ABSTRACT
This inquiry examined teachers’ perspectives on learning to teach in and through the arts by employing Integrated Inquiry and administering multiple protocols — a focus group, questionnaire and survey — to participants in a professional development program which involved the participation of artists. The study expands on previous findings that the comfort and confidence levels with the arts can be increased in a program where there is a balance of subject expertise, that is learning in the arts, and integrative teaching strategies, that is learning through the arts. The study examined this approach in-depth and identified the benefits for teachers. With a balanced approach and artist participation, the study found that teachers acquire the confidence to express themselves freely, they are willing to teach the arts in their own classrooms, they realize the potential and value of the arts within the school curriculum, and they develop arts-specific teaching expertise. Further, the teachers’ sensitivity to their own creativity and openness to experimentation is heightened, and an awareness of the potential of the arts to develop a student’s imagination, intuition, and personal expressiveness is developed.

Key words: artist/teacher collaboration; arts partnership; professional development; learning in/through arts.

RESUMEN
Esta investigación examinó las perspectivas de los profesores acerca del aprendizaje de la enseñanza en las artes y mediante ellas, utilizando la investigación integrada y aplicando protocolos
múltiples, como grupos de discusión, cuestionarios y encuestas, a los participantes de un programa de desarrollo profesional que incluyó la colaboración de artistas. El estudio amplía los hallazgos previos que indicaron que los niveles de comodidad y de confianza en las artes pueden ser mejorados por un programa donde haya balance entre la experticia del sujeto, o aprendizaje en las artes, y las estrategias de enseñanza integrada, que es el aprendizaje mediante las artes. El estudio examinó este enfoque en profundidad e identificó sus beneficios para los docentes. Este estudio arrojó que, con un enfoque balanceado sumado a la participación de artistas, los profesores adquieren la confianza para expresarse con libertad, están dispuestos a enseñar las artes en sus propias clases, reconocen el potencial y el valor de las artes en el currículo escolar y desarrollan experticia en la enseñanza específica de artes. Más aún, el modelo incrementa la sensibilidad de los profesores hacia su propia creatividad y su apertura hacia la experimentación, además de aumentar la conciencia sobre el potencial de las artes para desarrollar la imaginación, la intuición y la expresión personal de un estudiante.

**Descriptores:** colaboración artista-profesor; asociación artística; desarrollo profesional; aprendizaje en/mediante las artes.

**RÉSUMÉ**
Cette enquête examine les points de vue des enseignants sur l’apprentissage à l’enseignement des arts et par les arts en employant l’Enquête intégrée et en utilisant de multiples protocoles — groupes focalisés, questionnaires et sondages — aux participants à un programme de développement professionnel qui implique la participation d’artistes. L’étude élargit les conclusions précédentes selon lesquelles le niveau confortable et celui de confiance dans les arts peuvent être accru par un programme possédant un équilibre d’expertise en la matière entre l’apprentissage aux arts, d’une part, et les stratégies intégratives d’enseignement par les arts, d’autre part. L’étude examine cette approche en profondeur et en identifie les bienfaits pour les enseignants. Avec une approche équilibrée et la participation d’artistes, l’étude a trouvé que les enseignants gagnent de l’assurance à s’exprimer librement et veulent enseigner les arts à leur propre classe. Ils reconnaissent le potentiel et la valeur des arts dans le programme scolaire et développent des expertises dans l’enseignement reliées spécifiquement aux arts. De plus, les enseignants sont plus sensibles à leur propre créativité et plus ouverts à expérimenter. Ils sont plus conscients du potentiel que les arts peuvent apporter au développement de l’imagination, de l’intuition et de l’expression personnelle chez les étudiants.

**Mots clés :** la collaboration artiste/enseignant ; le partenariat artistique ; la formation professionnelle ; l’apprentissage aux/par les arts.

