

Sustain

Reflect | Educators Evolve | Expand Wisely | Equitable Delivery

How can the professional growth of an arts education community be supported over time?

A longtime arts learning community has the challenge of sustaining itself. Keeping alive the initial waves of energy, and excitement requires new strategies. People know what to expect, because you provide dependable services. But it's easy to get out of touch with changing needs. It may be time to reflect and ask, "Where do we go from here?" As the members of your arts learning community get smarter, it is time to address how their relationships and roles can evolve.

Such established arts learning communities often finds that growth beckons, especially when building on initial successes. Education, philanthropy, and government stakeholders often encourage expansion. But selecting the right direction for sustainable growth is difficult and often requires specific, defined, gradual steps. Expansion may lead you beyond the initial willing participants, towards insuring programming is equitably reaching all teachers and all students. Scaling up could mean connecting feeder schools, serving a whole district, or linking communities across the state or the nation.

Yet remember, progress doesn't always mean breadth. Through a reflective approach, you will find the most effective way to sustain the work of the community.

Reflect and Adapt Structures Based on Results

A strong learning community changes over time. Policies and practices that worked yesterday may need to be examined tomorrow. Some approaches grow dated and irrelevant.

When a learning community continues to ask "What's working, and what's not?", the answers can guide change. Prioritize. Brave adaptation includes letting some approaches go in order to put more energy into the most fruitful endeavors. Reflection at the end of a school year or the close of a funding cycle can provide natural opportunities to consider changes. When looking ahead at your five-year plan, leave room for flexibility. Time is required for teachers to learn and become comfortable with new ways of teaching.

Pamela Paulson of the Perpich Center for Performing Arts gamely explains, "We dropped the MAX program (one of their original arts education exposure and awareness projects)... it was too superficial. We are now working on long term commitments to teachers and administrators."

Lincoln Center Institute invited its teacher college partners to reflect on their collaborative work in the public forum of a book. By sharing the strengths, challenges and possibilities of their teacher education work, they have created a living document of the evolving learning community.

Sharing findings in open forums can help the public understand what is happening and make informed decisions as well as generate resources for arts education and related professional development. As school board members, parents, voters, legislators, researchers, philanthropists, community leaders and families engage the possibilities of promising work they can become allies, as seen in some arts-based reform efforts.

See Arts Education Partnership (AEP), Arts in Basic Curriculum Project (ABC), A+ Schools, Big Thought: A Learning Partnership, Center for Arts Education (CAE), Chicago Arts Partnerships in Education (CAPE), HOT Schools, Music in Education National Consortium (MIENC), Perpich Center for Performing Arts, Wisconsin Arts Assessment Project.

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Educators Evolve: Differentiation | Cultivate Relationships | Cultivate Leaders | Incentives

Lessons on sustaining professional development work point towards adaptability and structural investment. Support the needs of the different levels of experience across your arts learning community. Cultivate the capacity of your individuals and systems to move this work forward themselves. When funding and policies change, a strong decentralized structure can help. Entrepreneurial teachers, administrators and their partners can continue to move professional development forward at the local level. Find incentives for members of the community to continue to evolve.

Differentiate: Challenge Old and New Members of the Learning Community

With effective professional development, educators' needs evolve over time. Longtime arts education learning communities help original members reach new levels of capacity and depth. With shared language and understanding, seasoned members may focus more on components such as assessing or managing politics and change. At the same time, word spreads when learning communities work. New educators and schools may line up to take part, bringing resources, interest and strikingly familiar questions from the original members' earlier stages. These multiple levels of experience require differentiation. Strategies for this include:

- Cultivate master teachers from the seasoned members. These educators gradually take over primary responsibility for teaching content in professional development.

The California Arts Project (TCAP) identifies, supports and hires master teachers to lead its professional development seminars. Likewise, the Arts Education Collaborative (AEC) focuses its formal professional development on furthering the leadership capacity of arts specialists. Similarly, the Alaska Arts Education Consortium nurtures a leadership cadre of arts specialists and generalists who teach art in order to offer professional development to their peers across the rural areas of the state.

