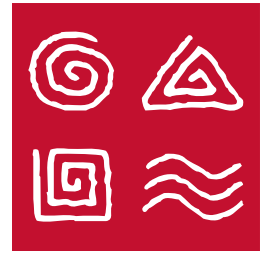


# Working Partnerships

Professional Development  
of the Arts Teaching Workforce



Arts  
Education  
Partnership

One Massachusetts  
Avenue, NW  
Suite 700  
Washington, DC 20001  
[www.aep-arts.org](http://www.aep-arts.org)

Report of the Arts Education Partnership (AEP)  
Task Force on Higher Education

February 2007



# Members of the Arts Education Partnership (AEP) Task Force on Higher Education (2006–2007)

**Martha Barry McKenna**

**(Chair)**

*Provost*

*Lesley University*

**Arnold Aprill**

*Executive Director*

*Chicago Arts Partnerships in  
Education*

**Rebecca Borden**

*Sr. Associate for Research*

*Arts Education Partnership*

**Gail Burnaford**

*Chair of Teacher Education*

*Florida Atlantic University*

**D. Jack Davis**

*School of Visual Arts*

*University of North Texas*

**Gene Diaz**

*Associate Professor*

*Lesley University*

**Sara Lee Gibbs**

*Assistant Dean*

*Brigham Young University*

**Jean Hendrickson**

*Executive Director*

*Oklahoma A+ Schools*

**Doug Herbert**

*Special Assistant on Teacher*

*Quality and Arts Education*

*U.S. Department of Education*

**Madeleine Holzer**

*Director of Educational*

*Development*

*Lincoln Center Institute for the*

*Arts in Education*

**Susan McCalmont**

*Executive Director*

*Kirkpatrick Foundation*

**David Myers**

*Center for Educational*

*Partnerships in Music*

*Georgia State University –*

*School of Music*

**Scott Noppe-Brandon**

*Executive Director*

*Lincoln Center Institute for the*

*Arts in Education*

**Kathy O'Dell**

*Associate Dean of the College of*

*Arts, Humanities & Social*

*Sciences*

*University of Maryland –*

*Baltimore Campus*

**Dale Schmid**

*Visual & Performing Arts*

*Coordinator*

*New Jersey Department of*

*Education*

**Larry Scripp**

*Director, Research Center for*

*Learning through Music*

*New England Conservatory of*

*Music*

**Scott Shuler**

*Arts Education Specialist*

*Connecticut Department of*

*Education*

**Margaret Wilkerson**

*Director of Media, Arts &*

*Culture*

*Knowledge, Creativity &*

*Freedom Program*

*Ford Foundation*





# Working Partnerships: Professional Development of the Arts Teaching Workforce

Report of the Arts Education Partnership Task Force on Higher Education

## Executive Summary

The Arts Education Partnership (AEP) has long recognized the essential role of the arts in the development of creativity and imagination in every child. In *Teaching Partnerships*, the report on a National Forum on Partnerships held at Lincoln Center in 2001, it was noted that a critical component of providing quality arts instruction in schools is a highly qualified *arts teaching workforce*.

*Arts Education Partnership organizations affirm the central role of imagination, creativity, and the arts in culture and society; the power of the arts to enliven and transform education and schools; and collective action through partnerships as the means to place the arts at the center of learning. Arts Education Partnership organizations know that to achieve this mission – for the arts to become part of the core curriculum for every student in America – we must address two fundamental challenges:*

- *We must convince education decision makers that the arts are profound ways of knowing and communicating about oneself and the world that must be made available to all students as a matter of equity.*
- *We must ensure that those who teach the arts have the highest possible artistic skills and pedagogical abilities.<sup>1</sup>*

While progress has been made in addressing the first challenge, as evidenced in the adoption of standards for arts education in 49 states, attainment of the second goal remains elusive.

To address this challenge, the Arts Education Partnership created a Task Force on Higher Education

to identify and document promising practices for engaging higher education institutions in partnership with the schools and arts communities in the pre-service and in-service professional development of the *arts teaching workforce*. The *arts teaching workforce* is defined as classroom teachers, arts specialists, teaching artists, higher education faculty and members of arts and cultural institutions who provide arts instruction. The Task Force recognizes that this broader definition of teachers of the arts in schools is necessary if the arts are to be part of the everyday life of every child, and that higher education must play a central role in preparing this highly qualified *arts teaching workforce*.

The Higher Education Task Force has focused over this past year on defining the essential ingredients of successful partnerships with higher education in the professional development of the *arts teaching workforce*. Since colleges and universities have the primary responsibility for preparing teachers, artists, administrators and other cultural and creative participants who make up the *arts teaching workforce*, it is imperative that leaders in higher education take responsibility for the creation of partnerships *within* the university between education and arts and sciences faculty, and *outside* the university with the larger arts and education community. Task Force members also recognize the critical role of higher education in developing arts education leaders among the K-12 administrators and teachers, artists in the community, and arts and cultural institutions.