**Introduction**

The Arts Education Consortium, a partnership of Canada’s national cultural institutions and its largest bilingual university, is committed to promoting teacher development and research in arts education. The Consortium is comprised of the Canadian Conference of the Arts, Canadian Museum of Civilization, National Arts Centre, National Gallery of Canada, National Library, School of Dance, and the University of Ottawa. These organizations developed an innovative professional development program in the integrated arts that involves artists collaborating with classroom teachers. The program consists of two components: an intensive two-week summer course delivered on-site at Canada’s cultural institutions, and an action research project undertaken during the following academic year. The summer program features direct contact with the artists and arts institutions. Teachers who successfully complete the program receive an additional qualification, entitled Integrated Arts,
registered on their Ontario Teachers Record Card.

The purpose of the partnership program is to enhance teachers’ arts learning and develop their instructional expertise in the arts. The summer component, delivered on-site at the National Arts Centre, National Gallery, and Museum of Civilization, involves artists and teachers working together and engaging in arts experiences. These experiences focus on perceiving, creating, appreciating, and responding to dance, drama, music, and visual arts, both as specific subjects (discipline-based learning) and as integrated learnings (arts integration). The action research project is intended as an enrichment experience, and it is undertaken the following academic year, either with the candidates’ own students, or on a personal basis. Teachers are encouraged to involve an artist in the design, development, and delivery of an arts program with their own students. Alternately, participants can design, develop, and implement a program of further personal exploration in partnership with the local arts community.

Professional Development Context

During the 1990s the educational system in Ontario, Canada’s most populated province, underwent significant curricular restructuring and financial upheaval. With the reduction or elimination of arts specialists, elementary teachers are now required to teach dance, drama, music, and the visual arts in their classrooms and ensure that their students achieve the arts outcomes outlined in provincial curriculum documents (Ontario Ministry of Education & Training, 1998, 2009). However, many teachers lack the requisite instructional expertise and avoid teaching the arts—a problem common to many other jurisdictions (Oreck, 2004; Pitman, 1998; Taggart, Whitby & Sharp, 2004). Moreover, school boards are expected to ensure implementation of an arts policy when provincial funding for professional development programs in faculties of education has been eliminated (Gurney & Andrews, 2000). Such a critical gap between expectations and fiscal reality led some boards of education to question the feasibility of the arts as a core area of study (Andrews, 2004). If the arts, however, are to remain vital to a child’s education, then teacher development programs must be developed that prepare teachers to effectively integrate the arts into the curriculum (Smithrim & Upitis, 2005; Oreck, 2004).

Partnerships among arts organizations and educational institutions involving artists collaborating with teachers have been promoted as a means of enhancing teachers’ arts learning and developing their artistic skills (Arts Education Partnership, 2001; Arts, Inc. & Performing Tree, 2000; Catterall & Waldorf, 1999; Delzell, Gonsalves & Sivill, 2009; Naples, 2001). Artist-teacher collaboration develops teachers’ confidence and also their instructional expertise (Murray, 2001; Burnaford, Aprill & Weiss, 2001; Harland, Lord, Stott, Kinder, Lamont & Ashworth, 2005; Upitis, Smithrim & Soren, 1999; Wahlstrom, 2003), and encourages them to teach the arts in their own classrooms (Ingram & Riedel, 2003; Patteson, 2002; Smithrim & Upitis, 2001; Upitis, 2005). This author also found that course delivery involving artist-teachers is effective for increasing elementary teacher-candidates’ expertise and confidence to teach the arts (Andrews, 1995, 1999). Integration of the arts into the
school curriculum by beginning teachers is more likely to occur and is more effective when supported by such expertise in their teacher education program (Andrews, 1997, 2006; Garcia, 2003). Successful collaboration between schools and arts organizations develops mutual respect for each partner’s values, goals and organizational culture (ARTS, Inc. & Performing Tree, 2000; Green, Reiger, Maras, Jones, Marconi & Perlin, 2009). Through partnerships, organizations can pool resources and ideas, share workloads, expand funding bases, gain political clout, and enhance professional development opportunities for both teachers and artists (Arts Education Partnership, 2001; Irwin & Kinder, 1997; Poetter & Eagle, 2009). Partnerships are particularly important for rural areas where access to educational resources are limited (Newsome & Burke, 2009), for building relationships between local communities and cultural institutions (Lin & Hsing, 2009), and for ensuring the relevance of programs for teachers (Gurney & Andrews, 1998).