The key component of the Artful Thinking professional development structure is teacher study groups. These are cross-grade groups of 6-10 teachers who meet bi-monthly and follow a protocol that supports teachers as they look at documentation of student work and consider issues around the development of students' thinking dispositions. In the first two years of the program, the professional development structure also included regular workshops with Harvard Project Zero staff. As planned, now that the program is fully developed and has a core of teachers who are well-trained in its practices, the professional development structure is shifting to a mentorship model, in which experienced teachers are conducting workshops and supporting newcomers to the program.

-Alison Arnold, Traverse City Area Public Schools

- Provide multiple levels of learning opportunities, such as tracks or specialized cadres. See Center for Arts Education (CAE), Pennsylvania Governor's Institute for Arts Educators, The California Arts Project (TCAP).
- Attend to the needs of the education administrator in the arts learning community. Create relevant learning opportunities for them, such as monthly principal network meetings, special administrator leadership groups and grants, institutes geared to the specific needs of school leaders. See A+ Schools, Center for Arts Education (CAE), Ohio Arts Council: Summer Institute for School Leaders.
- Develop mentorship programs for novices to learn from seasoned members of the learning community. See Greenville County School District.
- Don't assume the needs of novice and experienced members of your learning community will match the length of time they've taught. As pre-service education programs update their coursework with standards-based approaches and arts education coursework, newer teachers may be more familiar with those concepts than their veteran peers. See A+ Schools, Comprehensive Arts Education, Fairfax County School District & The Kennedy Center: Changing Education Through the Arts (CETA), Lincoln Center Institute for the Arts in Education.

Cultivate Relationships Over Time

Focused relationships, maintained over time, among educators, their colleagues and partners can provide intensive professional development. If the interactions are both personally and professionally rewarding, interest and relevance can help keep the professionals engaged. People who care establish informal accountability, as when a colleague asks, "How's it going?" Even when funding is gone, those relationships remain and continue to be rekindled. When trying to figure out where to go next or moving into unfamiliar terrain, long-time collaborators and compatriots can lend support, stability and predictability to changing times. See [ArtsLit: The ArtsLiteracy Project](#), [Center for Arts Education \(CAE\)](#), [Chicago Arts Partnerships in Education \(CAPE\)](#), [Mt. Diablo Unified School District \(MDUSD\)](#) and [Civic Arts Education \(CAE\): ArtReach](#), [Vermont MIDI Project](#). Chicago Arts Partnerships in Education (CAPE) collaborators Arnold Aprill and Gail Burnaford recommend collaborators spend focused time together, whether after school, in summer institutes or making art in alternative settings. They explain, "partners have to have the good will to talk across boundaries of training, practice, socialization and experience. They need to understand each other's intentions and expectations."

Longtime learning communities can also stay connected with their members as they move on in their careers. Proactive learning communities find ways to keep the door open so experienced members continue to contribute and carry their learning forward into new communities. See [Arts in Basic Curriculum Project \(ABC\)](#), [ArtsLit: The Arts Literacy Project](#), [A+ Schools](#), [Empire State Partnerships](#), [The California Arts Project \(TCAP\)](#).

Cultivate Leadership Capacity

Provide the forum for cultivating leadership and ownership within the educator community. Special leadership tracks help arts educators and integrators learn to think and influence the systems in which their classrooms sit. In certain cases, that leads to an entrepreneurial spirit, where teachers and principals proactively pursue the people, funding and intangible resources to improve teaching and learning.

In general education, the [National Association of Secondary Principals](#) describes the set of leadership skills needed in education as follows: decisiveness, educational values, judgment, leadership, oral and written communication, organizational ability, personal motivation, problem analysis, competency in a range of interests, sensitivity, and stress tolerance.

Curricula for the development of arts education leaders vary.