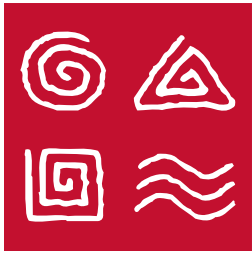
The Task Force has pursued four linked initiatives in 2006:

### CREATION OF PROFILES OF SUCCESSFUL HIGHER EDUCATION PROFESSIONAL DEVELOPMENT PARTNERSHIPS

Eleven professional development partnerships were identified that demonstrate promising practices for higher education partnerships. (The Working Partnerships: Professional Development of the Arts



<sup>1</sup> *Teaching Partnerships*, Arts Education Partnership, Washington, D.C., 2002, p.1.



Teaching Workforce Addendum can be found online at the AEP website under “Resources for Partnerships” at: [www.aep-arts.org/resources/partnership.htm](http://www.aep-arts.org/resources/partnership.htm).)

## II

### DEVELOPMENT OF FORUMS FOR LEADERS IN HIGHER EDUCATION AND ARTS EDUCATION TO DISCUSS THE CRITICAL ROLE OF HIGHER EDUCATION IN PROFESSIONAL DEVELOPMENT PARTNERSHIPS

Task Force members led workshops and discussions at the national meetings of the American Association of Colleges for Teacher Education in San Diego, the Arts Education Partnership Forum in Chicago, and the Annual Meeting of the International Council of Fine Arts Deans in Boston. These discussions helped inform the Task Force’s identification of promising practices and recommended action steps for higher education leaders.

## III

### IDENTIFICATION OF PROMISING PRACTICES OF SUCCESSFUL HIGHER EDUCATION PARTNERSHIPS

The following criteria were identified by the Task Force in successful partnerships:

1. Professional development is centered in schools where learning communities of equal partners are created, including preK-12 teachers, arts specialists, teaching artists, cultural arts instructors and higher education faculty.
2. Professional development addresses the needs of the various members of the *arts teaching workforce*, from pre-service through in-service, and leads to quality arts instruction for ALL students.
3. Professional development focuses on quality arts learning experiences in all four disciplines: dance, theater, music and the visual arts.
4. Professional development activities integrate the theory and practice of teaching in and through the arts.
5. Professional development is informed by research and assessed continually by all members of the partnership.

6. Professional development is aligned with teacher certification and arts standards, and in turn, best practices in the field are shared with licensing and accreditation agencies to inform certification requirements.
7. Professional development prepares certified arts specialist to take on a leadership role in the *arts teaching workforce* in coordinating quality teaching and learning experiences in and through the arts across the school.
8. Professional development partners share common goals and ensure that all participants benefit from the partnership.
9. Professional development has a lasting impact through the collaborative relationships established between the members of the *arts teaching workforce* within the school, cultural arts organizations in the community, and in institutions of higher education.

## IV

### RECOMMENDED ACTION STEPS FOR HIGHER EDUCATION LEADERS TO ESTABLISH PARTNERSHIPS FOR THE PROFESSIONAL DEVELOPMENT OF THE ARTS TEACHING WORKFORCE

1. Engage in partnerships with artists and arts and community organizations to provide professional development for the college or university’s *arts teaching workforce* to ensure quality arts experiences are made available for all students across the campus.
2. Require faculty in the arts and sciences, visual and performing arts, and education to collaborate in constructing teaching and learning experiences for classroom teachers, arts specialists, teaching artists and educators in arts and cultural organizations.
3. Create higher education partnerships with schools and arts and cultural organizations to provide quality professional development for the *arts teaching workforce* that is centered in schools and communities.
4. Acknowledge faculty members’ teaching, service, and scholarship in school-based professional development partnerships as an alternative to campus-based responsibilities with appropriate recognition and rewards.

# Working Partnerships: Professional Development of the Arts Teaching Workforce

Report of the Arts Education Partnership Task Force on Higher Education

## Introduction: The Role of the Arts in Education

The arts have a vital role to play in the education of all our children. From pre-kindergarten through college, their importance has never been more widely acknowledged or clearly demonstrated by research on student achievement.

Standards for arts education have been adopted in 49 states. Major organizations, from the National Association of State Boards of Education to the Education Commission of the States have promulgated policy statements and initiatives designed to strengthen arts education in the schools. The arts, the nation seems to agree, are essential in education for their intrinsic value, their role in supporting students' social and emotional growth, their contribution to motivating and retaining students, and the important role they can play in creating learning environments that support academic achievement.

At the same time, in many schools, support and funding for the arts continues to decline. Despite the inclusion of art as a core academic subject in the No Child Left Behind (NCLB) legislation, the focus of most state testing regimes on the three R's, has resulted in less room for the arts in the curriculum, less time for the arts in the school day, and fewer arts teachers in schools and classrooms. As a result, education in the arts, while enjoying a vibrant renaissance in public support and policy-maker rhetoric, remains on the endangered list in too many of our nation's classrooms.

It is true that around the nation there are many examples of exemplary school-based programs and arts education partnerships that reflect passion, creativity, and commitment of the partners and are producing extraordinary outcomes in the students they serve. However, a growing gap separates the arts education haves from the arts education have-nots in America, reflecting all too familiar racial

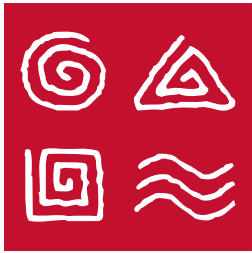
and class divisions. The culprits are frequently funding and focus, with a scarcity of the former, and a narrowing of the latter. Growing emphasis on test-based accountability has prompted some schools to reduce or abandon arts education in favor of more drill and practice in heavily tested subjects such as math and reading.