The Consortium partnership program was developed to help teachers teach the arts in their classrooms. Professional artists collaborate with teachers on-site at the cultural institutions to integrate the arts across the curriculum by designing, modelling, and role-playing lessons in and through the arts (outlined in Cornett & Smithrim, 2001). This type of hands-on artist/teacher collaboration builds teacher confidence (Wiggins, Wiggins & Ruthmann, 2004), teacher expertise (Rowe, Castaneda, Kaganoff & Robyn, 2004), and promotes professional growth (Wilkinson, 2000; Delzell, Gonsalves & Sivill, 2009). At the outset the basic elements are introduced in dance, drama, music, and visual arts (discipline-based learning), and gradually the focus shifts to learning through the arts throughout the remainder of the course (arts integration). Integrated arts activities are introduced, and then teachers reflect on these experiences for their own personal learning and for teaching the arts in their own classrooms. A commitment to arts education and teacher development, and professional arts experiences are the qualifications required of the artist. This background is essential for artist selection in arts education partnerships (Myers, 2005). The cultural institutions offer artistic experiences in studios, classrooms, and concert halls which provide an authentic learning context and foster arts learning (Burgess & Addison, 2007).

The integrated arts is a teaching strategy that focuses on learning through the arts (Freedman, 1989; Gallas, 1994); that is, the arts are used as a vehicle to promote learning across the curriculum by non-specialist classroom teachers (Berghoff, Borgaman & Parr, 2003; Lee, 1993; Wilson, 1994). The strategy focuses on curricular themes rather than discipline-based arts learning and has been employed in schools to promote literacy (O’Brien, 1997), improve educational outcomes (Allison, 1978), develop student potential (Carter & Adams, 1978), improve the students’ quality of life (Kristen, 1983), and assist students in the transition from elementary to high school (McVey & Wilson, 1992). However, teachers require an understanding of the basic elements in the arts disciplines to successfully use an integrated arts strategy (Best, 1995; Kindler, 1987), as generic teaching skills are simply not sufficient (Clark, 1995; Conway, Hibbard, Albert & Hourigan, 2005). For example, learning about the East-coast fishing industry by watching and discussing The Perfect Encounters/Encuentros/Rencontres

Encounters/Encuentros/Rencontres
Storm (film), role-playing a day on the high seas (dramatic play), singing sea shanties (music), imitating the rising and falling of the Atlantic (creative movement), and creating costumes for the dramatic play (visual arts) requires basic knowledge of media literacy, plot development, choral direction, dance, and costume-making, respectively, in addition to instructional skills. Moreover, students should also learn about artistic processes as they engage in them (Brophy & Allman, 1991). For example, when singing a song about the outports, students must learn how about starting together (pitch), staying together (rhythm), and singing at the correct speed (tempo) with correct breathing (articulation) and with appropriate expression (dynamics).

**Methodology**

A multi-phase, multi-year research study for the Arts Education Consortium, funded by the Laidlaw Foundation and the University of Ottawa entitled The Odyssey Project, was initiated to assess the effectiveness of the Consortium’s partnership program for enhancing teachers’ arts learning and developing their instructional expertise. Phase 1 focused on a description of those classroom factors that promote changing teachers’ beliefs and practices in arts education. The initial inquiry was undertaken with phenomenological data (i.e., reflective journals, observations, and video sessions) compiled by the course director, an experienced arts educator. This phase constituted the insider research component of The Odyssey Project (after Brannick & Coghan, 2007). The study found that it was an emerging group culture within the class, characterized by a sense of community, comfort, and mutual support, which fostered trust, emotional openness, and personal risk-taking. These dimensions of the program enabled teachers to explore their own creativity, examine their thoughts and feelings, acknowledge each other’s views, understand different perspectives, and engage successfully in artistic activities (Andrews, 2008a). Phase 2, reported herein, constituted an external inquiry by the author, an arts teacher educator and researcher. The study focused on the question: “What are the teachers’ perspectives on their professional development experience in an integrated arts program involving professional artists?” The researcher employed Integrated Inquiry (Andrews, 2008b) wherein data was obtained throughout the duration of the program (i.e., focus group, questionnaire, and survey) (refer to Figure 1). Integrated Inquiry is a mixed methods approach which combines multiple qualitative themes and/or quantitative results to create an in-depth understanding of an issue. The methodology adopts the metaphor of the professional composer who operates at a meta-level by seamlessly combining multiple elements (e.g., melody, harmony, rhythm, etc.) to create a composition. A metaphor is a powerful device in research because it “draws our attention to relationships and infrastructures that we not otherwise see” (Eisner, 2008). Such combining of data sources is supported in research to substantiate analyses and epistemological stances (Creswell, 2003; Miles & Huberman, 1994; Patton, 1990). The author has used this approach in previous studies (Andrews, 1995, 1999, 2006, 2008a).

