

# **NATIONAL ROUNDTABLE OF TEACHER EDUCATION IN THE ARTS 2013**

## **DRAFT FINAL REPORT**

### **I. Background:**

The National Roundtable on Teacher Education in the Arts (NRTEA) is a national laboratory of ideas; a national forum for discussion and communication and an incubator of visions, strategies and principles, concerning all aspects of pre-service teacher education and in-service professional development. The central participants in NRTEA generally come from the fields of faculties of education, artist organizations and institutions, teacher organizations and government officials from the Federal and provincial governments. The fulcrum for discussion is always the nature of the teaching-learning encounter in teacher education. Given that it is a major fountain for the development of arts education in schools across Canada, our first principle is to support the finest possible teacher education in the arts, for those involved in school classrooms and community settings. By arts, we refer to dance, drama, music, visual arts, media arts, in traditional settings and in new and experimental combinations.

NRTEA was founded in 2011 with the first National Roundtable on May 25 and 26, 2011, at the National Arts Centre in Ottawa. The content, designed by the 56 participants who attended from across the country, contained a mix of small group discussions with whole group artistic encounters, including hoola-hooping and step-dancing. Four components of teacher education were examined – a) pre-service b) in-service c) partnerships and d) the nature of the relationship between instructor and candidate. A summary report was produced and circulated among all participants, placed on the web-site ([www.nrtea.ca](http://www.nrtea.ca)) and circulated across the country to universities, institutions and government departments. The feedback provided by participants indicated a strong need for another Roundtable in the following year.

A new Steering Committee began work on a second Roundtable scheduled for May 31, June 1, 2012, at the National Gallery of Canada. At this gathering, the 53 participants from all regions of Canada, contributed to a Roundtable design that included a similar balance between whole group and small group discussion, mixed with several whole group workshops and one spontaneous dance outbreak among a supra-realistic art work by American artist of Nancy Graves *Camels VI*, in one of the public galleries of the NGC. Participants examined components of an ideal program for teacher education within the following four areas – a) philosophical foundations b) discipline specificity variables c) knowledge of candidate beliefs and needs d) balanced program components and strategies. A final report of proceedings was circulated to all participants, placed on the web-site ([www.nrtea.ca](http://www.nrtea.ca)) and circulated widely throughout the country including to every faculty of education.

### **2. Roundtable 2013:**

The feedback from the participants in 2012 strongly indicated the need for a continuing annual roundtable that featured the twin factors of discussion and arts experience as an inherent ingredient for future planning. A new Steering Committee concluded that a novel next roundtable might attempt to unite some wisdom from the past that might suggest new reflections on the present and

cast some light toward guiding visions for the future. We decided to anchor the structure of a 2013 event around 3 panel discussions dealing with the past, the present and the future. We also wanted to preserve the requested constants of group response and discussion with artistic experience.

The Steering Committee requested that all participants, prior to the event itself, administer to any 10 teachers of their choice, a teacher education survey to surmise a general trend of pre-service preparation for arts teaching and the availability of in-service professional development to those teachers currently. The central idea was to provide another departure point for our dialogue at the Roundtable based on opinions expressed by the selected teachers. As further preparation, participants were asked to consider beforehand, beliefs and practices about teacher education in the arts, that might be expressed in terms of a “flight” motif or image.

In keeping with the tradition of recognizing that the ambience, milieu and settings are important determinants in colouring the nature of unfolding dialogue, we placed the 2013 Roundtable at the Canada Aviation and Space Museum as well as the National Gallery. As both institutions attempt to unite the past and present with the future as well as providing particular cultural stimulation in architecture and atmosphere, we included elements of both, in the imagery for participant experience. For example, we explored the symbol of “flight” throughout our journey over the 2 days of June 6 and 7, 2013.

The program evolution (complete program found on the web-site at [www.nrtea.ca](http://www.nrtea.ca)) began with registration at the Canada Aviation and Space Museum (CASM), followed immediately with individual paper airplane making with stated questions written on the wings, of what each participant wished to discover by the end of the Roundtable. Participants then attended and responded to the three panels. The panels were all structured by initial opening presentations from each of three panelists, followed by invited responders who commented on particular issues raised by panelists or offered original comments on the general topic. This section was followed by general participant questions and discussion.

