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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.