A 2006 study by the Center on Education Policy reported on the narrowing of the curriculum in schools across the country as districts struggle to meet NCLB's Adequate Yearly Progress (AYP) requirements. Over a fifth (22%) of the school districts included in the study reported that time for art and music had been reduced "somewhat or to a great extent" in order to focus on meeting AYP requirements in reading and math. Typically, the schools that are most affected are serving students from low-income families, or high proportions of children of color.

However, the achievement gap will not be closed on the back of a widening arts education gap. In fact, the reverse may well be the case. When we shortchange the arts, we shortchange the education we are providing the children who need the value the arts provide the most. **The evidence is clear that the arts are critical to education.** The research compendium *Critical Links: Learning in the Arts and Student Academic and Social Development* reviewed 62 separate studies to identify six major types of benefits for student achievement associated with arts study. They include:

- Reading and Language Skills
- Mathematic Skills
- Thinking Skills
- Social Skills
- Motivation to Learn
- Positive School Environment





Enrollment in arts courses are also positively correlated with higher SAT verbal and math scores:<sup>2</sup>

In 2005, students who took four years of art coursework outperformed their peers who had one-half year or less of arts coursework by 58 points on the verbal portion and 38 points on the math portion of the SAT.<sup>3</sup>

It is increasingly important to disseminate this kind of research among education policymakers. Legislators, school committees, and the general public need to recognize the link between arts and achievement. They also need to recognize and understand that efforts to raise test scores that leave increasingly less time for the arts may produce negative consequences on student learning and consequently on our society.

Without a doubt, the arts are important in and of themselves, not just for the impact that they can have on raising test scores. The arts open doors to perception of both the world around us and the world within us. They nurture the human spirit and the creative imagination. And they enlarge the moral universe by extending infinite possibility into the finite limitations of the physical world.

Stanford professor of education and the arts, Elliot Eisner, maintains that arts education offers our children creative and critical capacities, specifically:

- A willingness to imagine possibilities that are not now, but which might become.
- A desire to explore ambiguity, to be willing to forestall premature closure in pursuing resolutions.
- The ability to recognize and accept the multiple perspectives and resolutions that work in the arts celebrates.<sup>4</sup>

The arts, in sum, provide ways of knowing and means of expressing experience, communicating values, and organizing perceptions that lie at the very core of what it means to be human.

The following includes the four linked initiatives that the Task Force has pursued in 2006.

## CREATION OF PROFILES OF PROFESSIONAL DEVELOPMENT PARTNERSHIPS WITH HIGHER EDUCATION

The AEP Higher Education Task Force initiated a national call for profiles of institutions of higher education engaged in arts education partnerships in the preparation of the *arts teaching workforce*. Eleven successful higher education partnerships were identified that met the criteria of the AEP publication *Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community (1999)*.<sup>5</sup> The partnerships provide a variety of successful models of professional development programs for classroom teachers, arts specialists, teaching artists, higher education faculty, and educators in arts and cultural organizations. Each profile addresses the design of the partnership (including membership, goals, description of the professional development model, and funding sources), benefits for each of the partners, challenges in establishing the partnership, and responses to these challenges.

The eleven professional development partnerships profiled in this report include:

- Arts Education in Maryland Schools (AEMS) Alliance
- Arts Partners, an affiliate of Young Audiences, Inc, Wichita, Kansas
- Chicago Arts Partnership in Education (CAPE)
- Columbia College Chicago's Center for Community Arts Partnerships (CCAP): Integration Mentorship Project
- Kennedy Center Partners in Education: Silver City, New Mexico
- Lesley University's Creative Arts in Learning/ Boston Public Schools Partnership
- Lincoln Center Institute for the Arts in Education: Teacher Education Collaborative

<sup>2</sup> Ruppert, Sandra S. "Critical Evidence: How the ARTS Benefit Student Achievement," The National Assembly of State Arts Agencies, 2006.

<sup>3</sup> Ibid

<sup>4</sup> Eisner, E. "Does Experience in the Arts Boost Academic Achievement?" Arts Education, January, 1998: pp. 7–15.

<sup>5</sup> *Learning Partnerships: Improving learning in schools with arts partners in the community*. Arts Education Partnership. Washington, D.C., 1999.



- Michigan Department of Education/Higher Education Partnership
- Oklahoma A+ Schools/University of Central Oklahoma Partnership
- University of Arizona College of Fine Arts' Learning Partnership: Improving Learning in Schools/Arts Partners in the Community
- University of Wisconsin – Milwaukee's Peck School: Teachers for a New Era

The profiles focus on higher education's role in professional development and illustrate the multiple paths for developing the partnerships. In some cases the partnerships were led by cultural institutions, as in Lincoln Center Institute's collaboration with New York City colleges and universities; or a State Department of Education working with the State Arts Council, as in the Arts Education in Maryland Schools (AEMS) alliance; or a private foundation, as in the DaVinci Institute's A+ Schools in Oklahoma. In other cases, higher education institutions took the lead in professional development partnerships, such as the fine arts specialist training program at the Peck School of the University of Wisconsin in Madison or the integrated arts program for classroom teachers at Lesley University.

