

**Partnerships for Arts Integration:
Exploring the Experiences of Teachers and
Artists Working with
Integrated Arts Programs**

Debra Attenborough, B.A. (Hons.), M.Ed.

**Department of Graduate and Undergraduate
Studies in Education**

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**Faculty of Education, Brock University
St. Catharines, Ontario**

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Abstract

This research acknowledges the difficulties experienced by teachers presenting integrated arts curricula. Instructional support is offered by arts organizations that provide arts partnerships with local schools boards. The study focuses on the experiences of 8 teachers from a Catholic school board in southern Ontario who participated in integrated arts programs offered by The Royal Conservatory of Music's Learning Through the Arts™ (LTTA™) program and a local art gallery's Art Based Integrated Learning (ABIL) program and examines their responses to the programs and their perception of personal and professional development through this association. Additionally, questions were posed to the artists from these programs, and they discussed how participating in collaboration with teachers in the development of in-school programs enabled them to experience personal and professional development as well.

Seven themes emerged from the data. These themes included: teachers' feelings of a lack of preparedness to teach the arts; the value of the arts and arts partnerships in schools; the role of the artists in the education of teachers; professional development for both teachers and artists; the development of collegiality; perceptions of student engagement; and the benefits and obstacles of integrating the arts into the curriculum. This document highlights the benefits to both teachers and artists of arts partnerships between schools and outside arts organizations.

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CHAPTER ONE: BACKGROUND OF THE STUDY

In this chapter I provide a personal background for the study as well as acknowledging the value of the arts in education. In addition, I introduce the programs under study and outline both the rationale and the purpose of my research.

Personal Ground

For over 25 years I have worked in art gallery education in a number of galleries in southern Ontario. In 1979 I began my career in arts education in a small town art gallery in southern Ontario, and moved on to a 20-year tenure as Head of Education at a community art gallery in a larger city, also in southern Ontario. Presently, I am the Director of a small art gallery in southern Ontario, henceforth known as the Gallery. It has been my experience, throughout my career in art gallery settings, that political authorities and some school administrations do not see the arts as a fundamental part of the curriculum in elementary schooling. Similar views are discussed in Hatfield (2007), Woodford (2005), Graves (2005), Caust (2003), Penner (2003), Deasey (2003), Burnaford, Aprill, and Weiss (2001), Cornett, (1999) and Naested (1998). Throughout my career in the arts, I have focused on developing relationships and partnerships between art galleries (a setting most familiar to me) and schools (specifically teachers and students). This research explores the need (as expressed to me by teachers, and as observed by me in my experience within art gallery settings) for deeper arts understandings and connections between schools and art galleries.

Over the years, my relationships with teachers and students have encouraged me to pursue curriculum-related arts programming. In talking with teachers over the course of my tenure in art galleries, I came to recognize that many teachers feel uncomfortable teaching the arts.

Indeed, for some teachers, their only arts experiences had been their minimal mandatory arts preservice courses. This led me to develop programming that both supplements and enhances arts experiences for students and teachers in new ways. Teachers, and the arts partnerships that I have forged in the Niagara Peninsula, have inspired me to pursue this area of interest.

While I was Head of Education at a community art gallery, my goal was to develop co-operative relationships between the gallery and schools and create deeper connections between the arts and other areas in the curriculum for teachers and students. Using the arts as learning tools, I developed hands-on arts programming which connects specifically to different discipline areas in the curriculum. During this time I participated with the local public board of education in a brainstorming session on integrated curriculum that eventually became part of the Ontario Ministry of Education and Training's Common Curriculum document (1993). In the early 1990s, as a representative of my art gallery, I collaborated with the art gallery I presently work for and initiated similar arts programs connected to the curriculum.

In 2001, I left my position at the community art gallery to become an independent arts consultant. In that capacity, I increased my collaboration with the gallery I presently work for by focusing on expanding the connections

between the arts and other subject areas. In addition, I have had the opportunity to work as an independent researcher for the Learning Through the Arts program™, a national program developed by the Royal Conservatory of Music. Learning Through the Arts™. LTTA™ is a charitable organization and is supported by government and private sector funding. Individual school boards, schools, and teachers can purchase the programs. Since that time my enthusiasm for collaborative arts programs has continued, and in 2006 I accepted the position of Director of the Gallery.

My interests, which began early on and continued through my work at the Gallery, have prompted me to explore the experiences of teachers and artists participating in these programs and to examine whether there are identifiable benefits to long-term connections between arts organizations and schools, and in particular teachers and artists.

In *Education through Art*, Read (1958) cites the concept advocated by Plato centuries ago that the arts should be the basis of education. If the purpose of education is to foster individual human growth, as Read suggests, it is the arts (including music, visual arts, drama, dance, and literature) that foster the processes of perception and imagination. Interactions in the arts provide opportunities to explore creative areas where there is not always a “correct” answer. The exploration of how the arts foster human growth is central to the learning experience, and both teachers and students can make connections between their own experiences and the world around them through the arts. Naestead (1998) emphasizes that arts education helps students become more

perceptive of their environment and other people, and this in turn enables students to communicate with greater ability and confidence. She also suggests that the arts help students to gather information through their senses and to heighten their general awareness of what is around them. Through the arts, humans are encouraged to understand their world, their own culture as well as other cultures. Desai and Chalmers (2007) are emphatic in their belief that a world without art should be unimaginable; they suggest that we need art not merely to enhance and decorate but, more important, for cultural survival and cultural change. Naested suggests that as a part of an education in the arts, children gain an understanding of other cultures through exposure to a variety of art forms. The benefits of incorporating the arts in education are extensive and widely documented in the literature (Cornett, 1999; Darts, 2006; Desai & Chalmers;; Eccles & Elster, 2005; Jensen, 2001; Naested; Read).

Arts Advocacy: Why Arts Education Matters

Too often the arts are at the margins of formal education. Chapman (1982) identifies that less than one percent of time spent in elementary and high school is devoted to studying the arts with an arts specialist. Burnaford et al. (2001) suggest that some reasons for this marginalization include the possibilities that the arts are seen as leisure activities, nonacademic, and irrelevant to employment and/or the economy. Fehr (1994) has gone as far as to suggest, not without support, that art in the public school is a frill, and that the term art education has come to mean something comical. In recent school reforms, the focus on formal schooling, particularly the standardized testing of

literacy and numeracy, has overshadowed the value of the arts in education.

Indeed, the arts are either not covered or are covered in a very minimal way in current standardized tests. In addition, budget cuts in education have led to the reduction or, in some cases, the near elimination of many arts programs.

However, an education incorporating a strong arts approach has the potential to increase student achievement by increasing student engagement in learning (Burnaford et al., 2001; Cornett & Smithrim, 2001; Upitis & Smithrim, 2002).

Upitis and Smithrim found that involvement in the arts goes hand-in-hand with engagement in learning. Based on data collected from interviews and on surveys of 6,881 students and many (but not all) of their parents, 96 principals, and 871 teachers, Upitis and Smithrim examined students, teachers, parents, artists, and administrators, asking their participants to discuss their perceptions of how the arts engage children in learning, referring to the emotional, physical, cognitive, and social benefits of learning in and through the arts.

Cornett and Smithrim (2001) and Burnaford et al. (2001) also suggest that an arts-based education has the potential to promote teacher development, encourage arts partnerships beyond school systems, and even transform schools and school climates. Cornett and Smithrim claim that education in and through the arts can make valuable contributions to teaching and learning experiences. However, because of the emphasis on cutbacks in the school system, teachers are focused on what they consider the basics, often teaching to the standardized tests; therefore very little arts education happens. By incorporating the arts, it is possible to enhance learning in other discipline areas and also enhance both

student and teacher development (Upitis & Smithrim, 2002). Given the wide-reaching potential of integrating arts education with the rest of the curriculum, it is valuable to understand the experiences of those who are participating in integrated arts education initiatives. Hochtritt, Lane, and Bell Price (2004) suggest that with school arts programs facing ever-increasing budget cuts, local resources and partnerships have tremendous potential to enrich classroom curricula. Developing arts partnerships may enable schools, teachers, and students to explore and develop connections between the arts and other subject areas as well as to broaden connections between schools and community groups.

Integrated curriculum involves moving away from discipline-bound subject areas into a curriculum that connects subject areas in ways that reflect the real world (Drake, 2007). Including integrated curriculum in day-to-day classroom activities is not popular, particularly in an atmosphere where time constraints, standardized testing, and covering the curriculum expectations all seem to occupy teachers' daily lives (Drake, 1998, 2000, 2007). Yet the benefits of integrated curriculum do not just impact on students (Drake, 1998, 2000, 2007; Ferrero, 2006; Vars, 2000) but can also lead to teacher development and co-operation (Drake 2000, 2001, 2007).

There is some research which examines arts partnerships and integrated arts education programs (Burnaford et al., 2001; Marshall, 2005, 2006; Rabkin & Redmond, 2005; Upitis, 1998; Upitis & Smithrim, 2002; Upitis, Soren & Smithrim, 1998). Collaboration in arts education can include a variety of

partnerships such as those between schools and artists, teachers and artists, and arts organizations and schools (Ingram, 2003). Some of the literature on collaboration in arts education focuses on the interaction between classroom teachers and teaching artists or schools working in conjunction with arts organizations (see, for example, Andrews, 2006; Dreeszen, 2002, Werner, 2002). Similarly, there is also a body of literature that identifies key factors contributing to successful arts partnerships (Fineberg, 1994; Griffiths & Woolf, 2004; Ingram, 2003; Kind, Irwin, Grauer & de Cosson, 2005; Patteson, 2006). Burnaford et al. suggest that two distinct types of arts partnerships are occurring all the time throughout North America. The first is a simple transaction where a school engages with an arts group (or an artist) who are essentially vendors selling their expertise and time for a short period (Burnaford et al.). A school trip to tour a special exhibition at an art gallery or museum would be an example of this. The second type of partnership, the more meaningful in terms of learning for students and teachers, is far more complex. This partnership occurs when the school and an arts organization (or artist) decide to work together to identify students' needs as related to the curriculum and create arts programming around these needs. This type of partnership is a long-term venture, not a one-time event, an ongoing venture where teachers and artists communicate and learn from each other (Burnaford et al.). Both the partnerships offered by the Learning Through the Arts™ programs and the Gallery's program fall into this category of long-term, ongoing and sustained relationships. These kinds of arts partnerships are not only relevant but also

necessary. Rowe, Castaneda, Kaganoff, and Robyn (2004) suggest that because of the perilous situation that the arts face in education it is vital that schools look for partners in order “to tap the expertise of local community arts organizations” (p. 3).

There are numerous benefits of arts education to students. Some of these benefits include higher test scores and grade point averages, achievement and motivation, and higher self-esteem (Cornett, 1999; Darts, 2006; Desai & Chalmers, 2007; Rabkin & Redmond, 2005; Sylwester, 1998). Uptis (1998) and Uptis and Smithrim (2002) present quantitative and qualitative studies that examine the effects of arts education on learning. They find that students who participate in Learning Through the Arts™ programs often score higher on standardized mathematics tests of computation and estimation after 3 years of involvement in the arts programs. It is not only students who benefit from an education in and through the arts, but teachers as well. However, Winner and Hetland (2000) analyzed the research on the causal relationship between arts learning and academic achievement by conducting a set of meta-analyses. They identified that seven of ten meta-analyses showed no causal relationship between studying the arts and some form of non-arts achievement. Therefore, they suggest that claims for the arts leading to academic improvement are not well grounded in scientific evidence.

Generalist teachers often feel a sense of inadequacy in teaching the arts. Oreck (2004) proposes that few teachers have training in facilitating artistic processes or developing curriculum that incorporates that arts. He suggests that

classroom conditions and the pressure of the curriculum can make the implementation of creative arts activities difficult (Oreck). Partnerships with arts organizations can provide teachers with innovative learning and teaching techniques, areas for collaboration, as well as an arena where teachers can feel more comfortable with the arts. Kind, de Cosson, Irwin, and Grauer (2007) and Upitis, Soren, and Smithrim (1998) suggest that there is convincing evidence that teacher participation and education through the arts is a viable model for teacher development. In their study, Kind et al. (2007) demonstrate that although not all teachers experience substantive change, those who do, as exemplified by new operationalized behaviors and beliefs, are likely to remain affected by their experiences. Even those teachers who do not experience a deep transformation, according this study, make at least small changes that have positive effects on their respective classrooms, schools and community cultures (Upitis, et al.).

Upitis, et al. (1998) suggest that regionally based arts development programs can promote personal and professional transformation of individual teachers, resulting in changes in school culture. Integrating the arts throughout the curriculum can contribute to the overall climate of a school by providing an effective means of connecting children to each other, developing relationships across and among traditional disciplines, and providing opportunities for collaboration among teachers and beyond into the community.

The programs provided by the Gallery (Art Based Integrated Learning) and the Royal Conservatory of Music (Learning Through the Arts™) are two

examples of how collaborative arts partnerships might achieve some of these goals. Each of these programs provides opportunities for artists working with teachers to present integrated arts workshops to students in the classroom. This study is informed and guided by this emerging area of research into integrated arts partnerships. To date, limited research has been done in this area (for example Upitis & Smithrim, 2002). This study aims to enhance understanding of the experiences participants have with integrated arts programs because it explores teachers' experiences with artists and their perceptions of students' engagement. Additionally, it explores artists' understanding of their own practice, and particularly this study extends my own understanding of my practice.

Curriculum integration is not a new idea. The concepts of integrations date as far back as Plato and as Drake (1998) suggests were championed for educators in the 1920's and 1930's. Using music, drama, dance, and visual art to learn the fundamentals of other disciplines can increase student engagement and encourages both teachers and students to develop deeper understandings of subjects (Upitis & Smithrim, 2002).

While there are numerous studies on the lived experiences of teachers in terms of teacher culture and professional development (Fullan & Hargreaves, 1992; Glazer & Hannafin, 2006; Hargreaves, 1994; Lieberman & Grolnick, 1997; Melber & Cox-Petersen, 2005), few cross into the experiences of teachers' specifically incorporating integrated arts curriculum for their own professional development. This study builds on the existing literature on

collaborative art programming, particularly when infusing integrated arts concepts into the curriculum. Specifically, this study provides a deeper understanding of ongoing relationships between teachers, students, and schools and outside arts organizations.

Finally, through this study a deeper understanding of the arts experiences of a select group of teachers and artists may lead school administration, teachers, and parents to select and implement effective arts programs for their schools and their students and provide a model for school boards across the country.

Purpose

This study aims to enhance understanding of the experiences teacher and artist participants have with two similar integrated arts programs. The study explores teachers' experiences with artists and also teachers' perceptions of students' engagement. Additionally, the study explores artists' understanding of their own practice and extends my own understanding of my practice. The first program under study is offered by a southern Ontario community organization, known here as the Gallery, and the second by a national organization, The Royal Conservatory of Music. The teachers work with students from grades 1 through 8. All participants, teachers and artists, are involved in one or the other of the programs; some are involved in both. That these teachers participate in these programs speaks to a general commitment to the arts, and those who participate in both programs appear to be even more committed to bringing the arts into students' lives.

Both of these programs take place in the Niagara Peninsula, and although both programs operate in both school boards, only teachers from the one school board are participants in this study due to board ethical restrictions. Additionally, at the time of this study, only schools from a single school board participated in Learning Through the Arts™ programming; however, this has since changed, and LTTA™ is available to both boards in the region.

I am particularly interested in how the programs under study inform my own practice as a working artist and a person who prepares artists for teaching integrated programs in schools. This research may also be valuable to other artists and arts organizations that either work in schools or develop programs to deliver to students. In this study I examine teachers' and artists' experiences when artists deliver integrated arts programming into the schools. I also explore the premise that these types of programs can serve as a method to promote professional development for both teachers and artists by informing practice through the integration of the arts across the curriculum.

This qualitative study includes data collected through open-ended, semistructured interviews with teachers and artists, focus group discussions with artists, and my own field notes and journal entries. The main research questions informing this study are as follows: Can the inclusion of integrated arts programs delivered by artists in the schools serve as a method of promoting teacher awareness and professional development in the arts as a distinct discipline? Can integrated arts programs provide ways for teachers to learn how

to integrate the arts throughout the curriculum? Can these programs assist artists in their own professional development? How does this inform my own practice?

An underlying question in the study addresses whether the programs under study actually improve the value of the arts for teachers or in fact de-values the arts as distinct disciplines. Can teaching through the arts create deeper understandings of other disciplines? The questions guiding this research are informed by the assumption that there is value to integrated arts programs for both teachers and students (Burnaford et al., 2001; Cornett, 1999; Naested, 1998).

Rationale

Both Learning Through the Arts™ and the Gallery programs emphasize connections and collaborations not only between artists and teachers but also between the arts and other disciplines. In addition, both of these programs advocate arts partnerships with elementary schools and outside arts organizations, however LTTA™ also offers programs at the secondary level . These connections could provide benefits to students by enhancing their understandings of new concepts and providing them with a wider range of learning opportunities. It is hoped that this study will provide benefits to my own practice as both an artist and program organizer, but also to the artists who work in the classroom and the teachers.

Through face-to-face connections between arts organizations and schools, teachers can improve their practice (Upitis, 1998) and also encourage

exploration in their students. This may help to develop more important positions for the arts in the curriculum (Cornett, 1999).

The artists and arts organizations themselves may also benefit through these partnerships. Collaborations or partnerships between arts organizations and schools may also help to develop ongoing audience, which would be beneficial to the organizations themselves and the arts in general. I believe developing and maintaining community connections is increasingly important in this technological age.

Description of the Programs Under Study

One foci of the Royal Conservatory of Music's Learning Through the Arts™ and the Gallery's arts-based integrated learning are twofold: to provide connections between arts organizations and schools, and to supplement the ongoing arts curriculum provided by teachers. These programs offer unique experiences, enhanced by the fact that they come from outside the school system. In addition, each program focuses on integrating the arts with other subject areas. The programs in this study use professional arts educators from outside of the classroom to support and to enhance teachers' classroom arts experiences and help teachers and students to facilitate connections between and across disciplines. An important aspect of both programs is the teacher/artist collaboration. Through this ongoing and sustained collaboration, workshops are developed and cross-curricular links between the arts and other subject areas can be achieved. While some teachers are very comfortable with their own arts programs and choose not to participate, other teachers may have only minimal

arts education experience and they rely on this exposure to the arts to develop their arts curricula as well as assist in covering core subject curriculum expectations. Both programs provide opportunities for teachers to work in collaboration with artists to develop arts-based curricula for their specific classroom needs. These programs are not intended to replace classroom arts programs but to supplement and enhance them in an effort to provide arts experiences that can be connected to other discipline areas and develop multidisciplinary units.

The Gallery's ABIL (art based integrated learning)

The arts-based integrated learning program (the Gallery, 1994, 2001) developed, provided and facilitated by the Gallery originated as a result of collaboration between a school for the arts, the Gallery and the community art gallery I had previously worked for. ABIL began when I was Head of Education at the community art gallery. In discussions with the arts consultant for the Board of Education, it became clear that many teachers in the elementary panel seemed to have difficulty in finding ways to use arts programming to make specific connections to the core curriculum. Consequently, the programs, which developed as a result of the discussions, focused primarily on student learning but resulted, quite unintentionally, in the professional development of teachers. These initial programs developed valuable community connections between two regional art galleries and the local school systems in the region.

The arts-based integrated learning (ABIL) program provides students, teachers, and parents with tools to connect and integrate curriculum through the

arts. These tools include processes by which students can identify connections to and across various disciplines through arts concepts. The Gallery provides hands-on, interactive art experiences that help students to see relationship between and among different subject areas. An example of this might be the “Violent Earth” workshop where students learn to identify geological formations and the effects of seismic activity on the earth or the “Fire to Renewal” workshop that examines the effects of a forest fire in the eco-system of that environment, intentionally using charcoal as the material of choice. Each of these workshop enhanced student understanding of relevant science curriculum. For example in “Fire to Renewal” the illustration of a forest fire and the resultant reforestation that occurs highlighted the direct relationship between the art materials used (charcoal) via the burning of wood and the environmental concerns in reforestation. The thrust of the programs ensures that students are provided with a firm grounding in the arts (techniques and concepts), contributes to a climate where all learners are capable of creativity and success, and consequently enhances the development of the students’ self-confidence. Students are then able to develop relevant connections to other subjects as well as connections to their daily activities. Through these real-life connections, the arts can become an integral and useful part of the students’ lives. The gallery also provides on-line teacher and parental support for follow up activities that can occur after in-school workshops.

In the ABIL program, individual teachers or entire schools may book a program or a series of programs at a cost per student. Artists from the gallery

will visit a classroom (or a class may go to the gallery) in order to provide students with an integrated art lesson lasting from 1 and one half hours to 2 hours. These lessons have been developed in conjunction with teachers from the public and Catholic School Boards, and focus on curriculum-related themes and cross-curricular arts-based activities.

Gallery artists are trained specifically in visual arts, but many also have some background in other art forms such as music, drama, and dance. The focus of the ABIL programs is the visual arts.

Teachers often reproduce what is taught during a workshop in their own classrooms or incorporate concepts from the art gallery programs into their teaching strategies. Examples of curriculum-related art workshops include “Cute as a Bug” and “Catching the Colours.” Both units are designed for grades 1 and 2 with a similar theme; both were developed in consultation with grades 1 and 2 teachers. These workshops incorporate elements of the grades 1 and 2 science and mathematics curricula with art-based activities. For instance, in these workshops students are introduced to the various parts of a bug including the head, thorax, abdomen, forewings, and antenna. Students then combine art and science to gain an understanding of the major characteristics of an insect while exploring concepts of symmetry, shading, and colour, ending the workshop with a completed drawing or painting of an insect or butterfly.

Aims and Objectives of the ABIL Program. Through the ABIL program, the gallery enables connections with schools and teachers that aim to:

- Provide students with the various pathways of how the tools, concepts, and techniques of the arts can be applied to explore, connect, and integrate the various disciplines.
- Provide students with confidence in using the arts as the method of exploration and understanding of the world that surrounds them through both the learning process and the product.
- Provide students with an understanding that arts are relevant and useful in day-to-day living.
- Provide connections between community programs and home activities.
- Provide an understanding among teachers and parents that art is a legitimate method to study the world around us and that art is an important part of a successful lifestyle.
- Provide teachers with opportunities to expand the perceived boundaries between the arts and the other disciplines and to connect and integrate them (The Gallery, 1994, 2001).

Art-based integrated learning recognizes that teachers connect and integrate the disciplines in various ways and that they may choose to teach art as a separate discipline or to connect and integrate the various subjects. The ABIL workshops also provide purely arts-based workshops as well, but more often than not teachers choose integrated workshops that connect the arts to another discipline area. For example, a popular grade 3 workshop is pioneer drawing: Students draw a log cabin in 2-point perspective and learn about the living

conditions of pioneer life. Whatever a teacher chooses, arts-based integrated learning is adaptable to the circumstances of the individual classroom.

Community connections through the ABIL program encourage:

- Effective exhibitions, performances, and programs that connect and integrate with school curriculums and home activities.
- Community services in connecting or integrating the arts with their programs.
- Understanding in the arts community that children's activities should be as valued as adult activities.
- Ongoing community participation and support of the ABIL programs.
- Community arts development through the use of ABIL programs.

The ABIL program also attempts to create links to home through:

- Providing connected or integrated activities that the whole family can participate in.
- Providing parents with information and access to teaching pathways that increases their involvement in their child's education.
- Providing adults with continuous learning through the arts and the background to gain confidence in the participation and use of the arts in their daily activities (Niagara Falls Art Gallery, 1994, 2001).

Learning Through the Arts™

Learning Through the Arts™ is a school and teacher transformation initiative developed in 1995 by the Canadian Royal Conservatory of Music, (Upitis, Smithrim, Patteson, & Meban, 2001). The program is designed to

engage students, teachers, and artists in the learning process. The teacher accomplishes this through carefully designed curriculum units developed collaboratively with artists hired by the school board and vetted by LTTA™ staff. The focus of the program is to integrate one of the core disciplines such as math, science, history, geography, or language with one of the performing or visual arts components in the curriculum. This goal is achieved through a structured program of teacher development that includes the involvement of artists who work in conjunction with teachers to develop curricula (Upitis et al.).

Learning Through the Arts™ is purchased on a 3-year basis by a particular school board (in this case by a southern Ontario separate school board). Particular schools are offered the opportunity to participate in the program at specific grade levels.

Artists from each area of the arts (music, visual, drama, and dance) are hired by regional LTTA™ representatives, and, in conjunction with teachers, they develop integrated programs (such as visual arts with geometry or mathematics with music). The artist then presents these programs to a class as a guest artist with little teacher involvement beyond the development of curricular connections. The LTTA™ program primarily focuses on teacher development through arts connections. As a secondary consideration, the LTTA™ organization is interested in whether student achievement is enhanced by arts participation.

According to Elster (2001), the framework of the Learning through the arts™ initiative includes:

- A research-based instruction model where LTTA™ teachers learn to use participatory music and arts activities to present the core curriculum.
- A comprehensive implementation program that includes extensive professional development, in-class facilitation, curriculum integration models, student assessment tools, program evaluation, and managerial expertise.
- A school-wide program. Every teacher and student participates within specific grades. Each year, teachers take part in five half days of professional development. They gain practical experience with new instructional methods through nine in-class workshops given in partnership with trained artists-mentors.
- An innovative model for integrating different strands of the curriculum. This allows students to understand the connections between different areas of knowledge and helps teachers implement today's more comprehensive curriculum.
- A method of evaluation that enables teachers to better understand their students' unique talents and strengths.
- A way to engage parents in their children's learning, and an opportunity for all students to experience pride of achievement. (pp. 2 – 4)

Differences Between ABIL and LTTA™

There are considerable differences between the two programs, yet each provides a similar service to teachers and students. Teacher access to the programs varies. In the case of Learning Through the Arts™ initially, school boards purchased the program, however this has changed over the program and schools and individual teacher may purchase programs.. The Gallery's ABIL, program teachers themselves book and organize the art gallery programs directly. LTTA™ is already broadly based in a number of Canadian sites including Vancouver, Calgary, Regina, Windsor, Cape Breton, Thunder Bay, and Western Newfoundland, Toronto, and Niagara as well as reaching internationally into the United States, Sweden, England, Germany, Cambodia, Japan, and, Singapore. School boards purchasing the LTTA™ program commit to a 3-year period (including allowing access to it by a research team hired by the Royal Conservatory of Music to conduct a long-term study of the program) where, over the course of the program all students in grades 1 through 6 would at some point participate and all teachers could participate. However, not all schools within a board of education are part of the program, nor are all grade levels at all schools invited to participate.

LTTA™ incorporates all of the arts (music, drama, dance, and visual) into their programming, while the art gallery focuses specifically on visual arts integration, though it does offer some workshops using drama and music as a focus. The Gallery program occurs throughout southern Ontario, and has recently been purchased by an arts organization in outside of region. The

differences notwithstanding, the goals of both programs are to provide understandings in the arts and ways that teachers can include and incorporate the arts throughout their curriculum. Table 1 illustrates the similarities and differences between the two programs.

Arts Partnerships and Artists-in-Schools Programs

There are numerous examples of successful arts partnerships throughout the United States and Canada. Many of these partnerships are concerned with providing integrated arts experiences for students and teachers. This movement has been growing since the 1990s and is often spearheaded by universities, arts organizations such as art galleries, museums, and performing arts organizations, and individual school boards. There are a number of long-range studies (Burnaford et al., 2001; Meban, 2002; Upitis & Smithrim, 2002) which investigate the development of such programs and which elaborate on existing

Table 1

LTTA™ and ABIL at a Glance

LTTA™	ABIL
- Programs are offered through a national charitable organization, Royal Conservatory of Music, and are available Canada wide and into the United States, Europe and South East Asia.	- Programs are offered through a small regional public charitable art gallery, the Gallery, and are available in southern Ontario only.
- LTTA™ Program purchased by individual school boards, schools, individual teachers and paid for by students, schools, and/or parent councils. - LTTA™ has government and corporate funding.	- Programs are purchased by individual teachers or schools and paid for by students, schools, and/or parent councils.
- Program includes considerable corporate support to school boards and schools.	- The gallery subsidizes programs to provide low costs to students.
- Teachers collaborate with artists and teachers from other schools within the board to develop curriculum specific to each program.	- Programs have been developed with teachers initially and are now offered as standard workshops. Workshops are continually being developed in collaboration with teachers.
- The board and school book programs for specific grade levels.	- Individual teachers book programs.
- Program focus is on teacher development, and student development.	- Program focus is on student development, and on teacher development.
- Programs include all of the arts: e.g. visual arts, music, drama, dance, storytelling, and media arts.	- Programs are focused mainly on visual arts; however do include some drama and music programs.
- Programs are developed to provide integrated lessons between the arts and other discipline areas.	- Programs are developed to provide integrated workshops between the arts and other discipline areas.
- Programs provide students with the opportunity to work with professional artists and arts educators.	- Programs provide students with the opportunity to work with professional artists and arts educators.
- Programs provide follow-up visits and activities.	- Programs provide on-line resources, follow-up activities, and teacher rubrics.

and ongoing action research that supports the concept of arts partnerships and infusing the arts in the curriculum through an interdisciplinary or multidisciplinary approach. Although many of these programs are connected with university and college arts educators, a number move beyond traditional educational institutions to reach into community arts organizations. Central to the concept of arts partnerships are the benefits to both the parties involved. Dreeszen (2002) found that arts partnerships range from simple transactions to ongoing and institutional collaborations. However, not all arts partnerships are mutually beneficial. Rowe et al., (2004) state that often arts partnerships can involve little to no communication or interaction between schools, teachers, and arts organizations and can be developed and delivered to classes without their input.

