to get consensus within communities about what the programs were going to be and do.

### **Models Vary In Response To Different Needs**

So is an arts integrated approach better applied to support the needs of younger students due to the interdisciplinary nature of the elementary curriculum? Or, is it well matched for the high school level where students are offered more challenging course subjects?

The answer is both, and more. Each of the partnerships has developed a model that addresses the distinct needs of the students and the community it serves.

In Chicago, the Clap, Sing and Read partnership has integrated music with reading and language development for students in grades K-2 in low-income schools. Among its partners, Scholastic subsidizes six

books that are given to each student annually. By inviting parents to take part in weekly learning activities at the school, daily home reading is fostered along with skill developing practices such as singing the story and identifying key words from the book’s illustrations. A Suzuki-Orff music specialist works with the students and parents to encourage and model these activities.

In the SmART Schools’ partnership, the arts are a part of daily learning and adequate time is allocated each day to support student learning goals. Each day, every student creates, performs, and responds to their own work and the work of others. Their program’s approach makes learning accessible for all students at the elementary level, and helps teachers as well as students appreciate and value differences in abilities and learning styles. To support their claims, a study of five pilot elementary schools in Rhode Island found substantial improvements in the performance of their students.

Arts integration works equally well for middle school students. In Long Island, NY, Hofstra University’s Middle School Summer Program in the Literary, Visual, and Performing Arts With Integration of Math, Science, and Technology established a model arts-infused specifically for this age group. As an added bonus, the university established a graduate-level course titled “Interdisciplinary Approaches to Middle School Education” that supports the pre-service training for future middle school teachers. The course integrates science, technology, and literacy studies through the lens of arts education.

The Hofstra program chose working with middle schools as a political decision. Professors felt the concepts surrounding the curriculum design of structures had too many abstractions for grades K-5, so they chose grades 6-8. The partnership learned that it was a more appropriate age group to engage in a summer program in a low-income area.

High school students may have different issues affecting them such as time pressures and meeting graduation requirements. In Sarasota, the Community/Schools Partnership for the Arts developed a long-range plan for arts education in the district that has

guided them in determining specific goals. For the high school level, the partnership helped to establish a Cultural Literacy Certificate for graduates from the district to encourage broader participation in the arts. They have also encouraged advocacy networks to work to expand the high school graduation requirement in the arts.

Geographic location also creates its own set of issues and challenges. Nelson County Schools in Bardstown, Kentucky are located in a rural part of the state that serves a farming community with few cultural enrichment opportunities for students. The County Board of Education recognized the schools' need to provide stimulating and cultural programs so an Artist in Residence (AIR) program was established that has since pooled resources from the community, the state, and nationwide. Nancy Johnson Barker was hired as the district's AIR and has taught well over 100 students to play the dulcimer, Kentucky's state instrument. She works with all nine schools in the district while also collaborating with teachers on lessons that integrate music, drama, dance, visual arts and creative writing.

### **Teaching and Learning Strategies and How They Grow**

"The experience of the New Jersey Artists-in-Education Consortium (AIE) over the past five years has resulted in many "lessons learned on integrating the arts," the Consortium reported in its profile. "A single approach doesn't work for all schools. Schools are at varying levels of readiness to take on arts integration, so one model isn't enough." In recognition of that fact, the NJAIE Consortium designed two new grant categories to insure that schools at all levels can have access.

Chicago's Clap, Sing and Read Partnership uses music to define reading skills and incorporates quality children's literature with illustrations, and explores how it relates to music and movement through its artist-in-residence program. The program uses well established Orff Schulwerk methods for teaching music that work very well in inte-

grating reading.

"In Chicago, where teachers are tied to accountability, the arts have had to address literacy," pointed out Peggy Wise, then Executive Director of the Suzuki Orff School in Chicago. "So we saw an opportunity to work with a reading consultant, a teacher, and an artist and really make a meaningful contribution. This is the second year the reading specialists have been in schools. We keep increasing the buy-in, and therefore more classroom teachers become involved."

