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The Collaboration of Teacher/Artist Teams: A Qualitative Analysis of Selected Interpersonal Components Influencing a Partnership-Model Artist Residency

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THE COLLABORATION OF TEACHER/ARTIST TEAMS:

A QUALITATIVE ANALYSIS OF SELECTED INTERPERSONAL

COMPONENTS INFLUENCING A PARTNERSHIP-MODEL ARTIST RESIDENCY

A Dissertation

Submitted to the School of Graduate Studies and Research

in Partial Fulfillment of the

Requirements for the Degree

Doctor of Education

Paula G. Purnell

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May 2008

Indiana University of Pennsylvania
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Title: The Collaboration of Teacher/Artist Teams: A Qualitative Analysis of Selected
          Interpersonal Components Influencing a Partnership-Model Artist Residency

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Recent demands for academic accountability, as evidenced through standardized test scores, have left many school arts programs understaffed and vulnerable to budgetary constraints, particularly arts programs within poor urban and rural regions. For decades arts organizations have offered artist-in-residence programs as a way to supplement existing arts education programs. Currently, every state in the nation provides funding for outreach programs designed to bring "teaching artists" (TA) into schools. The growing demand for academic accountability, however, has resulted in increased pressure on artist residency programs to justify their use of instructional time and classroom resources. Consequently, artist residence programs are experiencing an evolutionary shift from residencies based on a demonstration model--in which the artist presents an art form to the class while the teacher is a passive observer--to a partnership model which requires teacher/artist teams to collaborate in creating and teaching co-equal cognitive arts integrated lessons.

The success of partnership-model artist residencies depends on positive, productive collaboration between teachers and artists; however, the conditions and factors that promote teacher/artist instructional collaborations are not yet fully understood. The purpose of this study was to provide a deeper understanding of the interpersonal components that affect the collaborative instructional processes of teachers

and artists participating in partnership-model artist residency programs, and to identify and describe the experiences and resources that promote positive, productive collaborations between teacher/artist teams.

Five teaching artists and five fourth grade teachers participating in a 30-day partnership model artist residency agreed to take part in this qualitative study. Data were triangulated through semi-structured individual interviews, participant journals, and focus group interviews. Typological analysis identified patterns and relationships within and across data sets and revealed five overarching themes that influence the development of positive collaborative partnerships: pre-planning, collaborative, and instructional time; the divergent professional cultures of teachers and artists; the alignment of the arts with the curriculum; professional development training; and pedagogy and individual teaching styles. The results indicate that, despite the necessity of additional planning time and training, teachers and artists alike recognize the potential benefits of collaborative arts integration and support the current movement toward partnership model artist residencies.

DEDICATION

To artists who are teachers, and teachers who are artists.

ACKNOWLEDGMENTS

It has been a privilege to work under the guidance of my esteemed committee. My chair, Dr. Beatrice Fennimore, is a wonderful teacher who leads by example. I have learned volumes by observing her passion for education and her tireless dedication to providing a brighter and more equitable future for all children. She has guided me along this unfamiliar research path with a steady hand, and just the right balance of encouragement, good humor, and honest critique. Hazard Yet Forward!

Dr. Mary Jalongo is an inspiration. Her scholarly work sets a high standard, toward which I can only aim. She has generously invited me to participate in collegiate dialogue, and provided me with invaluable opportunities to participate in the academic community. I will always be grateful.

Before forming my committee I was unaware that Dr. Laurie Nicholson was an accomplished musician in addition to being a scholar and capable administrator. Her commitment to the arts and her keen understanding of the teaching profession have informed and improved my work greatly.

A few years ago I went for a walk in the woods and came home to announce that I was going back to school to get my doctorate. Since that day, Bruce's support has been unwavering. He has brought me many a cup of coffee in the wee morning hours, and has served as my on-call, in-house editor. I could never have done this without him, my true heart's friend.

I want to thank my grown-up children for encouraging me to follow my dreams. Since I started this journey my daughter, Robin, has had two beautiful daughters of her

own. My son, Justin, has begun his own journey, fueled by an insatiable appetite to see the world. I could not be more proud.

Love and deep gratitude go to my mom and dad, who always told me to do my best and be happy; and to my sister, Shaw, and brother, David, who are my wise and wonderful comrades in life.

And finally, sincere thanks to the artists and teachers who shared their insights and experiences with me. I am amazed at their talents and skills, and heartened by their respect for, and dedication to, the imagination, intelligence, and boundless creativity of children.

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CHAPTER 1

OVERVIEW OF THE STUDY

Despite significant research and empirical evidence supporting the educational

and social benefits of arts-rich learning, the role of the arts in America's education

system remains tenuous. Social and political forces have marginalized the place of arts

education in the curriculum throughout the nation's history, often leaving school arts

programs understaffed and vulnerable to budgetary constraints. The *No Child Left Behind*

Act of 2001 (NCLB) reauthorized the *Elementary and Secondary Education Act*

(ESEA)--the main federal law affecting education from kindergarten through high

school. Proposed by President Bush shortly after his inauguration, NCLB was signed

into law on January 8, 2002. NCLB implemented new academic accountability measures

to be evidenced through standardized test scores in English, math, and science. Pressure

on schools to raise test scores, among other social and political factors, has resulted in a

decline in the amount of time devoted to arts instruction in school districts across the

country, but particularly within poor urban and rural regions (Chapman, 2004; Rabkin,

2004).

