

Building a Collective of Critical Friends:

**Interagency Work Among the Arts in Education Programs at
the Perpich Center for Arts Education,
the North Dakota Council on the Arts, and
the Minnesota State Arts Board**

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By:

**Debra Ingram, Ph.D.
Independent Consultant**

Executive Summary

The purpose of this paper is three-fold: 1) to describe the interagency work among the arts in education programs of the Perpich Center for Arts Education (PCAE), the North Dakota Council on the Arts (NDCA) and the Minnesota State Arts Board (MSAB), 2) to document what has been accomplished through this collaborative work, with an emphasis on the peer coach component, and 3) to provide recommendations for strengthening and deepening the peer coach model.

Formal work among the three agencies began in 2004 when Linda Ehreth, the arts in education director of NDCA, contacted PCAE to find out how they provided professional development for teaching artists. After a conversation with Barbara Cox, the arts education partnership coordinator at PCAE, Ms. Ehreth joined Ms. Cox and Amy Frimpong, senior program officer at MSAB, in a planning meeting for an upcoming workshop series called Artist to Artist. This meeting marks the beginning of a collaboration among the three agencies that continues to this day. The results of the interagency work fall into three areas:

- Additions or enhancements to programs within each collaborating agency
- Professional development sessions offered by the collaborating agencies
- Knowledge, processes, and materials developed through the collaborative work

The major programming changes were the creation of NDCA's Schools and Artists as Learning Teams (SALT) program, which provides professional development grants to schools and arts organizations for collaborative work between teachers and artists, and an expansion of the role of peer coaches in each agency's programming. Since the formal

collaboration began, the three agencies have also provided numerous collaborative workshops for artists, teachers, administrators of arts organizations, and peer coaches. Because some of the same people work as peer coaches across the three agencies' programs, the peer coaches and the arts in education staff at each agency have developed a deeper understanding of the reflective protocols and other tools contained in the *Artful Teaching and Learning Handbook (2005, 2008)*. They have also expanded the role of peer coaches and collaborated on the development of a model for training new people to work as peer coaches in each agency.

Recommendations for strengthening and deepening the work specific to the peer coach model are listed below.

1. Recognize that peer coaching is just one part of any effort to improve arts education and arts integration. The peer coaches and their coaching subjects operate in and are influenced by the context of the program and its corresponding policies. Successful change requires coordinated efforts at multiple points in any context.
2. Unblur the “ways of working” concept and diagram to clarify when it refers to the different ways that teachers and artists might work together to integrate the arts and when it refers to the different ways that a peer coach might work.
3. Clarify the multiple meanings for the phrase “artist to artist” and be more precise in how the phrase is used in workshops and written materials.
4. Revise the peer coach self-assessment to include a section on “practice” and list each tool/protocol separately throughout the self-assessment document.

5. Continue to strengthen and deepen the interagency work by establishing structures and/or processes to distribute and consolidate the learning that occurs in each layer of the critical friends collective.
6. Recognize that the peer coaching process and the protocols and tools used by coaches may be most effective for formative rather than summative purposes.
7. Use the Descriptive Review protocol to help articulate what effective peer coaching looks like; vary the tools and the context of the peer coaching, as needed, to capture the breadth of the work.
8. Document how different arts organizations and agencies use the protocols/tools and the peer coaching model to improve their work.

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Introduction

In 2004, Linda Ehreth, the arts in education director at the North Dakota Council on the Arts (NDCA), contacted staff at the Perpich Center for Arts Education (PCAE), to find out how they provided professional development for teaching artists. Ms. Ehreth wanted to strengthen NDCA's current approach, which was challenged by the fact that the agency's artist roster included artists who resided outside the state. Because NDCA typically did not have sufficient funding to pay the artists to travel to North Dakota for its annual professional development workshop, Ms. Ehreth was looking for other training models that might be more effective in this setting. When Barbara Cox, the arts education partnership coordinator at PCAE, learned of Ms. Ehreth's interest in professional development, she invited Ms. Ehreth to join staff from PCAE and the Minnesota State Arts Board (MSAB) who were meeting for a full day to plan a professional development series for teaching artists, which they were calling "Artist to Artist." Ms. Ehreth agreed to join them and this meeting marks the beginning of a collaboration among the three agencies that continues to this day.

The purpose of this paper is three-fold: 1) to describe the interagency work among the arts in education programs of PCAE, NDCA and MCBA, 2) to document what has been accomplished through this collaborative work, with an emphasis on the peer coach component, and 3) to provide recommendations for strengthening and deepening the peer coach model. The paper is based on data collected by the author in spring 2009 and the author's previous experience as an external evaluator for several arts in education programs in Minnesota. Data were gathered through interviews with the person responsible for the arts in education programming at each agency, interviews with a sample of peer coaches and program participants in North Dakota and Minnesota (see

Appendix B), and observations of meetings (see Appendix C). The study was funded by PCAE, NDCA and MSAB.

Origins of the Artist to Artist Workshop and the Peer Coach Model

When Ms. Ehreth contacted PCAE staff to find out how they provided professional development for Minnesota's teaching artists, she tapped into the combined experience of several Minnesota arts in education programs that were designed to broaden the artist's role in education. The concept of a peer coach and the reflective protocols that peer coaches now use in their work with PCAE, NDCA, and MSAB can be traced back to earlier arts in education programs in Minnesota. These programs include: Partners: Arts and Schools for students (PASS), the Minnesota Arts & Education Partnership (MA&EP), Arts for Academic Achievement (AAA), Artful Teaching and Learning (ATL), and Arts and Schools as Partners (ASAP). Each of these programs sought to improve arts education by establishing long-term partnerships between schools and arts organizations/individual artists. The *Artful Teaching and Learning Handbook* (2005, 2008) articulates the cumulative learning of the artists, teachers and administrators in these programs. It serves as a resource for peer coaches and anyone planning an artist to artist workshop.

