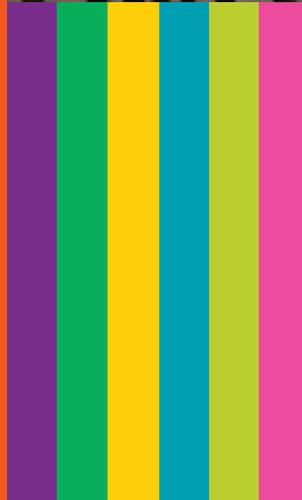
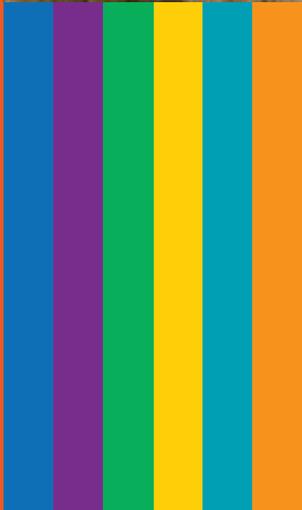


California County Superintendents Educational Services Association

A Guidebook for High Quality Professional Development in Arts Education



Produced by:
Fresno County
Office of Education



ABOUT THE CCSESA ARTS INITIATIVE

California County Superintendents Educational Services Association represents 58 county offices of education throughout the state of California. Knowing that the visual and performing arts contribute to effective schools, the California County Superintendents Educational Services Association with generous support of the William and Flora Hewlett Foundation launched a statewide initiative in early 2006 to advocate for and strengthen arts education in California public schools. CCSESA urges every school to weave dance, music, theatre, and visual arts into the fabric of the curriculum providing all students with a comprehensive education, kindergarten through high school aligned to the *Visual and Performing Arts Framework for California Public Schools*. CCSESA supports schools, districts, and communities in each of the state's 58 counties through a fully equipped statewide network. CCSESA is working at the state, regional, and local levels to impact change in arts education.

CCSESA Arts Initiative VISION AND CORE PRINCIPLES

The visual and performing arts are an integral part of a comprehensive curriculum and are essential for learning in the 21st century. All California students from every culture, geographic region and socio-economic level--deserve quality arts learning in dance, music, theatre, and visual arts as part of the core curriculum.

Rich & Affirming Learning Environments

Create a safe, affirming, and enriched environment for participatory and inclusive learning in and through the visual and performing arts for every group of students.

Empowering Pedagogy

Use culturally and linguistically responsive pedagogy that maximizes learning in and through the visual and performing arts, actively accesses and develops student voice, and provides opportunities for leadership for every group of students.

Challenging & Relevant Curriculum

Engage every group of students in comprehensive, well-articulated and age-appropriate visual and performing arts curriculum that also purposefully builds a full range of language, literacy, and other content area skills, including whenever possible, bilingualism, biliteracy, and multiculturalism. This curriculum is cognitively complex, coherent, relevant, and challenging.

High Quality Instructional Resources

Provide and utilize high quality standards-aligned visual and performing arts instructional resources that provide each group of students with equitable access to core curriculum and academic language in the classroom, school, and community.

Valid & Comprehensive Assessment

Build and implement valid and comprehensive visual and performing arts assessment systems designed to promote reflective practice and data-driven planning in order to improve academic, linguistic, and sociocultural outcomes for each specific group of students.

High Quality Professional Preparation & Support

Provide coherent, comprehensive and ongoing visual and performing arts professional preparation and support programs based on well-defined standards of practice. These programs are designed to create professional learning communities of administrators, teachers, and other staff to implement a powerful vision of excellent arts instruction for each group of students.

Powerful Family/Community Engagement

Implement strong family and community engagement programs that build leadership capacity and value and draw upon community funds of knowledge to inform, support, and enhance visual and performing arts teaching and learning for each specific group of students.

Advocacy-Oriented Administrative/Leadership Systems

Provide advocacy-oriented administration and leadership that institute system-wide mechanisms to focus all stakeholders on the diverse visual and performing arts needs and assets of each specific group of students. These administrative and leadership systems structure, organize, coordinate, and integrate visual and performing arts programs and services to respond systemically to the needs and strengths of each group of students.

FOREWORD

On behalf of the County Superintendents of the State of California, we are pleased to introduce the **CCSESA Guidebook For High Quality Professional Development in Arts Education** developed by Fresno County Office of Education as part of the CCSESA Arts Initiative and the Curriculum and Instruction Steering Committee (CISC) Visual and Performing Arts Subcommittee.

The California County Superintendents Education Services Association (CCSESA) is an organization consisting of the County Superintendents of Schools from the 58 counties in California working in partnership with the California Department of Education. The Curriculum and Instruction Steering Committee (CISC) is a subcommittee of CCSESA, consisting of county office associate superintendents, focusing on curriculum, instruction, and professional development. The Visual and Performing Arts Subcommittee includes regional arts leads representing all eleven service regions geared at strengthening support and service in arts education to California school districts. Through the CCSESA Arts Initiative and the CISC VAPA Subcommittee, county superintendents and their staffs are building capacity to advocate and increase visibility for arts education in California public schools. One area of this work is in the development and of K-12 arts education curriculum resources aligned to the *Visual and Performing Arts Framework for California Public Schools*.

This project was developed by **Robert Bullwinkel**, Visual and Performing Arts Coordinator for Fresno County Office of Education and Region 7 Arts Lead with consultation services by David Reider of EducationDesign. It is our hope that this tool will be used by school, district and county office educators to mark a course for professional development in the visual and performing arts. Also, we extend special thanks to Patty Taylor, CCSESA Arts Consultant, who contributed to the development and finalization of the document as well as the CCSESA/CISC Visual and Performing Arts Regional and County Leads who provided input for this project. It is our hope that this will be helpful in the planning and implementation of a rich K-12 arts education program.

Sarah Anderberg
Director, CCSESA Arts Initiative
California County Superintendents Educational Services Association

Francisca Sanchez,
Chair, Visual and Performing Arts Subcommittee
Associate Superintendent, San Francisco Unified School District

ACKNOWLEDGEMENTS

Regional and County Arts Leads

Karin Demarest	Visual and Performing Arts Coordinator, Sonoma County Office of Education
Ed Hughes	Visual and Performing Arts Coordinator, Kern County Office of Education
Maureen Gemma	Visual and Performing Arts Coordinator, Sacramento County Office of Education
Ron Jessee	Visual and Performing Arts Coordinator, San Diego County Office of Education
Linnea Mandell	Visual and Performing Arts Coordinator, Humboldt County Office of Education
Geraldine Walkup	Visual and Performing Arts Coordinator, Los Angeles County Office of Education
Aimee Ipson-Pflederer	Visual and Performing Arts Coordinator, Santa Clara County Office of Education
Andrea Tempkin	Resources Coordinator, Alameda County Office of Education
Jim Thomas	Visual and Performing Arts Coordinator, Orange County Department of Education
Hamish Tyler	Visual and Performing Arts Coordinator, Monterey County Office of Education

Fresno County Office of Education

Nic Bertolero	Graphic Artist, Fresno County Office of Education
Angela Bowlin	Administrative Assistant, Fresno County Office of Education
Josh Espinosa	Graphic Artist, Fresno County Office of Education
Susan Hamp	Graphic Artist, Fresno County Office of Education
Jeanette Penner	Administrative Assistant, Fresno County Office of Education

Higher Education

Kim Morin	Professor, California State University, Fresno
Deborah Spatafore	Professor, California Polytechnic University, San Luis Obispo

The California Arts Project

Kris Alexander	Executive Director, The California Arts Project
Sand Kakuda	Regional Director, The California Arts Project

School Districts

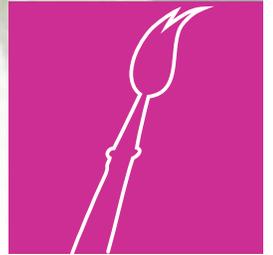
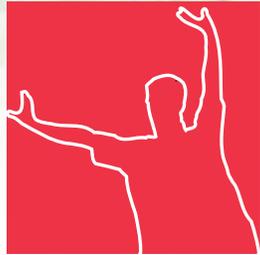
Karen Childress-Evans	Visual and Performing Arts Coordinator, San Diego Unified School District
Kate McKnight	Visual and Performing Arts Coordinator, Fresno Unified School District

Arts Organizations

J. Paul Getty Museum
Orange County Center for the Performing Arts
San Francisco Symphony

Cover Photos

Fresno Unified School District
Fresno County Office of Education



CALIFORNIA COUNTY SUPERINTENDENTS
ARTS INITIATIVE

GUIDEBOOK for High Quality Professional Development in Arts Education

Developed by
The Fresno County Office of Education



as part of the
California County Superintendents Educational Services Association (CCSESA)
ARTS INITIATIVE

Funded by the William and Flora Hewlett Foundation
2008



A Guidebook for High Quality Professional Development in Arts Education

Table of Contents

INTRODUCTION: **Where Are We Going?**..... 1

SECTION ONE: **The High Altitude View:**

- *Getting Your Bearings*.....2
- *Why Take The Trip?*.....3
- *Are We There Yet?*.....6

SECTION TWO: **Planning Your Trip:**

- *Sample Itinerary for Professional Development*..... 13
- *Checklist of Program Quality Indicators*.....26
- *Entry Points*.....29
- *Just Starting Out*30
- *On the Road*39
- *Nearing the Final Destination*42
- *Off the Beaten Path*.....45

SECTION THREE: **Resources For the Road:**

- *Links to Books, Articles, and Websites*..... 46
- *No Child Left Behind High Quality Professional Development*.....48
- *County Office of Education Continuum*..... 50
- *Regional and County Lead Contact Information*..... 53

Legend

<p>CAAE California Alliance for Arts Education</p> <p>CCSESA California County Superintendents Educational Services Association</p> <p>CDE California Department of Education</p> <p>COE County Office of Education</p> <p>FCOE Fresno County Office of Education</p> <p>HQPD High Quality Professional Development as determined by title IX of the NCLB</p> <p>NCLB No Child Left Behind Act of 2001</p>	<p>MAP California Model Arts Program Network</p> <p>PD Professional Development</p> <p>PQI Program Quality Indicators</p> <p>TCAP The California Arts Project</p> <p>VAPA Visual and Performing Arts</p> <p>VAPA Framework Visual and Performing Arts Framework for California Public Schools</p> <p>VAPA Standards Visual and Performing Arts Content Standards for California Public Schools</p>
---	--

INTRODUCTION: Where Are We Going?



Although the road has been sometimes rocky and the path not always clear, arts education for 21st century students in the California public schools has taken a turn in the right direction since the year 2000. The adoption of the *Visual and Performing Arts Framework for California Public Schools* (VAPA Framework) and the *Visual and Performing Arts Content Standards for California Public Schools* (VAPA Standards), the adoption of K-8 textbooks and historic state funding for arts in the schools have all created tremendous forward movement. The next step on this journey is to provide high quality professional development in arts education for teachers and administrators so that they can build the skills, knowledge and confidence to teach and support the arts.

If you are reading this report, it may be that your school or district has begun to look seriously at its arts education needs and found that teacher professional development is a high priority. It may be that your county office of education (coe) wants to begin or expand their work in this area and would like to see what other counties have created. Or, it may be that you are an administrator, board member, teacher or parent who wants to learn more about high quality professional development in arts education.

This guidebook will help you build some background knowledge about professional development in arts

education. You may also be inspired by some of the “snapshots” of outstanding professional development programs around the state. Finally, you will see a clear path to helping more teachers develop the tools to provide a comprehensive, sequential and standards-based arts education for all of our students, in every school, every day.

The first section of the guidebook, *The High Altitude View*, is designed to clarify the value of arts education for schools, districts and counties in California and to establish the link between professional development for teachers and arts instruction in the classroom. This information may be very useful when advocating for arts education in general and for implementing No Child Left Behind (NCLB) requirements for High Quality Professional Development (HQPDP) in particular. You will also find a list of “talking points” for conversations about the importance of arts education.