The promising practices and recommended action steps for higher education leaders were drawn from the experience of the eleven successful higher education partnerships. Each of the promising practices discussed in the following pages will reference various partnerships as models. Full profiles of the eleven higher education professional development partnerships are available in the *Addendum* to this report.



**DEVELOPMENT OF FORUMS FOR LEADERS IN HIGHER EDUCATION AND ARTS EDUCATION TO DISCUSS THE CRITICAL ROLE OF HIGHER EDUCATION IN PROFESSIONAL DEVELOPMENT PARTNERSHIPS**

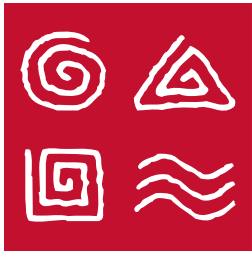
Throughout 2006 the Task Force engaged leaders in higher education and arts education in discussions at a number of national forums on the critical role of higher education in professional

development partnerships. In January the Task Force presented a series of working sessions on the professional development of the *arts teaching workforce* at the Annual Meeting of the American Association of Colleges for Teacher Education in San Diego. In these sessions deans, provosts, chairs and faculty leaders in education were introduced to a variety of higher education partnership models and were asked to contribute to a list of promising practices and recommended action steps for higher education leaders to expand higher education professional development partnerships.

At the June Arts Education Partnership Forum in Chicago devoted to this topic, the eleven higher education partnership profiles were presented to a national gathering of arts education leaders from across the country. Each partnership presented their unique professional development model and once again participants were asked to review the proposed list of promising practices and recommended action steps for higher education leaders. The final recommendations in this report are largely the result of the discussions at this meeting and reflections of the eleven partnership leaders in attendance.

Finally, at the November Annual Meeting of the International Council of Fine Arts Deans in Boston, the Task Force presented the promising practices and recommended action steps for higher education leaders to the fine arts deans who hold responsibility for the pre-service training of arts specialists and teaching artists. The fine arts deans' discussion of the expanded definition of the *arts teaching workforce* to include classroom teachers, higher education faculty, and educators in arts and cultural organizations proved extremely valuable. As a result of this discussion, the promising practices expanded to center more responsibility and authority for coordinating arts instruction in the schools in the position of the arts specialist who is the resident artist in the school. The fine arts deans also proposed that they take on a leadership role in collaborations with the deans of education and deans of arts and sciences in the creation of partnerships on the university level.





## IDENTIFICATION OF PROMISING PRACTICES OF SUCCESSFUL HIGHER EDUCATION PARTNERSHIPS

The Task Force began its work by reviewing the six recommendations of the *Teaching Partnerships* report of the Lincoln Center AEP Forum in New York City in 2001. The promising practices for higher education partnerships are based on the analyses of the eleven partnerships profiled, and the national dialogues with arts education leaders over the course of the year. Several of the Task Force's promising practices were identified in the Lincoln Center *Teaching Partnerships* report.

First, a linking of pre-service and professional development for members of the *arts teaching workforce* was a major recommendation of this report, and can be found among the promising practices below. Higher education leaders working directly with their states on improving professional development and building a “community of learners” by jointly developing curriculum, programs and instruction has been demonstrated within the practices of the profiled partnerships.

Second, several of the partnerships profiled identified practices in response to the second recommendation of the *Teaching Partnership* report. These professional development partnerships included opportunities for research based scholarship to strengthen coalitions working to improve education in the arts and contribute to scholarship informing the preparation of the arts teaching workforce.

The third recommendation, which identified the need to align the various local, state and federal credentialing processes with curriculum standards and high quality arts education, was also addressed. This recommendation remains challenging today within a climate of test-based accountability, yet several of the partnerships profiled have taken up the challenge to address this alignment, and to create alternatives for credentialing teaching artists.

Improving preparation of the *arts teaching workforce*, the fourth recommendation of the *Teaching Partnerships* report, is illustrated with innovative solutions across several profiles and represents the major focus of this report. From fostering community participation to creating interdisciplinary pro-

grams including leadership, advocacy, and collaboration, members of the Task Force and participants in the profiled partnerships have made extraordinary efforts to improve and support the work of teachers, arts specialists, and artists in the schools.

By enlisting arts and cultural institutions as equal partners in this effort, the partnerships profiled have put into action suggestions from the fifth recommendation. Several of the partnerships include art schools, and still others are designed to address whole school reform through their partnership work.

The sixth recommendation of the *Teaching Partnerships* report suggested forging relationships with journalists to share information about the above efforts to bring the arts to all students in our schools. This Higher Education Task Force report, with the profiled partnerships, is an effort to highlight the work currently being supported around the country through dedicated partners made up of higher education, K-12 schools and districts, arts and culture organizations, funders, and other creative community members. We offer this report as evidence that partnerships involving higher education are meeting the arts education needs of many students.

Recognizing that the number of higher education institutions participating in professional development partnerships is still limited, we challenge college and university presidents, provosts and deans to take on a leadership role in developing partnerships to address the professional development needs of the arts teaching workforce. To support this work, the Task Force identified promising practices of the eleven successful professional development partnerships and recommended action steps for higher education leaders to move this initiative forward at their institutions.

