



Welcome to the second edition of the Arts and Learning Review. Its purpose is to build bridges between arts educators and a wider audience of those concerned with arts in the schools and in improving education.



Arts — Every Child, Every Day

ARTS & LEARNING REVIEW

BRIDGING THE ARTS IN EDUCATION GAP:

Collaboration and the Role of Partnerships in Arts in Education



By Martha Barry McKenna, Vice President of the Board, NALC, and Provost and Vice President of Academic Affairs, Lesley University

The National Arts and Learning Collaborative (NALC) is pleased to present this second edition of the *Arts & Learning Review* to inform arts and education leaders across the state and nation of important initiatives in arts education practice, research, philanthropy, and policy. The

FROM THE NALC BOARD

central theme of this issue is collaboration, the guiding principle upon which NALC was founded.

Highlights of articles in this issue that focus on collaboration include NALC's Arts and Learning Collaborative Model in partnership with the Boston Public Schools and Lesley University to integrate the arts across the curriculum, information on NALC and the Massachusetts Alliance for Arts Education (MAAE) joining forces through a generous grant from The Boston Foundation, and the collaboration of MAAE and the Massachusetts Cultural Council in carrying out a Kennedy Center arts education audit that is leading to major improvements in Springfield Public Schools. Current research in arts education partnerships is provided in reviews of Dick Deasy's *Third Space: When Learning Matters*, and Gail Burnaford's *CAPE Releases Report: Moving Toward a Culture of Evidence*. Stephanie Perrin, head of Walnut Hill, outlines the visionary leadership of former Ambassador Swanee Hunt in establishing the Hunt Alternatives Fund to coordinate much needed philanthropic support for arts education programs in the Boston area as well. There is also a book review of Daniel Pink's *A Whole New Mind* by John Giordano.

As a member of the Arts Education Partnership's (AEP) Higher

Education Task Force, I was thrilled to see NALC's Arts and Learning Collaborative Model highlighted at the June 2006 meeting in Chicago. The partnership was profiled alongside ten other successful higher education professional development partnerships, such as the Lincoln Center Institutes, the Chicago Arts Partnerships in Education (CAPE), and A+ Schools in Oklahoma. The task force is involved in a national initiative to engage higher education leaders in collaboration with K-12 schools and arts and cultural organizations to provide professional development for the arts teaching workforce. We are in the process of documenting promising practices for professional development partnerships, as well as recommendations for our higher education leaders, which will be highlighted in the next *Arts & Learning Review*.

The NALC Board of Trustees realizes that to achieve our goal of ensuring that all children have access to quality arts education every day, we need to inform the broader arts and education communities of the many possibilities for engagement. We hope that this newsletter serves as a vehicle for informing you of these many collaborations in the arts and education across Massachusetts and beyond.



A student at the Summer School in Boston proudly displays his artwork created as part of NALC's Arts and Learning Collaborative Model with Boston Public Schools and Lesley University. For more information see article on page 4.



Collage illustration from a handmade book created by Marshall elementary student as part of NALC's Arts and Learning Collaborative Model.



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NALC would like to acknowledge the contributions of many individuals and organizations that assisted in this issue. We especially would like to thank the Massachusetts Cultural Council for providing us with resources and information for publication.

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Cover Art by a Marshall Elementary School student.

FROM THE NALC EXECUTIVE DIRECTOR

By Meredith Eppel Jylkka

Collaboration, “working together, especially in a joint intellectual effort,” is the theme of this issue of NALC’s *Arts & Learning Review*. As the state of American education is debated, there is a growing acknowledgment that schools are unable to accomplish alone the myriad responsibilities and requirements that have been bestowed on them. Schools that have relationships with outside partners that contribute to identified needs have more to offer their constituencies than those that go it alone. However, collaborators have more responsibility than ever to address a “culture of evidence,” as described in the CAPE Research Report on page 10.

This issue of the *Review* gives examples of the many levels of arts in education collaboration from which students can benefit: in classrooms among teachers and with teaching artists; across schools that share understandings about the diverse ways in which students learn and the need for a variety of educational approaches; among communities seeking to define shared values and priorities; among organizations that share programmatic goals and constituencies; within the world of philanthropy; with institutions of higher education; and between local, regional, and national institutions and initiatives.

In reflecting on NALC’s recently completed two-year **National Endowment for the Arts** grant for the **Arts and Learning Collaborative (ALC) Model** in the **Boston Public Schools**, we have learned together with the **Sumner** and **Marshall Elementary Schools** and **Lesley University** that specific factors have led to our collaborative successes, many of which are echoed in articles herein.

A primary success factor has been the capacity for partners to be *responsive and flexible to educators’ needs and the contexts of schools*.

The partnership has resulted in *specific beneficial outcomes for collaborators* with students and teachers as the primary beneficiaries. The program has enabled teachers to “teach at a deeper level” and to develop specific skills to use the arts to better teach other academic content. Teachers have referred to a renewed excitement to teach: “This allows you to be creative again, to be part of something with the students that you all own together.” When collaborators witness beneficial outcomes they become more committed to working together.

Teachers spoke of arts integration activities as “engag[ing] students as active participants in the learning process.” This *student-centered approach* is evidenced in this teacher comment, “incorporating the arts...into the curriculum was like taking the children somewhere that they had never quite been before. Children who would normally not have been engaged in reading or writing fables were excited to write because they knew that...they were going to be able to make their stories come to life.”

We believe these success factors have relevance to the range of collaborations described in this issue of the *Arts and Learning Review*. Working together in a “culture of evidence” is a complex process for all of us that requires working toward a shared goal, having the knowledge and skills to implement quality programming, and demonstrating outcomes and program effectiveness. At NALC, we hope that you find the *Arts and Learning Review* to be a useful resource as you are supporting learning in the arts in different capacities.

NALC'S MISSION: To transform schools by providing students with opportunities to learn in and through the arts, by:

- developing community-based partnerships among schools, artists, arts and cultural organizations, and institutions of higher education,
- establishing the arts as part of a core curriculum,
- committing to long term collaborations, and
- developing the leadership capacities of teachers and school administrators through professional development and support.

NALC'S PROGRAMS:

School-Based Arts in Education Partnerships: The Arts and Learning Collaborative (ALC) Model supports public elementary schools' efforts to build an instructional focus on learning in and through the arts to improve student literacy, engagement in learning, and academic and personal achievement. The ALC model serves schools by addressing and integrating with district Whole School Improvement Plans, arts and non-arts curriculum, school-based priorities, and state/national arts education standards.

The model is a public/private partnership among **Boston Public Schools, Lesley University**, independent high schools with strong arts programs and commitments to public service, the **Program Evaluation Research Group**, and **NALC**.

The ALC model has two complementary parts: (1) **The Arts and Literacy Mentorship Program** for elementary school students during which they create art alongside arts-talented teens from partnering arts rich high schools; and (2) **The Creative Arts in Learning Professional Development Program** to guide educators in using the arts as teaching tools.