Dreeszen (2002) describes art education partnerships and how they work. In Dreeszen's research, 250 examples of arts partnerships in nine cities and regions across the United States are examined. Some of the programs in the United States include:

- Kaleidoscope program (funded by the Indiana Department of Education).
- Arts Partner Schools program sponsored by the Getty Education Institute for the Arts.
- CAPE-the Chicago Arts Partnerships in Education.
- Composers in Public Schools programs administered by the Music Educators National Conference.

- Poets in the Schools program sponsored by the National Endowment for the Arts.
- Community Arts and Education Partnership (CAEP), Canada.
- ArtsSmarts, Manitoba.
- CAHEP, Community Arts and Heritage Education Project.

Each of these programs includes a focus on integrating arts concepts across the curriculum, developing collaborations between classroom teachers and artists throughout the community, and promoting school change through arts programming (Burnaford et al., 2001).

The purpose of the Kaleidoscope Program is to increase student achievement in math and language arts through an integrated art education approach. The rationale for infusing the arts into the curriculum is to give students important tools for learning from and communicating with their world (Radford, 1999). The Kaleidoscope program teams classroom teachers with university instructors in music, art, and physical education as well as community artists in order to incorporate visual and performing arts projects into math and language arts instruction (Radford). This program is not unlike the Learning Through the Arts™ program in Canada, where outside organizations provide support to schools and facilitate ongoing teacher development.

The Chicago Arts Partnerships in Education (CAPE) began in 1993 supported by corporations and foundations. It brings together Chicago public schools, professional arts organizations, and community organizations. In this

program, arts co-ordinators and artists partner with principals and teachers in order to provide arts programming in schools (Burnaford et. al., 2001).

According to Burnaford et al., there are six assumptions on which the CAPE partnerships are built:

- The integration of the arts (dance, theater, music, literary arts, media arts, and visual arts) into other curricular areas (mathematics, science, social studies, language arts, physical education, foreign language, etc.)
- The commitment of time for coplanning meaningful connections between arts learning and the rest of the curriculum.
- Long-term relationships among schools, arts organizations, and community organizations to form an ongoing professional community that reflects on and deepens the quality of instruction over time.
- A focus on the long-term professional development of teachers rather than the short-term provision of services to students.
- Attention to the development of arts education policy in whole schools.
- Democratic access to arts learning for all students, not just for the gifted and talented or just for students interested in the arts as a career. (Burnaford et al., p. xxxvi)

Both the Composers in Public Schools program and the Poets in the Schools program emphasize the enrichment role of resident artists in schools, with a focus on modeling and engaging students in the creative process (Myers, 2001).

ArtSmarts is a Canadian nationwide program that promotes the teaching of arts-infused curricula; the invaluable lessons that artists provide can contribute to self-awareness, creativity, empathy, and community. ArtSmarts has as a goal four main objectives:

- To build long-term, local arts partnerships that link young people, artists or arts organizations, schools, and the broader community.
- To provide opportunities for young people to actively participate in the arts.
- To enhance appreciation of the importance of culture and the arts.
- To enable schools, and community organizations to explore ways to integrate arts activities in nonarts subject areas, aligned with the provincial curriculum where possible. (Patteson, 2006).

The Community Arts and Heritage Education Project in Thunder Bay, Ontario began in 1999, with a focus to strengthen and facilitate Arts and Heritage education programming in Thunder Bay. The CAHEP partnership provides multidisciplinary collaborative programming between schools and teachers and outside arts organizations within the community.

The enrichment of students is not the only focus of partnerships outside of the school system. There is increasing evidence that partnerships with community groups from outside of the school can offer teachers professional development opportunities that are different in quality and kind from those that have been available through traditional professional development avenues (Lind, 2007; Meban, 2002; Liebermann, 1986; McLaughlin & Oberman, 1996).

Obstacles to Arts Partnerships and Artists-in-Schools Programs

The benefits to schools, teachers, and students seem to be obvious, yet there are obstacles which present artists-in-schools programs from being entirely successful. In my experience these critiques are not as acknowledged as they might be, for both political and financial reasons. Considerable amounts of funds are earmarked for these kinds arts partnerships, and therefore artists, arts organizations, administrators, and school boards do not want to jeopardize those funds by acknowledging problems. Some literature provides insights into obstacles encountered when artists are included in classroom practices. In her study of teachers and artists, Stein (2004) found some of the barriers contributing to successful artists-in-school programs included: lack of planning by both teachers and artists; lack of preparation and ignorance about curriculum expectations by artists; differing viewpoints on the role of the arts in education; lack of respect by teachers and artists towards each other; and poor financial compensation for visiting artists. Chapman (1982) outlines a number of problems associated with artists-in-schools programs, highlighting the lack of teacher training for artists; the lack of professionalism versus amateurism in the arts; lack of funding to provide for in-school programming; lack of educational value of including artists-in-school; and the lack of real documentation on student/artist contact. She suggests that including artists-in-schools on a regular basis is, in effect, a movement to de-school arts education. Aquino (1978) also explored the advantages and drawbacks of including artists as teachers in school. He found that teachers felt threatened by the differences in artists'

temperament and educational viewpoints. In addition, Aquino (1978) suggests some additional obstacles include: financial limitations, administrative indifference, hasty planning by artists, and conflicts among participants. Smith (1977) suggests that monies used to purchase artists-in-school programs could and should be allocated in alternate ways, for example, to encourage professional development in the arts for teachers in the arts and thereby strengthen existing arts programs in schools by hiring additional staff and purchasing supplies and equipment to support arts education.

The inclusion of artists in classrooms requires professionalism, understanding of common goals, and organization by both schools and artists/arts organizations. Arts organizations, in particular those participating in this study, do not believe that artists are in schools to supplant teachers; rather artists participating in artist-in-school programs aim to enhance arts experiences for students and teachers and encourage deeper understanding and participation in the arts.

Overview of the Remainder of the Document

This first chapter introduces the topic of specific arts partnerships, artists in the classroom, and arts integration through the curriculum. This chapter provides information on the problem and some personal background as to the evolutions of the programs. The purpose and rationale for the study are outlined.

In Chapter Two, relevant literature is reviewed, beginning with an overview of the understanding of the arts and arts education. Next is a discussion focused on integrated curriculum and integrating the arts into and

through the curriculum as well as discussion describing the two integrated arts programs under study. Following this, the literature review examines areas of professional development and professional learning communities and the expert/novice relationship.

In Chapter Three, the methodology and procedures are explained. A description of the concept of bricolage and the procedure of the method for a generic qualitative method are outlined. Additionally, there is a section on self-study under the lens of auto-ethnography and reflexivity. An explanation of participant selection, procedures, data sources, and collection methods used is provided. Finally, a section on data management and analysis, using an interpretive design, is discussed, concluding with assumptions and research limitations.

In Chapter Four a more detailed explanation is provided for the data analysis used. An overview and introduction lead into profiles of the teachers and artists participating in the study. Details of the data examining the emergent themes are presented, including excerpts of data collected.

Chapter Five outlines the concept of self-study and explores the personal insights and professional development I have experienced throughout the course of this research. The discussion here contextualizes areas of self-study within Whitehead's (2000) theory of "How can I improve my own practice?" I also present reflections and implications for practice and theory as well as potential areas of future research.

CHAPTER TWO: REVIEW OF THE LITERATURE

In this chapter I seek to establish an understanding of what is meant by “the arts” by examining significant definitions put forward by noted researchers and explores the concept of arts education and integrated curriculum to explain how these concepts can be combined to provide programming for students, teachers and artists. The literature review demonstrates that although other aspects of arts partnerships in education have been explored in some depth, there is a need for significantly more research that investigates the experiences of educators and students who participate in integrated arts programs provided through partnerships with outside arts organizations.

Situating this Research – Defining the Terms

The purpose of this chapter is to lay the groundwork for the remainder of this dissertation as well as to familiarize the reader with the issues involved in the research and the context within which the research has been conducted.

The Arts and Art Advocacy

In this study, the arts are defined as those arts areas outlined in *The Ontario Curriculum Grades 1 – 8: The Arts* (The Ontario Ministry of Education and Training, 1998): visual art, drama, dance, and music. This study focuses on elementary arts education; it must be noted that the experiences of secondary teachers and students would be different, as they have arts specialists within the school. It is difficult to agree on a single definition of the arts. According to Cornett (1999), no one author can offer a definition that is agreeable to all. One

concept of the arts in a broad sense is that the arts include anything and everything that is made by humans (Read, 1958).

Read (1958) proposes that for something to be considered art it must have form, some kind of visual representation. Forms that are constructed in human-made works of art are similar to elementary forms that exist in nature. Connections can be made between the art world and nature, and according to Read objects from the natural world can be considered art. Alternately, Parker (1926) suggests that there is a set of conditions that must be satisfied by an object if it is to be called a work of art. First, it must provide a source of satisfaction through the imagination. Second, the object must be social, meaning it must be publicly available. The art object should be a source of satisfaction to many people on repeated occasions. It must mean something to more than a single individual in that the experience of enjoyment must be able to be shared. Third, all art must have aesthetically satisfying form.

All of these statements raise questions. For whom is art created? Do all people have to be satisfied, or is it sufficient if only the enlightened are satisfied? Who are these enlightened few? And who decides on the definition of enlightenment? If the arts must have an aesthetically satisfying form, and those who are knowledgeable about the arts are the ones who qualify what becomes art, this seems to reinforce the elite quality of the fine arts and hints of a distinction between a more overall view of art and what we might consider the fine arts. This is an unreal distinction that sets up an unnatural dichotomy between the intention of a work of art and the ways we, as individuals,

experience works of art. Yet the arts are clearly much more than just this. Parker (1926) describes arts as having to be something tangible, but what about the art work that is transitory, for example Jana Sterbak's *Vanitas for an Albino Anorexic* (the infamous meat dress).¹

Three seminal authors writing about art education define art as a way for humans to express or communicate feelings (Collingwood, 1938; Croce, 1953; Tolsoy, 1898/1962). More recently, Pear Cohen and Straus Gainer (1995) propose that art refers to the conscious efforts of human beings to arrange shape, lines, colours, sounds, movement, and other sensory phenomena to express their ideas and feelings about themselves and their world. When we experience a work of art it is not solely through its aesthetic qualities, conceptual framework, or its communicative qualities. These cannot be viewed as separate entities but must be integrally situated within the meaning and content of a culture. Art does not occur in isolation. Wolff (1981) moves beyond these basic definitions to suggest that art, including film, literature, painting, and music, can be seen as repositories of cultural meaning or systems of signification. She claims that art is a social product, produced within a social context. Understanding art involves examining the ways that certain groups have defined the arts. According to Wolff, art is embedded in the experiences of the collective society. The arts are not only a reflection of culture but also

¹ The artwork itself exists only as a concept now. Originally, the dress, sewn from raw flank steak, refers to a number of issues particular to women including: body image, fashion, material consumption, and mortality and aging. In this installation the dress decomposes over a period of weeks from fresh meat to a dry skin, graphically demonstrating the nature of women's experience.

provide an opportunity for people to explore and understand the time and place in which they live. All of these definitions seem to agree that human involvement is the essential element, the *sine quo non*, for the creation of art.

Plato suggested, many centuries ago, that the arts should be the basis of education (as cited in Richter, 1967). According to Plato, it was through an aesthetic education or cultivation of feelings and perceptions that students would develop an appropriate basis for intellectual education.

My own understanding of what is meant by “the arts” is that the arts are the by-products, both abstract and concrete (i.e., literature, dance, music, visual arts, drama) of human beings understanding their world and interpreting the human condition. Eisner (2004) suggests that the arts are typically crafted to make aesthetic forms of human experience possible.

Arts Education

What do we mean by “arts education”? At the basic level, arts education could imply creating artworks using a variety of materials. Beyond that basic level, art education involves the development of critical analysis and understanding of art objects as social constructions. R. Clark (1996) discusses the historical patterns of art education and highlights two streams of thoughts on arts education in schools—instrumentalism and essentialism. Instrumentalism maintains that art should be part of the school curricula, not necessarily for its own inherent value but because it facilitates the acquisition of broader curricular objectives, such as motor control, co-operative work habits, visual

perceptiveness, and willingness to express ideas. Essentialists maintain that the arts have an inherent value themselves, as discreet school subjects.

Naturally, arts education is not confined to the arts created in schools but is a lifelong learning process that includes the continued production and appreciation of works of art, emerging throughout life in any number of locations. This study, although based on experiences within the school system, recognized that this lifelong learning component is an important element of arts education. Arts education can occur in an educational setting but can also emerge throughout life in any number of locations.

Pear Cohen and Straus Gainer (1995) state that quality art education experiences in schools demonstrate that students are learning:

- To observe carefully and to record their observations.
- To organize ideas and to express feelings.
- To work with purpose.
- To solve problems individually through trial and error methods,
- To respect themselves through their own achievements.
- To communicate.
- To discover their own points of view.
- To appreciate different viewpoints and cultures.
- To create change in their environment using a wide range of media.
- To make aesthetic discoveries and judgments.

Education in the arts has never established a strong foundation in the basic curricula in Canada, and recent school reforms in Ontario have done little

to remedy this. Recently (Ontario news release, January 2007), the Ontario Premier announced considerable funds to further develop arts education in schools. However, most people continue to view the arts as peripheral rather than central to the educational process. Eisner (1972) suggests that competency in art is rarely a requirement for teaching the arts, and often the arts are offered as a small part of many curricula. These attitudes indicate the value we as a society place on the arts in both elementary and secondary school. In *Framing Education as Art*, Hoffmann Davis (2005) suggests that we regularly see articles in educational journals such as “Why Do We Teach Art Today?” (Seigesmund, 1998) or “Justifying Music Education” (Aspin, 1991); however, she suggests we are hard pressed to find an articles called “Justifying Science Education” or “Why Do We Teach Math Today?” In a recent publication “Why Arts Education Matters,” Perrin (2008) continues to justify the value of the arts in education; it is evident that the arts continue to be devalued. Hoffmann Davis contends that we are more likely to find contemporary articles on “Why Visual Arts Makes Students Better at Science” or “How Drama Improves Reading.” She feels there seems to be a need to justify the arts by suggesting that the arts can be used to further learning in other subject areas, and this resonates with the Instrumentalist position outlined by R. Clark (1996). Chapman (1982) suggests that the responsibility for this lies within faculties of education. Teacher education in the visual arts, she states, is “narrow in scope” (Chapman, p. 11).

Historically, arts education was divided along gender lines. For boys, a

“superior education” included the arts only as an optional subject area, while a “superior education” for girls included the “ornamental” studies, or art education (R. Clark, 1996).² The arts in education continue to be seen as enrichment in educational practice, and this isolation of the arts has led to what Collins (1995) identifies as the feminization of the arts. She suggests that assumptions about the arts and arts education have influenced our society’s view of art and its place in the curriculum. These assumptions include the conviction that the arts are considered a feminine cultural frill, a desirable but nevertheless frivolous cultural enrichment.

Although the arts are no longer divided along gender lines, recent trends in arts education seem to fall into two different streams of influence. Collins (1995) suggests that one stream in arts education is the child-centered approach, (Lowenfeld, 1957), which focuses on studio-based experiences that promote children’s creativity and expressiveness. The other is society based, and attempts to relate the arts to everyday life outside of the school and to call attention to the social functions³ of art both in our own culture as well as by other cultures. Barkan (in Efland, 1990) is credited as one of the early thinkers in the development of the discipline-based art education approach. Greer (1984)

² Perhaps it is this reason why historically all of the great artists have been considered men, even though there are numerous examples of great women artists in history. For example, many historical women artists have become famous in their time (i.e., Elisabeth Vigee-LeBrun, court painter to Marie Antoinette, or Artemesia Gentilleschi, court painter for the Spanish, Italian, and English Royal families. Yet historically these women have been overlooked in the scholarly form of art history until the 1970s’ feminist revisions of art history. See Nochlin, 1971 and many subsequent feminist art history revisions.

³See the work of Graeme Chalmers (1987), who states that for art to be valued, it is important to understand what it is; art is a powerful, pervasive force that helps to shape our attitudes, beliefs, values, and behaviours.

outlined the necessary components for a comprehensive art education curriculum and to define discipline-based art education as a subject in its own right. The discipline-based art education (DBAE) movement made popular in the 1980s attempts to reconcile the disparity between the child-centered and discipline approaches. The Getty Center for Education in the Arts (1985) suggests that arts education has a low curricular status because of these two orientations. Advocates of DBAE (Arnheim, 1974; Eisner, 1988) assert that the arts should be treated as core subjects within the curriculum and taught in similar ways to other core subject areas. R. Clark (1996) suggests that as a result of struggles within various views of arts education, many students receive a more valid form of arts education outside of the school, due in part to the commodification of art by the mass media. Take, for example, the sense of recognition many students have with Edvard Munch's *The Scream* as a result of the extensive use of this image in the media.

It is necessary to include the arts in the basics of education. According to Cornett (1999), it is through literature, music, visual art, drama, and dance that we, as human beings, “engage” our senses and become active participants making connections to our history. J. Catterall (2002b) and Cornett (1999) assert that the arts deeply affect students intellectually and emotionally. Cornett claims that students in an arts-infused classroom can be more productively active, physically and mentally, because the arts offer additional learning modes, have special motivational properties, and celebrate interpretation of the world in multiple ways.

The arts should not be viewed as apart or distinct from any aspect of life. In my own life and practice the arts are an integral part of my very existence. If the arts can be seen as a way for students to develop understandings, not only of themselves and other subject areas but the world in general, perhaps the arts would be more readily accepted as an integral part of the curriculum.

Arts Education and Student Improvement

The State of California's Visual and Performing Arts Framework provides a summary of the impact of arts education on students, teachers, and schools (Arts in Focus, 2000). According to this study, the most important contribution of the arts to education is their ability to improve the way we teach and learn. Recent literature (Arts in Focus; Cornett, 1999; Cornett & Smithrim, 2001; Darts, 2006; Desai & Chalmers, 2007; Marshall, 2005; Rabkin & Redmond, 2005) provides some reasoning to support these claims. The following is a summary of the literature:

- The arts inspire self-confidence and help keep kids interested in school.
- The arts help energize the school environment.
- The arts help students develop critical skills for life and work.
- The arts improve student performance in other areas.
- The arts expose students to a range of cultures and a variety of points of view.
- The arts can help teachers to connect with hard-to-reach students.
- The arts can help students to understand difficult concepts.
- The arts can help students to make connections between subject areas.

Recent research in the United States and Canada (Burnaford et al., 2001; J. Catterall, 2002a; J. Catterall, 2002b; Champions for Change, 1999; Upitis & Smithrim, 2002; Upitis & Smithrim, 2003) demonstrates that student satisfaction and engagement in learning increase with participation in the arts. *Champions of Change: The impact of the arts on learning* (1999) is a report that compiles seven major studies providing evidence of enhanced learning and achievement when students are involved in a variety of arts experiences. The researchers involved in the *Champions of Change* study suggest that learners can attain higher levels of achievement through engagement with the arts. In addition, the findings in this study demonstrate that learning in and through the arts can “level the playing field” for students from disadvantaged circumstances. J. Catterall (1999; 2002a & b), one of the researchers in the *Champions for Change* study, analyzed 25,000 students, and the data demonstrate that students with high levels of arts participation outperform “arts-poor” students in virtually every measure. His study indicates that sustained involvement in art forms such as music and theatre, for example, are highly correlated with success in mathematics and reading.

The benefits of arts-based education can cross socioeconomic lines and can compensate for the advantages enjoyed by one group over the other. J. Catterall (2002a & b; 1999) and Upitis and Smithrim (2002) found that arts participation is highly correlated with socioeconomic status, particularly outside the classroom. However, Catterall (2002a) found that high art participation makes a significant difference to students from low-income backgrounds.

According to Burnaford et al. (2001), students from troubled schools in Chicago who participated in innovative arts-integrated curricula demonstrated significant improvement in achievement along many dimensions when compared to arts-poor schools in the same neighbourhoods.

According to Cornett (1999) the arts often are not included in discussions of “what matters most” and “core knowledge” in education. Greene (1995) argues that it is difficult to accept a call for excellent teaching and ‘teaching for America’s future’ that pays no heed to the awakenings that the arts make possible. Greene (1995) suggests, at the very least, participatory involvement with many forms of art can enable us to see more in our experiences, to hear more normally unheard frequencies, to become conscious of what daily routines have obscured, and of what habit and convention have suppressed. Through actively viewing and participating in the arts we cannot only broaden our vision of our society and ourselves but also create connections to our history, other cultures, and peoples. We can develop new modes of communication and expression in addition to expanding our understanding and tolerance of diversity.

Those who work with children on a regular basis, including teachers, parents, and educators outside the school setting, realize that many children begin their learning experiences through the arts (this includes visual arts, music, literature, and drama). Early in their development children draw their own representations of life around them by participating in acting out and role-playing everything from gender expectations to potential career choices

(Cornett, 1999). Burnaford et al. (2001) relay the experiences of playwright Jackie Murphy, who integrates thought with feeling through storytelling. She states, “I love remembering the fact that the most natural thing in the world for a kid is to act out stories. The reason I use playwriting in the classroom is that it provides the ability to create stories” (pp. 18-19). It is surprising then that the arts often are taught in North American schools as something rather precious, separate from education and from life, rather than a natural underpinning of our existence.

Read’s (1958) influential work on the nature of art and the value of art education for children advocates the concept that the arts should be central to education. What Read suggests is not simply art education as such but an education of the senses, “upon which consciousness and ultimately the intelligence and judgment of the human individual are based” (p. 7). According to Read, the arts are able to reach us through all of our senses: sight, touch, sound, speech, expressive thought, and movement. He suggests that the senses of sight and touch are activated through visual and hands-on education or the design arts. Hearing and movement senses are engaged through music and dance. Speech is evidenced in verbal education through poetry and drama, and expressive thought through craft. Read also suggests that aesthetic or arts education naturally correlates to the four main functions of our mental processes: sensation, intuition, feeling, and thought. He claims that an aesthetic education has for its scope

the preservation of the natural intensity of all modes of perception and sensation; expression of feeling in communicable form: expression in communicable form of modes of mental experience which would otherwise remain partially or wholly unconscious; and finally expression of thought in a specific form.(p. 7)

Read (1958) provides a convincing discussion of the value of education through the arts and supports concepts of integrating the arts throughout the curriculum. He suggests that the basis of all intellectual and moral strength lies in the adequate integration of the perceptive senses and the external world, of the personal and the organic. This integration can be achieved only through the appropriate methods of education (p. 220). Integrating the arts in education can contribute to the overall education of a child. Read claims that the purpose of education is

the preparation of the individual child for his [sic] place in society not only vocationally but spiritually and mentally, then it is not information he needs so much as wisdom, poise, self-realization, zest – qualities which can only come from a unified training of the senses for the activity of living. (p. 231)

Pears Cohen and Straus Gainer (1995) suggest that rather than being separate, the arts are an integral part of life and can act as glue, enriching and binding together many aspects of human experience. Eisner (1972) introduces similar ideas in *Educating Artistic Vision*, wherein he suggests that the prime value of the arts in education lies in the unique contribution the arts make to an

individual's experience with and understanding of the world. He questions the role of the arts within schools and cites the dichotomies that have been established between the work of the head (the areas of the curriculum which are deemed valuable—mathematics, sciences, and language) and the work of the hand (notably the arts). Eisner (2005) argues, “an educational program that neglects the qualitative aspects of intelligence, one that sidesteps the metaphorical and affective side of life, is only half an education at best” (p. v). Finally, Eisner (2005) suggests that the arts enable us to make sense of the world.

Integrated Curriculum

The understanding and application of curriculum integration can vary from teacher to teacher and classroom to classroom. One basic assumption of curriculum integration is that knowledge can be viewed as interconnected and connected to the real world (Drake, 1998). This concept of interconnectedness relates to the concept of postmodernism in that knowledge and meanings can be fluid and transitional. Fehr (1994) suggests that the paradox of postmodernism and perhaps its primary virtue is that its ambivalence is deliberate. R. Clark (1996) claims that meaning in postmodern art education is seen as fluid and contextual. This viewpoint seems necessary in our postmodern world, a world filled with contradictions, fragmentation, and multiple realities. According to Jacobs (1989), interdisciplinarity does not stress delineations but linkages. Incorporating integrated curriculum allows teachers and students opportunities to develop solutions to problems which are not only creative but also

incorporate aspects of the postmodern including providing or developing multiple perspectives in which students must seek multiple and individual meanings and connections.

Integrated curriculum, as defined by Jacobs (1989), is a view of knowledge and a curriculum approach that consciously applies methodology and language from more than one discipline to examine a central theme, issue, problem, topic, or experience:

education that is organized in such a way that it cuts across subject-matter lines, bringing together various aspects of the curriculum into meaningful association to focus upon broad areas of study. It views learning and teaching in holistic ways and reflects the real world, which is interactive. (p. 5)

If integrating the curriculum incorporates linkages between fields of knowledge, or disciplines, then the process of applying integration may create an environment that nurtures real-life connections (Drake, 1998). According to Drake (2001), an integrated curriculum can offer a number of advantages to both teachers and students: seeing the big picture; encouraging increased relevance; developing real-life context; and encouraging higher order thinking skills.

Integrated curriculum comes in many forms. Applebee, Adler, and Flihan (2007) suggest that there is little consensus on the terms and definitions that describe how different disciplines relate to one another. Several authors (Applebee et al.; Venville, Wallance, Rennie & Malone, 2002; Drake 1993,

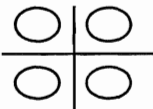
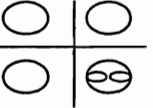


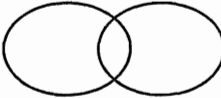
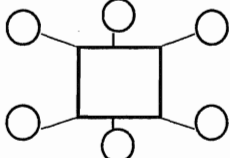
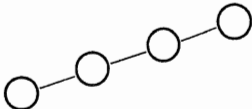
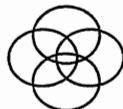
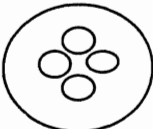
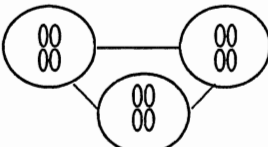
1998; Fogarty, 1991; Jacobs, 1989) have gone beyond a single definition of curriculum integration to a continuum of integration. Venville et al. suggest that models of curriculum integration take place along a continuum which ranges from “discipline-based options” with separate subjects taught at different times, to “internal orientation,” where students encompass activities that are jointly planned and implemented by students and teachers. Figure 1 summarizes the 10 levels of integration (Drake, 2007, p. 29 – 30, as outlined in Fogarty and Stoehr, 1995).

Drake (1998) provides a discussion and analysis of these models:

The **fragmented model** is the traditional model of separate and distinct disciplines, which fragments knowledge within the subject areas. For example, a teacher who applies this approach in math, science, social studies, and language arts not only keeps each subject area distinct but also even isolates topics within a subject area.

In the **connected model** course content is connected topic-to-topic within each subject area. One year’s work relates to the next year’s work and relates idea(s) explicitly. For example, the teacher relates the concept of fractions to decimals, which in turn relates to money, grades, etc.

In the **nested model** the teacher targets multiple skills, a social skill, a thinking skill, and a content-specific skill, within a unit of study. For example, the teacher designs a unit on photosynthesis to simultaneously target consensus seeking (social skill), sequencing (thinking skill), and plant life cycle (science content).

NAME OF MODEL	DESCRIPTION OF MODEL
Fragmented 	Separate and distinct disciplines
Connected 	Topics within a discipline are connected
Nested 	Social, thinking and content skills are targeted within a subject area
Sequenced 	Similar ideas are taught in concert, although subjects are separate
Shared 	Team planning and/or teaching that involves two disciplines focuses on shared concepts, skills or attitudes
Webbed 	Thematic teaching, using a theme as a base for instruction in many disciplines
Threaded 	Thinking skills, social skills, multiple intelligences, and study skills are "threaded" throughout the disciplines
Integrated 	Priorities that overlap multiple disciplines are examined for common skills, concepts and attitudes
Immersed 	Learner integrates by viewing all learning through the perspective of one area of interest
Networked 	Learner directs the integration process through selections of a network of experts and resources

The **sequenced model** includes topics or units of study that are rearranged and sequenced to coincide with one another. Similar ideas are taught in concert while remaining separate subjects. For example the English teacher presents an historical novel depicting a particular period while the history teacher teaches the same historical period.

In the **shared model**, shared planning and teaching take place in two or more disciplines where overlapping concepts or ideas emerge as organizing elements in the development of the unit. For example, science and math teachers use data collection, charting, and graphing as shared concepts that can be team-taught.

The **webbed model** creates a web that connects subject area content to a theme. Subjects use the theme to sift out appropriate concepts, topics, and ideas. For example, the teacher presents a simple topical theme, such as the circus, and links it to the subject areas like animals in the wild or environment causes. A conceptual theme, such as conflict, can be webbed for more depth in the theme approach.

In the **threaded model** the metacurricular approach threads thinking skills, social skills, multiple intelligences, technology, and study skills through the various disciplines. For example, teachers target prediction in reading, math, and science lab experiments while the social studies teacher targets forecasting current events, and thus threads the skill (prediction) across disciplines.

