

— Chicago —  
**PARTNERSHIPS THROUGH THE ARTS:  
NORTHWESTERN UNIVERSITY, THE RAVINIA FESTIVAL,  
AND CHICAGO PUBLIC SCHOOLS**

**PREPARING  
ARTIST-TEACHER-SCHOLARS  
FOR ARTS PARTNERSHIPS:  
IMPLICATIONS FOR UNIVERSITIES**

by

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**INTRODUCTION AND RATIONALE**

This paper focuses on the initial results of a two-year study in which a university School of Education and School of Music partnered with three arts organizations and three public schools to investigate roles for university students. In our project, Partnerships through the Arts, the triangle of organizations (the university, public schools, and arts organizations) was designed to support arts initiatives in schools while exploring program design and field experience options for university students. The study, entitled *Artist/Teacher/Scholar: Investigating School-Based Community Collaborations*, examines the implementation of guided internships in which university students, both education and non-education majors, engage as artists, teachers, and scholars in school-based arts initiatives with classroom teachers and teaching artists.

As the field of arts partnerships is evolving, participants are beginning to realize the importance of involving universities in the work. Just how universities can support and enhance such partnerships is not yet clear. This study has provided us with some initial insights into what kinds of skills, knowledge, and experiences may best prepare future teachers and artists to engage in partnerships, the implications for university program and course design, and the new roles for mentors in the field who are not always traditional classroom teachers.

If we are to invite young artists, who may not wish to become traditional classroom teachers, into schools as collaborators, we must find ways to provide them with resources, experiences, and ideas on how to participate. It is likely that at some point in their careers most college graduates with music degrees, either in music education or in performance, will teach. The study focuses on the experiences that engage both prospective teachers and prospective performers in community and school-based arts.

*This study was a part of a larger Music-in-Education National Consortium study, supported by the Fund for Improving Post-Secondary Education (FIPSE), involving sites in New York, Chicago, Atlanta, North Carolina, and Boston. All explored renditions of the Artist-Teacher-Scholar model of guided internships. All contributed to the shared inquiry and common research questions, though each site had an agenda particular to the institutional contexts of the partners.*

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We are also trying to articulate the benefits and challenges of such partnerships as they affect classroom teachers, school arts specialists, and teaching artists from cultural institutions, and are examining how universities can best serve as authentic partners in arts-based curriculum design, school arts implementation, performance venues, and research endeavors.

**RESEARCH QUESTIONS**

The research questions for our Chicago-based study are as follows: 1) How does a university forge connections with an arts organization and a public school? 2) How does a university connection with an arts organization and a public school build capacity in the university? 3) What is the effect of a partnership program on guided interns as artist-teachers? 4) What is the effect of a partnership program on guided interns as scholars?

**THEORETICAL FRAMEWORK**

Arts partnerships and the growing body of research about community arts organizations have informed the design of this study (Burnaford, Aprill and Weiss, 2001, Heath, 2001, Fiske, 1999, Remer, 1996, Dreeszen, Aprill, and Deasy, 1999). The structure and models for arts partnerships in the literature do not necessarily include collaborative organizing practices that include universities, specifically teacher education institutions or programs.

Welz Kauffman, CEO of the Ravinia Music Festival, a partner with Northwestern University in the Partnerships Through the Arts initiative, notes that practically every major musical organization in the country has some connection to a university, through internships in music, teaching, journalism, engaging faculty for symposia, concert talks, program notes, or performing, marketing, or other similar programs. Many such organizations also have outreach programs with schools; however, seldom do all three work consciously together. Kauffman also explains that there is usually no public school component to those collaborations: "I don't know of many other situations

where that particular triangle is in place. That is what makes this project so particularly exciting."

Just as universities have traditionally seen themselves as partners with public schools, especially through teacher education programs, so cultural and arts organizations have become familiar partners in education reform, particularly since the Annenberg Challenge in 1993. In Chicago, the Challenge resulted in collaboration within over 40 networks in more than 200 public schools. The Chicago Consortium on School Research field work indicated that partnerships formed during the Annenberg years with external partners who bring new ideas, new resources and impetus for improvement can be important forces in helping schools to change. In Chicago, 19% of those external partners were arts and cultural institutions (Chicago Annenberg Challenge, 2002), and many of those partnerships have persisted.

Despite the successes of many of the partnerships with these arts and cultural institutions in Chicago, there has been little research on the elements of partnering that involved universities. Although many of the networks did involve universities, there is little data regarding how higher education and arts organizations worked together to support schools and, more specifically, to impact school arts programs and curriculum. Consequently, although arts partnerships remain a significant influence on Chicago Public Schools, there was not, in our Partnerships through the Arts network, a familiarity or a methodology in place for engaging and working with universities.