PCAE's Arts and Schools as Partners program, which began in 2000, continues to build understanding and develop tools and processes to make artists and arts organizations effective partners in improving teaching and learning in Minnesota schools. The principles of the ASAP approach illustrate the multiple components needed to build effective long-term partnership between teacher and artists

- a) Artists need paid time to plan lessons with teachers in addition to the time the artist spends in the classroom with students

- b) Arts integrated instruction is more effective for students when the teacher and artist teach collaboratively in the classroom,
- c) Teacher and artist teams need to reflect on their work along the way and at the conclusion of each unit,
- d) Peer coaches can facilitate the relationship between teachers and artists and guide the planning and reflection processes
- e) Authentic learning in the arts is the foundation for effective arts integrated learning

It is important to note that peer coaching is just one component of this multi-faceted approach to arts in education programming.

As programs like ASAP and AAA were funding teams of teachers and artists to collaboratively develop and deliver arts integrated instruction, staff also recognized the need to provide professional development for other artists who wanted to explore the new approach to artists' work in schools. In 2000, PASS, ASAP and AAA combined efforts to offer the first Shapeshifting conference. There was no fee to attend the conference and participation was open to any artist, not just those currently on an artist roster. During this same period, staff from PCAE and MPS began to develop the workshop that is now called Artist to Artist. The first workshop was offered in 2002 as part of the Minnesota Retreat for the Arts. (More information about the contributions of Minnesota's multiple arts in education programs to the Artist to Artist workshop and the peer coach model is available in Appendix E.)

The Context for Interagency Collaboration

Before the formal inter-agency work among PCAE, NDCA, and MSAB began in 2004, some joint programming already existed in Minnesota between PCAE and MSAB and in

North Dakota between NDCA and MSAB. In addition, the three agencies had mutual interests based in other areas of common programming. To set the context for the formal collaboration among PCAE, NDCA, and MSAB that emerged in 2004, this section describes the joint programming and mutual interests between and among the agencies that existed prior to 2004.

Table 1 shows the characteristics of the arts in education program at each agency prior to the start of their formal interagency work. For example, the education functions of the MSAB and the NDCA overlapped through arts organizations that received funding from both agencies because the education programming of each agency serves both Minnesota and North Dakota residents. Trollwood Performing Arts School is one example of this; another example would be an individual artist who is on the roster of both MSAB and NDCA. There were also areas where the programming of the PCAE and the MSAB overlapped. Through the ASAP program of PCAE, an arts organization or school funded by MSAB may be the anchor organization for a professional development grant through the PCAE's ASAP program; or, some MSAB roster artists are hired by schools or arts organizations that have received ASAP funding from PCAE. MSAB and PCAE also had some overlapping responsibilities for providing professional development to teaching artists in Minnesota. Beginning in 2003, MSAB joined PCAE and MPS in offering the Winter Shift conference and PCAE provided professional development for teaching artists through the Minnesota regional arts councils with support from MSAB. Ms. Frimpong assisted with the development of the *Artful Teaching and Learning Handbook* by using materials provided in the handbook, providing feedback and reviewing segments of the handbook.

In addition to the overlapping responsibilities described above, each of the arts in education program directors had a strong interest in providing effective professional development for teaching artists and deepening the collaboration between teaching artists and teachers in order to ultimately improve student learning. Prior to this collaboration, for example, the MSAB and PCAE program directors had been working on how to make evaluation and assessment more intentional and visible in arts education programming throughout the state.

Table 1: Characteristics of Arts in Education Programs Prior to Formal Interagency Work

	Minnesota State Arts Board	Perpich Center for Arts Education	North Dakota Council on the Arts
Artist roster	<p>A roster of artists that schools or arts organizations contract with directly for artist residencies.</p> <p>Some artists may be on MSAB roster and NDCA roster.</p>		<p>A roster of artists that schools or arts organizations contract with directly for artist residencies.</p> <p>Some artists may be on MSAB roster and NDCA roster.</p>
Professional development for teaching artists	<p>The statewide Artists in Education conference was created in 1993 by COMPAS and MSAB. Since then the conference’s presenting partners have grown.</p> <p>In 2003 MSAB is a partner with PCAE and others in the Winter Shift conference.</p>	<p>PCAE provides Artist to Artist workshops for artists through the regional arts councils in Minnesota.</p> <p>In 2003 MSAB is a partner with PCAE and others in the Winter Shift conference.</p>	<p>NCDA provides professional development to roster artists.</p>
Arts in education grants to arts organizations and schools for use in offering artist residencies	<p>Grants to arts organizations and schools to fund artist residencies.</p>		<p>Grants to arts organizations and schools to fund artist residencies.</p>
Peer coaches		<p>Artists work as peer coaches to collaborative teacher-artist teams across Minnesota as part of ASAP.</p>	

	Minnesota State Arts Board	Perpich Center for Arts Education	North Dakota Council on the Arts
Professional development grants to schools and arts organizations for teachers and artists to work collaboratively to plan, implement, and reflect on a unit of instruction in the arts or through the arts		Arts and Schools as Partners (ASAP) program began in 2000.	
Professional organizations	Ms. Frimpong is an active member of the National Association of State Art Agencies.	Ms. Cox is a member of the Editorial Board for <i>The Teaching Artist Journal</i> and a member of the Association for Supervision and Curriculum Development.	Ms. Ehreth is an active member of the National Association of State Art Agencies.