Many national, state, and community arts organizations have responded to the

dearth of arts in public schools by offering supplemental arts education programs. For

decades, artist-in-residence programs have served as a conduit for bringing professional

artists into the classroom. Currently, every state in the nation provides funding for

outreach programs designed to bring "teaching artists" (TA) into schools (Grant, 2003).

TAs are professional artists who are skilled in their disciplines and take an active role in

instructing students (Arts Education Partnership, 2004). The growing demand for greater

academic accountability in general education has resulted in increased pressure on artist

residency programs to justify their use of instructional time and classroom resources

(Chapman, 2004). Teachers and artists participating in artist residencies are more and

more frequently asked to provide arts-integrated lessons that are aligned with the school's

curriculum and that meet specific academic standards in other core subjects.

Consequently, artist residence programs are experiencing an evolutionary shift from

residencies based on a demonstration model--in which the artist presents an art form to

the class while the teacher is a passive member of the audience--to a partnership model.

The partnership model calls for teachers and artists to collaborate in creating lessons that

integrate the arts and other core subject areas (Waldorf, 2005).

Teachers and artists participating in partnership model artist residency programs

face significant collaborative challenges. In their book *Interactions: Collaboration Skills*

for School Professionals, Friend and Cook (2002) indicate that interpersonal

collaborations between general classroom teachers and professionals who are not teachers

present particular issues that "directly and profoundly influence collaborative

interactions" (p. 280). These issues have to do with differences in professional

preparation and orientation, the limited amount of time allotted for collaboration, role-

specific constraints, and inexperience working with large groups of students. In addition,

because of the limited time spent at each school site, most itinerant educators do not

become an integral part of the school community. According to Friend and Cook (2002)

these limitations, which are indicative of the conditions under which teacher/artist

collaborations take place, can lead to misunderstandings and miscommunications which

can ultimately result in conflict and further marginalization of the arts.

The potential of partnership-model artist residency programs to supplement and extend learning in and through the arts for the nation's school children depends on cultivating productive collaborations between classroom teachers and community-based artists.

Artists, teachers, and administrators are just now beginning to recognize the potential benefits that meaningful teacher/artist partnerships can offer. A study conducted by the Getty Foundation titled *Transforming Education through the Arts Challenge* (TEAC) concludes that community-based arts education programs can lead to whole school reform, bringing with it meaningful opportunities for professional development, alternative assessment, constructivist teaching, and community connections (TEAC, 2002).

Statement of the Problem

The success of partnership-model artist residencies depends on positive, productive collaboration between teachers and artists; however, the conditions and factors that promote teacher/artist instructional collaborations are not yet fully understood. Teachers and artists participating in partnership-model artist residency programs must overcome both systemic and interpersonal collaborative challenges. Research indicates that differences in background, training, education, and experience can lead to misunderstandings and resistance among collaborative partners (Friend & Cook, 2002). Interviews with teachers and artists participating in artist residency programs reveal high levels of frustrations when collaborative partners do not understand each other's needs. Teachers voice concerns over teaching artists' lack of classroom management skills, while teaching artists complain that classroom teachers often consider

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the arts peripheral to the curriculum (Easton, 2003). Understanding the divergent

perspectives and concerns of teachers and artists is the first step to establishing

constructive communication and promoting the collaborative process.

As fewer resources are devoted to creating and maintaining high quality arts

education programs across the country, classroom teachers are more and more often

expected to take responsibility for providing arts-based learning experiences for their

students. Research, however, indicates that most classroom teachers do not have the

training, materials, or planning time needed to create and teach effective arts integrated

lessons. Partnership model artist residency programs have the potential to support

teachers' efforts to integrate the arts in the curriculum while engaging students in high

quality arts learning experiences.

Purpose of the Study

The purpose of this study is to provide a deeper understanding of the interpersonal

factors that affect the collaborative instructional processes of teachers and artists

participating in partnership-model artist residency programs. The study will also help to

identify and describe the conditions and factors that promote positive, productive

collaborations between teachers and artists during their participation in artist residency

programs, as well as areas of personal and professional growth that result from

participation.

Research Questions

The research questions guiding this study are:

1. How do teachers and artists in this study perceive and respond to the six interpersonal component of collaborations: (a) communication; (b) commitment; (c) equality; (d) skills; (e) trust; and, (f) respect (Blue-Banning, Summers, Frankland, Nelson, & Beegle, 2000)?

2. What experiences and resources do artists and teachers perceive as promoting and facilitating interpersonal collaboration in a partnership-model artist residency program?

3. What areas of personal growth and change do teachers and artists report as resulting from their collaborative efforts?

4. What aspects of the hierarchical relationship that exists among the domains of interpersonal collaborations (Frankland, 2001) are evident in teacher/artist reflections and descriptions?

