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

The Arts Education Partnership can be contacted at:

Arts Education Partnership
One Massachusetts Avenue, NW, Suite 700
Washington, DC 20001-1431
http://www.aep-arts.org

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November 18-19, 2001
Convened at Lincoln Center, New York, NY

Improving Teaching of the Arts
Report of a National Forum on Partnerships

TEACHING PARTNERSHIPS
Since 1995, the Arts Education Partnership (formerly the Goals 2000 Arts Education Partnership) and its more than 100 participating national arts, education, business, philanthropic and government organizations, as well as state and local partnerships, have worked together to demonstrate and advance the essential role of the arts in the learning and development of every child and in the improvement of America's schools.

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 achieve this mission. For the arts to become part of the core curriculum for every student, we must address the first and second challenges. 

For the second challenge, we must identify and document theories and strategies for developing the kinds of partnerships that improve teaching of the arts. Partnerships that enhance the abilities of the nation’s “arts teaching force” and help teachers in all content areas to teach the arts in the classroom.

Progress has been made in addressing the first challenge. Perhaps the best evidence of success to date is to be found in the adoption, and state-specific adaptation by 48 states, of the national standards for arts education. (See the Arts Education Partnership report, Gaining the Arts Advantage: More Lessons from School Districts that Value Arts Education.)

Supporting these decisions is new research revealing the cognitive capacities and achievement motivations engaged and developed in arts learning. (See the Arts Education Partnership’s compendium of arts education research, Critical Links: Learning in the Arts and Student Academic and Social Development.)

We invite readers to join the conversation begun at this forum.

Richard J. Deasy
Director, Arts Education Partnership

Preface
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The forum at Lincoln Center was an outgrowth of earlier gatherings and research to identify and respond to current challenges to sustaining and enhancing quality arts teaching. The focus of the forum was to bring together leaders from these three sectors:

- colleges and universities,
- public education systems at the state and local levels,
- arts and cultural organizations.

The forum aimed to identify exemplary collaborations and best practices, and to study their characteristics and how they overcame barriers. The 1999 task force recommended that the Arts Education Partnership attempt to identify exemplary collaborations across sectors and among these sectors. The task force at the same time identified challenges and called for efforts to develop new and effective collaboration within and across these sectors.

An Important Preliminary Finding

From the survey research and Pasadena meeting emerged an important preliminary finding:

The most innovative and vibrant collaborations are those in which college and university faculty members are actively involved with personnel in the other sectors: education, arts organizations, and community organizations, in which sectors are integrated into the educational experience. The most effective collaborations are those that develop a strong sense of partnership and trust among partners. ... These partnerships, in which college and university faculty members are actively involved with personnel in the other sectors, are the most vibrant and innovative.
Part I was devoted to small group discussions. By focusing on key issues and concerns identified in prior sessions, enabling further development of the small group observations, each group focused on the specific characteristics of their practitioner partnerships. A team of five researchers joined the partnership representatives: Bruce Tom, Hofstra University; Steve Saieed, Harvard Project Zero; Lary Scoops, New England Conservatory of Music; Rob Horowitz, Center for Arts Education Research; Teachers Development Center; Terry Baker, Center for Children and Technology. Education.

Participating Researchers

The forum was conducted in two parts:

Forum Structure

Part I: Focus on Key Issues and Concerns

Part II: Small Group Discussions

The Forum at Lincoln Center was conceived and conducted to address those needs. The focus of the forum was on the practice of developing the relationships that are critical to the development of arts education. Each partnership was asked to bring to the forum a team of educators and arts professionals who could contribute to the discussions around the following questions:

1. What are the most promising collaborations needed to be sustained, strengthened, and given national visibility? The most promising collaborations needed to be sustained, strengthened, and given national visibility.
2. How can we ensure a local school district’s commitment to arts education?
3. How can we ensure a local school district’s commitment to arts education?
4. What can we do to ensure a local school district’s commitment to arts education?
5. How can we ensure a local school district’s commitment to arts education?

Participating Partnerships

The 13 Participating Partnerships

Chicago Arts Partnerships in Education

Colorado State University (Ft. Collins)

Consortium for Arts in Utah

Connecticut Arts in Education

Denver Arts in Education

East Tenn Arts and Cultural Council

Fordham University

Grand Rapids Public Schools

Los Angeles County Arts Commission

New Jersey Arts in Teaching and Teacher Education Initiative

New England Conservatory Music in Education Consortium

Maryland Partnership

Philadelphia Arts in Education Partnership

South Carolina’s Arts in the Basic Curriculum Project

Texas Consortium for Pre-Service Education in the Visual Arts

Touring Arts Providers in Education

Philadelphia Arts in Education Partnership

Participating Researchers

Terry Baker, Center for Children and Technology, Education Development Center, Inc.