The **integrated model** connects subjects and overlaps topics and concepts with some team teaching. For example, teachers of math, science,

social studies, fine arts, language arts, and practical arts look for patterning models and approach content through these patterns.

The **immersed model** is a learner centered model where the disciplines become part of the learner's lens of expertise; the learner filters all content through this lens and becomes immersed in his or her own experience.

Similarly, in the **networked model** the individual learner filters all learning through the expert's eye and makes internal connections that lead to external networks of experts in related fields. For example, the architect as learner, while adopting the CAD/CAM technology for design, networks with technical programmers just as he or she had traditionally done with interior designers and so expands his or her knowledge base.

Beane (1993) describes the integrative curriculum as one that goes beyond the subject-centered or multidisciplinary approaches. He suggests, an integrative curriculum stems from the idea that genuine learning occurs as people integrate experiences and insights into their schema of meanings. Moreover, the most significant experiences are those tied to exploring questions and concerns people have about themselves and their world (p. 18).

Bonds, Cox, and Gantt-Bonds (1993) take the concept of integrated curriculum even further and define it as "synergistic teaching." They describe synergistic teachers as teachers who blur subject area lines in such a way that all school subjects become related and are taught so that they seem almost inseparable. What is learned and applied in one area of the curriculum is related and used to

reinforce, provide repetition, and expand the knowledge and skills learned in other curriculum areas.

This study examines areas where incorporating the arts as outlined in The Ontario Curriculum Grades 1–8: The Arts (Ontario Ministry of Education and Training, revised 2004); (visual art, music, drama, and dance) can provide beneficial connections to other discipline areas. In this sense, the integrated curriculum models outlined by Fogarty (1991) and Fogarty and Stoehr (1995), which are used in the programs offered by The Royal Conservatory of Music and the Gallery, are the shared model (involving two disciplines focusing on shared concepts, skills, or attitudes) and the integrated model (concepts that overlap multiple disciplines and include common skills, concepts, and attitudes). This is not to say that programs that do not provide connections between the arts and other discipline areas are not successful. Indeed there are many extremely successful discipline-based programs as well as programs that incorporate separate disciplines and integrated arts. Drake (2007) and Drake and Burns (2004) suggest that a close look at the curriculum shows that there are many similarities across subject guidelines and expectations, although my experience is that these similarities are not reflected in course content.

Benefits to Integrated Curriculum

There are compelling reasons outlining the benefits of including an integrated curriculum in elementary school settings (many of these benefits are outlined in Drake, 1998, 2007; Drake & Burns, 2004; Rabkin & Redmond, 2005). Certainly, curriculum integration provides opportunities for both students

and teachers to make relevant connections between different subjects. In a study by DeCorse (1996), a number of teachers were interviewed and discussed their practices and ideas about curriculum reform in general and the role of preservice and teacher in-service education in the formulation of their beliefs. DeCorse concluded that there are a variety of approaches that can lead to successful implementation of curriculum reform. These include curriculum integration, co-operative teacher-generated curriculum, and holistic philosophical approaches to change. Elmore, Peterson, and McCarthy (1996) studied teacher preservice training in integrated programs. The authors' thinking shifted from viewing curriculum as an object to reflecting on curriculum as an activity. Similarly, Lake (1994) describes two studies where teachers discuss the value of incorporating curriculum integration into their practice. Edgerton (1990) found that after one year, 83% of the teachers involved in an integrated curriculum preferred to continue with the integrated program rather than return to the traditional, discipline-bound curriculum. In a related study, MacIver (1990) found that teachers appreciated the social support of working together and felt that they were able to teach more effectively when they integrated across subjects and courses. They discovered new interests and teaching techniques that revitalized their teaching. In Sands and Drake's study (1996), one teacher states:

I would not trade the experiences of co-teaching this interdisciplinary course for anything in my professional career. While each of us would be the first to say that we aren't where we need to be, I have a deep

sense of commitment towards continuing the team effort to refine our practices in the block. In fact, I can't imagine not being allowed to continue to put my efforts into the ongoing development and refinement of this course. (p. 76)

Much of the literature on integrated curriculum is written by classroom teachers or by researchers whose practice originated in a classroom setting (Lake, 1994). Lake claims that the majority of research on integrated curriculum focuses either on how to implement an integrated curriculum or teachers' experiences and descriptions of integrated units taught. Drake and Burns (2004) suggest that teacher renewal is a significant outcome of teaching in an interdisciplinary way and that working with others on interdisciplinary projects allows for creativity and professional growth and helps keep teachers in the profession.

Working with curriculum integration not only benefits teachers in terms of professional growth, but Drake and Burns (2004) also discovered that through integration, teachers could cover multiple strands of expectations and what they call "bundling the standards." This provides teachers with the ability to cover a variety of expectations from many different curriculum strands through an interdisciplinary unit. For example, while studying a Medieval Times unit, teachers could conceivably incorporate social studies, science (pulleys and gear in castle construction), visual arts, mathematics, and literature.

It is not only teachers who benefit from professional and personal development, Hargreaves and Moore (2000) found that teachers using

integrated approaches to teaching realize positive student outcomes including higher order thinking, problem-solving strategies, the ability to work collaboratively, and the ability to be more creative. Collaboration occurs not only for teachers but also for students.

Obstacles to Integrated Curriculum

Although there are numerous benefits to integrated curriculum, the structures of schools and teacher culture may serve to discourage teachers from participating in curriculum integration. In addition, many individual teachers are uncomfortable with the idea of integrated curriculum (Drake, 1998). According to Drake, teachers worry that the integrity of the disciplines will be lost in integrated curriculum. Teachers are often reluctant to incorporate integrated curriculum into their practice for several reasons. These reasons include insufficient understanding of disciplines other than their own specialty to effectively lead students toward a thorough knowledge of important concepts (Simon, 1993); inexperience with integration and interrelationships among disciplines in faculties of education (Mason, 1996); concern about how to assess subjects (Mason); and the time commitment needed for building an integrated curriculum, particularly when one is developing an integrated curriculum for the first time (Drake, 1993, 2007; Drake & Burns, 2004).

Although integrated approaches to curriculum can offer a number of benefits to students and teachers, they are difficult to implement without the structures built into school systems to support these initiatives. In the spring of 2001, I participated in the development of an integrated curriculum unit with

two 4th grade teachers in a southern Ontario school (Drake, 2001). During the development of that unit I found that these teachers felt that the teacher preparation programs they had attended had failed to outline possibilities of incorporating integrated curriculum or to model curriculum integration. As Freeman and Sokoloff (1995) point out, “when teachers attempt to structure learning experiences for students in ways that are inconsistent with educational norms and other organizational constraints in the schools or district, those innovations are generally short lived and unsuccessful” (p. 12).

DeCorse (1996) investigated the responses of teachers regarding the obstacles to the conceptualization and application of curriculum integration. DeCorse’s participants suggest that some of the significant obstacles to integrating curriculum include the fact that they do not embrace the fundamental assumption that curriculum is the “real job” of teachers. In addition, DeCorse found that teachers come to the classroom with no concept of how to integrate other ideas into what they are teaching and are not confident that they know enough about subjects other than their specialty. This sounds remarkably similar to the emotions expressed by teachers in their discussions around teaching the arts.

Integrating the Arts in Education

Many educators believe in the value of arts education in the classroom (Burnaford et al., 2001; Eisner, 2004; Hoffmann Davis, 2005; Pear Cohen & Straus Gainer, 1995; Rabkin & Redmond, 2005) even though the arts have never been at the forefront of education in Canada. However, the realities of

curriculum reforms and increased emphasis on the basics and standardized testing continue to relegate the arts to an inferior position (Burnaford et al.). In a recent news release (Canada NewsWire, 2002), the Ontario Principals' Council warned that school board funding would not be enough to meet the needs of Ontario students. In particular, areas that will inevitably be cut include academic programs that are seen as high cost: music, visual arts, and physical education. Despite the ongoing budget restraints in the arts, teachers feel there is substantial value in arts education. Upitis et al. (2001) found that teachers believe in the value of the arts: 98.7% of the teachers either "strongly agree" or "agree" that the arts are fundamental to quality learning. However, despite that belief, fewer than half of the teachers (41%) schedule time for the arts on a daily basis. It was also found that most teachers (again 98.7%) believe that students can express knowledge and skills through the arts, but only 18.5% frequently use the arts as a teaching tool (Upitis et al., pp. 19-20).

Upitis (1998) found that generally teachers would like to provide more arts opportunities for their students; however they do not do so primarily because of their lack of personal experience or training in the arts. Bresler (1994) identified that only a few classroom teachers taught music as a part of their regular curriculum and when they did, they often felt uncomfortable because they could not sing and were not familiar with music theory.

The Ontario Curriculum Grades 1–8: The Arts (Ontario Ministry of Education and Training, revised 2004) outlines the arts (visual, drama, dance, and music). However, the reality of classroom practice is that often a minimum

amount of time is spent on any one element of the arts. Without any change to the official curriculum, these important developmental causes could be given more time if the arts are incorporated into the teacher methodology and incorporated into other subject areas. By incorporating integrated arts programs into a classroom situation, teachers can not only provide the important connections for their students but also provide a “hook,” or motivator, towards developing a curriculum that engages students.

There are a number of practical reasons why integrating the arts through education is a valuable approach (Naested, 1998).

The arts stimulate images and enhance student learning by involving the student visually, physically and emotionally; the arts can provide connections between and among course content, concepts and skills; the arts can make the most of time and can allow for sustained work periods during the school day; the arts can address the multiple intelligences or learning styles of students; the arts can develop alternative avenues for expression that are not limited to words and numbers; the arts can connect the art class with the outside world: television advertising, popular culture, dress/costume, architecture, city planning, the natural environment and other cultures; and finally, the arts can provide alternative approaches for learning, teaching and communication for both students and teachers. (pp. 4-5)

According to Marshall (2005, 2006), postmodern theorists such as Efland, Freeman, and Clark endorse an integrated arts education where art is

contextualized and the boundaries between domains and disciplines are blurred. He suggests that integrating the arts with other subjects is congruent with the tenets of postmodernism because it relates ideas to form, shifting the focus of art education away from formal concerns to meaning-making. Hoffmann Davis (2005) concurs. "By challenging disciplinary boundaries and embracing personal theme and multiple interpretations, the arts provide a way for education to benefit from the salient differences that abide among various cultures of learning and confound attempts to standardize curricula and assessment" (p. 3).

The premise for integrating the arts into the general curriculum is based on the concept that all aspects of life can be linked together through art. It is unnatural to disassociate and isolate the arts from other subject areas in life and in schooling; this results in fragmented learning. Students often find it difficult to connect what they learn in schools to what they experience in their everyday lives; they need to be able to make relevant connections to their environment. Burnaford et al. (2001) suggest that arts integration is a process of teaching and learning where the arts play a key role in the development of learners' intellectual capacities. They suggest that the arts give sensory representation to cognition and make learning visible. Burnaford et al. state that the arts help to negotiate between multiple spheres:

Between the self and the world (between received knowledge and original inquiry, between social consensus and individual expression, between the learner and the community), between realms of experience

(between thought, feeling, and action), between the adult world and the child's world, (between life in school and life out of school), and between types of achievement (between processes and products, between academic skills and life skills, between content and concepts.) Arts integration gives aesthetic form to these negotiations Arts integration is a strategy for learners investing in their own development. (p. 10)

Eisner (2002) also suggests that as individuals engage in the arts, their understanding of concepts shifts in ways that enhance cognition and literacy. According to Eisner, as students engage in the arts, they learn skills such as observation, problem-solving, organizing, and communicating that not only are necessary for the artistic experience but are also skills that can be transferred to other learning situations.

Students often have difficulty understanding concepts and making those concepts relevant to their own life experiences. Using the arts as a strategy for students to develop these connections is one way to develop that understanding. For example, in the Lakeview Education Arts Partnership (Burnaford et al., 2001), students working with an artist designed and constructed a wardrobe full of unfolding panels arranged and painted to represent their understanding of the thematic structure of the C.S. Lewis class novel, *The Lion, The Witch and the Wardrobe*. In another example, fourth grade students at Brownell Elementary School, working with a sculptor, explored the uprising on the Amistad slave

ship by making sculptures representing the Amistad children cast from their own bodies (Burnaford et al.).

Others suggest that integrating the arts throughout the curriculum is beneficial (Appel, 2006; Brewer, 2002; Buffington, 2007; Burnaford et al., 2001; Cornett, 1999; Daniel, Stuhr, & Ballengee-Morris, 2006; Drake, 1998; Efland, 1995; Eisner, 1988; Meban, 2002; Rabkin & Redmond, 2005; Stuhr, 1995). Burnaford et al. claim aesthetic experiences provide students with access to metaphors and images. They suggest the metaphoric thinking reveals unexpected connections between seemingly disparate ideas, and this is central to the arts and to integrated curriculum (p. 17). It is in this way that the arts invite and encourage intellectual depth (Burnaford et al.). Recent researchers (Rabkin & Redmond, 2006) found, however, that there is a correlation between participation in the arts and academic performance, particularly for struggling students. However, Hetland and Winner (2000) claim that they found no support for the assertion that taking art classes or being in classes where the arts are integrated with other academic subjects leads to an increase in academic achievement.

Although there are numerous supporters of integrating the arts in education, there are also arts educators who are determined that the arts remain a distinct subject discipline. Greer (1984) outlines the historic definition of “discipline-based art education” or DBAE. Discipline-based art education reinforces the need to approach art education as distinct and unique subject areas. As outlined in Greer (1984), content for the arts curricula is derived from

the four major disciplines of art: aesthetics, art history, art criticism, and the making of art. Proponents of DBAE (Arnheim, 1974; Greer, 1984) stress the importance of retaining the distinctness of art subjects rather than allowing the arts to become the handmaiden to other subject areas-. Advocates of DBAE (Arnheim, 1974; Barkan cited in Efland, 1990; Greer, 1984, 1987) suggest that integrated arts programs can lead to the devaluing of the arts. Some arts educators fear that when the arts are used as a tool for teaching other subjects, the inherent value of the arts is lost (Chapman, 2004; Gee, 2004; Hetland, Winner, Veenema, & Sheridan; 2007). Chapman suggests that integrating the arts throughout other disciplines is seen by many as a threat to maintaining quality of instruction in the arts themselves. However, as theories of art education continue to evolve, arts educators are reconsidering this discipline-bound paradigm.

In order for the curriculum to be relevant to the student it should be connected to a variety of life experiences (Drake, 1998). The aspects of those experiences that have the most profound impact on us can be those relating to the senses. Jensen (2001) suggests that the arts enhance the process of learning. He stresses that the systems the arts nourish, including the senses, are the driving forces behind learning. We remember a visual image, a smell, or a piece of music that we heard during a particular experience. Our responses to the stimulation of these senses are a function of our growth and development, and the arts provide the framework in which these responses are explored and

shaped. The arts help us to use the experiences themselves to arrive at a deeper understanding of facts and events.

Using the arts as a springboard or entry into other subject areas not only facilitates understanding of complex concepts but also enhances the learning experience. For example, understanding the order and composition of planets in the universe by producing an outer space resist painting is one way to make those connections (the Gallery program). At the same time, students learn the scientific properties of oil and water. Eisner (2005) suggests:

Attention to the whole and to its constituent qualities is one of the important lessons the arts can teach. The fragmentation of content in forms that do not yield for the child a feeling for the whole are not likely to be particularly meaningful. Too much of the teaching and curricula in our school has this disembodied, fragmented character. (p. 5)

Certainly there can be discussion around each of these points, including the fact that numerous arts educators would suggest that there are as many differences as similarities among the arts. Critics (many of whom are colleagues of mine and arts specialists) suggest that when all of the arts are lumped together the result can create more learning problems and confusion rather than enhancement and enrichment for students in the learning process. There are times when I am forced to agree. I have participated in numerous discussions of this sort, particularly when I am teaching in music, art, and drama camps for children (MAD-Music, Art, Drama) in conjunction with a professional theatre company for young people. An example of one discussion that has caused great

consternation revolved around the concepts of line and tone in all of the arts (music, visual art, drama, and dance). It is obvious that there are certain similarities in some of the concepts, but there are as many differences. Line in visual art for example, refers to a mark left by moving a mark-making instrument such as a pencil from one point to another. In music, line refers to a succession of notes or ideas as in a melodic line. In drama, a line refers to a particular sequence of dialogue or a line of thought. In dance, line refers to body positioning. But what is similar is the concept of line being a continuum in each area of the arts. Tone, for example in visual art refers to the quality of colour in terms of light and dark, often expressed in the degree of saturation of a colour. In music, tone refers to the sound of a pitch and the duration. These concepts must be identified, taught, and analyzed properly for each particular area in order to foster understanding in students rather than confusion.

Obstacles to Developing Integrated Arts Curriculum

There are numerous obstacles to developing integrated arts programs including time commitments, logistics, and individual skills (Drake, 1998). However, both the Royal Conservatory of Music's Learning Through the Arts™ program and the Gallery's Art Based Integrated Learning program demonstrate that the possibilities for arts integration do exist. These programs are not an attempt to dilute the arts throughout the curriculum, which is a fear expressed by many arts specialists. Rather, it is a way to provide generalist teachers with the support of professional arts educators and to give students experiences in the arts that they may not otherwise have.

The previous curriculum document in *Ontario The Common Curriculum: Policies and Outcomes, Grades 1-9: The Arts* (Ontario Ministry of Education and Training, 1993) encouraged teachers to develop integrated curriculum by providing methods of clustering subject areas together with similar outcomes or disciplines. However, *The Ontario Curriculum Grades 1-8* (Ontario Ministry of Education and Training, 1998) is not set up for integration. Instead, it provides standards or expectations that are discipline bound. In 2002 a new curriculum document, *Integrated Studies Grades 11 and 12* (Ontario Ministry of Education and Training, 2002), but this has not filtered down into the elementary grades. In Drake's (2001) opinion, innovative teachers have found ways around this, and integrating subjects throughout the curriculum continues in many areas throughout the province.

Since the 1980s, both the benefits of and cautions against the integration of the arts throughout the curriculum have been expressed. Darts (2006) suggests that although there is a growing body of research indicating the arts and art education are fundamental to cognition, learning, and citizenship, there is still a belief amongst many in the public, including some educators and policy makers, that art education is expendable, a frill on the edge of schooling that can be eliminated in times of financial deficit. This mentality, in part, seems to be a result of the historical emphasis that has been placed on unconnected and uncritical forms of discipline-centered models of art education (Chalmers, 1987; Darts).

J. Catterall (2002a) questioned whether the arts have intrinsic educational value (that is arts for art's sake), or should they be taught for their instrumental value for improving student achievement in other subjects?

Costantino (2005) gives a succinct summary of the 1998 Catterall/Eisner debate outlined in *Art Education*. Eisner (as cited in Constantino) is adamant that the arts should be taught for their intrinsic value, since research had not yet shown conclusively that there is a causal link between studying the arts and academic achievement in other subjects. Eisner stresses that by continuing to support the claims of a causal link, the arts are in danger of being permanently excluded from the curriculum if the claim is proven false. Chapman (1982) suggests that the arts have been portrayed as a means for achieving a range of social aims that are not unique to the arts. In fact, she suggests that the arts are used in school as a tool to teach everything except art. By using the arts as “tools” for learning, rather than the arts as individual subjects for study, they become less distinctive in the curriculum. Chapman identifies a number of areas of concern with regard to incorporating interdisciplinary arts programs. First, she suggests, teachers are trained as generalists and not as professionals in any one subject, and it is difficult for generalist teachers to impart knowledge about the arts. Second, she suggests it is misleading to compare arts education with the interdisciplinarity of science and social studies. This is a concept with I disagree with. I believe the arts are just as interconnected with all subject areas and perhaps even more interconnected than many. Third, Chapman suggests curriculum resources are abundant in subjects other than the arts and that teachers are routinely trained

and retrained to use new instructional materials. Fourth, she stresses that specialist art teachers must be employed, although in times of financial constraint and expectations for teachers to cover all subject areas this seems unrealistic. Finally, it seems that the expectation in schools is that if arts educators develop interdisciplinary programs, more arts instruction will be available to children, since the arts instruction would be infused into other subject areas. However, Chapman notes that these approaches are not always carried out with a genuine concern for what students are learning about the arts (Chapman, pp.134–136). J. Catterall (as cited in Constantino, 2005) argues that there is an extensive body of research supporting the value of learning through the arts. According to Costantino, Catterall identifies the issue of transfer (that is, learning in the arts transfers to other subject areas) as the crux of the argument between essentialist versus instrumental justifications for arts education (as discussed earlier and outlined in R. Clark, 1996). Grauer, Irwin, de Cosson, and Wilsom (2001) state that although debate exists within arts education as to the extent to which integrative activities and curriculum should be conceived and nurtured, curriculum integration is an accepted model for classroom instruction. The integration of the arts throughout the curriculum is now a widely accepted aspect of curricular and instructional design (Parsons, 2004; Sanders-Bustle, 2005).

The Arts, Integration, and Student Development

Although the focus of this study is to examine the experiences of teachers and artists participating in the two integrated arts programs, one would

be remiss not to mention the perceived value to the students themselves of integrating the arts into other areas of the curriculum; the students are the main beneficiaries of the arts partnership programs. This study was originally planned to include data collected from students; however the data collected from teachers and artists focused on professional and personal development through the use of integrated arts programming and therefore became central to the study.

Jensen's (1998, 2001) work on brain research and Gardner's (1983) multiple intelligence theories provide strong support for integration of the arts throughout the curriculum. Jensen (1998) states that the arts lay the foundation for later academic and career success. A strong arts foundation builds creativity, concentration, problem solving, self-efficacy, co-ordination, values attention, and self-discipline. Cornett and Smithrim (2001) suggest one of the reasons that the arts enable students to develop these qualities is their participative nature. This active participation in the arts can counteract the passive observation habits in our society that television and some computer activity can develop in students. The arts provide an opportunity for students to be actively engaged in learning. Similarly, Miller (2001) emphasizes that students are constantly in the process of making connections in a creative and meaningful way and that in many cases the very act of working with materials, movement, and music focuses and centers learners.

In addition to helping develop brain function, arts education can offer teachers ways to reach all students (J. Catterall 2002a). Numerous studies cite

the benefits to students of incorporating the arts in education (Arts in Focus, 2000; Burton, Horowitz, & Abeles, 1999; Catterall; Cornett, 1999; Cornett & Smithrim, 2001; Cortines, 1999; Deasey, 2002; Rabkin & Redman, 2005; Upitis & Smithrim, 2003). These benefits include higher test scores and grade point averages by students whose education includes a concentration in arts education; increases in achievement and motivation for students (Catterall; Cornett; Deasey; Upitis & Smithrim); and development of higher levels of self-esteem (Catterall; Deasey; Sylwester, 1998; Upitis & Smithrim). Evidence from Scholastic Assessment Tests facilitated by the College Entrance Examination Board in the United States (Cornett) suggests that students who have an extended education in the arts outperform their nonarts peers. According to *Eloquent Evidence: Arts at the Core of Learning* (1998), 1995 SAT scores for students who studied the arts more than 4 years were 59 points higher on the verbal and 44 points higher on the math portion than students with no coursework or experience in the arts. Similarly, Aschbacher and Herman (1995) present a study of Los Angeles students who participated in a program that integrated the arts into literature and social studies. These students wrote higher quality essays, showed more conceptual understanding of history, and made more interdisciplinary references than nonparticipating students. Cortines (1999) summarizes the value of the arts in education and suggests the arts help develop a young person's character and values, confidence and empathy, respect and tolerance. Cortines emphasizes the role the arts can play in the development of what society may deem to be valuable character traits:

When you are a member of the cast of a play, you have an obligation to learn your lines well. You have to help pull the performance together. You can't just ad lib and do your own thing. You have to work toward the goal of the group. (p. 6)

The arts can help students build a value system in which they learn self-discipline and responsibility, where they learn to value effort and to get enjoyment and inspiration from their results. The arts are by no means the only way to achieve these ends, but they can enable students to reach some of these goals. Edwards's (1994) study demonstrates that stereotypical views toward minority cultures are decreased through arts instruction. Through the arts, students learn to respect the different ways others have of thinking, creating, and expressing themselves.

There is extensive research on the personal qualities that the arts can build in students (Arts in Focus, 2000; Burton, Horowitz, Abeles, 1999; Cortines, 1999; Deasey, 2002, 2003; Hetland et al. 2007; Upitis & Smithrim, 2003, 2002; Upitis et al. 2001). Conclusions of some of this research are outlined by Cortines and demonstrate that, as with language and mathematics, the crux of an arts education involves the communication, manipulation, interpretation, and understanding of complex symbols. Therefore the arts should be included in the basics of education. Cortines also suggests that an arts education contributes significantly to improved critical thinking, problem posing, problem solving, and decision-making skills. For example, in the arts there are no easy solutions. Indeed participation in the arts require students to

seek multiple and individual meanings by posing problems which do not necessarily have solutions. Artists often question the status quo by incorporating these dilemmas into learning we are teaching valuable critical thinking skills.

In addition, participation in the arts can foster higher order thinking skills of analysis, syntheses, and evaluation and are multimodal, addressing and fostering the multiple intelligences of students (Cortines, 1999, p. 5). Providing more opportunities for students to participate in the arts can enhance not only student academic achievement but also personal development. Eisner (2002) outlines another vision of arts education where the arts curriculum is integrated into other arts and other nonarts curricula. This model, “integrated arts,” is used to enhance the educational experience for students. Rabkin and Redmond (2005) found that integrated arts programs showed meaningful benefits for students and school; some had more powerful effects on student outcomes than others. The most powerful effects were associated with programs that integrated the arts with other subjects in the core curriculum.

In a comprehensive, long-term study on curriculum integration Aschbacher and Herman (1995) found that students who participate in integrated studies show large gains in conceptual understanding compared to control groups of students, who make no gains in conceptual understanding during the same time frame. Aschbacher and Herman claim that students who participate in integrated programs stay in school longer, work harder (by objective measures and their own reports), and like school better. Students are involved in more complex discussions that require them to make connections

between content areas and the real world. MacIver (1990) suggests that students in an integrated program develop more team spirit and improve their attitudes and work habits. Similarly, Jacobs (1989) claims that incorporating integrated curriculum is associated with better student self-direction, higher attendance, higher levels of homework completion, and better attitudes toward school. Upitis and Smithrim (2002) identify students who participate in integrated programs as being more engaged in their learning as they make connections across disciplines and with the world outside the classroom. However, students are not the only ones who respond to and derive benefits from integrated learning experiences.

A number of studies in the United States (Burton et al., 1999; Radkin & Redmond, 2005) and in Canada (Upitis & Smithrim, 2003, 2002; Upitis, et al., 2001; Wilkinson, 1996, 1997) document the effects of integrated arts programs on students. There has also been some research done which examines the effects on teachers of incorporating integrated curriculum as they collaborate on developing arts-based integrated curriculum (Upitis, 1998), but more research in this area is needed. Since the focus of this study is teachers and artists, it does not comprehensively cover the area of student development through the use of integrated arts programs, although that area too needs further research, particularly in a Canadian context.

Professional Development

Professional development invokes a wide array of practices that enhance professional career growth for teachers. These practices may include the

traditional in-service, school-sponsored professional development days and half-day workshops, as well as peer collaboration and mentoring. Fullan (1991) expands this simplistic definition to include “the sum total of formal and informal learning experiences throughout one’s career from pre-service teacher education to retirement” (p. 326). Teachers need to engage in a wide array of learning activities that are, according to Lieberman (1995), experiential, creative, involve solving real problems, and incorporate collaborative learning environments and draw on the teachers’ own experiences. There are a number of practices that support teacher development beyond the traditional and formal single-day in-service workshops. Lieberman, Hargreaves (1994) and Fullan and Hargreaves (1992) hold that although professional development still takes place primarily in workshops, at conferences, or with the help of a long-term consultant, teacher development should be much more than this. Professional development for teachers should include ongoing, experiential, hands-on development that makes practical connections to teacher and student experiences in the classroom. In this way, the professional development is not only more practical but also more relevant for teachers. Speck and Knipe (2001) contend that professional development is a lifelong collaborative learning process that nourishes the growth of educators, both as individuals and as team members, to improve their skills and abilities. According to Fullan and Hargreaves, teacher development goes beyond changing teacher behaviours in the classroom to actually changing the teacher, thereby tying beliefs and values to behaviour. Teacher development therefore must include an aspect of

reflexivity. Ghaye and Ghaye (1998) suggest that when we look at our own practice (or if others look at our practice) we should expect to see an effort being made to put into practice what we value. For example Ghaye and Ghaye suggest that “we as teachers often say we value something . . .facilitating pupil discussion, and then do the opposite” (p. 51). A teacher who may espouse integrated curriculum while continuing to teach in a discipline-based way is lacking that degree of reflexivity and putting one’s values into practice. These kinds of contradictions are what Whitehead (2000) terms “living contradictions.”

Professional learning communities is a more recent term used to describe collegial groups of professionals who share a similar commitment to student learning. They work and learn collaboratively and collaborate on decision-making. Hord (1997) suggests that, as an organizational arrangement, the professional learning community is a powerful staff development approach and a potent strategy for school change and improvement.

Professional development through the arts enables teachers to experience a variety of learning activities while becoming more comfortable with the arts and developing connections to community resources beyond the school system.