Definition of Terms

The following definitions are offered in order to clarify the meanings of broad or ambiguous terms in the context of this study.

Arts--The arts are defined as "The use of artistic forms (including music, visual arts, drama, video art, creative writing, storytelling, film making, and dance) to express personal meaning" (Kent, 1993, p. 10).

Arts integration--Arts integration is defined as teaching that employs an art form as the source of study; as a medium for teaching subject content; and/or as a means to express learning in a content area (Goldberg, 2006).

Arts integrated lessons and units--Arts integration lessons and units are defined as lessons and units developed by identifying parallel processes in an art form or arts-related activity and a more traditionally academic subject (Rabkin & Redmond, 2006).

Artist residency--Artist residency programs are those programs designed to bring professional artists into the schools as a model for curricular enrichment, which can continue over a period of a few days or extend to consecutive years (Rabkin & Redmond, 2004).

Collaboration--Collaboration is defined as:

A fluid process through which a group of diverse autonomous actors (groups or individuals) undertakes a joint initiative, solves common shared problems, or otherwise achieves common goals. It is characterized by mutual benefit, interdependence, reciprocity, concerted action and joint production. Ideally, collaboration entails a common vision; a jointly developed structure; and the sharing of work, resources, and rewards. (Abramson & Rosenthal, 1995, p. 1479)

Interpersonal Collaboration--An interpersonal collaboration is defined as a style for direct interaction between at least two coequal parties voluntarily engaged in shared decision making as they work toward a common goal (Friend & Cook, 1999).

Interpersonal Factors of Collaboration--Interpersonal factors of collaboration are defined as the human and group processes and interactions that take place among professionals and other stakeholders within the collaborative setting (Abramson & Rosenthal, 1995).

Organizational Components of Collaboration--Organizational factors of collaboration are defined as those factors related to policy, funding and administrative structure that provide a foundation of coordination of services within and across collaborative agencies   (Abramson & Rosenthal, 1995).

Teaching Artist (TA)--"A practicing professional artist who collaborates with certified teachers to design and implement units of instruction aimed at engaging students in learning in or through the arts" (Norman, 2004, p. 218).

Location of Author Identity in the Study

It is important that the researcher, who has been engaged in arts education for many years, locate herself in this work. The researcher acknowledges a bias in favor of arts integration, which has been reinforced by years of professional experience creating and performing curriculum-based music programs in elementary and middle schools. She has worked in this capacity since 1993 through her business, Mainstreet Music, and as an outreach artist for the Pittsburgh Children's Museum since 1999. As co-founder of the Family Arts Theater, she co-wrote, produced, and performed two children's albums, winning the Parents' Choice Gold Award for children's music in 1997, and the Parents' Choice Silver Award in 1998. In 2000 she became a rostered artist with the Pennsylvania Council on the Arts, *Artists in Education* (AIE) residency program, and has conducted numerous artist residencies throughout Western and Central Pennsylvania in regional folk arts. As a *Commonwealth Speaker* for the Pennsylvania Humanities Council, she presents programs celebrating regional history through folk music. In 2003 she formed the band the New Landers, a group which researches and performs historical music of Western Pennsylvania. The New Landers' first album, *Where the Allegheny Flows*, was

released to critical acclaim. The New Landers were subsequently invited to participate in

a collaborative project with the Westmoreland Museum of American Art, Titled *Born of*

Fire: Songs of Steel and Industry; an award-winning DVD, *Pittsburgh: The City that*

Built a Nation, and an internationally touring art exhibition, *Born of Fire: The Valley of*

Work. In 2007 New Landers performed at the Rhineland Industrial Museum in Germany,

to celebrate the region's common heritage in steel. In 2008 the New Landers became

rostered artists with Pennsylvania Performing Arts on Tour (Penn PAT). Over the past

13 years the researcher has taught arts-based professional development classes and

worked with students in public and private schools, as well as with parents' groups,

classroom teachers, arts teachers, community arts organizations, and school

administrators both as an artist and as an advocate for the arts in education.

<div align="center">Significance of the Study</div>

There is a paucity of research examining the internal factors that affect

collaboration in educational settings in general, and even less research specifically

exploring the unique collaborative challenges and conditions encountered by

teacher/artist teams participating in partnership-model artist residency programs.

In 2004 the Arts Education Partnership (AEP) published a report titled "The Arts

and Education: New Opportunities for Research." One area suggested for further

research is professional artists teaching in schools.

> The growing phenomenon of artist-teacher partnerships offers a body of practice
>
> that can be investigated to determine the characteristics of the most effective
>
> collaborations and their impact on teachers, students and school communities . . . .
>
> Ethnographies of arts and art-enhanced schools are needed to better understand

the role the arts play in shaping culture, instruction, and learning in schools.

(p. 21)

By examining the interpersonal factors of collaboration that affect teachers and artists in the context of partnership-model artist residencies, this study will add to the growing body of knowledge currently informing arts education partnerships of the conditions that are conducive to successful teacher/artist instructional collaborations.