Rob Horowitz, Center for Arts Education Research, Teachers College, Columbia University

Larry Scripp, New England Conservatory of Music

Steve Seidel, Harvard Project Zero

Bruce Torff, Hofstra University

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While the forum design separated professional development and pre-service education into two discussions, each group independently agreed that they must be integrated into one analysis for today’s schools. This report reflects the participants’ desire to integrate these two practices into one analytic approach.

Arts teaching today must respond to new standards and expectations. While knowledge of one or more art forms is the core skill for future teachers, their education ideally would link high quality pre-service and professional development with ongoing learning in a comprehensive and committed system. This system should include leadership, partnerships, and continuous collaboration and improvement of teaching and arts education.

To ensure that teaching arts teachers are prepared to teach in today’s schools, they will also need to collaborate to bridge arts education and classroom leadership. They will also need to collaborate to bridge arts education and classroom leadership.

The Practice of Engaging Leadership

The Practice of Sustaining Partnerships

The Practice of Documenting Impact

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Forum participants cited other barriers to effective collaboration and integrated systems of teacher development. Teacher-preparing institutions are slow to respond to a rapidly changing education landscape. The lack of a vision for teacher development at both higher education and K-12 levels and the associated demands to allocate time and resources to respond. How to find the will and strategies for surmounting these impediments was a consistent theme throughout forum discussions. Ironically, and hopefully, forum teams reported that these experiences and lessons learned in their partnerships, the participants discussed some of their strategies for success.

**Strategies for Success**

**Engage partners in constructing or exploring a theoretical framework.**

Understanding of mutual learning and respect and the role of all partners is crucial to teacher education in higher education and other professional development contexts. Faculty in higher education need to engage and reflect upon the practice and experiences of learning and teaching. The interplay of vision, theory, practice, and experience can take the lead in catalyzing collaborations.

**Cultural agencies can take the lead in catalyzing collaborations.**

Cultural agencies are often the catalysts of teaching improvement by developing programs and strategies that engage college and university faculty and students in conversations about learning and understanding of mutual learning and respect. Organizations that are active in community education and cultural agencies have a role in the community to catalyze collaborations. New Standards for Teacher Certification:

A new set of voluntary standards for the certification of arts specialists and classroom teachers, the National Standards for the Certification of Arts Teachers (NSCAT) was proposed in June 2002 by the National Association for the Education of Young Children. The NSCAT seeks to provide a framework for the development of standards for arts education in pre-service and in-service settings. The standards address vision, theory, and practice and the role of all partners in teacher education. The standards promote the professional development of those who teach the arts and the arts in education and other forms of teacher collaboration.
partnerships also engage external leadership and faculty from neighboring school systems and communities. This expands the student base and community engagement, leading to a more diverse and inclusive teaching environment. The partnerships help to address the issue of leadership and faculty recruitment, providing a platform for engaging external leadership. Engaging external leadership is much easier in a partnership setting than as an individual agency or organization. The partnerships support higher education institutions in improving arts education.

Leadership is Essential But Challenging

The Practice of Engaging Leadership

Los Angeles, CA

Los Angeles City, Partnership in Professional Development (Pasadena)

New Jersey Arts in Teaching and Teacher Education Initiative

New England Consortium for Music and Education (NEC)

Colorado State University (Fort Collins)

Chicago Arts Partnership in Education

Download Your Partner’s Profile

Lessons Online

The partnerships below provide lessons in the integration of professional development and pre-service education. Visit www.aep-arts.org to read and share resources, download materials, and connect with other partnerships in the region.

Lesson: Improve universities' pre-service training through collaboration

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Lesson: Engage external leadership
Strategies for Success

Recognize and understand the competing pressures on the time and commitment of leaders; demonstrate partnership as a tool for responding to pressures.

Recruit leaders who can help in engaging others from various sectors.

Peers attract peers. Forum participants described successful efforts to attract a supportive governor, dean, superintendent, legislator, foundation executive, etc., whose involvement ... the partnership is comparable to fundraising or board building: careful strategizing and the use of peers is essential.

Adopt a range of persuasive tactics.