## PROMISING PRACTICES OF SUCCESSFUL PROFESSIONAL DEVELOPMENT PARTNERSHIPS

**1. Professional development is centered in schools where learning communities of equal partners are created, including preK-12 teachers, arts specialists, teaching artists, cultural arts instructors and higher education faculty.**

Higher education faculty must move beyond their campuses to engage in professional development

activities in preK-12 schools as equal partners with the *arts teaching workforce* if professional development is to result in high quality, sustainable, arts-based programs in our schools.

*The Chicago Public Schools have two distinct and highly successful models for school-based higher education partnerships, one led by professional arts organizations and the other by higher education, yet both create learning communities in which the arts teaching workforce collaborate as equal partners.*

*The **Chicago Arts Partnership in Education (CAPE)**, one of the oldest and most successful ongoing partnerships, made up of a network of Chicago public schools and professional arts organizations that partner to create innovative arts integrated curriculum in preK-12 classrooms in schools across the city. Teaching artists, arts specialists and classroom teachers create teacher-artist teams that collaborate on planning and implementing arts infused instruction with higher education partnering in professional development in CAPE schools in arts education theory and practice as well as action research documentation and collection.*

*The Columbia College Chicago's **Center for Community Arts Partnerships (CCAP)** created the **Integration Mentorship Project (AIM)** to provide professional development and curriculum instruction for Chicago Public School teachers in arts integration in reading and writing instruction for students in grades 4th through 12th. Through this program, teaching artist and Columbia College Chicago faculty partner directly with teachers and administrators in the schools to integrate the arts into the curriculum, with the overall goal of reforming and improving public school education.*

## **2. Professional development addresses the needs of the various members of the arts teaching workforce, from pre-service through in-service, and leads to quality arts instruction for ALL students.**

Higher education must ensure that there is professional development for all members of the *arts*

*teaching workforce* and that pre-service and in-service teacher training is linked.

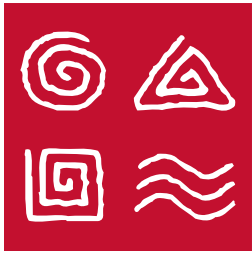
***Arts Education in Maryland Schools Alliance (AEMS)** is an alliance of arts teaching workforce members, advocates, and policy-makers from cultural and educational communities (K-16) in Maryland to address issues of both the quality and quantity of arts education in the State. AEMS realized that for the potential contributions of arts education to be realized, it was important to address the professional development needs of arts specialist, teaching artist, and classroom teachers in order to integrate the art into instruction across the curriculum and to increase the capacity of teachers to develop and implement curriculum devoted to discrete art forms. Partnering with public and private higher education institutions across the state, AEMS has launched or nurtured a variety of professional development programs, pre-service through in-service, to bridge the gap between artists and educators in the arts teaching workforce.*

## **3. Professional development focuses on quality arts learning experiences in all four disciplines: dance, theater, music and the visual arts.**

Higher education faculty, preK-12 teachers, arts specialists, and teaching artists benefit from professional development provided by artists outside their community who are able to expand their engagement in quality arts experiences in all four modalities.

*The **Kennedy Center Partners in Education** partnership with **Silver City, New Mexico** provides a model of professional development in integrating the arts across the curriculum that serves teachers and students preK-18. The Kennedy Center in Washington provides trained artists in all four modalities to work with teachers, early childhood educators, teaching artists and Western New Mexico University faculty and students to design arts integrated curriculum and pedagogy. Over the eight years of this program, the training has evolved from in-service professional development of classroom teachers to collaborating with higher education*





faculty in the training of pre-service elementary teachers, resulting in a highly developed arts teaching workforce of higher education faculty, classroom teachers, arts specialists and teaching artists for Silver City.

#### **4. Professional development activities integrate the theory and practice of teaching in and through the arts.**

Higher education partnerships must engage the arts teaching workforce in quality teaching and learning experiences in and through the arts based on arts education theory and practice over time.

*Two of the leaders in arts integration theory and practice for the past twenty-five years are Lincoln Center Institute for the Arts in Education in New York City and Lesley University's Creative Arts in Learning Division in Cambridge. Both draw classroom teachers, arts specialists, teaching artists and educators from arts and cultural organizations to their programs to work with artists and higher education faculty to deepen their knowledge and skills in the arts and aesthetic education.*

*Lincoln Center Institute for the Arts in Education (LCI) created the Teacher Education Collaborative with eight public and private schools of education in New York City to integrate aesthetic education into teacher education programs to ensure that the arts and imagination assume an essential place in the education of all children. A unique feature of this program is the collaboration of LCI teaching artists with higher education faculty in constructing a series of teaching and learning experiences in the arts across the curriculum that integrate the theory and practice of aesthetic education for classroom teachers.*

*The Creative Arts in Learning Division (CAL) of Lesley University, in partnership with the National Arts and Learning Collaborative and the Boston Public Schools, has developed a professional development model that provides integrated and comprehensive arts experiences for students and educators in urban elementary schools. The CAL faculty, who are both artist*

*and educators, work with the arts teaching workforce in the school to integrate the arts across the curriculum to promote student literacy skills and engagement in learning. This professional development program translates the theory and practice of the Integrated Teaching in the Arts graduate degree program to a focused school-based model of professional development.*

#### **5. Professional development is informed by research and assessed continually by all members of the partnership.**

Higher education must play a central role in ensuring the quality of teaching and learning of the arts teaching workforce by providing leadership in the areas of research and assessment taking advantage of the resources of the college or university.