"I feel that the program could be a driving force in the success of our students in the future. It provides all kids with a variety of learning techniques and strategies [for] teachers with new and innovative ways to meet their curriculum demands."

—TEACHER PARTICIPATING IN NALC'S ARTS AND LEARNING COLLABORATIVE MODEL

Conferences and Research: NALC convenes arts in education conferences featuring high profile partners in the fields of education and the arts. The conferences inform the field of current issues in arts in education, disseminate information on model programs and best practices, and provide tools, strategies, and networking opportunities for participants. NALC has been involved in research studies on the impact of arts in education, including **Harvard Professor Jessica Davis'** research publication, *Passion & Industry: Schools that Focus on the Arts*. NALC will conduct an assessment of arts education in Massachusetts public schools with collaborating partners.

Advocacy and Resources: In 2006, NALC merged with the **Massachusetts Alliance for Arts Education**. This partnership enables NALC to expand its constituency and services, and enhance its role in arts education advocacy in the state. NALC publishes the *Arts & Learning Review*, which seeks to bridge the gap between national initiatives, policy, and resources, and regional arts in education efforts.

For more information, go to: www.artslearning.org.

LETTERS TO THE EDITOR

Thank you for submitting your feedback on our Winter 2006 issue of the *Arts & Learning Review*! Here's a selection from the many interesting comments we received.

This is a much-needed publication that calls us all to heights of possibility in education. Congratulations! You have something great in process.

RF, WORCESTER, MA

I loved the way you included current measurements and research, particularly the section on the Education Commission of the States.... Measuring of strategies for improvements was very important for me to see.... I love what Klare Shaw said about how if it can't be measured, it can't survive and thrive.

May I suggest you address current trends in education and how arts education should be fitting into the current education world and not running off on a tangent? Education will eventually come into our aesthetic, but right now we should work within the world of education. KD, NEW YORK, NY

I really appreciate the leadership that NALC is taking... We have been leader-less for too long in the state. Much energy went into writing the arts frameworks and getting the arts to be part of the core curriculum. Since then, art teachers and coordinators have been on their own, often trying to hold onto their jobs and once again, persuading others of the importance of the arts.

BD, MARBLEHEAD, MA

I particularly liked the overall emphasis on the crucial role the arts play in a balanced, comprehensive education and the importance of partnerships. The example of these collaborative endeavors drives home the many benefits of sound arts education.

...If I were to advance a word of caution, I do so with some temerity because I do have a strong personal bias on the matter. I believe there is a potential danger in pushing the concept of 'integrated curriculum.' I fear two things:

1. The result will be a beef stew curriculum with a total loss of academic integrity and resultant watering down of the several disciplines, and concomitant confusion on the part of the learner, who runs the danger of learning a lot about nothing.

2. A potential for the budget cutters to ax arts specialists and do a little 'in-service work' with classroom teachers and expecting them to teach the arts.

I much prefer to use the term 'Correlated Curriculum' wherein the arts are closely correlated with the study of other disciplines... This calls for careful planning, close teamwork, and true inter-disciplinary teaching and learning. But, music, the visual arts and theatre arts are strong,

comprehensive academic disciplines and need to be taught by highly trained specialists and learned as respected disciplines with a body of research and an accumulated set of skills, knowledge, understandings. *The arts need to enter a level playing field as a fully equal partner with other academic disciplines in a carefully correlated, multidisciplinary curriculum construct and not simply integrated into another discipline.*

BZ, GRANTHAM, NH

What Do You Think?

NALC would like your feedback!

Please submit comments by e-mail to: info@artslearning.org; by post to: Editor, *Arts and Learning Review*, NALC, 12 Highland Street, Natick, MA, 01760; or by fax to: (508) 653-9593. Submissions should be 150 words or less, and if featured, may be edited for length and clarity. Please include contact information. Upon receipt, letters will be considered the property of NALC.

NALC, Lesley University and Boston Public Schools Team up for Arts Integration Project

By *Lisa Donovan and Robert Shreefter, with Meredith Eppel Jylkka*

Last June, 250 fourth and fifth grade students from two **Boston Public Elementary Schools (BPS)** visited **Lesley University** to participate in art activities and to see their art work displayed at the **Marran Gallery**. The event was the culmination of a two-year collaboration between NALC, Lesley University, and BPS, funded by the **National Endowment for the Arts**. The goal has been to strengthen the role of the arts in the curriculum and to facilitate broader student learning and success by training teachers to integrate the arts into classroom curriculum.

The two-day event was enjoyed by students from the **John Marshall School** in Dorchester and the **Charles Sumner School** in Roslindale, along with their teachers, teaching artists from **Lesley's University's Creative Arts in Learning Division (CAL)**, and **NALC** staff. Sumner students exhibited handmade accordion-style books that included texts and illustrations of new and revised fairy tales, as well as pop-up book biographies of Colonial American historical figures. They also displayed self-portraits and collages about immigration created as part of a multicultural, family and community celebration. Marshall students exhibited audiotapes and stories about the Boston Massacre and Japanese folktales.

The exhibit was planned and curated by Gallery Director **Robert Shreefter** who



Marshall School teacher participates in arts integration training guided as part of the Arts and Learning Collaborative Model.

also served as an artist in residence in the Sumner School. Drama Artist **Marianne Adams** worked with students and teachers in the Marshall School.

For two years, Shreefter and **Lisa Donovan**, Director of CAL, have coordinated the program with NALC Director **Meredith Eppel Jylkka**. Lesley teaching artists provided arts integration training to classroom teachers, arts and non-arts specialists, and administrators at both schools.

The project adopted the Collaborative Coaching and Learning (CCL) model — a framework promoted by the school district. This six-week cycle of teacher training includes professional development, classroom demonstrations, and small group coaching sessions with teachers.

CAL teaching artists demonstrated arts integration in the classroom, and with coaching teachers designed and implemented their own arts integrated lessons. In addition, teaching artists served as artists-in-residents, collaborating with teachers and using their curriculum as a guide for lesson planning. “Working with teachers and their students in the classroom by plugging into existing structures has made the work more dynamic, collaborative, and relevant to the lives of students and teachers,” says Donovan.

The Sumner program involved fourth and fifth grade classrooms; the Marshall program involved a Kindergarten to 5th grade “pod” of classrooms. Both principals, Lourdes Santiago and Teresa Harvey Jackson, were involved in the work — both facilitating and participating in professional development training.

According to Donovan, “The underlying philosophy of Lesley’s work in the schools is grounded in the idea that the arts are a powerful tool for teaching over and across the curriculum.” She adds that the arts are



Lesley University Teaching Artist Robert Shreefter works with Sumner School fifth graders on Arts Integration Project.

central to learning, and have the potential to serve as a foundation for education in many different settings, expand the notions of literacy, create democratic classrooms, bring students to the center of education, and help students develop their own voices.