Successfully engaging leaders requires a repertoire of tactics that address their mutual short-term needs and long-term goals. Successful partnerships require a repertoire of tactics that address the following:

- Message: Persuasive partnerships are flexible and reactive. The message and the messenger must align with the need. Each partner can adjust its message to match the audience.

- Messenger: Persuasive partnerships focus on building a personal connection. Effective partnerships are flexible to recruit spokespeople appropriate to each leadership situation. In some states or cities, academic deans and other educators are in such conflict that the messenger must be the governor or legislation; in other cases, cultural institutions such as Lincoln Center can carry a message more effectively.

- Personal experiences and philosophies of education.
- Shared values and principles of education.

Success in engaging leaders: They should express common visions to engaging leaders. They should express common visions. Engaging leaders: They should express common visions.

Successful partnerships require a repertoire of tactics that address the following:

- Trust. A successful partnership requires trust and credibility.
- Evidence of results in improved teaching and learning.
- Additional funding through grants, legislative appropriations, etc.
- Improved budget allocations.
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Success in engaging leaders: They should express common visions.
Lessons Online

The partnerships below provide lessons in best practices for engaging leadership. Visit www.aep-arts.org to read and/or download their forum profiles.

• Governor’s Task Force on Literacy in the Arts (Rhode Island)
• Lincoln Center Institute’s Higher Education Collaborative
• Maryland Partnerships
• Mississippi Whole Schools Initiative
• Texas Consortium on Pre-Service Education in the Visual Arts

The Practice of Sustaining Partnerships

Sustaining Commitment, Impact and Funding

While partnerships can be very effective in leveraging systemic improvements in the teaching of the arts, they are also dependent on the sustenance of continuous commitment by all partners and additional funding from a variety of sources. Identification of and attention to the needs of students, faculty and the institutional environment are key factors in the sustainability of partnerships. The amount of funding needed depends on the size and purpose of the partnership, the level of engagement of all partners, and the need to sustain continuous improvement in learning and teaching.

Strategies for Success

Higher education partners are essential.

Forum participants were successful to the extent they were able to fully engage higher education faculty and leadership.

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Focus on students and on improving teaching and learning.

Teach collaboratively.

Focus on students and on improving teaching and learning.

Teaching partnerships succeed to the extent they hold their attention to the centrality of K-12 students and upon improving the quality of teaching and learning. Many destabilizing, unwanted, uninvited or unforeseen events can result in the partnership losing funding and disbanding. The evidence of impact is crucial to keeping and sustaining partnerships and can only be generated with intensive, focused and continuous learning and teaching. Together, the evidence of impact is crucial to keeping and sustaining partnerships.

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Distinguishing central purposes from lesser arrangements and responding with flexibility and savvy to changes mark enduring partnerships. Periodically articulating core values and goals renews and restores common ground. Practice good collaborative processes and nurture new leadership.

All forum participants agreed that partnerships thrive or falter in direct proportion to the extent that they demonstrate impact and benefits. Lessons Online

Seek institutional commitment through multiple pathways.

Focusing on achieving, maintaining, and building momentum for action, participants described the same good partnership-management processes described in other studies of sustainable partnerships. For more information, see the AEP-arts website (www.aep-arts.org) to read and/or download their forum profiles.

Challenges, best practices and strategies for success pg. 9
Meeting the Challenges of Accountability

Arts educators are still getting used to the reality that accountability is a near-universal expectation for any public initiative. Policy makers increasingly demand evidence of impact and results. Documentation, program evaluation, and assessment are now more than ever central to teaching, teacher preparation, and professional development.

Yet most educators have little experience of teaching their own evaluations or seeing results; they are often mandated to do new things, and to measure and assess results. But because they are not well understood, and because they are often mandated by policy makers to improve programs, to improve teaching and learning, and to measure and assess results, the burden of measuring program goals, and working cost-effectively.

An unmet mandate: Evaluation is expected but often not...
forms of evidence. Professional audiences, funders, and the public, have their own, sometimes conflicting, agendas and belief systems. Clarify the audience; use the appropriate method.

The forum benefited from the participation of a number of outstanding researchers who sought to address the range of documentation needs. The following types of documentation, among the array of approaches available, would appeal to three different audiences.

Descriptions and products of program activities, which is the simplest form of evaluation. Example: writing a teacher training curriculum. Useful products may be highly valued by funders or school administrators.