The next section, *Planning Your Trip*, will help you to identify the entry points for professional development in arts education on the *Sample Itinerary for Professional Development* where you will be able to locate your school, district, or county through a *Check List of Program Quality Indicators* (PQI). You will walk through each leg of the itinerary and find strategies for moving forward. Along the way, you will look at successful professional development programs and strategies. The final section is a compendium of essential *Resources for the Road*.

SECTION ONE: High Altitude View

getting your bearings ...

Before beginning any journey, even before consulting a map, you must have that initial impetus to move forward, and then you must be inspired to believe that your final destination will be well worth the time and effort it will take to travel there. In arts education, that belief may come naturally to those who have had arts experiences imbedded in their lives, both in and out of school. To those who have that direct personal experience, the benefits of education in dance, theatre, music and visual arts are not just an empirical reality,

but also something they feel on a deep emotional level because of those experiences.

For others, that connection may be missing or hard to find. It may be that the arts experiences themselves are missing or that the connections of the arts to academic achievement and cognitive development are not apparent. Some of those who attended schools in California during the last thirty years, list the following as some of the reasons for that lack of connection:

1970: Ryan Act. State law essentially eliminated arts-course training requirements for elementary school teachers.

1978: Proposition 13. The landmark property-tax cap resulted in school funding being shifted from local communities to the state. Districts were forced to cut staff and programs, hitting the arts hard.

1970-2004: The 35-year gap in elementary teacher preparation in the arts resulted in a majority of classroom teachers with little or no arts experience in their own K-16 education and pre-service training.

Source: *California Alliance for Arts Education website: www.artsed411.org*



There is no denying, however, that the State of California expects that the visual and performing arts will be a part of every student's education and that this instruction will be delivered by highly qualified teachers.

California State Education Code

51210. The adopted course of study for grades 1 to 6, inclusive, shall include instruction, beginning in grade 1 and continuing through grade 6, in the following areas of study:

(e) Visual and performing arts, including instruction in the subjects of dance, music, theatre, and visual arts, aimed at the development of aesthetic appreciation and the skills of creative expression.

51220. The adopted course of study for grades 7 to 12, inclusive, shall offer courses in the following areas of study:

(g) Visual and performing arts, including dance, music, theater, and visual arts, with emphasis upon development of aesthetic appreciation and the skills of creative expression.

Source: *California Department of Education website: <http://www.leginfo.ca.gov/>*



why take the trip?

In order to make teacher professional development in arts education a priority for schools, districts and counties, there must be buy-in by all stakeholders that the arts are a vital part of every child's school day. This section provides current advocacy information based on recent research. These talking points may help start conversations about the importance of arts education for schools, to students and to the community at large.

SECTION ONE: High Altitude View

why take the trip?

talking points

Arts Education Benefits Both Teachers and Students

In schools with strong arts climates, teachers and students both benefit. Teachers found that students who had received high levels of arts training to be more cooperative and more willing to share what they had learned than students with low levels of arts training. “High-arts” students were better able to express their ideas, use their imaginations and take risks in learning, as reported by teachers. High-arts students had better rapport with teachers and teachers in arts-rich schools demonstrated more interest in their work and were more likely to become involved in professional development experiences. They were also more likely to be innovative in their teaching.

Source: *Champions of Change: The Impact of the Arts on Learning*, ed. Edward B. Fiske, 1999, *Arts Education Partnership*

The Benefits of Arts Education Don't Stop at the Classroom Door

The qualitative and quantitative findings of an education reform program that places a high value on the arts provide evidence that “the arts do contribute to the general school curriculum, to learning for all students, to school and professional culture, to educational and instructional practices, and to the schools’ neighborhoods and communities.”

Source: *Critical Links: Learning in the Arts and Student Academic and Social Development*, Richard J. Deasy, 2002, *Arts Education Partnership*

Arts Education Benefits the Brain and Transfers to Other Learning

Three-Year Study at Seven Major Universities Finds Strong Links

Between Arts Education and Cognitive Development

Washington, DC, March 4, 2008 — Learning, Arts, and the Brain, a study three years in the making, is the result of research by cognitive neuroscientists from seven leading universities across the United States. In the Dana Consortium study, released today at a news conference at the Dana Foundation’s Washington, DC headquarters, researchers grappled with a fundamental question: Are smart people drawn to the arts or does arts training make people smarter?

For the first time, coordinated, multi-university scientific research brings us closer to answering that question. Learning, Arts, and the Brain advances our understanding of the effects of music, dance, and drama education on other types of learning. Children motivated in the arts develop attention skills and strategies for memory retrieval that also apply to other subject areas.

Source: *Dana Foundation website, www.dana.org*

Arts Education Builds Skills for The 21st Century Workforce

The arts are one tool used by states to enhance workforce readiness for students in both the general and at-risk populations. Programs incorporating the arts have proven to be educational, developmentally rich, and cost-effective ways to provide students

the skills they need to be productive participants in today's economy. Arts programs combine academic and workforce development skills in a manner attractive to participants of all age groups and economic backgrounds. 5

Source: *The Impact of Arts Education on Workforce Preparation, Issue Brief 2002. National Governors Association Center for Best Practices*

Arts Education is Highly Valued By Most Americans

New Harris Poll Reveals that 93 Percent of Americans Believe that the Arts are Vital to Providing a Well-Rounded Education

Austin, TX—June 13, 2005. A new Harris Poll released today on the attitudes of Americans toward arts education revealed that 93 percent of Americans agree that the arts are vital to providing a well-rounded education for children. Additionally, 54 percent rated the importance of arts education a “ten” on a scale of one to ten.

The survey reveals additional strong support among Americans for arts education:

- * 86 percent of Americans agree that an arts education encourages and assists in the improvement of a child's attitudes toward school.
- * 83 percent of Americans believe that arts education helps teach children to communicate effectively with adults and peers.
- * 79 percent of Americans agree that incorporating arts into education is the first step in adding back what is missing in public education today.
- * 79 percent of Americans believe that it's important enough for them to get personally involved in increasing the amount and quality of arts education.

Source: *Americans for the Arts website, www.artsusa.org*

SECTION ONE: High Altitude View

are we there yet?

This section of the guidebook features current research and findings that describe the today's arts education landscape in California. Today, state and national sources are cited to establish a clear link between high quality professional development for teachers and the effective inclusion of the arts in the school curriculum, particularly at the elementary level. Finally, this section of the guidebook explains the methodology used to determine current best practices in professional development in arts education.

Since there is strong evidence that arts education is a highly effective method for schools, especially at-risk schools, to raise test scores, improve student behavior

and attendance, reduce the dropout rate, and to prepare students for the world of work, it is clear that schools, districts and counties might benefit by placing a high priority on teaching California's VAPA Framework and VAPA Standards. However, a statewide comprehensive survey by SRI International revealed that during the 2005-06 school year, only 11% of schools surveyed offered sequential standards-based courses of study in all four arts disciplines and that only 29% of schools offered a sequential, standards-based course of study for even one of the arts disciplines. The survey further discovered one key cause for this lack of inclusion:

LACK OF PROFESSIONAL DEVELOPMENT AT THE ELEMENTARY LEVEL: COMPELLING EVIDENCE

Elementary teachers' inadequate access to professional development opportunities means that the challenge of providing a standards-aligned arts curriculum at the elementary level will not be easily met. Although arts-specific professional development is available through organizations such as The California Arts Project the participation of classroom teachers in professional development in the arts is low across all arts disciplines and in all types of activities. This may be due to competing professional development priorities in other core subject areas, such as mathematics and reading.



Photo courtesy of San Francisco Symphony, Keeping Score Education

Specific findings include:

- Few elementary teachers participate in arts-related professional development. About one-fourth of teachers participated in any arts-related professional development in the last year, and three-quarters reported that the lack of professional development is a barrier to their delivery of arts education.
- Elementary teachers in higher performing schools are more likely to participate in arts-related professional development than are teachers in the lowest performing schools.
- Only 12% of elementary classroom teachers received professional development in connecting standards-aligned arts learning with other subject areas.
- Additionally, just 3% of elementary classroom teachers reported receiving professional development focused on student assessment in the arts—a key component of any standards-based system.

LACK OF PROFESSIONAL DEVELOPMENT AT THE SECONDARY LEVEL: COMPELLING EVIDENCE

Secondary school arts teachers tend to seek professional development opportunities primarily on the basis of their own professional interests and initiative rather than relying on their school or district for professional development. Although their professional development typically takes place through collaboration with other arts teachers and arts-specific conferences and workshops, a large majority does not participate in professional development that specifically supports incorporating the VAPA standards and related assessments into arts instruction. Key findings include:

- 85% of secondary arts teachers participated in at least some arts-related professional development in the last year.
- Fewer than half of secondary arts teachers reported participating in professional development that focuses on incorporating state or district standards into instruction (48%) or on assessing student learning (40%).

Source: *An unfinished canvas. Allocating funding and instructional time for elementary arts education*, R. Guha, K.R. Woodworth, D. Kim, H. Malin and J. Park, 2008, SRI International.



In the spring 2007, The California Arts Education Strategic Task Force, convened by the California County Superintendents Educational Services Association (CCSESA) and the California Alliance for Arts Education (CAAE), also recognized the need for high quality professional development in arts education. The Task Force, co-chaired by Jack O’Connell, State Superintendent of Public Instruction, and David Long, former Secretary of Education, made six high priority recommendations, the second of which is “that the state augment funding for professional development to expand teacher content knowledge to advance teaching and learning in the arts. Initial emphasis should be at the elementary level where classroom teachers report that they have little training on the visual and performing arts content standards and instructional methodologies and where the inequities in curricular offerings are the most significant.”

CALIFORNIA ARTS EDUCATION TASK FORCE RECOMMENDATION TWO

The Task Force Report stated clear and compelling reasons for this priority. In the current high-stakes accountability context, many teachers have neither time to deliver instruction in the arts nor are they encouraged or expected to do so by school and district leaders. Investing in teachers' arts-related professional development would help to develop their skills while clearly indicating that leaders expect the subject to be taught and that teachers will be held accountable for the quality of their instruction and the achievement of their students. Moreover, such professional development would provide those teachers who are uncomfortable with teaching the arts the opportunity to become more familiar with various approaches to arts instruction. At secondary schools, such support would reduce the onus placed on individual teachers to plan their own professional development and would help ensure that the professional development in which teachers participate supports the delivery of a standards-aligned curriculum.

Source: *California Arts Education Strategic Task Force Report: Findings and Recommendations*, Glen Thomas, 2007, California County School Superintendents Educational Service Association

Although the task of bringing arts education to every student, every day rests on many shoulders—parents, legislature, and school administration—it falls most directly on the classroom teacher. While many teachers believe that the arts are important, they are often unprepared for that important work. In a 2004 *Journal of Teacher Education* article, author Barry Oreck reported on a study of teachers' attitudes toward and use of the arts in teaching. "In this mixed-methods study, data collected from 423 K-12 teachers indicated that teachers believe the arts are important in education, but use them rarely. They are hindered by a lack of professional development and intense pressure to teach the mandated curriculum."

Source: *The artistic and professional development of teachers: a study of teachers' attitudes toward and use of the arts in teaching*, Oreck, 2004, *Journal of Teacher Education*

Closer to home, the 2003 California Model Arts Program Network report, *Strategies to Strengthen Arts Education in California Schools* identified five factors affecting teachers' ability to teach the arts:

- Teachers' feelings of inadequacy in teaching the arts
- A perception that the arts are "frills"
- Few incentives for attendance and many other demands on teacher time
- Lukewarm support from administrators
- Lack of teacher involvement in plans for professional development

Source: *Strategies to Strengthen Arts Education in California Schools*, Lee Hanson, with material contributed by the MAP Network School District Project Coordinators and Patty Taylor, Visual and Performing Arts Consultant, CDE Publications

It is clear from these state and national studies that providing professional development, both for general classroom teachers as well as arts specialist teachers, is critical to increasing schools' capacity to meet the provisions of the California Education Code and teachers' capacity to teach the VAPA Content Standards. The question then becomes, "What are the most effective methods for schools, districts and counties to use in providing high quality professional development in arts education?"