Of the 18 teachers who participated in the program, there were 17 females and 1 male. Their ages ranged from 22 to 62 with a median age of 36. None of them
had undergraduate arts degrees, and in their teacher training programs, they had received few or no hours in arts methods. Fourteen of the teachers participated in a focus group session (82.3%), 15 of them completed questionnaires (88.2%), and 15 submitted surveys (88.2%). The participation rate is quite acceptable for a group of this size and a study involving multiple data sources (Creswell, 2003; Krathwhol, 1993). Due to the highly interactive and activity-based nature of the program and the teachers’ support for the research, a substantive amount of data was obtained. Sphinx Survey/Lexica, a quantitative/qualitative computer software program, was used to undertake content analysis and identify patterns. Quantitative analysis of the survey data was undertaken to substantiate and strengthen the qualitative findings from the focus group and questionnaire (after Creswell, 2003). Triangulation was employed to integrate the data, and debriefing with participants was undertaken to validate findings.

Discussion of Multiple Perspectives

Focus Group

A focus group is an effective vehicle for teachers to examine curricular issues (D’Ambrosio & Gloeckner, 2009). The participants discussed issues central to the development of effective curricula for professional development: why practitioners are reluctant to teach the arts; the knowledge, skills and values required to teach them effectively; and an appropriate framework for professional development (Appendix I). These issues reflected the concerns of Consortium members and are also embedded in the arts literature (e.g., Patteson, 2002; Smithrim & Upitis, 2001; Taggart et al., 2004; Upitis, 2005; Wilkinson, 2000).

Figure 1. Multiple perspectives on teachers’ professional development experience
In the participants’ view, the major reasons for a reluctance to teach the arts in schools are a low level of teacher confidence, students’ negative attitudes to “institutional arts” (e.g., classical music), and developing reliable assessment instruments to evaluate student achievement of arts outcomes. This researcher found that these views are consistent with those of beginning (Andrews, 1995, 1999) and experienced teachers (Andrews, 1997, 2006). However, the most profound and overriding problems, in their view, are society’s view of the arts as entertainment rather than learning of fundamental educative value, and the increasing emphasis by educational authorities on literacy, numeracy, and standardized testing. These are common concerns among classroom teachers in many jurisdictions (Alesandrini, 1999; Oreck, 2004; Taggart et al., 2004).

Generic instructional skills, knowledge of the arts vocabulary, an understanding of the key elements of each discipline, a repertoire of useful activities, the ability to integrate the arts across the curriculum, and a strong belief in the value of the arts were identified as essential for elementary educators. These comments are consistent with those raised by professors involved in teacher certification and policy development in the arts (Hanley, 2004; Wilkinson, Emerson, Guillaumant, Mergler, & Waddington, 1992) and by both teachers and arts administrators (Andrews, 2004).

Discussion also centred on the development of a comprehensive upgrading vehicle for the arts. Participants articulated the view that such a program should consist of graduate courses and constitute a stand-alone diploma program. Four courses taken over two summers were suggested for the diploma as this scenario would enable candidates from across Canada to enrol. After completing a diploma, a teacher could then complete a master’s of education degree (MEd) by enrolling in additional graduate courses. Alternately, one could transfer the credits to other jurisdictions. Graduate programs represent common vehicles for professional upgrading across Canada with the exception of Ontario where faculties of education also offer additional qualification (AQ) courses for practising teachers Canada (Gurney & Andrews, 2000; Watson & Alison, 1992).