"One program distinction is that every week we bring parents into school. The program is for English language learners, immigrant populations, and low-income children in Chicago. We hired a bilingual community organizer since the parents rarely come to school unless it was for disciplinary problems. Strong feedback comes from students. Also, encouraging local church leaders to visit the schools ultimately brings more parents into the schools."

In Maui, HI, where one school district serves three islands, the biggest issue stemming from the highly diverse student population is "for kids to literally be on same page to read," explained Susana Brown, Education Director of the Maui Arts & Cultural Center which partners with the Maui District Department of Education. "Reading comprehension and theater have been integrated first, in particular to support the needs of students K-5 who were at risk of failing. Maui's entire success story goes back to Goals 2000 funding support that made teacher training an essential component."

***A single approach doesn't work for all schools. Schools are at varying levels of readiness to take on arts integration, so one model isn't enough.***

*~NJ AIE Consortium*

In the Kennedy Center and Schools program, Amy Duma reported, "We follow school frameworks and have numerous workshops and professional development so





we learn from both the arts specialists and artists.” She reported that lots of scaffolding takes place, and common training for both general teachers and arts specialists. The Kennedy Center and Schools program also maintains the same study groups over the years. “Each group includes the same teachers from the beginning year after year so they each have the same level of understanding. This approach includes lots of reflective teaching, and constant review of their teaching practice. The importance of effective, practical professional development cannot be stressed strongly enough.”

Although it had just one summer under its programmatic belt, Long Island’s Hofstra University Middle School Summer Program in the Literary, Visual, and Performing Arts with Integration of Math, Science, and Technology is already charting a new course for teaching teachers as it teaches students. According to project director Janice Koch, “The Hofstra University Arts Infused Learning Center is a place where teachers, students, and area arts professionals together model how the arts can be connected with segments of the traditional curriculum that are too frequently compartmentalized.”

“Hofstra’s program is about integrating the arts and exploring ways for individual students to see themselves as meaning makers and to look at the organizing principles of the arts and see how they fit with principles of science, math, and technology. Our program is about engaging graduate students in inquiry with sixth, seventh, and eighth graders. It began as a partnership between university professors and Lincoln Center, with teaching artists. We focused on structure - the structure of a dance, song, play, drawing. Then we looked at the structure of a scientific experiment, the structure of design technology. As it played out, our interdisciplinary approach was parallel. All the students were latching onto structural design, and we placed that at the center.”

“We loved the fact that through this

program in the summer we were meeting the needs of 29 children from the community, as well as social goods and in-service work,” reported Koch. “It was also about graduate students and future teachers. It’s a real complex piece to pull apart. I am not an artist with any talent at all. I saw myself as not very capable in the arts. But by being a co-learner with the teaching artists and professorial colleagues, I’ve had a profound experience. It is more urgent for me as an adult learner than as a teacher educator. It’s very important to the kids that all the teachers, all of us, are all doing all the arts. I’m just a baby learner in the arts. I hope it brings insight into the process of learning.”

**“We’re seeing people who could never go back to the way they taught before. I can remember one teacher who ended up postponing her retirement.”**

*~Susana Brown  
Maui Partnership*

The SmART Schools program models team teaching across disciplines including language arts, math, science, and social studies. “Team teaching is generally two teachers together. Also, this past year we brought four elementary teachers and their students to conduct workshops,” representatives reported. The partnership’s program staff work with each school to create school-wide interdisciplinary teams that design and implement arts integrated units, try out new practices, observe one another’s classrooms, and reflect on student work together.

Sarah Johnson and Christine Caton, representatives from Young Audiences of Oregon & Southwest Washington reported their success in teaming up with local universities. “What we’re bringing to this conference is work with four different schools of education at universities. We identified a university liaison within the schools of education. The liaison could be a teacher of language arts or social science, someone who can they work closely with community resources that usually are connected with the local arts council. Young Audiences of Oregon is the resource for schools.”

They added: “The university liaison and a resource group work closely with the schools of education to create a customized program. The program, therefore, looks and feels different at each university. We’re only

going into our second year. But we have had a major research group, the Northwest Regional Educational Lab (NWREL), come to us very interested in this program. They partnered with us last year and are on board with us. They are very active as they participate by looking and watching and talking and interviewing. They've become particularly interested in the pre-service group. NWREL would like to see if the pre-service participants are having major arts experiences and will follow a group from each of these four schools for the next few years."

