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A Framework For Providing Professional Development

Opportunities For Teaching Artists



Creating Cappa

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Prepared by **THE NATIONAL CONVERSATION ON ARTIST PROFESSIONAL**

DEVELOPMENT & TRAINING, An Initiative of the John F. Kennedy Center for the

Performing Arts, ArtsConnection, Kansas City Young Audiences, the Kentucky Center

for the Arts, Lincoln Center Institute, the Music Center Education Division,

the Perpich Center for Arts Education, Urban Gateways: Center for Arts Education,

and the Wolf Trap Foundation for the Performing Arts.

The Kennedy Center wishes to acknowledge Jane Remer for the inspiration to convene this group to explore teaching artist professional development.


The Kennedy Center

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Table of Contents

Introduction	2
Six Elements of Professional Development: A Self-Assessment Tool	5
Resource Checklist	12
Teaching Artist Continuum	13
Three Essays	
<i>We Are Who We Need,</i> by Christina Cowan	15
<i>The Dual Career of Teaching Artists,</i> by Carol Ponder	17
<i>Artists-in-Residence:</i> <i>The Best Birthday Present,</i> by Althea L. Woods	19
Challenges & Possibilities	20
National Conversation Founding Members & Organizational Profiles	23

Introduction

For decades, professional artists have made important contributions to the education of students in the nation's schools. Now, many in the field recognize a growing need to improve professional development opportunities available to these artists, a need made more acute by demands for increased accountability in education. At present, the purpose, range, and depth of such opportunities, where they exist at all, vary greatly from organization to organization, and locality to locality. Schools and teachers, arts specialists, artists, and arts organizations can work together to design and participate in professional development that prepares each of the collaborators to provide the highest quality arts education experiences for students.

Professional development enhances the ability of artists to work effectively with students and teachers, and helps to ensure that arts programs support learning standards. Professional development helps artists get the most out of their work in the classroom, too. This increasingly prominent part of the artist's work should provide satisfaction and stimulation that feeds the creative life.

In 1998, the John F. Kennedy Center for the Performing Arts Education Department convened the *National Conversation on Artist Professional Development & Training* to explore these issues. The organizations that joined the Kennedy Center in this effort were: ArtsConnection, Kansas City Young Audiences, the Kentucky Center for the Arts, Lincoln Center Institute, the Music Center Education Division, the Perpich Center for Arts Education, Urban Gateways: Center for Arts Education, and the Wolf Trap Foundation for the Performing Arts. The participants represent a small group of arts organizations and individuals from across the country that have made a significant investment in the professional development of artists, and who expressed interest in working collaboratively to investigate the topic, as well as willingness to commit staff time and financial resources to the discussion and to pilot individual initiatives reflective of the work. The group met five times over three years. *Creating Capacity* is the result of those meetings.

In developing this document, National Conversation participants shared their individual experiences and those of the artists with whom they work. Participants hold the belief that profes-

sional development can be designed in a variety of ways and can vary according to the arts and education philosophies of the artists, the arts organization, and the needs of the school system(s) served. The responsibility for structuring professional development for artists who work in educational settings is the joint responsibility of sponsors and artists, and its effectiveness can be heightened when conducted in collaboration with schools and educators. Further, participants agreed that artist professional development should be ongoing and include significant time for reflection.

The purpose of *Creating Capacity* is to focus artists and arts organizations on philosophy, rationale and guiding questions that can inform the design of professional development to enhance artists' knowledge, skills, and understandings of working in educational settings. It does not attempt to provide a specific curriculum. Neither is it a hierarchy or taxonomy. Rather, it seeks to provide a *framework* for custom designing professional development programs. The core of this framework is a **Self-Assessment Tool** that prompts the user to consider six conceptual elements of professional development: philosophy of arts education, theories and models of arts education, teaching methods and content of instruction, effective collaboration with educators and other artists, effective assessment, and knowledge of school culture. These concepts, listed in the left most column of the **Self-Assessment Tool**, are followed by a series of goals – behaviors, knowledge, or qualities that indicate understanding of the concept. In the next column we have posed a series of questions, intended to provoke conversation and reflection about each of the goals. The right most columns provide space for notes and a simple system for ranking the concepts and goals on which the reader wants to focus. The modular organization will allow sponsors and artists to pick and choose among the six elements, concentrating on those that are most applicable to their particular needs.