HIGH QUALITY PROFESSIONAL DEVELOPMENT MUST BE A PRIORITY

High quality professional development is crucial to the future of education. It must be made a priority if the challenges of the student population are to be successfully met. Teachers must be provided with professional development that meets their instructional needs so they may meet the needs of their students. No longer do isolated generic meetings equip teachers with the knowledge and skills they must possess. Staff development must focus on local schools, be specific to identified needs, and continue through on-going follow-up support. As high quality staff development is provided, it becomes the teacher's responsibility to become part of the initiative and commit to translating theory into practice for the betterment of instructional practice. Therefore, linking improved teacher quality through effective professional development will ultimately lead to student success.

Source: Improving teacher quality through professional development. Andrea M. Kent, 2004. Education

Photo courtesy of San Francisco Symphony, Keeping Score Education



In order to investigate that question, the Fresno County Office of Education (FCOE) and EducationDesign, LLP conducted a statewide survey in the spring of 2008 to assess the status of professional development in arts education and to identify its best practices. In all, 48 of 56 counties responded to the online survey and provided comprehensive data. In addition to the quantitative survey, qualitative personal interviews were conducted in counties of diverse demographic characteristics throughout the state. Nine county visual and performing arts coordinators were formally interviewed in addition to numerous informal conversations. Further, an extensive review of literature on professional development in arts education was conducted.

In the analysis of the survey and interview data, existing professional development programs provided by county offices, arts organizations and school districts were examined through three specific lenses:

- 1) Alignment to key elements of the standards for High Quality Professional Development taken from the NCLB Act.
- 2) Inclusion of the nine content areas for building teacher knowledge taken from the California VAPA Framework, Section Six.
- 3) Demonstration of best practices as they were identified from analysis of the survey, interviews and review of literature.

The next section of the guidebook will begin with a Sample PD Itinerary for the journey to help teachers build the skills, knowledge and confidence to teach the arts in their classrooms. As with any itinerary, the stops along the route can be re-arranged to suit your needs! Next, each of the three lenses noted above is examined to help build familiarity with the terrain and to provide real-world strategies for implementing high quality professional development in arts education. Finally, you will find a checklist of Program Quality Indicators (PQI) to assist schools, districts and counties in finding their location on the professional development map.



SECTION TWO: Planning Your Trip

Every shopping mall map has a red X that indicates, “You are here.” But what if you don’t even know what “here” looks like? This section of the guidebook will help you identify where your school, district or county is situated on the map of VAPA professional development around the state. You may find that some elements of your arts education professional development program are at different stages, but you will see a clear path to enhancing the quality and quantity of the VAPA professional development offered in your school, district, or county.

For those just starting out, the terrain can seem intimidating. Remember that the CCSESA Arts Initiative has identified Regional Arts Leads for each of the 11 regions that connect all 58 counties and all 1,000 school districts in California . These regional arts leads serve as invaluable resources. Other great sources of support are The California Arts Project and your local arts organizations and institutions of higher education. All of the contact information you will need is listed in Section Three, *Resources For the Road*, and is also available at www.ccsesaarts.org. Sometimes, it just takes a phone call (or an email) to get the conversation going!



SECTION TWO: Planning Your Trip

sample itinerary for professional development



The Sample Itinerary for Professional Development that follows is a description of developmental phases of a professional development program and is highlighted by some descriptive indicators. Across the top you will find three categories:

1. NCLB: High Quality Professional Development
2. VAPA Framework: Content for Professional Development
3. Best Practices: from Literature, Survey, And Interviews

Look at the broad brushstrokes in these categories. The next section of the guidebook will discuss each of the columns in depth.

As you look at this Sample Itinerary for Professional Development, keep in mind that a key concept in professional development is to establish clearly defined goals. As you read through the Sample Itinerary for Professional Development it will be important to establish a key focus area and to take the necessary steps to implement the goals with the appropriate supports and resources—one step at a time! Another key element of good professional development is that educators feel supported while they adapt to innovation and a change in practice. Consider creating a professional learning community around this work; this will help you provide opportunities to make connections and powerful collaborations as your group learns together.

sample itinerary for professional development

ON

THE

ROAD

NCLB: High Quality Professional Development 1	VAPA Framework: Content for Professional Development 2	Best Practices: From Literature Review, Survey And Interviews 3
<p>VAPA Standards are the starting point for PD.</p> <p>Sustained and intensive PD may begin with attendance at voluntary half- day or full-day sessions.</p> <p>Classroom focus of the PD builds educator buy-in and creates positive reactions and “buzz” from participants.</p>	<p>Strands of the VAPA Framework are central to PD.</p> <p>Inter-dependence and independence of the arts PD content enables educators to make interdisciplinary connections.</p> <p>World arts and cultures experiences help create connections to the classroom and the community.</p>	<p>Partnerships with arts organizations, arts providers and higher education in help in providing standard-based PD</p> <p>Nexus of dissemination is created for information about arts education PD> pd</p> <p>Artistic and creative development for educators builds content knowledge and confidence.</p>
<p>Research on arts education helps to inform the PD course design.</p> <p>Building teacher knowledge in all four arts disciplines(dance, music, theatre, and visual arts) increases self-efficacy.</p> <p>Classroom management strategies enable real-world arts teaching.</p>	<p>Arts and learning across the curriculum enables teachers to make the arts a part of the rest of the core curriculum.</p> <p>Student assessment in the arts is built into PD work.</p> <p>New media and electronic technology training gives educators the tools to teach in multiple modalities.</p>	<p>Engagement in PD dialogue at the local, regional and statewide levels creates collaborative networks.</p> <p>Collaborative and reflective teaching strategies help educators be thoughtful about arts processes.</p>
<p>Assessment and data driven PD gives educators the opportunity to examine student work in a meaningful way.</p> <p>A systemic effort by schools, districts and county offices of education creates arts education PD built around assessed need and that is part of a long range plan.</p> <p>Student achievement in the arts is the focus of PD and of the classroom.</p>	<p>Affective and cognitive development of students through their arts education drives professional development for teachers.</p> <p>Collaboration and articulation are emphasized as arts education becomes part of the “academic vocabulary.”</p> <p>Processes and products in arts education help educators identify the arts learning evidenced by student achievement.</p>	<p>Leadership training for all stakeholders embeds advocacy at every level.</p> <p>Place the arts in the center of school and district reform efforts</p>

SECTION TWO: Planning Your Trip

sample itinerary, column one

This Sample Itinerary will help you plan your journey toward creating high quality professional development in arts education. Every school, district and county will have different entry points on this journey, so these “legs of the trip” may be rearranged to meet local needs. A detailed description following this page will let you delve deeper into the content from each column.

A Closer Look at the Sample Itinerary for Professional Development

Let’s take a closer look now at the Sample Itinerary Of Professional Development for arts education. This section will help you create and evaluate the long-range planning, content and delivery systems for professional development in arts education program at your school, district or county. The first column refers to items taken directly from the NCLB definition for High Quality Professional Development, the same standards used for HQPD in all curricular areas. The second column lists the content for teacher professional development in arts education recommended in the VAPA Framework. The third column lists the best practices identified through an analysis of survey results, interviews and research.

SAMPLE ITINERARY COLUMN ONE

NCLB: High Quality Professional Development Requirements Section 9101(34)

VAPA Content Standards

The state-adopted curriculum framework is an excellent road map for professional development that helps determine sequential, standards-based arts programs. This document guides the design and implementation of professional development programs. Through well-designed professional development programs, teachers, principals, and administrators receive the necessary knowledge and skills to provide students with the

opportunities to meet challenging academic content standards.

In California educators should learn the five strands of the VAPA Framework through direct, participatory learning experiences so that they understand the component strands of *Artistic Perception*, *Creative Expression*, *Historical and Cultural Connections*, *Aesthetic Valuing* and *Connections, Relationships and Applications* and translate this learning to the classroom. Research indicates that teachers respond best when they are working with the actual materials they will use in the classroom, so integration of state-adopted K-8 texts in music, theatre, and the visual arts that are aligned to state standards could be an invaluable resource

in helping teachers. A list of these materials is provided at www.cde.ca.gov/ci/vp/im/boardvpaadopted.asp.

Many of the teacher professional development programs surveyed began with an introduction to the *Visual and Performing Arts Framework for California Public Schools* and content standards, preferably through a hands-on, interactive experience. It is important to realize that though these materials have been adopted since 2000, they are by no means universal, even for arts specialists. One successful strategy is for teachers to examine work that they have already done in the arts (the familiar) and extract from that work the standards they have been teaching (the unfamiliar).



Sustained and Intensive PD

Forty hours of instruction seems to be the benchmark for HQPD, and there are many different approaches to structuring that time.

- Summer institute with follow up workshops during the school year
- Saturday and after-school workshops
- School day in-services
- Regular ongoing grade level meetings embedded in the school day
- Distance learning

Regardless of the structure, however, it is important that the professional development offered is comprehensive and sequential and that it recognizes that teachers will have many different entry points.

Classroom focus

One very positive aspect of teacher PD programs in the arts is the degree to which they are classroom based. Almost all professional development in arts education seems to be centered on direct classroom application. In this way, teachers see the relevance of the work and its “real world” application.

sample itinerary, column one

Research-based

A detailed list of research on arts education professional development is provided at the end of this guide as well as a list of online resources. Also, you may take advantage of the wealth of information on professional development not specifically designed for arts education.

Your workshop has to be research-based, and I'm not talking only about arts research. Good instruction, good professional development is the same for all core academics. We need to stop separating the arts: "This is the arts professional development, and this is language arts professional development." Good teaching is good teaching, and good lesson design is good lesson design.

Paraphrased from an interview with Geraldine Walkup, VAPA coordinator, Los Angeles COE

Building teacher knowledge

Lack of self-efficacy is the number one reason reported by teachers who are reluctant to teach the arts in their classroom. When teachers receive professional development that builds skill and knowledge in an arts discipline, they are more likely to teach the arts in their classroom. It is also important to remember that the California VAPA Standards are for all four art forms: dance, music, theatre, and visual art. While this professional development may happen over time, a key design element is to allocate significant amounts of time to instruction in each of the arts.

The most frequently mentioned issue in the open-ended responses was the need for more training to gain skills and build self-efficacy in using the arts. Teachers specifically expressed the need for additional techniques and knowledge to make connections with other areas of the academic curriculum... Teachers' lack of confidence, for example, was most often explained by their lack of specific training or prior arts instruction.

Source: The artistic and professional development of teachers: a study of teachers' attitudes toward and use of the arts in teaching. Oreck, 2004, Journal of Teacher Education

Classroom management

In addition to their self-reported lack of knowledge and ability in the arts, teachers also report that they are very concerned about issues of classroom management. Working with teachers to demonstrate successful strategies for using the classroom space effectively, managing students engaged in small group creative processes, using audio video equipment and developing an effective method for distributing and cleaning up visual arts supplies would help to allay those teacher concerns. One positive by-product of professional development in arts education seems to be the migration of "arts teaching" techniques into "academic teaching" repertoire. Teachers report that their arts education professional development has had positive effects on all of their teaching.

sample itinerary, column one

Assessment and data driven

Student assessment and data collection in the arts is an ongoing issue for arts educators. One very helpful place to start is the new CCSESA Arts Initiatives Arts Assessment Resource Guide available online at www.ccsesaarts.org. The guide covers key aspects of student assessment in the arts and refers the reader to numerous references and resources. One strategy to help administrators understand arts assessment used by Ron Jessee, VAPA coordinator for the San Diego COE is to have district administrators enrolled in their Standards 102 Workshop create a theatre and music performance (in this case using the Lewis Carroll poem “Jabberwocky”) and then design a simple assessment rubric to use in evaluating their process.

Systemic effort

Ideally, professional development in arts education would grow out of a school, district or county’s plan for arts education and would include all members of the teaching staff as well as administrators. Later sections of this guidebook will look at the process of assessing needs at schools and districts, creating buy-in through collaboration and designing professional development to meet those needs.