“Collaborating with teachers and students during the school day generated endless insights about the particular schools,” says Shreefter. “What lessons we learned from students — how they work, how they learn, how they connect and interconnect curriculum, and how they see the world and demonstrate it through art, were among many of our observations. Lesley teaching artists and participating teachers learned a great deal about the principles of teaching art as well. Individual expression, understanding that there are multiple solutions to a problem, improvisation, and working one-on-one with students have all added to the grounding and purpose of our work.”

Eppel Jylkka noted that the positive outcomes of the partnership have been significant. One principal described how the quality of student work had improved as a result of arts integrated learning, noting, “...the teacher was stunned by what [students] created — they were thoughtful, reflective, used wonderful language. It surprised a lot of us. . . . The quality of work was different.”

NALC and MAAE Receive Funding from The Boston Foundation

In partnership with the **Massachusetts Alliance for Arts Education (MAAE)**, NALC recently received a two-year grant from **The Boston Foundation (TBF)** as part of TBF's **Arts Service Organization Initiative**. The initiative was designed to strengthen the management capacity of Greater Boston's arts service organizations, by bringing organizations together that can share common services or functions, thus releasing more time and money to go directly to serve the mission of each organization.

In creating this partnership, NALC and MAAE are merging back office systems, collaborating on programming, and expanding constituencies in order to further support arts in education in the Common-

wealth. A shared mission, **Together Supporting Arts in Learning** guides partnership activities this year:

- 1) Conducting a needs assessment to determine how best to serve constituencies;
- 2) Updating MAAE membership benefits and conducting a membership drive;
- 3) Publishing NALC's *Arts @Learning Review* and highlighting MAAE efforts;
- 4) Convening an arts in education conference in collaboration with the Massachusetts Cultural Council and Lesley University;
- 5) Recognizing individuals and organizations for exemplary achievement in arts education at the Champion of the Arts Awards Ceremony; and,
- 6) Conducting a survey on the state of

How Can We Best Serve You?

COMPLETE OUR SURVEY

What services, member benefits, and resources would you like NALC and MAAE to provide? Please visit the What's New section of the NALC web site to complete our survey by January 31, 2007.

arts education in Massachusetts public schools.

"This is the result we hoped to see when we created this funding initiative," said Paul S. Grogan, President and CEO of TBF. "Without compromising either organization's mission, we now have two groups better able to serve their clients — and everyone comes out ahead."

For more information, please go to www.artslearning.org, and click on "What's New."

MAAE Highlights

Massachusetts Alliance for Arts Education (MAAE), founded in 1980 by representatives from arts and education communities, grew out of a desire to support arts education programs in public schools across Massachusetts. MAAE is a member of the **Kennedy Center Alliance for Arts Education Network**. Throughout its existence, MAAE has worked closely with the **Massachusetts Department of Education** to develop a strong, arts-based curriculum, and with the **Massachusetts Cultural Council** to advocate for the arts in the Commonwealth.

MAAE educates about, advocates for, and supports the importance of lifelong learning in and through the arts by building an alliance and creating a network among individuals, organizations, and institutions.

Over the years, MAAE has instituted successful public awareness campaigns, the most recent called **Strong Arts = Strong Schools**, which was designed to bring to the attention of parents, legislators, educators, and citizens the importance of arts education. Every spring, MAAE recognizes individuals and organizations for exemplary achievement in arts education in the **Champion of the Arts Awards** Ceremony, historically held at the Massachusetts State House.



L–R: Elaine Herg Sisler, Anne McKenzie, Byam Stevens, Dorothy Gould, Marian Strangfeld, Mary Koch, Rosemarie Richard, Cara Bertman, Sandra Newman, with Ronald Pacy (Chairman, MAAE). Photograph by Audubon Dougherty.

MAAE 2006 Champion of the Arts Award Recipients

IRENE BUCK SERVICE TO ARTS EDUCATION AWARD:
Martha B. McKenna,
Provost and Vice President of Academic Affairs,
Lesley University, Cambridge

LEGISLATIVE LEADERSHIP AWARDS:
State Representative Patricia A. Haddad (D-5th Bristol)
State Representative Steven M. Walsh (D-11th Essex)

SCHOOL OF EXCELLENCE:
Hopkinton High School
(Dorothy Gould, Principal, and
Marian Strangfeld, K-12 Fine Arts Coordinator)

EXCELLENCE IN ADMINISTRATION:
Anne McKenzie, Principal, West Springfield High School

DISTINGUISHED EDUCATOR AWARDS:
Visual Arts: Cara Bertman, Carver High School
Theatre: Byam Stevens, Artistic Director, The Miniature Theatre of Chester
Music: Rosemarie Richard, Harwich High School
Dance: Elaine Herg Sisler, Arts in Motion

OUTSTANDING PARENT ADVOCATE:
Mary Koch, Hanover Middle School

OUTSTANDING COMMUNITY ARTS COLLABORATIVE:
Community Access to the Arts
(Sandra Newman, Founder and Executive Director)

Springfield Community Arts Audit Leads to Major Improvements in Schools

For several years, MAAE and the **Massachusetts Cultural Council** (MCC) have been conducting **Kennedy Center Alliance for Arts Education Network** (KCAAEN) Community Audits for Arts Education in Massachusetts school districts. The audit process is meant to assist districts in assessing the status of arts education and to stimulate the development of community partnerships to strengthen and expand arts education for all students. Audit objectives include:

- 1) Continue building a network of support for arts education in Massachusetts,
- 2) Provide a model for district reform,
- 3) Develop detailed five-year strategic plans for placing arts education at the core of the curriculum in each participating district, and
- 4) Shape a strategy for implementation of the plans, and create community arts education advisory committees in each community to help implement the plan.

In the early 1990's, the **Springfield Public Schools** (SPS) experienced deep budget cuts in arts and music programs. Most of these programs have not been restored, leaving a void of arts programs in SPS schools.

In 2004, MAAE and MCC chose Springfield as one of three districts to receive a grant to engage the community in dialogue and analysis of arts education. Led by **Vera S. Baker**, Director of Visual and Performing Arts in the SPS, the audit included parents, arts teachers, and representatives from the business

and cultural community. The audit was conducted from July 2004–April 2005, and was a challenging undertaking because of the district's size with 47 schools and 26,000 students.

The audit's goals included gathering information on current arts offerings in the district, reporting on best practices and those in need of improvement, and increasing awareness of the importance of the arts in the education for children. Additional goals were to develop a vision for the future, which included the preparation of a five-year plan for increasing arts education in Springfield in light of the 2002 No Child Left Behind (NCLB) legislation, which recognized the arts as a "core academic subject".

Some findings of the SPS audit:

- Art is taught by certified art specialists in six of the district's 31 elementary schools.
- There is no arts graduation requirement in high school.
- Music is taught by certified music specialists in 14 of the 31 elementary schools.
- Theater and dance are not offered in elementary schools.
- The elimination of elementary instrumental music in the early 1990's has resulted in marginal, almost invisible, middle and high school instrumental music programs.
- Students can graduate from the SPS without any instruction in the arts.

At the conclusion of the audit process, the **Springfield Arts Education Council** was formed to continue involving the community in developing a plan to improve arts education in the district. The plan, which adds 61 teachers and increases investment in resources, professional development, and after-school programs, called for a \$3.7 million financial commitment to rebuild the district's arts programs.

