

Beyond Enrichment
Building Effective Arts Partnerships with Schools and Your Community
by Jane Remer
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Peg Hilliard

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The Arts Integration movement began in 1976 and the theme of the journey was “From Enrichment to Engagement”. In the introduction of the book the author poses the question “Why aren’t the arts further along? What follows are intelligent, analytical and insightful essays by some of the top arts advocates in our nation. These are the take away lessons. The Arts Integration Leaders have a chance to reflect after 20 years of watching how the repeating cycles reveal the hidden reality of our attitudes, our value systems and how a nation struggles with how to nourish it’s greatest resource: **Creativity**.

Chapter 1

Important Questions:

(Page 6)

- * What must be done now, that has never been done before?

- * What have been the mistakes? Strategies overlooked?

- * What have been the successes? What do they look like? Can we build on these?

- * What is the role of the arts and cultural community and how can this engagement benefit all of America and it’s children?

Chapter 2

What Schools Are For, Arts in General Education

By: John Goodlad, Ernest Boyer

(Page 14)

When we ask a group of educators to make a list of words to describe the “**Purpose of Schools**”,
Arts are not listed anywhere on the board! (group includes arts advocates)

This speaks to “American Values and Attitudes” about the Affective Side of Learning.

* ”We talk about cooperation, teamwork, respect for and identification with others, but we actually value competition, power, money and quick success.”

Building Professional Capacity for the Arts in Education

By: Anthony Alvarado

(Page 44)

Institutional Responsibility

* “The role of the district is to provide leadership, be the glue, eyes and ears and work on these issues of Arts Integration (structures, integrating people, coordinating, building capacity and fostering dynamic, interactive relationships). The whole environment must carefully give this comprehensive message. The art and design of a successful arts integration strategy must include all aspects of the community.

Chapter 3

A Perspective on Reform

By: Jane Remer

(Page 61)

Obstacles to Change and the Need to Resist Complacency

* Legislation, administration, funding sources that help to provide a fertile environment for the arts to thrive are fickle (support comes and goes with the change of the guard and prevailing party's vision).

The real problem lies in the values we carry as a nation, around the importance of the arts in our lives. (Bold type is my response)

* State and local programs are dependant on federal appropriations and vulnerable.

This points out the necessity of the School Board Policy and budget lines that guarantee a steady stream of funding and support from the community.

* Accountability is central to success. Status quo and entrenched attitudes resist change- even with philosophical and monetary support from above. All stakeholders, superintendents, principals, teachers and parents must be engaged in the process of planning, designing and implementing of an Arts Integration approach in the classrooms.

Active professional development and continued follow-up of hands-on arts techniques practiced in the classroom during instructional delivery is paramount.

* Even legislative mandates for "The Arts" have been ignored, gone unenforced and been exchanged for what some consider "equivalencies" such as computer science.

Clarifying the difference between the "Creative Thinking Process" (imagination) and computers as a "Creative Tool" (innovative) is very important right now.

(Page 62-63)

"Change requires a systemic, systematic, coherent design to prevail. It cannot proceed piecemeal, project by project. Most American reform efforts in recent memory have addressed only a piece of the puzzle."

"The change must be bottom up, top down and horizontal and include local school boards and the community in the process."

Lessons from Yesterday for Today and Tomorrow

By: John Goodlad

(Page 67)

Why aren't the arts further along by now?

* We are still in some ways a macho society. There are pressures on the male children, in particular, to be athletic. These pressures are happening in their formative years. If there is a concerted effort for the arts to become an encompassing activity for all children, much of this will be mitigated.

* The arts have long been considered "a luxury" and an add on. This is a difficult notion to change throughout the system.

* The world of arts have never been "well-integrated" into the rest of the curriculum. Art education is conducted quite separately from general education during teacher training. Specialized arts programs are taught by specialists who tend to do their teaching during fixed periods of the week. They usually do it alone and tend to not be closely identified with the rest of the faculty. When the arts are eliminated, most teachers regret the absence of the specialist, but since they did not identify with the importance of the work, they often do not feel that

children have lost that much.

Further, there is not a large army of educators ready and willing to march for the arts. The arts in schools have very few troops and fewer captains. School boards, which are political have a limited knowledge base of the schools (theory and best practices), rarely have established goals, and when they do, the arts are rarely included. Most superintendents are not arts supporters.

- * Arts educators conversations seem to be almost private conversations. They tend to argue over details of conducting the arts rather than addressing the problem of such conversation being worthless if the arts were not even in the curriculum. There are divisive , ideological quarrels among arts educators that get in the way of presenting a common front to promote arts education. The arts have long been seen as elite and isolated and belonging to the province of gifted and talented.

“All the arts for all the children” remains a driving force for arts advocates in our public schools.