The Products of Interagency Collaboration

This section describes the products of the collaboration among arts in education staff at PCAE, NDCA and MSAB since 2004. It is not the intent of this paper to prove a causal relationship between inter-agency collaboration and the results described below. However, the information gathered for this paper offers evidence of how such collaborative efforts can benefit each of the agency partners and the artists, teachers, students and organizations that participate in the programming of each agency.

The results of the inter-agency collaboration are grouped into three areas:

- Additions or enhancements to programs within each collaborating agency
- Professional development sessions offered by the collaborating agencies
- Knowledge, processes, and materials developed through the collaborative work

Additions or Enhancements to Arts in Education Programs

The blue text in Table 2 shows additions or enhancements to the arts in education program at each agency since formal interagency work among PCAE, NDCA and MSAB began in 2004. The major changes are the creation of NDCA's Schools and Artists as Learning Teams (SALT) program, which provides professional development grants to schools and arts organizations for collaborative work between artists and teachers and an expansion of the role of peer coaches in each agency's programming.

When Ms. Ehreth contacted PCAE in 2004, the ASAP program intrigued her because it emphasized multi-year collaborations between artists and teachers and included a strong professional development component. At that time, NDCA roster artists could only do one residency in each school in order to bring many different artists and art forms to schools over time. In Fall 2005, NDCA funded the first SALT team in Bismarck, North Dakota. The

program was closely modeled after the ASAP program in Minnesota and for two years the members of the SALT teams traveled to Minnesota to participate in workshops alongside their peers in ASAP. As part of this collaboration, the director of SALT and the director of ASAP often worked together to plan workshops and share ideas about what each was learning through the use of the tools and peer coaching process. In 2006, NDCA hired peer coaches who had coaching experience in the various Minnesota programs to serve as coaches in SALT.

The first joint PCAE and MSAB Artist-to-Artist sessions occurred on January 22, 2005 and January 29, 2005. Both workshops were filled to capacity with 18 MSAB roster artists attending the first session and 29 attending the second session. In 2009, MSAB staff began working with Ms. Cox and some of the peer coaches to develop peer coach training for MSAB roster artists. The first session occurred in April 2009.

Table 2: Additions or Enhancements to Arts in Education Programs

Since the Start of Formal Interagency Work

	Minnesota State Arts Board	Perpich Center for Arts Education	North Dakota Council on the Arts
Artist roster	<p>A roster of artists that schools or arts organizations contract with directly for artist residencies.</p> <p>Some artists may be on MSAB roster and NDCA roster.</p>		<p>A roster of artists that schools or arts organizations contract with directly for artist residencies.</p> <p>Some artists may be on MSAB roster and NDCA roster.</p>
Professional development for teaching artists	<p>The statewide Artists in Education conference was created in 1993 by COMPAS and MSAB. Since then the conference’s presenting partners have grown.</p> <p>In 2003 MSAB is a partner with PCAE and others in the Winter Shift conference.</p> <p>Beginning in fall 2004, PCAE joins MSAB and its other presenting partners to plan and provide the annual Artists in Education conference.</p> <p>MSAB participates in conversations about further developing the Artist to Artist process in order to identify the professional development needs of MSAB roster artists.</p>	<p>PCAE provides Artist to Artist workshops for artists through the regional arts councils in Minnesota.</p> <p>In 2003 MSAB is a partner with PCAE and others in the Winter Shift conference.</p> <p>Beginning in fall 2004, PCAE joins MSAB and its other presenting partners to plan and provide the annual Artists in Education conference.</p> <p>PCAE further develops the Artist to Artist process with support from NDCA.</p>	<p>NCDA provides professional development to roster artists.</p> <p>NDCA offers Artist to Artist workshops to roster artists and arts organizations. The workshops are planned and delivered in partnership with PCAE peer coaches.</p> <p>NDCA provides monetary and staff support to PCAE for further development of the Artist to Artist process.</p> <p>NDCA participates in conversations about further developing the Artist to Artist process in order to identify the professional development needs of NDCA roster artists.</p>

<p>Professional development for teaching artists (continued)</p>	<p>MSAB offers Artist-to-Artist workshops to roster artists and arts organizations. The workshops are planned and delivered in partnership with PCAE peer coaches.</p> <p>MSAB provides partial funding resources and staff time in support of collaborative Artist to Artist workshops.</p>		
<p>Arts in education grants to arts organizations and schools for use in offering artist residencies</p>	<p>Grants to arts organizations and schools to fund artist residencies.</p>		<p>Grants to arts organizations and schools to fund artist residencies.</p>
<p>Professional development grants to schools and arts organizations for teachers and artists to work collaboratively to plan, implement, and reflect on a unit of instruction in the arts or through the arts</p>		<p>Arts and Schools as Partners (ASAP) program begins in 2000.</p>	<p>Schools and Artists as Learning Teams (SALT) program, modeled on the ASAP program, began during the 2005-2006 school year.</p>