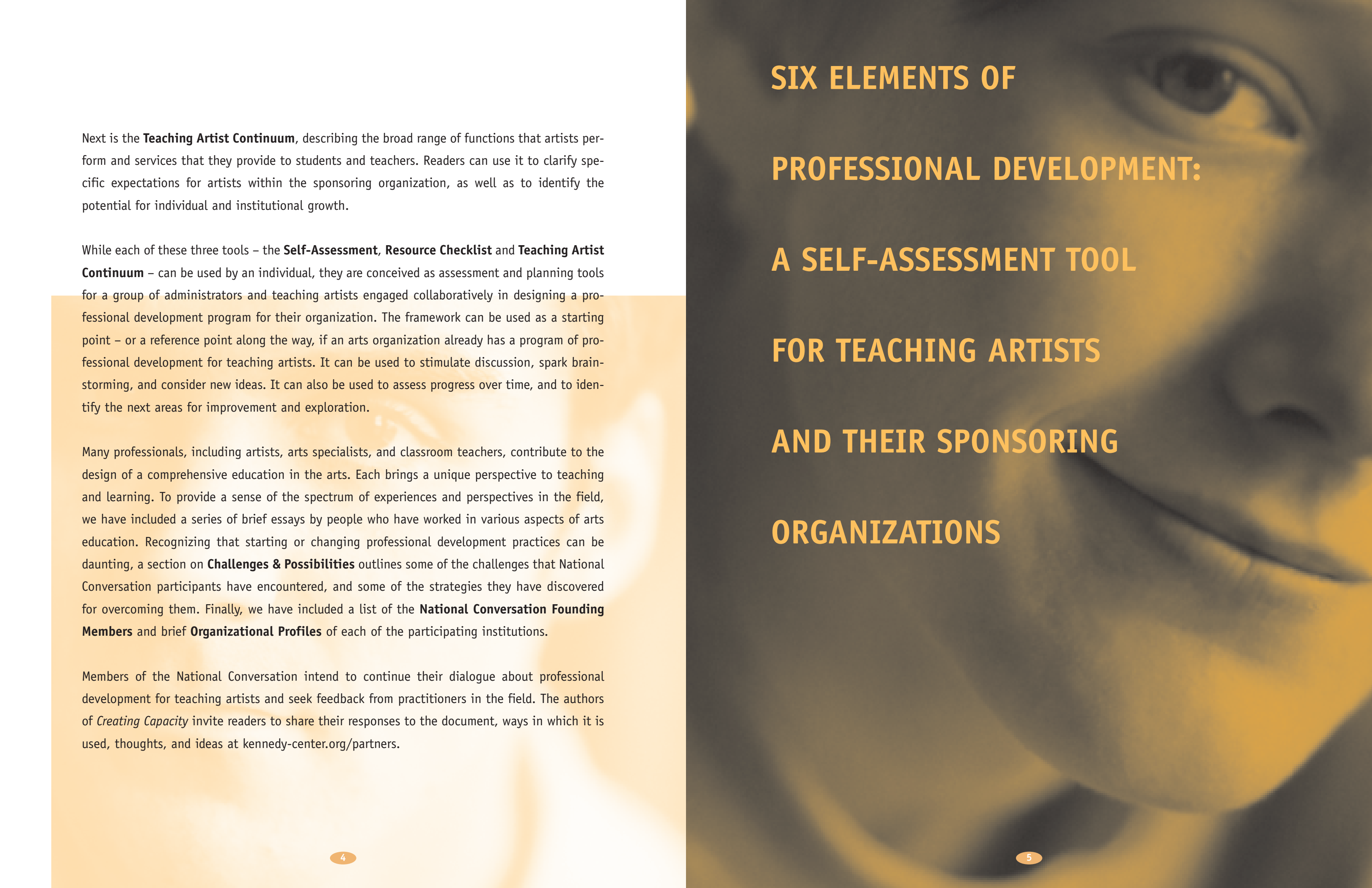
The **Self-Assessment Tool** is followed by a **Resource Checklist**. Once the reader has identified the concepts and goals of greatest concern, this list can be used to generate ideas about people, groups, and agencies, as well as print and Internet resources, that will assist the reader in gathering information, increasing capacity, and learning more.

Next is the **Teaching Artist Continuum**, describing the broad range of functions that artists perform and services that they provide to students and teachers. Readers can use it to clarify specific expectations for artists within the sponsoring organization, as well as to identify the potential for individual and institutional growth.

While each of these three tools – the **Self-Assessment**, **Resource Checklist** and **Teaching Artist Continuum** – can be used by an individual, they are conceived as assessment and planning tools for a group of administrators and teaching artists engaged collaboratively in designing a professional development program for their organization. The framework can be used as a starting point – or a reference point along the way, if an arts organization already has a program of professional development for teaching artists. It can be used to stimulate discussion, spark brainstorming, and consider new ideas. It can also be used to assess progress over time, and to identify the next areas for improvement and exploration.

Many professionals, including artists, arts specialists, and classroom teachers, contribute to the design of a comprehensive education in the arts. Each brings a unique perspective to teaching and learning. To provide a sense of the spectrum of experiences and perspectives in the field, we have included a series of brief essays by people who have worked in various aspects of arts education. Recognizing that starting or changing professional development practices can be daunting, a section on **Challenges & Possibilities** outlines some of the challenges that National Conversation participants have encountered, and some of the strategies they have discovered for overcoming them. Finally, we have included a list of the **National Conversation Founding Members** and brief **Organizational Profiles** of each of the participating institutions.

Members of the National Conversation intend to continue their dialogue about professional development for teaching artists and seek feedback from practitioners in the field. The authors of *Creating Capacity* invite readers to share their responses to the document, ways in which it is used, thoughts, and ideas at kennedy-center.org/partners.



SIX ELEMENTS OF PROFESSIONAL DEVELOPMENT: A SELF-ASSESSMENT TOOL FOR TEACHING ARTISTS AND THEIR SPONSORING ORGANIZATIONS

CONCEPT	GOALS	GUIDING QUESTIONS	NOTES/REFLECTIONS	0 ✓ X
The Sponsoring Organization and Artist are aware of and understand each other's PHILOSOPHY OF ARTS EDUCATION.	Both sponsoring organization and artist have shared their philosophy statements regarding arts education: how it can be provided, to whom, and by whom.	<p>What is the value of working in educational settings? Why do we choose to do this work? What unique contributions do artists bring to the education of students, teachers, and families?</p> <p>Who is qualified to provide arts education? Which children should participate in arts education?</p>		<p>0 indicates this area needs attention</p> <p>✓ indicates you are confident in this area</p> <p>X indicates this area does not apply to your work</p>
	There is an identifiable connection between the artist's philosophy and the sponsor's.	<p>How do our separate philosophies interrelate?</p> <p>How do they differ?</p>		
	The artist and sponsoring organization are able to effectively articulate the artistic process they bring to education.	<p>What is the artistic process we bring to education?</p> <p>How do we articulate this process to learners?</p> <p>How do we teach aesthetic perception?</p>		
Sponsors and artists work together to ensure a balance between the artist's personal artistic endeavors and his/her work in education.	<p>How do we each balance our individual artistic endeavors with our work in educational settings?</p> <p>How does one impact the other? How do the sponsor and artists work together to support these efforts?</p>			

