

01A

FOCUS AREA 1: BUILD CAPACITY FOR QUALITY INSTRUCTION Component 1A: Integrate Educational and Artistic Practices

COMPONENT GOAL: Organizations support Teaching Artists in building the knowledge and skills needed to offer instruction that is high quality from an educational and artistic perspective.



Characteristics of Practice

ELEMENTS

CHARACTERISTICS OF PRACTICE

Training and Development

Organizations establish a clear, transparent outline of the capabilities Teaching Artists, program, administrative, and executive staff should embody in order to fulfill the work of the organization:

- Professional strengths and weaknesses are continually evaluated
- Plans for each staff members' development are in place
- Staff members are compensated for the time they spend in professional development activities

Teaching Practice

Teaching Artists are grounded in effective teaching practices, including:

- Stages of child development and degree of agency for students at each age
- Creating a safe space designed to draw out student abilities
- Techniques and approaches to address a range of circumstances
- Alignment of learning objectives and curricular components to desired student outcomes
- Content standards, relationships between topics and concepts, and content differentiation
- Converting student reflection and learning synthesis into daily practice

Artistic Practice

Teaching Artists have artistic proficiency in the given discipline; when the art form is outside their expertise, organizations provide professional development, training, and education to ensure they are effective models of the given discipline. Organizations support Teaching Artists to pursue deeper knowledge within their own artistic practice and engage in collaborative reflection with others in the field to grow collective knowledge and abilities.

Characteristics of Practice *(continued)*

ELEMENTS	CHARACTERISTICS OF PRACTICE
Artistic Practice	Like their Teaching Artists, organizations themselves are rooted in the history of their art discipline, with continual attention to their artistic process, aesthetics, criticism, and promising practices in the field at large. Staff members across functions or departments are deeply familiar with the history and evolution of the art form and have, in many cases, lived experience within the art form.



Improving Practice in this Component

The following questions, organized by element, are designed to help organizations and program managers improve and sharpen current practices in this element as well as engage in professional conversations with colleagues and organizational decision-makers.

ELEMENTS	GUIDING QUESTIONS
Training and Development	<ul style="list-style-type: none"> • What training is required to successfully integrate educational and artistic practices? • How does our organization’s mission impact the desired capabilities of our Teaching Artists? • What is the budget for professional learning? What is the budget for Teaching Artist professional development? • How, where, and when do I work with each Teaching Artist to create an individual set of professional development goals? • What incentives are in place to encourage Teaching Artists to take advantage of development opportunities? • Will Teaching Artists benefit from internal or external advocacy? How do we go about accomplishing this? • How will you determine what you know and what you don’t know? • How will you determine how and where to get help, both from inside and outside the organization? • What’s the organization’s role in building capacity of Teaching Artists within the broader sector? • Do we have a role in building the capacity of classroom teachers? What is it? • Do all staff members at the organization understand and value education programs? Why or why not? • What are my Teaching Artists’ strengths and weaknesses, individually and as a group? • What is the best methodology, schedule, and timeline to deliver trainings? • How will I evaluate whether my Teaching Artists and/or staff are developing professionally?

Improving Practice in this Component *(continued)*

ELEMENTS	GUIDING QUESTIONS
Teaching Practice	<ul style="list-style-type: none">• To what extent can I prepare Teaching Artists for the variety of situations they may encounter with students?• Do we expect Teaching Artists to come to the organization with proficiency in standards-based learning? Educational pedagogy? Student-based assessment?• If not, how do we ground them in these educational practices successfully?• What other resources or trainings for developing Teaching Artist's teaching practice can I arrange or collaborate with others to deliver?• How can the organization keep up on current trends in education?
Artistic Practice	<ul style="list-style-type: none">• What is our point of view on whether our Teaching Artists should be experts in the discipline they are teaching?• What other resources or trainings for developing Teaching Artist's artistic practice can I arrange or collaborate with others to deliver?• What are strategies for ensuring Teaching Artists understand and can implement the organization's key artistic practices?• To what extent do members of the staff understand our unique artistic history, processes and/or products?• How can the organization keep up on current trends in the art form?



Demonstrating Growth in this Component

SUPPORTING DOCUMENTS: Organizations have multiple opportunities to gather tools as evidence of practice in this component. The supporting documents below can serve as artifacts and evidence of practice, and can be shared during professional conversations, uploaded to *artlook*,[®] or gathered during an observation. The following provides examples, rather than an exhaustive listing, of how organizations can showcase their practice.

- Library/catalog of resources on education, your art form, and the communities in which you work
- Teaching Artist roster of strengths, areas of improvement, and capabilities
- Organization-wide professional development plans
- Individual Professional Development assessments and plans for each Teaching Artist
- Inclusion of professional development and training goals in annual performance evaluation activities
- Documentation of internal organizational trainings and professional development plans
- Teaching Artist handbook or manual of practice specific to the organization
- Professional development workshop agendas and materials
- Materials from conference, meetings, and trainings
- Dedicated Teaching Artist and staff professional development budget
- Quality Toolkit Exercises: *Roadmap to Visioning Quality, Clarifying Your Organizational Values*



Implications for Field Trips

Organizations providing field trips should make programmatic choices that provide rich opportunities for an experience that is both educational and artistic. Ensure that both Teaching Artists and organizational staff understand the purpose and goals of engaging students in field trip experiences. Plan educational and artistic extensions to field trips when possible (e.g. post-show Q&A's, workshops, study guides, etc.) to deepen student engagement with the artistic work of art.