	Minnesota State Arts Board	Perpich Center for Arts Education	North Dakota Council on the Arts
Peer coaches	<p>MSAB worked with PCAE peer coaches to plan and provide peer coach training for MSAB roster artists.</p> <p>The first workshop occurs on April 8, 2009. MSAB roster artists are trained by PCAE peer coaches on the use of tools such as Planning Backwards and Descriptive Review.</p>	<p>Artists work as peer coaches to collaborative teacher-artist teams across Minnesota as part of ASAP.</p> <p>PCAE peer coaches work with ASAP teams and SALT teams*; plan and conduct workshops to train other peer coaches and artists; facilitate the Artist to Artist Study Group for Arts Organizations; and develop content for Artful Online.</p> <p>*Peer coaches who have worked in ASAP get hired to be peer coaches in SALT.</p> <p>Peer coaches who work in both ASAP and SALT serve as cross-fertilizers, bringing what they experience in each program back to the other; this broadens the base and range of their peer coaching experience.</p>	<p>Peer coaches who have worked in ASAP get hired to be peer coaches in SALT. Led collaboratively by Barbara Cox and Linda Ehreth, they are involved in training North Dakota peer coaches and mentoring them on SALT projects. The peer coaches also plan and conduct workshops to train other peer coaches and artists; facilitate the Artist to Artist Study Group for Arts Organizations; and develop content for Artful Online.</p> <p>The first workshop to train NDCA peer coaches occurred on May 13, 2009. The peer coach trainees work with SALT teams and arts organizations in North Dakota.</p>
Professional organizations	<p>Ms. Frimpong is an active member of the National Association of State Art Agencies.</p>	<p>Ms. Cox is a member of the Editorial Board for <i>The Teaching Artist Journal</i> and a member of the Association for Supervision and Curriculum Development.</p> <p>Provide workshop with Ms. Ehreth and peer coaches at NASAA conference.</p>	<p>Ms. Ehreth is an active member of the National Association of State Art Agencies.</p> <p>Provide workshop with Ms. Cox and peer coaches at NASAA conference.</p>

Professional Development Sessions Offered

Since the formal interagency work across PCAE, NDCA and MSAB began in 2004, the following cross-agency professional development sessions have occurred (see details in Appendix A):

- 6 joint workshops for ASAP and SALT participants
- 2 Peer Coach training sessions for NDCA; 8 North Dakota-based peer coaches have attended at least one session
- 4 Peer Coach Training sessions for MSAB; 8 MSAB roster artists have attended at least one session
- 6 Artist to Artist sessions for NDCA
- 4 Artist to Artist sessions for MSAB
- 1 evaluation and assessment workshop (artist to artist workshop) for staff of arts organizations that are MSAB grantees in a variety of programs
- 3 Artist to Artist Study Group for Arts Organizations sessions

In addition:

- Number of SALT teams funded by NDCA each year: 2005-2006 (1); 2006-2007 (2); 2007-2008 (2); 2008-2009 (3); 2009-2010 (2)
- Ms. Ehreth has participated in 3-4 PCAE Peer Coach Critical Friend meetings per year for the past three years
- 6 peer coaches have worked with both PCAE and NDCA funded programs
- 2 peer coaches have worked with PCAE, NDCA and MSAB programs
- 5 peer coaches have worked with PCAE and MSAB funded programs

Processes, Understanding and Materials Developed

Other enduring effects of the interagency collaboration are the processes, knowledge and materials that have been developed since 2004

1. A process for training peer coaches that is based on a deepening understanding of what a peer coach does and the variety of roles peer coaches can play in arts education.
2. A collective of critical friends who use a collaborative inquiry process to further understanding of the different ways that teaching artists and peer coaches can work in arts education.
3. Refinements in the artist to artist process, which help teaching artists, improve their practice and articulate what they teach in language that is familiar to teachers and school administrators.
4. Though the labs of ASAP and SALT, agency staff and the peer coaches continued to develop their understanding of how to most effectively help teams of artist and teachers work collaboratively. This includes a deeper understanding of the reflective protocols and other tools in the *Artful Teaching and Learning Handbook* when each is most useful.
5. Further development in the content of the Artful Online website. This website contains a growing set of materials useful for artists, teachers, and peer coaches working in arts education. The website includes tools from the handbook and the agendas, handouts, notes, and photos of every workshop the three agencies have done together since 2006.
6. Development and pilot-testing of a self-assessment tool for peer coaches.

7. Documentation of the set of strategies peer coaches use when working in different settings, such as schools or arts organizations.

Among the many significant products of the interagency work is the development of a collective of Critical Friends groups, some with overlapping membership. The purpose of these groups is to use the tools of the arts in a collaborative inquiry process to further understanding of the different ways that teaching artists and peer coaches can work in arts education. Some of the groups that make up the larger collective are

- a. Ms. Cox, Ms. Ehreth, and Ms. Frimpong, as the people responsible for arts in education in their agency and/or partnerships between schools and artists and arts organizations.
- b. PCAE peer coaches who work in programs across the three agencies and provide training for new peer coaches.
- c. The teachers and artists involved in SALT who come together several times a year, and the critical friends group that forms within each SALT team.
- d. The teachers and artists involved in ASAP who come together several times a year, and the critical friends group that forms within each ASAP team.
- e. Teaching artists who participate in the artist to artist process to help each other articulate and strengthen their instruction.
- f. The Artist to Artist Study Group for Arts Organizations. Ms. Ehreth described the origin of this as “our work with organizations began because of the work that PCAE was doing with the Ordway, Red Eye, and the Paramount. They were using so many protocols in their staff development. It made us realize how other organizations could use this. So, we identified some organizations in MN and ND, whose staff had

already had some introduction to the protocols, to bring them together to share the work we're doing and get their feedback on it. The first study group meeting was January, 7, 2009 at the Ordway." Arts organizations that have participated in the study group so far are: The Arts Center (Jamestown, ND); Center for the Arts (Fergus Falls, MN); Fargo Moorhead Community Theatre's Children's Studio Theatre; Fargo, ND; Hmong Arts Connection (Saint Paul, MN); Ordway Center for Performing Arts (Saint Paul, MN); Paramount Theater and Visual Arts Center (St. Cloud, MN); Plains Art Museum (Fargo, ND); Red Eye Theater (Minneapolis, MN); and Trollwood Performing Arts School (Moorhead, MN).

g. *The Teaching Artist Journal Resource Exchange Design Team*, which has met quarterly since September 2006.