In May 2005, Vera Baker and the Audit Team presented the audit results and the five-year improvement plan to the **Springfield School Committee**, during which initial approval was granted. This fall, year one of the plan was launched with \$775,000 allocated for 13 teachers, resources and supplies, professional development for teachers, and development of after-school programs in middle schools. The plan mandates a one credit arts requirement in Dance, Music, Visual Arts, or Theatre for high school graduation.

"As a result of the audit and five-year plan, Springfield is poised to move from an arts 'deprived' city to an arts 'enriched' city," concludes Baker.

For more information on the audit process, go to: www.kennedy-center.org/education/kcaeen/resources/home.html.



Students at the High School of Science and Technology perform at a concert in Springfield.

Massachusetts Cultural Council's Arts Education Offerings

The **Massachusetts Cultural Council (MCC)** seeks to ensure that all children in the Commonwealth have access to quality, creative learning experiences in and out of school. The MCC pursues this goal through a combination of grants, services, and advocacy.

GRANTS: **Creative Schools' Grants** support schools, artists, scientists, and cultural organizations that work together to integrate arts, sciences, and humanities into classroom curriculum and instruction. The **YouthReach Initiative** makes grants to cultural organizations and community groups to support in-depth arts and cultural programs for young people in need during out-of-school time. YouthReach is a national model, with projects cited for excellence by the **President's Committee on the Arts and Humanities' Coming Up Taller** awards. In addition to other grant opportunities, MCC provides **Organizational Support** to sustain high-quality education activities that nurture creativity offered by an array of organizations and institutions.

SERVICES: MCC has worked with the **National Endowment for the Arts** and the state and federal **Departments of Education** to support ten Teacher Institutes in the Arts. The **NEA Teacher Institutes** provide classroom educators with in-depth knowledge of major artworks from diverse cultures. MCC partners with **Lesley University** and others to provide training and networking opportunities to Massachusetts teaching artists. MCC also maintains a corps of educators or **Creative Teaching Partners**, who have been selected by other professionals for their expertise in the arts, sciences, and humanities, and ability to work effectively in classrooms.

ADVOCACY: MCC promotes state and local policies that encourage schools, districts, and communities to make deeper investments in arts education. MCC works with districts to assess the strengths and potential of their arts education offerings using the **Kennedy Center Community Arts Education Audit**. MCC provides public information on the state of the arts in Massachusetts' schools and important current research on the effects of arts education through their *Education News* e-newsletter.

For more information on MCC initiatives, go to: www.massculturalcouncil.org.

Massachusetts Teachers Association and the Arts

The **Massachusetts Teachers Association (MTA)** has aired radio and television ads focusing on the benefits of providing children with a well-rounded education — one that goes beyond teaching the “three Rs” to one that “enriches students’ lives by encouraging them to explore art and music and to stay healthy by participating in physical activity and exercise,” according to **James Sacks**, MTA Director of Communications.

CONTINUED ON PAGE 13



Frederic Edwin Church (United States, 1826-1900), *Mount Katahdin from Millinocket Camp*, 1895, oil on canvas, 26" x 42" inches. Portland Museum of Art, Maine. Gift of Owen W. and Anna H. Wells in memory of Elizabeth B. Noyce, 1998.96. Photo by Melville D. McLean.

PROGRAM PROFILE:

NEA Teacher Institutes: A Place for Art at the Portland Museum of Art

By Stacy Rodenberger, Coordinator of School Programs, Portland Museum of Art

Funded by **MCC**, the **National Endowment for the Arts**, and one of four institutes taking place nationally, **A Place for Art** is intended to provide teachers with quality, in-depth experiences in arts learning and curriculum development to fulfill the need of arts integration practices. Emphasis is placed on the development of innovative and authentic assessment tools, including documentation, as a critical component of the course. The goal of the Institute is to provide teachers with an immersion program with the intent that the experience translates to students' classroom learning through a five-lesson curriculum unit written and implemented by teachers.

This summer, at the **Portland Museum of Art in Maine**, the program focused on the **Frederic Edwin Church** painting, *Mount Katahdin from Millinocket Camp* (1895). The masterpiece served as a springboard for a discussion of the significance of how a sense of place can transform an artist's work. To enhance the discussion, participants also explored **Winslow Homer's** great seascape, *Weather-beaten* (1894), and visited Homer's studio at Prouts Neck, which is now part of the Portland Museum of Art. In addition to scholarly lectures, K-12 teachers from a variety of disciplines participated in a week-long intensive of hands-on workshops, gallery activities, field trips to artists' studios, and curriculum and assessment workshops presented by nationally renowned education specialists.

The national arts education advocacy community is seeking national organizations as signatories to a unified statement, *Arts Education: Creating Student Success in School, Work, and Life*. The paper is an advocacy tool for communicating the benefits of arts education to policy makers. If your national organization wants to be added to the list of supporting organizations, please respond to Heather Noonan, American Symphony Orchestra League, hnoonan@symphony.org, or Narric Rome, Americans for the Arts, nrome@artsusa.org.

Third Space: When Learning Matters

Third Space: When Learning Matters, a new book by **Lauren M. Stevenson** and **Richard J. Deasy** and published by the **Arts Education Partnership** (AEP), describes how the arts can transform schools in economically disadvantaged communities. The book is based on a three-year study of ten elementary, middle and high schools in both urban and rural regions of the U.S.

“Schools with large populations of students in economic poverty... can be transformed into vibrant and successful centers of learning and community life when the arts are infused into their culture and curriculum.”

According to the authors, “schools with large populations of students in economic poverty — often places of frustration and failure for students and teachers alike — can be transformed into vibrant and successful centers of learning and community life when the arts are infused into their culture and curriculum.”

“Each of the schools in recent years has faced a challenge — changing demographics, poor performance, threats of closing —

that provoked a rethinking of how they should operate. They consciously chose the arts as the way to respond, the way to reinvent themselves. They chose the arts as a critical link to student and school success,” says Deasy.

Stevenson adds, “In the arts, students were able to offer something of value to others. Learning mattered to them and they mattered to their schools. Because of these qualities of work in the arts, a high presence of the arts in the schools changed student and teacher relationships and thus the learning environment in classrooms. We refer to this learning environment as third space. In the schools this third space opened for student artists as they created art and as they shared it with various audiences — their teachers, classmates, and greater community.”

The authors adopt “third space” as a metaphor to capture the conditions the arts create in schools and the new possibilities for teaching, learning, and community that result.

To order a copy of *Third Space: When Learning Matters*, contact CCSSO Publications at (202) 336-7016, or go to: www.aep-arts.org.

Education Commission of the States Releases Report on the Arts in Education Today

During his term as chairman of the **Education Commission of the States** (ECS), Arkansas Governor **Mike Huckabee** identified the arts in education as the focus of the group’s work during his tenure from 2004-2006. Governor’s Huckabee’s initiative, **The Arts — A Lifetime of Learning**, led to the formation of a special commission to “identify what ECS and its constituents can and should do to support the arts in education through stronger and more effective state policies.”