Representatives from the SmART Schools contributed "We ran pilot programs, and were adjusting as the program progresses."

The Maui partnership similarly reported that in May, 2002, they had completed a research project partially funded by the Kennedy Center to evaluate the effectiveness of the artist-to-teacher mentoring program. The research revealed that the mentoring program positively impacts the quality of arts instruction in the classroom.

Susana Brown from Maui explained that most of their teachers are doing their work in planning after school, not during their day. "Our teachers get sold on programs - the Kennedy Center programs are of a very high level and that sells them. They get passionate about it. So our work becomes inspiring to teachers, finding ways - sometimes money - to make their programs possible. Sometimes we will help by giving them a rationale such as this particular arts program will reinforce these skills, learning in this area."

She also noted: "We're seeing people who could never go back to the way they taught before. I can remember one teacher who ended up postponing her retirement. 'Oh, I've got my student work. I can't wait to show it to you!'"

The Maui partnership also assists the schools by helping to develop presentations and circulate scores to all the principals. "We got that idea from our superintendent of schools, who told us that's done for math and language arts. So were helping to polish their stones. That to me was a really good sign teachers need to tell their story to other

teachers. So we've reshaped our workshops to open that process up," reported Brown.

They also learned that they need more data to show the progress that's being made. "But we need to have data trends for more than a year, data that shows success over time, say two years or more. We also need to look at methodology and practice in interdisciplinary programming," she added.

One recommended resource from Amy Duma of the Kennedy Center is a book published by Corwin Press, *Evaluating Professional Development* by Tom Guskey, who is based at the University of Kentucky (see Appendix for further information). Duma reported, "During our workshops with teachers, we incorporate planning time and the opportunity to meet with others who can help teachers. Study groups also take place."

## New Model Standards for Licensing Classroom Teachers and Specialists in the Arts

The Interstate New Teacher Assessment and Support Consortium (INTASC), a project of the Council of Chief State School Officers, presented an update on the draft of *New Model Standards for Licensing Classroom Teachers and Specialists in the Arts*.

Three years in the works, the standards articulate what good beginning teaching looks like, reported Jane Walters, of Partners in Public Education and former Commissioner of Education in Tennessee, and Kathleen Paliokas, of the Council of Chief State School Officers. The document, released for comments just following the meeting, details 10 core principles - the first on knowledge of subject matter, numbers 2-10 focusing on pedagogy - along with model assessments that are mapped against the standards.

With funding from the Getty Education Institute, MENC: The National Association for Music Education, and the National Art Education Association, the 26-member committee addressed these key questions:

- What do all teachers need to know/do across all art forms?
- What do art specialists need to know to teach a particular art form?

They hold that:

- the arts are both process and product,
- the arts consist of the processes of creating, performing, and responding, and
- art works can be interpreted for meaning and evaluated for quality.

Arts specialists are required to have the same basic knowledge as that required of students by the National Standards for Arts Education. And, like the National Standards, the teaching standards cannot be enacted or implemented by INTASC but must be adopted and approved by the individual states.

Among the dilemmas faced by the committee, Jane Walters reported, were the tremendous differences in background between generalists and specialists (the committee felt that the generalist teacher should have some background in the arts; and the specialist should know everything the generalist knows across all of the art forms). The group also struggled to obtain examples that stood up to close scrutiny, to be fair to arts teaching concepts and across art forms.

The INTASC Arts staff have been accepting comments on the draft standards throughout 2002-03, and the committee will be meeting in the Fall of 2003 to finalize the document. For further information, and to review a copy of *New Model Standards for Licensing Classroom Teachers and Specialists in the Arts*, visit the INTASC web page at [www.ccsso.org](http://www.ccsso.org) (click on "Projects").

## Factors for Successful Arts Integration

Not surprisingly, some of the same factors that contributed to success in district-wide arts education (see AEP's *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education*), such as the key role of the principal and the importance of planning, contributed to success in the partnerships' arts integration initiatives.