The areas identified as appropriate to professional development by the group were:

- **Curriculum Theory** (planning lessons, motivating students, and learning arts-specific instructional strategies);
- **Discipline-based Arts Learning** (developing expertise with the basic arts elements);
- **Arts Integration** (learning through the arts across the school curriculum);
- **Arts Assessment** (designing and administering appropriate instruments to assess student achievement of arts outcomes);
- **Technological Applications** (using arts education software effectively); and
- **Research Literacy** (interpreting arts research to improve practice).

**Questionnaire**

The questionnaire was designed to elicit data on the participants’ motivation, expectations, learnings and frustrations, and solicit suggestions for improvement (Appendix II). The questions were generated from the literature on teacher development in the
arts (e.g., Smithrim & Upitis, 2001; Upitis, Smithrim & Soren, 1999; Wilkinson et al., 1992), and concerns expressed by Consortium members. The instrument was reviewed by a representative group of artists, teacher educators, and teachers associated with the program. The responses were examined and clustered into categories using Sphinx Lexica, the qualitative component of the Sphinx Survey/Lexica software program.

There were a variety of reasons teachers provided for selecting the course. Of these, improving teaching effectiveness, learning how to integrate the arts across the entire curriculum, and personal professional growth were the most frequently mentioned (in order of responses). Participants indicated that they viewed the arts as an essential component of their professional development as educators. They were very much concerned about integrating the arts in all areas, not just within the arts disciplines. Above all, they clearly recognized the importance of improving their own personal competence by acquiring both arts expertise and instructional skill, a common theme in arts education literature (Patteson, 2002; Smithrim & Upitis, 2001; Taggart et al., 2004).

In the primary/junior schools that I have taught at in the past four years, there have been no music, drama or art or dance specialists. Teachers are increasingly expected to have the expertise to deliver these subjects and are doing so in isolation, or avoiding teaching the subjects altogether. I feel they belong and are essential subjects for school at all levels and wanted the support, training, and confidence to continue teaching them, or alternately, the knowledge of where I can get that support.

The candidates indicated that the most significant learnings in the course that they acquired (order of responses) were the confidence to express themselves freely and to teach the arts, the realization that the arts are worthwhile and should be integral to the curriculum, and the arts-specific teaching strategies. For example, a participant noted: “It (the course) has given me more self-confidence to include arts-related activities in my program and has made me more aware of their impact on students.” A key element of the confidence-raising was the power of the arts to promote self-expression and the existence of an open, accepting environment. These themes appear in the literature where there is direct artist involvement with teachers (Burnaford, Aprill & Weiss, 2001; Murray, 2001; Upitis, 2005).

I have learned that you don’t have to be a gifted artist to produce arts. It’s O.K. to make mistakes and start again. I have also learned to express myself more freely without feeling inadequate. I have gotten great satisfaction from this course and I hope my students will have similar experiences.

There was a consensus among the participants that the program lived up to expectations by providing concrete teaching activities, exposure to professional artists, and a relevant curriculum. When programs are framed to meet the professional development needs of the field through collaboration, partnerships are most often successful.
(Gurney & Andrews, 1998; Smithrim & Upitis, 2005). Several participants, however, indicated that there was insufficient integration of the arts across the entire curriculum, although they also recognized that more time would be required. Otherwise, participants were satisfied that their expectations were realized.

I found the speakers and artists to be well-spoken, intelligent and enthusiastic about arts and education. I thought the information was relevant to the classroom, and the focus...on practical and useful things, including means by which we can develop our own programs.

The key frustrations identified were the difficulty of some of the material, the separation of the disciplines, and the amount of content of material in a short period of time. These are common problems in professional development programs for teachers in the arts (Alesandrini, 1999; Oreck, 2004). However, there was a recognition that the challenging material stretched one to learn, and that this “stretching” was essential if teachers were to make a difference in the classroom.

Some artists presented material that was difficult to grasp and do.... However, as an introductory course, this is probably necessary and a good thing, as people, like oysters, must learn to produce pearls from discomfort.... one can either pass that area (the arts) on to experts or find one’s level of comfort and work with that.