This study is also significant in terms of geographic location. Most artist residency programs in the United States serve urban areas, which generally have access to a variety of arts organizations and large communities of professional artists (Rabkin & Redmond, 2006). This study was conducted in rural and urban/suburban communities. The data from this study were informative for artist residency programs serving areas with fewer cultural organizations and less artistically diverse populations.

Limitations of the Study

Participants in this study were drawn from teachers and artists who agreed to participate in The Southern Alleghenies Museum of Art's (SAMA) Long Term Residency (LTR) project. The residencies were conducted in four school districts in Southwestern Pennsylvania. Because of the limited geographic and programmatic scope, as well as the nature of the qualitative research, the results could not be generalized. However, the results can be added to the growing number of studies examining the interpersonal factors that influence collaboration.

Also, because participation in the LTR program was voluntary, participating teachers may have had a greater, preexisting interest, experience, and/or background knowledge in the arts. Likewise, the artists who chose to participate in the LTR program

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may have had more knowledge, experience, and/or interest in instruction and pedagogy than their TA counterparts.

Summary

Many schools in the United States have reduced or eliminated their existing school arts programs, due in part to increased demands for higher standardized test scores and measures of academic accountability imposed by *No Child Left Behind* (Chapman, 2004; Rabkin & Redmond, 2006). Arts education partnerships across the country have responded by increasing and redefining the supplemental arts programs they offer to schools, including artist-in-residence programs. In order to comply with demands for increased academic accountability, many artist-in-residence programs are currently evolving from the traditional demonstration model residencies to partnership model residencies, which require teachers and artists to collaborate in writing and co-teaching arts-integrated lessons and units.

Partnership model artist residencies hold many potential benefits for students, teachers, and artists alike. Ideally, collaboration builds sustained partnerships, both between schools and arts organizations, and between individual teachers and artists (Rabkin & Redmond, 2006). The success of those partnerships depends, first and foremost, on positive, productive teacher/artist instructional collaboration. Teachers and artists, however, face unique and significant collaborative challenges. The conditions that foster positive collaborations between teachers and artists are not yet fully understood. By examining selected interpersonal factors of collaboration; the experiences and resources that promote productive teacher/artist instructional collaboration; and the areas of personal and professional growth that may result from teachers' and artists'

participation in collaborative instruction, this study adds to the growing body of

knowledge currently informing arts education partnerships of the conditions that are

conducive to successful teacher/artist instructional collaborations.

CHAPTER 2

REVIEW OF RELATED LITERATURE

Nearly 200 years ago statesman John Adams wrote,

I must study politics and war that my sons may have the liberty to study

mathematics and philosophy. My sons ought to study mathematics and

philosophy, geography, natural history, naval architecture, navigation, commerce,

and agriculture, in order to give their children the right to study painting, poetry,

music, architecture, statuary, tapestry, and porcelain. (McCullough, 2001, p. 236)

Clearly John Adams saw the arts, not as peripheral to education, but rather as its

apex. Many generations later, however, educators, parents, administrators, and policy

makers have still not reached a consensus on the correlation between the arts and

education. Political and economic realities continue to impose inequitable access to the

arts in our nation's schools and communities. And while the fundamental value of the

arts has been historically recognized in the field of education, a comprehensive approach

to arts education continues to elude contemporary designers of curriculum and policy.

This review of related literature provides historical, philosophical, and

pedagogical perspectives on the role of the arts in education. First, the history of arts

education, and the philosophical foundations influencing arts education in the United

States was explored. Research trends and selected studies indicating the educational and

social-emotional benefits of learning in and through the arts were discussed. Current

national arts education policy and practices were considered, along with the advocacy

efforts of community arts partnerships. The expanding role of Teaching Artists (TAs) in

public education, and the evolving partnership-model artist residency, was examined.

Finally, the collaborative process was reviewed, and selected interpersonal factors that enhance teacher/artist collaborations was delineated.

A Brief History of Arts Education in the United States

Today's increasingly diverse American society continues to re-envision and redefine itself, but early religious and philosophical influences cannot be dismissed as they remain deeply ingrained in our beliefs and attitudes toward education and the arts.

Martin Luther, founder of the Protestant movement, valued public education as an important instrument of religious reform. The image of the black-robed monk defiantly nailing his 95 Theses on the church doors at Wittenberg in 1517 may not help us envisage Martin Luther as an early advocate for arts education. He was, however, contemptuous of medieval pedagogy "recommending instead a liberal arts program including biblical languages, history, singing, and music, along with mathematics" (Murphy, 2006, p. 145).

English philosopher and educator John Locke also greatly influenced America's Founding Fathers. His writings on the *tabula rasa* theory have been credited with inspiring Thomas Jefferson's proclamation that "all men are created equal" (Quinn & Hanks, 1977). In 1692 Locke wrote *Some Thoughts Concerning Education* and described children as active beings who happily occupy themselves with "dancing and Scotch-hoppers" (Locke, 1692, § 76). He decried the common practice of teaching ancient languages and grammar through rote memorization with little regard for understanding (Murphy, 2006) and was dismayed by tutors who chided, whipped, and reprimanded students until they approached learning with "trembling and apprehension" (Locke, 1692, § 76). Instead he recommended that teachers should find inventive ways

to ignite the students' natural curiosity and ambitions so that they can bring the same joy and passion to learning as they do to their play-games.