Music education researchers Dennis Thiessen and Janet R. Barrett identify skill goals for the "reform-minded music teacher":

- Moving beyond their personal experiences to help them teach a wider variety of students and in a range of classroom structures
- Developing the capacity for joint work and collaboration

- Inquiry-focused teaching to participate in larger inquiry-based communities
- Understanding and navigating the web of stakeholders who share the responsibility for student learning
- Improving capacity to work in interdisciplinary situations and community-based learning environments

Art education researcher Gretchen Boyer analyzed leadership skills visual arts educators needed to improve art programs in relationship to a study of the Arizona Model School District program of the mid 1990's and another study citing lack of formal leadership training for visual art educators in the state. She recommends art specialist leadership development helps teachers learn to:

- Develop and apply leadership skills to real life situations
- Set goals and develop strategies and action plans to achieve them
- Improve communication, including learning to think like education administrators and articulate overall educational priorities
- Participate in program, curriculum and staff development design

Provide Incentives

We compensate educators for participation in our long-term (professional development) programs, as well as those involved in curriculum development and strategic planning teams (\$500-\$1,000 per year, depending on the time commitment). We encourage our participating school districts to adopt this practice, as well. This is intended to demonstrate a respect for their expertise and contribution, and is very well received by the teachers.

-Dana Powell, Ed.D., Cultural Initiatives Silicon Valley

Provide educators incentives for continued participation in learning communities. If teachers find the professional development renews them, they will want to come back. When they are involved in designing and delivering the program, theory remains connected to practice. Other incentives also help, such as credits and resources. Teachers need continuing professional development credit for recertification and graduate credit for higher degrees, which often translate into higher earnings.

Delaware Professional Development Clusters create incentives for partnerships and services to offer substantial educator professional development. When services pass the review process and are listed, teachers completing the 90-hour sequence and final portfolio demonstrating skill proficiency earn a 2% base salary increase for five years.

Arts 4 Learning and its local partners made funding available for materials, supplies and field trips for participating education teams.

Several profiled organizations have provided grants or mini-grants to educators or schools participating in professional development including Center for Arts Education (CAE), Ohio Arts Council: Summer Institute for School Leaders.

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Expand Wisely: Grow Slowly | Scaling Up | Flexibility | Large Systems

New issues emerge when the scope of a professional development initiative expands from classroom to school, school to district, district to state or across states. This expansion can be elusive and challenging, causing education reforms to suffer during the process. The quality of relationships and the culture of challenging learning can often be lost, both for teachers and students. As the scope expands, figuring out how everyone is doing requires systems of accountability at multiple levels.

Education reform is too often known for flurry followed by failure because systems resist change. The rapid turnover of school leaders and types of education reform works against real and lasting change. Harvard University's Richard Elmore analyzes what it takes to expand good educational practice to scale.

He argues that organizational structures and educator incentives fail to encourage the system to change its ideas about what quality education looks like. At the same time, the system continues to consider knowledge as discrete information bits and teaching as a solo-practitioner profession. This leads to lecturing, worksheet tests, regurgitation, and uninteresting teaching.

Elmore encourages large-scale education reformers to:

- **Pay attention to incentives for change.** What are they? How do schools and educators respond to them, if at all? Intrinsic motivation alone has not moved educators to large scale. Create structures that promote learning new practices.
- **Create "external normative structures"** that reinforce what the new practice should look like. The structure could be standards, guidelines, models, tools or anything that helps teachers less disposed to try new things.
- **Create structures that gather and focus intrinsic motivation** to change practice and encourage doers to influence skeptics. Regular face-to-face time, people-focused interactions around student learning and focus on student work can help.
- **Experiment with specific ways of spreading success.** Suggestions include "cumulative growth." Annually, educators who are more challenged by reform are included and placed with exemplary practitioners in concentrated settings.