Karin Demarest, VAPA Coordinator for the Sonoma COE in Northern California experienced success in facilitating a district arts education planning process using strategies taught by the CAAE’s Insider’s Guide to Arts Education Planning available at www.artsed411.org. Through this planning process, a committee of district stakeholders at an elementary school district comprised

of four K-6 schools met to create a strategic three to five year plan for arts education. Embedded in their working document are goals for professional development as well as a rubric listing the Current Reality, Year One Accomplishments, and Success Indicators. Components of their plan included:

INITIATING LEADERSHIP & TRAINING

Implement Ongoing Professional Development

Develop Professional Development Schedule

- Teachers Choice
- Provide Teacher Training Workshops
- Coaches, Demo Lessons
- Offer In-services for Arts Instruction
- Utilize Community Artists
- Hire Arts Coach to Teach
- Mentor Institute
- Classroom Switching for P.E. And Arts

Student Achievement

Identifying student achievement is clearly tied two other factors of High Quality Professional Development: alignment to content standards and assessment of student work. Teachers must know what they are measuring (standards) and how to measure it (assessment). The final “how” is how to “make learning visible” to the student, the school and the community. The Alameda County Office has published a free Making Learning Visible Toolkit that includes suggestions for application to the teacher professional development process.

SECTION TWO: Planning Your Trip

sample itinerary, column two

Making Learning Visible is a way of presenting student work that makes the learning transparent not only to the student and teacher, but to parents and the community. It provides a vehicle for the viewer to learn more about what students are actually thinking, what and how they are learning. In addition, it enables teachers, parents and visitors to ask more in-depth questions about the student learning taking place. Making Learning Visible

is a type of process documentation that emerged from the work in Reggio Emilia school district in Italy where documentation is considered the “second skin” of the schools. Harvard’s Project Zero and the educators from Reggio have worked collaboratively to bring this important work to the U.S.

Source: Alameda COE website: www.artiseducation.org

SAMPLE ITINERARY COLUMN 2

The middle column of the sample itinerary of professional development looks at the professional development content recommended by the California Department of Education in order for the professional development to connect to the state VAPA Framework and contents standards.

VAPA Framework:

Content for Professional Development

Content Strands of the VAPA Framework

Instruction in the arts content standards should center on the five component strands of the visual and performing arts content standards. Therefore, generalists teaching the arts should understand and have experience with the strands: artistic perception, creative expression, historical and cultural context, aesthetic valuing, and connections, relationships, and applications.

Inter-dependence and independence of the arts

Professional development for teachers needs to include acquisition of knowledge and skills in specific arts

disciplines and recognition of the connections between the various arts disciplines

World arts and cultures

A broad base of knowledge for teachers of the arts should include knowledge of various world cultures, religious and ceremonial arts, and the American arts, such as musical theatre, mural painting, modern dance, and jazz.

Arts and learning across the curriculum

When teachers begin to understand the arts and become proficient in teaching them, they become aware of natural connections to learning across the curriculum.

Student assessment

Student learning in each of the arts can be assessed. Professional development that includes efforts to understand the purpose and types of assessment and the application of assessments to each of the arts, together with opportunities to develop and implement assessment strategies embedded in student learning, strengthens curriculum and instruction.

Visual and Performing *Arts* Framework for California Public Schools • Kindergarten Through Grade Twelve



New media and electronic technology

Teachers can reach all students best when the teachers keep up-to-date on the uses of new media and electronic technology in the arts. They should know how to use new media and electronic technology as a resource, for recording and delivery, and as a tool. When teachers have frequent opportunities to learn about and use a variety of technologies, they become comfortable with the media, are willing to experiment, and can select resources appropriate to meet various learning styles.

Affective and cognitive aspects of the arts

Arts education requires the use of all the cognitive processes commonly needed to master other academic disciplines. Although the ability to express emotion through the arts is regarded by some as the essence of the arts, it goes hand in hand with the power of the arts to expand mental processes.

Collaboration and articulation

At any grade level standards-based arts programs succeed when collaboration takes place. Such collaboration begins with the planning process, involving classroom teachers; arts specialists in dance, music, theatre, and the visual arts; and artists from the community who may participate in classroom instruction.

Processes and products in arts education

Focusing on the arts processes (how) and products or performances (what), arts teachers should explore the specific knowledge and skills needed in producing a product or performance because it is important to student achievement. Achievement is accomplished through purposeful teacher-guided reflection during the learning process and completion of a product or performance.

Source: *California Visual and Performing Arts Framework, 2004*, CDE Publications

SECTION TWO: Planning Your Trip

sample itinerary, column three

The final column of the Sample Itinerary recommends best practices based on a review of literature in arts education professional development as well as the results of the survey and interviews. The next section of our guide will take a look at seven characteristics.

SAMPLE ITINERARY COLUMN 3

Best Practices:

Emerging Understandings from Survey, Interviews and Literature Review

- ***Partnerships*** with arts organizations, arts providers and higher education
- ***Nexus of dissemination*** for PD information
- ***Artistic and creative development*** for educators
- ***Engagement in PD dialogue*** locally, regionally, and statewide
- ***Collaborative and reflective*** teaching strategies
- ***Leadership training*** for all stakeholders
- ***Placing the arts in the center*** of school reform efforts

Partnerships with arts organizations, arts providers and higher education

The survey and interviews indicated that often counties who do offer professional development in the arts do so in partnership with many other groups. The county office of education facilitates the work of these other agencies with individual school districts. Those partnerships most frequently involved:

- The California Arts Project
- Local arts agencies e.g. arts councils
- Local arts organizations e.g., symphony, art museum
- VAPA personnel from school districts

Districts have assigned teachers to do the curriculum development, and we have put them through the Pathways to Understanding Program with TCAP. Then TCAP is helping us work with them during this year to help them work in clusters to develop standards based units to take back to their districts.

Paraphrased from interview with Jim Thomas, VAPA Coordinator Orange COE

We worked with the Sierra North Arts Project, SNAP, on Arts for Alternative Education—a series of ten workshops during the school year, with our Juvenile Hall and Special Education teachers who are bringing the arts to their students. According to their plan, this year it is focused on visual arts and theater, and they're getting a combination of that training this year. The workshops are conducted once a month after school from 4:00 p.m. to 7:00 p.m. Each of the workshops include model lessons in theatre and visual arts so that teachers are engaged in hands-on activities and often include a rubric along with that demonstration lesson so that the teachers, then, can see the level of development for their students and assess them.

Paraphrased from Interview with Maureen Gemma, VAPA Coordinator, Sacramento COE

sample itinerary, column three

Nexus of dissemination for PD information

The survey and interviews showed that county office VAPA coordinators have multiple ways to broadcast information about professional development opportunities and to create advocacy for those programs. Here are some ideas for getting the word out:

- Feature hands-on, interactive professional development opportunities at administrator meetings and curriculum councils to create buy-in from leadership
- Create a product that meets teachers' needs and positive word of mouth; create a buzz at school sites
- Publish a monthly or quarterly bulletin and/or e-bulletin of arts education information including professional development opportunities
- Coordinate the joint mailing of information from arts organizations so that schools have a "grab bag" of opportunities
- Establish an e-mail directory of designated VAPA leads at all schools to receive forwarded e-mails from County and Regional VAPA leads
- Post announcements on existing school, district and county websites or create

your own web site of arts education information and professional development opportunities for teachers

- Create very professional, visually attractive flyers, either print or digital, to publicize professional development opportunities
- Create black and white versions of flyers and distribute by "Flash Fax" to all schools and contacts
- Make personal phone calls to key VAPA contacts to follow-up on mail, e-mail and faxed announcements
- Collaborate with arts organizations to offer professional development in their facilities and advertised through their outlets

Source: *Paraphrased from interviews with 9 County VAPA Leads*



sample itinerary, column three

Artistic and creative development for educators

Interviews with county and regional arts leads and significant research indicates that teachers are uncomfortable teaching the arts because they feel that they lack personal experience in the arts. Professional development that lets classroom teachers sing, dance, act and create visual art in a process-oriented, non-threatening setting is essential to empowering them to teach the arts in their classrooms.

...when the arts are viewed too much from the perspective of requiring special talents found only in a certain few individuals, teachers acknowledge feelings of inadequacy and inaccessibility. For the teachers in this study, recurrent statements such as “I can’t draw” or “I can’t sing” reflected this sense of inadequacy and lack of talent that impeded their own experimentation within the art forms and their confidence in teaching the arts to their students. As one teacher said, “I can’t teach what I can’t do. If I had the talent to do it, I would. This expressed frustration with not knowing “how to do” the arts led the teachers to ask for exact and specific procedures for teaching the arts.

Source: *Concerns and Considerations for Teacher Development in the Arts*, Barbara McKean, 2001, *Arts Education Policy Review*

Engagement in PD dialogue locally, regionally, and statewide

County and regional VAPA coordinators interviewed for this guidebook stressed the importance of being a part of discussions of teacher professional development at schools and districts as well as throughout their region and state. At the district level, reaching out to curriculum and instruction forums and committees and including arts education in their discussions can be an effective way of networking and creating buy-in. Many VAPA coordinators reported that they had presented workshops or demonstrations for groups of curriculum leaders in order to create interest in professional development for teachers. Others stated that arts integration lessons co-taught by VAPA coordinators and other subject matter coordinators were very effective.

To create a vehicle for the conversation about teacher professional development and other arts education issues, the CCSESA Arts Initiative sponsored Regional Forums where stakeholders gathered for workshops, keynote addresses and demonstrations. At the state level, yearly conferences are held by all of the state arts teacher’s organizations, the California Arts Council, and most recently by the CCSESA Arts Initiative in partnership with the CAAE.

sample itinerary, column three

Collaborative and reflective teaching strategies

Many of the professional development programs surveyed around the state included collaboration among teachers at the same grade level. Many also employ a metacognitive approach with frequent reflections on the various classroom connections included in the professional development. Not surprisingly, in a study of thirteen lists citing characteristics of effective professional development, Thomas Guskey reports:

Another consistently noted characteristic is the promotion of collegiality and collaborative exchange. Educators at all levels value opportunities to work together, reflect on their practices, exchange ideas, and share strategies. But research on teachers shows that individuals can collaborate to block change or inhibit progress just as easily as they can to enhance the process. For collaboration to bring its intended benefits it, too, needs to be structured and purposeful, with efforts guided by clear goals for improving student learning.

Sources: *PROFESSIONAL DEVELOPMENT THAT WORKS: What Makes Professional Development Effective?*, Thomas R. Guskey, 2003, Phi Delta Kappan

Leadership training for all stakeholders

The professional development survey and interviews showed that most arts education professional development was focused on classroom teachers; however, a key indicator of schools, districts and counties who were moving forward with arts education was that they systematically targeted school and district administrators for professional development in arts education leadership. This training for administrators was often embedded in regular, ongoing meetings of arts coordinators and/or curriculum directors.

Another strategy is a summer intensive workshop designed especially for administrators such as The California Arts Project's Courageous Creativity Conference held in collaboration with the Disney Corporation. Aimed at K-12 administrators and school board members, school site administrators, district office, and county office of education administrators, the conference has focused on providing administrators with:

- Background knowledge on standards-based arts education
- Training in assessing their arts education program
- Networking with other administrators
- An overview of careers in the Visual and Performing Arts
- Inspiration and motivation from Disney's "Imagineers"

sample itinerary, column three

Placing the arts in the center of reform efforts

In this era of high-stakes testing, the arts are often marginalized and advocates must fight for a “seat at the table.” However, research shows that many schools, districts and counties have made a paradigm shift and now envision the arts as central to their efforts to be accountable for state testing demands. In essence, the arts have gone from “seeking a seat at the table” to becoming the table at which learning is created. Efforts of this type, such as the A+ Schools network in North

Carolina aplus-schools.uncg.edu and Oklahoma www.aplusok.org, involve entire faculties in arts integration teaching and require extensive professional development for teachers, administrators, parents and community arts providers.