Teacher education research that has informed this study is derived from two areas: the community teacher literature (Murrell, 2001, Lieberman and McLaughlin, 1996) and the action research literature or practitioner inquiry in community settings (Stringer, 1999, Cochran-Smith, M. & Lytle, 1999, Noffke, S., 1994). The literature seems to support the notion that appropriate experiences in community settings and contexts is essential for teacher candidates, particularly in urban settings. Experiences that

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focus solely on classrooms in traditional schools may not provide the social, cultural, and economic contextual information that teachers need in order to teach within a diverse community. By engaging with communities, and not just schools, through guided internships, interns begin to redefine and rethink the role of "arts teacher" in the larger society beyond the school building. Action research has provided a lens for prospective teachers and teaching artists as they learn to generate inquiry questions that guide their practice (Burnaford, 2001).

**EARLY RESEARCH BY AEP FOUND THE FOLLOWING: “THE MOST INNOVATIVE AND VIBRANT COLLABORATIONS AND PARTNERSHIPS COMBINING HIGHER EDUCATION, K-12 EDUCATION SYSTEMS AND CULTURAL ORGANIZATIONS ARE FOCUSED ON THE PROFESSIONAL DEVELOPMENT OF TEACHERS AND ARTISTS WORKING IN SCHOOLS. AND, MORE IMPORTANTLY, THESE PARTNERSHIPS, IN WHICH COLLEGE AND UNIVERSITY FACULTY MEMBERS ARE ACTIVELY INVOLVED WITH PERSONNEL FROM SCHOOL DISTRICTS AND CULTURAL ORGANIZATIONS IN INNOVATIVE TEACHING PRACTICES, PROMPT THE FACULTY TO MODIFY THEIR PRE-SERVICE COURSE OFFERINGS.”**

The notion of partnerships is not, of course, unique to the arts. Today nearly 70% of all school districts in the United States participate in some form of business partnerships – an increase of 35% since 1990 (Gonsalves, 2003). Regardless of our perceptions of these types of partnerships, we need to investigate the benefits, hazards, and challenges encountered in school/community/business partnerships that contribute to our dialogue in the arts and education community. Business partnerships often focus on providing monetary resources, mentoring students, and engaging communities and families in school-based activities or events. Some business partnerships appear to rely on coordination emerging from within the school rather than the corporate partner. One principal comments: “The more time a business spends in your school listening to what you’re trying to do, the more often lights will go off in their heads about how they can help you get there” (Gonsalves, p. 24). Business/school partnerships also seem to

invest in public relations and publicity for their efforts. These dimensions have significant implications for our investigation of partnerships involving arts organizations, schools, and universities. Who ‘owns’ the initiative, where resources originate, and how much visibility is optimal are all issues we encountered in the Partnerships through the Arts project.

In November of 2001, the Arts Education Partnership (AEP) convened the National Forum on Partnerships to consider the work of an earlier AEP taskforce on sustaining and enhancing quality arts teaching (AEP, 2002). The task force identified three key sectors that were engaged in preparing and strengthening America’s arts teaching force: public education systems at the state and local levels, arts and cultural organizations, and colleges/universities. Early research by AEP found the following: “The most innovative and vibrant collaborations and partnerships combining higher education, k-12 education systems and cultural

organizations are focused on the professional development of teachers and artists working in schools. And, more importantly, these partnerships, in which college and university faculty members are actively involved with personnel from school districts and cultural organizations in innovative teaching practices, prompt the faculty to modify their pre-service course offerings” (p. 2-3).

We were intrigued by the local context for such ‘innovative and vibrant collaborations’ and how programs in academe might be influenced by such a new constellation of players. Our work with Partnerships Through the Arts focused most directly on our own students—the interns who engaged in our partnerships with arts organizations and public schools. We studied ways in which performance majors could become more engaged in school-based work both as service and as performance “rehearsal” for professional careers. We had some success in experimenting with tangible changes in our pre-service teacher education programs in both music and secondary teaching and less success with actively influencing professional development of artists and teachers. We gathered evidence regarding the ‘readiness’ and capacity of our institution for such partnerships—a first step if universities are ever to be a viable part of the institutional triangle.

## STUDY DESIGN

### DATA COLLECTION METHODS

Ten freshmen and sophomore candidates were selected from an application procedure to participate in the certificate program titled *Partnerships Through the Arts*. Eight of these candidates were from the School of Music (three were declared performance majors, and five were either double majors in performance and music education or single majors in music education), and two were from the School of Education and Social Policy. Two more interns, one from SESP and one from the School of Music, joined the program during the second year and are included in the study. Students participated in two required courses as part of the certificate

program and worked in guided internships in three public schools over three quarters. In their schools’ sites, there were teaching artists and an ongoing partnership with an arts or cultural organization. Roles for the university interns were negotiated with classroom or school-based arts teachers and teaching artists from these organizations.