Grow Slowly

Scaling up slowly helps your learning community find out what “bigger” feels like without being completely subsumed by population changes. Piloting allows a reflective period as new faces appear. With an inquiry-based culture, results from the pilot periodically inform both local and larger system development. For instance, A+ Schools learned from growing pains that moving up in scale is important, but it requires specific, defined, gradual steps. As it adapts, A+ seeks to honor the distinct politics and cultures of each participating community. As the national A+ coalition grows, it shares and learns from its membership across states. See [A+ Schools](#), [Center for Arts Education \(CAE\)](#), [Chicago Arts Partnerships in Education \(CAPE\)](#).

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Scaling Up

Interested, willing educators make better partners for the development of an idea or approach than educators overwhelmed with requirements. Still, beware the easy default of helping the “have” and abandoning “have not” classrooms. Some communities create targeted incentives for school communities with greater needs, such as focusing only on specific high poverty schools. Others work with the willing and create an expansion plan to include others, moving towards full participation.

[Greenville County School District](#) houses a successful arts-based reform elementary- middle school feeder system complete with an arts integration institute. The “willing” developed the approach for the county. Now, while scaling up the model, Greenville CSD has targeted all Title I schools in the district for intensive arts-based professional development and resources.

The former Community School District #25 in Queens, New York, used the approach of making limited resources available competitively for one-third of its district – the most willing signed up for participation in intensive arts partnerships. Success piqued interest in non-participating educators and schools. Each year, another third was added. By year 3, and with enough resources available, everyone became involved.

On a different scale, Washington State is moving toward a required statewide arts assessment in 2008. Using its steering committee, a core of educators spreading the word across the state about participation in the development assessment items, the state cultivated exponentially more schools – and 16,000 items – as part of its voluntary pilot.

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Leave Room for Flexibility in Implementation

Having an overall vision for the work helps keep the learning community moving in the same direction and focused on young people, but each site the community expands to may look a little different as structures shift to address the specific needs, challenges and opportunities in that school community.

A+ Schools work towards a shared goal using the arts to create enhanced learning opportunities for all students. But, rather than promote a cookie cutter model across these schools, they take a different approach.

The A+ Schools program made a strategic choice to build the creativity of the arts into the implementation of education reform, empowering participating schools to develop their own creative approaches to applying the reform's core principles....there is no one "model" or checklist of the components for schools wishing to implement A+. Instead, based on intensive study of actual reform practice in the 24 pilot schools, the evaluation team has identified nine "wise practices" that A+ schools used in a variety of ways to make the reform work for them.

- North Carolina A+ Schools

The A+ community attributes sustainability of its changes in teaching, learning, and school culture in part to high expectations, experiential professional development, collaborative support and the vibrant A+ network.

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Strategies for Large School Systems

When expansion happens across large systems, creative strategies are needed to sustain the quality of the arts learning community. Statewide and multi-state approaches cross local organizational and political boundaries and may offer lessons useful for large school districts. Approaches to serving expansive education communities include:

- Provide planning support for technical assistance and grants to help develop and implement. See [Big Thought: A Learning Partnership](#).
- Establish regional service offices or representatives to link more closely to the field. See [Empire State Partnerships](#), [New York City Department of Education](#), [Pennsylvania Governor's Institute for Arts Educators](#), [Rhode Island Arts Learning Network](#), [The California Arts Project \(TCAP\)](#).
- Rotate geographic locations of face-to-face professional development opportunities to increase access. See [Arizona Artist Teacher Institutes](#), [Perpich Center for Performing Arts](#).

- Link a centralized provider with partners closer to the field. See *Comprehensive Arts Education, Fairfax School District & Kennedy Center: Changing Education Through the Arts*, *The Kentucky Center*, *VSA Arts of Texas*.
- Build a philosophically driven, multi-state network supporting teachers and those who can help them or learn from them. See *A+ Schools*.
- Create a centralized administrative hub that can help facilitate the professional development progress of the people working in its smaller entities (such as schools, school/cultural organization partnerships, feeder units, state partners). See *Arts in Basic Curriculum Project (ABC)*, *Comprehensive Arts Education*, *Rhode Island Arts Learning Network*.
- Support professional development as part of overall arts education advocacy and reform; involve multiple state stakeholders. See *Arts Education in Maryland Schools Alliance (AEMS)*, *Arts First Partners*, *Arts in Basic Curriculum Project (ABC)*, *Rhode Island Arts Learning Network*.