CONCEPT	GOALS	GUIDING QUESTIONS	NOTES/REFLECTIONS	0 ✓ X
The Sponsoring Organization and Artist are aware of and understand the various THEORIES & MODELS OF ARTS EDUCATION.	Sponsors and artists keep current with the latest research in arts education, in the arts, and in education.	How do we keep up with the latest developments in arts education? in the arts? in education?		<p>0 indicates this area needs attention</p> <p>✓ indicates you are confident in this area</p> <p>X indicates this area does not apply to your work</p>
	Sponsors and artists share information from the various professional arts and education associations to which they belong.	<p>What are the professional arts and education associations to which we belong?</p> <p>How do we share information gained from these associations?</p>		
	The sponsor and artist together consider which arts education model(s) and research findings they will implement in order to best meet the needs of the learners.	<p>What arts education models/theories do we consider in approaching work with teachers and students?</p> <p>What research findings have influenced our work with teachers and students?</p> <p>What ideas would we like to try?</p>		

CONCEPT	GOALS	GUIDING QUESTIONS	NOTES/REFLECTIONS	0 ✓ X
The Sponsoring Organization and Artist discuss TEACHING METHODS & THE CONTENT OF INSTRUCTION.	The sponsor and artist are aware of the characteristics and stages of development of the learners they serve.	How do we incorporate knowledge of the characteristics of learners and childhood development in our teaching?		0 indicates this area needs attention ✓ indicates you are confident in this area X indicates this area does not apply to your work
	The sponsor and artist discuss appropriate content given the needs of the learners, in consultation with the educational partner.	How do we select the content of lessons? How do we choose learning activities? How do we teach “in,” “through,” or “about” the arts and make decisions about when to use each? How do we develop curriculum connections and follow through with appropriate instruction? What influences us in determining the focus of our teaching – whether we teach for understanding, for increased skills, for appreciation, etc.?		
	The sponsor and artist discuss appropriate teaching methods given the needs of the learners, in consultation with the educational partner.	What instructional techniques do we use to engage learners? What is the role of the teacher in helping us to find appropriate techniques?		
	The artist, in collaboration with the sponsor and educational partner, identifies learner outcomes for those served.	How do we identify learner outcomes?		
	The artist, in collaboration with the sponsor and educational partner, identifies which learning standards to address to meet the needs of the learners.	How do we address education standards in the arts and other subject areas?		

CONCEPT	GOALS	GUIDING QUESTIONS	NOTES/REFLECTIONS	0 ✓ X
The Sponsoring Organization and Artist engage in EFFECTIVE COLLABORATION WITH EDUCATORS in the delivery of arts education.	The artist and the sponsor regularly meet with educational partners to plan and evaluate instruction.	What are our procedures for working with educational partners? What are the roles of artist, sponsor, teacher, and school administrator in this partnership?		0 indicates this area needs attention ✓ indicates you are confident in this area X indicates this area does not apply to your work
	The artist, sponsor, and education partners participate in professional development activities together on a regular basis.	What are our plans for joint professional development activities? What can we offer to our education partners? What do we want to learn from them?		
	The artist, in collaboration with the sponsor, effectively delineates roles and responsibilities with educational partners.	How do we delineate roles and responsibilities within a partnership?		
	The sponsor and artist are able to effectively resolve conflict within an educational partnership.	How do we resolve conflict and reach consensus within an instructional partnership?		
	The artist, in collaboration with the educator, is able to effectively resolve conflict within the learning environment.	What techniques do we use for classroom management, including conflict resolution?		

CONCEPT	GOALS	GUIDING QUESTIONS	NOTES/REFLECTIONS	0 ✓ X
The Sponsoring Organization and Artist engage in EFFECTIVE ASSESSMENT of learning in collaboration with educators.	The sponsor and artist are familiar with a variety of assessment strategies.	What assessment strategies and tools can we employ in measuring the impact of our teaching/programming?		<p>0 indicates this area needs attention</p> <p>✓ indicates you are confident in this area</p> <p>X indicates this area does not apply to your work</p>
	The sponsor and artist collaborate with the educator to select assessment methods to measure the impact of teaching.	With whom should we collaborate to design and implement assessment strategies? Which will be most effective?		
	Assessment of programs, teaching, and learning is conducted on a regular basis.	Who determines which assessment tools to employ? What is the value of assessment? How can it help artists? sponsor? teachers? students?		

CONCEPT	GOALS	GUIDING QUESTIONS	NOTES/REFLECTIONS	0 ✓ X
The Sponsoring Organization and Artist are knowledgeable about SCHOOL CULTURE.	The sponsor and artist are present in the school/ learning environment on a regular basis when programs are in place.	How comfortable and familiar are we in working inside bureaucracies (government, schools)? How does this environment differ from the artist's studio/rehearsal room?		<p>0 indicates this area needs attention</p> <p>✓ indicates you are confident in this area</p> <p>X indicates this area does not apply to your work</p>
	The sponsor and artist effectively engage school personnel in conversations about the learning environment, the learners, and school policies and procedures.	How do we discuss issues of school culture with our partners? How do we discuss individual students, teachers, or classes?		
	Sponsors and artists have some knowledge of how to work effectively with specific constituencies.	What strategies do we employ in working with specific constituencies (students enrolled in special education classes, those in gifted or accelerated classes, speakers of other languages, students from lower socio-economic backgrounds, students from diverse cultures)?		
The artist, in collaboration with the sponsor, effectively carries out administrative responsibilities (paperwork, phone calls, etc.).	What administrative duties are required of each of us? To what degree are we comfortable with and capable of carrying out these responsibilities?			

Resource Checklist

Teaching Artist Continuum

An approach to the knowledge, skills, functions, services and applications associated with artists engaged in education.