A Framework and Agenda for the Future

By: Jane Remer

(Page 71)

To Create a Design Strategy for Success:

- * Revisit missions of your organizations and associations
- * Reevaluate and reallocate resources (human and material)
- * Rethink staff time and priorities
- * Reconfigure communications, publications, dissemination programs and strategies
- * Engage in new strategic thinking and planning
- * Take new risks (programmatic and rigid schedules) for our children’s sake...for their future

Education Reform, the New Questions:

- * What core issues and concerns must be addressed?
- * How do we keep the systemic focus of the reform effort alive?
- * What teaching and learning advantages do the arts provide for education?
- * What distinctive results do they deliver?
- * What arts initiatives and program models seem to be working well in the reform context?
- * How can these be replicated or adapted?
- * What is not working and must be changed?

CASE STUDIES

Statewide Reform in Kentucky

(Page 72)

Linking the Kentucky Center for the Arts’ Resources to Statewide Reform

- *Creative Connections Program
- *Collaboration with the state department of education, local schools, with state and local arts and cultural resources and supportive business enterprises. (General Electric Fund)
- * **Kentucky was the first state to undertake a massive and comprehensive school reform effort that included the arts as basic subjects for all students.**

- * **Learning Goals** were updated and radically changed to reflect the new demands required in this new age of complexity and heightened competition.
- * **More than 100** teachers, counselors, administrators, regional service center consultants and university personnel were significantly engaged in the development of the new framework. Representatives from the **arts community** were also **deeply involved**.
- * The centerpiece of this education reform effort is found in “**Transformations: Kentucky’s Curriculum Framework**” a two volume document that contains the state’s vision of what students should know and be able to do as the result of their school experience.

* **KERA is significant school reform legislation**

- *** It is comprehensive, systemic, systematic and coherent
 - *** It is not piecemeal
 - *** It does not depend heavily upon federal or transitory funds for support
 - *** There are built-in learner outcomes, standards, assessments
 - *** There are carrot and stick incentives for compliance
- * They have managed to translate the usual rhetoric into goals, expectations and strategies based on local reality.
 - * This is an excellent example of a top-down, bottom-up design that encourages and utilizes community partnership.

(Page 74-75)

* **Lessons Learned**

(Page 76-105)

- *** First priority-mantra-“Education is Important!” for the next decade!
- *** Provide resources for Excellent Professional Development
- *** Communication strategy for a continuing dialogue, on behalf of education, with community

“Learning in and through the Arts”, Creative Connections resulted in:

- * Positive attitudes
- * Classroom innovation by teachers
- * Greater parental involvement
- * Advocacy for the arts from general population
- * Greater community and volunteer involvement
- * Healthier, more vibrant environment
- * All generated and facilitated by “The Arts”

Chapter 4

(Page 111)

Arts Partnerships as a Strategy for Institutional Change

Partnerships on the Collaborative Continuum

- * The arts do more than enrich the education of all young people. They can contribute to their intellectual, social and emotional growth and development. The arts provide new languages for them to filter and refract the bewildering array of experiences in today’s world. Partnerships

between arts organizations, agencies, artists and schools can facilitate the conditions for this contribution.

(Page 113-125))

- * Introductory experiences for children, youth and adults can be critical entry points for the arts.
- * If the instructional delivery before and after the event is one of quality (highly conscious and qualitative framing of the event, with reflection, extension and application after the event) then the educational impact will be high.

Defining Partnerships

- * **Administrative partnerships** are institutional collaborations. They deal with the form, structure and operation of a relationship. They address issues of organization, design, coordination, governance, overall roles and responsibilities and evaluation of program effectiveness.
- * **Instructional partnerships** deal with the design, organization, content and methodology of the curriculum. They are about the teaching, learning and assessing of what is being learned.
- * The **more comprehensive the program**, the greater the likelihood of it's ability to help serve the identified instructional, emotional and social needs of the students.
- * It can **build the capacity** of the local school faculty in incorporating the arts into their curriculums, and **build a larger constituency** of teachers, administrators and parents for the arts within the school or district.
- * It can help to **create a climate** for support and acceptance for the arts.
- * If **properly championed** by the local leaders and publicized in the media, it can contribute substantially to local school board and other political support for the arts in the schools.
- * These **benefits can be doubled** if programs and services of the arts organizations, agencies and artists are perceived as part of a district-wide, or school-wide long-range plan that includes the arts as basics in the general curriculum.
- * **They can be tripled** if there is a community development plan for the arts and culture.
- * **Standards of Excellence and Quality** are the important variables in making a measurable impact educationally. It is better to do less high-quality instruction than more of the hodgepodge-lesser quality instruction.
- * The Partnerships Continuum Graph on pages 120-121

Institutional Transformations

(Pages 128-170)

- * **ArtsConnection**, in NYC, reaches 200,000 children in 100 schools.
- * **Artists** are selected by a rigorous peer audition process and get training in child development, curriculum design, instructional approaches and the culture of the school.
- * To accomplish the transformation from **service provider to a full-fledged partner** in comprehensive arts-in-education initiatives ArtsConnection realized it needed to change it's infrastructure. The focus is now PD, curriculum development, artist training, research and evaluation.