In Alameda County, the Alliance for Arts Learning Leadership, founded by the Alameda County Office of Education, is a collaborative network including the Alameda County Office of Education, the Alameda County Arts Commission, eighteen Alameda County school districts,

their administrators, teachers and arts specialists, community arts partners, representatives from higher education and parents. Alameda COE VAPA coordinator Louise Music and her staff facilitate professional development for teachers through their Saturday series of Arts Learning & Arts Integration professional development workshops.

The Alliance has also created a unique network of “anchor schools” where arts learning is central to the school and community.

What is the Arts Learning Anchor School Initiative?

The Arts Learning Anchor School Initiative is an arts integration initiative creating arts focused professional development networks developing instructional leadership at the district, school, and classroom levels to recognize and address the needs of teachers, administrators and coaches seeking arts learning development. At the heart of the initiative are school-based arts integrative collaborations between instructional leaders, classroom teachers, teaching artists, students, parents and the community at large. These collaborations spark new approaches and model true success in contemporary public school education.

Arts Learning Anchor Schools utilize frameworks and tools in the arts to expand the scope of quality teaching, learning and assessment in order to improve student success. These schools also expand arts learning experiences and integrate arts into the core curriculum, to grow strong communities, schools, and students.

How Does It Work?

The Arts Learning Anchor School Initiative creates professional teaching and learning networks to play a critical role in school and district instructional improvement and reform efforts. School sites are identified at the district level through a rigorous selection process as leadership models for arts learning, where new and established arts partnerships are leveraged to create a model for a school-based, arts-focused professional teaching and learning community.

Arts Learning Anchor School Collaborations

All thirty-eight of the Arts Learning Anchor Schools are working with community arts providers and arts coaches to implement new ideas for arts integration and transform their schools through the power of arts learning.

Source: Alameda County Office of Education website: www.artiseducation.org

SECTION TWO: Planning Your Trip

checklist of program quality indicators

Locating your school, district or county on the map of high quality professional development in arts education can be facilitated through a self-study and planning process. The self-study represents a journey in itself from where you are to where you want to be in providing a comprehensive professional development program for all of those involved in student learning in the arts. The self-study should involve representatives of those who will be planning, providing, and receiving the professional development. The process creates dialogue, encourages investigation, and inspires actions that will eventually result in meeting your goals for students.

The following chart of quality indicators for professional development in the arts is based on the same criteria as the Sample Itinerary you have just explored:

Column One — Standards for High Quality Professional Development taken from Title IX Section 9101(34) of the federal No Child Left Behind Act of 2001

Column Two — Visual and Performing Arts Framework for California Public Schools (2004) published by the California Department of Education

Column Three — “Best practices” found in a review of current literature on professional development and in surveys and interviews of county office of education leaders in arts education.

Taken as a whole, the indicators describe the quality of an arts education professional development program. Discussing these indicators and where you are in implementing them will help define the steps that are required for an improved program. As you may be at different stages in providing professional development in each of the four arts disciplines (dance, music, theatre, and the visual arts) and at each of the three school levels (elementary, middle school, and high school), considering each of the arts at each school level on a separate copy of the chart may prove useful.

Scoring each of the quality indicators will provide baseline information to assist a planning committee. The indicators are grouped in three sections:

Quality indicators for the long-range professional development plan

Quality indicators for the content of the professional development program,

Quality indicators for instructional strategies to include in the professional development program

Before you mark your level of implementation on the chart, consider to what extent the indicator statement

reflects the quality of the current professional development being offered in the arts in your school, district or county. If an indicator has not been addressed or you are just getting started on including this indicator in your plan or program check the first box titled “Just Starting Out.” If you have done some professional development that meets this indicator, but it could be improved or could reach more educators, check the middle box titled “On the Road.” If you have fully implemented the indicator at an exemplary level and have reached a maximum number of teachers check the last box titled “Final Destination.”

checklist of program quality indicators

PROGRAM QUALITY INDICATORS FOR PROFESSIONAL DEVELOPMENT IN ARTS EDUCATION

Arts Discipline: ___ Dance ___ Music ___ Theatre ___ Visual Arts Date: _____

School Level: ___ Elementary school ___ Middle school ___ High

The content of the professional development program includes:	Just Starting Out	On The Road	Final Destination
Increased and improved knowledge, skills, and creative development of teachers, principals, and administrators in order to provide students with the opportunity to meet contents standards in each of the five strands of the California arts content standards and in each of the arts disciplines (dance, music, theatre, and the visual arts) (Columns 1 ,2 ,3)			
Focus on affective and cognitive knowledge, skills, and processes to learn about the arts, and to produce and perform in the arts (Column 2)			
Knowledge and skills to provide students with learning about arts in American and in world cultures in the past and present (Column 2)			
Knowledge and skills regarding learning across the curriculum as it applies to making connections between the arts and between the arts and other content areas (Column 2)			
Student assessment strategies and how to use the results and data to improve student progress toward achieving the arts content standards and to improve instruction (Columns 1, 2)			
The use of technology applications for classroom instruction and for improving student knowledge and production skills in the arts (Columns 1, 2)			
Ways that teachers, principals, pupil services personnel, and school administrators may work more effectively with parents and the community to improve student learning in the arts (Column 1)			

checklist of program quality indicators

Instructional strategies included in the professional development program provide:	Just Starting Out	On The Road	Final Destination
Information on classroom management skills employed when teaching the arts (Column 1)			
Strategies that are based on research (Column 1)			
Information that increases the knowledge and teaching skills of the teachers (Column 1)			
Strategies for improving student academic achievement (Column 1)			
Ways for teachers to make learning visible to students, parents, and the community (Column 3)			

The long-range plan for professional development in the arts:	Just Starting Out	On The Road	Final Destination
Provides a program that a minimum of 40 hours and is high quality, sustained, intensive, and classroom-focused (Column 1)			
Includes multiple formats, schedules, and incentives to encourage maximum participation (Column 3)			
Is an integral part of the county, district, or school-wide educational improvement plans (Columns 1,3)			
Is developed with extensive participation of teachers, principals, parents, and administrators and involves community arts resources, professional development providers, and artists (Columns 1,2,3)			
Involves forming partnerships with institutions of higher education to establish school-based teacher training programs for prospective teachers and beginning teachers, and paraprofessionals (Column 1)			
Includes follow-up training for teachers to ensure that the knowledge and skills learned are implemented in the classroom (Column 1)			
Includes leadership training for administrators so that they can evaluate their school and district arts programs and provide support for instruction in the arts (Column 3)			
Includes opportunities for teachers and curriculum leaders to be part of local and/or county-wide professional arts education learning communities to provide for collegiality and collaborative exchange (Column 3)			

SECTION TWO: Planning Your Trip

entry points

After looking at the Sample Itinerary and completing the checklist, you may have discovered that different aspects of your arts education PD program are at different stages, but in general the survey, interviews and research showed that many PD programs shared a similar arc from “just starting out” to “on the road,” to nearing the “final destination.”

You may find it helpful to read about experiences that others have had on different “legs” of their own journeys.

Just Starting Out

In most schools, districts and counties, the educational leaders who administer VAPA programs have many other duties outside the arts or they work part-time at this assignment. Also, although they value the arts and know how important they are for students, they may not have much personal experience or formal training in the arts.

If your county, district or school does offer or facilitate professional development for arts education training, those workshops may be single offerings aimed at one of the four arts disciplines, usually visual arts followed, in order, by music, theatre, and dance. In fact, the majority of those surveyed who do offer professional development indicated that the standard offering was a workshop given one to four times per year, usually in visual arts.

So where do I go now?

First of all, realize that you are not on this journey alone. It's easy to feel isolated in the arts, and your school, district or county may not be taking advantage of all the “traveler's aid” groups available. After all, when you plan a trip, it is always smart to talk to someone who's been there before! For County VAPA leads, the technical assistance meetings provided by the California Department of Education, are great places to start. Also, the CCSESA regional and county leads coordinate local workshops, regional forums and a statewide conference.

For those at the district or school level, your county office of education VAPA lead should be on your speed dial! Also, your four state arts teacher's organizations are a great resource for information on current PD offerings for arts specialists as well as general classroom teachers.

California Association for Music Education
www.calmusiced.com

California Art Education Association
www.caea-arteducation.org

California Dance Education Association
www.cdeadance.org

California Educational Theatre Organizations
www.cetoweb.org

Plotting a course

After building some background knowledge of the arts education terrain, the next step might be to identify the professional development needs of teachers in your school, district or county. There are many tools available to do this, including the Model Arts Program (MAP) Toolkit available from the California Department of Education.

SECTION TWO: Planning Your Trip

just starting out

I guess it goes back to the MAP toolkit. It's really about finding out what programs you do have in your districts and assessing what they are—where the strengths and the areas of improvement are—really talking with your teachers, looking at your curriculum and seeing what is available in local resources. And then from there, the next step is working on a plan for networking, a communication system for getting to know those teachers—what their needs are and how you can meet them.

Paraphrased from interview with Maureen Gemma, VAPA Coordinator, Sacramento County Office of Education

I would start by interviewing the districts and talking personally with them about what they have and what they would like to see. I would create a very simple self-assessment questionnaire so that they could see where they have strengths and where the gaps are. And then I would use those identified wish lists as a place to start. If you just come in from the outside and say, "You need a plan!" people resist. Instead, come in and say "We have the opportunity to provide some support, but we want to tailor it to what you need. Are you interested?"

Paraphrased from interview with Linnea Mandel, VAPA coordinator, Humboldt COE

Another excellent information gathering and planning toolkit is the Insider's Guide to Arts Education Planning, available at the CAAE website: www.artsed11.org. The CAAE also has a cadre of facilitators who can work with schools, districts and counties to assess their arts education needs and create a strategic plan to meet them. Also, the CCSESA Arts Initiative Survey (Fall, 2007) available at www.ccsesarts.org would be a good starting point to identify gaps in your county's arts education programs. You may also choose to combine a simple self-assessment for schools and districts with personal interviews and networking.

After assessing your school, district or county needs, the next step is to create a strategic plan for professional development that is embedded in your overall plan for arts education. An excellent starting point for planning is included in the VAPA Framework, Appendix D, Section 4, the Continuum for Implementing Arts Education Programs. The San Diego Unified School District used this continuum to create a strategic plan for professional development in Arts Education based on an evaluation of these four areas: Long-range planning, Knowledge base, Resources, and Collaborations. Excerpts from the SDUSD plan are below and the full plan is included in the resource section.

Professional Development

(for arts specialists, classroom teachers and administrators)

- **Long-range plan:** A district-wide, long-range comprehensive professional development plan is well established and ongoing for all four arts disciplines. The plan is reviewed and evaluated annually, and it is integrated into other professional development activities.
 - o Progress and Evidence:
 - Core Learnings are in place and on-line with local, state and national recognition
 - o Needs:
 - District recognition of VAPA as a core curriculum
- **Knowledge base:** Professional development is available for all K-12 educators, administrators, teachers, specialists and artists to ensure the implementation of discrete and integrated instruction in all four arts disciplines.
 - o Progress and Evidence:
 - Monthly for music and visual art specialists, sporadic in theatre and dance, instrumental music conducted full day trainings for specialists.
 - o Needs:
 - Video tape professional development to be used for teacher support: elementary VAPA lessons, Road Shows, Core Learnings, assessments, classroom and time management in the arts, differentiated instruction, examples of standards at work, etc.
- **Professional development resources:** Adequate funds and release time needs to be provided to ensure personal and professional growth through educators' participation in conferences, workshops and institutes in all four arts disciplines.
 - o Progress and Evidence:
 - Each discipline has a \$10,000 budget from which to fund professional development, instructional supplies and materials.
 - o Needs:
 - Available funding is being allocated to textbook purchases instead of professional development.
- **Collaborations:** Teachers, specialists, and visiting artists who teach have time to work in partnership with each other to share best instructional practices.
 - o Progress and Evidence:
 - Resource teachers and specialists hold monthly meetings after school hours in each arts discipline for planning, sharing and professional development. Meetings are open to interested classroom teachers and charter school teachers.
 - o Needs:
 - More time during the week, month and school year is needed to provide adequate support in arts instruction.