*An impressive approach to research and assessment has been proposed in the current initiative Teachers for a New Era (TNE) of the Carnegie Corporation of New York. The University of Wisconsin – Milwaukee is one of the eleven universities nationwide who were selected to participate in this initiative to revitalize teacher preparation. To lead the process, the University of Wisconsin – Milwaukee's Peck School created an Arts Design Team made up of University faculty (education, arts education, and fine arts in all four disciplines), the Milwaukee Public Schools curriculum directors (art and music), and Milwaukee Public School teachers. The Arts Design Team has joined with the other universities in creating curriculum and pedagogy that connects subject matter knowledge in the arts & sciences and fine arts with the best pedagogy in education, resulting in substantial changes in teacher preparation of the arts teaching workforce. All curriculum and instruction design is driven by evidence drawn from research. In addition, the project has created a comprehensive set of evidence collection strategies to assess the impact of the new teacher preparation program on both teachers and their students.*

#### **6. Professional development is aligned with teacher certification and arts standards, and in turn, best practices in the field are shared with**

**licensing and accreditation agencies to inform certification requirements.**

Higher education needs to plan a central role in partnership with state boards of education and preK-schools in recommending new program standards for the *arts teaching workforce*, and in collaborating across higher education institutions and preK-12 schools in designing professional development for faculty and teachers to meet the new program standards.

*The Michigan Department of Education/Higher Education Partnership to prepare Visual Arts Teachers provides a model of a statewide higher education professional development partnership that has had a significant impact on the visual arts education of all preK-12 students across the state. The Content Advisory Committee, comprised of visual arts faculty from public and independent colleges and universities, as well as preK-12 veteran and novice visual arts teachers, developed new program standards for the preparation of visual arts teachers. The Committee then convened all Michigan visual arts higher education faculty at the Cransbrook Institute to provide professional development for the faculty who collaborated on designing curriculum and pedagogy to prepare teachers to meet the new standards. Having transformed visual arts licensure, the Content Advisory Committee is now embarking on partnerships to address music and dance licensure.*

**7. Professional development prepares certified arts specialist to take on a leadership role in the arts teaching workforce in coordinating quality teaching and learning experiences in and through the arts across the school.**

Higher education partnerships must acknowledge the critical role of the resident artists in the schools and the arts specialists in carrying out the professional development of the classroom teachers and coordinating and supporting school-wide teaching and learning in and through the arts.

*The Oklahoma A+ Schools/University of Central Oklahoma Partnership is a whole school,*

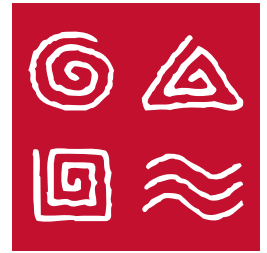
*arts-based reform model that provides ongoing professional development of the arts teaching workforce focusing on collaborative research-based practices. The professional development is provided by A+ Fellows, which include specially trained classroom teachers, arts specialists and teaching artists. The Fellows work with the arts teaching workforce in the school to identify each person's distinct, yet connected, role to play in the education of the whole child. This collaborative model reinforces the critical role of the arts specialists and their respective disciplines by firmly establishing the value of teaching about, as well as through, the arts.*

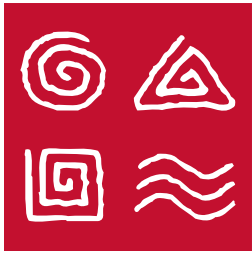
**8. Professional development partners share common goals and ensure that all participants benefit from the partnership.**

Higher education is more likely to engage in partnerships when they are made up of strong partners with a common goal, and each partner has something unique to contribute to the program and something to gain.

*The Learning Partnership: Improving Learning in Schools/Arts Partners in the Community of the University of Arizona College of Fine Arts and Tucson Unified School District demonstrates such a partnership. The partners focus on providing all children in the district an enriched school experience in the arts to ensure academic and social growth. The partners collaborate on all aspects of the design, implementation, and evaluation of the professional development program in arts integration for the arts teaching workforce. Training takes place in both the schools and the university, with higher education faculty working in the schools and school personnel participating in training at the university. The respect for what each partner brings to the partnership has grown over the eight years of the Learning Partnership, resulting in the transformation of arts education across the district.*

**9. Professional development has a lasting impact through the collaborative relationships established between the members of the arts teaching workforce within the school, cultural**





### arts organizations in the community, and in institutions of higher education.

If higher education is to be an active member in professional development partnerships over time, the collaborative planning, programming, and funding of the partnership must include active support of arts and cultural organizations in the community as well as school districts.