Soren (1998) examined a professional program designed in response to what she saw as the importance of the arts in education and the lack of funding and support for arts programs in public schools during the mid-1990s. This program, the Ontario Arts Education Institute (OA EI), is an intensive summer

institute based at the Royal Ontario Museum in Toronto. A similar program examined by Upitis (2005), located in Kingston, Ontario, is school based involving a single school community interacting with teachers as artists with an artist-in-residence component. The Teachers As Artists program involved six arts workshops for teachers where they gained in-depth art making experiences. Upitis (2005) concluded that the programs resulted in significant personal and professional transformation of teachers through the arts. The findings of her study suggest that there is convincing evidence that regionally based models of teacher professional development through involvement in the arts are viable models of teacher development and that even the smallest changes in attitude demonstrate positive effects in the classroom culture. Drake's study (2001) also examined the effects on teacher development as a result of outside collaborations between teachers and community resources. She concluded that in some cases teachers effectively change their practice.

In their study Tait and Falk, (2004) describe an Australian arts program where arts educators, artists and teachers work together with what they term and "arts-infused" curriculum to engage students and achieve outcomes across learning areas. (p. 2). A surprising outcome of the program was the unintentional, but positive, teacher development. One of the valuable outcomes of this research included the suggestion that sustained and flexible learning communities provide an approach to professional development that may transform teachers' practices and enhance teacher-student relationships (p. 3).

Hargreaves (2001) suggests that integrated approaches also allow teachers to contextualize their curriculum to their students' needs and enables students to become more engaged with the learning process. In addition, integrated curriculum provides an opportunity for collegiality (Drake, 2007; Drake & Burns, 2004; Fogarty, 1991; Fullan & Hargreaves, 1992; Glazer & Hannafin, 2006; Jacobs, 1989). Hargreaves and Moore (2000) and Drake (2000, 2001) describe the value of the collaborative process for professional development when used in developing integrated curricula. Drake (1998, 2000), Fogarty and Jacobs posit that it is not only students who can benefit from integrated curriculum; teachers benefit as well. Drake (1998) outlines the benefits for teachers of incorporating integrated curriculum. These benefits include the ability to work collaboratively with colleagues. Including integrated curriculum provides teachers with opportunities to become both leader and learner. The teacher can become a leader in the introduction of innovative programming as well as learning on the job as the programs expand. According to Drake (1998), the teacher also often becomes the trainer in professional development that is occurring within the school setting.

Incorporating curriculum integration into practice is not the only way to change teacher culture. Indeed, Hargreaves and Moore (2000) stress that integrated curriculum is one of the most ambitious, yet also contentious, aspects of current approaches to educational reform in that it tries to connect classroom learning to the lives and understanding of all students. On the positive side, they suggest that through the application of integrated curriculum, we can bring

teachers together by bringing content together. Gehrke (1991) claims that advocates endorse integrated curriculum because it provides opportunities for information exchange among teachers about commonly held interests and talents as well as about the teaching goals, themes, and organizing concepts in their subject areas. (For example, Burns, 1995 explores teachers from four secondary interdisciplinary teams who report an increased sense of belonging and support when they collaborate with peers regularly.)

Fullan and Hargreaves (1992) suggest that teacher development must do more than simply provide inservicing. It should include a process of personal development as an important step toward improving practice. As part of personal development, the development of teacher self-confidence should be included (Fullan & Hargreaves). Certainly, erosion of self-confidence can be the result of negative attitudes that are directed toward teachers in our contemporary climate of public distrust in the education system in general and in teachers specifically. There are a number of ways to improve teacher self-confidence through professional development. Fullan and Hargreaves specifically advocate practices that incorporate in-school professional development and collaborative projects that increase confidence. Friedman and Farber (1992) recommend the reform efforts that reduce classroom size, permit teachers to choose their own texts and design their own curricula, provide additional services for students with learning difficulties, and facilitate parent-teacher collaboration. They further stress that “efforts that have as a common basis the related goals of increasing the probability of classroom success and the

intrinsic rewards of reaching students are considerably more likely to make a difference to teachers” (p. 33).

Teacher development also needs to incorporate hands-on learning experiences; these hands-on experiences are particularly relevant when working in the arts. The literature demonstrates that both teachers and students learn through active involvement (Lieberman, 1995; Rossman & Rallis, 2003; Speck & Knipe, 2001). Teachers enjoy experiencing professional development as learners (Speck & Knipe). Lieberman suggests that processes, practices, and policies built on this view of learning are at the heart of a more expanded view of teacher development that encourages teachers to involve themselves as learners. This concept of changing the focus of teaching to learning for teachers is a valuable one in the design of in-service programs and school structures.

Lieberman (1995) offers a number of suggestions for teacher development that goes beyond new ideas and frameworks for understanding teaching practice. These include being actively involved in decisions about the organizational support for learning in the school and incorporating support systems and partnerships that provide opportunities for learning and innovation that involve groups both inside and outside the school. One particular area that Lieberman highlights is the concept of adopting new approaches to subject matter, including innovative approaches to teaching and curricular change. This is supported by the earlier work of Hargreaves (in Fullan & Hargreaves, 1992) that confirms that teacher development needs to be reconnected to curriculum development in order to ensure a sufficiently broad and significant area in

which to collaborate. Teachers need to be involved in a collaborative development of curriculum rather than implementing a handed-down curriculum document with which they are then expected to comply.

Collaboration with other teacher professionals and curriculum developers can enable teachers to feel more connected to the materials they are teaching and also allow them the opportunities to participate not only in the development of province-wide curriculum but also in material choices.

Collaborative teacher cultures do not exist without concerted effort. The process of developing a collaborative teacher culture is not easily achieved and needs to be nurtured, not only by the teacher participants but also by administrators and education leaders within the school structure. Wideen (1992) asks, "How do successful school improvement projects come about? And how does a school initiate change and build it into its ongoing life?" (p. 123). He suggests that no change can occur in schools without teacher development and that no major reform in our school system will occur without the support of the teachers who will eventually make it work. Drake (2001) also supports this theory. She suggests that schools that successfully effect change do so by establishing a collaborative culture. Drake (2007) defines a collaborative culture as follows:

- One where teachers practice reflective dialogues together.
- One where there is a collective focus on student learning.
- One where teachers exhibit shared norms and values.

- One where teachers exhibit collaboration with other teachers. In particular, an important aspect of teacher development is that teachers learn through participating in change.

Fullan and Hargreaves (1992) have described the strength of collaborative cultures that leave room for help, support, trust, and openness. A collaborative culture might include more opportunities for teamwork and co-operative efforts. This would necessarily include more flexibility of time schedules in order to support these efforts. Creating a collaborative culture might also include the possibility of creating integrated curriculum on a school-wide or grade-wide basis. Finally, and perhaps most important, a collaborative culture might include the sharing of decision making, from curriculum decisions to classroom decisions, that incorporates all members of the school community.

Professional Learning Communities

Tait and Falk (2004) suggest that teacher professional learning that includes learning communities promotes sustainable professional learning. Learning communities or communities of practice are ideas in the theory of learning that have become particularly important in recent years. Definitions of teacher learning communities or professional learning communities vary. Wenger (1998) suggests that communities of practice are joint enterprises that function through mutual engagement with a shared repertoire of resources, and Hord (1997) suggests that the concept refers to groups of educators who seek and share learning and act on their learning. Within the concept of professional learning communities, DuFour and Eaker (1998) define four pillars of a

professional learning community as shared mission, vision, values, and goals. DuFour (2007) suggests that in order to develop a professional learning community, educators must focus on learning rather than teaching and work collaboratively on matters related to learning.

Through the development of teacher learning communities or professional learning communities, educators can participate in collaborative programs to both improve their own practice and also enhance students' learning. As part of this experience, educators can work together to develop collaborative professional development experiences for teachers and artist/educators.

Arts Expert and Teacher Novice

Does the traditional definition of the mentor-mentee relationship apply within the context of the programs under study here? Historically, the nature of the mentor/mentee relationship is based on the premise that the mentor is the expert, the provider of knowledge, while the mentee is inexperienced, the passive receiver. Similarly, Schutz and Abbey (2001) believe that mentoring is usually centered on some aspect of task training or induction and is focused on the process of attaining specific outcomes. The flow of expertise usually moves one way; one member is considered to have more status, experience, and authority than the other. On the other hand, Carruthers (1993) suggests that mentoring is a more complex, interactive process, occurring between individuals of differing levels of experience and expertise, which incorporates interpersonal or psychosocial development, career and/or educational

development, and socialization functions into the relations to the extent that the parameters of mutuality and compatibility that exist within the relationship will determine the potential for achievement of the outcomes of respect, professionalism, collegiality, and the role fulfillment. Further, the mentoring process occurs in a dynamic relationship within a given milieu (pp. 10-11).

Hinds, Patterson, and Pfeffer (2001) and Novik (1988) suggest that it is difficult for the expert to simply transfer knowledge to the novice. Crave (2002) supports the idea that modeling, experience, and guidance can develop reflective practitioners but suggests the experts have difficulty “dumbing-down” or reducing the complexity of the knowledge they possess to the level of the novice. He argues that the best methods of transfer are experiential learning, modeling, and understanding performances. Crave cites Vygotsky’s historical works which theorize that modeling, hands-on experience, and guidance within the social context (the classroom) can provide opportunities for personal and professional growth. What this suggests is that learning teachers will be better able to recall and use the knowledge when it is directly observed, participated in, and modeled.

There are many models of successful educational mentoring including school-based coaching (Glazer & Hannafin, 2006; Neufeld & Roper, 2003) which involve experts in particular subject areas working closely with small groups of teachers to improve classroom practice. However, the model most appropriate to what is occurring through the two programs under study is the one developed by Griffiths and Woolf (2004). Griffiths and Woolf present an

Apprenticeship Cycle--working with artists and creative practitioners who are considered the mentors or experts. Griffiths and Woolf propose four phases in a cycle where the artist works with the school. They are: the observer phase, the participant phase, the novice phase, and the independent or expert phase. In this model, the artist is considered the mentor or expert and is introduced into the classroom via an outside organization. In the observer phase the artist and teacher plan together. The artist demonstrates skills and techniques, the teacher prepares students and does follow-up discussions, and the students watch. In the participant phase the artist shares skills and techniques and invites teachers and students to participate, teachers learn new skills alongside the students, and the students try out new techniques or skills. In the novice phase the artist collaborates with teacher and student in an activity; the artist breaks down difficult tasks into manageable steps for students and conveys knowledge of the “community of practice” in which his/her work is located. The teacher helps the artist and the students to frame the activity, and the students work alongside the artist on a task. Finally, in the expert phase, the artist acts as a fellow expert to offer critical evaluation, provide advice and support, and may gain insight from learners for future work. The teacher supervises activities, and the students work independently to find creative solutions, act as experts to other less experienced students, and develop their growing knowledge of the world of the arts. Examples of the development of the phases are show in Figure 2.

	Creative practitioner and teacher plan together			
	Creative Artist	Teacher	Pupils/ learners	<i>e.g., Pupils/ learners</i>
Observer	<p>Demonstrates skills and techniques.</p> <p>Performs/ exhibits finished work.</p>	<p>Leads discussion during or after the activity.</p> <p>Places the work in the context of the curriculum</p>	<p>Watch a creative practitioner at work.</p> <p>See and hear finished work.</p>	<p><i>Watch and listen to a drummer improvising.</i></p> <p><i>Watch a dance.</i></p> <p><i>Visit an exhibition.</i></p> <p><i>Listen to poems.</i></p>
Participant	<p>Shares skills.</p> <p>Welcomes pupils and teachers, and invites them to 'have a go'.</p>	<p>Learns new skills alongside pupils.</p> <p>Supports pupils as they try out new skills.</p>	<p>Try out new techniques or skills within boundaries set by the creative practitioner.</p>	<p><i>Try out editing film.</i></p> <p><i>Try using a potter's wheel with the potter.</i></p>
Novice	<p>Collaborates with pupils on an individual, small group or large group activity.</p> <p>Uses specialist terminology.</p>	<p>Supports pupils creativity during the activity.</p> <p>Makes links to other arts-based projects.</p>	<p>Work alongside the creative practitioner on a jointly agreed task.</p> <p>Begin to work independently.</p>	<p><i>Add shots to a film, following a storyline set by a film-maker.</i></p> <p><i>Create portraits in style of a visiting painter.</i></p>

Independent	<p>Acts as a fellow expert and offers critical evaluation.</p> <p>Suggests further activities.</p> <p>Discusses the processes.</p>	<p>Supervises activities and provides advice and support when asked.</p> <p>Facilitates group discussion of processes.</p>	<p>Work on their own or with peers to create a product.</p> <p>Act as experts to pupils with less experience.</p> <p>Use specialist terminology.</p>	<p><i>Organize and set up an exhibition of their work, and invite others to see it.</i></p> <p><i>Devise and perform their own dances or musical compositions.</i></p>
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Figure 2. Working with creative practitioners - the apprenticeship matrix. Griffiths and Woolf, 2004. Adapted with permission Nottingham Trent University, School of Education.

Collaboration can lead to professional development, as in the example of the Creative Partnerships program (Griffiths & Woolf, 2004) where the emphasis on collaborative planning was greater than is usually the case for creative projects. To complete the matrix, teachers had to plan their roles in projects in partnership with creative practitioners. Many found this an enjoyable and valuable process in itself. The model has been central to developing teachers' confidence and ability and has made them feel part of it in that they had to learn as well (Griffiths & Woolf). Many schools commented on the high level of professional development achieved as a result throughout the program. This kind of partnership meant that teachers acquired new skills and thus developed greater confidence in leading creative activities (Griffiths and Woolf). The major impact of the Apprenticeship Model takes place in the planning stage.

It has been very interesting planning the curriculum with artists. Every teacher that has had the opportunity to do this joint planning has been really excited. Usually, planning is done on your own, and this individual planning can feel forced and boring. And then plans don't necessarily work. Doing it with artists and other people, it's fun. Partnership teaching is a joy. You both kind of know where you want to go. (Creative Partnerships coordinator, junior school, Griffiths and Woolf, 2004, p. 6)

In the Gallery and the Learning Through the Arts™ programs the four phases of the apprenticeship cycle are explored throughout the collaboration. It

is through these kinds of long-term associations that individual teachers and specific schools these ongoing relationships that all of the aspects of the Griffiths and Woolf (2004) model can be accomplished and teacher/professional learning communities can be realized. However, if a teacher does not participate in a number of programming options or takes the opportunity to leave the room to work on reports or other activities while an artist is conducting a workshop, then the transfer process alluded to by Griffiths and Woolf (2004) cannot occur and the program dissolves to that of an artist merely being parachuted into the classroom for an art activity. Developing long-term, sustained relationships between teachers and artists is the desired outcome for both of these programs. In a major research study, Kilburg (2007) examined mentoring teams in schools and found a number of barriers to mentoring. These included institutional barriers, issues of time, and lack of support and poor interpersonal skills.

Werner (2002) in her study of artists in Minneapolis public schools found that artists bring a new dimension into the classroom when they partner with teachers. In this study, Werner found that teachers indicated that artists allowed them to try new things without having to be the expert. Artists in the same study suggested that teachers feel that their creativity button has been pushed, their own creativity has been validated by the artists or by the process, and they take that language and go forward.

The Studio in a School program (Lesch & Berkowitz, 2002) examined a program similar to those in this study, looking at the relationship between

public school communities and working artists in the visual arts. In this program, an artist develops a long-term relationship with a school and with individual teachers. In this study the researcher found the artist forms something tantamount to an expert/novice apprenticeship with the students and the teacher, and through this relationship both teachers and students learn about the craft, purposes, and complex possibilities of art. Lind (2007) explored a model of professional development designed to support and encourage arts educators. She found that working collaboratively impacted teachers' work in a positive way.

The Arts, Integration and the School Environment

B. Wilson (1999) claims that there are three vital ways that the arts can improve schools. First, the arts can improve school climates by creating an environment that looks, sounds, and feels different, for example, by creating visually appealing hall, that celebrate student work. Second, comprehensive tasks in the arts challenge students. Students involved in the arts, with the help of their teachers, undertake big projects. They produce a play, present a concert or a dance recital, and mount their own exhibitions. In doing so, students master an enormous number of artistic skills, direct a myriad of aesthetic and expressive qualities toward given ends, and symbolize human behaviors and emotions in a great variety of ways. Each small element is connected to the creation of a complex but coherent whole. Students willingly discipline themselves and undertake rigorous practice and rehearsal sessions. Third, Wilson suggests the arts turn schools into communities. Schools are able to capitalize on the fact that the arts encourage students and faculty members to

work together, to create things together, and to perform together, to display the results of their efforts together.

Cortines (1999) claims that schools with arts-infused environments have students and teachers who see themselves as members of a community, a community that they have a role in creating and sustaining. Cortines suggests:

The arts encourage students and faculty members to work together, to create things together, to perform together, to display the results of their efforts together. Teachers are continually modeling their skills, revealing their interpretations, insights, and judgments to the younger members of these arts communities. (p. 16)

The arts can turn schools into communities where students, teachers, and administrators support each other, increase collaboration, create, and perform together. This is exemplified when students and faculty pull together to present dramatic productions, arts nights, festive concerts, and many other arts-related events that occur in schools.

Cortines (1999) ends the analysis by concluding that the arts transform learning and schools. Similar concepts can be found in the study by Gourey, Bosseau, and Delgado (1985), which suggests that students who participate in an alternative arts program report significantly improved attitudes relating to self-expression, trust, self-acceptance, and acceptance of others compared to a control group of similar students. The study involved 141 fourth to sixth grade Black and Hispanic students who participated in an “Arts Alternatives” program in New Jersey. Results showed significant improvement in reading achievement

and attitudes as a result of arts interventions. Vocabulary and reading comprehension were significantly improved over pretest scores for those elementary students with the arts initiatives. This is exemplified in posttest results. A strong connection between drama skills and literacy was found in this program, which involved role-playing, improvisational techniques, and story writing activities. The Getty Foundation publication *The Power of Arts to Transform Education* (1993) suggests:

The arts contribute to an overall culture of excellence in a school. They are an effective means of connecting children to each other and helping them gain an understanding of the creators who preceded them. They provide schools with a ready way to formulate relationships across and among traditional disciplines and to connect ideas and notice patterns. Works of art provide effective means for linking information in history and social studies, mathematics, science and geography, opening lines of inquiry, revealing that art, like life, is lived in a complex world not easily defined in discrete subjects. (p. 2)

CHAPTER THREE: METHOD AND DATA SOURCES

The purpose of this study is to understand the experiences of teachers and artists who participate in two similar integrated arts programs provided to schools by arts organizations outside the school system. In this study I examine teachers' and artists' perceptions of their experiences when artists deliver integrated arts programming. I also explore the idea that these programs can serve as vehicles to promote professional development for both teachers and artists by informing their practices. Research questions were explored using semistructured interviews with teachers and artists as well as a single focus group session. Additionally, I am interested in whether the programs under study inform my own practice as a working artist collaborating with teachers and artists in schools. I interpret my own experiences and self-reflections through the use of auto-ethnography. Incorporating auto-ethnography as part of the research method enables me to examine my own position as both researcher and artist, bringing together the variety of positions I retain within the research.

Utilizing the metaphor of bricolage as a research design, I approach the data through two lenses. The first incorporates a generic interpretive design to examine the experiences of teachers and artists participating in both the Gallery's ABIL and the Learning Through the Arts LTTA™ programs. The second lens is comprised of auto-ethnography; this is an area where I reflect on my own experiences and focus on how I can improve my practice (see Figure 3). The concept of bricolage resonates with me, as the implication in a bricolage methodology is that elements of the research are both integrated and fluid.

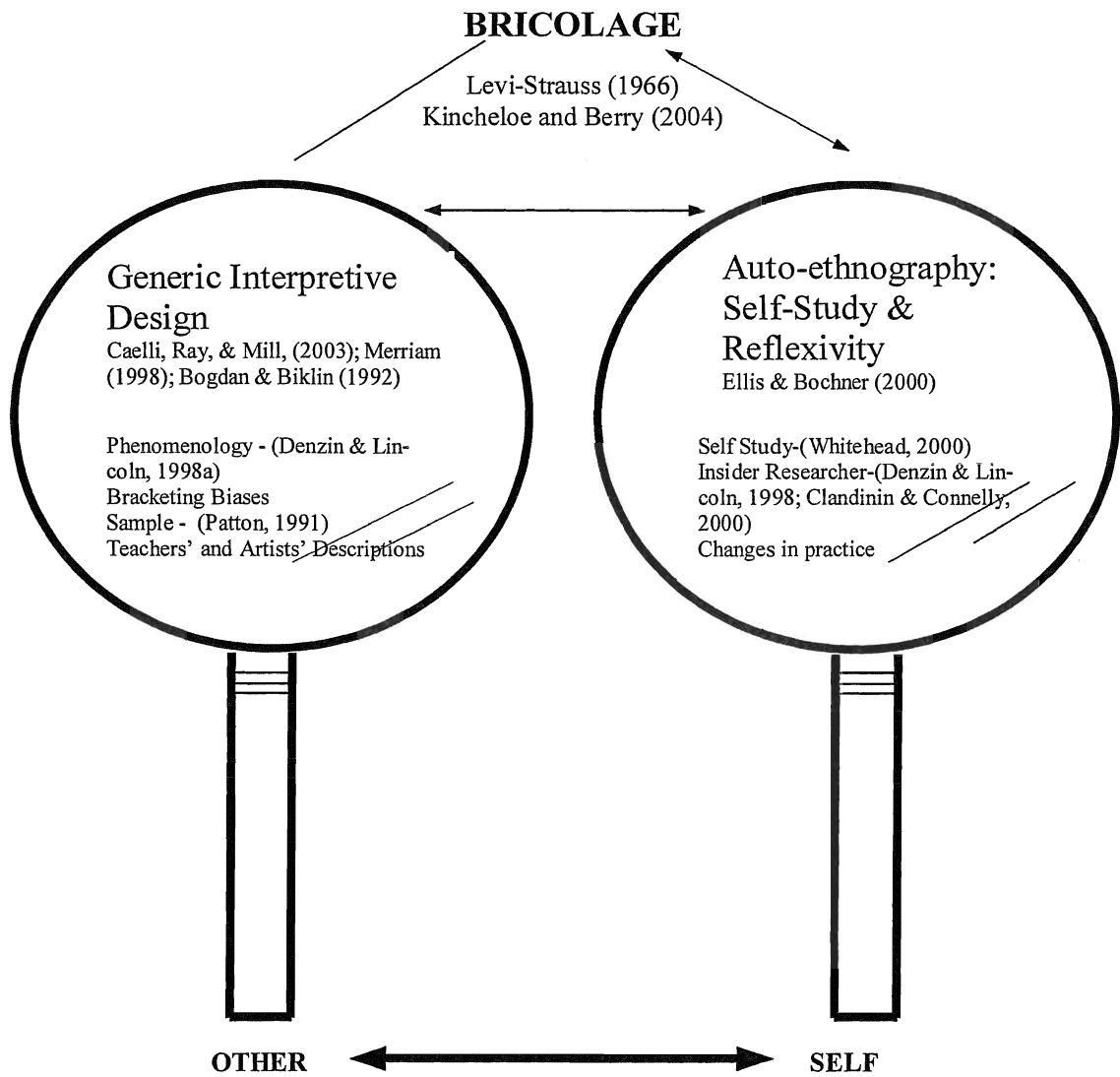


Figure 3. Methodology bricolage diagram.

Levi-Strauss (1962) defines bricolage as the art of creating using what is at hand. The bricoleur is often someone who invents their own strategies and practices by constantly arranging and rearranging available materials and resources. Figure 1 illustrates how this research fits into Kincheloe's concept of bricolage (as outlined in Kincheloe & Berry, 2004) and outlines the two lenses through which I present this research.

Kincheloe (in Kincheloe and Berry, 2004) discusses the power of bricolage to expand research methods. He suggests that bricolage is typically understood to involve the process of employing methodological strategies as they are needed in the unfolding context of the research situation, it is this interdisciplinary feature that is central to the notion of bricolage and resonates with my own outlook and interpretation of this research study. Kincheloe suggests that using a bricolage research methodology provides researchers with the opportunity to highlight the relationship between a researcher's ways of seeing the social location of his or her personal history. It is a complex approach to research; however, the role of the researcher as an insider and participant is also a complex relationship. On a personal level I approach this research as a kind of installation art, an ongoing experiment in living sculpture. I have shaped it, experienced, and participated in it, but I have not been limited by any preconceived structure.

Research Design

Utilizing the concept of bricolage as a springboard, this study employs a generic qualitative methodology (Merriam, 1998). A generic qualitative method

is generally interpretive and uses interactive methods that depend upon building rapport and credibility with participants. There is ample justification for using generic qualitative research rather than locating or confining the research in any one particular qualitative tradition (Caelli et al., 2003). Merriam confirms this view and emphasizes that any qualitative studies in education do not necessarily focus on culture or build grounded theory but rather seek to discover and understand a phenomenon, a particular process, or the perspective and worldview of the people involved. Caelli et al. also defend the concept of a generic qualitative study and suggest that such studies can exhibit some or all of the characteristics of qualitative endeavours. However, rather than focus on the study through one specific research tradition, they seek to do one of two things: Generic methods can combine several methodologies or approaches or claim no particular methodological viewpoint at all. The research I present provides an opportunity not only to examine teachers' and artists' experiences but also to incorporate that research into my own personal development and my practice.

Under the umbrella concept of bricolage, I consider this research through a two-part process. Phenomenological methods were employed to provide a detailed examination of the programs under study and the experiences of the participants. According to Denzin and Lincoln (1998a), phenomenology is interpretive, and through phenomenology one examines and interprets meaning and experience. Denzin (1998) suggests that the practice of interpretation allows the field worker, as bricoleur, to translate what has been learned into a body of textual work that communicates these ideas to the reader.

Within this context, I describe a specific phenomenon, the participants, their experiences, and what is learned. Using this phenomenological method, the emphasis was placed on the experiences of the participants through loosely structured interviews. Participants were purposively selected on the basis of their shared experience of the programs under study. Meaning was extracted from data that outline what was experienced and how it was experienced (Creswell, 1998).

The second part of the research process incorporates auto-ethnography and focuses on self-study and reflexivity as a method of presenting a more personal exploration of my experience of the research. The concept of auto-ethnography is an opportunity for the writers to include reflections on and perceptions of their own personal journey. In this sense I have included my own reflection on the process and my perceptions of the experiences discussed by both the teachers and the artists who have participated in this study. Loughram and Northfield (1998) define self-study as “a personal process of thinking, refining, reframing and development actions” (p. 15). Berry (2004) advocates four reasons that motivate educators to pursue self-study. These include: articulating a philosophy of practice and checking consistency between practice and beliefs; investigating particular aspects of practice; developing a model of critical reflection; and generating more meaningful alternatives to institutional evaluation. As Hamilton (2004) suggests, one purpose of self-study is not only to better inform the individual involved in the self-study but also to make that knowledge available to others.

Patton (2002) suggests that auto-ethnography enables the researcher to use their own experiences to garner insights into the larger culture or subculture of which they are a part. Part of my research centers on this concept of auto-ethnography and provides me with a way of including my experiences and introspections as a primary data source. As a participant in many aspects of these programs, my own experiences, interactions, and understandings with the participants of the research impact on me as a researcher and also as an artist/teacher. This process enables me to explore and reflect on my own engagement with the programs and raises additional issues and concerns; it will certainly shape the outcome of my contributions to the programs and to a certain extent the institution I am involved with.

Berry (in Kincheloe & Berry, 2004) suggests that the idea of credibility is a motivating influence in teachers who choose self-study. They ask themselves, “how can I be credible to those learning, if I do not practice what I advocate?” (p. 1308). My classroom-specific knowledge, developed through a history of working with teachers to develop these integrated arts workshops, in addition to working day-to-day with them during the workshops, enables me to incorporate my understandings of situations, my perceptions, and my interpretations in a deeper way. Applying self-study in this research is vital to improving my practice and increasing my knowledge and understanding of the programming I provide. Through this I am able to develop and improve the connections I have with teachers and artists.

Whitehead (2000) poses a relevant question, “How can I improve my practice?” Using this question as a point of departure I have explored my own role of a community-based arts educator and how, in that role, I am best able to support the professional development of teachers and also the artists who participate in these programs. In addition, I examine how I can affect my own practice as a teaching artist.

Russell (2006) suggests that those who engage in self-study confront an apparent contradiction, for self-study is not the private and personal affair that the label might suggest. Self-study relies on interaction with close colleagues who can listen actively and constructively. Self-study also relies on ideas and perspectives presented by others and then taken into one’s personal teaching and research contexts for exploration of their meanings and consequences. (p. 5)

An important outcome of self-study is embedded in the need to create ways of understanding one’s practice and also of developing professional knowledge that extends beyond the self and into the broader educational field. Hamilton (2004) claims that one purpose of the self-study is not only to better inform the individual involved in the study but also to make that knowledge available to others.

Zeichener (2005) suggests that teacher/educators who conduct research on their own programs benefit greatly from their inquiries, and their commitment to self-inquiry provides models for students and colleagues. He

argues that these educators cite improvements in their work and their programs as a result of self-study. One of the more pervasive arguments for the inclusion of self-study in research is the use of self-study to promote reflective practice. I have included a section on self-study in this research for two reasons. The first reason resonates with the personal, that is, how this research has not only shown me the limitations of my position in relation to my own art production but how the teaching of art in the classroom has enhanced my learning and technical skills as an artist. The second helps me to further my understanding of the arts for students and teachers and demonstrates how this research is a means to enhance the program's development in the art gallery in which my practice is situated and hopefully can resonate with others looking at innovative teaching practices. Whitehead (2000) poses the question, "How can I improve my practice?" Through an examination of my own field notes and journals, I attempt to identify the values and experiences that shape my professional life as an artist and educator and also to reflect on changes that can be made by and for my colleagues and myself. The field notes and journals were strategies I employed to facilitate reflection. Portions of my field notes and journal entries are included as data in Chapter Four to extend and support themes that I identify, but are more deeply examined in Chapter Five as reflections.