Source: San Diego Unified School District Vapa Education Strategic Plan, 2007-2011, Karen Childress-Evans, Director of Visual & Performing Arts

Choosing Your Traveling Companions...

Partnerships generate a lot of energy, a lot of momentum around that work with various parts of the community coming together... That's how the arts have been provided--as a collaboration and cooperation among various sectors of the community to make it happen at the schools sites, simply because it has been a struggle to restore and maintain the arts in the curriculum over the last thirty five years. So it is really dependent on that collaboration. It is essential to get out there and make those connections. If it is going to be successful it is going to continue be a joint venture.

Paraphrased from interview with Lilia Agüero and Aimee Ipson-Pfleiderer, VAPA Coordinators Santa Clara COE

Local, regional and state arts organizations should definitely be a part of the conversation as well. During the 35-year decline in arts education in California schools, many concerned community arts groups have come forward to do their part in bridging the gaps. As teachers and schools move toward providing a sequential, standards-based arts education for all students, these organizations have an invaluable role to play in the process. Your local arts council may be a great resource to find the museums, orchestras, art studios and theatres that have been involved in professional development for teachers in your area. Regional institutions have also been key in providing arts education for teachers; for example the Getty Museum, the Orange County Center for the Performing Arts, the Crocker Museum in Sacramento and the LA Music Center

and many others offer professional development support and resources. Finally, The California Arts Project is the state's official subject matter project for the arts and offers training not only for teachers, but for administrators as well. Information about TCAP can be found online at csmp.ucop.edu/tcap.

Of course, arts organizations that provide professional development for teachers must be accountable for the quality of that training. In an article published by the Association of California School Administrators' magazine, Leadership, Morgan Appel provides some guidelines for districts working with arts organizations:





The majority of museums, symphonies, performing arts centers and university arts departments/schools in California have dedicated outreach and education centers that regularly work with schools and districts. Many resources--including lesson-planning templates and case studies of best practices--are available online. Although professional development philosophies and strategies in the arts vary by provider, it is important to consider the following in planning:

- * One-shot arts engagements do not work. As with other areas of the curriculum, professional development in the arts should be ongoing and reinforced throughout the year.
- * Where possible, professional development should be delivered in partnership by teaching artists/arts providers (who have expertise and experience in working with standards and adoptions).
- * Practitioners should be provided with follow-up opportunities to share outcomes from their work with pupils and offer feedback on implementation.

- * Connections to cross-curricular standards and frameworks as well as to other areas of the curriculum must be made explicit from the start and built into long- and short-term lesson/project plans.
- * Professional development should provide teachers with strategies they can use to reinforce arts learning throughout the school day.
- * Although elements of professional development may be effectively delivered away from the school site, it is imperative that support also occurs within the classroom context, attending to the needs of individual practitioners and pupils.
- * Professional development for administrators and teachers should include training on formative and summative assessment, particularly for arts projects that are integrated throughout the curriculum.

Source: *Arts integration across the curriculum: engagement in the arts ignites creativity and provides students with opportunities to critically interpret the world around them*, Morgan P. Appel, 2006, *Leadership*

Three routes to the same destination

After assessing need and developing a strategic plan, there are many different models and combinations of providers to offer professional development in arts education for educators. In general there are three different routes that schools, districts and counties have followed on this journey and each is described in this section. As you explore, remember that there are many intersections, especially in large urban areas, among these three routes. You may find that each route is best for a different stage of the journey, but they can all get you where you're going.

The California Arts Project

One model is to facilitate teacher training through The California Arts Project, the subject matter project for the visual and performing arts. In fact, the survey and interviews showed that most county offices that offered VAPA PD did so by facilitating TCAP workshops. TCAP offers four different kinds of professional development, each described below. In looking at the description below and referring to our "Sample Itinerary," you will see that TCAP fulfills the requirements for HQPD as determined by the NCLB. And, while content may vary in the four different types of offerings, overall TCAP programs address the nine content areas for professional development given in the VAPA Framework. Further, TCAP uses many of the best practices identified by the survey and interviews.



Professional Development Programs

- All TCAP programs are guided from the field of knowledge of the California Visual and Performing Arts Framework, The California Content Standards for the Visual and Performing Arts, and The California Standards for the Teaching Profession.
- TCAP recognizes the continuum of a teacher's development. TCAP program designs are structured to meet the needs of the beginning teacher, the experienced teacher, and/or the accomplished teacher.
- All TCAP programs engage participants in standards based practice, professional reflection, and include assessment practices that lead to student achievement.
- TCAP services are available to educators, schools, districts, TCAP Partnership Schools, County Offices of Education and others.

Institutes

TCAP institutes provide an in-depth experience for educators. Institutes, either open or invitational in nature, are 120 hour events held during the summer or in a year round format.

Events

TCAP designs a variety of events, of approximately 40 hours, which build upon the TCAP Program Strands of artistic processes, reflection, classroom translations, and leadership. These events are not considered institutes and come in a variety of configurations.

TCAP Professional Development Program Series

TCAP has a selection of on-site, contracted service series available to schools, districts, and county offices of education. These series consist of six to ten 2 to 3 hour sessions of professional development focused on a topic.

Seminars

TCAP sites offer a variety of seminars consisting of 39 hours or less. Seminars may be offered through collaborations with schools, districts, county offices of education, museums, and arts organizations.

Source: *The California Arts Project website, csmf.ucop.edu/tcap/*

Key Indicators from the Sample Itinerary and PQI in this Example

- o Aligned to the state VAPA Framework and Standards
- o Sustained and intensive
- o Artistic and creative development for educators
- o Focused on the classroom
- o Provides leadership training

As noted at the beginning of this section, schools, districts and counties in California have many different needs and entry points. Here is an example of how the TCAP delivery

model worked in a predominately rural, agricultural community.

In Kern County, COE VAPA coordinator Ed Hughes, now retired, formed the Arts Access committee and with this team of arts education and community stakeholders held forums to determine arts education needs and to write a strategic plan for the county. One of the outcomes of this plan is a Summer Institute offered through the California Arts Project and facilitated by the Kern County Office of Education.

just starting out

The California Arts Project professional development institute, Pathways to Understanding the Arts Discipline: Visual Art was offered in Bakersfield as an outgrowth of the cooperation orchestrated by Ed Hughes of the Kern County Office of Education and the Panama-Buena Vista Union School District. The Arts Access Committee, which included a TCAP representative, identified professional development for the elementary teacher as a focus for the year 2008, with special emphasis on visual art.

The California Arts Project offered to hold the Visual Art institute, which is designed specifically for the elementary teacher, in Bakersfield to support the goals of Region 8's arts professional development plan. Kern County Office of Education, Panama-Buena Vista Union School District, and Bakersfield Union School District recruited elementary participants and Panama-Buena Vista USD provided classroom space for the summer blocks of the institute. Sand Kakuda, Valley Sierra Arts Project Regional Director, directed and presented the institute with TCAP teacher leaders.

Source: Paraphrased from interview with Kristine Alexander, Executive Director, TCAP

Kern County in Central California covers an area equal to all the Hawaiian Islands combined, so creating a professional development program for teachers is quite challenging. Here is some great advice from retired VAPA coordinator Ed Hughes.

First, you need to be patient. It takes awhile. Because we are involved in the arts and because we see it all the time, we want people to see our point of view right now. Sometimes, it takes an arts experience for them. If they've had that it's easier, but if not it takes them awhile—to hear your message more than once, to see examples, to see programs at their own school that are successful.

Next, continually deliver a strong message in a friendly way so that people begin to gather that "buy-in." They need to arrive on their own to your point of view.

Finally, inclusion—sometimes as artists and arts educators we kind of keep to ourselves. We don't broaden our base enough. So think about involving directors of curriculum. They are interested in the Visual and Performing Arts! They know it is valuable, and they look to the leadership, and the message, that can come from a county office. We need to make sure that we deliver that message in a way that is friendly and welcoming to them. We include the community and our administration in all the activities that we do.

Paraphrased from interview with Ed Hughes, retired VAPA coordinator Kern County Office of Education

Connecting with Arts Organizations...

Another way to get started is to reach out to arts organizations working in your community. Many regions already have well-established programs for teacher professional development in arts education. Here are two examples, one from a major regional arts provider in an urban setting and another from a more suburban community.

J. Paul Getty Museum’s “Art and Language Arts”

This free one-year program introduces K–5 teachers to meaningful and engaging strategies for developing students’ skills in language and visual arts. Working in grade-level teams, teachers develop and test their own classroom materials, which are built around works of art in the J. Paul Getty Museum and their existing language arts curriculum. Participants are eligible for Los Angeles Unified School District salary points or USC Continuing Education Units upon completion of program requirements.

Source: J. Paul Getty Museum website, www.getty.edu

Orange County Performing Arts Center’s Arts Teach Summer Leadership Institute for K-12 Educators, Administrators and Student Teachers ...an inspiring week of arts learning experiences at the 4th annual Arts Teach Summer Leadership Institute presented by the Orange County Performing Arts Center in partnership with the Orange County Museum of Art, Orange County Department of Education and UC Irvine Extension. The goal of the Institute is to provide meaningful, authentic, proven tools and techniques that will enable any classroom teacher to feel confident in integrating the arts into their personal teaching style and classroom objectives for each year, even if they have not had specific training in music, dance, theatre or the visual arts. Issues of transference and unlocking the imagination and creative potential of learners will also be discussed. Both individuals and teams from schools or arts organizations are encouraged to participate in the Institute to serve as arts leaders and build capacity for the impact of the arts in their school’s professional learning communities.

Source: Orange County Performing Arts Center website: www.ocpac.org

Key indicators from the Sample Itinerary and PQI in this Example

- Aligned to state and national standards in visual arts and language arts
- Sustained and intensive—five day summer institute, follow up workshops, ongoing coaching and observation, alumni workshops
- Classroom based—teachers bring their classes on subsidized visits to the museum to follow up on lessons developed at the summer institute
- Develops teachers as creative artists

Key Indicators from the Sample Itinerary and PQI in this Example

- Aligned to California VAPA Content Standards in all four arts disciplines
- Emphasizes art and learning across the curriculum
- Designed for administrators as well as teachers

Forging a new trail...

Schools, districts and counties with arts educators on staff may consider designing their own professional development program for educators. After assessing your arts education needs and creating a strategic plan, look to our “Sample Itinerary,” PQI and Resources For the Road for materials to suggest content and delivery mechanisms that will meet those needs. To help you along your journey, here is some advice from folks who have been down this road.

Go at it gung ho! Know what you want to say and have a plan for what you want to do with professional development. Then be ready to really schmooze the product! Plan for it to be dynamic, very hands on, very little talking head, but a lot of interactive content.

Paraphrased from interview with Ron Jesse, VAPA Coordinator, San Diego COE

What we know in professional development is that it has to be over time. It can't just be one day, or one morning, or a two-hour workshop. It has to be over time with some follow up activities. It is best if it is over the course of a year or a summer institute with follow up workshops



You can get some “cute ideas” in a two hour workshop and you can bring them back to the classroom, but the chances of you having a deep understanding about what that means or even of doing it again become less and less without follow up.

Districts ask, “Can't we just give teachers the arts lessons and have fun with it?” These are arts disciplines—there is a depth of knowledge. There's a lot to know about the arts so you have to give it it's due and take the time to do it right.

Paraphrased from interview with Jim Thomas, Vapa Coordinator, Orange COE

When you do a workshop you have to realize that people are all on different levels with different entry points. Just like a classroom teacher, you have to be ready to differentiate your instruction. If you find that what you have set out in stone to do at your workshop turns out to be missing the audience, then you need to stop, take a deep breath and say, “Ok I'm changing gears.” I think it is important to be flexible and to realize that in the arts you are very rarely going to get all of your participants on the same level.

Paraphrased from interview with Geraldine Walkup, VAPA coordinator, Los Angeles COE

SECTION TWO: Planning Your Trip

on the road

On The Road

At this milestone, you've surveyed the territory and begun to either offer or facilitate arts education professional development, but what's the next step? The second leg of our Sample Itinerary is about broadening both the depth and breadth of your work, and one key to that is collaboration. In the 2007 Report of the Arts Education Partnership (AEP) Task Force on Higher Education that examined model professional development programs, the Task Force reported that:

Professional development has a lasting impact through the collaborative relationships established between the members of the arts teaching workforce within the school, cultural arts organizations in the community, and in institutions of higher education.