* **Young Talent Program**

- * **Programs for all and especially for at-risk students.** The goal is to identify their talents and nurture these potentially gifted students who might otherwise have been written-off, overlooked or ignored by the standard curriculum.
- * **Abilities** needed are task commitment, creativity, self-regulation and interest in the arts processes.
- * **Behaviors** that are addressed for success include, good work habits, study skills, paying attention, persevering, problem solving, taking initiative, asking good questions, taking risks, cooperating, using feedback and being prepared.
- * **All of these skills** can be transferred to other life challenges and arenas.

Evolutionary Institutional Change Time and Patience

- * Success can be contributed to **child-centered mission** and vigilance exerted by the staff.
- * Protecting and improving the **quality of the work.**
- * **Responding** to change for the **benefit of the children.**

CAPE - Chicago Arts Partnerships

Tower of Babel

By: Arnold Aprill

* **To form successful partnerships**, educators and artists have to overcome both a **language** barrier and an **anxiety** barrier. They have different contextual frameworks to describe time, structuring, discipline, student initiative, assessment and the relationship between affect, intuition and intellect. Both camps are energetically articulating coherent languages that are incomprehensible to each other.

* **Fears and prejudices from each side:**

_Most **teachers and parents** approach the arts with **fear and shame** since their primary experience with the arts was childhood humiliation. (You can't draw, sing, dance, act etc.)

_Most **artists** approach schools with **suspicion and rebellion** since their primary experience with school was over-control.

* CAPE promotes the idea of **“artist as resource not recess”**.

* Classroom teachers are expected to **co-plan and co-teach** with both in-school arts specialists and “outside” artists.)

* The **funding is reasonable and integrated** (Page 141).

* Through the **tension of the polarities**, new creative more inclusive frames of reference have emerged. Artists clarifying the importance of student initiative, risk-taking and “mistakes” in the creative process. Teachers placing arts learning in the context of the whole curriculum and development of the whole child.

* The **arts have been so marginalized** throughout American culture that it is much like the biblical Joseph. Although his visions empowered him in a foreign land, he still needed to **reconcile with the brothers who exiled him.**

- * These partnerships are about **bringing falsely separated partners back into conversation and catalyzing effective school-wide change.**

Part II

Is Partnership for You?

Questioning the Educational Imperative

By: Joan Boyett

(Page 171-197)

Important Questions:

- * Is Arts Education for You?
- * Needs and Issues: What Can Your Organization do to Help?
- * Governing Questions
- * Advantages
- * Disadvantages
- * Frameworks
- * Public Education
- * Beyond Audience Development

Part III

Making Connections in the School and It's Community

Building Bridges

(Page 199-226)

- | | |
|---|------------------|
| * Good Teachers Make Connections | Jane Remer |
| * Speaking a Language We Can All Understand | Barbara Carlisle |
| * Making a Difference in the Community | Derek E. Gordon |
| * Bridge Over Troubled Waters | Simon Richey |

Chapter 5

Arts Partnerships in the Classroom

Part I

Behind the Classroom Door

(Page 229-289)

- * Artist/Teacher Relationships-Building Capacity and as Strategy for Instructional Change

This whole section is for those who really want to make the paradigm shift to the 21st century

Part II

Professional Training and Development

(Page 291-355)

- * Building the Infrastructure

This section is a guide to building an organizational support system to create a true collaborative and receptive climate for the integration of the arts.

Chapter 6

Research, Evaluation, Assessment and Standards

(Page 359-420)

***Backing Up the Claims**

All instructional programs in the organization need to have assessments that will serve as accurate markers regarding the effectiveness of the work being implemented.

Chapter 7

Arts Activism and Commitment

(Page 423-493)

*** Catalysts for Change in Schools and Their Communities**

This section describes the delicate synergy between institutions. In this chapter we read about the partnerships that work and why others did not.

Chapter 8

Conclusion

(Page 497-506)

*** The Quest for Durable Change**

If the arts are to make a difference in schooling, then they must be taught steadily and sequentially throughout the grades.

Appendices

Appendix A

Contributors and Other Voices

Appendix B

Timeline of Arts and Education History

Appendix C

Courage to Change Checklist

Evidence of Commitment-Profile

Appendix D

Program Design and Instructional Issues

Appendix E

Guidelines for Partnerships

Appendix F

Artist Training Retreat

Appendix G

Artist Observation Checklist

Appendix H

Evaluating Arts Partnerships

Appendix I

Sources of Information