Interviews

Interviews were the primary data collection strategy, as they are "one of the most common and powerful ways in which we [as researchers] try to understand our fellow human beings" (Fontana & Frey, 2000, p. 645).

Interviews provide ways to explore more deeply participants' perspectives on their experiences. Lincoln and Guba (1985) identify five outcomes of interviewing:

- Here and now constructions—participant's explanation of events, activities, feelings, motivations, and concerns.
- Reconstructions—explanations of past events and experiences.
- Projections—explanations of anticipated experiences
- Triangulation—verification or extensions of information from other sources.
- Member checking—verification or extension of information developed by the researcher.

During the interviews, each participant was asked to explore his or her own understandings of experiences with the integrated arts programming provided by either arts organization, a phenomenon that all of the participants shared. The semistructured nature of the interviews was designed to probe deeply into the understandings and experiences of the participants. The interview questions were informed by the work of Eisner (2001), who suggests that among the most important kinds of research needed are studies on teaching and learning in the arts. Specifically, Eisner identified questions related to integrated arts programs such as: Are approaches that emphasize relationships between subject areas and the arts more meaningful? The questions asked of participants included (see Appendix A):

- What are the experiences of teachers and artists who participate in the community-provided arts programs?
- Do teachers feel as though they enhance their own learning of the arts through collaboration with artists?
- Do artists feel they enhance their own learning through their participation in the programs?
- Do teachers and artists feel they can effectively provide integrated arts experiences?
- What are the perceptions of student involvement in these integrated arts programs?
- What are the benefits or obstacles of including artists in the classroom?

Both teachers and artists were asked to complete an interviewee consent form. The research study received Research Ethics Board approval (REB 02-223); (See Appendix B).

Teacher participants were approached and invited to participate in the study. Each took part in one interview of approximately one to one and one half hours in their home school setting (a classroom or staff room). The interviews were recorded and focused on their experiences with the integrated arts programs provided by either the Gallery ABIL program or The Royal Conservatory of Music LTTA™ program. Teachers participated in at least one of the programs, and 6 of the 8 participated in both programs during a single school year. Teachers were invited to participate in a single focus group session apart from the artists located at the art gallery. I believed that the art gallery

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setting would be a central location for all teachers to attend. The focus group was scheduled for after school; however none of the teachers chose to attend. Three of the teachers telephoned to send regrets for not attending the focus group and cited previous commitments as an obstacle to attending. I feel that time constraints and/or lack of interest was the reason for the other participants not attending.

Artists participated in a one and one half hour interview and one focus group discussion. All artists were interviewed either at the Gallery or in their own home. Interviews were semistructured and open-ended, with a series of questions (see Appendix A) prepared prior to the interview to help to guide the conversation. Since I was familiar with the teachers and artists, the order of the interview questions did not remain static and in some cases veered far off tangent. As a result of the fluid nature of the conversation, participants were offered a great amount of flexibility in their responses.

This research incorporates an emergent or flexible design (Maykut & Morehouse, 1994). In an emergent design, questions and data may move into alternate directions from the intent of the original question. While I directed the topics of discussion during the interview, I also wanted the participants to share their experiences related to the research focus and perhaps reach into areas and issues that I may not have considered.

Participants were provided with a copy of their transcripts and given the opportunity for member checking (Lincoln & Guba, 1985; Merriam, 1988). The opportunity to review transcripts offered the participants the option to edit,

rephrase, or add to their previous thoughts. Only one participant made any relevant changes to their transcript, although others did make grammatical changes. Participants were offered the opportunity to review the analysis and interpretations of the data, but only one chose this option. Her choice reflected her interest in the subject area, and she did not make any changes to the material.

Focus Group Session

A single focus group session of artists occurred at the art gallery. Teachers were invited to attend their own focus group session, however, none of the 8 teacher participants did. Focus groups provide an alternative data source, providing richness that extends beyond the interview. Interviews reveal individual attitudes, beliefs, and experiences, while focus groups provide an opportunity for group interaction and can provide a forum for a multiplicity of views within a group context. Patton (2002) suggests that focus groups allow participants to hear each other's voices and to make comments beyond their original comments in individual responses. As a method, focus groups are based on two fundamental assumptions. The first is that individuals can provide a rich source of information about a topic. The second is that the collective and individual responses encouraged by the focus group setting will generate material that differs from other methods (Glitz, 1998). Patton also claims that the object of the focus group is to get high-quality data in a social context where people can consider their own views in context and relation to the views of others. Focus groups can be an effective tool in research, as they provide levels

of "synergy, snowballing, stimulation, and spontaneity" that group dynamics can generate (M. Catterall & Maclaran, 1997). For instance, within a focus group discussion, a comment may encourage a train of thought in another, people may develop new ideas and ways of connecting their personal stories to specific situations, and it is research participants who primarily guide the flow and direction of questioning (Glitz).

A focus group can be used either as a central data collection method or, as in this study, as a complement to other methods. A focus group can enhance the reliability of data. The focus group of only 6 artists presented in this study is considered a minifocus group by Greenbaum (2003) rather than a regular focus group that would normally consist of 8 to 10 people.

The questioning of the focus group began with a general introduction of the research to refamiliarize the participants with the purpose of the questions. I then followed a similar sequence of questions (See Appendix A) as the interview questions. Generally, there was equal participation in the focus group discussion. Certain participants tended to dominate the discussion; however, when this occurred I would invite the less dominant participants to expand on their views or the subject under discussion, Finch and Lewis (2003) suggest this is necessary with dominant personalities. As both researcher and also a participant in the focus group discussion, I was torn between being the facilitator and also being drawn into the conversation. I tried to remain in the background, and when participants asked for my response I made those comments as brief as possible, not wanting to either steer the conversation or

monopolize the time; however, this was difficult the more I was drawn into conversations.

Questions guiding the focus group discussion were similar to questions posed during the interviews. The focus group enabled participants to think about the same issues presented in the original interview questions, but in a group setting they seemed able to expand on and deepen their own thoughts and also to build on the comments of others.

Selection of Participants

All participants (teachers and artists) interviewed for this study take part in either the Gallery programs or the Learning Through the Arts™ programs or, in some cases, both programs. The artists and teachers participating in this study come from a very specific, nonrandom population and therefore can be termed a purposive sample (Lincoln & Denzin, 1998a; Miles & Huberman, 1994; Patton, 2002). Patton suggests that homogeneous samples are useful for studying small subgroups in depth. The goal of purposeful sampling is to select information-rich cases whose study will illuminate the questions under study (Patton). The research participants were “selected purposefully to permit inquiry into and understanding of a phenomenon in depth” (Patton, p. 46). Since the aim of this study is to deepen understanding of the experiences of participants in the arts programs for both administrators and those of us working in outside arts organizations, purposive sampling is appropriate (Miles & Huberman). Patton suggests the power of purposive sampling lies in selecting information-rich cases to study indepth. These are cases that provide a great deal of information

about issues of central importance to the purpose of the research and illuminate the questions under study. Criterion-based or purposive sampling is appropriate, as all participants were selected to meet a predetermined criterion, in this case that of participating in the Learning Through the Arts™ program or the Gallery program and being known to the researcher previous to the study.

Each of the programs under study was developed and implemented for elementary students and in the case of LTTA™, secondary students as well. Teacher participants were drawn from a Catholic Elementary School Board in southern Ontario. Once Ethics Board Approval (see Appendix B) was obtained, 4 teachers participating in the Learning through the Arts™ program and 4 teachers participating in the Gallery programs were invited to volunteer for the study. Three of the teachers were participants in both programs, and therefore an overlap occurred. Teachers were drawn from grades 1 to 8, providing a glimpse of all elementary grades. Miles and Huberman (1994) suggest more than 20 participants in a qualitative study may be unwieldy, while Patton (2002) suggests there are no rules for sampling size in a qualitative study and that the sample size should provide enough information. The decision to include 8 teachers and 6 artists was made in order to provide enough data from both of the programs. It is important to note that 2 additional artists participated in the focus group. They were members of gallery staff and it was awkward to exclude them from participation with other staff. Their interest in the group discussion lead me to include them in the focus group. An equal number of male and female teachers participated in the study. However, since the majority of the artists

working in both programs were female I was able to include only 2 male artists of the 6 interviewed. Of these artists, 4 are from the Gallery and 2 from the Learning Through the Arts™ (although 4 LTTA™ artists were asked to participate, for time and work reasons only 2 chose to participate). This study encompasses 15 participants in all, including me. All teachers and participating artists remain anonymous in the document. However, since many of the interviews and the single focus group discussion occurred either in the school or the gallery, anonymity was hard to ensure. Certainly focus group participants were aware of each other; however, in transcripts using pseudonyms provided anonymity, and artists could not necessarily recognize themselves. Participants had the opportunity to edit, add to, or correct their own data transcriptions. Subsequent meetings took place with both the teachers and the artists to retrieve transcripts in order to provide an opportunity to refine and discuss some corrections or expand on participants' thoughts.

Teachers and Artists

All participants are referred to by pseudonyms, and I have identified teachers by referring to them as Mr., Ms., or Mrs., while artists are referred to by first name.

Teachers.

Mrs. Borden: Mrs. Borden was in her early 50s and had been teaching in the primary division for over 20 years. At the time of her interview she had been teaching grade 2 in the same school for over 10 years. She was one of the teachers whose input was extremely valuable in the development of the Niagara

Falls Art Gallery programs in the early 1990s. She was also a participant in LTTA™ teacher workshop development programs.

Mr. Violet: At the time of his interview, Mr. Violet was a relatively new teacher who had been teaching less than 5 years and was in his late 20s. He taught a split grade 4/5 class, and his main area of interest, and also his role in the school, was as a physical education teacher. He often traded his arts classes for physical education classes with other teachers.

Mrs. Wiseman: At the time of her interview, Mrs. Wiseman was an experienced primary division teacher and had been at her school for over 8 years teaching grade 1 and was in her early 40s. She was always very conscious of the arts and chose programs that were not necessarily interdisciplinary in order to cover specific arts curriculum. She had a strong belief in arts for arts' sake.

Ms. Piccante: Ms. Piccante was in her late 20s and a relatively new teacher with less than 5 years teaching experience. She taught grade 8 and felt very weak in areas of arts education. She admitted that although she did teach the arts to her grade 8 students, the majority of her arts programming came from books and the Internet.

Mrs. White: Mrs. White was in her middle 50s, retiring the year that her interview took place. She had over 25 years teaching experience in the primary grades and was teaching grade 1. She had very little personal experience in the arts and no Faculty of Education training in the arts. However, she discussed how she included a variety of arts throughout her career by including a lot of drawing and music throughout her curriculum.

Mr. Forte: Mr. Forte was a grade 5 teacher in his middle 40s who had been teaching for over 15 years. He was one of the teacher participants who experienced the Gallery programs as well as Learning Through the Arts™. Although a strong supporter of both programs, he mentioned his concerns over money issues and the lack of funding for other school activities.

Mr. North: Mr. North was a relatively young teacher in his mid to late 20s who had been teaching less than 3 years. At the time of this interview was teaching grade 3. He began his teaching career in the primary division and has recently moved to intermediate grades.

Mrs. Green: Mrs. Green was in her early 30s and had just over 5 years teaching experience. She was a grade 3 teacher who participated in both the Gallery programs and Learning Through the Arts™. She was always excited about integrated workshops, where she could cover a number of curricula streams at the same time.

Mr. West: Mr. West, a long-time Principal was in his middle 50s and had teaching experience of 30 years. He was a valuable supporter of the arts, and he was instrumental in the inclusion of both the Gallery and Learning Through the Arts™ programs in his school. Although this study did not originally include principals, Mr. West requested to be included as an interviewee, as some of the teacher participants were from his school. His comments made a valuable addition to the data, as they provided an outside viewpoint of the experiences of teachers and students.

Artists

Rita: Rita was not an arts graduate; however she worked as a practicing artist and came to art later in life. Rita had been with the Gallery for 5 years at the time of her interview. In her late 30s, Rita brought an enthusiasm to her teaching and willingness to share her experiences, particularly in sculpture, with her students.

Gena: Gena was an artist and art educator with a number of degrees in studio art, Canadian studies, museum studies, and education. She was in her 50s and brought a wealth of knowledge to the Gallery from a variety of sources. Although she taught all of the same programming as other artists, her particular interest was in integrated programs where she could bring her personal background and knowledge into her lesson plans.

Kathy: In her 30s Kathy was a visual arts graduate with an extensive education background. She had been with the Gallery for over 6 years and was instrumental in the development of many of the original workshop programs.

Dylan: Dylan was in his late 20s and was the head of the Children's Museum, a branch of the Gallery. He was a graduate in visual arts and holds a teaching certificate. He preferred focusing on his arts and developing innovative programming for the Gallery rather than working in the classroom. He continues to work as a practicing artist and exhibits his work throughout Ontario.

Lynne: In her early 50s, Lynne was a visual arts graduate and practicing artist who ran her own art gallery and art school. Her work had been extensively

exhibited both locally and internationally. She is also one of the visual artists for Learning Through the Arts™ and has been for over 5 years incorporating visual arts into other areas of the curriculum.

Carlos: Carlos was one of the most popular Learning Through the Arts™ musicians, and at the time of his interview had been with LTTA™ for over 5 years. He has since gone on to receive his teaching certificate and become a great supporter of the arts in the school where he now teaches on a full-time basis.

Edyn and Sue: Both Edyn and Sue were graduates in visual arts and came to the Gallery directly after completing university. They each had worked at the gallery for only 1 year, and their contributions to the discussion were limited. However, they requested to be involved in the single focus group session as a learning experience.

Procedures

This research progressed in two stages, the personal interviews and a single focus group session. At the same time, I kept a detailed journal/field notes to keep track of my reflections and concerns. This journal became invaluable to me not only for this research but also for other relevant staffing and scheduling issues within the context of my own work.

Insider Research/Researcher Positioning

As both the Director of the Gallery, and one of the artists, I was responsible to develop in-school programming and also teach these programs. In addition, I have been a data collector and researcher for the Learning

Through the Arts™ research study (Upitis & Smithrim, 2002). Based on my associations with both programs, as well as my relationships with the participants in the study, I conducted this research as an insider. Auto-ethnography allows for the researcher to be an insider within a group being studied, and it is through this process that the researcher is able to understand the experiences of others by reflecting on the self in relation to others. Insider research is research in which “the researchers are already immersed in the organization and have a pre-understanding from being an actor in the processes being studied” (Coghlan & Casey, 2001, p. 674). My position as an insider has affected my interactions with the participants and also the way in which the research has been conducted. In this sense there are aspects of a self-study that frame the research and also instill my own sense of self, as an artist, into the study. I bring to the study an awareness of issues surrounding the arts in the schools. The benefit, but also a concern, of this approach is that I must combine my roles as researcher and member of the arts community with my participants in a collaborative, trusting, and nonoppressive relationship (Denzin & Lincoln, 1998b). Additionally, a major concern in this research is my relationship to the programs under study and my ability to provide an objective analysis rather than evaluation of programs. Existing literature (Clandinin & Connelly, 2000) supports the concept of researcher bias and suggests that it is impossible for the researcher to stay silent or to present a kind of perfect, idealized, inquiring, moralizing self (p. 62). The main purpose of a qualitative researcher is to increase knowledge and not pass judgment (Bogdan & Biklen, 1992). The bias

of a researcher is intrinsic and emerges differently than in quantitative studies. In qualitative research the researcher would rather demonstrate their transparency and expose their bias in an attempt to show the life experience in more detail.

Personal Research Journal and Field Notes

Patton (2002) stressed the importance of including field notes or research journals in qualitative studies. He stressed that for qualitative researchers the taking of notes is not optional. A research journal is essentially descriptive, as it contains descriptions of what the researcher observes and believes is important to note. Field notes and research journals contain descriptive information that permits the researcher to return to particular observations during the analysis (Patton). My field notes became integrated with my ongoing journal writing and provided me with an opportunity to reflect on the contexts of interviews and in-class observations as well as my own practice. In addition, these notes provided me with an opportunity to incorporate my own interpretations as data into the study. In my field notes and research journal I recorded my observations of students, teachers, and artists as workshops were taking place in the classroom. In these notes and journal entries I contextualized the interviews and observations as well as recorded descriptions and analyses of the interview process. Throughout, I interspersed my own thoughts and experiences both as a researcher and as an artist teaching the workshops, and this forum provides an opportunity for me to reflect on my own practice. Clandinin and Connelly (2000) suggest that field notes are an

important field text in personal experience methods, particularly when the researcher acknowledges the relationship they have with the participants. It is these relationships that will shape the construction of the data analysis. As an active participant in these programs, the nature of my relationship with teachers, students, and other artists was complex and also much deeper than if I were simply researching the experience. My own reflections on the data directly affect my practice and the programming I present through my institution.

Transcription

Data were transcribed from interviews and focus group discussions. I felt it was necessary and useful to transcribe each audiotape myself to ensure accuracy. Tilley and Powlick (2002) discuss having others transcribe audiotapes and suggest that unfamiliarity with research material and participants can lead to important data being omitted from the transcription document. Transcribing the materials myself enabled me to remember the nuances of humour, silence, embarrassment, and thoughtfulness. It was a process where I could recall those interview sessions and appreciate again my participants and the conversations that we shared. During the transcription process I attempted to present the taped conversations as accurately as possible and edit out areas where identification was possible and also comments that were not appropriate for the study. Transcriptions of both the interviews and the focus group session were distributed to participants for comments and editing.

Triangulation

This study incorporates a number of qualitative strategies. Open-ended, semistructured interview questions, a single focus group session, and my own field notes and research journal were used in order to triangulate the data collected. To provide transparency of data collection and transcription, all participants were asked to read original transcripts for accuracy and make any corrections and edits they required. Only the artists in this study chose to edit the transcripts; the teachers did not choose this option. One can surmise that perhaps this was because of time constraints or lack of interest. Using a combination of data sources validated and provided a crosscheck of the findings. According to Patton (2002), each type and source of data has strengths and weaknesses. A combination of data types therefore enhanced the validity of the study, as the strengths of one approach can compensate for the weaknesses of another (Patton).

Data Processing and Analysis

The findings in this research are examined using an interpretive design that searches for an understanding of a particular phenomenon and its complexities (Maykut & Morehouse, 1994). In doing so, I acknowledge that the participants have their own individual perspectives of these experiences. Although elements of their experiences may be shared, multiple realities exist, and each individual's experiences were inherently unique as they are constructed by those individuals who experience the world from their own vantage point (Hatch, 2002). Through the analysis and interpretation of data,

commonalities of experience are highlighted and differences acknowledged. This research is based on what Hatch describes as a flexible structure. Similarly, Lincoln and Guba (1985) suggest the “the design of a naturalistic inquiry . . . must emerge, develop, and unfold” (p. 225). As such, during both interviews and the focus group session, artists were free to explore all aspects of their experiences, not just those directly related to the questions I posed. As only artists were present during the focus group, they explored areas of personal and professional development that specifically related to areas of their work. In addition, insights emerged which, though not necessarily directly related to the stated goals of this study, were relevant to me. Mauthner and Doucet (1998) suggest that data analysis is an ongoing process; throughout the analysis of the data I found myself reviewing and reanalyzing the materials to develop connections.

Once the data were transcribed, the analysis of the data involved the reduction, organization, and interpretation of data and the building of patterns (Patton, 1990). The first step in the analysis followed the listening guide method as outlined in Gilligan, Spencer, Weinberg, and Bertsch (2003). This involved listening to the data and my responses to the text in terms of my own location in relation to the participants, the connections I felt with the materials, and why those connections were relevant (Gilligan et al.). As a visual learner, I made numerous graphic/visual connections using highlighters and coloured paper. The emergent design (Maykut & Morehouse, 1994) was useful, as it allowed for latitude to shift the study into different directions as needed. Incorporating the

constant comparative method (Bogdan & Biklen, 1992; Maykut & Morehouse), I created emergent themes based on the initial colour coding I developed throughout the data analysis. Gilligan et al. discuss moving up the analytic hierarchy from data management to descriptive account. Once I complete the initial organizing of the data, I began to re-sort data by coloured theme and summarized and synthesized the material into the areas that related to teacher and artist experience and those which were more personal and therefore fell into the self-study/reflexivity area. Although some themes seemed to fit neatly into either of these two areas, some of the data overlapped, and I often struggled to decide under which umbrella I would include material.

The data collected from teachers and artists were examined using a case study research tradition and are detailed in the next chapter, following an interpretive design. Wolcott (1994) outlines three options for organizing and presenting qualitative data: description, analysis, and interpretation. First, the description answers the basic questions and allows readers to form their own interpretations. Second, analysis of the data must include my own interpretations of meanings in the data, searching for relationships and patterns that can be supported by evidence in the data, and finally, finding generalizations that emerge from the data and using the data to support these generalizations in the form of rich description that relies on the “voices” of the participants. Interpretation involves the mental processes through which I provide understanding and explanations through my own perception as both the researcher and participant in the programs. Interpretation involves giving

meaning to data (Hatch, 2002). Patton (2002) describes interpretation as going beyond the descriptive data. He suggests that

interpretation means attaching significance to what is found, offering explanations, drawing conclusions, extrapolating lessons, making inferences, building linkages, attaching meanings, imposing order and dealing with rival explanations, disconfirming cases, and data irregularities. (p. 423)

Assumptions and Limitations

This study focuses on the experiences of teachers and artists working within one particular school board with two art organizations at the elementary level. The results of this research and the comments of both teachers and artists cannot be generalized to any other collaborative arts education program nor any other programs outside of the arts.

As a participant in both programs, the Gallery's art based integrated learning program and the Learning Through the Arts™ program, it is important to situate myself and to acknowledge the assumptions and biases I bring to the research. There is an element of conflict of interest, as I am intimately involved in one program and marginally involved in the other. My assumptions throughout this research are that the arts are a valuable teaching tool and can be incorporated into the teaching of all subjects. I must be conscious therefore to bracket my biases.

It is important for me to take care not to read "success" into participants' words as a result of my own interest in the programs. I must also refrain from

placing more value on one program over another as I might do since I am more involved with one of the programs. The intention of this study is not meant to be a comparative analysis between programs. Rather it is an examination of arts programs from outside the school setting, and how participants experience these programs. Certainly comparisons between the two programs emerged through the data, however, these comments were not necessarily relevant to the specifics of this study, and specific details regarding artists or teachers have been omitted.

Because of my participation in each of the arts program under study (the Gallery ABIL and the Royal Conservatory of Music LTTA™), my involvement poses specific problems involving objectivity, since I am not only the key instrument in this research but also continue to have an ongoing relationship with participants. However Denzin (1989) justifies this position by suggesting that every researcher brings preconceptions and interpretations to the problem being studied. Although this may be considered a limitation of the research, I believe that it is also a strength and benefit of this study. Denzin states that experiences cannot be shared if the language and the meanings that organize the experiences are not understood. My knowledge of and insights into the programs provide greater depth of data and more contextual detail in the analysis, as well as trigger deeper reflection by teachers and artists who participated. These are important considerations in this research.

Another limitation of this study is that the data are unique to the participants, and the conclusions drawn apply only to the participants of the

study and are not generalizable beyond this group. However, the value of this research is that the responses of teachers and students may assist in the design of integrated and collaborative arts programs for a number of outside arts organizations. Data collected around issues of teacher/artist collaboration may resonate beyond the scope of this study and connect with other literature discussing artists and collaborative inquiry (see Upitis & Smithrim, 2002).

CHAPTER FOUR: FINDINGS

The following presents the findings of teacher and artist experiences of arts partnerships with the Gallery ABIL and Learning through the arts™ programs.

In this chapter I present seven major themes and related subthemes emerging from the data. The first theme that emerged is how both teachers and artists perceived a distinct lack of preparation for teaching the arts in faculties of education. The second theme emerging from the data highlighted the value of the arts and arts partnerships in schools. The third emergent theme discusses the role of the artists in the education of teachers. The fourth emergent theme examines whether the art programs under study influence professional and personal development for teachers and artists. The fifth theme examines how the programs enhance collaboration between both teachers and artists. The sixth theme outlines teachers' and artists' perceptions of experiences of students with artists and arts partnerships. The seventh and final emergent theme identifies the impact of the programs on intersections between the arts and other subject areas.

Lack of Preparation in Faculties of Education

One of the themes discussed by all of the teachers who participated in this study was what they considered a lack of preparedness to teach the arts. All of the teachers had a similar fear and discomfort when it came to teaching the arts, in particular music and visual arts. All of the teachers felt relatively comfortable with drama activities, but rarely did they even consider dance in

our discussions. None of the elementary teachers interviewed was an arts specialist; this was not a requirement for participation in the study but rather a happenstance as few elementary teachers have extensive training in the arts. In the course of their interviews, each of the teachers mentioned that the only arts background they had came from what little they received during their 2 or 3 week block in each arts area during their preservice education. For many teachers, teaching in areas of the arts was a risky business as it fell outside their own area of expertise. Mrs. Green summarized what many of the teachers expressed, that professional development in the arts was still in its infancy in faculties of education. Mr. Forte agreed and noted,

A lot of teachers just don't have that arts training to do that quality work. Now there is a new program for grade 5 that we're following, but certainly we don't have those kinds of skills that the trained artists do. There's a lot in the arts curriculum that says that the kids should be doing this or should be doing that, but how much of it actually happens is a different story. A lot of teachers just don't have the training, so they just can't do it. But when you get that artist in there you realize just what can be done. (Mr. Forte, June 2004)

One area that both teachers and artists highlighted was what they perceived to be the lack commitment to the arts and preparation in faculties of education. Carlos suggested,

The amount of arts that you get in teachers' college is too short and too discipline bound, and teacher candidates come out never wanting to do music or art. (Carlos, June 2004)

All of the teachers interviewed for this study stressed that they felt uneasy teaching the arts, and their lack of preparedness and understanding of the arts led to their discomfort.

Carlos, a long-time LTTA™ artist who had recently begun his teacher training, said,

I would like to see programs similar to LTTA™ or the Art Gallery working in the teachers' colleges; all of them push teacher candidates right through the arts and don't really teach them an awful lot. The attitude right now that I'm encountering in teachers' colleges is almost negative towards the arts. The people teaching the arts try to make it as easy as possible so that you'll at least like it, but I'm not sure that students go away with a positive attitude. But sometimes there's just so much volume of stuff that you go away and say, I don't even want to touch that stuff, or I'm never doing the arts if I can help it. (Carlos, June 2004)

Seven of the 8 teachers talked about feeling insecure as far as teaching the arts was concerned, although one was not particularly concerned as he always traded his arts classes with other teachers. Both Mr. Violet and Ms. Piccante mentioned that a barrier preventing teachers from teaching arts was their lack of background. Mr. Violet suggested that the only arts he had taken

since middle school was the teacher training section of the arts in the faculty of education. He therefore not only felt ill equipped to teach the arts but in many cases avoided specific arts curriculum and traded off his arts subjects to teach physical education. Mr. Violet stated,

I am so poor at art. The only art I've done was the program at teacher's college, and that was about it. So I don't really do much art; as often as I can I change with other teachers and take all of their Phys. Ed. classes.

(Mr. Violet, May 2004)

Ms. Piccante outlined her lack of background in the arts. She discussed her discomfort and lack of preparedness to teach the arts and suggested that she did not incorporate much art into her classroom practice even though she is responsible for teaching the arts to her grade 8 classes. She did suggest that many of the ideas for arts that she used in the class came not from her faculty of education arts training but rather from books she had purchased and lesson plans from Internet providers.

These feelings of inadequacy in the arts were prevalent in all of the other teachers as well, across all grade levels. Teachers emphasized their lack of preparation and ability in the arts and also the lack of time they are able to devote to arts during the day. Mr. Forte emphasized this.

I've got much too much curriculum to have to cover to devote any great amount of time or effort for that matter, to the arts. Not only is it not my strength-to say the least-but I just haven't got the time to get it together.

(Mr. Forte, May 2004)

In many cases teachers discussed their own lack of ability in the arts as the main reason they were reluctant to present a full arts curriculum. Part of this discomfort with the arts stems from their background

I'm so weak at the arts. It's impossible to be well rounded in all areas of curriculum, but I'm definitely willing to learn. (Mr. Violet, May 2004)

The Value of the Arts and Arts Partnerships in Schools

The arts are often considered a frill provided to students once, or perhaps twice, a week. This is particularly true in Ontario, in response to recent cost cutting measures in education. A principal in this study maintained,

Lately the arts could very easily be taking a back seat to things; certain things need to be more front and centre. For instance, in preparing students for EQAO, we work very hard on language-based activities, left brained things to present a snapshot of excellence at our school that doesn't make any allowance for any other kind of intelligence, the rhythmic intelligence, the artistic intelligence, dance, or drawing. That isn't part of the snapshot that the school's present. The series of scores very often is perceived as your schools level of excellence. So the arts can very easily be ignored. Teachers were struggling to follow the Ontario curriculum, which is wonderful curriculum, but it doesn't encourage you to accent the arts as much as would like. (Mr. West, May 2003)

In my journal I experienced how some elementary teachers approach the arts, and I believe this kind of attitude continues to foster the feeling the arts are merely a frill,

I walked into a classroom today and saw this teacher creating these leprechauns for St. Patrick's Day, one for each student. And I think that she was doing more work on them than the kids ever did, spending her whole lunch I think, just to impress the principal and staff. This seems to do an injustice to both the students and the arts in the school. When a teacher who doesn't know how to teach the arts-visual, music, drama, or dance-ends up doing something that merely ends up being silly cut-and-paste things or simple seasonal decorations for the classroom, how can anyone believe the arts have an inherent value of their own? This only encourages the feeling that the arts are not important and are merely window dressing. For the student, there is not feeling of relevance or even personal connection to this kind of art curriculum. (Personal journal entry, March 2005).