In summary, the planning and reflection tools contained in the *Artful Teaching and Learning Handbook* (2005, 2008) and the role peer coaches play in facilitating the application of these tools have become important elements in the daily work of numerous arts education and arts integration programs in schools, arts organizations, and arts agencies in Minnesota and North Dakota. The value of the tools and the peer coaching process is evident by 1) the increased number of teachers, artists, students, and administrators who began using them since artists first worked as coaches to other artists and teachers in the PASS program and 2) the new applications for the tools and peer coaching process that practitioners discover as they work with them. One example of new applications for both the tools and the peer coaching process is the way that staff in arts organizations use them to plan and reflect on their arts education programming.

Recommendations

Recommendations for strengthening and deepening the work specific to the peer coach model are listed below. More detail for some of the recommendations follow this list, as needed.

1. Recognize that peer coaching is just one part of any effort to improve arts education and arts integration. The peer coaches and their coaching subjects operate in and are influenced by the context of the program and its corresponding policies.
Successful change requires coordinated efforts at multiple points in any context.
2. Unblur the “ways of working” concept and diagram to clarify when it refers to the different ways that teachers and artists might work together to integrate the arts and when it refers to the different ways that a peer coach might work.
3. Clarify the multiple meanings for the phrase “artist to artist” and be more precise in how the phrase is used in workshops and written materials.
4. Revise the peer coach self-assessment to include a section on “practice” and list each tool/protocol separately throughout the self-assessment document.
5. Continue to strengthen and deepen the interagency work by establishing structures and/or processes to distribute and consolidate the learning that occurs in each layer of the critical friends collective.
6. Recognize that the peer coaching process and the protocols and tools used by coaches may be most effective for formative rather than summative purposes.
7. Use the Descriptive Review protocol to help articulate what effective peer coaching looks like; vary the tools and the context of the peer coaching, as needed, to capture the breadth of the work.

8. Document how different arts organizations and agencies use the protocols/tools and the peer coaching model to improve their work.

Recommendation 1: Recognize that peer coaching is just one part of any effort to improve arts education and arts integration. The peer coaches and their coaching subjects operate in and are influenced by the context of the program and its corresponding policies. Successful change requires coordinated efforts at multiple points in any context. For example, having peer coaches work with an organization or with an artist-teacher team does not by itself change the practice of the organization or the team to become more about co-teaching instead of residency model or to use backwards planning routinely in their work. There may need to be new policies in an organization or program that explicitly state the expectation that the organization or team will move toward working in a certain way, such as moving from a residency model to a co-teaching model.

Recommendation 2 - Unblur the “ways of working” concept and diagram to clarify when it refers to the different ways that teachers and artists might work together to integrate the arts and when it refers to the different ways that a peer coach might work. The ways of working diagram is intended to describe the different ways that teachers and artists might work to bring arts integration to students. But workshop participants interpreted it as the different ways a peer coach might work. Be clearer that the intent of the diagram is to make peer coaches familiar with the different ways their coaching subjects might be working.

Recommendation 3: Clarify the multiple meanings for the phrase “artist to artist” and be more precise in how the phrase is used in workshops and materials.

Since the phrase “artist to artist” was first used by staff at PCAE and MPS in 2002 to describe a process for artists to use in articulating and improving their arts integrated instruction, the use of the phrase has broadened to encompass the multiple contexts and purposes in which the interagency collaborators employ peer coaches, the reflective protocols and the other Artful tools. In some situations this may cause unnecessary confusion. For example, the phrase “artist to artist” is used to describe professional development for artists who want to learn how to work collaboratively with teachers to develop and implement arts integrated instruction and professional development for artists who want to learn how to work as a peer coach. The fact that peer coaches are involved in planning and facilitating both types of professional development furthers the confusion.

Closely related is the need to distinguish when someone employs a reflective protocol as a peer coach from when someone uses a reflective protocol to review and improve their own work. Peer coaches use the reflective protocols and the other Artful tools, such as Planning Backwards, but use of the tools alone does not mean someone is acting as a peer coach. Often, but not always, a peer coach is someone who is not a member of the teacher-artist team presenting the work in say, a Tuning Protocol. The peer coach facilitates the protocol and provides a once-removed perspective on the team’s work. This external perspective is part of the value a peer coach brings in addition to their skill in facilitating the protocols and their previous experiences as an artist or teacher.

Recommendation 4: Revise the peer coach self-assessment to include a section on “practice” and list each tool/protocol separately throughout the self-assessment document. The new section on practice would list the things a peer coach might do when

working as a peer coach rather than training others to be peer coaches. Modeling what peer coaches do, whether in a workshop for the purpose of training new peer coaches or in a one-on-one peer coach apprentice situation, has a different intention than doing peer coach practice. Newer peer coaches may be intimidated by a self-assessment that begins with them being expected to model what peer coaches do. By including a section for practice in addition to the section on modeling, the self assessment could emphasize that new peer coaches begin by doing the practice and observing the practice of more experienced peer coaches, in contrast to coaches with more experience who would be expected to also model practice for others. Listing the protocols separately is necessary because someone could feel strong in their use of the Tuning protocol but not at all good on their use of the backwards-planning tool.