In addition, Locke noted the benefits of participating in arts-based activities.

And since nothing appears to me to give children so much becoming confidence and behaviour, and so to raise them to the conversation of those above their age, as dancing, I think they should be taught to dance as soon as they are capable of learning it. For tho' this consist only in outward gracefulness of motion, yet, I know not how, it gives children manly thoughts and carriage, more than any thing. (Locke, 1692, § 67)

Early American statesman Benjamin Franklin understood that colonial life demanded practicality. Concerning the education of youth in 1749, he wrote:

As to their studies, it would be well if they could be taught everything that is useful, and everything that is ornamental. But art is long, and their time is short. It is, therefore, proposed that they learn those things that are likely to be most useful and most ornamental; regard being had to the several professions. (In Beck Green, 1948, p.25-26)

If the philosophers and politicians that shaped education in the United States perceived the arts as fundamental to education, why do the arts still occupy such a peripheral place in America's education system?

The Original Back-to-Basics Movement

The Puritans have been cited as the group that "contributed the most that was of value for our future educational development" (Cubberly, 1934, p. 14). The Puritans are known for their extreme anti-aestheticism and the elimination of all artwork and musical

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instruments from the church. However, it is also important to note that while the Puritans

believed that artistic embellishment was an inappropriate expression of religious faith,

they did not disavow themselves of the arts entirely. Oliver Cromwell himself owned an

organ and hired an orchestra for dancing at his daughter's wedding (Trafton & Ryken,

2006).

The exclusion of the arts in New England's schools occurred as a consequence of

a religious concept that Max Weber later conceived in his treatise *The Protestant Ethic*

and the Spirit of Capitalism (1904-1905). Weber's study posits that, paradoxically, the

Puritan's Calvinistic asceticism was the root of capitalism in America. The Puritan work

ethic grew out of the belief that the Puritan's survival in the colonies and their eventual

economic growth and material wealth was an indication of God's favor. An austere life

of work and worship, and obedience to God's vocational calling of each individual led to

more abundance and wealth which, in turn, was interpreted as an indication of God's

continued favor (Carter & Stienbrink, 1992; Quinn & Hanks, 1977). Therefore, the

ultimate goal of education became vocational, since strict obedience to God's calling,

hard work, and the accumulation of wealth had proven to be the surest path to God's

favor.

The New England school model emulated the Latin Grammar School and

emphasized the "classical" studies. The Puritans' rejection of gaudy ornamentation and

embellishment, combined with the exclusion of all subjects that did not have a specific

vocational application, meant that the arts were not considered "academic" coursework.

The philosophical influences of the New England school model continued to dominate

American public school curriculum development into the 20th century (Carter & Steinbrink, 1992).

The Puritan work ethic meshed easily with the immediate utilitarian needs of early Americans. As a result, unlike their Europeans contemporaries, Americans drew a distinction between the useful and the fine arts. The useful arts--the making of quilts, rugs, and furniture--were considered necessary and functionary, while the fine arts were considered frivolous and far removed from the common business of everyday life (Eisner, 1972).

The Revolutionary War had dire effects on the burgeoning colonial system of education. Students and tutors alike were drawn into the conflict and funds for education became increasingly scarce. After the war, education was not a top priority for the new nation. The establishment of the new government and issues of self-rule dominated discussion. When the topic of education was addressed the emphasis was on nationalism and citizenship.   Four universal educational themes advanced at this time. The fundamentals outlined for American education included that education should: (1) motivate citizens to choose public over private needs; (2) purge all vestige of monarchical government and instill the foundations of an independent citizenry; (3) be practical, improve the human conditions, and promote the new sciences; and, (4) extol the benefits of liberty to the rest of the world (Cremin, 1961).

These fundamentals were evident in Noah Webster's *Elementary Spelling Book,* which was published in 1783. The moral and nationalistic intention of the text was apparent, touting within each exercise "respect for honest work and property rights, the value of money, the virtues of industry and thrift, the dangers of drink, and contentment

with one's own economic status" (Webb, Metha, & Jordan, 2007, p. 132). By 1875 over

a million copies had been sold (Webb, et al., 2007).

Universal education was the new American ideal, but most public schools were

poorly staffed and equipped, and were able only to teach the basics of reading, writing,

and arithmetic. The common methods of teaching underprivileged children in the early

1800s, such as the monitorial school model, were designed to be cheap and efficient and

to instill the virtues of obedience, orderliness, and industriousness through regimented

lessons and factory-style classrooms (Webb, et al., 2007).