However, many educators realize the value of the arts for students, teachers, and schools in general. One artist in this study stated,

I think probably 80% of the feedback that we get at the gallery reinforces the value of the arts in the classroom and the value of the programs we offer. I think sometimes the teachers just feel that this is a way for them to have a break and for them to get their own work done. But I think for the most part they're very much thrilled with what the

kids are capable of doing. I think sometimes we even open their eyes as to what their kids are capable of doing at least in the art realm. (Kathy, June 2004)

Another artist in a focus group session offered an alternative viewpoint, For teachers it coincides with their idea about art education and the value of art in the school. For some schools and some teachers, they really devalue the arts and there's a stigma against the kids who are really good at it. It's not the same as being very good at math or being the top athlete; it's not regarded the same way, so they don't really think that it's important. It's more of a results thing with them. (Edyn, Focus Group, June 2004)

One teacher in this study was emphatic in her support of artists in the classroom:

Anything that can enrich your programming is certainly worth having. I believe in the arts and I want them to continue; it's just another vehicle to tap into children's different areas. They may not be able to do their math, but they love to do creative movement. I think that's important to preserve and maintain. And I've found that the parents really appreciate it. I've had some really good feedback in terms of what they do. For the art gallery they very readily send in money for that, because they know, they see it as a valuable experience, and LTTA™, I've had them say wow they really enjoyed . . . when he came in with the banjo and singing songs-all of that's important. For example when you can say on the

report card that they were able to put different lyrics to a well-known song, maintaining the beat of the song, that's important, that's a tall order, but we did that. That's important because those are things that you wouldn't necessarily have done. It's certainly valuable. (Mrs. Borden, May 2003)

Read (1958) suggests that the arts should be central to education and that arts provide students with ways to communicate that are not always accessible through other discipline areas. Pears Cohen and Straus Gainer (1995) similarly affirm that the arts are an integral part of education and should not be taught separately, as the arts bring together a variety of human experiences and enable us as humans to share those experiences. A Learning Through the Arts™ artist summed up the value of the arts:

It's not always intentional, but the arts, because of what they are, touch memory. The arts are cumulative, it's summative, it's all there, and that's why you are able to create something. The arts are a way of celebrating your learning. (Carlos, June 2004)

He also suggested that "the arts humanize learning, and when you humanize learning, that's the stuff that you remember forever" (Carlos, June 2004).

Teachers discuss how the partnership programs with LTTA™ and the Gallery provide opportunities for personal and professional growth. All of them viewed the experiences favourably, citing their lack of confidence in the arts as a function of their minimal experiences in arts education. More important, however, teachers unanimously cited the benefits, to themselves and to the

students, of including expert artists into their ongoing arts curricula. Two of the teachers mentioned drawbacks to the programs. One of these drawbacks centered on finances and the funds needed to present outside arts programming. These 2 teachers reflected on the costs of programs and the concern that funds going to arts programs could and perhaps should be used to purchase new textbooks, for example.

Every so often the money thing kicks in. Every time you have to collect the money. I sometimes hear a bit of a grumble. (Mrs. Borden, May 2003)

Mr. Forte agreed, stating,

Cost is a big factor, more for LTTA™ than for the art gallery. The feedback I hear from my colleagues is that it's a nice program, but why don't I have any textbooks in my classroom? I know that sounds a bit petty; again I like it, but I don't think it's as wonderful as it's made out to be. If it didn't continue I don't think it would be the end of the world. But then I don't have a huge arts background, so take that with a grain of salt. (Mr. Forte, May 2004)

In addition, 2 of the teachers discussed personality conflicts with artists in terms of attitude in the classroom; however, these comments are not included in this research, as they were not specifically relevant to the programs or to the outcomes of this research and may hamper the anonymity of either artists or teachers or both.

Teachers more often talked in terms of positive benefits of the programs, and these comments dominated conversations. Many of the teachers mentioned not only benefits to students, but also benefits to themselves.

Students have had positive experiences in both (LTTA™ and the Gallery), and I think they've benefited. I think they benefit because I'm not an art major and so I can only do so much in the area of art. I can do a little of this and a little of that, but I learn from the artist, the art gallery and the LTTA™ people. (Mrs. Wiseman, June 2003)

Many of the teacher participants identified an alternate benefit to the programs. Mr. Forte suggested that not only do the programs help him to cover arts expectations, but they also provide him with opportunities to observe his students while others teach. In a similar comment, Mrs. Green said one of the more interesting aspects of artists in the classroom was the opportunity it gave her to watch her students when another teacher is in and observe how they follow instructions. Mrs. Borden summed it up:

What I find is that once the artist in both art gallery and LTTA™ is in there teaching the children, it gives me the opportunity to sit back and really observe my own students. I use a lot of that for assessment and evaluation; you see who is attentive and who is participating when you're not directing the class. If I was directing the class by the time I get to circulate, they're on to the next step. (Mrs. Borden, May 2003)

Teachers highlight the positive aspects of having another adult in the room. Many of them acknowledged that both of the arts programs under study

provided them with the ability to better assess students in the arts. This included rubrics that were developed with artists in the LTTA™ program or rubrics provided by artists in the Art Gallery program. They were able to incorporate the tools provided by the artists to develop better arts assessment techniques.

It's always helpful to have two people in a class instead of just one, especially when our classes are getting larger and larger. (Mrs. Borden, May 2003)

The majority of teachers participating in this study were experienced teachers with over 5 years of teaching experience. Only 2 of the teachers were novices with less than 3 years teaching experience. However, in the area of the arts, all of the teachers felt that they were novices and inadequately prepared to teach the arts. Nevertheless, although not all teachers were able to achieve a reasonable level of comfort teaching the arts, generally they all became advocates for arts partnerships within the schools. They felt that through their collaborations, observations, and participation in the arts workshops provided by artists, they were able to develop their own skills, not only in the arts but also in their own ability to teach other subject areas by incorporating the arts.

A principal in this study echoed these thoughts:

And we look for support from the community, because part of the government's mandate in education isn't just to improve education by having a common curriculum, it's to encourage connections into the community to make the educational atmosphere at the school better-even at the risk of providing a perceived threat to some teachers that

their environment isn't that closed-and to open it up and let the community in. I think that's good for kids. Those community connections are important; the talent in the community is there; we just need to have the mechanisms to do that. They bring a wonderful talent and enthusiasm that sometimes it's hard to maintain as a classroom teacher; you can't do everything. You can do some things well, and some things you can just do. (Mr. West, May 2003)

Role of the Artist in Educating Teachers

Having an artist in the classroom provided teachers with the ability to enrich their arts curriculum and expand on their knowledge of the arts. Mr. West, a local principal, discussed how his teachers felt about working in the arts. He suggested that many of them did not have the confidence or skill in the arts and they did "the best they could." So as an advocate for artists in the schools he felt the outside arts programs were wonderful. He suggested that having artists in the schools, is not only beneficial to the students as they get to learn directly from working artists and experience successful arts programming. But he also suggested that teachers tended to learn by being there with the artists. When discussing the LTTA™ program in his school, he highlighted the benefits of teachers getting together with artists to learn from them but questioned whether the program would encourage teachers to bring out their own talents. However, Mrs. Green suggests,

For us, (the teachers) having you (the art gallery) here de-mystifies the whole arts process and enables and even inspires us as teachers to take

risks in the arts. Students who participate in the art gallery begin to believe they can do. It allows the students and us to go beyond what we think we can do and take risks. (Mrs. Green, May 2004)

I have noted in my personal journal that there is a need for expanded teacher education programs in the arts and even collaborative endeavours between arts organizations and faculties of education. This observation has been obvious to me since I began to work with teachers well over 25 years ago.

I don't know how many times over the last number of years we have been asked to offer some kind of teacher education, to teach basic art fundamentals. My concern is what is happening in faculties of education; it's just not enough to enable teachers to feel confident in the arts. I think teacher education in the arts needs to be a priority. What we can do, in the limited time we are in a classroom, is simply not enough; I'm just not sure if it's an area we can fulfill in our present role.

(Personal journal entry, February 2004)

Many of the artists felt that programs such as Learning Through the Arts™ and the Gallery helped teachers to cover arts expectations in ways that went beyond their arts experiences. The artists felt that teachers were often overwhelmed with the amount of curriculum needed to be covered in any given day, that for them (the artists) it was no surprise that the arts were often left behind. Carlos explained it this way,

Teachers struggle so hard with the curriculum, because it's so difficult.

I've seen a grade 8 class that's actually at about a grade 1 level in music

according to the curriculum. I see these teachers struggling. According to the curriculum, by grade 8 you've got to conduct, you've got to be writing music, and really the kids are learning nothing. As an artist I'll say that's no way of doing it, because you're not going to learn. So if the kids don't learn, what's the point? You see the fear inside these teachers, arts teachers as well as nonarts teachers. (Carlos, June 2004)

Many of the participants, both teachers and artists, expressed their feeling of lack of confidence and reluctance to teach the arts. Teachers often questioned their abilities to cover all of the arts, and artists who worked with them acknowledged their feelings of discomfort. In many cases, during my classroom observations, I observed teachers taking part in artist-presented workshops, and I noticed that they were hesitant to show the artist their work or demonstrate. However, at the end of the workshop, the teachers often felt successful in their project, and I have seen teachers hang up their work on the front of the desk, feeling as proud as the students of their accomplishments.

Professional Development for Teachers and Artists

In general, both teachers and artists acknowledge that aspects of their own practice have benefited from participating in either or both of the two programs under study. The one principal in this study, who requested to be interviewed while I was interviewing teachers, made reference to the possibilities for teachers working with community artists.

So we got LTTA™ assigned to our school, and we just love it. It's a wonderfully enriching experience for the students and for the staff. They

are there when the artists are doing their stuff, and they're learning by watching. They're making connections with other teachers in the arts, so there's good momentum. (Mr. West, May 2003)

Enhancing Teachers Pedagogy

Teachers discuss how artists help to enrich their classroom practice and are able to engage students in learning, not only in the arts but also learning other subject areas through the arts. For example:

I try to pick things that I know I'm not good at so that I can learn at the same time. So the next time I do probability, I know how to do that, because I saw her do it. With the art gallery, there is that lesson on tinting and shading and the colour wheel, and I love that lesson. Now I know I can do that lesson; next year I may not pick that lesson-I might pick something different. It's professional development for me as well. Because you're coming into the classroom and you're helping me, you're helping my kids. (Mrs. Wiseman, June 2003)

Many of the teachers discussed how both the LTTA™ and the art gallery programs had impacted their teaching practice. They discussed how each of the programs specifically addressed curriculum expectations and provided classroom extensions to move beyond in-class workshop to other classroom activities that they could accomplish on their own.

I think these programs impact my own teaching practice, especially since I don't have the arts background; it makes me more aware of what I could be doing. When you don't have a strong arts background, you

just say, “Okay kids lets draw a picture.” But once you have the artist come in and you see what they can really do, it opens your eyes to what the kids could be doing. It’s the same in drama and dance. I think it really opens your eyes to the fact that there’s a lot more out there in the arts than the kids get. (Mr. Forte, May 2004)

Many of the teachers discussed how they have either borrowed or adapted ideas from the programs under study and incorporated them into their own classroom practice.

The single most positive aspect of the art gallery in the classroom is that it’s taught me, because I copy, and go along too, and if I’m ever stuck for an activity I can just borrow one of yours. So it really has helped me that way. (Ms. Piccante, June 2004)

Similarly, Mr. Violet said,

I have taken things from those lessons and I have put them into my own teaching practice. (Mr. Violet, May 2004)

Teachers highlighted not only lessons and extensions that could be incorporated into their classroom practice but, perhaps more important, teaching skills and strategies that differ from those they use on a day-to-day basis.

I’ve learned more steps from the gallery than I normally would have done or often don’t do when I teach. I realize that I go over things too fast or maybe I’m assuming, because I read a book like how to do something. So I try to watch the artists to see how many steps they take

and how many times they make the kids do them before they can do them independently. (Ms. Piccante, May 2004)

Some of the teachers discussed the differences in the two programs and the ability to replicate programs. For many, the LTTA™ projects were easier to reproduce in the classroom without the assistance of the artists, as they had developed the programs along with the artists. Although the teachers appreciated and learned from the artists, the programs that they developed together in collaborative workshop were easier to do on their own compared to art gallery programs that were solely delivered by the artists. Teachers discussed how valuable it was for them to not only do the workshop with their students but, more important, to be participants in the creation of the workshops. This participation in workshop creation enabled teachers to feel more comfortable with both subject area connections and also with the technical/artistic practice to enable those connections. Mr. North discussed this at length, and this excerpt from his discussion exemplifies the dilemma.

I could do the LTTA™ projects much easier than the art gallery ones. For example the visual arts patterning project – because the artist worked with me and I helped devise and create them. I couldn't do the music part so much, because I can't play the banjo or anything, but the other LTTA™ projects I think I could have done as well. But when the art gallery comes in, I'm just not sure that I could do the drawing aspect the way artist does. (Mr. North, May 2004)

Teachers also talked about the value of follow-up, either in the form of artists coming in to revisit the class or classroom extensions provided to teachers by artists.

What's nice about the LTТА™ is that there is a follow-up. They come in for one lesson. There's a 2-week lapse, we're expected to work on something or have something ready for the next 2 weeks, and then they come in again, and then we have another follow-up, and then they come in again for the final lesson. (Mrs. White, May 2003)

Similarly,

I've learned extensions lessons and activities that I can build on further in the classroom. (Mr. North, May 2003)

It appears that teachers appreciate working with artists in the classroom and that these types of programs enable teachers to develop their own skills in the arts and also to build their repertoire of arts-related, integrated programming. Additionally, these kinds of programs allow teachers to connect with other educators in the community and work collaboratively with these educators and artists to enhance their classroom practice.

I've noticed as I've walked the halls of various schools, that teachers have obviously been able to include some of our projects into their classroom art activities. For example, just the other day in a school I saw an exact rendering of our medieval knight drawing, and I know that we weren't doing that activity in this particular school this year. I've also noticed that teachers have taken some of our ideas and changed them or

tweaked them a little to adapt them to their own classroom use. Ms. Piccante took our Picasso workshop and revised it in a new and creative way, and when I was in her school the other day I noticed the grade 8 work in hall and thought-wow, she's done a great job for someone with little arts training. In a way I feel pleased and proud that they were able to accomplish this, and then on the other hand I am often concerned about whether we're putting ourselves out of business. (Personal journal entry, November 2004)

The artists discussed their perceptions that teachers working with professional artists in developing integrated arts programming into classroom practice would result in professional development for teachers. Many of the artists in this study highlighted their perceptions of teachers' comfort or discomfort in teaching the arts. The artists felt that their role was to assist teachers to: learn how to present the arts in an understandable and enjoyable way, integrate the arts with other subject areas, and help encourage feelings of success for both teachers and students.

I think a lot of the teachers feel insecure with their own art background, and so we provide that area of expertise to assist them. A lot of times I have teachers who participate because they want to learn more, and it helps them feel more comfortable with art and helps them want to actually try to do things on their own. (Kathy, May 2004)

Artists Discuss Professional Development

The two programs in this study provide similar opportunities for artists to participate in the classroom and also for students and teachers to learn about the arts and learn about other subjects through the arts. The participating artists, too, derive significant professional development from their involvement in the programs. For the most part, they confirmed that participating in collaborative arts partnerships enabled them to extend their own practice, hone and develop their technical skills, and also increase their knowledge in subject areas other than the arts.

All of the artists discussed how participating in these programs enhanced their ability to express themselves and, as a result, improved their communication and teaching skills. All of the artists discussed how working in classrooms and developing new programming enabled them to learn and extend their knowledge in other subject areas.

It helped me to really keep an eye on the ground for the kids and keep in touch with the basic concepts for cartooning; for example, it doesn't matter if you're talking about Popeye from 1930 or you're talking about the PowerPuff Girls. It's good to keep an eye on popular culture, and that's basically keeping yourself educated. Learning new things, making sure that you're keeping up with times, to make sure you're able to sell new concepts to the kids. (Dylan, May 2004)

Two of the artists mentioned how much research went into the development of workshops and how this enabled them to learn new areas of

research and also to include their own areas of interest into workshops. Lynne suggested that it is important for artists to be able to place into context the history, the art form, and the process in order to present a complete picture.

Doing topics like this [Egypt], it's good, because I learn as well. I like to know what I'm talking about, because I'm that type, and that's how we [artists] process the art form. (Lynne, July 2004)

Many of the artists discuss how working with teachers and being in the classroom has provided them with the opportunity to develop their teaching skills and ability to verbalize aspects of their practice.

I have become more attuned to a certain way of doing something. But when you buckle down to teach it to a class, it's all about preparation. You have to sit down and actually focus. I find myself coming out with things that will help me in terms of teaching. I find myself collecting a list of resources that will help me teach, so I think it helps me organize my thoughts in a different way, a way that is specific to what I'm doing here. (Rita, May 2004)

Artists were adamant in their agreement that presenting art workshops in the classroom really benefited their teaching skills. Dylan, an artist with his teaching certificate, discussed how being the artist in the classroom enabled him to improve his teaching skills and also to realize and control classroom dynamics. When I asked Dylan why he chose to stay in the programs rather than teach in a school setting, he said,

I feel very fulfilled in this role; it's carried through to my confidence as not only a teacher but as a person and in my own art practice. I'm not sure that could happen if I was in a school. I just don't think there would be the same focus. (Dylan, May 2004)

Carlos, beginning his teacher education training, felt that being an artist provided him with the ability to be a confident teacher.

If I didn't have the arts, I wouldn't be a confident teacher, because the arts give me an edge, a confidence, that even if I blow it academically, I have the arts to fix things up. LTTA™ enabled me to really bring my art into classrooms, and that's why I want to bring it into the teaching profession. (Carlos, June 2004)

For Gena, one of the complexities of working as an artist in these programs was the need to develop the skills to teach a variety of grade levels, often within a single day.

You really have to be skillful to jump in at all levels whenever called for. To teach a junior kindergarten and then a grade 8 class, that's a big variance in one leap, especially if it happens to all be in the same day. I've learned that even little kindergarteners have a lot of knowledge already, that they've learned, and they can share, and how valuable it is for everyone, and for them, to be called on. (Gena, June 2004)

Artistic Development

The most prevalent and overwhelming sentiment expressed by the artists in this study was the effect on their own art practice. All of the artists discussed

at length how the continual working in schools had improved their technical art skills. A common thread for all of the artists was that of repetition and practice to enable the building of skills. They compared this to how students should learn art skills, particularly in visual art and music.

I believe a lot more in practice, practice, practice, because I have seen the positive results of that in my own personal work. So doing this has really opened my eyes to that part of it. (Kathy, May 2004)

Rita echoed similar thoughts,

I think it's helped, in terms of certain skill building. For instance, in doing the cartooning classes over and over again. Through repetition, you get a little better at certain things, being able to put together certain faces, being able to create certain characters-you know, kids like Scooby Doo. So okay, let me see you figure out how to put him together, and now I can teach the kids. So it has improved technical things for me. (Rita, May 2004)

Many of the artists, myself included, felt that not only were we able to improve our technical skills, such as drawing and sculpting, but we were also able to conceive of and translate objects in a simpler fashion in order to teach them.

What has changed is that I can look at a picture and I can just see it in shapes easier. I think that's helped me improve. Just basically going back to those elements of design, lines, shapes, colours and just breaking down the basics. I think that structure in the classroom and going

through the basics is valuable. I'm way beyond that in my own experience in doing art. (Kathy, May 2004)

In my personal journal I explored a similar theme.

Drawing every day has greatly improved my technical skills. It's like I tell the kids, being an artist is 98% practice, practice, practice and 2% talent. I'm not a strong drawer; in fact my strengths lie in photography and painting. But now, I'm not afraid to draw anything. I feel that I could do anything, break it down into simple shapes, and just do it. (Personal journal entry, January 2005)

Throughout the interviews with artists, similar thoughts are expressed, and all of these statements filter down to what Gena summed up as the ability to stretch one in different directions, different from those we would normally feel comfortable in. As artists we have all been able to increase our confidence levels, and by doing that, we are able to see from new perspectives. Gena sums it up by stating,

I feel more confident. I just think it's been a real booster for me in my self-esteem. (Gena, May 2004)

Artists perceived that their participation in the programs changed their own practice, the ways that they teach, and the ways that they collaborate. However, for some of the artists, they felt that working in these programs curtailed their own ability to create art, by either limiting time or depleting creativity and creative energy.

I think the only effect on my own art practice has been the lack thereof, not enough time. I guess in some aspects it does become a creative outlet for me, but in terms of my own art, like do I want to go paint a canvas, what would I give something for the time just to be able to go paint a canvas, but I just can't I've got too much other stuff I've got to do. It has improved little technical things for me, but on a personal level it's probably killed my own artwork in terms of time. (Dylan, May 2004)

For Gena, working as a practicing artists daily also curtails the ability to produce her own artwork. However, she suggests that her own work has become more valuable, because time is more precious. My own journal echoes similar sentiments to the above artists',

I agree wholeheartedly with Dylan when he talks about constantly doing art workshops. In general, the art gallery programs have absolutely benefited my own technical abilities and skills; however they have left me uninterested and unmotivated to produce my own artwork at the end of the day, and even too tired at the end of the day to pursue any of my other areas of interest-dance and music. (Personal journal entry, May 2004)

However, for Rita, working daily has increased her own art production and inspired her to participate more fully in community arts organization and produce a wide variety work in multiple media. For her;

Being able to do art on a day-to-day basis has inspired me and made me a happier person. (Rita, June 2004)

Collegiality and Collaboration

Both teachers and artists discuss the importance, both professionally and personally, of collaboration. In conversations with many of the teachers, they emphasized not only the benefits of working with other teachers but also the value they placed on their relationships with artists. In a similar way, artists felt they learned a great deal from teachers, but more valuable to them was the ability to collaborate with other artists. The following categories emerged in discussions on collegiality.

Teachers Working with Teachers

Teachers discussed, at length, how enlightening and energizing it was to work with other teachers in the same grade level from other schools (in relation to the LTТА™ program). They expressed the view that the collaboration with other teachers significantly enhanced the effectiveness of the programs being offered and the satisfaction that they themselves felt about the undertaking.

Developing the workshops with the artists was great. But best of all, there were also other groups of grade 3 teachers from other schools in the region and so we were all together doing this planning. So that helped because we could brainstorm with each other. (Mrs. Green, May 2003)

Many of the teachers discussed how collaboration worked, in particular with the LTТА™ artists, since teacher and artist collaboration was one of the principal aims of the program. For teachers and artists participating in LTТА™,

specific times were set aside to get together to plan and execute the project, then follow-up times were allowed to evaluate and discuss responses.

Working collaboratively with the other teachers, planning the lessons together was so great. (Mrs. White, May 2003)

However, 2 of the teachers talked about more recent changes to the LTTA™ program.

In LTTA™ we used to work with other teachers and the artists as well, but sadly it changed this year, and that was one of the things I enjoyed most. I found this year that you really missed so much by not doing that. In the past, during the planning stages you played with ideas back and forth, you know, input from both sides. Now we have meetings after school that a lot of us don't attend, and the Board only covered for one person during the day from each school to go. So instead, I got a little sheet of paper about when the artist was coming. Now that's different than actually being at the planning session and giving your ideas and really understanding what was going on. I found it much better the old way, being in on those planning sessions. Now it's similar to the art gallery. (Mrs. White, May 2004)

This experience, however, was not the same for all schools across the Board.

In LTTA™ it's a different kind of collaboration; we have meetings where we actually sit down and dialogue with the artist and plan

collaboratively. We're also working with other teachers, so it works well. (Mrs. Piccante, May 2004)

The mentor/novice relationship was highlighted by two of the teachers as being a valuable result of the programs under study. Professional artists working with teachers can form a kind of expert/novice apprenticeship in order to inform and improve educational practice. This expert/novice relationship incorporates elements of interdependence development. Lesch and Berkowitz (2002) suggest that through this expert/novice relationship and consistent, long-term relationships, both teachers and students can learn about the craft, purposes, and complex possibilities of art.

It allows me to learn from the artist and not always have to be the expert. (Mrs. Wiseman, May 2003)

Mr. North elaborates,

In LTTA™ we collaborate with the artists at some point during each unit, and we talk about things like expectations and how we're going to make things work. When they [the artists] come in, we go through practice lessons, as though we're the student. They act as the teacher, and we give our input on those lessons. (Mr. North, May 2003)

Mr. Violet discusses a different kind of relationship with the artists, one that is mentioned by a number of teachers participating in the program, a more personal and friendly kind of relationship.

When they come in, we chat, and it's very personal, and I get the feeling that they want to be there; it's not just a job or running through the

motions-they actually want to be there. The kids love it, and so do I.

(Mr. Violet, May 2004)

Artists Working with Teachers

Artists also discussed the value of collaborating with teachers, identifying it as a most significant aspect of the programs' effectiveness. In their view, the collegiality tended to engender mutual respect between artists and teachers and make acceptance of different perspectives easier. In addition, artists felt that when teachers worked together with artists, it helped to keep the focus on the expressed goals of the arts activities.

I realized right from the beginning that it was important to communicate with teachers. So I really pushed myself to get to know them well, really beyond being a teacher and more as a person. And that just totally brings them to another level; they're more comfortable with you; they're more relaxed; they trust you more. (Kathy, May 2004)

Gena had a similar view.

I find that you have to totally get right in there and get interested in their class, getting to know as much as you can during that short time before or during recess, just talking with them as a person, not just as a teacher. (Gena, June 2004)

Artists Working with Artists

Artists working in both the LTTA™ and the Gallery programs discussed the benefits of collaborating with each. The art gallery artists worked together regularly in their work environment and had many opportunities for

collaboration. Often days were set aside during the school year for professional development and workshop development. During these times, artists found time to interact and brainstorm.

Communicating with each other and sharing our ideas on how we approach different workshops really helps. (Kathy, May 2004)

In addition, artists often traveled together from school to school, providing them with opportunities to share ideas and strategies.

I love it when we team up and share our little tricks of the trade, what makes us successful. I finally found a way using an analogy, a metaphor of the puppet, how to pinch clay without explaining in sentences. I got that from talking to Kathy the other day. (Gena, June 2004)

Even though there were specific art gallery times set aside for artists to share, many of the artists mentioned how they would still like more, particularly time to watch other artists teach as a way of learning from them. This was particularly true of the younger gallery artists.

How we all interact with one another. That everyone can reflect on what we've done and how to deal with different classes. That's an awesome experience-being able to learn from each other in that way. (Sue, Focus Group, June 2004)

Edyn hoped to expand this ability to network and learn from other artists:

I wish we could see each other teach more. I've been teaching here for almost 2 years here at the gallery, and I find it really eye opening to see

someone else approach the same subject in the drawing. I learn from others more in a classroom situation--what they talk about and how they teach. I wish that we could be more connected that way; that would be beneficial. (Edyn, Focus Group, June 2004)

One of the more experienced artists of the group summed it up by stating,

One thing I really like is seeing how everybody approaches the same workshop, because people have different views on it, maybe because of their background, maybe because of your own personal style of learning. To hear them talking about it is not just inspirational, but it gives you different views of how to approach things . . . I think that makes it interesting and fun, and I like being a part of that. (Gena, Focus Group, June 2004)

LTTA™ artists mentioned that they did not often have opportunities to work together. They periodically came together at workshops or conferences, but often they worked in isolation from other LTTA™ artists. One artist working in LTTA™ suggested that some of the LTTA™ artists often felt a lack of collaboration. She often felt isolated and on her own.

So I develop the workshop, basically all on my own. This is the only part that I'm not crazy about, the development all on my own. I have no one to talk to one to one. The co-ordinator offers to help, but I once asked for help from LTTA™ and they told me what to do, rather than just working out ideas with me, and I went out and bought the stuff and I hated it. (Lynne, July 2004)

Perhaps this was just her personal feeling of isolation, as this was not the opinion held by the other LTTA™ artist interviewed. Nevertheless, her views were interesting, since these artists do not work out of a common meeting area as the Gallery artists do and therefore are often working on their own. It was important to me to include her thoughts and provide an alternate perspective on collaboration. Her views highlight the value and importance of a collaborative environment.

The two LTTA™ artists participating in this study were colleagues of the Gallery artists, and therefore we did have opportunities to share ideas and experiences. In this way these LTTA™ artists were able to bounce ideas off of other colleagues not necessarily in the same program. Carlos expanded on his feeling of collaborating with other artists:

Collaborating with other artists is incredible. Could you imagine doing an artist collaborative project in teachers? One thing about artists, artists will do anything for each other; that's just so special. We're much bigger risk-takers. We're always searching for that next thing, and the self disappears into the larger community of artists. That's what's so good about LTTA™ and you here at the gallery-it gives the chance for artists to get together and bring it into classrooms. (Carlos, June 2004)

My own experiences with the classroom observation of LTTA™ artists and also knowing so many of the artists in the area encouraged me to refer to this in my journal.