We collected data during the second year in schools, arts organizations, and university classes related to the Artist-Teacher-Scholar initiative. We interviewed 3 school-based mentors, 3 arts organization directors, 3 deans in the university, and 9 university interns, using protocols related to the research questions. We also collected site data using field note observation methods and videotaping as interns participated in arts programming at their schools. Finally, we collected course work from the ten interns in the program as they became involved with their school site work. The course work, consisting of site interviews, videotaped site project presentations, and written action research reports, was gathered during two required courses for the arts partnership internship: *TEACH ED: Introduction to Schooling in Communities*, and *MUSED: Partnerships Through the Arts*.

### ANALYSIS

All interview data were transcribed, and field notes were logged. Qualitative research methods of analysis (Glesne, 1999) were used to code the data according to categories for Research Questions #1 and #2 as follows:

- (1) *Processes for connecting universities to schools* (within the university and the school, resources applied, materials, communication, and professional development employed);
- (2) *Processes for connecting universities to arts organizations* (within the university and the arts organization, resources applied, materials, communication, and professional development employed); and
- (3) *Building capacity in the university* (capacity in faculty, staff, students,

programs, cross-program infrastructure, cross program collaboration, course work).

Coding categories for Research Questions #3 and #4 included:

- (1) *Effect of program on interns as artist/teachers* (ability to plan and teach a lesson, ability to coach, articulation of learning about the intern’s own art form, articulation of partnership themes and concepts, ability to collaborate with teachers/artists, ability to define ‘artist/teacher’ roles, responsibilities and opportunities, articulation of impact on future goals, articulation of recommendations for university programming); and
- (2) *Effect of program on interns as scholars* (ability to conduct an interview and field note observations, ability to synthesize field notes and triangulate data from field site, ability to write action research report, ability to use technology to share reflections and analysis, articulation of connection between scholarship and teaching and between scholarship and art, ability to prepare an article and submit for publication).

## UNIVERSITIES AS PARTNERS: THE INSTITUTIONAL “TRIANGLE”

Our interns speak often of being Artist-Teacher-Scholars, and indeed the Artist-Teacher-Scholar model has functioned for us as a ‘triangle’ of practice within the larger ‘triangle’ in our investigation—that of the public school, arts/cultural organization, and the university. While there have been many partnerships among two of these three institutions, seldom have we in the profession examined the intersection of all three. More and more arts organizations’ programs that directly address community outreach and education are being developed. What, then, does that presence mean for universities that also are linked to education and public schools? We have asked: “How does a university forge connections with an arts

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organization and a public school? and How does a university connection with an arts organization and a public school build capacity in the university?” While we are also interested in how such partnerships build capacities in schools and arts organizations, our present research is focused on internal impact and sustainability for the university.

Since it is an unfortunate fact that Schools and Departments within universities tend to be as isolated from each other as they are from public schools and community neighbors, we felt from the beginning that this initiative could not succeed without a joint commitment from the School of Education and Social Policy (SESP) and the School of Music (SOM). As a result, the collaboration between Dr. Hickey and me was from the outset close and conscious. Fortunately, the School of Education and Social Policy and the School of Music had a number of common interests: Both were interested in exploring more continuous relationships with urban schools; both had research agendas that focused on pedagogy and practice; and both shared a commitment to the standards for state teacher certification and a conceptual framework

that encompassed all teacher education programs in the unit. Further, both schools had a dedication to technology in teaching, which included a rather new initiative in the teacher education programs focused on candidate digital professional teaching portfolios.

The extension of our investigation to performance majors in the School of Music—while presumably beyond the scope of the relationship between SESP and SOM which focused on teacher preparation—was a natural one with respect to common interests among specific undergraduate faculty who were engaged in research and outreach involving community service learning, and in the placement of university students in urban experiences with young people.

The School of Music admittedly had done little in partnership with Chicago schools; much of the outreach had focused on suburban schools with superior music programs. Those partnerships are mutually beneficial and relatively easy to sustain. The School of Education and Social Policy, on the other hand, had in recent years received the vast majority of its funding for projects focused on urban contexts. Neither had investigated fully the nature of guided internships in which community partners played a pivotal role. That said, this joint venture was relatively new to our deans, our faculty colleagues, and, admittedly, to us.