Recorded observations, testimonials from participants, and descriptions of the outcomes or effects of program activities on students, teachers, teaching artists, or schools. Example: summary of teachers' evaluation comments after a professional development workshop attended by a teacher. This kind of documentation can be quite credible to many audiences, including parents, teachers, and school boards.

Experimental research that demonstrates outcomes through controlled experiments using quantitative measures. Example: scores from each group of students taking a skills test before and after a training.

Defining Terms

Documentation is a generic term that embraces many methods for collecting and recording information. It is often understood to refer to descriptive reports, anecdotes, field notes, and secondary sources of information. To be useful, documentation must be accurate, complete, and relevant to its intended purpose.

Program evaluation seeks to determine the effectiveness of specific programs. Actual results are observed and compared. A report should be guided by the needs of the users of the information. Decision makers need to know how to use the results of evaluation to make informed decisions about program methods, activities, and tasks. This description of program methods, activities, and tasks is often referred to as outcomes measurement. Such an analysis helps to define the audience for the documentation, and to make the documentation useful to those audiences.

The weight of publics and authorities that hold them accountable.

Discussions among the participants are often characterized by the need for a clear program philosophy and an overall program design. The need for clear program philosophy and an overall program design is often referred to as the need for a vision statement. A vision statement should be clear, concise, and inspiring. It should reflect the values and priorities of the organization and its stakeholders. A vision statement should be communicated and promoted throughout the organization. It should be used to guide decision making and to set priorities.

Design Process

Collaborative Curriculum Development

Collaborative curriculum development is an extremely challenging process. School boards, administrators, and other stakeholders may have different priorities and expectations. However, collaborative curriculum development is an opportunity to create a shared vision for the future of education. Collaborative curriculum development involves working with a diverse group of stakeholders to develop a curriculum that is responsive to the needs of all students. It requires a commitment to inclusive practices and a willingness to listen to and learn from others. The process is iterative and requires ongoing assessment and reflection.

Challenges: use the appropriate method.

Examples:

- Design and implement a curriculum that is inclusive and responsive to the needs of all students.
- Develop a professional development program that is relevant and meaningful to teachers.
- Create a culture of collaboration and continuous improvement.
- Use data and evidence to inform decision making.
milestones, and stakeholders may need to be constantly reassessed and adjusted to ensure that the intended goals are being achieved. The goals should be clear, measurable, and achievable.


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Reviewing documentation and evidence engages all parties in reflective practices that mature their programs and their relationships. Colleges and universities have faculty with expertise in evaluation, assessment, and research. In addition to their teaching and learning, as well as improving the reliability and validity of data associated with the partnership's work.

NEEDED: An Arts Program Evaluation Source

Interview guides, and self-assessment protocols. These need help to evaluate partnerships, themselves, with rubrics, effective teaching and learning, as well as improve the reliability and validity of data associated with the partnership's work. Faculty participation helps to document and improve outcomes. They can involve their higher education students in partnerships and assessment research. In addition to their personal partnerships with students, colleges and universities have faculty with expertise in multiple areas.

Using the expertise of the higher education partners.
Recommendations put forth by the three sectors represented at the forum – higher education, K-12 education, and arts and cultural organizations – are clustered below into six major recommendations. They are addressed to leadership in the three sectors.

1. Create a comprehensive system that links arts teacher pre-service and professional development, as these are interdependent.

   Higher education leaders should work with K-12 state and local leaders in their states to develop a comprehensive network of arts teacher pre-service and professional development opportunities for classroom teachers, arts specialists, and teaching artists. The network should integrate arts and aesthetic-based education programs and create collaborative funding proposals to develop arts and teacher preparation programs. In their work, they should:

   - Create a community of learners among higher education, K-12 teachers, and artists.
   - Build a cooperating community of those who prepare teachers for arts education.
   - Create learning teams of higher education, K-12 teachers, and artists.
   - Encourage ongoing communication among providers of arts and arts education.
   - Cooperatively develop joint curricular programs and instructional approaches for general classroom teachers and arts specialists.
   - Increase collaboration and develop a shared leadership system that includes arts education in the general curriculum.

2. Establish responsible and ongoing communication among providers of arts and arts education.

   Multiple relationships should be fostered among the teaching force to promote learning and growth among those just entering the profession as well as those long in service. This is both an observation of what effective partnerships are doing to improve the teaching of the arts and is their premier recommendation.