POSSIBLE RESOURCES	RESOURCES UTILIZED	RESOURCES NEEDED	Presenting Artist	Interacting Artist	Collaborating Artist	Master Instructional Artist
<ul style="list-style-type: none"> -other artists -artist/teacher teams -institutions/sponsors -school administrators, (i.e., principals, supervisors, coordinators) -educators -students -parents -arts administrators -staff developers -school system personnel -higher education personnel -evaluation and assessment researchers -state education departments -community and regional educational labs -professional teaching associations -libraries -conferences/seminars -college/university courses -on-line resources -professional journals -self-help books/periodicals <p><i>List others below:</i></p>			<p>Programs through which artists work in educational settings differ as widely as the arts organizations that sponsor them. Some organizations specialize in presenting performances or exhibits for students and teachers, but do not conduct artist residencies in schools. Others focus their work on providing professional development for teachers. Still others concentrate on placing artists in-residence in schools. Many organizations provide a combination of these and other services. Logically, arts organizations seek out artists with the talents and experience that best meet the needs of their education programs. The graphic above and the chart on the next pages are intended as tools to assist sponsors in identifying the skills and experiences they seek in teaching artists, as well as to assess the professional development needs of those artists. If expanding educational programs, the sponsor may refer to the Continuum to consider new roles teaching artists will be expected to perform in their expanded programs.</p> <p>Artists who wish to add to their repertoire of educational services may use the Continuum as a guide to the skills and experiences that may be expected by various sponsors. Together with the Self-Assessment Tool, the Continuum will help artists and sponsors to design professional development programs that will prepare artists to provide the services required of them and to plan for expansion and advancement.</p>		<p>Each artist and sponsor should consider carefully how this Continuum relates to his or her work. Some organizations expect Teaching Artists to move sequentially through the roles outlined below. They believe that experience compounds from left to right, and that Master Instructional Artists perform (or have performed) all of the other roles. Other sponsors, with different programs, goals, and expectations, find that Teaching Artists can enter at various points, can perform some functions and not others, and can travel back and forth along the Continuum. Some would prefer to envision this as a circle rather than a straight line. The authors encourage each group to assess this question in light of its specific needs.</p> <div style="border: 1px solid orange; padding: 5px; margin-top: 10px;"> <p>First, some Guiding Principles:</p> <ul style="list-style-type: none"> —The assumption is that the artist is excellent in his/her art form and that professional development as described here does not include training in the art form. —The differentiation along the Continuum is by “function” or service performed. —Artists working at each of the points on the Continuum are valued; it is not necessary for artists to move to other points on the Continuum in order to be more highly valued. </div>	

ARTIST ROLE	INDICATORS	MY EXPERIENCE MATCHES THIS CRITERIA: YES/NO	AREA TO EXPLORE/ DEVELOP
Presenting Artist Performs/Exhibits for students and teachers but does not engage audiences in interactive learning experiences. Is not expected to provide the educational context for the performance/exhibit. Rather, that context is provided by the sponsor and/or school.	Performs/Exhibits for students and teachers		
Interacting Artist Performs/Exhibits for students and teachers with some interaction with audience. This interaction is often limited and presented from the perspective of the artist (rather than focused on the developmental needs of the students). The artist may create or interpret artistic work with appropriate educational intent. The artist creates context for learners to engage with the artistic process and the product.	Performs/Exhibits for students and teachers Engages audiences in pre- or post-performance discussions		

ARTIST ROLE	INDICATORS	MY EXPERIENCE MATCHES THIS CRITERIA: YES/NO	AREA TO EXPLORE/ DEVELOP
Collaborating Artist May perform/exhibit for students and teachers including interaction with audience. Works in residency (long or short-term) in classrooms. Engages collaboratively with the school and teachers to plan instruction and assessment to meet learner needs and school objectives. Has developed the ability to facilitate the creative and learning processes in others.	May perform/ exhibit for students and teachers May engage audiences in pre- or post-performance discussions Works in residencies in schools; plans collaboratively with classroom teachers		
Master Instructional Artist This artist leads in program development and also understands and can articulate the changes in partnering relationships. The artist is deeply involved in curricular planning and development on an equal-partner basis with school partners. The artist provides professional development for educators and other artists.	May perform/ exhibit for students and teachers May engage audiences in pre- or post-performance discussions Works in residencies in schools; plans collaboratively with classroom teachers Participates in curriculum planning Is a leader in program design and development May act as mentor to other artists working in education		

We Are Who We Need

By Christina Cowan

Even before our arts and cultural center opened in 1994, we made a commitment to arts education, inviting teachers to the construction site, asking them about their needs and how we might serve them. Their answer: provide arts experiences for their kids.

Arts experiences for kids? What did that mean? We couldn't afford to bring touring companies and residency programs across the 2,500 miles of ocean that separate us from the continental United States, or even from Honolulu, a hundred air miles away. There is a Hawaiian 'olelo no'ea (saying) born of our geography: *We have what we need. We are who we need.* We had to look to ourselves and build local capacity for our program.

Our early association with the John F. Kennedy Center's *Partners in Education* program gave us a model – one that trains the artist to teach the teacher; one in which arts experiences for students are active, hands-on, and engage students in the arts across the curriculum. We made a commitment to professional development for classroom teachers and teaching artists.

Now we needed to find artists who had the abilities, listed in the **Teaching Artist Continuum**, to serve as collaborating artists and, eventually, as master instructional artists. Where were they going to come from? We could not afford to import them, and looking around, we found that an artist able to “facilitate the creative and learning processes in others” is a rare breed, indeed.

It has been a joyous journey—and we've learned a thing or two along the way about the roles of a sponsoring

organization if it trains teaching artists. These include:

—Identify artists who have the potential to teach. Learn to recognize who will be good at teaching and who will not.

—Accept the artist and the artistic process. Artists have an uncommon view of what we see every day. They have a plethora of ideas, often layered and complicated. They are not linear thinkers. Help them to focus and simplify.