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#### **CLARITY ON UNIVERSITY GOALS: INSTITUTIONAL AGENDAS IN THE “TRIANGLE”**

Initial interviews with our deans and other administrators revealed some perceptions about partnerships that helped us understand how to begin. The general response to the notion of partnerships that engage our university, public schools, and arts organizations was generally focused on what the university could contribute. One administrator for the School of Music articulated this view: “I also think what happens is that folks who are away from a formal institution like a university for a long time, working in an environment such as the Chicago schools...defeats that kind of ‘ivory tower’ practice. What happens is the circle becomes more complete: a practitioner, who is informed by theory and research, goes back into practice, comes back again [and] becomes so much more charged and energized that he or she is doing things which are centered and are professionally meaningful, and part of the larger world for teachers. That is a huge benefit.” This administrator noted that the reverse is also true. Faculty who are working in authentic contexts also feel renewed, often reporting that they are “able to have real connections to practice.” Those we interviewed were intrigued by the investigation of internships that went “beyond practice teaching” and look forward to a model that could be replicated beyond the arts programs that we piloted.

Schools of Education and Schools of Music typically see public schools as natural partners with mutually beneficial agendas, however tense those relationships may be at times. The view of the university as a resource for schools is a common theme in our study, both internally and from the view of the arts organizations and public school partners. Both Schools at Northwestern are also aware of the need for community relations and regularly offer their services, whether it be student tutors, community service volunteers, neighborhood concerts, or museum tours.

Shared responsibility suggests that

teaching artists and arts organizations would be accountable with universities and their school partners for authentic learning and teaching. That presents a risk that many universities may not be willing to take. University administrators remind us of the fact that universities do not participate in ongoing, continuous partnerships without a political purpose in mind. Program goals, research agendas, and benefits for university students are all components in the decision to partner. University administrators describe the value of scholarship on the part of faculty members according to how grounded in authentic contexts the work is. Partnerships can make that happen.

Another prevalent response from administrators focused on what our students could learn by being engaged in urban public schools and community partnerships. In an interview, one of the senior administrators commented, “Our students [will] not only study the skills and the knowledge that undergird a great education at a conservatory or university but [will] have real life experiences, opportunities to communicate in the real world and to serve on a committee where things don’t run as smoothly or as efficiently.” Another noted that our students need to “see kids in the community” and that partnerships can “help interns understand what the kids experience and the skills these kids have.” Similarly, university interns could “help kids understand what a place like Northwestern is really like.” That was a common theme, also expressed by teachers in urban schools. One arts specialist in a high school working with us described his students’ response to Northwestern guided interns in their classes: “The interns were an excellent [way] to help connect our students with the world and to see ‘Wow, maybe I might even think about going to Northwestern, cause they seem like regular, normal folks.’”

Understanding an institution’s culture and mission is central to succeeding with partnerships that extend the reach. Internal commitment on the part of specific faculty is a clear necessity, as is the support of upper level administration for entrepreneurial ventures.

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#### **LACK OF CLARITY ON ROLES FOR ARTS PARTNERSHIP ORGANIZATIONS**

University administrators admitted to a general lack of knowledge about what the ‘triangle’ partnership might look like, what urban public schools look like, and what arts partnership organizations actually do. Regarding urban music programs, one administrator commented: “I admit that I lack knowledge about what they really need, but I suspect that...the classes are so large and the curriculum is not supported that it’s almost starting from scratch.” Arts organizations are less familiar partners. University faculty and administrators do not know what these organizations do; they wonder about the knowledge base for their practice and are often suspicious about the goals and

outcomes of initiatives that are designed for schools and that may in fact engage artists or other practitioners with little or no experience or training in education: “What’s the mission there? What do they bring?” One faculty member explained: “I would want to know more about the role of the arts organizations before I could say how effective (they) would be.” Another continued: “What business is it of arts agencies to enter into the business of teaching and learning in the arts? Is it because the schools are not doing very well, that they need special help? Is it because the university is not doing very much?”

It must be acknowledged that university faculty and arts researchers often worry about arts organizations that preach arts advocacy without research-based methods and a firm understanding of sequential

curriculum in an art form. The literature is replete with indictments of arts programs offering ‘exposure’ and ‘professional development opportunities’ for teachers, absent a commitment to regular arts study over time in schools (Eisner, 1998; Gee, 2002). While this tension is not the focus of this writing, the controversy does provide a context for our work regarding the intersection of university, arts organization, and public schools goals for teaching and learning. These concerns are real and reveal a lack of communication and shared knowledge across constituencies that do share the common goals of helping students learn and schools succeed. Part of our research is focused on what we can contribute to the dialogue that acknowledges the tensions and accepts the challenge to bring these constituencies to the same table.