The major areas of improvement are the need for more time in each discipline area (i.e., dance, drama, music, and visual arts), more integration between the disciplines and across the entire curriculum, and a re-thinking of the final research project. The need for more time for the arts in teacher education and professional development in Ontario, and the need for the development of arts integration strategies were identified as critical by the Arts Education Council of Ontario in the early nineties (Wilkinson et al., 1992). The action research project, undertaken in the following school year, raised considerable concern among the participants in the study: they were concerned about their lack of expertise in conceptualizing a project, finding the setting and resources to pursue such a project (especially supply teachers), and allocating the time to engage in action research with the daily demands and expectations of a teaching position. As one teacher noted: “I am finding the research project very overwhelming: the project makes me feel isolated and stuck with an expectation that I find frightening.” Further, the university lacked the personnel and the resources to assist teachers undertake the projects in several different locations. For these reasons, the action research component of the summer program was discontinued.

**Survey**

The survey employed questions pilot-tested and successfully used in previous teacher development research in the arts by this researcher (Andrews, 1995, 1999, 2002)
(Appendix III). The items selected for ranking involved teacher learnings (i.e., knowledge and skill in the arts, willingness to teach the arts, and motivation to increase expertise), and instructional processes (i.e., integration of theory and practice, timing and pacing, social interaction, artists’ presentation effectiveness, and applicability of the resources).

Overall, the data indicate a high level of satisfaction with the program as the responses are predominately at the upper end of the scale, ranging from 4.67–5.87 on a 6-point scale (Table 1). The highest rankings (in the 5.50–6.00 range) are for the social interaction within the program (5.87), motivation to obtain additional expertise (5.80), and a willingness to teach the arts (5.50). The rankings of the middle group (5.00–5.40 range) are for an increase in arts skill (5.13), effectiveness of the presenters (5.10), understanding of the basic arts elements (5.00), and increased knowledge through exposure to artists (5.00). The lowest rankings (4.50–4.90) are for integration of theory and practice (4.77), and timing and pacing of the program (4.67).

Comments provided in the questionnaire suggest that it was not dissatisfaction with the integration of theory and practice in the course and the timing and pacing of activities per se. Rather, many of the arts concepts were new and the activities were challenging, which may have impacted negatively on the rating. Also, the condensed nature of the course, a common problem with professional development courses for teachers (Andrews, 2002; Upitis, Smithrim & Soren, 1999), may have been a factor. Regardless, the scores remain in the upper half of the scale. The standard deviation (above 1.00) on some of the items indicates a wider range of perceptions, notably in the increase of knowledge through exposure to artists (1.20), theory/practice integration (1.18), understanding artistic elements (1.13), increase in artistic skill (1.06), and timing/pacing (1.05).

Table 1. Descriptive Statistics of Survey of Teachers’ Learnings and Instructional Processes

<table>
<thead>
<tr>
<th>Variable</th>
<th>N</th>
<th>Mean</th>
<th>Std. Dev.</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q1 Theory &amp; Practice</td>
<td>15</td>
<td>4.77</td>
<td>1.18</td>
<td>3.00</td>
<td>6.00</td>
</tr>
<tr>
<td>Q2 Timing &amp; Pacing</td>
<td>15</td>
<td>4.67</td>
<td>1.05</td>
<td>3.00</td>
<td>6.00</td>
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<td>Q3 Social Interaction</td>
<td>15</td>
<td>5.87</td>
<td>.35</td>
<td>5.00</td>
<td>6.00</td>
</tr>
<tr>
<td>Q4 Key Elements</td>
<td>15</td>
<td>5.00</td>
<td>1.13</td>
<td>3.00</td>
<td>6.00</td>
</tr>
<tr>
<td>Q5 Communication</td>
<td>15</td>
<td>5.10</td>
<td>.71</td>
<td>4.00</td>
<td>6.00</td>
</tr>
<tr>
<td>Q6 Resources</td>
<td>15</td>
<td>5.07</td>
<td>.80</td>
<td>4.00</td>
<td>6.00</td>
</tr>
<tr>
<td>Q7 Skill Increase</td>
<td>15</td>
<td>5.13</td>
<td>1.06</td>
<td>2.00</td>
<td>6.00</td>
</tr>
<tr>
<td>Q8 Willing to Teach</td>
<td>14</td>
<td>5.50</td>
<td>.65</td>
<td>4.00</td>
<td>6.00</td>
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<td>Q9 Knowledge Base</td>
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<td>5.00</td>
<td>1.20</td>
<td>2.00</td>
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<td>Q10 Motivation</td>
<td>15</td>
<td>5.80</td>
<td>.41</td>
<td>5.00</td>
<td>6.00</td>
</tr>
</tbody>
</table>
Implications for Professional Development