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Equitable Delivery: Across Ability | Across Distance

General education professional development studies point to the importance of considering equity in the design of professional development, according to numerous syntheses of studies and compilations. Two key themes emerge:

- Support the collective learning of at least most of the school's teachers
- Help educators learn to appreciate and hold high expectations for all students.

By defining professional development to include the system rather than the few, you may be helping provide a more sustainable environment for change, according to comparative research conducted by Arts Impact in Washington. In their multiple case study analysis, *Third Space: When Learning Matters*, Stevenson and Deasy recount how teachers report that "through their school arts programs, they were progressively able to remove qualifiers to (their) belief..." that all students can learn "...as the students revealed themselves more fully in their art making."

Some of the more exciting, holistic arts learning communities also take the time to pay attention to equity and have devised ways of reaching all teachers involved in the arts in all classrooms.

- Begin by developing, committing to and implementing a plan and rhetoric inclusive of all teachers and all students and keep that goal front and center in all decisions. See *Big Thought: A Learning Partnership*, *Rhode Island Arts Learning Network*.
- Mobilize partners, including departments of education, school districts, higher education and the cultural community, to help create a plan that can work for all teachers, schools, and districts. See *Arts for All: Los Angeles County Regional Blueprint for Arts Education*.
- Spend extra effort and partnership energy on the schools most in need. In the long haul, schools with the greatest need may have the most to benefit from intensive arts education professional development. See *ArtsLit: The ArtsLiteracy Project*.

- Tap expertise outside the common arts education learning community to teach teachers and their partners and to serve as mentors. Consider arts therapists, special educators, paraprofessionals, aides, resource room specialists and community organizations dealing with specific populations as arts education professional development allies. See [Arts Education in Maryland Schools Alliance \(AEMS\)](#), [ArtsLit: The Arts Literacy Project](#), [Kansas City, Kansas School District](#), [Rhode Island Arts Learning Network](#).

To help educators include all students in the arts, regardless of ability or location, certain professional development approaches draw a wider circle.

Equity Across Ability

Make special efforts to identify resource people who share students' varied backgrounds and perspectives. Seek educators, community leaders and experts from various communities who can help educators develop strategies and a broader understanding of how to help all students learn in and through the arts. Consider locale and environment and work with partners to make choices that help educators improve their sensitivity and abilities to strategize.

Professional development can work formally and informally. A seminar taught by a team of master educators, some of whom have physical or learning disabilities, can model accommodation, including use of adaptive technologies, differentiation and inclusion in that specific learning situation, while discussing broader content and philosophical issues at a macro level.

Numerous opportunities already exist for educators to learn more about inclusion and differentiation. Seminars, courses and experiential work beyond the traditional didactic workshops can help internalize new ways of thinking about all students. Educators and their partners can become involved with communities focused on inclusion or organizations that serve specific sub-communities. By volunteering, participating, or even observing other targeted learning opportunities with inclusion expertise, educators can move from conceptual to pragmatic understanding. Special education meetings, Americans with Disabilities Act task forces, even special participation in relevant Individual Education Plan meetings for students can help teachers gain perspectives on inclusion. See [Kansas City, Kansas School District](#), [Rhode Island Arts Learning Network](#).

Equity Across Distance

Most urban and suburban schools can easily visit local cultural and higher education institutions. For rural schools distances may be too great. The field offers a variety of alternative access strategies to make resources readily available.