—Help the artist connect his or her lesson to what teachers want to achieve—and connect the lesson to local standards, as well.

—Encourage and facilitate collaborative relationships between artists and teachers.

—Know that insecurities will arise. Be willing to put a lot of time and energy into what is a continuous process of guiding, nurturing and building confidence.

And don't be surprised (though we were) when you realize that the process of working with teaching artists is changing you, the sponsoring organization. When you find yourself paying more and more attention to artists, craving their menu of ideas to choose from, wanting their “uncommon view” to shed a new perspective on other aspects of your work, and encouraging less linear thinking in your planning and decision-making.

Like us, you may find that *who we are* is all you need.

Christina Cowan is President & CEO of the Maui Arts & Cultural Center, Hawaii.

The Dual Career of Teaching Artists

By Carol Ponder

A teaching artist (TA) is, by definition, a two-career professional: a working artist and a working educator. We all know this, but it is very easy for us to overlook the implications of this dual career focus when we consider training and development for TAs. The **Self-Assessment Tool for Teaching Artists and Their Sponsoring Organizations** is an excellent instrument for uncovering strengths and weaknesses in TAs' individual knowledge and skills, and discovering how sponsoring organizations address TA training and development. Finding the time and resources to make good use of this tool is a significant challenge.

There are exceptions to every rule, of course, but usually a TA is an artist first, with a strong interest in and commitment to education. If they are lucky, as well as talented and skilled, good artists work regularly in their fields. Artists are also exemplary life-long learners. They constantly strive to improve, deepen, and refine their art (AKA “practice, practice, practice”). In part, it is this expertise in the skills of constant discovery, wonder, and recombining the stuff of the world into new knowledge that makes artists such valuable partners in experiential learning.

So where does this leave time for TAs to learn what they need to know in order to function well in their education careers? As both a TA and a trainer of TAs, I have wrestled with this one. In my experience, after the time spent actually working as a TA is factored in, there is not much time left for learning about education and our

partner teachers. One of the biggest frustrations for me as a TA is always feeling as if I could do better if I knew more, but never having enough time to dig up sufficient information or find new strategies on my own.

For the most part, TAs rely on their sponsoring organizations to provide them with the knowledge and skills they need to become good partners in education. In training teaching artists, it is only natural that sponsoring organizations should focus first on certain concepts and indicators in the **Self-Assessment Tool**: mutual understanding of the philosophy and basic pedagogy of the sponsoring organization; the rudiments of collaborating with educators to design curriculum and instruction; some classroom management; and the basics of school culture. These are the areas where “the rubber meets the road” in our work.

It is much more difficult to find the time and tools to help TAs learn the things that support our most immediate hands-on work: a range of assessment strategies; developmental learning stages; special needs of different learner populations; real familiarity with curriculum and learning standards; skillful conflict resolution; the nitty-gritty of the teacher's daily life at school. Furthermore, I have found (for myself and in training others) that it doesn't work simply to hand TAs, say, a chart of learner's characteristics and stages of development and ask them to read it and apply it. So often, as artists, this is not how we learn best. It takes experience with different “ages and stages,” skilled role-play,

Artists-in-Residence: The Best Birthday Present

By Althea L. Woods

Artists-in-Residence who are well trained and highly qualified are an invaluable component of a school's visual and performing arts program. Their potential for bringing excellence in the arts to school age children crosses all boundaries of age, sex, ethnicity, and economic privilege or disadvantage.

The ecstasy of awe is not limited to viewing sunsets behind a mountain range. Young people in the most aesthetically challenging environments can know all the wonders of music, dance, drama, and visual art without leaving their communities. The artists can bring experiences filled with wonder to them.

To do this, an artist should not only perform at a high level, but must be able to teach. The artist should demonstrate with specific examples that noteworthy artistry involves vision, planning, study, practice, and perseverance—all qualities that students can appreciate and apply to their own pursuits within and beyond the arts. The artist should genuinely like children and use the natural spontaneity, honesty, and exuberance of youth as assets on which to build an exciting yet structured residency. Awareness of the diversity of cultures represented by the students to be served, and an ability to present the art form in a cultural, historical context while guiding students to draw parallels to their own experiences, are also vital to meaningful arts residencies.

When students complete a resident artist's program, they should have seen beautiful art performed or exhibited; they should have had direct personal experience in the art form. These opportunities as audience and as creator/performer not only greatly enhance their enjoyment of living art, but their appreciation of past masters as well. Some may be inspired to pursue an art form in much greater depth. And the artist should have an evaluation plan that lets him know the extent to which this has happened.

One of my most gratifying moments as a principal of an elementary school located in an area greatly impacted by gangs and poverty came when I met a busload of my students returning from a trip to see the opera, *The Elixir of Love*. One of my "toughest" sixth grade boys bounced from the bus and exclaimed, "Mrs. Woods, today is my birthday and that was the best birthday present I have ever had!"

Visual and performing arts are for everyone. Artists-in-Residence can help to make it so.

Althea L. Woods is the former Principal of 99th Street Accelerated Elementary School in Los Angeles. This school has a long-standing relationship with the Music Center Education Division.

or other interactive strategies for TAs to understand what developmental information *means* when they are creating a lesson plan, or giving instructions, or deciding whether or not to divide a class into small groups. Somehow, we trainers have to take the information and make it lively and relevant for our TAs. (*Hmmm, does this sound familiar?*)

Perhaps one of the most difficult topics to address – but in the long run one of the most important for the profession – is keeping up with the latest research in various theories and models of arts education. Most TAs working in their dual careers simply do not have time to surf the Internet, take classes, or read books for substantial and coherent information about these developments. Even though I am lucky in working with, and learning from, many different arts organizations, I still feel that I don't really have a handle on the field as a whole. There is so much information out there in so many formats that often I am paralyzed by the choices for investigation.