The first day, featuring the first two panels, also included an experiential tour of the aviation collection of aircraft and space artifacts, including an original Canada Arm. Also, on the program for the first day, was an interactive involvement with an unusual George Lucas Star Wars artifact exhibit, allowing participants to create new computer characters for some of the classic scenes from the original trilogy of films. The second day, at the National Gallery included special tours of the ongoing focused exhibit of world indigenous art, *Sakahana*, that the Gallery had then featured.

The following now examines the conversation substance of the 3 panel discussions within the headings of: a) topic description b) summary of panel presenters c) responder remarks d) general discussion.

### **3. Findings of Panel A: Celebrating Our Common Past:**

- a) Topic Description – our goal here was to shine some light again on enlightened decisions, programs, practices from the past that, for one reason or another, have been forgotten. There are elements of current practice that could benefit from consideration of some past initiatives

including comparisons of social and economic contexts and identifying past opportunities and challenges.

- b) Summary of Panel Presentations – the three presenters were Dr. Kurt Clausen (Nipissing University), Susan Annis (Executive Director, the National Cultural Human Resources Council), and Carolee Mason (Adjunct Professor, OISE, Lakehead University, Brock University).

Dr. Clausen spoke of curriculum policy in Ontario, including that of teacher education, over the past 50 years with the following observations - In a startling break from tradition, the Ontario-based *Hall-Dennis Report* of 1968 recommended that “trust” should be given to the stakeholders of the public education system. Specifically, it recommended that teachers be well-educated as leaders of society and then left to pursue their calling. A decentralized Department of Education and school boards were then instructed to act as aids rather than tyrants of the classroom. To a large extent, these recommendations were initially followed by the government. However, over the past decades, this idea of “trust” of the individual has given way to an era of “reliance” on a system to maintain control. As the province has strived for efficiency and accountability, the Hall-Dennis’ themes of individuality, creativity, and decentralization have been the biggest casualties. Humanist elements of education, especially the Arts, have had an increasingly difficult time fitting in with the Essentialist agenda. As well, teacher education programmes have undergone a yet another transformation from the more broad-minded experience (itself a rebellion in the 1960s from the normal school) to a return to a more “teacher as technician” model. This presentation examined these earlier elements, how the changes have occurred and ways that a more balanced approach could be re-established.

Susan Annis reflected on the nature of past initiatives in partner relationships between artists and teachers in teacher education evolution. “ My presentation draws largely on my experience with ArtsSmarts, a very enlightened arts education program administered by the Canadian Conference of the Arts on behalf of the McConnell Foundation; to a lesser degree, Learning Through the Arts, conceived and run by the Royal Conservatory of Music. I also speak about efforts in the 1990’s to encourage teacher education in the arts, including the ambitious National Symposium on Arts Education, and the Summer National Institute for Teacher Education in the Arts, a co-operative venture between the National Arts Centre, the National Gallery, the Canadian Museum of Civilization and the Faculty of Education, University of Ottawa. I close with a resume of current efforts of the Cultural Human Resources Council to support arts education in Canadian schools.” (found at: <http://www.culturalhrc.ca/educators-e.asp>)

Carolee Mason spoke as follows: “ In the one room school I attended for grade one, we looked forward to Friday afternoons when we put away our books, and got out the paint. Later in elementary school, we learned to read music from our itinerant music teacher, who visited every Thursday. Fast forward to the late 1980s and 1990s when Regional Arts Advisory Committees offered Integrated Arts in-service for all teachers in Eastern Ontario. How have those early promises shaped today’s practice? What have we lost along the way?

We have, in Ontario arts education, a core of belief, that the arts are for all students, and that all teachers benefit in their practice from arts knowledge. Is this a belief we can preserve?”

- c) Responder Remarks: Madeleine Aubrey offered the following –

Madeleine appreciated and agreed with Dr Clausen's description of the policy document *Living and Learning*. She mentioned that although the recommendations put forward by the document were not implemented in Ontario, the spirit of the document and its scope inspired a whole generation of new teachers and was very popular in California. Many policy documents that followed it were very influenced by it including support documents prepared for the *Formative Years* and the *Common Curriculum* policy documents that followed it. The *Common Curriculum* gave way to the first Arts Curriculum in Ontario.

The work done by Cultural Human Resources provided a very needed clearing house for information on careers in the arts and potential programmes that were available to do this. Susan's work with the Council for the Arts in Ottawa , the Canadian Conference for the Arts, Learning through the arts and ArtsSmarts also help to establish networks and links between the arts communities, artists and the schools. New models of partnerships and programmes started and became available to support the work that was being done by teachers for arts education in schools.