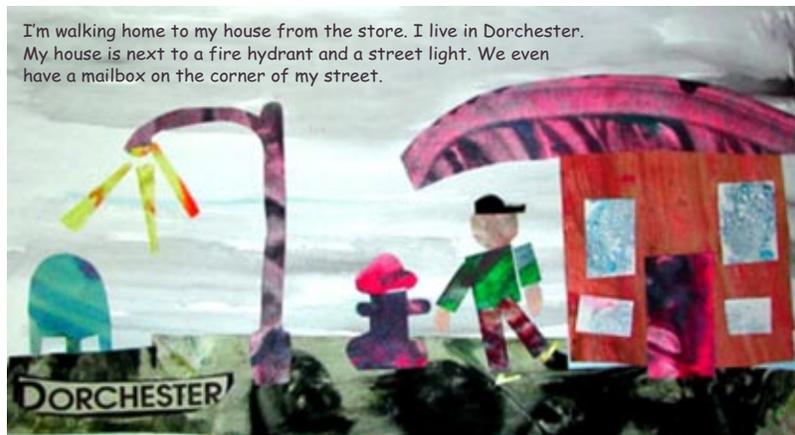
The result of the Commission’s effort is *The Governor’s Commission on the Arts in Education: Findings and Recommendations*, released in July 2006. The report examines current arts education policies in schools and makes recommendations for the states to improve arts in education. According to Governor Huckabee, “The commission calls on governors, legislators, chief state school officers, higher education officials and other education leaders at the federal, state and local levels to make arts education an essential part of every student’s education.”

The report summarizes important issues surrounding arts in education and includes:

- A Summary of Current State Arts Education Policies,
- A Summary of Policymaker Perspectives on Arts Education,
- Additional Areas for Future Research and Inquiry,
- Current Research Findings on the Benefits of Arts Education, and
- Recommendations to Strengthen Arts Education.

The report concludes: “The ECS can provide the necessary materials and information to help state policymakers and education leaders create and support policies that ensure all students will have the opportunity to experience and participate in the arts during their school careers.”

To read the report in its entirety, go to: www.ecs.org/huckabee.



I'm walking home to my house from the store. I live in Dorchester. My house is next to a fire hydrant and a street light. We even have a mailbox on the corner of my street.

Collage illustration created by Marshall elementary student as part of NALC’s Arts and Learning Collaborative Model.

The Arts for Art's Sake vs. Integration: A False Dichotomy for Schools

by Jane Remer

“L'art pour l'art!”

— Theophile Gautier, in *l'Artiste* ca. 1856

“...this very poem, this poem per se, this poem which is a poem and nothing more, this poem written solely for the poem's sake.”

— Edgar Allan Poe, “*The Poetic Principle*”

In the last issue of NALC's *Arts & Learning Review*, a project was described that used the visual arts to teach mathematical concepts. I expressed concern about potentially camouflaging persistent issues about the arts as education. The article stated, “[NALC] would generally like to see more resources devoted to arts in the public schools...[but] connecting [the arts] to other subjects can help make [them] seem more relevant. It's hard to just say, ‘Let's do art for art's sake,’ anymore.”

The phrase “arts for art's sake” dates back to the 19th century Romantic French, English and American poets and writers. They proclaimed art's intrinsic value for conveying truth, beauty, and emotional feeling, and the artist as the medium to broker a unique understanding of the world. They defied the centuries-old idea of art as utilitarian or ornamental, derivative or subsidiary. The origins of this quarrel trace back to Plato but persist in the 21st century. The dispute has centered on high or low status in an evolving society built increasingly on distinctions of class, entitlement, intellect, wealth, power, accident of birth and other potent social, economic, and political variables. When stripped of rhetoric, the Eurocentric argument boils down to whether the arts and those who practice them are regarded with dignity and treated with respect as an integral and equal part of the social fabric.

Today, the phrase “arts for art's sake” can still conjure up the romantic, flamboyant, convention-defying bohemians who flout “acceptable” behavior, live in poverty by their own idiosyncratic standards, and create aesthetic visions of a society that endanger the status quo. A problem can arise, however, when schools and their arts partners use the term as shorthand, potentially converting the message into an excuse not to teach the arts as disciplines.

The argument goes something like this: “We don't seem to have the luxury anymore to teach the arts as stand alone disciplines; there is no time; we live in a standards-based, test-driven school culture; they can be controversial so we have to make them ‘relevant,’ somehow connecting them to the existing curriculum.” The result can be that the arts are used to teach other subjects with little or no apparent attention to the principles, aesthetic values, or integrity of the art form.



Using slogans as shorthand can camouflage serious underlying issues that deserve inquiry and reflection by schools and their arts partners if we are to move closer to our goal of the arts as education for every child. What are some of these issues?

- 1) How can we learn to teach the arts as authentic disciplines with their own rich creative, intellectual, historical, social, political, aesthetic, and formal history AND figure out how to “integrate” (I prefer “connect”) them to a multidisciplinary curriculum that establishes a balanced, equal, and interactive relationship among all subjects?
- 2) How can we make connections and establish relationships that amplify understanding and maintain the integrity of each discipline in the integration matrix?
- 3) How can we learn to assess the arts when taught as disciplines AND when taught in integrated settings? It is devilishly hard to assess the arts as disciplines, let alone isolate the impact of the arts in any correlative or causal way when they mix with other variables.

I explore these and many other issues in my next book tentatively titled, *The Arts as Education: Changing the Paradigm, One School at a Time*. I will look back at more than four decades of rich and varied national experience in the field, reflect on what appeared to work and what didn't, and explore the reasons why. I finally point to conversations we need to have about strategies for coping with what seems the inevitable rise and fall of the fortunes of the arts in all our kids' schooling. I hope you will join the conversation.

Jane Remer is an arts and education author, consultant, and faculty member at Teachers College/Columbia University. She directs the Capezio/Ballet Makers Dance Foundation, and was Associate Director of the John D. Rockefeller III Fund's Arts in Education Program. A graduate of Oberlin College, she attended Yale Law and earned a Masters in Education from Yale Graduate School.

CAPE Releases Report: Moving Toward a Culture of Evidence

“All students have the right to equitable access to art in their lives and their schools.”

This is the vision of the **Chicago Arts Partnership in Education (CAPE)**, an innovative and multi-faceted organization with a mission to facilitate partnerships with artists and teachers as a way to integrate arts into the school curriculum. Since 1993, CAPE has contributed to the understanding of the role of the arts in educational improvement not only at the local level, but also the national and international levels.

CAPE’s partnerships serve as a living laboratory for a community of artists and teachers dedicated to infusing arts



CAPE action research documentation in the halls of Agassiz School, Chicago.

into the curriculum, and for a community of researchers dedicated to understanding how teaching the arts improves student achievement. CAPE has developed an extensive network among **Chicago Public Schools**, artists, and arts organizations that are committed to school improvement.