For Chicago's Clap, Sing and Read partnership, "the most important component for success is the commitment of the school principal. It's vital to the educational vision of the principal and how arts integration fits into that, to know who the players are and how best to work with the school team because it's different in each school." The partnership also noted, "We have learned that the leadership of each partnering school principal is the key to the successful collaboration between classroom teachers and Suzuki-Orff music specialists. The commitment of each principal facilitates collaboration in funding, successful planning and implementation, and cultivation of parent participation."

***"The commitment of each principal facilitates collaboration in funding, successful planning and implementation, and cultivation of parent participation."***

*~Clap, Sing, and Read*

Other partnerships cited the importance of timing, planning, and the impact of improved learning on critical superintendent support.

"Partnerships can be extremely rich when there is a strong synergy and a unified mission," points out the Connecticut Commission on the Arts HOT (Higher Order Thinking) Schools Program and Artsgenesis Partnership. "For our partnership, the timing was also just right. There has been a seamless interweaving of creative energies. Both partners report how mutually reward-

ing the experience is and are seeking more ways to collaborate. However, we advise that a partnership be allowed to develop over time with ample time for meetings and discussion. We worked together for three years before becoming partners, allowing time to align authentic desired outcomes, deepening individual and shared responsibility, staying true to our own organizational needs while taking full responsibility for the needs and goals of the partnership. Partnership on this level requires lots of dialogue, constant assessment, refining, and flexibility."

The Iowa Alliance for Arts Education's Arts Integration Initiative sees that "every teacher has opportunities to create and implement curriculum utilizing the arts, thus engaging children in active learning, learning that results in improved student achievement. Teachers need to know how to do this so that the result is really improved student learning, not just 'well in this unit we drew pictures of butterflies.' This improved learning is often what drives a superintendent to continue supporting planning time for the Initiative."

The SmART Schools partnership in Rhode Island and New Hampshire, which gains commitment by having arts integration in the school improvement program, points to a specific example of positive outcome leading to sustainability. In one of the original pilot districts, North Kingstown, RI, the district superintendent and school board were so impressed by the programs impact on three of their elementary schools that they allocated \$140,000 of their own funds to expand the program. Now, the program is being implemented by four elementary schools, a middle school, and a ninth-grade high school team."

The Saint Paul Arts & Education Coalition shared a number of essential lessons: "1) It is possible to form sturdy grassroots coalitions locally, without an overall institution or major program to spur on or undergird the effort. What is required is

leadership by the right people, also pluck and luck. 2) It is essential to assess and demonstrate school-based change to gain support, plan well, and keep focus on long-term, big picture changes. 3) It is important that educators and citizens involved with the arts use political tools to advance the arts.

One of our Coalition members was elected to the Saint Paul School Board in 2001. In this position, she and other supportive Board members influence the district-wide commitment to arts education for all students."

Saint Paul said it learned these lessons when it faced the loss of support for its four-year program involving six schools and five arts organizations when the district decentralized in 1999 – an issue facing many partnerships when school-based management is adopted by districts. The Coalition took the actions reported as its "lessons", including electing one of its own to the school board. A sup-

port and advocacy structure had been developed through planning meetings, the formulation of goals and the production of a plan. The ArtsPlan was adopted by the school board and is now being implemented. What it has done is give teachers a place to learn about interdisciplinary curricula and for people to come together in the planning process to develop an understanding of the processes involved.

The Sarasota, FL, Community/Schools Partnership for the Arts program made the crucial point that programs succeed and become sustainable when the different partners understand their roles and their scope of work. The Sarasota partnership evolved when the school district tried to do away with arts specialists at the elementary and middle school levels. That turn of events galvanized the community to work together and make an offer to step up to the plate. Fortunately, Florida arts education leaders drew a line in the sand - it is not the

community's role but the school system's to provide arts specialists in the public schools. That clear understanding of roles provided an essential, firm foundation for the future partnership.

Clarity of mission has guided the Arts for Learning Initiative of Young Audiences of Oregon & Southwest Washington. "Thus far, our experience with the partnership process has been powerful. The most significant lesson learned is that there is great strength in collaboration based upon a shared mission. That strength is enhanced when all partners agree to assume clear roles and responsibilities, to practice patience, and to communicate regularly and often. It is hard work!"