TAs, in my experience, rely mostly on their sponsoring organizations to choose and present such information to them. I just realized, in writing the last paragraph, that I need to mail hard copies of Executive Summaries (at least) of such recent reports as *Champions of Change*, the *North Carolina A+ Schools* research, and the *AEP Learning Partnerships Report* to each and every one of our TAs. I know, both from my own experience as a TA and from observing those with whom I work, that I am

much more likely to read something if someone puts it into my hands. Now the next challenge, of course, will be to design some group interactions around these reports that will allow us to apply what we learn from reading in our own work, and to help us place our work in context within the rest of the field, and then to carve out time to implement what we've designed. It is not easy to find institutional time for this kind of learning, but in the long run it is vitally important.

I always have reveled in the wonderful energy and synergy of ideas that happen when TAs get together to plan, learn from, and work with each other. If we teaching artists are to continue to grow, and if we aspire to a national professional status, then we all – TAs, sponsoring organizations, and education partners – need to find the time and resources to create a working national network through which we can keep up with the latest developments in our field and learn from each other. The **Self-Assessment Tool** is a great platform from which to launch a national conversation that celebrates both similarities and differences in teaching artist practice across partnerships, that gives us a sense of common goals and standards, and that helps us establish a well-earned and indispensable place in education. I fervently hope that this document is just a beginning.

Carol Ponder is a performing artist, teaching artist and trainer in Nashville, Tennessee.

Challenges & Possibilities

Those charged with initiating or expanding professional development for teaching artists may encounter any number of barriers. The realities of time and resources can limit efforts to provide much-needed programs. Below, each of the six concept areas listed in the **Self-Assessment Tool** is examined in light of challenges presented to both sponsoring organizations and to the teaching artists themselves. The challenges are paired with some possibilities identified for overcoming these barriers.

The sponsoring organization and artist are aware of and understand each other's philosophy of arts education.

Challenges. Often, sponsors and artists skip the conversation about why each is engaged in arts education in order to get to the implementation stage. This can lead to conflict later if the work of the artist in the classroom does not go in a direction that supports the philosophy and mission of the sponsoring organization. In addition, teaching artists may have difficulty finding a balance between time spent on their own artistic work and time spent in educational settings for sponsors.

Possibilities. Time to discuss philosophy and rationale should be built into the earliest stages of the relationship between a teaching artist and sponsor. This conversation can later be expanded to include the educational partner in order to ensure that all players are working toward the same goals. Teaching artists appreciate sponsors who encourage them to continue to pursue their art form. Sponsors who provide flexible scheduling that allows artists time to tour or work in other settings find a higher level of job satisfaction among teaching artists. In addition, because of the unpredictability that is inherent to working in the arts, some sponsors and teaching artists identify a pool of "Teaching Artists Subs" who are available to fill in when scheduling conflicts arise.

The sponsoring organization and artist are aware of and understand the various theories and models of arts education.

Challenges. Teaching artists report that they have limited time to search for and read the latest information about the fields of the arts, education, and arts education while pursuing their artistic endeavors and teaching.

Possibilities. Many sponsors gather relevant information and distribute it to TA's. Teaching artists have suggested that when there is a large volume of material to read, it should be divided among the artists working for the sponsor. Each artist is then responsible for reading selected articles and reporting to the full group in a professional development session. This format not only shares the burden of the reading, but also provides an excellent opportunity for rich exchange among teaching artists. Other sponsors and artists share information through electronic listservs, bulletin boards, and chatrooms.

The sponsoring organization and artist discuss the artist's teaching methods and the content of instruction.

Challenges. Artists report that they are often left on their own to develop instruction isolated from both the sponsor and educational partner. In addition, teaching artists are not always familiar with appropriate ways to structure instruction, or provide content that meets the needs of the learners.

Possibilities. Teaching artists state that adequate planning time with the sponsor and educational partner is one of the most important aspects of working in education. It is the foundation on which future success rests. Many educational partners encourage artists to visit their classroom (or meet the learners) before any content is delivered. This allows the teaching artist to learn something about the individuals with whom she will be working before planning instruction. Artists and educators are also encouraged to schedule regular "reflection" meetings during the course of their work together in order to gauge progress in meeting agreed-upon goals.

Some sponsors and artists arrange for professional development sessions led by educators who are familiar with such areas as learning standards, how to structure lessons, and how to identify learner outcomes. Artists report that hearing from "authentic voices" – the veteran teaching artist, and the educator who has years of experience partnering with artists – is most helpful in addressing these areas of concern. Other programs provide mentoring artists to assist teaching artists who are newer to education.

The sponsoring organization and artist engage in effective collaboration with educators in the delivery of arts education.

Challenges. Educators often have limited time for planning and communication, yet such collaboration is the heart of a healthy partnership.

Possibilities. Successful artist/educator teams state that having a regular meeting schedule mapped out well in advance aids their work together. In addition to scheduling meetings during times surrounding teaching artist visits, some artist-educator teams connect their meetings to social events such as a lunch, or to attendance at a performance or exhibit. Some sponsors provide opportunities for educators and teaching artists to attend professional development events together, building a common vocabulary and set of experiences.

Sponsors, teaching artists, and educators may decide to develop a list of "roles and responsibilities" setting out clear expectations for each partner. This list can later be used to assess each partner's success in performing agreed-upon roles.

The sponsoring organization and artist engage in effective assessment of learning in collaboration with educators.

Challenges. Many teaching artists feel unsure about what good assessment of learning is and how to go about it. While most educators are familiar with assessment practices, unless they are arts education specialists, they may be less familiar with methods of assessing arts learning.