Our preliminary data suggest that such predispositions do not preclude the engagement of universities in partnerships with arts organizations and schools; they merely highlight the challenge to share a design for collaboration that brings the issues to the forefront and calls upon the partners to address them. Even the most reticent of those we interviewed in the university noted the value of a partnership model where higher education actually becomes associated with a school and a community organization in which the school looks to the university “not for just a casual visit, but for a continuing, sustained kind of involvement.” If the university involvement is long term through these triangular partnerships, then arts institutions that currently provide the much-maligned artists in residencies, without regard for how such short term external interventions impact internal education in and across art forms, must also be called upon to connect their programming to long-term goals for student learning in the arts in schools. When asked about arts organizations and their missions, this administrator noted: “I think a lot of the local and national organizations are out of touch with everybody except themselves.”

The latter statement is reflective of all three of the organizations that are exploring partnerships within this

triangle. Administrators we interviewed noted how important it is, given our institutional isolation, to “create awareness, help share the network and resources available.” The Dean of the School of Education and Social Policy described the need to design a strategy for change. She noted that partnerships sometimes reflect a “diffusion of knowledge and ideas.” Unless such diffusion is addressed and specific plans are made, she said, “It’s probably not going to happen.”

What then are the needs of the university in such endeavors, according to academic administrators? The following needs and benefits seemed to surface most often:

- Visibility in practice
- Creating models for others to replicate (rather than trying to change huge systems—small projects rather than systemic change as the goal)
- Community service for university students
- Opportunity for interns to learn to use a resource-based model in schools
- Performance and teaching opportunities for students
- Advancement of research agendas for faculty
- Service value for university/community relations

## ARTS ORGANIZATIONS AND UNIVERSITIES: ISOLATION AND IVORY TOWERS

*There are people in university settings who are just as isolated as many artists tend to be in artistic settings....They tend to feel that their research and their academic work (is) more theoretical and...it can be very isolating from the communities in which they live and work. [This] is very similar [to those] in the artistic world, who make that*

*dichotomy between their own individual work as academics and as artists, and their teaching work in the context of the university in which they work.*

Typically, arts organizations call on universities for program evaluation expertise. Doctoral, postdoctoral students or faculty members are paid as consultants to evaluate and produce summary reports for funders without further engagement in the implementation of programs or the collaboration with schools. The university participant is the outsider engaged for a specific purpose in a specific finite time period. Benefits for the university usually do not extend to programs, course work, or community-based opportunities for students who are not formally identified as research assistants.

But we found that there is a strong sense from arts partners that universities have much to learn from them. As the administrator and performer from a partner arts group points out, “Universities can learn the discipline that artists and arts organizations have in their work.” Another arts administrator commented that the role of an arts organization is to teach universities “what the real world is like,” as well as “how to organize complex collaborations.” Indeed, we heard much from schools and arts organization colleagues during this

study about the challenge of collaborations with a university regardless of the goals. (This is not the first time we have heard this. Teacher researchers have often learned the value of maintaining autonomy if they choose to partner with universities).

When we interviewed arts administrators, they, like the university administrators, stressed the inherent value for university interns in getting out in the community, because as one noted, “the goal is to be able to interface in society when one leaves the university. So the more kinds of practical, hands-on programs that universities can create, which expose their students to the real world and its challenges and its opportunities at an early age in a realistic setting, the more successful the goal of education is in general.” Another described the benefit for interns: “They learn the practicality of interfacing with real life, once they leave a highly concentrated university setting. The sooner they learn that in their training, the more effective they’re going to be when they get out into the working world and the more dynamic their contributions are going to be.”

Our arts partners noted that our university undergraduate interns are often sheltered and young with little or no experience in urban settings. They need

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**UNIVERSITY STUDENTS TEND TO DEMAND ANSWERS, AT LEAST INITIALLY. THEY STRUGGLE WITH THE EMERGENT CURRICULUM, THE TENUOUS PLANNING, AND THE LACK OF SPECIFIC OUTCOMES AT THE OUTSET. THEY HAVE BECOME ACCUSTOMED TO SYLLABI THAT NOTE CLEAR GOALS AND OBJECTIVES WITH ACCOMPANYING ASSESSMENT INSTRUMENTS AND PARAMETERS. PART OF LEARNING ABOUT PARTNERSHIPS AND SUSTAINING THEM IN UNIVERSITIES IS HELPING SUPPORT INTERNS WHO ENCOUNTER THE ‘MESSINESS’ OF COLLABORATION.**

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to be in a setting long enough to feel comfortable before they can genuinely make a contribution to the partnership. One administrator stated: “They are goal-oriented in terms of having to build a resume rather than living an experienced young life.”