Participants in the Jackson Hole, WY, pARTners program see a need to build bridges of communications, peer relationships, between teachers and their administrators. "Thus far, students often don't have the chance to have their administrators see their project. We want to see the arts be an inherent part of teaching and learning. We want to see systemic change."

All of the partnerships grapple, of course, with the challenges to sustain funding support. The Kennedy Center and Schools has met the budget issue head on by promoting and getting a line item in the budgets of the schools with which they work "We (the Kennedy Center) can't always be funding the project," said Amy Duma, "and now the schools are seeing a difference. So we require them to add their own money to the project."

***"The most significant lesson learned is that there is great strength in collaboration based upon a shared mission. That strength is enhanced when all partners agree to assume clear roles and responsibilities, to practice patience, and to communicate regularly and often. It is hard work!"***

*~YA Oregon & SW Washington*



## Reflections for Future Discussion and Research

After two days of tuning in to the group discussions, a panel of three educators/researchers in the field, who had been participant observers during the forum - Gail Burnaford of Northwestern University, Deb Ingram of the University of Minnesota, and Pamela Paulson of the Perpich Center for Arts Education, posed a series of questions to be addressed in future discussions and through research.

They asked: Is it time to explore what teachers and artists actually do? What do we know about the relationship between professional development and what actually happens in the classroom? And the relationships between professional development and what happens with student learning?

Do we need some kind of analysis that addresses how administrators come to understand that when an artist is in the schools, teachers change their practice - not just in the hour that the artist is there, but over time? The teacher's pedagogy changes. Should the nation's arts education leadership focus on "unique" models of arts integration, or do we want to study and/or find the "successful" models? Are we looking for prototype curricula?

What are the impacts of different modes of instruction? (Deb Ingram observed: "We don't have numbers yet. The more time teachers and artists spend together, the richer and deeper the instruction becomes. It is time to begin to measure those impacts.")

What is the relationship between the work we do and school reform? How can arts educators/researchers help the school reform agenda?

What data is needed to bring arts specialists up to central roles in teacher teams? What happens when people are trying to integrate and develop more "multi-modal" instruction that is not necessarily formal arts instruction?

Do educators and researchers in the arts really understand the basis for their work in the arena of multiple intelligences? What specific aspects of theater, for exam-

ple, affect what aspects of reading or writing?

The panelists also expressed their support for action research by teachers as one of the methods for getting at some of these questions. Earlier in the meeting, participants noted that practitioners often assume that "research" is a huge undertaking that others must do. Guidance and support to teachers and other school personnel - including students - to conduct action research was a need expressed.

And another challenge to research and documentation was cited by meeting participants: the need to develop appropriate assessments of arts learning and of the learning in interdisciplinary programs.

Deb Ingram commented "Clearly we need more research and documentation of program outcomes. It is less important to focus on the predetermined models of arts integration than it is to address the various enabling conditions for accomplishing it. An important contribution to the arts integration process is knowing the strengths and potential for each player involved, such as the arts specialist, the classroom teacher, and others. Some of the research in AEP's research compendium *Critical Links* addresses this."



## On The Air: *The Arts in Every Classroom*

**At P.S. 156 Waverly School of the Arts**, a K-6 school in Brooklyn, NY where 80 percent of the students are African American and 19 percent are Hispanic, first-grade boys and girls join a dancer/educator in creating a native Arusi celebratory dance. In the process, they learn coordination, spatial relationships, right from left, command of your body, and how not to step on your neighbor's toes.

**At Lusher Alternative Elementary School** in New Orleans, LA, fourth graders studying a unit on "A Sense of Place" go to the Ogden Museum to learn lessons in perspective, depth of field, and "reflection" from a painter who had studied with Will Henry Stevens 60 years earlier.

**At Idalia School** in Idalia, CO, theater artist Birgitta DePree works with fourth grade students to help them focus on their writing, their descriptions, by acting out such colorful words as "crashing," "foaming," "lurking," "fluttering," and "juicy."