I would love to be able to bring in the Gallery artists to watch some of the LTTA™ artists at work, and vice versa, rather than feeling that we're always competing for the same market. I really believe that we could learn so much from each other. We really are working towards a common goal-promoting arts in the classroom. But from the business standpoint I can see the other side too; the side where we're all competing for the same money, and often that's a very limited amount of money. However, I have benefited greatly from being able to see the LTTA™ artists at work, particularly the music and drama people.

(Personal observation, May 2003)

Blocks to Collaboration

There are a number of obstacles to developing a collaborative atmosphere between artists in the classroom and teachers. Attitudes and personality conflicts, time, and funding were some of the obstacles I have become aware of through this research. Teachers highlighted only one obstacle to collaboration. Budgets and funding cutbacks posed the largest drawback to enabling collaborative opportunities. Funding affected not only the ability for schools and teachers to participate in programs but also the ability for teachers to be relieved to participate in LTTA™ workshops.

This year, because of funding cutbacks, it became meetings after school, and you would send one staff member for the whole school, and that one person would meet with one teacher from another school. So there was less of that collaborative atmosphere. Whereas last year, all of us would

be together, and I found that worked better. There was more collaboration. I preferred when we met together and planned it together and you knew exactly what was going on. (Mr. Forte, May 2004)

However, artists highlighted a number of issues that hamper collaboration and can even affect the workshop outcomes. One artist suggested that

the whole climate begins with the teacher. If we walk into an environment where the teacher is supportive and excited about the Art Gallery and wants to see the children accomplish something special, and wants the kids to feel connected, that's so much the better for us. We can just pick it up from there and take off. But if the teacher is just looking at it as a break for an hour or 2 to do some marking and we're just there to take their class, that really sets the tone; kids pick up on that. (Edyn, Focus Group, June 2004)

Some teachers worked better with some artists, and personalities affected levels of collaboration. Artists also noted some obstacles to collaboration with teachers. Artists felt that withdrawal of teachers from the classroom during workshops or disinterest on the part of either teachers or artists could adversely affect the effectiveness of the classroom activities and would therefore be blocks to collaboration. Lynne suggests that some teachers are right into it; they are part of the whole thing. On the other hand, Gena offers a different perspective.

Teachers who aren't engaged are a problem-sometimes to the point of being rude. They will talk to other teachers or educational assistants or even students, and there have been times where I've had to ask them to stop because I find it distracting-or the teacher who just leaves the classroom: That's hard to deal with. Most teachers are polite enough to ask, "Do you mind if I leave for a little bit?" I can understand this is their only opportunity to deal with other matters outside of the room, so that's fine too. (Gena, June 2004)

My own journal notes a different kind of obstacle: one I can only suggest is a lack of communication, or perhaps a conflict of understanding in our respective expectations of an art workshop.

I have experienced a teacher's concern with the way that a student's work looked. I remember doing a painting inspired by Norval Morrisseau [the Canadian Aboriginal artist], and during recess the teacher went around and "fixed" all the kids' work so that they would all look like mine. Now, for us, in the gallery, we are loath to put our own hands on a child's work, so I must admit I was a little taken aback and didn't quite know what to say or do. (Personal journal entry, April 2004)

In my journal I also noted,

It seems to me that the teacher who is actually participating in the workshop, really doing the artwork with the kids, singing, dancing, whatever-this is the teacher who includes more arts activities and concepts into their own curriculum teaching. So it seems to me that it's

those teachers who are really internalizing some of the concepts being explored in the workshop. (Personal journal entry, June 2004)

Carlos also identified an interesting block to collegiality, that is that teachers and artists often come from very different perspectives and therefore see things, activities, evaluation, and participation in different ways.

I like being most with people who are totally different than I am in terms of ideas. That's the way that you learn from each other. People have absolutely different and valid points of view, and the arts can show those kinds of things that other things can't. I'm not sure teachers enjoy those differences as much. (Carlos, June 2004)

The artists in this study found that one way to resolve these issues was to provide opportunities for conversation. These deliberate occasions allowed for artists to explain their perspective to teachers and also provided teachers with the chance to relay their expectations of artists' visits.

Time was another block to developing a collaborative atmosphere. For many of the artists, time was a pressure they felt: to have to work within time constraints of school schedules, of teacher expectations, or even of gallery expectations to be at a different school for the next part of the day. These time constraints affected the amount of time artists were able to chat and network with teachers.

I would like to get more feedback from teachers, but by the time you actually have the chance to talk to them, it's time to stop, clean up, hand over the billing, and get going. It would be nice if there was a way to set

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it up so I had a little bit more of a chance to talk to the teachers about what their needs are, what we can do to help us improve, if they're going to use these activities as a mark. (Rita, June 2004)

Perceptions of Student Experiences

One of the limitations of this study is the lack of substantive data from students. Interviewing students was outside of the scope of this research. However, since students are the focus of the programs under study, it would be unrealistic not to include this theme that emerged from the data collected. Both teachers and artists discussed their perceptions of students' reactions to working with artists in these integrated arts programs.

According to Patteson's (2006) research on the ArtsSmarts program, teachers reported that the artists made many contributions to school and classroom life. Artists were able to engage young people in learning, often developing a special rapport with them, and artists were able to show teachers new ways to teach through the arts.

Upitis et al. (2001) suggest that most teachers (98.7%) believe that students can express knowledge and skills through the arts. However, only 18.5% of the teachers frequently used the arts as a teaching tool; one in three teachers scheduled arts at the end of the day or the week. This study also suggests that teachers perceive students understand concepts more thoroughly through the arts and can benefit from interactions with artists.

Lesch and Berkowitz (2002) found that artists and teachers support children's self-directed engagement in art activities and help children feel successful through recognition of effort and process.

They do start to feel more confident in their artwork because the instructions are so clear. They get a good end product even if that's not their strength. They get that sense of pride and accomplishment because they have produced one really nice product. I've seen it come through the grades, and I've seen it come out in their work. (Mrs. White, May 2004)

Teachers who participated in this study express similar views. Both the teachers and the artists in this study found that students felt successful when working with artists, and this success translated into confidence and self-esteem in the arts.

These guys wanted every piece of art that they did with the art gallery. They want to take that home. That's the one big thing; they all produced a piece of art that they could be proud of. I thought that was a very important thing. I mean, get them interested and they're learning as well. Even if one of them just remembers something that they didn't know before, then we have success. (Mr. Violet, May 2004)

Both teachers and artists noted that the building of self-esteem through feelings of success in the arts was an outcome of professional artists working with students in the classroom. The artists participating in this study found that helping children feel confident in the arts was one of the most important aspects

of their jobs. Each artist welcomed the opportunity to foster increased interest in his or her art form through the positive results and sense of accomplishment experienced by students.

I love students to feel a sense of satisfaction in what they can create. I also love to share my own enthusiasm for the arts, all of the arts, not just the visual arts. Students should feel successful in the work that they can create, because that feeling of success translates into self-esteem and confidence, and not only for the students. (Personal journal entry, January 2004)

One artist suggested that not only children benefit from these teaching strategies but adults as well.

It's interesting, with our programs, and it's across the board; we make art more accessible; I mean anyone can do art. Even with adults, if adults haven't had a good experience with art, this process works for them as well. In a committee meeting I'm involved with, in our concluding meeting we have to bring something creative to the table. So, I basically did a mini-lion with them and they were so thrilled; to this day they still say I have that lion, I came home with my picture and my kids said, "You didn't do that, mom!" They couldn't draw like that when they were a kid, and that's when they stopped liking art. (Kathy, May 2004)

Many of the artists felt that they were presenting students with the tools to produce creative images; these tools can provide students with the confidence

to express themselves using methods other than verbal, another language to speak in.

Not only did students feel successful and confident in the arts, but teachers also expressed that there was a distinct impact on student learning.

No question that the programs impact on students' learning. And I could see the interest in their faces. Not only were they doing something fun and artistic-and yeah, they were definitely learning, but you were throwing in extra points, and you were challenging them by asking them questions and keeping them involved. I was impressed by some of the students' previous knowledge as well. (Mr. Violet, May 2004)

Carlos noted that the arts could also provide outlets and learning possibilities for children with special needs as well.

I remember having kids come up with jingles, and there's a child in the class that was autistic, and he had the type of autism where uncontrollable sounds would come out, and I was listening to him.

Every time I came, I listened, and I said to the IP, "He's not just making sounds, he's making rhythms." You know that the arts are doing things behind the scenes and that kid's life changed in some way. (Carlos, June 2004)

Both the Gallery and the LTTA™ programs have been criticized for not providing a forum to showcase personal creativity for students. This is a result of their structured nature. Both of these programs do, however, provide the necessary tools to develop the skills needed to explore creativity in the arts. In

my own classroom observations, I see students flourish who might otherwise struggle with the art. On the other hand, the few truly creative students often struggle with the art gallery program and feel hampered by the structure of the program.

We have a very specific expectation of product, and I think that can be a positive, because the kids feel successful. But, it can also be a negative because it can limit creativity and exploration for kids. I recall discussing the Group of Seven and producing a Lawren Harris inspired artwork, and this one boy just didn't want to work with the prescribed colours. I knew that it would look great if he followed along, but I didn't want to nix his own creativity so I let him use his own colours-it was after all grade 7 and I knew from his teacher he was very talented in art. But in the end he wasn't pleased with the final product because his colour choice just didn't work. (Personal journal entry, May 2005)

Werner (2002) found that artists seemed to see themselves as a bridge between the arts community and the school. The focus for the artists in Werner's study was to demonstrate to children that the arts are accessible. Werner's artists perceived that children tended to think that artists were something else, something different from them. The artists in both Werner's study and this study reflected on the fact that students needed to feel engaged with the process of art making. Students also needed to feel that artists were not different from them, that they themselves were artists too.

When the kids are doing art, they hopefully get that positive reinforcement, that yes, you can do it, you can do anything you try. Here are some ideas on how to do it, so that they have the tools to try and do it on their own as well. (Kathy, June 2004)

Both the artists of the art gallery and those of LTTA™ have experienced the positive experience of walking down the corridor and student excitement over an upcoming visit,

Being with the art gallery, they recognize you. I think that's one of the thrills, being recognized as somebody special. As you come down the corridor with your bucket, kids yelling, "art gallery is here!" And the message goes out like pigeons or pigeon carriers, and every student you pass says, "Are you here for us?" (Gena, June 2004)

Finally, one LTTA™ artist sums up a sentiment that all of the artists who participated in this study mentioned in some way or another:

Every child deserves an education, and I don't think they get it because the arts aren't in there. As soon as the arts aren't in there, then they're not getting the education they deserve, because for me, my being would be gone without the arts. Whoever I am would be diminished to nothing without the arts. I measure myself by the arts that I have in my life.

(Carlos, June 2004)

The Arts as a Vehicle for Disciplinary Integration

Integration of the arts is practiced throughout Canada and the United States, with many different arts programs being offered to schools and

classroom teachers. Sanders-Bustle (2005) emphasizes the significance of these programs:

Today's world is an integrated world where information is no longer confined to traditional knowledge structures. Instead, information moves quickly from one area to another, crossing diverse cultures, while blurring boundaries between representations. Contemporary technological advances have significantly impacted the way learners process and synthesize information while shifting attention away from how much information one retains to how one shapes and then uses information. An integrated approach to teaching and learning makes sense. (p. i)

Benefits of Arts Integration

Both LTTA™ and ABIL programs provide opportunities for teachers and artists to make relevant connections between and across disciplines. These aspects of integration are highlighted as the teachers and artists discuss their experiences and perceptions. All of the teachers who participated in this study discussed how beneficial integrating the curriculum could be. They suggested that providing integrated arts-based curriculum not only engages students but also helps to foster conceptual understanding of curriculum materials. One of the reasons teachers cited as a benefit to integrating the arts was to assist in covering large amounts of curriculum expectations.

There's so much that we have to cover in the curriculum-so much . . . and what gets left out – the arts. The government has given us so much

to cover. I consider myself a jack-of-all-trades and a master of none. But integrated art programs, well they're nice, because we're covering other curriculum areas at the same time, so we're going to the science; we're going into the probability. For example, this year we also had an LTTA™ artist who covered oral and visual communication, the language component, and she worked on doing a multimedia component. So it's truly cross-disciplinary. (Mrs. White, May 2003)

Mr. Forte suggested that the LTTA™ program teaches other subject areas through the arts so the integration flows naturally. He realized that in the end it comes down to the teacher. If the teacher takes the time to integrate, and really prepares for the artists' visit, and does the right planning, then sure, you can integrate very well. But if you sit back and the artist pops in . . . I mean the artist can only do so much. They're going to all these schools, they come in and they work with you for those three sessions, but ultimately as a teacher it's up to you to make sure it's integrated with whatever else you're doing. And if you do that, great, it will happen . . . if not, then okay, from the kids point of view, well the artist came in and they did this and now they're gone. (Mr. Forte, May 2004)

For Ms. Piccante these kinds of programs really "get the message across" that everything in life is integrated, but she feels that the students don't quite see that yet.

They don't see why looking at or analyzing a picture or comparing pictures or anything like that can be geography or history. But when you bring art in, then they start to see it. Last year we did a botanical drawing, and that was perfect for science. Then we did the Rocky Mountains picture, and that was also a direct connection to the curriculum. (Ms. Piccante, May 2004)

Many of the integrated programs offered by both the Gallery and LTTA™ integrate an art with one other subject. Rarely do we see more broadly based "big picture" kinds of integration occurring in these programs. For example:

We linked dance and drama to literacy, that's the key in LTTA™. We read a story, talked about the characters in the story, and then brought it to the gym. Second term we did some visual art-we linked to math strands. That's been a really big push in our board, literacy and math. (Mr. North, May 2003)

Mrs. Wiseman also discussed this cross-disciplinary integration. We were doing social studies with them this year, and last year we did math and probability, and we created a song, and it was such a wonderful song-it was just a great experience. It helped to make that concept of probability a little clearer to them. It helps to connect to the curriculum as an introduction or to support your unit. No matter when you do it, the kids are always learning. In grade 1 you do things

constantly all the time, so it doesn't matter if it's at the same time as the unit. (Mrs. Wiseman, May 2004)

All of the teachers in this study stressed that they felt that the integration of subjects was one of the strongest points of each of the programs. The artists were a little hesitant to totally agree with this claim, yet felt that some of their more successful experiences came from integrated workshops.

I'm a firm believer that the most effective classes come out of holistic experiences. I think that I carry these experiences through to the classrooms as much as I can. For example, while drawing the War of 1812, we talked about General Brock. Having done a little bit of Canadian history, I know about General Brock and how he ties into the War of 1812 and the conflict with the United States. So when I'm drawing it, I talk about who he was, why he was here on this hill, why he got shot, and who shot him. We discuss what the consequences of that incident in history. And if they were older, it could become really issues based at that point. We discuss how the Americans perceive us and how we perceive the United States. How do the Mohawks- specifically it was the Mohawks in alliance with the British-how they play into the picture. So out of one little image you can generate hours of conversation if you want to. And it's amazing how much the children know. (Gena, June 2004)

Rita agreed:

Actually there's one time I went into a class and I distinctly remember that there was this one kid sitting at the front. This one kid says, "Oh I'm really bad at art, I can't do art." And we were doing math and art-tessellations. I started talking about tessellations and he goes, "I've seen that in my math book," and he actually pulled out his math book and started leafing through it, so I kept talking, and then he said, "See." And then all of a sudden there was something in this art (that he was not good at) that he could hang on to that was more academic. And I thought that was very exciting. (Rita, June 2004)

The artists who participated in this study all felt strongly that the arts are, necessarily, integrated throughout life, and struggled with the concept of separate and distinct disciplines. Even when presenting strictly "arts for arts' sake" workshops, they felt they often integrated other subjects areas. For example, while presenting a Picasso workshop, artists often discussed Picasso's political statement painting Guernica and the civil war that prompted Picasso to paint this work. They felt that their role as artists was to bring together understanding by using the arts as the conceptual glue. One LTTA™ artist offers a noteworthy example of the effectiveness of this approach,

Look what the arts do to a school. I remember doing igneous rocks and I had written a song with sedimentary and igneous rocks, and its recipes for each one, and from the words then they had to create a dance and create a visual thing for it, draw pictures and they had all sorts of props, and so it's this huge gala thing. You can just have so much fun putting

on miners' hats while they're doing it. So the whole class is filled with all these things, and there's just so much energy. (Carlos, June 2004)

Carlos continued,

I see teachers struggling to teach patterning for example, and half of the kids don't get it; and the teachers rifle right by it and leave these kids in the dark. I can take these kids to the music room and start making the patterns. So they understand what a repeating pattern is, what an alternating pattern is. As artists, we're always trying to understand things through art, and I think that's great for kids in classroom. That's why these programs are important, because we go to all the different grades. As artists we need to work on this, not just for the teachers, but also the whole school. (Carlos, June 2004)

Patteson's (2006) research demonstrates that it is the visual arts that are most often used by teachers when they are trying to infuse many different curricular subject areas. Rita, a self-proclaimed poor student in high school, suggested that she might have been more engaged in learning if she had been taught using some of the teaching methods offered by the Gallery and LTTA™.

I think if someone had taught me the Plains of Abraham or New France by doing a drawing like the ones that we do, I would have retained a lot more of my history. Whereas, for me, history was a painful subject because it was all words, names, dates, and no visual stuff. That's the kind of learning I needed. (Rita, June 2004)

Obstacles to Arts Integration

Just as teachers find there are obstacles to collegiality, they also acknowledge barriers to developing an arts-integrated curriculum. Both teachers and artists in this study acknowledge the benefits of teaching a variety of subjects in conjunction with and through the arts, although in many cases they acknowledge that this is not an easy task. Time is one of the major barriers highlighted by teachers, and this is a similar obstacle to the enhancement and development to collaboration both within schools as well as with outside organizations.

I don't do integration naturally. If I were to do those lessons (LTTA™) it would take quiet a bit of planning. For example, the dancing-I mean the artist took a song, an African song, that she had from somewhere, and she integrated that into a reading piece that she had selected. If I was to do that, I'd have to find a reading piece, then try to find music that would match the literacy part. I couldn't do that. I just don't have the time to find all that. Even in my first year teaching when I had all that energy, I wouldn't have. (Mr. North, May 2003)

Both teachers and artists also mentioned that in some cases attempts at integration were merely peripheral and in some cases a less than a complete success.

Sometime I find that we struggle with LTTA™ because we really have to stretch to get the connection. And I think that sometimes that affects

the subject area we choose. Sometimes we have to stretch it to get it to gel. (Mrs. Borden, June 2004)

Mrs. Borden felt concerned that by using the arts to teach other subject areas we relegate the arts to the role of handmaiden and de-value the arts for themselves. She elaborated,

I always feel pressured in LTTA™ because we have expectations in other subject areas to cover through the arts. And I would like to teach the arts for arts' sake, because I think that that's worth preserving. And so we have the art gallery just do arts curriculum activities. (Mrs. Borden, June 2004)

I don't see that there should be a dichotomy, either integrated arts or arts for arts' sake; both approaches to art can work in different situations. For example, in my own education, majoring in Renaissance art history, the courses I took in philosophy, history, and languages supported and made relevant many of the art works I was studying. However, I did note in my journal:

It's easier, it seems to me, to integrate other subject areas with the art at the younger grade levels, and a little more difficult to do this in a meaningful way in the intermediate levels. Perhaps the extent of the research seems overwhelming. This appears to be true for LTTA™ as well, since their focus is also at the younger ages. So the question is how to do it well at older levels. (Personal journal entry, October 2004)

Dylan often struggles with integrated art concepts and wonders if we sacrifice the arts in order to present integration, to the detriment of both.

I have a split feeling about that. In my experience, some workshops seem to integrate really well. The art and the other subject components work well and complement each other. A lot of times though, I think it's a peripheral thing. Like, why are we doing a drawing of this? We could learn about it in a different way, so that we don't really need the art, and it just seems like an extra, something that's just sitting on the top. It's nice that they get to do a drawing of a log cabin, but what is that teaching them about log cabins and pioneer life except what a log cabin looks like? I don't think it's very effective; it's not hitting where we should be hitting. (Dylan, June 2004)

Nevertheless, both teachers and artists recognize that many students who participate in arts integration programs begin to see connections to other subject areas. Rather than viewing distinct subjects areas through vague and distant concepts, students participate in making connections and interpreting subjects through the arts.

Whether or not we recognize it, kids bring in their own connections, and we bring in our connections. You give it to them so they can associate their own information with what you're doing with them. (Gina, June 2004)

Carlos agrees:

If you use the arts to do your education, then the jump from A to D can happen easily and the kids will have no problem jumping around rather than simply going A, B, C, D in a linear fashion. (Carlos, June 2004)

CHAPTER FIVE: REFLECTIONS AND DISCUSSION

In this study I examined the experiences of teachers and artists participating in two integrated arts partnerships, The Royal Conservatory of Music's Learning Through the Arts™ program and the Gallery's Arts Based Integrated Learning program. Qualitative data were collected through individual open-ended interviews with each participant, a single focus group interview, and my field notes and personal journal. Data analysis reveals seven emergent themes, and within each theme subthemes and, in some cases, contradictions. Some of these themes are also identified in literature on arts partnerships and teacher/artists professional development (Burnaford et al., 2001; Dreeszen, 2002; Rowe et al., 2004; Upitis & Smithrim, 2002).

This research was guided by the assumption that there is inherent value in the arts and that by incorporating the arts in other subject areas students, teachers and artists can extend their understanding. Although there was no single final conclusion to the study, there were many smaller valuable issues and implications that are both relevant and critical for my practice and that of the artists at the Gallery. Patton (2002) and Wolcott (1990, 1994) suggest that a qualitative study does not have to arrive at any definitive conclusions or build toward some great dramatic climax. The many areas of insight I have gained from this research have significantly enriched and extended my own understanding and practice

Discussion

Seven major themes emerged from the data collected in this study. The first of these themes centered on teachers' feelings of discomfort and lack of preparation to teach the arts.

Oreck (2004) holds that teachers express concern about their lack of training in the arts and that this lack of training appears to reflect the low priority given to the arts in preservice and in-service teacher education programs. Oreck examined teachers' attitudes towards the use of the arts in teaching and found that teachers believe that the arts are important in education; however, they felt ill-prepared and uncomfortable teaching the arts and therefore felt they did not use them successfully. They also suggested that they rarely incorporated the arts to foster learning in other subject areas. One of the major reasons that teachers felt hesitant to teach the arts was that they felt they lacked adequate professional development in those areas; as well, they considered themselves under intense pressure to teach the mandated curriculum (Oreck). Teachers expressed a lack of confidence in their facilitation skills in the arts, and they also viewed the space and materials provided to accommodate the arts as limited to nonexistent. In a study of teacher/artist experiences in the LTTA™ program, Kind et al. (2007) found that many generalist teachers find themselves with limited expertise and support in the arts and that interacting with artists in their classroom can create unique and valuable learning opportunities.

The findings outlined in this research study reinforce the value of the role of the artist in the classroom and demonstrate that teachers cannot be the experts in all subject areas. As a result, it is beneficial to include professional arts experts to assist them to cover not only arts expectations but also other subject areas as well. In the overall presentation of arts curriculum, artists should be seen as a valuable addition to the day-to-day classroom activities and recognized as a valuable strategy in the professional development of teachers. These programs stress the crucial role of providing students with opportunities to work with professional artists and to experience aspects of the arts that go beyond the expertise of the teacher.

In the second theme, I identify the value of the arts and arts partnerships between arts organizations and schools. The teachers and artists participating in this study demonstrate that art programs enable students to make relevant connections to professional artists and also to other curriculum subject areas. The data collected in this research study demonstrate that arts can provide occasions for students to become engaged in learning and infuse a climate of learning for both teachers and artists. Developing arts partnerships enables teachers and artists to work closely together in an effort to serve the needs of students and also develop and promote a value for the arts in education in schools. Some of the discussions offered by teachers indicate that they feel there is definite value in incorporating the arts into their curriculum as distinct disciplines and also as a means to explore other curricular areas. Further, they were able to teach other subjects more effectively and create new ways to

deepen students' understanding of different subject areas through the arts. In addition, this research demonstrates that although teachers and artists believe that arts partnerships are a valuable addition to their classroom practice and both admit that they achieve professional development in the arts, it was the artists who believed they achieved and incorporated considerably more professional development that directly affects their own practice than did the teachers.

Many of the artists discuss their perceptions of teachers and their relationships with teachers. Artists participating in Werner's study (2002) felt they brought to the classroom an approach that is different from that of teachers and students. The artists participating in the two programs in this study maintain a similar perspective. They believe their presence in the classroom disrupts the normal experiences of students in a positive way and provides students with new and differing insights into art and the world in general. Patteson (2006) discusses the ArtsSmarts program as one art program that provides the opportunity for artists to bring new insights and skills to learning while passing on their passion for the arts.

There is a substantial amount of literature on arts education partnerships (J. Catterall & Waldorf, 1999; Dreeszen, 2002; Griffiths & Woolf, 2004; Ingram, 2003; Kind et al., 2007; Patteson, 2006; Rowe et al. 2004). Highlighted throughout this literature is the concept of relationship building between arts educators and teachers. Wenger and Snyder (2000) identify this concept of relationship building as the characteristics of developing a community of practice and define communities of practice as a groups of people informally

bound together by shared expertise and passion for a joint enterprise.

Theoretically, this learning approach posits that learning occurs in a social context and will be most meaningful as individuals share knowledge, ask questions of others, and reveal their concerns. These arts partnership programs provide opportunities for artists and teachers to come together to develop communities of practice, not only to improve on classroom strategies but also to develop programming that extols arts integration.

In Werner's (2002) study on arts partnerships, the artists felt themselves to be a bridge between community arts organizations and schools. Similarly, artists in my study feel that they are ambassadors bringing the arts into the schools and enabling teachers and students to experience the arts in a successful way. According to one artist in this study, "the arts make learning fun, exciting, memorable, it's worth it. I'd love to have a shirt, Art-it's worth it" (Carlos, June 2004). The data in this study indicate that teachers and artists believe that arts partnerships can be a valuable addition to ongoing classroom practice, and both teachers and artists admit that they acquire some level of professional development through these practices.

Both artists and teachers identify some drawbacks to arts partnerships; three in particular stand out. One drawback, identified more by teachers than artists, was money. The cost of arts partnerships was sometimes prohibitive, and some schools and/or classes could not participate in programs due to lack of finances. The second drawback revolved around personality conflicts, artists and teachers working at cross-purposes and realizing a lack of

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communalization. Finally, the third obstacle was identified more by artists than teachers, and that centered on the lack of interest, attention, or even being physically present for workshop programs.

The third theme to emerge from the data is the role of the artists in educating teachers, and the fourth theme outlined how successful partnerships in arts education provided professional development for both classroom teachers and teaching artists. Dreeszen (2002) found that arts partnerships provide opportunities for professional development not only for teachers but also for the artists involved. The teachers and artists from LTTA™ and the Gallery consider the most significant factor in professional development is the ability to collaborate with other artists and teachers. This ability, irrespective of one's own arts background or teacher training, enables participants to pursue and extend themselves, both professionally and creatively.

Professional development not only reinforces arts learning as part of the classroom teacher's repertoire but also gives teachers and artists the opportunity to strengthen their relationships and "participate as colleagues," thus strengthening the partnership as a whole (Remer, 1996, p. 291). One artist in the LTTA™ program suggests that one way for artists to actually make a difference was to do so from the inside and become teachers.

So for me, I think that artists need to get involved in the teaching practice in order to change things from the inside, so that there's more of a connection between artists and teachers within the school. That's one

of the reasons that I've decided to go to teachers' college. (Carlos, June 2004)

In their study of the experiences of teachers and artists participating in the LTTA™ program, Kind et al. (2007) found that programs such as LTTA™ can function as professional development initiatives for teachers. They found that as artists and teachers work together they influence each other and shape each other's experiences, teaching, and artistic practices. Lesch and Berkowitz (2002) discuss the experiences of teachers working with artists to provide integrated arts workshops and found that the teachers were able to translate their understanding of the arts, and their improved comprehension of other subject areas through the arts, into their classroom practice. In this study, teachers describe their relationships with artists as central to promoting long-term change in their practice. Patteson (2005) advocates that the most effective way to develop teacher confidence in the arts is through sustained hands-on art making, and the best guides are practicing artists. These artists know their art form intimately and are committed to sharing both their expertise and their passion for the arts. There is some research to support this view (J. Catterall & Wadorf, 1999; Naples 2001; Patteson, 2003; Patteson, Upitis & Smithrim 2002). Additional studies (Kind et al., 2007, Oreck, 2004; Tait & Falk, 2004; Upitis, 1998) posit that the inclusion of professional artists into classroom practice provides opportunities for teachers and artists to achieve some level of professional of development in the arts.

Griffiths and Woolf (2004) discuss professional development experienced by teachers working with artists as a cycle of apprenticeship. They suggest that artists acting as experts and teachers as learners provide direct professional development opportunities. The programs offered by LTТА™ and the Gallery do not easily fit into the apprenticeship cycle model (Griffiths & Woolf, 2004). However, if the model is approached as a fluid rather than hierarchical process, the formal and informal processes of mentorship, connections, and collaborative outcomes that teachers and artists experience are evident.