*The Arts Partners, an affiliate of Young Audiences, Inc, located in Wichita, Kansas provides a model of arts and cultural institutions taking the lead in establishing a collaborative partnership with the College of Fine Arts of Wichita State University (WSU) and the Wichita Public Schools USD259. Through public funding of the Wichita Public Schools and private funding of foundations, a robust professional development program for artists and teachers to integrate the arts across the curriculum has been in place for a decade. Arts Partners plays a critical role in the partnership by coordinating the collaboration of Wichita State University faculty, Wichita Public School teachers, teaching artists, arts and cultural organizations, and funders to ensure the sustainability of the program.*

## IV

### RECOMMENDED ACTION STEPS FOR HIGHER EDUCATION LEADERS TO ESTABLISH PARTNERSHIPS FOR THE PROFESSIONAL DEVELOPMENT OF THE ARTS TEACHING WORKFORCE

If arts education is to be transformed by a highly qualified *arts teaching work force*, higher education must take a leadership role in the professional development of the *arts teaching workforce* to ensure that those who teach the arts have the highest possible artistic skills and pedagogical abilities. The critical element in each of the successful professional development partnerships we profiled is the engagement of higher education leaders in initiating and/or supporting the partnership. Recognizing the power of presidents, provosts and deans to influence change at their institutions, the Task Force recommendations for engaging higher education in professional development partnerships are addressed to higher education leaders.

The Task Force recommends a series of four action steps for higher education:

- engage in partnerships with artists and arts and community organizations to provide professional development for the college or university's *arts teaching workforce* to ensure quality arts experiences are made available for all students across the campus;
- require faculty in the arts and sciences, visual and performing arts, and education to collaborate in constructing teaching and learning experiences for classroom teachers, arts specialists, teaching artists and educators in arts and cultural organizations;
- create higher education partnerships with schools and arts and cultural organizations to provide quality professional development for the *arts teaching workforce* that is centered in schools and communities; and
- recognize faculty members' teaching, service, and scholarship in school-based professional development partnerships as appropriate alternatives to campus-based responsibilities with all of the rewards for excellence.

### 1. Engage in partnerships with artists and arts and community organizations to provide professional development for the college or university's *arts teaching workforce* to ensure quality arts experiences are made available for all students across the campus.

Our society increasingly values innovation and discovery, and the arts provide forms of inquiry that engage our minds, our senses, and our creative and inventive capacities. They provide a language of possibility for futures yet to be imagined, and insights that are only gained through aesthetic experiences. To ensure that high quality arts education is available to all students preK-16, administrators and faculty from across the university must collaborate with artists, and arts and cultural institutions in the community to increase educational experiences in the arts at the university level. Expanded engagement in the arts on campus will impact all students, but most importantly, influence the education of the *arts teaching workforce* by providing increased opportunities for arts exploration and mastery. This will

result in expanded content knowledge in the arts as well as increased skill in teaching the arts through the modeling of best practices in pedagogy demonstrated by the higher education faculty.

The proceedings of the 104th American Assembly, *The Creative Campus*, reminds American college and university leaders of their responsibility to educate all students broadly in the arts to ensure that students have access to the aesthetic and intellectual benefits that they provide. “The arts on campus have sustained in profound ways the academy’s deep-seated, tripartite mission – to provide research, education, and service to society.”<sup>6</sup> The Task Force notes that this tripartite mission applies to all four of our recommendations.

In addition, the American Association of Colleges and Universities report, *The Creative Imperative*, cites the importance of the arts as a vehicle for transforming campuses. The report notes that the arts contribute significantly to the educational and social life of the university, equipping students with “the intellectual tools and creative thinking needed to meet the challenges of the new century.”<sup>7</sup> High levels of engagement in the arts serve as a pathway to creativity, a critical skill for all students preparing for careers in the 21st century. This theme is underscored in the January 2007 report of the New Commission on the Skills of the American Workforce, *Tough Choices or Tough Times*: “This is a world in which a very high level of preparation in reading, writing, speaking, mathematics, science, literature, history and the arts will be an indispensable foundation for everything that comes after for most members of the workforce.”<sup>8</sup>

Recognizing that the *arts teaching workforce* extends to those providing arts instruction on the college and university levels, higher education leaders have a responsibility for developing partnerships with artists, and arts and cultural institutions in the community to ensure that quality arts experiences are available to all students on their campus.

**2. Require faculty in the arts and sciences, visual and performing arts, and education to collaborate in constructing teaching and learning experiences for classroom teachers, arts specialists, teaching artists and educators in arts and cultural organizations.**

A large number of recent studies have demonstrated the importance of engaging faculty from across the university in the training of prospective teachers to ensure graduates have both depth of content knowledge and exposure to multiple models of pedagogy. The American Council of Education, in *To Touch the Future: Transforming the Way Teachers Are Taught*, calls for increased engagement of the entire university in the education of teachers and suggests that presidents must “put the education of teachers’ front and center on the institutional agenda.”<sup>9</sup>

Similarly, in *Teachers for a New Era*, a reform initiative of the Carnegie Corporation of New York, eleven universities are engaged in research to stimulate construction of leading edge teacher education programs on their campuses. This initiative focuses on several essential ingredients of quality teacher education programs, most notably the inclusion of arts and sciences faculty in the training of prospective teachers, and closer cooperation between K-12 schools and the university in the professional development of all teachers.

Recognizing the importance of integrating fine arts, arts & sciences, and education theory and practice in the preparation of the *arts teaching workforce*, higher education leaders must create structures for faculty to collaborate across the college or university in the training of teachers.