This inquiry confirms previous findings that artist/teacher collaboration develops teachers’ confidence and also their instructional expertise (Murray, 2001; Burnaford, Aprill & Weiss, 2001; Harland et al., 2005; Upitis, Smithrim & Soren, 1999; Wahlstrom, 2003) and encourages them to teach the arts in their own classrooms (Ingram & Riedel, 2003; Patteson, 2002; Smithrim & Upitis, 2001; Upitis, 2005). Further, it extends previous findings that the comfort and confidence levels with the arts can be increased in a program where there is a balance of subject expertise and integrative teaching strategies (Andrews, 1995, 1999; Smithrim & Upitis, 2001). This researcher examined the details of a balanced approach in-depth and identified the benefits for the professional development of teachers. Teachers require a balance of subject expertise (discipline-based learning) and integrative teaching strategies (arts integration) to enhance their arts learning and to be willing to teach the arts in their own classrooms. This inquiry found that when teachers undergo experiential arts experiences and artists use teaching strategies appropriate to the school setting, this balance can be achieved. Without this balance, teachers do not view the acquisition of discipline-based skills as relevant to their own personal learning. With artist participation, the study determined that teachers acquire the confidence to express themselves freely, they are willing to teach the arts in their own classrooms, they realize the potential and value of the arts within the school curriculum, and they develop arts-specific teaching expertise. Further, the teachers’ sensitivity to their own creativity and openness to experimentation is heightened, and an awareness of the potential of the arts to develop a student’s imagination, intuition and personal expressiveness is developed.

In the fall term following the summer program and after the data for this study was collected, the teachers were required to undertake an action research project involving artists as a final component of their course. However, both the teachers and the University experienced serious logistical problems. Several of the participants found that they did not have the expertise to design and develop a research project. Many of them worked outside of the National Capital Region, and they discovered that they did not have ready access to artists and arts resources. Moreover, there was insufficient time to undertake an action research project as school boards were unwilling to pay supply teachers to provide the requisite release time. Furthermore, the University did not have the resources to monitor and supervise several projects outside of the campus setting. For these reasons, the action research project, although well-intended, was discontinued. This experience serves as a cautionary note to those contemplating field-based projects within program structures.

The integration of the arts into the school curriculum by teachers is more likely to occur when supported by artists whether in teacher education (Andrews, 1999, 2006; Garcia, 2003; Upitis, Smithrim & Soren, 1999), professional development (Andrews, 2008a; Patteson, 2002; Smithrim & Upitis, 2001), or on-site in the classroom (ARTS, Inc. & Performing Tree, 2001; Murray, 2001; Smithrim & Upitis, 2005). However, artist/teacher collaboration also engenders scheduling and timetable challenges, and requires patience on the part of teachers, artists, course, teacher
educators, and partner organizations, especially during the initial stages of implementation (Poetter & Eagle, 2009). Conceptual frameworks for understanding arts learning and improving arts instruction need to be developed to assist practitioners improve their practice. In addition, unique staffing arrangements, locations, and timelines must be explored by faculties of education to ensure that quality professional development in all the arts disciplines is available to practitioners, preferably on-site or in the local community. Studios, galleries, concert halls, and cultural institutions offer artistic experiences for teachers which provide an authentic learning environment and foster arts learning (Burgess & Addison, 2007).