CAPE is continually examining ways to evaluate its programs, which it is doing through a multi-year research study led by Dr. Gail Burnaford, of its “veteran partnerships” — those that have a developed arts integration practice and have made a multiple-year, collective commitment to documentation and action research.

Burnaford recently released a progress report entitled *Moving Toward a Culture of Evidence: Documentation and Action Research inside Cape’s Veteran’s Partnerships, 2005-2006*.

The report outlines a shift for arts organizations that work in partnership with public schools to demonstrate program effectiveness and provide evidence of student learning, which has been driven by state and federal funding requirements. Burnaford comments, “Arts providers are grappling with the challenge of responding to school districts’ calls for accountability and data driven practice, while maintaining their unique positions as external artists and performing organizations.”

For CAPE, this shift has meant rethinking program evaluation and emphasizing making learning and teaching visible. CAPE

has taken a “layered research” approach that engages multiple parties, e.g., university researchers, school administrators, teachers, artists, and students, in participant-oriented evaluation, such as providing documentation for evaluators, and action research, which involves posing an inquiry question collaboratively or independently, and then collecting and analyzing data systematically to address the question. These changes suggest that practitioners “can contribute to a research framework in which teaching and learning processes become visible,” shaping practice and reshaping “the notion of research ‘with’ as opposed to research ‘on’ practitioners in schools.”

Four patterns have emerged that indicate that CAPE’s action research plan is making a difference in students’ learning:

- a) A growing understanding of the role of inquiry questions in focusing teachers and artists on what students are actually gaining from the partnership;
- b) Teachers and teaching artists are demonstrating increasing sophistication in their assessments to address student learning, engagement, perception, knowledge, and skills.
- c) More teams are using rubrics to address arts integration units. A few teams are seeing the importance of students’ using rubrics as a guide for producing work and for assessing its quality.
- d) More teams are beginning to understand the concept of generalizable knowledge, some having launched discussions of themes, and knowledge and skills that could be assessed across grade levels and projects.

Another layer of the report research articulated the degree to which teachers and teaching artists report the application of research-based standards for effective teaching that usually or are always evident in CAPE veteran partnerships. (See www.CREDE.org for *Effective Teaching Standards*.)

- 1) dialogue happens more than lecture during arts integration projects (90%);
- 2) arts integration engages students in challenging activities (82%);
- 3) teachers and students work together during arts integration projects (80%);
- 4) arts integration connects to students’ lives (73%); and,
- 5) language and literacy skills appear across the curriculum during arts integration (72%).

Eighty-two percent of teachers reported that CAPE has influenced their practice in the classroom. Teachers cited CAPE’s role in expanding their teaching repertoire, supporting adult collaborations, inviting analysis of teaching, and increasing their options to engage students.

Teachers and artists are focused on the role of students in their own learning, which Burnaford describes as a “guiding strength of an arts integration approach in classrooms.” Student-

centered teaching allows all learners to become engaged. The pedagogies that focus on individualizing instruction and engaging students in planning, negotiating, and assessing may be a key feature that can be identified and replicated in arts integration lessons.

CAPE's work can contribute to a broader research agenda that focuses not just on student gains but on teacher improvement as well. Burnaford writes, "Long-term CAPE teachers are telling us that they have learned something about teaching that impacts their work well beyond the arts integration projects. Teaching artists are now focused much more on students and what they are thinking, learning, and doing. ... But if the teachers in a building are not equipped with a repertoire of teaching approaches, strategies and content capacity, children will not achieve." Burnaford adds, "These outcomes come at a time when the field of education is looking more and more at issues of teacher quality as the basis for improving schools."

Dr. Gail Burnaford and Arnold Aprill will present on CAPE's "Layered Research" at the American Educational Research Association meeting in Chicago in April 2007.

Dr. Gail Burnaford is Professor of Teacher Education at Florida Atlantic University. Prior, she was Director of Undergraduate Teacher Education at Northwestern University. She is a faculty member for the Empire State Partnerships (New York) Summer Institute, principal investigator for the Music-in-Education National Consortium, and CAPE's Senior Research Consultant. Dr. Burnaford holds a Ph.D. in Curriculum and Instruction from Georgia State University.

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Arnold Aprill



Arnold Aprill is the Executive Director of the **Chicago Arts Partnerships in Education**, also known as CAPE (www.capeweb.org). He has a background in professional theater as an award-winning director, producer, and playwright. He has taught at the **University of Chicago**, **Columbia College**, and the **School of the Art Institute of Chicago**. He

is a co-author of *Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community*, published by the **Arts Education Partnership**, and a co-editor of *Renaissance in the Classroom: Arts Integration and Meaningful Learning*. He consults and presents nationally and internationally on the role of the arts in effective school improvement. Mr. Aprill has been recognized for exceptional leadership by the **Chicago Community Trust** and by the **Leadership for a Changing World** initiative of the **Ford Foundation**.

CAPE is a network of **Chicago Public Schools**, artists and arts organizations committed to school improvement through arts education partnerships. **Doug Herbert**, former Director of Arts Education at the **National Endowment for the Arts**, and current Special Assistant to the Secretary for Arts Education, **U.S. Department of Education**, described CAPE as "one of the first — if not the first — organizations in the country that put cultural resources system-wide to effect deep change, not just a quick fix in schools."

CAPE's methodology is documented in numerous publications, including *Putting the Arts in the Picture: Reframing Education in the 21st Century*, *Beyond Enrichment: Building Effective Arts Partnerships with Schools and Their Communities*, and *Champions of Change: the Impact of Arts on Learning*. CAPE has been awarded three U.S. Department of Education grants in partnership with Chicago Public Schools.

Recent developments at CAPE include a study on correlations between arts integrated instruction and text literacy development in first, second and third grade classrooms in three low-income Chicago public schools being conducted by **Dr. Larry Scripp** from the **Research Center for Learning Through Music at New England Conservatory**; an after-school program that serves as a curriculum development laboratory for teachers, artists, and students; and the creation of a professional development network for theater, dance, music, and visual arts teachers in 60 Chicago Public Schools.

FUNDER'S CORNER:

Swanee Hunt and Hunt Alternatives Fund

By Stephanie B. Perrin, NALC Co-Founder and Head of Walnut Hill

Swanee Hunt is a multi-faceted woman. A former U.S. Ambassador to Austria (1993-1997), she directs the **Women and Public Policy Program at Harvard's Kennedy School of Government**, and has published articles and books on a variety of topics including arts education. Ms. Hunt is President of **Hunt Alternatives Fund**, which supports arts education programs for children, among other causes.

ARTWorks for Kids, a program of the Fund, supports an array of arts programs that are classroom-based, held after school or in the broader community. The program's focus is to build a coalition of organizations that will collectively increase the number of donors to the 30 or so member organizations that use the arts to "transform kids' lives in Eastern Massachusetts." A sampling of program grantees includes the **Community Music Center of Boston**, the **Conservatory Lab Charter School**, **From the Top**, **Dorchester Center for the Visual Arts**, and the **Boston Arts Academy**.