Arts administrators also need to be informed of the culture and goals of the university. “We need to know the philosophical bent of a department, where they want to go, what they feel is key and important to the education of a child, and the methods by which they go about it. We need to understand the rhythms and processes and timelines of what an educational institution are all about. And those are quite different from the real world sometimes. It’s important in a college university situation to break out of what is inevitably an ivory tower and get off campus into the nitty gritty of reality—whether it be the lush and beautiful art world or the more harsh nitty gritty of Chicago Public Schools.” Once again, there is the clear belief that universities are not of that ‘real world,’ although as this arts leader added, “Not that *we’re* necessarily the real world.”

### EVOLVING ROLES/ACCEPTING ALTERNATIVE WAYS OF KNOWING

Arts administrators also acknowledge the inherent benefit for arts organizations that learn how to partner with universities effectively. Artists and arts specialists can learn how to accommodate new, fresh ideas through university interns’ participation. Arts leaders are also beginning to acknowledge that university music programs offer teaching practices, research, methods, and curriculum that arts organizations are not always fundamentally prepared to initiate, a criticism often leveled at arts organizations without fundamentally trained arts specialists working in schools.

Conversely, arts partnerships may be conduits for universities which may not have the expertise or the right resources to implement programs, and which may rely on artists and arts partners to provide these for the collaboration. One partner described this role for arts organizations as “sort of a Switzerland, sort of a neutral party.”

Arts administrators were very focused on what it takes to partner: evaluation, planning, realistic assessment, time, and money all were central to the needs and interests of arts organizations that are considering partnering with universities. One arts administrator noted that university student interns need to “have responsibility and initiative, but we don’t want them running off and doing their own projects.” Artists and teachers need to learn new ways to mentor interns in ways that don’t imitate traditional and tired student teaching models. In addition, one artist asked, “how do you get the novice student intern to tolerate the ambiguity?” University students tend to demand answers, at least initially. They struggle with the emergent curriculum, the tenuous planning, and the lack of specific outcomes at the outset. They have become accustomed to syllabi that note clear goals and objectives with accompanying assessment instruments and parameters. Part of learning about partnerships and sustaining them in universities is helping support interns who encounter the ‘messiness’ of collaboration.

## THE LARGER PARTNERSHIP CONTEXT

Partners in the Chicago Annenberg Challenge employed four strategies that appeared to be promising in helping schools improve. The partners provided professional development to teachers and school leaders; they helped schools establish new structures to improve teaching; they provided materials to assist instruction; and they helped schools organize themselves to assist teaching and learning by allowing teachers to work together (Rothman, 2002/2003). There is a developing body of literature focused on community partnerships with school districts that invites our consideration in the arts partnership community (Murrell, 2001, Kretzmann and McKnight, 1996, Newmann and Sconzert, 2000). Linking our learning in arts partnerships to this larger vision of partnering can be beneficial and begins to address the isolationist view that many of our educational colleagues have about arts educators. We can,

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**THE INTERNS THEMSELVES TAUGHT US ABOUT WHAT THESE INTERNSHIPS CAN BE; THEY ALSO TAUGHT THE ARTISTS, TEACHERS, AND STUDENTS IN THE SCHOOLS ABOUT THE POTENTIAL FOR FUTURE INTERNS.**

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in other words, learn from others who partner well.

Urban school districts have increasingly been reaching outside their own institutions to garner the support they need for broad-scale support. Funders, both private and governmental, have encouraged collaboration by supporting endeavors in which universities work with businesses, nonprofits and communities to improve teaching and learning.

**BUILDING CAPACITY IN THE UNIVERSITY: LESSONS LEARNED**

Our frequent emails to each other, to our arts partners, and to our field coordinators reveal the enormous logistical challenges inherent in such partnerships. We did not solve issues of transportation for undergraduates who did not have cars. We struggled with settling on meeting dates with teachers, artists, and interns. We

realized the importance of structuring the partnerships so that our interns could feel supported, but acknowledged the dangers in university professors assuming too much leadership over emerging projects and school-based curriculum. We also came to understand that our vision of the internship was not necessarily shared nor even understood by our arts or school partners. The interns themselves taught us about what these internships can be; they also taught the artists, teachers, and students in the schools about the potential for future interns.

But in the course of this two-year pilot project, we learned some valuable lessons that can support future partnership projects:

*Universities can address their own isolation, both perceived by partners and real, by connecting with arts organiza-*

*tions and schools that have very different cultures and largely different areas of expertise, but common goals.* Such partnerships provide opportunities for university interns that extend far beyond student teaching, inviting creativity, research/documentation skill-building, technology-based collaboration, and service habits of mind.

*Urban schools have a persistent need for resources and small-scale models for development that universities can address.* These resources include performances by university students, master classes based on music students' areas of skill, research and ethnomusicology background to inform artists' work in schools, pedagogy of co-teaching, performance venues for public school students outside of their own building, and multiple media documentation services that inform present and future practice. Tangible products that are the result of university involvement in arts partnerships with schools demonstrate the added value of university partner participation. This includes, but is not limited to, research.