Recommendation 5: Continue to strengthen and deepen the interagency work by establishing structures and/or processes to distribute and consolidate the learning that occurs in each layer of the critical friends collective. For several years, monthly meetings of the peer coaches, which have been facilitated by Ms. Cox, have served as a mechanism to deepen the practice of peer coaching and the use of the tools. As the peer coaches' experiences have broadened to include multiple program contexts and new tools, they have discovered new challenges and opportunities for the tools and for peer coaching. By working through these challenges and opportunities as a critical friends group, they have continued to develop and deepen the model in ways that may not have happened without this ongoing interagency perspective. Peer coaches bring these learnings back to the program level critical friends groups and the teacher-artist teams they are coaching, which then serves to deepen and strengthen the work at these levels. These multi-level

critical friends groups appear to be key to the continual improvement of the peer coach model and the tools, and thus should be continued.

Recommendation 6: Recognize that the peer coaching process and the protocols and tools used by coaches may be most effective for formative rather than summative purposes. The purpose of the peer coach is to facilitate the coaching subject's learning, the coaching subject's quest to continually improve and deepen their practice. The peer coach role is not to collect information that they or someone else, such as a program manager or agency head would use to make a decision about whether the individual or team or program should be continued. It's possible that the protocols and the skills of peer coaches could be used for summative purposes, but, if that is to be the case, then all involved must be clear up front that this is the intention of the peer coach work with the coaching subject.

In the research literature on coaching they note the importance of making a distinction between a coach, who is someone there to help you improve, versus an assessor or evaluator who is there to collect information about the quality of your work for someone else to use to decide if your work should continue or not.

Recommendation 7: Use the Descriptive Review protocol to help articulate what effective peer coaching looks like; vary the tools and the context of the peer coaching, as needed, to capture the breadth of the work. The information can be used to continue developing the peer coach self-assessment tool and planning sheets/tables (developed by group of peer coaches last year) and to plan professional development for new peer coaches. The specific tools and contexts that are selected for this process could be prioritized by factors such as: how often the tool is used and the number of current peer

coaches skilled in use of a particular tool or working in a particular context (such as working with an artist to articulate their lessons or working with an arts organization to plan a workshop).

Recommendation 8: Document how different arts organizations and agencies use the protocols/tools and the peer coach model to improve their work. Different agencies will want to make different changes and will use model in different ways.

References

Thompson, M.J., Barniskis, B., Aronson, S., and Fastenau, A. (2005). *Artful Teaching and Learning Handbook*. Artful Teaching and Learning: Minneapolis, MN.

Appendices

Appendix A

Chronology of Professional Development Sessions Offered through Inter-Agency Collaboration

Date	Event and Location	Sponsored by
January 22, 2005 January 29, 2005	Artist to Artist Workshop Perpich Center for Arts Education; Golden Valley, MN	PCAE MSAB
May 17-19, 2005	Artist to Artist Workshop North Dakota Heritage Center; Bismark, ND	PCAE NDCA
April 17, 2006	Artist to Artist Workshop Perpich Center for Arts Education; Golden Valley, MN	PCAE NDCA
April 18, 2006	ASAP and SALT Spring Workshop Perpich Center for Arts Education; Golden Valley, MN	PCAE NDCA
May 31-June 1, 2006	Artist to Artist Workshop Roosevelt School; Bismark, ND	PCAE NDCA
November 30, 2006	Evaluation and Assessment Workshop Perpich Center for Arts Education; Golden Valley, MN	PCAE MSAB
May 31-June 1, 2007	Artist to Artist Workshop Plains Art Museum; Fargo, ND	PCAE NDCA MSAB
November 2, 2007 November 5, 2007	ASAP and SALT Fall Workshop Perpich Center for Arts Education; Golden Valley, MN	PCAE NDCA

Date	Event and Location	Sponsored by
April 21, 2008	ASAP and SALT Spring Workshop Plains Museum of Arts; Fargo, ND	PCAE NDCA
May 28-29, 2008	Artist to Artist Workshop Plains Art Museum; Fargo ND and Fargo Moorhead Community Theatre; Fargo, ND	PCAE NDCA MSAB
August 12, 2008	Artist to Artist Workshop High Prairie Arts and Science Complex; Bismark, ND	NDCA
November 17, 2008	ASAP and SALT Fall Workshop Perpich Center for Arts Education; Golden Valley, MN	PCAE NDCA
December 12, 2008	MSAB New Roster Artist Workshop Perpich Center for Arts Education; Golden Valley, MN	PCAE MSAB
January 7, 2009	Artist to Artist Study Group for Arts Organizations Ordway Center for the Performing Arts; Saint Paul, MN	PCAE NDCA
April 7, 2009	Minnesota State Arts Board Peer Coach Training Session Minnesota State Arts Board; Saint Paul, MN	PCAE MSAB
May 13, 2009	Peer Coach Training Trollwood Performing Arts School, Moorhead, MN	PCAE NDCA
May 14, 2009	Artist to Artist Study Group for Arts Organizations Trollwood Performing Arts School, Moorhead, MN	PCAE NDCA

		MSAB
Date	Event and Location	Sponsored by
June 18, 2009	Minnesota State Arts Board Peer Coach Training Session Minnesota State Arts Board; Saint Paul, MN	PCAE MSAB
August 5, 2009	Peer Coach Training Trollwood Performing Arts School; Moorhead, MN	PCAE NDCA
August 6, 2009	Artist to Artist Workshop Plains Art Museum; Fargo, ND	PCAE NDCA
September 9, 2009	Artist to Artist at the NASAA Professional Development Institute Fargo, ND	PCAE NDCA
October 31, 2009	Artist to Artist Peer Coach Training Phase 2, Session 1 Minnesota State Arts Board, Saint Paul, MN	PCAE MSAB
November 20, 2009	Artist to Artist Peer Coach Training Phase 2, Session 2 Perpich Center for Arts Education; Golden Valley, MN	PCAE MSAB
January 7, 2010	Artist to Artist Study Group for Arts Organizations Paramount Theater and Visual Arts Center St. Cloud, MN	PCAE NDCA MSAB
January 8, 2010	ASAP and SALT Fall Workshop Perpich Center for Arts Education; Golden Valley, MN	PCAE NDCA