In this study I explored the notion that these types of programs can serve as a method to promote professional development for both teachers and artists. I examined teachers' and artists' perceptions of their experiences when artists deliver integrated arts programming into the schools. The responses of participants suggest that this type of professional development informs both teacher and artist practice. Two Canadian studies found that schools choosing to be part of the LTТА™ program saw themselves as sites for professional development in the arts (Kind et al. 2007; Kind et al., 2005). Oreck's study (2004) recommends that teachers need ongoing support for their own creative and artistic development and that ongoing support for teacher creativity can take many forms including: regular professional development, workshops, arts classes for teachers, meeting with colleagues, arts-infused lessons, and encouragement from administration. Professional development that helps teachers recognize and articulate the impact of the arts on students should be a

higher priority for teachers and administrators. Kind et al. (2007) suggest that when artists are in the classroom, teachers see themselves as learners and are eager and interested in developing greater skill, expertise, and understanding in the arts. Upitis et al. (1998) noted that teachers working directly with artists experienced notable change in their practice. Teachers in the Upitis et al. (2001) study developed a confidence to try new things, a new appreciation of the planning and work involved in art-making, a revitalization of teaching in other subject areas, and a commitment to providing more time, materials, instruction, and support for students' art-making.

Tait and Falk (2004) suggest that professional development occurs in sites where there is shared planning and mentoring relationships. Working with artists provides opportunities to develop communities of practice (Wenger, 1998), where teachers and artists are mutually engaged in professional development and can work collaboratively in areas of mutual learning. In this way, both artists and teachers participating in arts partnership programs can improve their own practice and also enhance student learning.

As educators, we have to be confident enough to educate teachers and at the same time, not be missionaries, but show them and open their minds, like turning on a light bulb. Like, "Hey, this was a great experience for the kids and now I can see that art can be a valuable part of their lives, and perhaps I should do more of it. You know, try it for myself." (Gena, June 2004)

Teachers admit to elements of professional development derived from their association with artists in the classroom, and they continue to participate in both of the programs under study. While teachers state they are learning via the artist, in the classroom, and they may even mimic some of the workshops that are presented by the artists, they still exhibit discomfort and discuss a lack of confidence in the arts. Nevertheless, teachers continue to include artists regularly in their planning and delivery of arts programming. It is not unreasonable for teachers to continue to feel discomfort in the arts, as they cannot be expected to be the expert in all subject areas. Unlike the teachers in Werner's (2002) study, the teachers in this study did not necessarily feel as though their confidence levels in the arts had increased greatly. They learned, and occasionally included elements of artist-led workshops in their own practice, yet they continued to feel a sense of discomfort generally in the arts. According to teachers, it is beneficial for them and to their students to include the technical expertise of practicing artists into their teaching practice. Teachers indicate that they continue to feel uncomfortable both teaching the arts and attempting curriculum integration without the direction and assistance of, or at least collaboration with, artists and other teachers. Many teachers suggest that one of the benefits of including artists in the classroom is simply having another adult in the classroom. This enables teachers to observe their students in a different capacity and also provides opportunities to bounce ideas and considerations off of another interested adult.

For artists, this personal and professional development seems to be more tangible, manifesting in the improvement of personal technical abilities and in their daily art practice. In a similar way, Kind et al. (2007) found that the LTTA™ program acted as a catalyst for the artists' pedagogic and artistic growth and development. In their study, artists frequently saw relationship between their classroom experiences and growth or changes in their artistic practice. The artists in my study mention that the workshops provide them with self-confidence in both their own art production and their teaching skills. As in the Kind et al. study, the artists in this study found it relatively easy to identify their own artistic growth and development; however, the artists in the Kind et al. study found it more difficult to reflect on and understand their pedagogic learning. Perhaps this is a result of the lack of opportunities for LTTA™ artists to get together, since the artists in my study had no hesitation describing and discussing the ways that working in the programs had impacted their teaching practice.

The fifth theme emerging from the data centers on areas of collaboration between artists and teachers. Collaborative mentoring (discussed at length by Schutz & Abbey, 2001) combines elements from both collaboration and mentoring and suggests that mentorship can be reciprocal, reflexive, and self-critical. Schutz and Abbey suggest that good mentoring practices exemplify many of the positive elements of effective collaboration. A. Elliott (2001) provides an extensive understanding of the variety of definitions of collaboration. She suggests that strong collaborative connections between

researchers and educators can produce arenas where theory and practice can inform each other and ultimately improve educational practice. Her findings are supported by extensive literature in this area (Campbell & Brummett, 2007; D.C. Clark & Clark, 1996; Danko-McGhee, 2004; Fullan, 1999; Lieberman, 1995; Mello, 2005; Richards, Elliott, Woloshyn, & Mitchell, 2001) Dewey (1934) emphasizes the arts can model the kind of experiences we most value in education. As highlighted in this research, part of what is valued by teachers and artists is the partnerships and collaboration that develop through the inclusion of the arts in the classroom. The relationships created through these collaborations can be considered “critical friendships” (Mello, 2005), and those critical friendships provide valuable feedback on how programs are developed.

Artists feel successful partnerships include teacher participation and engagement with the workshops and the artists. Artists describe teachers who are not involved in workshops or who use the time presented when artists are present as a break from teaching or to catch up with marking as being disengaged. However, when teachers are involved and participating, artists believe that students get more out of the workshop and teachers are able to extend the workshop into other aspects of their teaching. Kind et al. (2007) found that when teachers and artists worked together they developed strong working relationships. Through these relationships they each learned a significant amount from the other.

Teachers believe that successful partnerships with artists involve collaboration, not only with artists but also with other teachers. They welcome

the initial collaborations; however, when collaborations end and they are left on their own, they feel disconnected with the new teaching strategies and apprehensive about using the integrated techniques. Though teachers admit they learn from artists and can incorporate some of the techniques they learn into their practice, they do not necessarily apply these skills and often prefer to have the artists come to the school to teach these skills.

Although teachers emphasize how they value the arts in education, they also comment on many of the conditions that block arts programs. According to Oreck (2004) there are many reasons for this, including being hindered by lack of time; feeling pressured to cover prescribed curriculum; having to prepare for standardized tests; and, most relevant, a lack of confidence in their skills in the arts. Oreck found that teachers felt a need for support from and collaboration with arts specialists, teaching artists and experienced colleagues. Teachers can, by utilizing the artist in the classroom, feel more confident in the arts education their students are receiving and also feel confident that they are covering their arts curriculum. In addition, teachers discuss how the art product that they see their students creating with the assistance of professional artists impresses them.

Both programs in this study have been operating in the same region for a number of years (LT TA™ for 7 years, the Gallery for 16 years). The original tenets of the programs were to promote wide-ranging professional development in arts instruction for teachers in the schools, but each of the programs has been forced to narrow its scope, providing relatively limited opportunities for teacher development on a direct fee-for-service basis. In part this is due to the costs

associated with the time needed for teachers and artists to come together for consultations and program development.

LTTA™ still advocates the professional development aspect in its mandate, but in the region, the programs have become similar in structure to those presented by the Gallery. For example, not all teachers who participate in the program take part in the preliminary teacher development workshops. Rather in the Niagara Region, it is left to one teacher per school to take information and ideas from workshops back to the other teachers, sharing those elements and acting as mentor to his or her colleagues.

At the Gallery extensive teacher professional development was offered on professional development days. The Gallery has not continued presenting professional development activities, and this is an area that needs to be redressed.

Both LTTA™ and the Gallery continue to experience expansion of programming in regional schools. In addition, LTTA™ programs have expanded beyond the borders of Canada into areas in the United States, Sweden, and to a newly funded expansions into the United Kingdom, German, Denmark, Singapore, Cambodia, Japan, and Hong Kong. In a similar way, but on a much smaller scale, the programs at the Gallery continue to expand beyond regional boundaries demonstrating ongoing and increasing inclusion of the artist in the school programs.

Integrating the arts throughout the school curriculum often involves collaboration among teachers and arts specialists. For many adult learners,

collaboration appears to be a necessity. Hargreaves (1994) elaborates that teachers cannot operate in isolation. Elliott (2001) suggests that through the process of collaboration, people with a variety of strengths and backgrounds can collectively address substantive issues. For teachers participating in this study, integrating the arts provides the vehicle through which collaboration can occur. Teachers and artists, in their discussions, recognize the trilateral aspect of the collaborative process in these programs: teachers with other teachers, teachers with artists and artists, with other artists.

The sixth theme emerging from the data centers on perceptions, by both teachers and artists, of student engagement with arts-integrated programs. Both teachers and artists felt that students were not only more engaged with the process of art-making when there was an artist present but were also able to develop cross-curricular understandings through integrated arts programs. Both artists and teachers also discussed how they believed students not only extended their learning but also developed self-esteem through the artist-led programs. Patteson (2006) highlights the many contributions that artists make to schools and classroom life. She discusses those contributions as including providing opportunities for student engagement; and Lesch and Berkowitz (2002) found that student engagement led to feelings of success and self-esteem for students. Both teachers and artists participating in this study note that the building of self-esteem and feelings of success in the arts is an outcome of professional artists working with students in the classroom.

The seventh theme I identify focuses on the concept of providing arts-integrated programming. A number of theorists discuss the merits of including an integrated curriculum as a way for students to develop and connect their learning. (Dewey, 1938; Drake, 2000, 2007; Drake & Burns, 2004; Gardner, 1993; Jacobs, 1989).

Many of the artists from LTТА™ and the Gallery identify arts integration as a natural approach to learning. Similarly, numerous studies (Buffington, 2007; Burnaford et al., 2001; Daniel et al., 2006; Hoffmann Davis, 2005; Stewart & Walker, 2005) indicate that teachers, artists, and students benefit when integrated arts programs, delivered by artists from outside the school system, are included in the school curriculum. However, during the course of this research, many of the artists mention that they experience personal learning and growth not only in their own artistic techniques but also in areas outside their range of expertise. Artists find that they are required to extend their own learning in multiple subject areas to enable them to create integrated arts workshops, and they find this aspect of the work both engaging and challenging. One artist in this study suggests that it is necessary for teachers to incorporate the arts into their ongoing curriculum as a way to develop what he considers “art smarts” and also to enrich programming. He questions,

Are you a lifelong learner? If you’re a lifelong learner, you should be doing the arts and using the arts in all of your subject areas. It makes everything understandable and memorable. (Carlos, June 2004)

For teachers, the artists provide them with a way to see beyond the discipline-bound subject areas to envision connections that they had not noticed or conceived of before. However, teachers often reverted to the discipline bound subject areas for a number of reasons. Teachers cite lack of time to prepare integrated arts lessons, and this is supported by many theorists (Drake, 2000, 2001; Drake & Burns, 2004; Jacobs, 1989; Venville et al. 2002;) as one of the obstacles to developing integrated curriculum. Teachers also mention the structure of the school day:

How can I do a lot of integration when I only teach science, geography, and phs. ed. on rotary?" (Mr. Violet, June 2004).

Even though many teachers mention how valuable integrated curriculum could be, they do not seem to incorporate it on a regular basis into their daily school planning; rather they rely on outside influences to assist in the development and implementation of integrated curriculum. Surprisingly, I have found that although teachers may not be as versatile in the art of integrated curriculum, and they may not even be able to define what integrated curriculum is, they often integrate multiple subject areas. My observations reveal that teachers integrate subjects on a regular, though less formal, basis incorporating drawing, language arts, social studies, and any number of subject areas together; they simply do not identify it as integrated curriculum.

One teacher discussed her concern about integrating the arts with other subject areas and stressed that, for her, the value of including the arts as distinct subject areas was vital. She was concerned that using the arts to connect with a

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variety of subject areas did nothing to strengthen the position of the arts in schools. This observation resonates with the work of Chapman (1982), who suggests art is frequently regarded in our schools as a tool for learning about everything except art and that the practice of correlating the arts with other subjects dilutes art instruction.

Bringing the Bricolage Together: Implications for Practice

Ellis and Bochner (2000) describe auto-ethnography as a genre of writing that “displays multiple layers of consciousness connecting the personal to the cultural” (p. 739). They suggest that the distinctions between the cultural and the personal become blurred as the author changes the focus and moves back and forth between looking outward and looking inward. Sullivan (2006) explores a variety of research traditions within art practice, and the research I present can be situated within two of those traditions: critical vision and reflexive action. Critical vision, according Sullivan, is an area where artists inquire into issues of everyday life in order to change perceptions through their art practice. Reflexive actions are, however, characterized by the way artists and theorists influence, and are influenced by, the changing dynamics of experience and knowledge (Sullivan). Arts-based researchers, Sullivan suggests, are interested in improving understanding of schooling and how the arts can reveal important insights about learning and teaching. Arts-based research demonstrates an emphasis on constructivism, interpretation, and contextualism and lends itself to interdisciplinary approaches where the emphasis is to offer new perspectives on educational issues (Sullivan). As I began this study, I had a

distinct and straightforward plan: to explore the experiences and responses of teachers and artists participating in The Royal Conservatory of Music's Learning Through the Arts™ program and the Gallery's arts-based integrated learning program using an interpretive research design. I found myself drawn into the research in many ways. Being an insider in both programs provided me with insights into the research beyond those that I might normally have encountered. These insights enabled me to recognize the limitations for my own artistic practices but have also provided me with opportunities and connections to extend and inform my practice and facilitate change in my work. However, throughout this research I discovered tensions and internal inconsistencies, what Whitehead (2000) identifies as "living contradictions" both in my practice as a researcher, an artists, and as an administrator.

Focusing on the Personal

Being a researcher and also a teacher/artist/participant in the study proved to be both difficult and energizing. There were exciting "highs" which revolved around collaboration and performance (teaching), and there were many exasperating "lows" which focused on the mundane, repetitive pressures and constraints of work and also of the research. Through the interview process I became aware of my own personal issues, while seeing through the perspectives of the other artists in the study. Keeping a journal throughout the course of this research enabled me to examine my views and the ways that these views changed over the course of the research, inspired by the teachers and artists who participated in this study. Although early in the research process I noted that I

no longer produced any of my own artwork, I noted that this was a result of doing art on a daily basis.

I was a little hesitant when a teacher asked me what kind of art I do, because for the last number of years I really haven't done anything. I think that doing art every day really drains the creative spirit. I'm not interested in making art right now. Maybe this is a result of not only the job but also the schoolwork. (Personal journal entry, September 2003)

One of the surprises that occurred during the interviews and persisted to the completion of the study was how concerned I became about my own art practice or lack thereof. I have noted earlier that since becoming involved in creating and developing in-school art programs, I have had little time or even motivation to pursue my own visual art practice.

S. Wilson (2004) also found that the demands of being a teacher, researcher, and the many other roles one seems to play in the course of daily life seemed to diminish her creativity and art-making processes. She found that art making, although central to her being, was often left as an extra, and rather than actually doing art she would dream about having the time to create and imagine images and artwork. In a similar way, I have neglected my art, and I have put aside my study of dance and music as well. However, I was reminded recently that there have been positives and that working at the art gallery has provided me with a venue to explore some of these other art forms. For example, I have had opportunities to include dance instruction into my practice in the art gallery environment. Although I still feel my own visual arts production continues to be

hampered by working in the gallery atmosphere, I have come to realize that in many ways this creativity has been temporarily redirected into other art forms. This realization has encouraged me to complete this research in order to return to creating and producing visual art as well as writing and thinking more about visual representation. I find that this underlying excitement has recently been reflected in my teaching practice as well.

I can't wait to finish this research. I have become really enthralled with the concept of a/r/tography and have ideas and plans to begin some artwork of my own and incorporate that research into what I'm doing.

Had I known this at the beginning, I might have changed the entire focus of my study. (Personal journal entry, November 2006)

Connecting the Research to Practice

The connections to my practice as a teacher/educator in the arts are more tangible and centered around the questions of where and how am I most effective in the course of my work. I have often questioned whether I might be more effective in the classroom and debated if I should return to begin teacher training, as Carlos did, to pursue a second career teaching at the elementary level. Through this research I have, however, come to realize that I have a greater impact on the community at large and many more students of all ages through gallery activities. I have found that I can affect more students in a broader, more positive way by focusing solely on the arts, and at the same time fulfill many of my own goals by envisioning a bigger picture of the arts. I am able to focus solely on the arts without having to teach everything. If I were in

the classroom as teacher, I am sure that I would be too overwhelmed with teaching to pursue my own art practice and would create less art than I do presently.

In some ways this decision relates to issues of control, as I am able to define the directions of the gallery and the programming rather than be defined by school structure. For example, I can develop new and exciting programs that appeal to me and implement them more freely. Recently I have spearheaded an addition to art gallery programming focusing on CSI-Crime Scene Investigation. This program was implemented in the 2006/07 school year and is a fully integrated in-school or in-gallery program including arts, math, science, language, and problem-solving and inquiry methods. It is through my ability to work with “big ideas” (Buffington, 2007) in art practice that I feel most effective. I am able to help to nurture upcoming consumers of the arts as well as people who create and support the arts in a wider way.

In my practice I am responsible for many aspects of programming in relation to schools. This includes training artists, scheduling, booking workshops, developing new workshops, and liaising with teachers. Through this research I have realized many new issues that impact on and inform my efforts. In talking with teachers and artists I have come to the conclusion that artists do not necessarily make good teachers, and therefore it is incumbent on me to train my artists as educators in order for them to successfully implement the programs. It is not enough to provide artists with outlines and products for a successful workshop; they need to be trained to deliver these workshops

effectively and connect in real ways with students and teachers. In my personal journal I noted,

What Dylan said really has made an impact on me. I think it's vital to make significant connects between the subject matter, the art practice, and the curriculum. I realized that lately I've been taking a lot more time to explain and talk about issues related to the subject at hand than to simply slide over it in an effort to get the workshop finished and be gone. (Personal journal entry, May 2006)

In this way I can hope to develop more valuable partnerships between artists and teachers and to provide learning environments where not only the students learn but teachers learn, and also the artists themselves can achieve learning.

It has been valuable for me to recognize that professional artists working with teachers and teachers working with artists form a kind of expert/novice apprenticeship in order to inform and improve educational practice. This expert/novice relationship incorporates elements of interdependence development. Lesch and Berkowitz (2002) suggest that through expert/novice relationships and consistent, long-term relationships, both teachers and students can learn about the craft, purposes, and complex possibilities of art. This is true of artists who participate in these types of interdependent relationships as well. Mentoring has always been exceedingly valuable to me, and I have been privileged to have been mentored by a number of individuals throughout my life. I was thrilled therefore, during the course of this research to become a mentor to one of the teachers participating in the art gallery programs. In my

journal I note how mentorship became a tangible reality for me. I have realized that the mentor/novice relationship is apparent in the programs and that this relationship is reciprocal. Teachers learn from artists, but the artists also learn from teachers. This learning can be informal but also can occur in a more formal setting. A teacher I have become close to felt inspired to extend her own art education and include me as her mentor in her specialist qualifications courses in visual arts.

It's been really exciting. One of the teachers at . . . school has asked me to be her mentor in her three-part AQ specialist qualification program in visual arts. This really seems to be official support not only for the art programs that we've been doing but also for the relationships that I have nurtured with teachers along the way. (Personal journal, September 2004)

In a similar way, teachers can also provide an expert/novice relationship to artists in terms of providing artists with teaching strategies and techniques in order to improve their own educational practices.

Ideally, it would be great to have meetings with teachers or maybe set up an advisory committee that includes teachers who are experienced with our programs, and have them not only advise but make suggestions to changes in the programs and also suggestions and changes to how we teach and present the programs. This is an area I think that we should pursue at the gallery. (Kathy, May 2004)

As the Director of the art program at the gallery, I have realized that this area of developing connections between teachers and artists is vital. Through my scheduling of workshop programs I must be aware and cognizant of time factors in order to provide opportunities for teachers to consult and collaborate with artists and also provide artists with similar opportunities to interact with teachers as well as with each other. I must also make myself available to both groups and act as liaison to further the interaction between both groups. However, I am concerned whether time will be a barrier, as acknowledged earlier in the research, and question whether my commitment to providing these occasions for more personal time with teachers can be a reality.

I have also come to the realization that teachers cannot do it all; they need support in the arts community, and we as arts organizations need to be responsive to those needs and provide services that reflect the needs of students, teachers, and schools. We, as artists and arts organizations, can provide not only the art skills that many teachers lack but also valuable opportunities to develop and implement integrated programs which assist teachers in conveying curriculum expectations. We create environments where arts organizations are connected to schools and schools can become more connected to the arts community.

Understanding how teachers and artists can work together to enhance elementary school curriculum sheds light on my own practice. The research undertaken here supports my opinion that arts organizations need to be involved in direct educational practice and that developing programming along with

teachers is beneficial for teachers, artists, students, and school climates. Artists who are engaged in developing programming with teachers can enhance their own learning and encourage that of others. Areas of collaboration must be further developed in my own art gallery setting and expanded to reach beyond what presently occurs and bridge the division between groups that often appear to be competitors (for example the Gallery and LTTA™) in the arts marketplace. I have recognized the value of this kind of collaboration; however, I also understand the difficulty when both arts organizations are dependent on fees for services and have similar price structures; competition is an inevitable outcome. This notwithstanding, I found through this research that valuable and relevant connections can still be made between artists from each group and teachers and administrators. This research study has inspired me to move beyond the day-to-day business of the art gallery and to extend the process of reaching out to both teachers and other artists in the community. The results of this research have called into question some of the Gallery's program goals and have convinced me to rethink some of our programming and to develop a commitment towards professional development for both teachers and artists. I have realized that one-time workshops are not particularly valuable to students, teachers, or artists. However, ongoing programs provide and reinforce skill development in art techniques for students and teachers. In addition, the more contact hours teachers and artists have together, the deeper the rapport and the easier it is to expand and develop learning techniques and strategies. In my journal I noted,

It was an eye-opener for me today talking with Mr. . . . he was telling me how the gallery should provide workshops on the logistics of conducting a painting workshop. He just couldn't figure out how we can be so organized with paint and water and that the process of a painting workshop need not be as onerous as he believes it is. He just needed the very basic instructions of the fastest and easiest way for teachers to handle paint and clean up. Something we (the artists) take for granted because we do it so often. (Personal journal entry, March 2005)

Through this research I have grown both personally and professionally, and what came to be the most valuable outcome for me was my understanding of the process of working with teachers and confirming my perceptions of the value of the arts in education. This research has provided me with insights into the needs of teachers and the importance of integrating the arts throughout the curriculum. The arts can be an extremely valuable tool in curriculum integration; they are the basis for understanding both simple and complex concepts and multiple subject areas. One of my colleagues in this research suggested that "the arts are a way of celebrating learning" (Carlos, June 2004), and I agree with that analysis.

In my own practice the concept of collaboration has become more vital; as a representative of the Gallery, collaborating with my colleagues and networking with other artists throughout the region has been a valuable and practical experience. I am now even more focused on providing professional

development opportunities for teachers within the gallery setting and developing collaborative activities for the artists who work in the art gallery.

According to Fullan (1991), change requires an understanding of both the meaning and the process involved. Through the process of this research, my understanding of the difficulties teachers have with the arts and also developing integrated curriculum that includes the arts has been identified, and I am now able to develop specific outreach activities to support teachers in these endeavours and also to allow time for collaborative opportunities both within the school and within the art gallery.

Implications for Future Research

This research study set out to explore the perceptions and experiences of teachers and artists participating in integrated arts partnerships. All participants in the study agreed that incorporating artists in the classroom not only provided the opportunity for personal and professional development in the arts specifically, but also enabled learning to occur across disciplines. One artist suggested,

The only way for anybody to be smart in the arts is to have artists in the schools. (Carlos, June 2004)

Since the focus of this study was teachers and artists, the area of student development through the use of integrated arts programs was not explored, and therefore continued research in this area is warranted. There is considerable research examining the benefits of a strong arts component for students (Aschbacher & Herman, 1995; Buffington, 2007; Constanino, 2005; Miller,

2001; Werner, 2002; Wilkinson, 1996, 1997; B. Wilson, 1999), and a body of research that examines the benefits to students from integrated arts initiatives (Elster, 2001; Burton et al. 1999; Upitis & Smithrim, 2002; Upitis et al., 2001; Patteson, Upitis & Smithrim, 2002). There is some research in Canada on the arts and integrated arts initiatives, mainly by Upitis and Smithrim 2002, and Upitis et al. 2001, but these phenomena need to be further researched, particularly in a Canadian context. Additionally, it would be interesting to do an extensive examination of the way both arts partnerships are conducted in other countries utilizing both integrated and discipline-bound strategies.

The data in this study highlight the limited attention spent on the arts in faculties of education and demonstrate concerns about a lack of teacher training in the arts. I suggest that there is a need for reform in the ways that the arts are taught in faculties of education and that teachers require ongoing support beyond that offered in teacher training programs that include mentorships, professional development programs, and community support programs that include professional artists. Oreck (2004) found that teachers discussed their anxiety with the lack of teacher training in the arts and that there was a low priority given to the arts in preservice and in-service teacher education. Oreck (2004) identified some specific recommendations for professional development:

- Teachers need ongoing support for their own creative and artistic development.
- Teachers need professional development that helps teachers recognize and articulate the impact of the arts on students.

- School and district administrators need to make in-service arts workshops a higher priority for teachers, even in schools where arts partnerships are involved.

As I interviewed teachers and artists in this study, I realized that the majority of teachers who participated in the study were female, paralleling the percentages of women in the elementary panel. I also noticed that many of the artists were also female. This resonates with my background in gender issues and feminist theory but was not relevant for this study. Smithrim and Upitis (2005) also identified gender in the arts as an area for future research. The gender imbalance in the group of artists taking part in this study encourages me to explore more general questions of why girls appear more likely to engage in and enjoy the arts. This is an interesting and potentially valuable initiative that I look forward to exploring in future research. The gallery has collected considerable data on gallery participation by gender, and this provides me with a wealth of information for future research.

The questions raised by this research have highlighted the need for extensive and ongoing research in a variety of areas in the arts. Future study needs to be done on the whether the costs of arts programs are prohibitive to certain students, schools, or regions. How would high costs affect the delivery of the arts and accessibility students have to the arts? A longitudinal study that examined whether students who participate in the arts become consumers and supporters of the arts later in life would be beneficial to cultural organizations throughout the country.

Concluding Reflections

The teachers and the artists who participated in this study have inspired me to expand on and continue with the work of promoting arts experts in the classroom. I have been aware throughout my career in the arts that there are benefits to be derived from these kinds of arts partnerships, and the benefits are not only for the schools, teachers, and students, not even the artists themselves, but also for the arts in general. These kinds of arts strategies open new possibilities for teacher and artist learning and provide opportunities for changes in teaching practice to occur. Ultimately, the challenge for collaborative research in the arts is to continue and even expand on the ongoing resources and funding to allow these kinds of collaborations to occur and promote collegiality in and through the arts.

Whenever there's an artist in the school we know that good things are going to happen. It's just good energy.
(Mr. West, May 2003)

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Appendix A

Interview Protocol Artists & Teachers 2003-2004

Section 1

Tell me about yourself. Your background and experience in your position.

Tell me about your experiences with Learning Through the Arts™ and/or the Niagara Falls Art Gallery programs.

Discuss some of the positive (and negative) outcomes you have experienced by including the program(s) in your classroom and curriculum.

Section 2

Describe some of the interactions you have had with the artists/teachers participating with you in the program.

Discuss if and how the program provides an opportunity to integrate the arts into other subject areas.

Section 3

Do you find areas for professional or personal development through your involvement in the art program(s)? Discuss these.

Do either of these programs have an impact on your own teaching or artistic practice?

What is your perception of the impact of these programs on your students learning in and through the arts?

Have these programs influenced your perceptions of the arts?



Brock University

Senate Research Ethics Board

Extensions 3943/3035, Room AS 302

DATE: April 1, 2003

FROM: Joe Engemann, Chair
Senate Research Ethics Board (REB)

TO: Susan Drake, Education
Debra Attenborough

FILE: 02-223, Attenborough

TITLE: Bridging Classrooms & Community: Student and Teacher development through arts based connected learning programs


Chair
Research Ethics Board

The Brock University Research Ethics Board has reviewed the above research proposal.

DECISION: Accepted as clarified. However, please add the following information to the consent form:

- Indicate that the research plans to do classroom observations. Consent must be given for observations to be conducted.
- Participants will be asked to read and respond to the transcripts. Include a time estimate in the consent form to complete this task.

This project has been approved for the period of **April 1, 2003 to January 30, 2004** subject to full REB ratification at the Research Ethics Board's next scheduled meeting. The approval may be extended upon request. *The study may now proceed.*

Please note that the Research Ethics Board (REB) requires that you adhere to the protocol as last reviewed and approved by the REB. The Board must approve any modifications before they can be implemented. If you wish to modify your research project, please refer to www.BrockU.CA/researchservices/forms.html to complete the appropriate form *REB-03 (2001) Request for Clearance of a Revision or Modification to an Ongoing Application*.

Adverse or unexpected events must be reported to the REB as soon as possible with an indication of how these events affect, in the view of the Principal Investigator, the safety of the participants and the continuation of the protocol.

If research participants are in the care of a health facility, at a school, or other institution or community organization, it is the responsibility of the Principal Investigator to ensure that the ethical guidelines and approvals of those facilities or institutions are obtained and filed with the REB prior to the initiation of any research protocols.

The Tri-Council Policy Statement requires that ongoing research be monitored. A Final Report is required for all projects, with the exception of undergraduate projects, upon completion of the project. Researchers with projects lasting more than one year are required to submit a Continuing Review Report annually. The Office of Research Services will contact you when this form *REB-02 (2001) Continuing Review/Final Report* is required.

Please quote your REB file number on all future correspondence.