Ms. Hunt believes strongly in empowering and involving individuals in philanthropy. She feels that every arts-engaged person is a potential "two-for" who can provide financial support and offer access to politicians and school officials who have the power to influence sustainable change. While she believes in the importance of private support, equally important is leveraging that support to increase funding and involvement from the public sector as well.

Hubie Jones, Founder of the **Boston Children's Choir**, an organization supported by the Fund, expresses in one sentence Ms. Hunt's philanthropic philosophy: "I love the music making, but what I really love is the community-making."

Ms. Hunt's support of arts education is motivated by both a love of the arts — she is herself a talented pianist and composer — and a deep commitment to community building on every level

as the basis for a just society. A dialogue, early in her marriage, with her husband, a conductor, influenced her philosophy about the importance of the arts for children. Both agreed on the importance of arts education and engagement for all children, but disagreed on why. He felt that the arts should be taught for their own sake, while she felt that the arts should serve the need for social justice. They came to agree on the concept of supporting the "arts as a vehicle for social change."

Ms. Hunt believes that the arts offer children not only the experience and pleasure of creation but also opportunities to develop life-long capacities such as a strong work ethic, the ability to work with others, a respect for the culture, self-esteem, and disciplined imagination needed to function successfully in the 21st century. She believes that the arts support a positive school culture, and as a result, help students stay in school.

The "alternative" aspect of Hunt Alternatives Fund reflects the fact that in the early 1980s a number of young philanthropists, including Swanee and her sister, **Helen Hunt**, decided that they did not wish to "give the way their parents did," by supporting existing organizations. Rather, they wanted to "provoke" social change by providing support for ideas, people, and organizations dedicated to such change.

The work of Swanee Hunt and her foundation are aimed at no less than changing the world through grass roots efforts of empowering and educating individuals. Her dedication and sustained commitment is truly inspirational. Her work and that of the Fund continues to touch many lives and to provoke positive change. She is a clear example of someone who has chosen to use her own resources and personal passion to empower others.

For more information on Hunt Alternatives Fund and the ARTWorks for Kids program, go to: www.HuntAlternatives.org.

A student at the Sumner School in Boston shares her artwork created as part of NALC's Arts and Learning Collaborative Model with Boston Public Schools and Lesley University.



NALC Needs Your Help!

NALC relies on support from individual donors, community partners, and foundations to provide high quality arts in education programming, professional development, and resources.

NALC believes forging partnerships with like-minded individuals and organizations is the most effective way to support our mission of transforming schools by providing students with opportunities to learn in and through the arts.

We are thankful to all of our partners and hope to interest you in becoming a NALC Arts Partner so that you can give the gift of creativity! For more information, go to www.artslearning.org/support/.



SAVE THE DATE: **May 31, 2007**

NALC is convening the **Massachusetts Institute on Arts Education Partnerships**, on May 31, 2007, in collaboration with the **Massachusetts Alliance for Arts Education (MAAE)**, the **Massachusetts Cultural Council**, and **Lesley University**. The conference will include panels and presentations by local and national arts education experts. The **2007 Massachusetts Champion of the Arts Awards** will be presented during the event.

Presentations will include:

- Research on what constitutes quality arts education
- Perspectives on the state of arts education funding from regional funders
- How the arts teaching work force (arts specialists, classroom teachers, and teaching artists) can work together to transform schools through the arts
- Local model programs that have received national recognition and funding

The conference will be held in Cambridge, MA, on the Lesley University campus. For more information, contact NALC at info@artslearning.org or (508) 650-5044.

NALC's Community Partners

Many individuals and organizations are part of NALC's family of supporters. We thank them all for their generous support.

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PROGRAM PARTNERS:

Boston Public Schools
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International NETWORK of Schools for the
Advancement of Arts Education
John Marshall Elementary School, Dorchester
Lesley University, Cambridge
Massachusetts Alliance for Arts Education
Massachusetts Cultural Council
Mather Elementary School, Dorchester
Walnut Hill School, Natick

Members of the MTA and Stand for Children rally at the Massachusetts State House last spring.



CONTINUED FROM PAGE 7

The television ad, narrated by school children, states:

We, the children of Massachusetts, in order to create a more perfect education, need your help.

We need smaller classes and a well-rounded education, including music, sports, and art, to teach us to express ourselves.

And so our refrigerator doors are always decorated.

But most of all, we need everyone's support.

We need the state to invest in the future of our schools.

The underlying theme of the ad, "Declaration," is that the citizens of Massachusetts must declare their commitment to providing the resources needed to fulfill the promise of education for all students. "We all have to work together," commented MTA Vice President **Anne Wass**.

The MTA has been calling on legislators and the governor to boost resources for public education at all levels by advocating for the "Funding Schools for Student Success" bill, which was filed by **Representatives John Scibak (D-S. Hadley), David Linsky (D-Natick) and Bob Spellane (D-Worcester)**, and called for \$610 million in funds to public schools over the next three years.

While the bill did not pass as written, the MTA lobbied the House and Senate to increase Chapter 70 funds and to ensure that any formula changes to increase funding moved in the direction of providing adequate resources for all students.

These goals were partially met. Funding for FY07 Chapter 70 aid to cities and towns increased \$216.6 million from last year to \$3.505 billion. However, when adjusted for inflation and enrollment, Chapter 70 funding is still 12 percent below the FY02 level. The "Funding Schools for Student Success" bill contributed to the debate in making such funding changes.

The Massachusetts Teachers Association represents more than 100,000 public education employees, including teachers, education support professionals, higher education faculty and staff, and future teachers.

The MTA believes that artistic expression is basic to an individual's intellectual, aesthetic, and emotional development and therefore must be included as a component of education at all levels. The MTA urges its local affiliates to become involved in the promotion, expansion, and implementation of a fine arts program in the curriculum.

UPCOMING CONFERENCES

NATIONAL

American Alliance for Theatre and Education: Theatre Leadership Institute: Helping transfer field leadership to a new generation. February 10–11 & July 25, 2007. Austin, TX.

American Alliance for Theatre and Education: Sea to Sky: Swimming Upstream. July 30–August 5, 2007. Vancouver, British Columbia. www.aate.com/conference.asp

Americans for the Arts Annual Convention: Risk & Reward: Balancing Acts in Arts and Community. June 1–3, 2007. Las Vegas, NV.
www.artsusa.org/events/2007/convention/default.asp

Arts Advocacy Day 2007: The National Arts Action Summit. March 12–13, 2007. Washington, DC.