Carolee's statement about the use of the arts in the past described the arts as an integral part of the school curriculum but also as an integral part of the community. The comment was that this condition is no longer prevalent in our schools and communities and that there is a need to weave this back into the fabric of our lives. And in answer to her question, "Is this a belief (that the arts are for all students, and that all teachers benefit in their practice from arts knowledge) we can preserve?" yes, this belief is important.

- d) General Participant Comment: Many remarked on an apparent change in the question of "trust". All three presenters spoke of a time when teachers were assumed to know or be able to acquire the skills, knowledge and dispositions to be professionals. Society trusted teachers to look after their children and to help them grow and "become educated". This is no longer the case. Now teachers are seen as cogs in a machine that needs constant monitoring and accountability to ensure that scarce education funding is spent as efficiently and economically as possible. The regulation of teacher education by government reflects this change toward greater control and the reduction of teacher education autonomy. The arts do not easily fit into this shift in societal emphasis.

As the '60's and '70's revealed a flowering of the "progressive", child centred movement, reflected in Ontario by the Hall-Dennis Report, the time since the '90's has seen a centralization of control over all aspects of education toward a greater "input-output", industrial model that reduces the importance of individuality and any deviation from the assembly line blueprint for standard skill and knowledge acquisition. Although the importance of music education and hence teacher education in music has been better sustained through utilitarian justification, dance, drama and visual arts have suffered as they are perceived to be outside the mainstream of public schooling objectives. This social political mind-set pervades most of the teacher education in the arts design since 1990.

How can we reverse this trend?

#### 4. Highlighting Our Present Currents:

**a) Topic Description** – The speakers of this panel, commented on present programs by educational institutions including professional development offered by cultural groups; described various program models and their utility, as well as innovative approaches that are being offered; identified present social and economic contexts; and highlighted present opportunities and challenges

#### **b) Summary of Panel Presentations – The 3 presenters were:**

**Jennifer Cooke**, Director of an award winning and innovative social cultural organization in Québec, she has developed an approach which allows her to lead a group of diverse and talented individuals into numerous projects and engagements with notable achievements; **Colette Dromaguet**, Présidente de l'AFÉAO (Association francophone pour l'éducation artistique en Ontario) une association professionnelle soucieuse de transmettre le sens de l'art pour soutenir une intervention pédagogique artistique de qualité auprès des élèves et regroupant les disciplines suivantes : l'art dramatique/le théâtre, les arts médiatiques, les arts visuels, la danse et la musique; **Dr. Lynn Fels**; a writer and Associate Professor in Arts Education, Faculty of Education, Simon Fraser University, whose research focus includes arts for social change, arts across the curriculum, leadership, and performative inquiry and writing.

#### **Jennifer Cooke**

**Title:** Outside inside out partnerships

Jennifer spoke of: Community and Social arts education .Artists work with process based learning that when shared through grass roots learning experiences can add a completely new dimension of innovation for the teacher and artist/cultural partnership. Using an approach of exchange and sharing we allow the challenges to become opportunities which in turn lead to creative discovery.

She recounted examples of how her organization provides aesthetic experiences for individuals and groups of all ages in her community. Very often these provide not only life changing experiences but also an economical impact.

Jennifer talked about the arts experiences as a sharing of emotions and as breaking through boxes. For many of the participants in her programmes, these experiences are the first successes in life they have had.

#### **Colette Dromaguet**

**Titre : Arts en direct**

**Description :** Enquêter sur les programmes de formation offerts y compris le perfectionnement professionnel offerts par les groupes culturels; décrire une variété de modèles de programme et leur utilité ; décrire des approches novatrices qui sont offerts ; identifier le contexte social et économique actuel ; identifier les défis et les opportunités actuelles

Après six ans de fonctionnement, l'Association francophone pour l'éducation artistique a développé des stratégies lui permettant de rayonner dans la province de l'Ontario, auprès des enseignants d'art. Son questionnement et sa recherche porte sur la création d'outils rassembleurs et de projets créatifs et sur des tentatives de formations et de diffusions gagnantes et sur le plaisir de s'identifier en croissance par les arts.

L'Association francophone pour l'éducation artistique en Ontario; ses défis et ses succès dans le contexte professionnel actuel

L'AFÉAO et des projets en lien avec la réalité de l'enseignement des arts dans les écoles élémentaires et secondaires de l'Ontario.