   To develop these relationships and a comprehensive system of development, forum participants urge education leadership to:

   - Build a cooperating community of those who prepare teachers for arts education.
   - Encourage ongoing communication among providers of arts and arts education.
   - Cooperatively develop joint curricular programs and instructional approaches for general classroom teachers and arts specialists.
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   Multiple relationships should be fostered among the teaching force to promote learning and growth among those just entering the profession as well as those long in service.
2. Improve the understanding and use of evaluation and research methods in arts teaching partnerships.

- Share good collaboration practices to strengthen coalitions in arts teaching.
- Build and maintain databases of partnerships and their impact.
- Use research to improve arts teaching and learning.
- Create an internet-accessible and comprehensive database of findings by arts teaching partnerships.

3. Align teacher certification, higher education, and graduation requirements with best practices in arts education and the K-12 curriculum frameworks.

- Certification agencies should update certification requirements to reflect best practices in arts education.
- Certification agencies should update certification requirements with best practices.
- Certification agencies should use evaluation and research findings to inform partnerships about such issues.
- Complete research to inform partnerships about such issues.
- Research findings should be shared with teacher training schools.
- Teachers should discuss, analyze, and share their collaboration.
- Develop high-quality partnerships in schools that teach the arts.
- Create partnerships for professional development and renewal.
- Involve K-12 teachers as partners in teacher preparation.
- Build a culture where teachers are valued in higher education.
- Use universities and other community organizations to enhance the arts in higher education.
- Increase incentives for collaborative teacher preparation and renewal.
- Universities should offer tenure, promotion, and retention for teacher preparation and renewal.
- Initiate integrative educational reform and teacher renewal.
4. Help teacher candidates, teachers, and educators:

- Integrate arts, creativity, and cultural skill development.
  - Encourage arts teachers to continue to advance their artistic
    preparation and curriculum.
  - Teach teachers how to use community resources as part of
    their pre-service curriculum.
  - Create interdisciplinary curricular programs to achieve this
    goal.
  - Inclusion in the classroom and community.
  - Practices of arts education: leadership, advocacy, and collaboration.
  - Prepare teachers to be arts educators skilled in the best
    pedagogy.

5. Integrate artists, creativity, and cultural institutions into arts teaching:

- Make the imaginative/creative process central in the pre-service
  education and professional development of teachers.
- Create interdisciplinary curricular programs to achieve this
  goal.
- Practice of arts education: leadership, advocacy, and collaboration.
- Prepare teachers to be arts educators skilled in the best
  pedagogy.

6. Forge relations with education journalists:

- Regularly provide education journalists with background briefs.
- Forge relations with education journalists.

5. Integrate artists, creativity, and cultural institutions into arts teaching:

- Make the imaginative/creative process central in the pre-service
  education and professional development of teachers.
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- Prepare teachers to be arts educators skilled in the best
  pedagogy.
The Arts Education Partnership convened the National Forum on Partnerships Improving Teaching of the Arts at the Lincoln Center Institute for the Arts in Education in New York City, November 18-19, 2001. Both the forum and this report were made possible with the generous funding of Kraft Foods, Inc. We are grateful for that support and for the personal commitment of Amina Dickerson, director of corporate contributions, whose wisdom and experience as an arts administrator and advocate for teacher education and career development were influential.

Researchers facilitated small group discussions, which were designed by an advisory group consisting of: Scott Kopper, assistant professor of education and arts education, New York University; Larry Scripp, New England Conservatory of Music; Roberta Kime, manager of education, Lincoln Center; and Bruce Torff, Hofstra University. We thank them for their advice and perspective.

Researchers and Associates: Roberta Kime, director, STEP (Strengthening Teacher Education Partnership); Larry Scripp, New England Conservatory of Music; Steve Seidel, Harvard Project Zero; and Bruce Torff, Hofstra University.

The Arts Education Partnership was founded and is funded by the National Endowment for the Arts and the U.S. Department of Education. The Council of Chief State School Officers and the National Association of State Arts Agencies jointly administer AEP under an agreement with the two federal agencies.

The report was compiled by Craig Dreeszen and edited by Laura Longley of Longley/Babb and Associates. Ms. Longley previously edited the Arts Education Partnership/President's Committee on the Arts and the Humanities report, Gaining the Arts Advantage: Lessons From School Districts That Value Arts Education and its follow-up report, Gaining the Arts Advantage: Lessons From School Districts That Value Arts Education and Its Potential for Education and Public Schools. The report was designed by an advisory group consisting of: Scott Kopper, assistant professor of education and arts education, New York University; Larry Scripp, New England Conservatory of Music; and Bruce Torff, Hofstra University. We thank them for their advice and perspective.