Arts Education Partnership (AEP) Forum: What are we learning about the role of arts education in school-wide and system change? January 19–20, 2007, Dallas, TX. www.arts-aep.org

Arts Education Partnership (AEP) Forum: The role of the arts in forming creative communities. June 10–11, 2007. Oklahoma City, OK. www.arts-aep.org

College Art Association Annual Conference. February 14–17, 2007. New York, NY. <http://conference.collegeart.org/2007/>

Educational Theatre Association Annual Conference. September 27–30, 2007. New York, NY.
www.edta.org/our_season/edta_convention.asp

International NETWORK of Schools for the Advancement of Arts Education Annual Conference. Arts Education: Building Bridges through Arts Integration and Partnerships. October 18–21, 2007. Oakland, CA.
www.artsschoolsnetwork.org/annual_conference.htm

Kennedy Center Alliance for Arts Education Network National Partnerships Annual Meeting (KCAEN). February 12–17, 2007. Washington, D.C. www.kennedy-center.org/education

National Art Education Association Annual Convention. March 14–18, 2007. New York, NY.
www.naea-reston.org/convention.html

REGIONAL

Massachusetts Music Educators Association Conference. March 22–24, 2007. Boston, MA.
www.mmeaonline.org/conference/teacher.htm

National Association for Music Education (MENC) Eastern Division Conference. March 8–11, 2007. Hartford, CT.
www.menc.org/connect/meetings.html

READING ROOM

Isabella Stewart Gardner Museum: Thinking Through Art. Funded by a three-year grant from the U.S. Department of Education, the Gardner is assessing the impact of their school partnership program on student learning, which is demonstrating a positive relationship between critical thinking skills and participation in an intensive museum visit program. *Go to:* www.gardnermuseum.org/education/tta/tta.html.

Solomon R. Guggenheim Museum Study: Learning through Art. The museum released findings linking student success in reading comprehension and critical thinking to exposure to art and art criticism. *Go to:* www.learningthroughart.org.

The Arts and State Governments: At Arm's Length or Arm in Arm? Commissioned by The Wallace Foundation, this study suggests that state arts agency strategies that reach out to the public and government officials can be effective in positioning the arts higher on the list of governmental priorities. *Go to:* www.wallacefoundation.org/KnowledgeCenter/KnowledgeTopics/ArtsParticipation/.

Community in the Making: The Lincoln Center Institute, The Arts, and Teacher Education. Madeline Fuchs Holzer and Scott Noppe-Brandon, Editors. Foreword by Maxine Greene. New York: Teachers College Press, Columbia University, 2005. Twenty educators describe their collaboration between eight colleges/universities of teacher education and Lincoln Center Institute (LCI) to develop learning initiatives and methods for teaching aesthetic education.

The Creative Age: Rotman Magazine, Spring/Summer 2006: Joseph L. Rotman School of Management, University of Toronto. Various articles on the connections between creativity and business including articles on Richard Florida, Cognitive Scientist Margaret Boden, Harvard Business School Professor Teresa Amabile, and others. *Go to:* www.rotman.utoronto.ca/pdf/Rotman_spring06.pdf.



Passion and Industry: Research on Schools that Focus on the Arts.

Dr. Jessica Hoffmann Davis, founding director of the Arts in Education Program at the Harvard Graduate School of Education, researched three Boston area schools that

focus on learning in the arts to identify distinguishing features and common characteristics.

To order a copy, go to: www.artslearning.org.

Daniel Pink's *A Whole New Mind*

By John Giordano

In order to remain competitive in a global economy people should acknowledge the importance of the right sides of their brains. This is the compelling premise of Daniel Pink's recent book, *A Whole New Mind*.

Pink proposes that the emerging era is a conceptual age. The information age is passing as quickly as left-brain oriented jobs of the information economy, such as accounting and computer programming, which are being off-shored to places like India and the Philippines. While information age thinkers had keen insight into the parts that made whole systems, and often relied on logic and mathematical concepts, conceptual age thinkers see the world metaphorically, intuitively, and holistically, drawing from the functions of the right hemisphere of the brain. Gone are the days when we were happy having *things*. Pink has noted that we now want things to have *high-quality design* and *meaning*. And meaning can be found through beauty, through the stories we share and the time we spend enjoying ourselves. We want to be connected to other people and live in places that have a rich sense of community. Therefore, professions in the arts, healthcare, education, and design are the ones to strive for if you are looking to ride the next economic wave.

The winners in this new era, according to Pink, are the people who possess highly developed interpersonal skills, empathy, design skills and big-picture thinking. These people are being sought out to give businesses a right-brained shot in the arm. In fact, because survival in a global economy is dependent on creativity, Pink asserts that the Master of Fine Art degree (MFA) is the new Master of Business Administration degree (MBA) in a widely discussed 2004 essay in the *Harvard Business Review*.

While *A Whole New Mind* is geared to the business community, it should appeal to those in education who are working to have creative fields taken seriously as central to the development of children and youth.

He explains that the successful individual of the future will no longer deny his/her right hemisphere, but integrate right-brained thinking with more logic/language centered abilities. If his observations become recognized outside the arts and education fields, it could be good news for the role of the arts both in and outside of schools.

Pink has been discussing *A Whole New Mind* on college campuses. Many of those presentations have been at Art and Design Colleges. Perhaps he is preaching to the converted when he speaks with these audiences about

**If his observations become
recognized outside the arts
and education fields,
it could be good news
for the role of the arts both in
and outside of schools.**

the rise of design and holistic thinking, but an important distinction is that the lens through which he observes creativity is not that of the practitioner. When he spoke last year at **Massachusetts College of Art**, where I teach, he referred to himself as "very left-brained." Pink's own story is one about an "L-Directed

Thinker" who came to the realization that people like himself have to change the way they think in order to be happy and productive in today's social and economic climate.

In his determination to develop right-brained skills, Pink put his money where his mouth is when he took a two-week Betty Edwards style drawing course. This is a wonderful section of the book in which he uses self-deprecating humor to show how uncomfortable it was for this left-brained former lawyer and speechwriter for Al Gore to try his hand at what he calls "symphonic" thinking.

A Whole New Mind is worth reading. Daniel Pink will be the keynote speaker at the **National Art Education Association Convention** in 2007. I imagine you might enjoy hearing why this not so likely champion of the kind of skills art educators are fostering in all learners is fighting for society to take the arts very seriously.

John Giordano is an Associate Professor of Art Education at Massachusetts College of Art in Boston. He was given the 2006 Massachusetts Higher Education Art Educator of the Year Award by the Massachusetts Art Education Association.



Arts — Every Child, Every Day

ARTS & LEARNING REVIEW

BRIDGING THE ARTS IN EDUCATION GAP: Collaboration and the Role of Partnerships in Arts in Education

Inside:

- NALC, Lesley University and Boston Public Schools Team Up
- NALC Partners with MAAE
- Springfield Community Arts Audit
- MCC's Educational Offerings
- Massachusetts Teachers Association and the Arts
- NEA Teacher Institute at the Portland Museum of Art
- New Book — *Third Space: When Learning Matters*
- ECS Releases Report on the Arts in Education Today
- The Arts for Art's Sake vs. Integration
- CAPE Releases Report: Moving Toward a Culture of Evidence
- Profile of CAPE Director Arnold Aprill
- Swanee Hunt and Hunt Alternatives Fund
- Upcoming Conferences and Reading Room
- Book Review: Dan Pink's *A Whole New Mind*

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May 31, 2007



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