L'AFÉAO et son équipe de partenaires : Le ministère de l'éducation, le Conseil des arts de l'Ontario et le Bureau de regroupement des artistes visuels de l'Ontario.

### **Lynn Fels**

**Title:** Singing with Chris: Canada's Astronaut and the Gravity of Arts Education Pedagogy Re-imagined:

Canada's most-tweeted astronaut, Chris Hadfield, sings with hundreds of thousands of school children from across Canada as he orbits Earth in the International Space Station. While arts educators don't have NASA's resources or Chris's gravity-defying guitar, down here on Earth, we do have imagination, curiosity and the desire to engage students in "the edge of magic" through arts education experiences that offer new perspectives and opportunities to learn about ourselves, each other and our world. Arts education pedagogy, learning and teaching through the arts, invites educators and students to be wide-awake, and open to new adventures and meaningful engagement. Sharing two experiences, Lynn spoke to the importance of interrupting conventional teaching practices and using student resources to create meaningful opportunities of performance, inquiry, reflection and action.

Arts education pedagogy defies Earth's gravity to engage participants in meaningful action, where educators learn with students, as they step forward in confidence into the spotlight and into their lives. Two post-secondary courses she teaches offer insights into how we might re-imagine arts education pedagogy.

#### c) Responder Remarks:

**Camelina Martin**, responded with; we are the keepers, we are born artists

**Maria Robinson-Cseke** said Lynn spoke in the moment. She brought us into the present, as art does. Her presentation brought together both the need for partnerships and memberships. She spoke of the fear of isolation felt by both teachers and arts consultants. She commented on the gap that exists with the present generation of new teachers, between their consumer behaviour and the need they have for perfection they will never achieve.

#### d) General Participant Comment:

Participants felt that all presentations reflected on several aspects of the present situation for associations dealing with arts education for teachers or art educators. The need to continue to address specific training in the arts was applauded and commented on as a continuing need. Lynn Fels' statement re-echoed the comment stated by Kurt in the morning about the notion of trust. We need to trust the teachers and trust our students. Jennifer's description of her programs confirmed the need for re-integrating and re-infusing the arts in the community around us.

## **5. Forecasting Our Possible Futures - Winds of Change:**

- a) Topic Description – We hoped to gain insights into enlightened possibilities through examining past and existing beliefs and practices; to dream without restriction; to select potential virtual professional development opportunities; identify future challenges; re-imagining the nature of teacher education itself.
- b) Summary of Panel Presentations – The 3 presenters were Dr. Blake Martin (York University), Courtney Mason (teacher – Upper Canada District School Board, Ontario), and Dr. Awad Ibrahim (University of Ottawa).

Dr. Martin suggested the following - Existing, emerging and possible technologies are redefining the ways that humans think and interact with their environments. At the same time, neuroscientists are coming to new understandings about how the body and its interaction with the environment give rise to the mind. This whirlwind tour imagines how, in a future arts classroom, educators might best embrace new developments while still preserving the primacy of real bodies impacted by and impacting the real world.

Ms. Mason's remarks were summarized as follows – my pre-service teacher education did not prepare me well for the realities of teaching in a Canadian public school. The degree of abstract theory in most courses I was required to take, had little application to the challenges of a first or second year teacher. The employment possibilities for new teachers are currently very difficult and most candidates are successful only at part-time positions and uncertain supply teaching. This condition often persists for many years. Although I was trained initially as a secondary teacher, with a specialty in dramatic arts, the employment I was able to find was only part-time as an elementary teacher. This condition was better than most of my contemporaries. I have been able to positively use my dramatic arts pedagogical training in extra-curricular projects with some Grade 7 and 8 students. However, very little of any of my other pre-service education supported me in my general current challenge in motivating bored Intermediate students who appear to have completely turned off school altogether.

Dr. Awad Ibrahim spoke of the sensitivity to the cultural mix of students in our schools today and likely increasing tomorrow. He strongly advocated in our future visioning, to return to our cultural, historical and perceptive roots in body, thought and spirit. By making example to current aspects of today's and likely tomorrow's youth culture, including Hip-Hop and Black

popular culture, we can educate future teachers to remain connected to the natural language of future students and to their politics of identity. He begins his classes now with dancing and suggests that future students continue to have body connectedness as an outlet in their future learning.