*The culture of the university or college greatly influences the nature of the partnership model.* One size definitely does not fit all. Northwestern is a research university; if there is not a research outcome to a community partnership, it becomes hard to justify the time and expense. Second, our School of Music and our School of Education and Social Policy embraced the university mission, stated on our university web site as the Pursuit of Excellence. School of Education and Social Policy students are tracked upon graduation, and graduate school acceptance rates are monitored and recorded. Teacher education in both schools is small scale and maintains high standards. This profile influences how partnerships are viewed and what kinds of resources and support are provided for them. We profiled our students' opportunities for leadership in the Partnerships through the Arts programs; we sought publicity for their work in school journals, through our web site, and through the poster/multimedia session that we sponsored at the uni-

versity. Articulating and highlighting both the interns' activities and our research was essential to the success of our partnership internally.

*University partnerships in which interns work directly in classrooms as well as in arts organization offices can provide new structures for 'observation' and 'practicum' for education students that invite reflection, analysis, and active participation as integral aspects of preparation for the profession.* These elements, though attempted, are often not achieved when candidates are thrust in the role of 'teacher' during early field experiences.

*Mentoring of guided interns assumes new definitions when university students are learning about schooling, artistry, and research both in and outside of the classroom, as well as within the university and out in the community.* We saw new mentors emerge who were teaching artists, classroom teachers, arts administrators, media technology coordinators, and children. Their activities offered us new insights for what it means to mentor prospective professionals in schools.

*New university partnerships function most efficiently when they are embedded as part of a larger initiative.* Schooling in community internships that engage students in community organizations as interns provides a place for arts organizations to enter the higher education arena as partners.

*Models for internships are needed that demonstrate increased capacity on the part of interns as well as for programs in the university.* We struggled initially to develop a framework for what the internships could look like, while accepting the individual needs of our partner schools and artists. One teacher partner expresses some of what we have learned about how interns should function: "I would just caution the schools that this is not, for lack of any other term, a kind of academic slavery. The interns are not just here to do any old thing. Try to make a real experience educative and meet their needs along with your school needs. Use them wisely."

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**WE ARE BEGINNING TO DISCOVER THAT THE CONNECTIONS THAT WE ARE COMMITTED TO MAKING WITH URBAN SCHOOLS ARE MUCH MORE POSSIBLE IF ARTS ORGANIZATIONS AND UNIVERSITIES WORK TOGETHER TO MAKE THEM HAPPEN.**

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An arts consultant and part-time Northwestern music instructor notes that "When you say, 'I wish to be a partner,' you are exposed." This project 'exposed' my colleague and me as collaborators across our own institutions, as participants in a larger endeavor in Chicago and as part of the Music-in-Education National Consortium. But that exposure helped us to crystallize what each of us as individuals in our own disciplines and within our own professional associations had to learn and to contribute. It also helped us join in the discussion about teaching and learning in the discipline of music, about schooling in communities, and about partnering.

We also 'exposed' our interns and invited them to study this growing collaboration with us. They attended reflection meetings, investigated partnerships by interviewing leaders of such partnerships both locally and nationally. We challenged them to go out and see what these partnerships look like and how they might play a role.

As one of our arts partners stated: "I think (a three-way partnership) would enrich our organization; it would help us to be a more effective catalyst and enable us to be available to a university like

**SIDEBAR**

*Higher Education Partnerships in Arts-in-Education: What We've Learned so far in the MIENC*

BY GAIL BURNAFORD

**BEYOND OBSERVATION**

One learns to teach by more circuitous routes than simply the "apprenticeship of observation" (Darling Hammond) that is the common field experience of teacher candidates. Guided internships that are long-term, engaging, project-based, and collaborative provide different models for teaching that push artists and teacher candidates beyond what is generally recognized as "teaching."

**PARTNERSHIP PRACTICE**

Intentional coursework in the research and practice of partnerships, collaboration, and community-based school reform is essential (and currently largely absent) from the programs in arts and education in higher education.

**BEYOND OUTREACH**

Partnering students with performing organizations for planned school-based performances not only prepares them to perform in the future for young audiences, but prepares the professionals to work on teaching while they are performing "outreach."

**PRACTITIONER RESEARCH**

Inquiry, practitioner research and documentation practice invites

performance and education majors to experience their art in a new manner. Asking questions and systematically looking for evidence to support answers challenges the students in ways that observation, rehearsal, and performance do not.

**EXHIBITING KNOWLEDGE, NEW AUDIENCES**

Portfolios, poster exhibitions, storied documentation are routes to learning about one's profession that go beyond and yet incorporate essential standards and invite audiences that typically do not participate in assessment (parents, community, artists, students themselves).