Possibilities. Some educators have suggested calling on the expertise of the school district's assessment leadership to provide professional development to educator/teaching artist teams. Some artists have learned more about assessment by informally observing teachers at work in their classrooms, than through more formal instruction. Some sponsors assemble teams of educators, arts education specialists, and teaching artists to collaboratively design assessment tools tailored for their programs.

The sponsoring organization and artist are knowledgeable about school culture.

Challenges. The educational world, whether in-school, after-school, or in other settings, is often unfamiliar territory to the artist and sponsor. At the same time, educators are not always familiar with the world of the arts. In addition, sponsors may have difficulty identifying teaching artists who are able to work with special constituencies in schools (i.e., speakers of other languages, special education students, etc).

Possibilities. Educators and artists report that spending time observing students in each other's environment leads to greater understanding and enhances the ability to communicate effectively. Artists and sponsors will want to spend significant time in a variety of educational environments. Educators will want to spend time in artistic venues, or in the artist's studio.

Some artists specialize in working with particular constituencies. Educators, arts councils, and other artists may be able to recommend teaching artists who have appropriate skills and/or experience.

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Organizational Profiles

ArtsConnection has been working in the New York City public schools for over twenty years. Its mission is to connect professional artists with children, teachers and schools in creative partnerships for teaching and learning. With a roster of over 200 artists and ensembles representing all artistic disciplines and many cultures, ArtsConnection is able to offer an incredibly diverse menu of programs and services. During the 2000-01 school year, ArtsConnection produced 15,000 events – performances, workshops, residencies and training sessions – in 128 schools citywide.

Over the years, ArtsConnection's relationship with schools has evolved from booking arts services into a school to being an equal partner in designing programs that address individual school's needs and goals. Every ArtsConnection program in every school is custom designed for that site. The investment in each school in which the company works now includes professional development to help teachers and artists maximize their strengths and communicate effectively, as well as ample time for planning and reflection to understand, review and build on the impact of the arts on learning. In addition, evaluation of partnerships and the development of tools to assess student learning in the arts are feeding the organization's continued growth and development and providing important lessons for the field.

Kansas City Young Audiences is the largest arts education provider in the region and one of Kansas City's largest arts organizations. Founded in 1961, Kansas City Young Audiences operates to improve teaching and learning and to build social infrastructure through the arts by presenting performances, workshops, conferences, and seminars, and by disseminating information and materials. Young Audiences believes that, through participation in the arts, young people gain the ability to better express themselves, develop higher-order thinking skills, enhance their creativity, and strengthen their problem solving ability. It provides over 1,000 performances and 9,000 workshops annually to more than 300,000 youth participants.

The success of Kansas City Young Audiences is achieved through a series of collaborations with schools, early childhood educators, day care providers, youth development agencies, and post-secondary schools of education. Its initiatives include: *Arts Partners*, a collaboration between area school districts, arts organizations and the community to provide curriculum-based visual and performing arts experiences for children grades K-12; *Arts for Youth Development*, offering after-school programs that engage the hearts and minds of youth and provide training for artists and youth development workers; the *Family Arts Fair*, a free summer series of performances and workshops for Kansas City Citizens of all ages; and *Mind's Edge*, a summer program for gifted and talented youth. In addition, the *Professional Development Institute* provides instruction in the arts as a positive strategy in youth development for educators, youth workers and artists.

The John F. Kennedy Center for the Performing Arts is a presidential memorial mandated by Congress to present and produce the finest performing arts from this country and abroad. Since its opening in 1971, performances of every imaginable kind have enlivened its halls . . . and millions of people's lives. As the national center for the performing arts, the Kennedy Center is committed to increased opportunities for all people to participate in and understand the arts. To fulfill that mission the Kennedy Center strives to commission, produce, and present performances reflecting the highest standards of excellence and diversity indicative of the world in which we live and to make those performances accessible to the broadest possible audiences through arts education.

The Kennedy Center Education Department has determined that the inclusion of the performing arts in a broad-based curriculum improves the quality of a child's educational experience. The Education Department is reaching out to the nation with a variety of arts education programs, including the Kennedy Center Partners in Education program, which fosters community/school district partnerships; the Kennedy Center American College Theater Festival, which promotes excellence among theater educators and their students; and ARTSEdge, the Kennedy Center's national arts and education information network. In its thirty-year history, the Kennedy Center has commissioned forty-two dance, music, and theater works for young people, many of which have toured throughout the nation and abroad; and Kennedy Center Youth and Family Programming annually produces and presents more than 350 international, national, and local professional performances in music, dance, opera, puppetry, storytelling, and theater for nearly 150,000 young people, their teachers, and families.

The Kentucky Center for the Arts is the leading performing arts facility in Kentucky, a unique and invaluable resource, hosting many of the state's major performing arts companies and numerous other professional and community arts groups. In addition, the KCA enjoys a leading role in arts education, creating, implementing, and managing diverse programs that reach thousands of children and adults every year, enhancing the educational experience and enlightening the lives of people in every corner of Kentucky. Its programs can be found in 110 of Kentucky's 120 counties, training teachers in ways to incorporate the arts into their curricula, offering employment for artists, and reaching youth in classrooms and community centers to provide the stimulus for a lifetime of arts enjoyment. Through the Governor's School for the Arts, the KCA provides an intensive three-week summer instruction program for 200 of the state's most gifted high school artists in seven different disciplines. The ArtsReach Louisville Program works to make quality arts programming a reality in over forty community centers by training staff and providing arts programs that range from single events to intensive ongoing instruction in keyboard, violin, dance and visual art for nearly 200 youth. KCA has a variety of teacher training programs and in-depth partnerships with schools to implement school reform through the arts.