**Learner Teams**—teachers, principals, and arts specialists from three elementary schools were shown working through a curriculum unit based on a multi-arts performance piece by Cirque de Soleil. (Workshop)

These are just four "takes" from ***The Arts in Every Classroom: A Video Library, K-5 and Workshop for Elementary School Teachers*** presented at the Arts Education Partnership meeting by Annenberg/CPB's Karen Gallagher and Kim Wheatley from the Southeast Center for Education in the Arts.

Airing nationwide in 2003 on the free Annenberg/CPB Channel, the series 14 half-hour library programs and eight one-hour workshop programs produced by Lavine Production Group grew out of the Transforming Education Through the Arts Challenge (TETAC) program which explored the connections between the arts and other disciplines and how those affected school improvement. The workshop takes teachers through a series of professional development lessons and helps them think about how to develop their own multi-arts curriculum. Initially developed through the Southeast Center for Education in the Arts in Chattanooga, the workshop is shaped around the fundamental question: What are the arts?

The workshop creators looked at the basic nature of art, music, theater, and dance through a contemporary piece by Cirque du Soleil which combines circus arts, original music and theater, and amazing costumes. The six-day workshop was field-tested in Chattanooga, then the Southeast Center for the Arts chose teams of teachers to be filmed that serve as on-screen surrogates to teachers who are taking the workshop.

Annenberg/CPB is now preparing its second series, focusing on arts integration, for the middle school level: "*Connecting with the Arts: A Video Library and Workshop for Middle Grades Teachers.*" This series will feature more classrooms and reflective practice on how teachers are implementing effective integration strategies. The programs will be completed in fall 2004, and will air on the free Annenberg/CPB Channel in spring 2005. For more information, visit the Annenberg/CPB web site at [www.learner.org](http://www.learner.org)



## WHAT PARTICIPANTS TOOK HOME

Following the meeting, featured partnerships reflected on ideas, challenges and skills that resonated with them since their return home. Here are some of their thoughts:

*“I keep going back to the presentation about arts integration: parallel instruction, interdisciplinary teaching/learning and arts infusion. Having this information written down is very helpful. From the breakout discussions I learned from a personal and organizational perspective what best practices are working for them and why. I thought that having the opportunity to have a good facilitator who kept us on task helped all get heard and provided time for the participants to ask questions.”*

- Christine Caton, Young Audiences of Oregon & Southwest Washington

*“I was struck by how many partnerships defined arts integration differently yet seemed to assume we were all doing the same thing. The work of the Consortium on “Authentic Connections” was, therefore, extremely timely in giving us a frame and language for the kind of integration to which each was referring. The Partnership was right on top of things knowing how actually helpful this information would be.”*

- Kathleen Gaffney, Artsgenesis (partner with Connecticut HOT Schools)

*“The fact that different areas of the country face different challenges. Many state education departments spend a lot of money on arts education, others spend very little. The ethnic mix of different populations contributes to unique ways of approaching arts education. On the other hand, we are all passionate about the power of the arts in education and are willing to tackle the problems of time and money.”*

- Susana Browne, Maui Arts & Cultural Center

*“In my experience, I've seen more and more schools that are charged with choosing a “focus” for their school (in order to differentiate it from other schools) and many of them are choosing the arts. Good news for us, but who do they turn to that will help them develop this “focus”? The supervisors at the school district level are all discipline-based (math, science, social studies, fine arts, etc.). There is no one who oversees interdisciplinary teaching. So the schools are turning to arts organizations to help them develop their focus (which most often means the inclusion of arts integration). In order to accomplish this, some arts organizations are doing wonderful things. Others need help and advice. This is an important issue for the field to continue discussing.”*

- Amy L. Duma, John F. Kennedy Center for the Performing Arts

*“What did I take home from the break-out sessions? I would like to see some kind of mentoring opportunities created out of an organization like AEP because it seems that there is so much similarly going on around the country but everyone seems to be starting from scratch and learning the same lessons over and over again. An annual conference doesn't provide the venue for this, but I wonder if there might be some federal funding for strengthening programs by facilitating mentoring and collaboration.”*

- Libby Crews Wood, pARTners Program of the Cultural Council of Jackson Hole





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