**CONNECTING PRE-SERVICE AND IN-SERVICE**

Professional development for experienced teachers that include pre-service candidates breaks down boundaries and challenges the norms. Everyone is "on their toes."

**CROSS-UNIVERSITY PROGRAMMING**

Cross-university programming and course work (i.e., colleges of education and colleges of performing arts) invite a broader context for students to explore career options and see the interdisciplinary quality of their majors/disciplines—regardless of where their academic homes may be.

Northwestern, to draw from very practical kinds of experience. And to set up connections in the community." We are beginning to discover that the con-

nections that we are committed to making with urban schools are much more possible if arts organizations and universities work together to make them

happen. Shared responsibility became the essence of the 'double triangle' in the Partnerships through the Arts project. ¶

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### How University Partnerships Can Shape Emerging Artist-Teacher-Scholars

BY NORA A. LEWIS

Through Northwestern University's Partnership Through the Arts program, I had the privilege to intern with Arnold Aprill, Executive Director of CAPE, and to help document the Music-in-Education National Consortium's working conference with the Los Angeles Unified School District. As a doctoral student in music performance, I've been interested to observe the degree to which higher education is becoming involved in arts-integrated education and partnerships on a national level. I find it significant, too, that conservatories, universities, and university teaching artists are actively contributing to arts partnerships and redefining their roles in K-12 public education as well as in broader communities.

Since my educational and professional background is in Music Performance and Liberal Arts, I have had little exposure to contemporary ideas about arts integration in K-12 education and little experience with traditional Music Education or Music-in-Education curricula. I came to CAPE in order to investigate how work in my specific area could have a broader educational impact and to learn how partnerships are formed, developed, and sustained over time. Looking to the Artist-Teacher-Scholar model and Arnold Aprill for guidance, I hoped to develop and expand my pedagogical ideas through learning about partnering and about arts-integrated approaches to learning.

One program that seems particularly compelling is the graduate Art and Education program that Eric Booth has established at Juilliard. This program fills the pedagogical gap for performing musicians and engages graduate students in teaching situations that complement and add value to their careers in a way that is consistent with their goals as performing artists. By guiding and shaping performers as "teaching artists," the Art and Education program offers the focused experience many graduate music students seek.

Graduate students of music come to Booth's Art and Education program with a self-identified interest in education. They take two year-long classes with him and some continue with an additional year in New York City public schools as a practicum. These students develop as performing artists through their performance curriculum and develop their teaching ability and pedagogical ideas through Booth's curriculum. As these curricula come together, the identity of the Teaching Artist emerges. This program is attractive to graduate students, since the Art and Education Program focuses on pedagogical development for the performing musician.

The Art and Education Program recognizes the graduate degree level as the pivotal point in the career development of performing artists. Undergraduate performance majors often do not seem interested in developing pedagogically, if only because they feel overextended with daily ensemble rehearsals, many required core classes, and many individual lessons, not to

mention the extensive time commitment of regular practice. As developing broader career goals is not a part of their immediate reality, many undergraduate performance majors simply don't. By contrast, many graduate students are actively looking for broader experiences. While I was a Master's student at Yale, my peers and I began to seek out any teaching opportunities we could find, such as building our applied teaching studios, giving performances as resident artists in public school classrooms, coaching and applied teaching in K-12 public schools, teaching in community music schools, coaching for music mentoring programs, achieving certification through a school of education and Suzuki certification, and teaching in adjunct positions at colleges and community colleges.

Our experience is apparently very typical of graduate music performance students at many schools. Having suddenly become aware of a pedagogical gap in our development as Artist-Teacher-Scholars, we tried to fill it as best we could on our own initiative. As institutions of higher education pursue partnerships, graduate students may be an overlooked resource; however, a program like Juilliard's Art in Education program could offer educational skill development, continuity, and community to our fragmented collection of experience.

Some may attribute the success of the Art and Education program to Juilliard's institutional reputation and argue that such a program is not realistic for all schools of music. However, the nationwide emergence of successful arts partnerships, initiated by institutions of higher education, show how any interested music school can establish an effective mentoring and arts education program. The goals of Booth's program are compatible with the aims of any graduate performance program; encouraging pedagogical development of graduate music students can become a natural component of the typically open-ended graduate curriculum.

My experiences at CAPE suggest the most important attribute of sustainable partnerships is high quality professional development of teaching artists. When partnerships are initiated by institutions of higher education, the best approach to high quality professional development is through a credit-bearing curriculum. This professional development should include mentoring focused on development of education skills, developing a community among these teaching artists, and creating and presenting documentation in order to develop and sustain the program over time. ¶

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