Coda

Although this paper details a study involving a small number of participants in a particular setting, the findings are strengthened with the integration of qualitative and quantitative data from three data sources — a focus group, questionnaire, and survey. The study provides guidance for the conceptualization and development of similar professional development programs for teachers involving artist participation. The knowledge base, confidence and willingness to teach the arts, and an understanding of the relationship of theory to practice is enhanced in a partnership program involving professional artists that promotes teachers’ personal arts learning (discipline-based learning) and the development of integrated arts teaching strategies (arts integration) within the course content. Artist/teacher collaboration within such a partnership program can heighten teachers’ sensitivity to their own creativity, promote an openness to experimentation, and develop an awareness of the arts for enhancing their students’ personal expressiveness.

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Catalytic cases of school, university and community renewal (pp. 123-144). Lanham, MD: University Press of America.


Navigating the UNESCO Road Map for Arts Education: Current directions in research and best practice


Appendix I

Focus Group Questions

Integration of the arts into the basic school curricula for all students is the aim of the Integrated Arts Additional Qualification course. The program results from a consortium of Canada's arts organizations and it emphasizes artists and teachers working in partnership on-site at the National Arts Centre, National Gallery of Canada, and the Canadian Museum of Civilization. Today we are going to discuss the following questions:

1. Why are teachers reluctant to teach the arts in their classrooms? What are their concerns?

2. We have new notions, such as multiple intelligences, integrated arts, outcomes-based learning, and transdisciplinary curricula, which are challenging our traditions of teaching and learning. How could MI theory change our attitude to the arts? How could integrated arts impact on our practice?

3. The arts represent a core program area of the Ontario school curriculum. Teachers are expected to assist their students achieve arts outcomes organized in four areas: understanding form; exploring meaning; understanding function; and experiencing the creative process. Are these realistic expectations for teachers? What are realistic expectations?

4. What support systems (e.g., resources, professional development programs, etc.) are required to assist teachers effectively deliver meaningful arts curricula.
Appendix II

*Integrated Arts Program Evaluation*

We require your assistance to refine and improve the Integrated Arts Additional Qualification (AQ) program. You are asked to complete this questionnaire anonymously. Thank-you.

**Years of Teaching Experience:**  
**Gender:**  
**Years of Arts-related Experience (not teaching):**  
**Age:**

*Questionnaire*

1. What motivated you to enrol in the Integrated Arts course? What did you hope to learn?

2. What are the most significant learnings you acquired in this course?

3. Did the course live up to your expectations? How did this occur?

4. Please provide details of any of your frustrations with the course.

5. How could the Integrated Arts course be improved?
Appendix III

Survey

Please rate each of the following components of the program anonymously.

Thank you.

1. **Theory** and **practice** were integrated effectively throughout the course.
   - Never
   - Seldom
   - Sometimes
   - Usually
   - Mostly
   - Always

2. The **timing/pacing** were appropriate to your learning.
   - Never
   - Seldom
   - Sometimes
   - Usually
   - Mostly
   - Always

3. The program fostered a high level of **social interaction** among participants.
   - Never
   - Seldom
   - Sometimes
   - Usually
   - Mostly
   - Always

4. You obtained an understanding of the **key elements** of the arts disciplines.
   - Never
   - Seldom
   - Sometimes
   - Usually
   - Mostly
   - Always

5. The guest artists/speakers **communicated effectively** in their presentations.
   - Never
   - Seldom
   - Sometimes
   - Usually
   - Mostly
   - Always

6. The course **resources** were applicable to your employment setting.
   - Never
   - Seldom
   - Sometimes
   - Usually
   - Mostly
   - Always

7. The guest artists **increased your skills** in the arts disciplines.
   - Never
   - Seldom
   - Sometimes
   - Usually
   - Mostly
   - Always

8. As a result of the course, you are **willing to teach/explore** the arts in your employment setting.
   - Never
   - Seldom
   - Sometimes
   - Usually
   - Mostly
   - Always

9. The guest speakers increased your **knowledge base** in the arts.
   - Never
   - Seldom
   - Sometimes
   - Usually
   - Mostly
   - Always

10. You are **motivated** to increase your personal expertise in the arts.
    - Never
    - Seldom
    - Sometimes
    - Usually
    - Mostly
    - Always