The exclusion of the arts from formal education, and the singular focus on

teaching the "useful" arts, however, eventually culminated in a serious problem for

Boston industrialists in 1869. Superior goods were being manufactured in England and

France where aesthetic training was provided for craftsmen and artisans. Walter Smith,

an English teacher, was invited by the state of Massachusetts to develop a method for

teaching the artistic skills needed by industry. His classes were offered to local men,

women, and children. The success of Smith's drawing program led to the passing of the

first mandatory state law regarding art education when, in 1870, Massachusetts made

drawing a required subject (Kern, 1984).

Horace Mann, generally recognized as the architect of the public school system,

lobbied for the inclusion of music and art in the common curriculum. He reasoned that

drawing lessons might both improve practical design skills and uplift the moral spirit

(Wakeford, 2004). At about the same time Friedrich Froebel was developing the concept

of kindergarten, a "children's garden" founded on progressive learning and creative play

(Manning, 2005). Froebel believed that young children's innate curiosity motivates them

to interact with their environment and that academic skills could be enhanced by providing manipulative materials and guided opportunities for creative play. He incorporated songs, dances, and finger plays in his kindergarten curriculum along with a set of manipulatives, called *occupations.* Froebel's occupations--scissors, paper, sticks, clay, sand and stone--were designed to encourage young children to explore and create (Murphy, 2006). Margarethe Meyer Schurz opened the first kindergarten in the United States in 1856.

Several early arts-integration programs gained fleeting prominence in American education as well. "Picture Studies" emerged in the 1800s and continued in practice through the 1920s. Picture Studies combined lessons in which students were instructed to reproduce paintings and sculptures with language texts designed to promote moral values and socially productive behavior (Dobbs, 2003). A music program called "Sense Impressions" was designed to lead pupils through increasingly difficult listening activities, not only as a means to increase musical acuity, but also to guide students toward increasingly sophisticated types of competencies (Wakeford, 2004).

Popular educational thought, and examples of early arts integrated curricula, suggest an underlying belief that arts-based experiences have the power to enhance general learning skills. In 1882, however, the authors of a lengthy report issued by the National Education Association chose not to address arts curriculum directly, stating instead that while music and drawing deserved systematic attention, deciding how these subjects should be introduced was best left to local authorities to determine (Burnaford, Aprill, & Weiss, 2001). The exclusion of all arts-related subjects from the Committee of Ten's 1892 list of subjects that should comprise secondary school curriculum assured arts

education a peripheral role in the basic school curriculum for decades to come (Carter & Steinbrink, 1992).

The Progressive Era

Two very different approaches to curricular design were presented in the early 20th century, each with very different implications for arts education. William Bagley proposed that curriculum should stress the essentials of each individual subject, specifically by rote memorization of basic information such as names, dates, places, and landforms. Factual learning, he stated, had little to do with student interest; instead educators needed to increase the student's will to learn. "Time on task" was emphasized, while specific vocational applications were not (Ediger, 1997).

Other educators, meanwhile, turned to the new field of child psychology in an effort to transform public education (Thorton, 2001). Herbartianism was created by the followers of German philosopher Johannn Fredrich Herbart who believed that psychology and ethics could be combined to build strong moral character in students. Often referred to as the "father of pedagogy" Herbart espoused that the best way to teach children was to develop and maintain the student's interest in learning (Murphy, 2006).

John Dewey expanded on the Herbartian concepts and helped to create the Progressive Education movement. Dewey wrote that education was composed of four main elements--the development of the child's intellect, moral sense, social awareness, and aesthetic sense (Barube, 1999). Progressives asserted that no subject should be taught in isolation and that the arts provided a natural "connective tissue" between content areas. Rather than a mere tool of industrialization, Dewey saw the arts, and the act of making art, as a vehicle for exploring and understanding the world. From a

curricular perspective, Progressives viewed art "not as a decorative addendum to the school day, but as the very embodiment of education" (Wakeford, 2004, p. 89).

In 1919 Rudolf Steiner (1861-1925) founded a school for the workers of the Waldorf-Astoria cigarette company in Stuttgart, Germany. The school was based on Steiner's philosophy, anthroposophy, which espoused that a well-rounded individual must equally integrate their capacities for thinking, feeling, and willing. The Waldorf method of education acknowledged the importance of developing each child's innate talents and abilities and emphasized the importance of learning through "hands, heart, and soul" (Ruenzel & Seward-MacKay, 1995, p. 25). Implicit in the Waldorf philosophy was the belief that "everyone has the ability to do everything well . . . . We can all do music, do art, do mathematics" (p. 24).

Progressive Education was embraced, particularly by many private schools, during the 1930s. The Great Depression and continuing European immigration, however, demanded modifications to the public school curriculum. Arts educators responded by seeking to justify arts education by aligning arts curriculum with specific cultural and social needs in the public sector (Thorton, 2001). For example, an experimental group from the College of Education of the University of Minnesota, the Owattona Project, based their curriculum design on the useful arts of arranging furnishings, planning wearing apparel, landscaping, and making civic improvements (Kern, 1984). Their goal was to demonstrate that the aesthetic needs of modern American life could be addressed in the basic school curriculum through the arts (Eisner, 1972).