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ACKNOWLEDGMENTS
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Arts Education Partnership and the President’s Committee on the Arts and the Humanities. (1998). Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education. Washington, DC.


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Dreeszen, Craig. (1999). The Arts and the Humanities: Gaining the Arts Advantage. Arts Education Partnership and the President’s Committee on the Arts and the Humanities. Washington, DC.


Descriptions of the 13 Partnerships that participated in the National Forum Consortium for Arts in Utah Schools (CAUS), begun in 1996, comprises colleges and universities' schools of fine arts and education, artistic companies that provide pre- and post-secondary arts education programs and providing an open forum to discuss and debate issues regarding teaching of K-12 arts education.

**Chicago Arts Partnerships in Education (CAPE)**

Emphasizes arts education as an integral part of the daily learning experience for teaching of K-12 arts education.

The Lincoln Center Institute's Higher Education Collaborative is a partnership between the Lincoln Center Institute for the Arts in Education and eight colleges in New York City aimed at exploring deeper integration of arts into the arts education curriculum. The collaborating colleges include Columbia University, New York University, Pratt Institute, and the State University of New York at Purchase. The goals of the Collaborative are to develop a shared understanding of the value of the arts in education, to develop and implement curricular and programmatic initiatives that integrate the arts into education programs, and to share best practices with other arts education programs.

**Colorado State University's School of Education**

Works closely with K-12 schools in Colorado to provide pre-service arts education programs, focusing on providing professional development opportunities for teachers and artists, and encouraging collaborative partnerships among schools and arts organizations.

**Maryland Partnerships**

Including the Maryland Arts Teacher Institute and the Arts Integration Institute, focus on intensive professional development for teachers and artists in schools and communities, and encourage cognitive and affective growth through critical thinking and creative problem-solving.

**Governor's Task Force on Literacy in the Arts in Rhode Island**

Created by Governor Lincoln Almond to examine the relationship between arts and education and to develop strategies to ensure the arts have a significant impact on the educational agenda of Rhode Island.

**Lincoln Center Institute's Higher Education Collaborative**

A partnership between the Lincoln Center Institute for the Arts in Education and eight colleges in New York City aimed at exploring deeper integration of arts into the arts education curriculum. The collaborating colleges include Columbia University, New York University, Pratt Institute, and the State University of New York at Purchase. The goals of the Collaborative are to develop a shared understanding of the value of the arts in education, to develop and implement curricular and programmatic initiatives that integrate the arts into education programs, and to share best practices with other arts education programs.

**Mississippi Whole Schools Initiative**

A network of partnerships headed by the Mississippi Arts Commission (MAC), involving the Mississippi State Department of Education, and encompassing a number of action recommendations in the areas of education and arts education.

Reaching the arts in schools (CAUS) Information letter, page 20
and classroom teachers, involving and modeling professional practice that increasing communication among visual arts educators.

The New England Conservatory of Music-in-Education Consortium in Boston is part of a national consortium including institutions of higher education, arts organizations, and public school districts in four major cities. The Greater Boston Music Education Partnership is a replicable model for preservice music education and a comprehensive and interdisciplinary music curriculum.

The New Jersey Arts in Teaching and Teacher Education Initiative, a collaboration of Montclair State University, Newark Public Schools, New Jersey Performing Arts Center and the Newark Museum, is one of eight arts-focused school-university partnerships sponsored by the Institute for Educational Development. The initiative prepares school faculty and school teachers. The initiative is a network that is based at the University of Washington, that is providing leadership training to arts educators and administrators, and supports all visual arts and performing arts community arts. The program provides professional development and support for Visual Arts Pre-Service (VAPS) teachers through professional development institutes.

The Pennsylvania Arts in Education Partnerships (PAEP) is an educational model for pre-service and in-service education. PAEP is designed to support the learning and professional development of arts educators and artists. It provides professional development and support for arts education. PAEP is designed to support the learning and professional development of arts educators and artists. It provides professional development and support for arts education.

The New England Conservatory of Music-in-Education Partnership, led by the New England Conservatory and the Boston Conservatory, is part of a national consortium including arts educators and arts administrators.

To ensure adequate and comprehensive arts education programs in Texas schools, three of the largest art teacher preparation programs in the state joined with the Texas Education Agency to form the Texas Consor...