Appendix B

Names of Individuals Who Participated in Study Interviews

Name	Role(s) and Organizational Affiliation
Becca Barniskis	Peer coach Teaching artist
Gail Benson	Executive Director, Future Builders, Trollwood Performing Arts School; Moorhead, MN
Lori Brink	Peer coach Teaching artist
Steve Busa	Co-founder and Artistic Director, Red Eye Theater; Minneapolis, MN Peer coach Teaching artist
Barbara Hackett Cox	Arts Education Partnership Coordinator, Perpich Center for Arts Education; Golden Valley, MN Peer coach
Linda Ehreth	Arts in Education Director, North Dakota Council on the Arts; Bismark, ND Peer coach
Amy Frimpong	Senior Program Officer, Minnesota State Arts Board
Bettine Hermanson	Peer coach
Charlene Hudgins	Director of Education, Fargo Moorhead Community Theatre's Children's Studio Theatre; Fargo, ND
Debra Hunt	Peer coach
Shelly Quiala	Director of Arts Education and Engagement, Ordway Center for Performing Arts; Saint Paul, MN
Bonnie Tressler	Education Coordinator, The Arts Center; Jamestown, ND Peer coach Teaching artist

Appendix C

Professional Development Sessions Observed for Study

Date	Session Type and Location
April 8, 2009	Peer Coach Training Minnesota State Arts Board Saint Paul, MN
May 13, 2009	Peer Coach Training Trollwood Performing Arts School Moorhead, MN
May 15, 2009	Artist to Artist for Study Group for Arts Organizations Trollwood Performing Arts School Moorhead, MN

Appendix D

History of Professional Development for Teaching Artists in Minnesota

Date	Event	Sponsored by
Fall 1993 ¹	Minnesota Arts in Education Conference (Professional development for roster artists.)	MSAB COMPAS
January, 2000 February, 2001	Shape Shifting Conference (Professional development for artists evolving their work with ties to the following programs: Arts for Academic Achievement; Minneapolis Arts & Education Partnership; and Partners: Arts and Schools for Students.)	PCAE Minneapolis Public Schools (MPS)
August, 2002 August, 2003	Artist to Artist Session at the Minnesota Retreat for the Arts	PCAE MPS
November 2002	Artist to Artist Articulating Process for Teaching Artists	PCAE
January 2003 February 2003 March 2003	Artist to Artist Meetings and Workshops for Minnesota's Regional Arts Councils (7 total)	PCAE MSAB Regional Arts Councils
Winter 2003	Winter Shift Conference (Professional development for artists evolving their work with ties to the following programs: Arts for Academic Achievement; Minneapolis Arts & Education Partnership; Partners: Arts and Schools for Students; and Minnesota State Arts Board.)	PCAE MPS MSAB
January 2004	Artist to Artist Workshop	PCAE MPS

¹ An annual conference that began in 1993. Since then the conference's presenting partners have grown to include Springboard for the Arts, Young Audiences of Minnesota, VSA Arts of Minnesota, and PCAE.

Appendix E

History of Minnesota Programming Related to the Artist-to-Artist Workshop and the Peer Coach Model

In 1993, Twin City arts organizations established the Partners: Arts and Schools for students (PASS) program with funding from the Minnesota state legislature. PASS was the first program to employ artists in a role that is similar to the peer coach role as it exists today. As described in the *Artful Teaching and Learning Handbook*, “In the PASS program, artists and teachers collaboratively planned to teach curriculum units bridging two or more subject areas. Field trips, performances and artist residencies informed student projects that took learning beyond school walls” (Thompson et. al., 2005, p. 147). To facilitate this collaborative planning, PASS hired artists to work as coaches to the PASS teams of teachers and artists. Like PASS, the Minnesota Arts & Education Partnership (MA&EP), which began at PCAE in 1996 with funding from the corporate community, sought to develop long-term partnerships between arts organizations and schools. Although MA&EP did not include a coaching role for artists, Thompson et. al. (2005) noted MA&EP’s contributions to an understanding among schools and arts organizations about partnerships and arts integrated curriculum. “With partnership as its core element, MA&EP worked toward the specific goal of creating school change (mainly in elementary schools) over a multi-year period. . . It produced a great deal of knowledge about the fine art of partnership work and the rewards and challenges of designing curriculum that integrates the arts” (p. 11). In 1997, the Minneapolis Public Schools (MPS) received a challenge grant from the Annenberg Foundation to fund artists working in schools to integrate the arts into the non-arts curriculum. The Arts for Academic Achievement (AAA) program emerged from this work

and PCAE was a partner with MPS throughout the five-year grant. AAA was a classroom-based initiative that provided funding to teams of teachers and artists in Minneapolis schools to go beyond the residency model of how artists work in education. In AAA artists were not only paid to teach in the classroom but also to plan lessons collaboratively with classroom teacher before the artist began working with students. In addition, the AAA program also expected teachers to join the artist in teaching the arts integrated lessons they had developed together. This contrasted with the typically more passive role for teachers when an artist is working with students in the residency model.

In 2000, PCAE started the Arts and Schools as Partners (ASAP) program, with funding from the Minnesota State Legislature and the McKnight Foundation. The purpose of ASAP was to extend the AAA approach beyond the Minneapolis school district. From the start, ASAP provided a coach to each teacher artist team in order to facilitate their collaboration in planning and providing arts integrated instruction.