- c) Responder Remarks: **Theodora Stathopoulos**, in acknowledging the wide breadth of vision provided by the panel speakers, related them to her own experience as Head of Strings at the FACE performing arts school on Montreal. She noted that, while her department utilizes most of the latest software applicable to string music and that her teachers are aware of the current pedagogical innovations, her most meaningful work is in the age old connection to basic music that she can have with her students. She re-counted a meaningful experience working with First Nation's students in offering insights into primary connections to music that transcend cultural boundaries or limitations. In light of all the speculation of what will be new and different in the education of teachers in the future, we must continue to subscribe to the notion of the primacy of fundamental body, mind and spirit in the arts.
- d) General Participant Comment: Much speculation was made of technological inventions of the future and of the ongoing impact of the new technologies we have now. Most opinion spoke to the dangers of this new technology as threatening to the foundation of the arts to humanity that most believed in. There seemed to evolve in the discussion a kind of danger to the sorts of innovation that Dr, Martin was suggesting; certainly a vivid picture of how "hand held devices" have deeply affected student engagement with school by Courtney Mason and a call by Dr Ibrahim to a new connection with our artistic roots, both in ourselves as teachers and in the beliefs and practice of young people today and probably in the future. The importance of funding arose as many of us noticed that faculties of education are not replacing tenured professors as they leave or retire. As universities cannot afford the long term contracts that tenured professors imply, they look increasingly to alternative, cheaper and more flexible teaching models, such as part-time instructors, graduate candidates and school secondments. The total impact of these trends at universities certainly have a negative effect on the ability of arts sectors to create any long term programming or to establish visions and ideals that can endure. Some wondered if faculties of education would be able to continue to be the primary pre-service provider in teacher education. It may be, that Canada will move toward a model of mentorship, apprenticeship and long-term practica, as the primary form of pre-service teacher education. The implications of such different models will be difficult to articulate, although, to some extent, have already been tried in Europe, particularly the UK.

## **6. Observations:**

This section attempts to summarize all general statements and comments made by presenters, responders and all participants under the following headings: a) results of teacher survey b) comments made during the Roundtable process

Results of Teacher Survey re effectiveness of teacher education – all registered participants up to May 7, were asked to circulate 10 copies of a simple survey, asking teachers to evaluate their own experiences with teacher education in the arts, both at pre-service and professional

development levels. The returns by June 1, totaled 213, including some that were responses to an earlier survey request in a more narrative format. Over 48% were from secondary teachers with the remainder evenly spread between primary teachers (grades 1 – 3), Junior teachers (grades 4 – 6) and Intermediate teachers (grades 7 – 8). In geographic representation, over 99% were from Ontario with the remainder from Quebec. The arts subjects specified by respondents included 42% each for music and dramatic arts, with visual arts at 33% and dance at 15%. The remainder reported on media arts, literary arts and integrated arts. Most respondents reported that their pre-service education trained them relatively well for teaching in that arts subject area (“somewhat” 41%, “very well”, 31%). They also reported that there existed some PD opportunities for further education in the arts (“some” – 69%, “a lot” – 26%).

The anecdotal comments can be summarized in the following six statements:

1. Practice teaching experience is the most useful form of pre-service preparation.
  2. On line classes, in either pre- or in-service spheres, have limited value in dance, drama and visual arts.
  3. Caution should be employed re the tempting confusion that technology is substance rather than rightfully thought of as a medium.
  4. Institutional providers of teacher education do not view all the arts as equal. The arts are generally ranked as music, visual arts, drama and dance, in that order of importance.
  5. In Ontario, the most important and supportive vehicles of effective teacher education are the provincial subject associations such as OMEA, OAEA and particularly CODE.
  6. Pre-service arts courses are generally too short and too theoretical.
- a) Summary of general presenter, responder, participant comment - There have emerged some general themes of constant issues and transitions that have marked the development of teacher education in the arts, over the past 50 years. First, is the issue “trust”. In the 1960’s, the general education systems across Canada were more de-centralized, from Ministry of Education to individual teacher. At one time, teachers were thought of as autonomous professionals who were given the responsibility of being as professionally and enlightened as they could. There were many more opportunities for local communities and authorities to develop their own education programs that suited the particular needs of those communities. This trend pervaded the relationship for Ministries of education and school boards and the attitude of boards to individual schools and, indeed, of the bond between school communities and their teachers.