Further, the task force identifies collaboration as a key aspect for success of professional development at the school site.

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

Source: *Working Partnerships: Professional Development of the Arts Teaching Workforce, Arts Education Partnership, 2007*

In this section, two programs that have successfully created working partnerships in California are presented as opportunities for learning about the challenges and rewards

of creating partnerships among schools, arts organizations, community and higher education. Consider these two examples as snapshots in a guidebook

Arts in the Classroom is a professional development program for K-6 generalist elementary teachers in Santa Clara County that encompasses all four arts disciplines. Funded through a U.S. Department of Education Arts Education Model Development and Dissemination (AEMDD) Grant, the collaborative partners included the Santa Clara County Office of Education (SCCOE), the Bay Area California Arts Project (BayCAP), and Cultural Initiatives Silicon Valley (Cultural Initiatives).

The program structure was similar to many arts education professional development programs: a 5-day, 40-hour summer intensive institute focused on building participants arts content knowledge and introducing integration strategies. During the school year, three follow up workshops were held in which teachers continued building their knowledge and also reported on their work in the classroom. The *Arts in the Classroom* program also included individual coaching sessions in between the fall, winter and spring follow-up workshops.

In this model, curriculum design and instruction was provided by BayCAP (the Bay Area regional site of the California Arts Project) for 91 teachers during the 2004-05 and 2005-06 school years. The professional development met the criteria for NCLB compliance and VAPA Framework PD guidelines. The program also reflected many of the identified best practices, most notably by fostering a reflective teaching practice as described below in this excerpt from the *Arts in the Classroom* summary report.

Reflection and Aesthetic Inquiry

Goals: Practice and exchange of strategies for personal and professional reflection on arts learning experiences, growth as educators and arts educators, issues and concerns related to education in general, and resulting student work. Reflection takes place through various lenses, which include the following:

- Multiple Intelligence Theory
- Visual and Performing Arts Framework Standards
- Differentiated Instruction
- Interdisciplinary Relationships
- English Language Arts and the Arts
- Multiple Measures of Assessment in the Arts
- Effective Classroom Strategies and Classroom Management
- California Standards for the Teaching Profession

Enduring Understanding: Reflection and inquiry enable teachers to distill essential ideas and refine their choices. They deepen their capacity as professionals to continue their development as lifelong learners.

Source: *Santa Clara COE website, www.arts.sccoe.org*

Reflection during the professional development process allows us to tap into a lot of the prior knowledge and experience that teachers have and make connections to what they are already doing in their teaching practice. They may not have thought about that connection specifically, using their “arts glasses,” but reflection really does connect to good teaching practice, and it has an impact across the curriculum.

Paraphrased from interview with Lilia Aguero and Aimee Ipson-Pflederer, VAPA Coordinators Santa Clara COE

Key Indicators from the Sample Itinerary and PQI in this Example

- Encourages reflective and collaborative teaching
- Created through synergistic partnerships
- Sustained and intensive training supported by coaching

Our next “travel photo” is of the San Francisco Symphony’s Keeping Score Education program funded by the James Irvine Foundation. Keeping Score Education offers professional development in music integration to K-12 teachers who may or may not have any prior musical training. Keeping Score Education began in 2005 as a pilot program in Fresno County and now has sites in Sonoma County and the South Bay as well as Flagstaff, Arizona and in Oklahoma in collaboration with the Oklahoma A+ Schools network. In Fresno County, the San Francisco Symphony collaborates with the Fresno County Office of Education, the Fresno Philharmonic and California State University, Fresno to offer professional

SECTION TWO: Planning Your Trip

just starting out

development in music integration for K-12 general classroom teachers and music specialists. Keeping Score Education also views community engagement as a core value and has created unique collaborations with the Fresno Art Museum, Fresno Metropolitan Museum, Valley Public Radio and Valley Public Television, among others.

Keeping Score Education's program design features a 6-day summer institute held at Davies Symphony Hall in San Francisco where teachers build music content knowledge and increase their comfort level through hands-on experience and then explore integration strategies through model lessons in small group workshops. Four full-day follow up workshops feature live performances by the Fresno Philharmonic and interaction

with musicians as teachers continue to work on lesson plan design, integration strategies, and student assessment.

In addition, first year teachers are supported by mentor teachers—program “veterans” who have received additional training in music integration as well as facilitation and collaboration skills. Further, participants are engaged in “alumni” programs where they continue their work in adding additional music knowledge through interaction with the Philharmonic, through special events hosted by Keeping Score Education, and through an online workspace where lesson plans, resources and ideas are shared. Project evaluation has shown that the most significant gains in the quality and quantity of music integration in the classroom happens two to three years after the initial year of teacher training.

Feel the Noise – Heidi Doyle, Fresno

Feel the Noise is a science-integrated lesson designed for second-graders, yet many of the components in the lesson make it easily adaptable for younger or older children. Students hear a variety of music while learning about sound production (vibration), with an opportunity to learn about Evelyn Glennie, a deaf musician. Students *compose* their own music to

play on homemade instruments. *Feel the Noise* also provides an opportunity to learn about the five senses (especially hearing and touch), how to be a good audience member, how different instruments produce sound through vibration; and basic musical notation.

Keeping Score Mentor Teacher displays her music integration lesson. *Mentor Showcase, Davies Symphony Hall, June 15-20, 2008*

Key Indicators from the Sample Itinerary and PQI in this Example

- Focused on developing the teacher as a creative artist
- Research-based with ongoing evaluation
- Provides community engagement as a core value



SECTION TWO: Planning Your Trip

nearing the final destination

Nearing the “final destination”

It’s been a long haul, but you’re feeling good about the quantity and quality of professional development that meets the needs of teachers in your school, district or county, but what about the administrators who make decisions about the “big picture” of arts education? Both the NCLB and best practices research indicate that teacher professional development works best when it is part of systemic school, district and county plan. The final destination of the professional development continuum is that arts education is seen not just as the responsibility of teachers, but as a commitment from a school, district and county network that initiates their own ongoing professional development. The final destination is really the beginning of an ongoing professional development cycle that adapts in response to teacher, student, administration and community needs identified by ongoing evaluation of the professional development and assessment of student achievement.

The recently released SRI report *Teacher Preparation, Instructional Delivery and Professional Development in the Arts* supports the idea that administrators who receive PD in arts education are more likely to support that work in the classroom. The following recommendation is included in the report’s *Implications for Policy and Practice*:

Support district and school leaders’ participation in arts-related professional development.

Lack of support from school and district leaders has been identified as a barrier to arts-related instruction;

this suggests that many district and school administrators would benefit from professional development aimed at equipping them to serve as leaders in developing high-quality arts education programs. Their participation in such professional development would also help reinforce to the district and school community the importance of the arts in the overall curriculum.

Our final “snapshot” is of a network in San Diego County that focuses on professional development for administrators in charge of decision-making at the district level.

The San Diego Arts Network

Five years ago, 14 school districts gathered to form the San Diego Arts Network (SDAN). With the full support of the county superintendent and the San Diego County Board of Education, the SDAN launched a mission to create an infrastructure of support for district leadership to build and sustain arts programs countywide.

Major objectives of the San Diego Arts Network:

1. Provide staff development to district and school site leadership to deepen knowledge and understanding of, and participation in, the arts framework, content standards, student assessment, and program implementation models.

nearing the final destination

2. Support districts in formulating and implementing a response to the results of the Model Arts Network Toolkit assessment, which is conducted each year.
3. Launch a full-scale web site to create cross-district link–ages for sharing resources, information, and communication to support each district’s progress on the program implementation continuum.

SDAN leadership provides professional development geared to the demystification of the arts while building capacity for participants within a safe environment.

SDAN members experience eight days of professional development and networking every year. The professional development includes:

1. Standards-based workshops
2. Advocacy meetings
3. Planning sessions
4. A two-day professional development retreat
5. Two field trips to selected schools and districts with model programs
6. Site visitations to work on assessment and evaluation of programs

Staff development begins with an all-day Visual and Performing Arts (VAPA) Standards 101 workshop. The workshop explores the five content strands of

the VAPA Framework using a fun and interactive mnemonic device. Participants create student-designed rubrics of their work. They end the day by networking regarding district arts possibilities. Throughout the year they receive professional development from the California Arts Project, the Kennedy Center for the Performing Arts, and from other resources provided by the California Student Leadership Association.

Source: San Diego COE website, www.sdartsnetwork.com/

Here’s the wonderful thing about a network: assistant superintendents and principals and assistant principals in district leadership can get together and say, “How are you dealing with this? In this high stakes testing time how can you afford to provide arts education?” And here’s what’s happening—the administrators who have been providing arts education for a long time in a big way are saying, “How can you afford not to?”

Paraphrased from interview with Ron Jessee, VAPA Coordinator, San Diego COE

Key Indicators from the Sample Itinerary and PQI in this Example

- Focus is on professional development for administrators
- The network is focused on engaging entire school systems
- Places the arts in the center of school reform

nearing the final destination

The final section of this guidebook, “Resources for the Road” will provide you with a wealth of information to consult in planning your school, district, or county’s High Quality Professional Development in arts education. Before moving on, though, let’s look back at the journey you’ve just taken. In this guidebook, you found an advocacy tool in Section One to begin the conversation about the importance of arts education and the necessity for teacher professional development to providing that education to every student, every day, in every school. In Section Two, you looked at a Sample Itinerary of professional development and a checklist of Program Quality Indicators to help determine your school, district or county’s entry point. At each stage of the Sample Itinerary, from “Just Getting Started” to “On the Road” to “Nearing Your Final Destination” you saw examples of successful professional development programs and concepts from around the state.

In this guidebook you have studied the “what” and “how” of professional development, with the hope that this work will assist you in your journey to offering high quality professional development in arts education in your school, district or county. It is important, though, that one not lose sight of the “why” of arts education—the opportunity to reach students and change their lives through the transformative power of the arts. To put this report in perspective, here is an anecdote from retired Kern County VAPA coordinator, Ed Hughes.

My first teaching assignment was in central Los Angeles at Virgil Junior High School. My first-year orchestra was over 100 and after about six months I had a personal discovery in some ways. I could see students who had come in to my beginning classes, and it was clear that this was probably the very first school success that they had ever had.

One of the things I think that makes that possible is that all of these students are all starting at the same place, learning something at the same time. So students who had been successful before are sitting right alongside students who had never been successful at anything, but they’re all starting together, and they all kind of rise in their abilities together. You can see these students come alive.

In fact other teachers would say, “Well, gee. I’m seeing this student turn into a different kind of student, and I think it has a lot to do with what’s happening in your class.”

Paraphrased from an interview with Ed Hughes, retired VAPA coordinator, Kern COE



SECTION TWO: Planning Your Trip

off the beaten path

Off the beaten path

Traditional methods of teacher professional development focus on face-to-face meetings with teachers as conferences, workshops and in-services. These delivery methods may not be the most effective choices to overcome the barriers imposed by time and geography, especially in large rural regions or in big, congested cities. In addition to videoconferences and webinars, here are two more ideas for bringing professional development to teachers through the use of distance learning technology.

1. Students will understand how history and culture influence art making.
2. Students will learn how artists depict history and culture in their work.
3. Students will develop skills and techniques for teaching art in the elementary classroom from a cultural and historical perspective.
4. Students will develop the plan for two Web Quests, which will lead elementary students to an understanding of how history and culture influences art.

Online professional development courses

In San Luis Obispo County, teachers and pre-service liberal studies majors are able to take standards-aligned visual arts courses online through Cal Poly, San Luis Obispo. Begun with a grant from the Chancellor's Office, the "Real Art for Real Learning" series is designed to enhance creativity and visual perception in the K-8 classroom.