**3. Create higher education partnerships with schools and arts and cultural organizations to provide quality professional development for the arts teaching workforce that is centered in schools and communities.**

Reciprocal sustainable partnerships between higher education and preK-12 schools and communities must be created if we are to provide quality professional development that integrates theory and practice. Higher education institutions can provide resources to strengthen and enhance preK-12 education through the active involvement of faculty in partnerships with school teachers and administrators seeking to improve the quality of curriculum

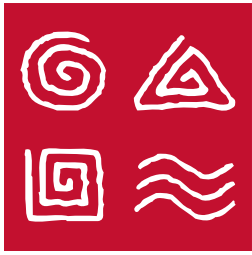


<sup>6</sup> *The Creative Campus*. The American Assembly. New York: Columbia University, 2004, p.6.

<sup>7</sup> “The Creative Imperative.” *Peer Review*, 8, 2006: 3-31.

<sup>8</sup> *Tough Choices or Tough Times: The Report of the New Commission on the Skills of the American Workforce*. National Center on Education and the Economy. San Francisco: Jossey-Bass, 2007, p. xix

<sup>9</sup> *To Touch the Future: Transforming the Way Teachers Are Taught*. The American Council of Education, 1999.



*The Arts Education Partnership is a national coalition of arts, education, business, philanthropic and government organizations that demonstrates and promotes the essential role of arts education in the learning and development of every child and in the improvement of America's schools. The Partnership includes more than 100 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.*

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and pedagogy for their students. At the same time, teacher education programs gain significantly from the teaching and research of faculty and students in the field. In addition to strengthening clinical skills, experience in the schools expands research opportunities and informs the teaching and learning that takes place on the university's campus. For example, The California Art Project (TCAP) is a model of how state institutions of higher education can contribute to the professional development of the *arts teaching workforce*. Administered by the University of California, and governed by the California State University system, TCAP has developed a collegial, statewide network of teachers who are engaged in continual professional development in the arts.

Ernest Boyer, longtime President of the Carnegie Foundation for the Advancement of Teaching, recognized decades ago that an important way to address the urgent need to improve our nation's schools was to relate the work of the university more directly to surrounding schools. He insisted that it was the responsibility of the university to "close the gap between theory and practice, to be more fully engaged in pressing issues beyond the campus."<sup>10</sup> When you add the resources of arts and cultural institutions to the partnership, the benefits to all participants in the partnership are significant. Most importantly, these rich partnerships have a lasting impact on preK-12 schools as a result of a more highly qualified *arts teaching workforce*.

Arthur Levine outlines one model for a more reciprocal college-school relationship in his proposed professional-development school where the school is the center for teacher education: "The professional development school brings together university professors, teacher education students, current teachers, and their students. It offers university faculty members continuing contact with schools and sites for practical research. It gives future teachers unparalleled integration of theory and practice, academic and clinical instruction. Teachers are provided professional development and opportunities to teach the next generation of their peers. Schoolchildren have a far richer educational environment and their achievement becomes the measure of a teacher education program's success, providing continuous feedback on how to improve the teacher education curriculum."<sup>11</sup>

Recognizing the value of centering professional development of the *arts teaching workforce* in the

schools and communities, higher education leaders will be required to make significant changes in the delivery of their teacher education programs.

#### **4. Acknowledge faculty members' teaching, service, and scholarship in school-based professional development partnerships as an alternative to campus-based responsibilities with appropriate recognition and rewards.**

Higher education institutions need to broaden their definitions of scholarship and service to recognize the important work of faculty engaged in action research focused on curriculum and pedagogy in schools. In addition, institutions must award time and resources for faculty to pursue this research and teaching as a central part of their responsibilities at the university. This expanded view of scholarship, to include research focused on teaching and learning in preK-12 schools and communities, contributes to higher education fulfilling its mission of excellence in teaching, research and service to society.

Ernest L. Boyer again serves as an early avatar of the changes we recommend. In *Scholarship Reconsidered*, Dr. Boyer points out the need to broaden our definition of scholarship and rewards for faculty beyond the traditional *discovery* and *integration* of knowledge that occurs within the walls of the university, to the *application* of knowledge in service to the community beyond the campus. "Such a view of scholarly service – one that both applies and contributes to human knowledge – is particularly needed in a world in which huge, almost intractable problems call for the skill and insights only the academy can provide."<sup>12</sup> Expanding the possibilities for faculty to collaborate with preK-12 teachers and administrators to improve curriculum and instruction will transform both teaching and learning in schools and higher education.

Recognizing that a revised definition of scholarship and rewards must be acknowledged if faculty are to be fully engaged in preK-12 research and practice, higher education leaders need to engage faculty and administrators in redefining expectations for faculty in the areas of teaching, service and scholarship. ■

<sup>10</sup> Glassick, C.E., Huber, M.T. & Maeroff, G.I. *Scholarship Assessed: evaluation of the professoriate*. San Francisco: Jossey-Bass, Inc., Publishers, 1997, p.2.

<sup>11</sup> Levine, A. "The School-College Divide and Teacher Preparation" Education Week, Quality Counts: From Cradle to Career, 2007: p. 50.

<sup>12</sup> Boyer, E.L. *Scholarship Reconsidered: priorities of the professoriate*. San Francisco: Jossey-Bass, Inc., Publishers, 1990, p.23.