- Nebraska's Prairie Visions aligned its 2005 summer institute offerings to the content of Statewide Arts Connection's traveling exhibit with mini-institutes moving throughout the state.
- Discipline- Based Arts Education, Comprehensive Arts Education, and their former regional institutes such as the California Consultancy for Arts Education have provided large, high-quality reprints of visual art work to educators in order to help bring arts resources into the classroom.
- Loaning libraries share the wealth. Lincoln Center Institute, California Consultancy for Arts Education loan materials such as music scores, theoretical books, videos and art books to people who sign up to be part of their communities. Using e-mail or the World Wide Web, they ensure educators can borrow materials without physically visiting the library.
- Professional arts educator associations, such as [National Association for Music Education \(MENC\)](#) and the [National Art Education Association \(NAEA\)](#), offer hundreds of relevant books for purchase and include subscriptions to discipline-specific arts education journals with membership.
- Public resources like the Internet and interlibrary loans greatly expand free access to cultural resources. [Arts 4 Learning](#), [Arts Education Partnership \(AEP\)](#) and [Arts for All: Los Angeles County Regional Blueprint for Arts Education Resources for Schools & Communities](#) help lead educators and their partners right to what they need.

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Promising Practices

Differentiated Support:

Minneapolis Public School's Arts for Academic Achievement (AAA) professional development model applies the concept of differentiated instruction for student learning to teachers. With significant teacher mobility among schools, teachers from their arts integration learning community may find themselves in a school with no experience in arts integration. AAA provides Differentiated Support to teachers to implement arts integration in their classrooms, including:

- Job-embedded professional development through teaching artist/teacher collaborations
- Courses and workshops in specific arts-integrated teaching strategies; Modeling and coaching
- Continued inclusion of teachers formerly from AAA school sites in district arts integration professional development

Slow Growth:

Chicago Arts Partnerships on Education (CAPE) expanded slowly. Two grades started with arts partnerships. Each year added two or more grades. The buzz spread. Slow implementation allowed review and revision before full school adoption. Quality matters – don't expand so quickly you lose it. Artist- teacher partners need to like each other to develop ongoing relationships.

The CAPE "snowball effect" showed how powerful positive word of mouth can be within the education community. The pioneer teachers lead and gain praise, notoriety and good principal support. Interest peaks, other educators sign on, and slowly the value of the arts changes in the system. Evaluator James Catterall wrote "...CAPE has grown by word of mouth because many teachers and artists truly like what they are doing, and see results for children."

Link to existing frameworks and pull across governmental borders:

Stockton Unified School District fine arts specialist first joined existing networks, including the California Alliance for Arts Education, which led to involvement in a state network of model arts school districts. Similarly, the district linked professional development involvement in The California Arts Project to support it received from the U.S. Department of Education. The professional development reform in progress now includes generalist educators learning, growing and team teaching with arts specialists. By strengthening the capacities of arts specialists and generalists to teach arts standards – particularly music – and language arts standards, this arts learning community was able to connect to the complete district restructuring of K-8 education. See also Professional Development Clusters from Delaware, Rhode Island Arts Learning Network.

Lessons Learned

To sustain high quality arts education learning communities, identify network possibilities and pursue longer relationships. Assess your needs for arts specialists and generalists. What are your most pressing professional development priorities across the district? Support individual educators and teacher leaders in identifying key partnering organizations, educators and education leaders in nearby districts, existing state and national networks. Then, rather than send them off for a one-shot conference, create incentives for your educators to attend, take leadership roles and become involved in developing your own arts learning community. See [The California Arts Project \(TCAP\)](#).

Recognize and reframe planning opportunities as professional development. The committees of educators and others working to change policies, develop assessment tools in districts and across states, plan advocacy and affect other systemic aspects of change learn deeply from this work. Even though this experience can profoundly change the ways educators conceive of teaching and learning, it is not perceived as professional development and often only a few master teachers participate. Districts should create incentives for more teachers to be included. See [Rhode Island Arts Learning Network](#), [Washington State's Classroom-Based Performance Assessments](#), [Arts Education Collaborative](#).