Each one or two unit course in the series is built around one of the strands in the VAPA Framework. Instruction is delivered primarily through audio lectures delivered by instructor Deborah Spatafore and supported by PowerPoint notes and images. For example in the course, Looking at Art from Cultural and Historical Perspectives, four goals are listed for students.

Podcasting and Vidcasting

In Monterey county, educational television station KMST, run by the Monterey COE and managed by VAPA coordinator Hamish Tyler, offers many services including filming and broadcasting the Art in the Schools series. The series, which provides teachers with a wealth information about the arts in Monterey County, is then podcast and available through iTunes. Included in the series was a recent arts education forum held in Monterey County titled "Arts on the Brain." While not designed as a professional development course per se, this unique delivery system could certainly reach teachers in remote areas.

SECTION THREE: Resources for the Road

"links to books, articles and websites"



1. *California Alliance for Arts Education website: www.artsed411.org*
2. *Critical Links: Learning in the Arts and Student Academic and Social Development*, Richard J. Deasy, 2002, Arts Education Partnership
3. *Champions of Change: The Impact of the Arts on Learning*, ed. Edward B. Fiske, 1999, Arts Education Partnership
4. *Dana Foundation website, www.dana.org*
5. *The Impact of Arts Education on Workforce Preparation*, Issue Brief, 2002, National Governors Association Center for Best Practices
6. *Americans for the Arts website, www.artsusa.org*
7. *An Unfinished Canvas. Allocating Funding and Instructional Time for Elementary Arts Education*, R. Guha, K.R. Woodworth, D. Kim, H. Malin and J. Park, 2008, SRI International.
8. *The Artistic and Professional Development of Teachers: A Study of Teachers' Attitudes Toward and Use of The Arts in Teaching*. Barry Oreck, 2004, Journal of Teacher Education
9. *Strategies to Strengthen Arts Education in California Schools* Lee Hanson, with material contributed by the Model Arts Program Network School District Project Coordinators and Patty Taylor, MAP Program Director, 2003, CDE Publications
10. *California Arts Education Strategic Task Force Report: Findings and Recommendations*, Glen Thomas, 2007, California School Superintendents Educational Services Association
11. *NCLB HQPD Requirements, U.S. Department of Education website, www.ed.gov*
12. *Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade 12*, California Department of Education, 2004, CDE Press
13. California Alliance for Arts Education www.artsed411.org
14. California County Superintendents Educational Services Association Arts Initiative www.ccsesarts.org

15. *Report of the Task Force on the Education, Training and Development of Professional Artists and Arts Educators*, National Council on the Arts and National Endowment of the Arts, 1978
16. J. Paul Getty Museum website, www.getty.edu
17. *Arts Integration Across the Curriculum: Engagement in the Arts Ignites Creativity and Provides Students with Opportunities to Critically Interpret the World Around Them*, Morgan P. Appel, 2006, Leadership
18. *Arts Learning and the Creative Economy*, Jack Yantis, 2004, New Horizons for Learning
19. *Concerns and Considerations for Teacher Development in the Arts*, Barbara McKean, 2001, Arts Education Policy Review
20. The California Arts Project website, csmp.ucop.edu/tcap
21. *Getting Ready to Champion Professional Development from Professional Development: What Works*, Sally J. Zepeda, 2008, Eye On Education and the National Staff Development Council
22. *Improving Teacher Quality Through Professional Development*. Andrea M. Kent, 2004, Education
23. *Professional Development for Arts Teachers*, Colleen M. Conway, 2005, Arts Education Policy Review
24. *Professional Development That Works: What Makes Professional Development Effective?*, Thomas R. Guskey, 2003, Phi Delta Kappan
25. *Working Partnerships: Professional Development of the Arts Teaching Workforce*, Arts Education Partnership, 2007
26. San Francisco Symphony's Keeping Score website, www.keepingsscore.org
27. San Diego County Office of Education website, www.sdartsnetwork.com
28. Alameda County Office of Education website, www.artiseducation.org
29. California adopted VAPA materials, www.cde.ca.gov/ci/vp/im/boardvpaadopted.asp
30. California Association for Music Education website, www.calmusiced.com
31. California Dance Education Association website, www.cdeadance.org
32. California Educational Theatre Organizations website, www.cetoweb.org
33. California Art Education Association website, www.caea-arteducation.org
34. National Assessment of Educational Progress website, nces.ed.gov/nationsreportcard

SECTION THREE: Resources for the Road

no child left behind high quality professional development

NCLB HQPD Requirements

PROFESSIONAL DEVELOPMENT: [Section 9101(34)]

The term “professional development:”

1. Includes activities that:
 1. Improve and increase teachers’ knowledge of the academic subjects the teachers teach, and enable teachers to become highly qualified;
 2. Are an integral part of broad school wide and district-wide educational improvement plans;
 3. Give teachers, principals, and administrators the knowledge and skills to provide students with the opportunity to meet challenging State academic content standards and student academic achievement standards;
 4. Improve classroom management skills;
 5. Are high quality, sustained, intensive, and classroom-focused in order to have a positive and lasting impact on classroom instruction and the teacher’s performance in the classroom and are not 1-day or short-term workshops or conferences;
 7. Advance teacher understanding of effective instructional strategies that are:
 - a. Based on scientifically based research (except that this sub-clause shall not apply to activities carried out under Part D of Title II); and
 - b. Strategies for improving student academic achievement or substantially increasing the knowledge and teaching skills of teachers; and
8. Are aligned with and directly related to:
 - a. State academic content standards, student academic achievement standards, and assessments; and
 - b. The curricula and programs tied to the standards described in sub-clause(a) [except that this sub-clause shall not apply to activities described in clauses (ii) and (iii) of Section 2123(3)(B)];
9. Are developed with extensive participation of teachers, principals, Parents, and administrators of schools to be served under this Act;
10. Are designed to give teachers of limited English proficient children, and other teachers and instructional staff, the knowledge and skills to provide instruction and appropriate language and academics support services to those children, including the appropriate use of curricula and assessments;

11. To the extent appropriate, provide training for teachers and principals in the use of technology so that technology and technology applications are effectively used in the classroom to improve teaching and learning in the curricula and core academic subjects in which the teachers teach;
12. As a whole, are regularly evaluated for their impact on increased teacher effectiveness and improved student academic achievement, with the findings of the evaluations used to improve the quality of professional development;
13. Provide instruction in methods of teaching children with special needs;
14. Include instruction in the use of data and assessments to inform and instruct classroom practice; and
15. Include instruction in ways that teachers, principals, pupil services personnel, and school administrators may work more effectively with parents; and
16. May include activities that:
 - a. Involve the forming of partnerships with institutions of higher education to establish school-based teacher training programs that provide prospective teachers and beginning teachers with an opportunity to work under the guidance of experienced teachers and college faculty;
 - b. Create programs to enable paraprofessionals (assisting teachers employed by a local educational agency receiving assistance under Part A of Title I) to obtain the education necessary for those paraprofessionals to become certified and licensed teachers; and
 - c. Provide follow-up training to teachers who have participated in activities described in subparagraph (A) or another clause of this subparagraph that is designed to ensure that the knowledge and skills learned by the teachers are implemented in the classroom [Title IX, Part A, Section 9101(34)].

Source: *No Child Left Behind (2002). Improving Teacher Quality State Grants. Title II, Part A Non-Regulatory Guidance. Retrieved February 17, 2003 from <http://www.ed.gov/offices/OESE/SIP/TitleIIguidance2002.doc>*

SECTION THREE: Resources for the Road

alameda county office of education continuum

Alameda County Office of Education PD Planning Guide

Developing A District/School Professional Development Plan

RA: Enable the group to create an arts learning professional development plan that is based on research that supports quality professional development and aspects that contribute to effective change.

EA: Generate excitement about building a district plan that takes into consideration the needs of the individual.

Session I with District VAPA Committee

Consensus Workshop Question: What specific aspects contribute to quality professional development?

Step 1:

Opening activity for setting the context: Divide participants up into small groups, assign each group a section from the articles provided about best practices in professional development and aspects that contribute to effective change. Each group will report out to the whole group the key aspects from their section. (Chart paper to report out)

Optional arts activity: Groups report out key aspects by creating a poster, collage, or propaganda cartoon. All groups create an artist statement for their piece. Hang finished pieces around the room and have a gallery walk. End with a focused conversation. Other art forms can be used such as: creating a dialogue that expresses the point of view of your section or developing a simple theme song for your section. Be sure to share models/examples of the art form that you are asking them to create. Rationale for art activity:

demonstrates how the arts can deepen and assess one's understanding of content.

Collage-a technique of composing a work of art by pasting on a single surface various materials not normally associated with one another, as newspaper clippings, parts of photographs, theater tickets, and fragments of an envelope.

Step 2: Setting the Context- Focus Conversation on Gallery Walk

Objective Questions:

What words jump out at you as you toured the gallery?

Name one key point from the various objects that you looked at?

Reflective Questions:

What aspects are new to you?

What aspects are you most excited about?

What aspects concern you?

Interpretive Questions:

Where and how do you see the application of these various aspects?

Decisional Questions:

How would you use this information when developing a personal professional development plan?

Step 3: Brainstorming

Step 4: Clustering

Step 5: Naming

Step 6: Resolve

Step 7: Closing

Session II – With District VAPA Committee

Understanding Goal: What are the key aspects, events, activities and areas of content that need to be part of our districts arts learning plan and reflect the needs of the individuals?

Context - When developing PD plans that center around the arts, districts are challenged by the fact that teachers have a vast array of experiences and the one-size fits all approach does not necessarily work. This process suggests beginning with individual needs, while considering overall goals in creating a district-wide or school professional development plan.

Step 1: Use Survey Monkey (or other on-line survey company) to poll all teachers in the district on their needs/ interest concerning arts learning.

Step 2: Review results of survey. Develop professional development opportunities that embrace the qualities expressed during the session I consensus workshop and reflect the arts content reflected by the survey results.

Step 3: Create a master plan. Consider the following approach. Use Survey monkey to rank top 6-8 categories.

- Consider top three results as the focus of a large district-wide professional development.
- Create a professional development series schedule throughout the year using content from survey results ranked #4-8.
- Consider convening special interest study groups based on write in/and or lower ranked survey results.

Step 4: Have teachers complete an Individualized Professional Development Plan (IPDP) that includes district offerings as well as other Professional Development opportunities at the local, state and national level. Plans should be submitted to school administrator.

Guidebook For High Quality Professional Development in Arts Education

Individualized Professional Development Plan

Name:

School

1. What do you need?

2. What is most important to me in my work this year?

4. **Proposed Professional Development Activities: All aspects must link to items 1-3.**

(Participation in professional learning community; on-line course; workshops; conferences; courses; study/discussion groups; university courses; action research; job embedded professional development; coaching; mentoring; etc.)

Event/Activity	Description	Date/Timeline	Cost/Budget Code

How do I anticipate this changing my teaching? How will I know?

Administrator's Approval: _____

SECTION THREE: Resources for the Road

regional and county lead contact information

Regional Lead Counties for the CCSESA Arts Initiative and CISC Visual and Performing Arts Subcommittee

www.ccsesaarts.org

Region 1: Humboldt County Office of Education

Regional Lead: Linnea Mandel

Region 2: Shasta County Office of Education

Regional Co-lead: Heidi Brahms

Trinity County Office of Education

Regional Co-Lead: Sandra Sterrenberg

Region 3: Sacramento County Office of Education

Regional Lead: Maureen Gemma

Region 4: Alameda County Office of Education

Regional Lead: Louise Music

Region 5: Monterey County Office of Education

Regional Lead: Hamish Tyler

Region 6: Stanislaus County Office of Education

Regional Lead: Jill Polhemus

Regional Co-Lead: Mary Stires

Region 7: Fresno County Office of Education

Regional Lead: Robert Bullwinkle

Region 8: Kern County Superintendent of Schools

Regional Lead: Kathleen White

Region 9: San Diego County Office of Education

Regional Lead: Ron Jessee

Region 10: San Bernardino County Superintendent of Schools

Regional Lead: Bonnie Tillotsen

Region 11: Los Angeles County Office of Education

Regional Lead: Geraldine Walkup