The general pattern of autonomy allowed for the rise of innovative partnerships between schools and artists, both at the local and national levels .The ArtsSmarts initiatives even provided an example of a private foundation providing the financial support to make it

happen. Similar initiatives were found with the Laidlaw Foundation and others. In-service initiatives were imaginative and offered very different models of delivery. These initiatives are now much more limited. As the issues of standardization and specific accountability have taken political hold, the complexion of all educational organizations and institutions have generally been to adopt centralized control and a model of delivery that is a set menu for all in efficiency in an economically driven imperative.

Within the current centrally controlled environment of educational organization, there are some shafts of light that participants suggested. If we re-examine the foundations of arts experiences and what they can contribute to those elements of human consciousness and perception that the mantra of efficiency and “mass production” take out, we can place the arts in education and the arts in teacher education in an adjusted position of centrality to education for teachers and education for all. Elements of imagination, creativity, play, curiosity, heightened perception and beauty, all of which are inherent in experiences in all the arts, can be seen as a needed supplement to what modern day North American life takes out.

As we looked to the future, common themes expressed included, renewed awareness of the body in relation to the world, as opposed to the “reality” of the technological world. We could be in danger of blurring the manufactured worlds offered by the internet with our whole body, mind and spirit harmony with the natural world. We need to guard against the pervasiveness of virtual reality.

It is also clear that in all of our teacher education design and development, we need to become increasingly aware of the inter-cultural and inter-racial mixing of all peoples. We are becoming a world population with a common culture and integrated consciousness. We must adjust all teacher education to account for that ongoing reality. The current cultural complexity of the city of Toronto will soon become the complexity of the world. At the same time, we need to realize that the profession of teaching has radically changed from one of security and stability to one of fluidity and ambivalence. Teaching positions are on the decline nationally and new teachers face huge difficulties getting any kind of employment. In addition, it appears that as young people increasingly tune out from the vision of education that we have had for the last 25 years, it is very challenging to make any connections to the worlds that our young people are now immersed in. It is almost as if the world is moving so fast that stable structures cannot possibly keep up with the altering and fluctuating dynamics of future psychological and social trends.

As funding for education generally is a declining percentage of provincial government spending, both in schools and in universities, and as current structures for teacher education appear to becoming outdated and fixed in 20<sup>th</sup> century values and priorities, we may need to completely re-think teacher education models within a context of ambiguity, flexibility, partnership, individualism and a return to what we might consider elements of the universal basic human condition.

## **7. General Conclusions:**

**In analyzing all of the observations found in #6, we have been led to make the following 6 general statements of conclusion that result from the totality of our dialogue:**

- a. We heard many concerns from participants about arts education being neglected, or missing from our collective consciousness.**
- b. We need to look at arts education being more integrated, woven into, fused into the general curriculum.**
- c. We need to more intricately fuse the arts with modern life and to find a more critical balance between the arts together and the arts as separate disciplines.**
- d. Creativity and Aesthetic experience are central to the inner core of all learning. We need to place more emphasis on these elements and provide clear avenues for making this clear to all.**
- e. We need to articulate and teach the specific unique nature of each art form. Characteristics specific to each art include language, perception, techniques and expression skills , cultural contexts, historical development and creative/aesthetic qualities.**
- f. We need to continually adapt/contextualize all arts programmes based on the cultural, economic and geographical realities of all our communities, all of the time.**
- g. We need to articulate more exactly the specific unique nature of learning through the arts, collectively and individually,**

**ALL OF THE ABOVE APPLIES TO ALL ARTS PROGRAMMES IN SCHOOLS AND COMMUNITIES AND MUST BE AT THE BASIS OF ALL TEACHER EDUCATION PROGRAMMES AT BOTH PRE-SERVICE AND IN-SERVICE LEVELS.**

#### **8. Implications for Next Directions:**

As funding for education generally is a declining percentage of provincial government spending, both in schools and in universities, and as current structures for teacher education appear to be becoming outdated and fixed in 20<sup>th</sup> century values and priorities, we may need to completely re-think teacher education models within a context of ambiguity, flexibility, partnership, individualism and a return to what we might consider elements of the universal basic human condition.

Emerging questions for our future consideration-

- *Have the arts really lost out in the past 15 years, both in schools and in teacher education?*

- *Can we consider possible new directions within traditional organizational and structural contexts?*
- *Have we reached a point in our collective cultural contexts where the arts face extinction? Are the arts on trial?*
- *Is there a trail of evidence confirming the endangered nature of the arts or are there new clues to be discovered on a new journey of discovery?*
- **STAY TUNED FOR NEW INSIGHTS!**