Provide assistance and support to help teachers continue to develop relationships using virtual technologies. This doesn't mean just creating a listserv and expecting teachers to use it. Too often these are built but no one comes. Virtual communities need to fulfill the needs of users to be worth the time investment. If needed, work with partners to develop safe spaces that allow teachers and others (students, artists, partners, teacher leaders, resource people) to reflect on student work, share strategies and continue the conversation. Empower teacher leaders to figure out which existing networks are valuable. They can help determine modes that work best for your educators, such as e-mail, telephone conference calls, listservs or threaded discussions. Give these leaders credit for further investigation of protocols that work in other communities. Identify and remove barriers to participation. Where do teachers have limited access to the Internet? How can participation in virtual and live communities be integrated in the in-service structure? What general education/ technology education resources can help support this arts learning community?

When expanding professional development programs, develop priorities, considering breadth, depth, inclusion and geography. Slow growth provides time to maintain quality. Plan for multiple levels of need among both novice and seasoned members of the community. Include content and expertise from outside the district to develop relationships with teachers, planning to broaden conceptual framework as well as strategies. Use the developing expertise within your own network to help the next wave of educators learn. As needed, create regional and local centers of leadership to help manage quality, involvement and individual attention in the growing network. Use ongoing evaluation and reflection to better understand and adapt to the growing number of participating educators who may not be well served through the professional development. Openly demonstrate adaptability in addressing the emergent needs of the network.

Connect Arts and General Education. Assist classroom teachers with articulating the various reasons and research support for the role of arts in learning. Reveal the opportunities embedded in district and state standards in the arts and other areas. Support arts specialists becoming more involved in general planning in schools. When education stakeholders perceive the complementary approaches in general education and arts education, professional development can promote a larger ecology of arts education in the schools. See [Arts Education Collaborative](#), [A+ Schools](#), [HOT Schools](#), [New York City Board of Education](#).

Change Policy. School, district, state and national policies can support or discourage arts learning communities and deeper professional development. Involvement in arts education coalitions specifically concerned with policy can create a structural support for change and evolve into arts learning communities. Initiatives such as [Hawaii's ARTS FIRST Partners](#), [Maryland's Arts Education in Maryland Schools Alliance \(AEMS\)](#) and [South Carolina's Arts as Basic Curriculum \(ABC\)](#) project intertwine professional development leadership and improvement with overall arts education policy and practice reform. Individuals highly involved in such coalition work have the opportunity to develop the next level of leadership, as they develop proficiency in improving the systems that improve practice. Such systemic level of change provides impetus to make change lasting.

Useful Tools

ARTS SURVIVE: A Study of Sustainability in Arts Education Partnerships

Seidel, Steve, et al. Harvard Project Zero, 2001.

Shares findings and provides perspectives for Arts Education Partnerships to consider as they seek to build their capacity to survive and to thrive over time.

Gaining the Arts Advantage: Lessons from School Districts that Value the Arts

Longley, Laura. President's Committee on the Arts and the Humanities and Arts Education Partnership, 1999.

Identifies the critical factors that must be in place to implement and sustain comprehensive arts education.

<http://www.aep-arts.org/files/publications/GAAReport.pdf>

<http://www.aep-arts.org/files/publications/GAAMoreLessons.pdf>

Partners in Excellence: A Guide to Community School of the Arts /Public School Partnerships From Inspiration to Implementation

Guttman, Jacqueline Sideman. National Guild of Community Schools of the Arts, 2005.

Presents insights and best practices of current practitioners of Arts Education Partnerships. See specifically Sustaining Partnerships.

Your Turn

- What ideas do you want to explore to help sustain your work?
- What are your three greatest challenges in sustaining arts education professional development over the next five years?
- If you had to cut back dramatically tomorrow, what would go? What is essential or integral to the work?
- What are your priorities if you were to consider expanding your professional development efforts? Why?
- Who could help you expand in these areas?
- What checks and balances can you put in place to grow carefully?