During the 1940s and 1950s, art and music textbook publishers continued to emphasize the useful "arts in daily life" theme, with an orientation toward industrial

design, good citizenship, and the Americanization of immigrant families. As thousands

of soldiers returned home from World War II, nationalism became an important element

in art and music education. Practical arts projects designed to enhance students' social

and civic skills appealed to teachers; however, limited instructional time and the lack of

teacher training in the arts resulted in low-quality products with little substantive arts

content. Poor quality student work reinforced the perception that the arts were ancillary

to the real curriculum and merely provided a pleasant distraction from traditional

classroom routine (Dobbs, 1998). The idea that the arts were curricular "frill" or "fluff"

became well-ensconced in the minds of most Americans, in spite of *The Eight Year Study*

published by the Progressive Education Association in 1942, which found that students

from progressive high schools achieved higher academically and were more socially

well-adjusted than their traditional school counterparts (Murphy, 2006).

Sputnik: Back-to-Basics, Round 2

Arts education historians repeatedly point to the launching of the Soviet

unmanned satellite, Sputnik, on October 4, 1957, as the event that signaled a new,

competitive age in education (Barube, 1999; Burnaford, Aprill, & Weiss, 2001; Murphy,

2006; Wakeford, 2004). This watershed event is also credited with inciting "a

counterrevolution against Progressive education" (Barube, 1999, p. 2). The Cold War

was raging and the battle cry from school boards and policy makers alike became "back

to basics," which included reading, writing, arithmetic, and science (Barube, 1999).

Once again arts education advocates scrambled to justify a place for the arts--this time by

showing that arts education could foster the sort of high level, creative thinking skills

needed to compete in a global race for innovative scientific discovery (Wakeford, 2004).

The New Social Contracts of the 1960s breathed life into the struggling aesthetic education movement, and the arts found an eloquent friend in John F. Kennedy. In a speech given at Amherst College, in October, 1963, President Kennedy said, "I see little of more importance to the future of our country and our civilization than full recognition of the place of the artists" (Wilson & Hoffa, 1984, p. 340). President Kennedy embodied the idealism and vision needed to redefine the role of the arts in American culture. Many of Kennedy's reforms were later implemented by President Johnson's administration.

An act establishing the National Foundation for the Arts and Humanities was passed, a research support program for arts education was created in the U.S. Office of Education--which for the previous 100 years or so, had offered neither support for the arts nor much in the way of acknowledging their existence--a clutch of education bills was passed that provided indirect assistance for arts educators, ranging from supplemental education centers to special programs for the disadvantaged (Wilson & Hoffa, 1984).

The humanitarian spirit of the 1960s also brought social issues into the arts education discussion including Euro-centric cultural bias and inequitable access to the arts based on socioeconomic status. Arts education reform initiatives sought to reach beyond the classroom and address the needs of the greater community. Arts specialists, historically separated according to discipline, began to create comprehensive arts alliances in order to establish common educational and political goals. As a result, the focus of arts education was expanded from *making* art, to understanding art in its cultural, historical, and political contexts. An emergent "studio orientation" introduced the professional artist as a viable educational resource, and the National Endowment for the

Arts began providing monetary support for community-based artist-in-residence programs. Artist residencies provided students with an opportunity to interact with working artists. Artist-in-residence programs were based on the "long-held policy that the most effective way to instill appreciation and understanding of an art form was to participate in it" (Werner, 2000, p. 2).

During the 1970s the philanthropic community including Exxon, Disney, Ford, and Rockefeller Foundations responded to the dearth of arts and humanities in public school curriculum by collaboratively publishing a comprehensive book on arts and education titled *Coming to Our Senses: The Significance of the Arts in American Education* (Quinn & Hanks, 1977). Citing research and exemplars of successful arts education programs, the publication argued a social imperative for engaging students in arts-based learning across the curriculum (Wakeford, 2004).

The decade did not, however, usher in a new era of support for arts education. On the contrary, the 1970s saw a reduction in educational funds at all levels (Werner, 2000). In addition, popular technological advances were changing the ways in which Americans participated in the arts. More traditional modes of instruction were challenged by the ubiquitous availability of movies, recordings, television, and computers. Graphic images, popular music, and new dance forms permeated popular culture and influenced arts practices, perceptions, and policy (Werner, 2000).

<center>*A Nation at Risk: Back-to-Basics, Round 3*</center>

In 1983 a controversial report, *A Nation at Risk: The Imperative for Educational Reform,* was released by the National Committee for Excellence in Education. The report has been described as "intentionally provocative" because it squarely blamed America's

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education system for the nation's failure to dominate the global economy (Wakeford, 2004). Commissioned by Ronald Reagan's Secretary of Education, Terrell Bell, *A Nation at Risk* warned of the dire state of decline in America's schools. The report cautions, "If only to keep and improve on the slim competitive edge we still retain in world markets we must dedicate ourselves to the reform of our educational system" (p. 9). Despite serious questions and criticisms of the report's accuracy and research validity, the media hoisted *A Nation at Risk* like a battle standard. The Washington Post alone published 28 stories highlighting the report's findings (Bracey, 2003). The report's impact was not lost on worried parents and concerned policy makers. There was an immediate demand for more science, more mathematics, more time on task, more testing, and more teacher accountability. Unfortunately for arts advocates, inherent in the back-to-basics demands was the unspoken call for less music, less visual arts, less drama, and less resources for extracurricular creative activities.