Lincoln Center Institute has, over the past twenty-five years, developed and refined its own distinctive approach to the arts and education, a practice based on the writings of such innovative educators as John Dewey, Maxine Greene and Howard Gardner, which extends the tradition of progressive education into the world of the arts. Aesthetic education, as defined by Lincoln Center Institute, includes the experiential study of works of art. As such, it encompasses not only response to the work of art (including observation, perception, analysis and reflection), but also creation and performance. It involves interacting with a work of art cognitively, affectively, perceptively, and imaginatively. Aesthetic education is defined by its content (specific high-quality works of art), as well as its pedagogy (an experiential, reflective, inquiry-based approach to learning that builds critical thinking skills and stimulates perceptual and creative abilities). To ensure that the study of a work of art relates to the broader educational goals embedded in the core curriculum, the Institute teams educators with teaching artists. Joint planning time enables these teams to design long-term classroom activities that immerse students in the specific work under study, while also building connections across the curriculum. In this way, teachers not only contribute their expertise as professional educators, and teaching artists as artists, but both also participate *as learners* in the excitement of discovery.

The Music Center Education Division provides the educational and outreach programs of the Music Center, the Performing Arts Center of Los Angeles County. Founded in 1979 by Joan Boyett, and currently directed by Mark Slavkin, the Education Division's mission is to provide opportunities for lifelong learning in the arts. The Education Division is committed to the belief that experiencing the arts enhances the quality of life for all people, and is a crucial part of the development of every child.

The Education Division presents a full spectrum of arts experiences for schools, teachers, students and parents to elevate the status of arts education and cultivate dedicated supporters of the arts. The Division's programs offer a distinguished roster of artists representing diverse cultures, disciplines and styles.

Programs for schools include: *Music Center on Tour* – in-school assemblies available in twenty languages; *Individually Designed Arts Packages* – classroom arts workshops built around a curricular theme; and *Artist in Residence and Teacher (ART) Partnerships* – designed to involve students in intensive work in a specific discipline. Projects for teachers focus on professional development in the arts through *Institutes for Educators* and *Teacher In-Services*. Programs for students range from the *Dorothy B. Chandler Children's Festival*, to the *Corwin Master Classes* for talented adolescents, to special programs for disabled, at-risk, and underserved young people. In addition, the Music Center Education Division has developed *Artsource: the Center's Study Guide to the Performing Arts*. Units of *Artsource* have been included in elementary, middle, and high school arts textbooks published by McGraw-Hill.

The Perpich Center for Arts Education is a state agency unlike any other. It is charged by the Minnesota legislature to bring the arts into all K-12 education. Its mission is innovative, public education centered in the arts.

A thirty-acre campus in Golden Valley, a suburb of Minneapolis, houses the Center's three main components: the State Arts High School, the Professional Development Institute, and the Research, Assessment and Curriculum Division. The State Arts High School accepts only 300 students into grades 11 and 12, each majoring in one of six art areas. The Professional Development Institute presents programs ranging from one day workshops for beginners through multi-year partnerships with schools seeking systemic change through the arts. The Research, Assessment and Curriculum Division continually addresses the foundation questions, *What do we learn through the arts?* and *How do we know?* The Center is committed to the arts as both significant in their own unique knowledge, ways of working, and perspectives, and as powerful tools for teaching and learning.

The Center makes over \$700,000 in grants each year to schools and art organizations. In partnership with Minneapolis Public Schools, the Perpich Center received a \$3.2 million challenge grant from the Annenberg Foundation, which has been over-matched to launch a \$10 million arts education project in more than forty of Minneapolis' one hundred school sites. Results are so positive that the Center now seeks to extend the learning from this project through networks across the state.

Urban Gateways: Center for Arts Education provides arts education programs in visual, performing, and literary arts from a variety of cultural perspectives to over 500 Chicago area schools, community centers, corporations, and cultural institutions. These programs include artist residencies, in-school touring performances, matinees at professional theaters, and professional development for artists and teachers. Founded in 1961, our mission is to offer comprehensive arts education programs, to serve locally as a resource, and nationally as a model for incorporating the arts in all levels of education for aesthetic, academic, cultural, and personal development. We provide site-based arts learning programs for children, children's matinees at professional theatres, professional development for teachers and other adult caretakers, and parent training through our thirty year old Parent Community Council. We accomplish these activities through the work of 150 artists of diverse disciplines and cultural heritage, and we contract with these artists and train them to work effectively with teachers, children, and their parents. Urban Gateways also houses the Musical Instrument Bank through which we collect donated instruments, repair them, and distribute them to schools and children who cannot otherwise afford such instruments.

The Wolf Trap Institute for Early Learning Through the Arts is the chief education program of Wolf Trap Foundation for the Performing Arts, based at the only national park for the performing arts. The mission of the Wolf Trap Institute is to teach children basic academic and life skills through active participation in arts-in-education activities and to provide professional development for teachers through practical application of these techniques. The Wolf Trap Institute has been a pioneer in focusing on the benefits of the arts in early childhood learning – specifically for children ages three to five, and more recently for children and infants up to age three. Almost 200 gifted professional artists, specializing in drama, dance, puppetry and music, and trained in arts-based early childhood strategies, work in fourteen Regional Wolf Trap locations throughout the country. In the Washington, D.C., Maryland, and Virginia area, forty Wolf Trap Institute Artists worked in nearly 400 classrooms during 2000; a total of 1,900 residencies, workshops and other Wolf Trap Institute services took place nationally and in key international locations.

Other Wolf Trap education programs include: Internship Program for college students, incorporating the Josie Bass Career Development Program for African Americans; American Promise partnership for high school students with the Boys and Girls Clubs of Greater Washington; E-STAR (Excellence=Science, Technology, the Arts and Reflection) for elementary school students (a continuation of the Mars Millennium Project); Catherine Filene Shouse Scholarship Program for high school students in the performing arts; the Children's Theatre-in-the-Woods, a summer performance series; Master Classes; Baby STEPS®, a music-based initiative focusing on child development for infants and toddlers together with their parents and caregivers in Early Head Start programs; and Learning Stages, community-based performances and workshops.



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