In 2001, MPS and PCAE received funding from the U. S. Department of Education's Arts Education Model Development and Dissemination program to further develop their approach to artists in schools and arts education and disseminate it. This project, Artful Teaching and Learning (ATL) awarded professional development grants to two schools in the Minneapolis district and two schools beyond the Twin Cities metropolitan area. This program served as a lab for the ideas and processes that MPS and PCAE had been working to develop separately. In 2002, the program managers of ASAP, AAA and ATL began to work collaboratively to strengthen their programs by merging the tools and processes each program was currently using. Articulating the role of a peer coach and the reflective protocols useful in the coaching process were major pieces of this work. Each program

recognized the value of a peer coach in helping teachers and artists learn how to a) incorporate instruction in the arts with instruction in curriculum areas such as reading, English language arts, mathematics and social studies, b) work collaboratively in the classroom to provide arts integrated instruction, and c) develop long term partnerships. The *Artful Teaching and Learning Handbook* (2005, 2008) resulted from this collaboration.

In Fall 2002, staff from PCAE and MPS, along with teaching artists who were working across the *Arts for Academic Achievement*, *Arts and Schools as Partners*, and *Artful Teaching and Learning*² programs began to work collaboratively to develop the role of a peer coach in their respective programs. They also identified tools and processes that peer coaches could use to assist collaborative teacher-artist teams in their planning and reflection of arts integrated instruction. A primary focus in each of the three programs was to broaden the role of artists in education beyond the traditional residency model. Each of the organizations recognized the value of a peer coach in helping teachers and artists learn how to a) incorporate instruction in the arts with instruction in curriculum areas such as reading, English language arts, mathematics, and social studies, b) work collaboratively in the classroom to provide arts integrated instruction, and c) develop long-term collaborative partnerships. To facilitate these changes the programs each provided funding for artists and teachers to have time to plan and reflect together in addition to funding for the artists' time in the classroom.

² PCAE and MPS were formal partners in both the *Arts for Academic Achievement* and *Artful Teaching and Learning* programs; *Arts and Schools as Partners* was a PCAE program.

History of Minnesota Programming Related to the Artist-to-Artist Workshop and the Peer Coach Model

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Arts and Schools as Partners (ASAP) program	ASAP begins in fall	ASAP continues	ASAP continues	ASAP continues	ASAP continues	ASAP continues	ASAP continues	ASAP continues	ASAP continues	ASAP continues
Peer Coach Work and Training of New Coaches	Peer coaches work in ASAP	Peer coaches work in ASAP	Peer coaches in ASAP, ATL and AAA PCAE and MPS hold joint monthly meetings for peer coaches.	Peer coaches in ASAP, ATL and AAA PCAE and MPS hold joint monthly meetings for peer coaches.	Peer coaches in ASAP, ATL and AAA PCAE and MPS hold joint monthly meetings for peer coaches.	Peer coaches in ASAP and AAA PCAE holds monthly meetings for peer coaches in ASAP and SALT.	Peer coaches in ASAP and AAA PCAE holds monthly meetings for peer coaches in ASAP and SALT.	Peer coaches in ASAP and AAA PCAE holds monthly meetings for peer coaches in ASAP and SALT.	Peer coaches in ASAP and AAA PCAE holds monthly meetings for peer coaches in ASAP and SALT.	April: First MSAB Peer Coach Training May: First NDCA Peer Coach Training PCAE holds monthly meetings for peer coaches in ASAP, SALT and MSAB.
Arts for Academic Achievement (AAA) program	AAA continues	AAA continues	AAA continues	AAA continues	AAA continues	AAA continues	AAA continues	AAA continues	AAA continues	AAA continues
Artful Teaching and Learning (ATL) program		ATL begins in fall	ATL continues	ATL continues	ATL ends in spring					
Professional development for teaching artists	Shape Shifting conference Minnesota Arts in Education conference	Shape Shifting conference Minnesota Arts in Education conference	Minnesota Arts in Education conference	Winter Shift conference Minnesota Arts in Education conference	PCAE joins MSAB, COMPAS and other organizations as presenting partner for Annual Minnesota Arts in Education conference	Minnesota Arts in Education conference	Minnesota Arts in Education conference	Minnesota Arts in Education conference	Minnesota Arts in Education conference	Minnesota Arts in Education conference

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Artist to Artist workshops			Artist to Artist workshop at Minnesota Retreat for the Arts and Open Book	Artist to Artist workshop at Minnesota Retreat for the Arts Artist to Artist meetings and workshops	Artist to Artist workshop for ASAP and ATL programs	January: First Artist to Artist Workshop for MSAB roster artists May: First Artist to Artist Workshop for NDCA roster artists				
Artful Teaching and Learning handbook			PCAE and MPS begin to develop handbook.	Work on handbook continues.	Work on handbook continues.	First edition of Artful Teaching and Learning Handbook published in June			Second edition of handbook published	

The foundation for the work depicted above comes in part from work by staff, artists and teachers affiliated with these earlier Minnesota programs:

The Partners: Arts and Schools for Students (PASS) program began in 1993 and became part of ASAP in 2004.

The Minnesota Arts & Education Partnership (MA&EP) program began in 1996. In 2000 the Minneapolis sites were merged into AAA.

The Arts for Academic Achievement (AAA) program began in 1997 as a joint program of PCAE and MPS. It was funded by a five-year Annenberg Challenge grant. It became a program of MPS when the grant ended in 2002.

In 1993 the MSAB and COMPAS created the statewide Artists in Education conference.