Meanwhile, in the field of educational psychology, Jerome Bruner's (1966) learning theories examining the structure of academic disciplines were impacting discussions about the arts education and curricular design. Bruner argued that all subjects have a structure that allows relationships to be established within and among disciplines. He posited that students learn best when they learn a subject in a form similar to the form of inquiry used by scholars in that discipline (Eisner, 2002).

> To instruct someone . . . is not a matter of getting him to commit results to mind. Rather, it is to teach him to participate in the process that makes possible the establishment of knowledge. We teach a subject not to produce little living libraries on that subject, but rather to get a student to think mathematically for

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himself, to consider matters as an historian does, to take part in the process of

knowledge-getting. Knowing is a process not a product. (Bruner, 1966, p. 17)

Bruner's theories reinforced the idea that the creative process is an integral part of

the knowledge-getting process.

In 1983 the philanthropic community responded once again to the decline of arts

in public schools. The Getty Center for Education in the Arts established a research and

development project in Los Angeles, California, to explore school curricula and teacher

education in the arts. In 1985 the Getty Center released its findings in a widely

distributed publication titled *Beyond Creating: The Place for Art in America's Schools*.

Beyond Creating supported Bruner's theory of discipline-oriented curricula design and

promoted a concept that became commonly known as Discipline Based Arts Education

(DBAE) (Dobbs, 1998; Eisner, 2002). The intent of DBAE was to create a more

"substantive, rigorous, content-filled and meaningful approach to teaching arts in school"

(Dobbs, 1998, p.22). The DBAE construct for teaching visual arts, for example, was

developed by identifying four disciplines inherent in the subject. They include aesthetics,

art criticism, art history, and art production (Stinespring, 1992). Many arts educators

embraced the new approach as a validation of the substantive nature of their subject.

DBAE, however, did not receive immediate or unanimous support from arts educators.

Critics described it as a thinly-disguised attempt to make the arts seem more "academic"

in order to establish them as a basic part of the general curriculum. Charles Fowler

states, "The [Getty] Center believes that if we want art education to be a basic subject, we

must make it look and act like one" (Fowler, 1996, p. 8). Others worried that DBAE

would result in much more classroom time spent talking about art and much less time devoted to actually creating art (Stinespring, 1992).

Regardless of the aforementioned philanthropic efforts, ongoing promising research, and intense dialogue about the role of arts in education, the 1980s and early 1990s saw what one arts-advocate called the "wholesale slaughter" of the arts in school (Campbell, 1998). In 1990, when President Bush and the National Governors' Association established the first national goals in education, the arts were not even mentioned (National State Boards of Education, 2000).

However, 1994 brought with it a new administration, a new Secretary of Education, and a new policy toward the arts. The Clinton Administration's Secretary of Education, Richard Riley, actively pursued a permanent place for the arts in education. *Goals 2000: Educate America* named the arts as a core subject for the first time--as important as English, mathematics, history civics, government, geography, science, and foreign language. The voluntary standards required students to analyze, define, understand and relate great works of art in four arts areas--dance, music, theater, and visual arts (President's Committee on Arts and Humanities, Murfee, 1998). Secretary Riley (1994) routinely promoted the arts in speeches and articles.

> At a time when tight budgets have forced some schools and communities to cut back on or eliminate programs in the visual and literary arts, drama, dance, and music, I often find myself in the position of having to explain why the arts are not --as some educators believe--an "extra," but an essential element in the complete education of our children. (p. 16)

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As part of President Clinton's 700 million dollar national standards program, some funds were funneled to local governmental agencies as "seed" money for arts education programs. Grassroots support of arts in education continued to improve as well. In 1995, the 63rd Annual Meeting of the United States Conference of Mayors, in spite of economic challenges, unanimously passed a resolution supporting continued funding for arts as core subjects (National Association for Music Education, 1995).

Many arts programs, however, continued to be affected by the lack of adequate teacher training, budget constraints, and the enormous disparity of arts resources available to wealthy and poor school districts (Barube, 1999). A study published by the National Endowments for the Arts titled, *American Canvas: An Arts Legacy for Our Communities,* concluded that the arts still did not have a secure place in the basic curriculum (Larson, 1997). Eric Jensen (2001), outspoken researcher and arts education advocate, lamented, "A federally mandated basic arts education policy does not exist. That's not just embarrassing and inexcusable; it's irresponsible" (p. vi).

No Child Left Behind: Back-to-Basics, Round 4

The current Bush administration's education bill, *No Child Left Behind* (NCLB), was enacted in January of 2002 to mixed reviews from the arts education community. On the one hand, for the first time ever, the arts were included in the legal definition of "core academic subjects," making federal funds available to research-based arts education programs (Chapman, 2004). On the other hand, the accountability measures included in NCLB raised immediate concerns for arts educators. NCLB gave more authority to individual states to decide how federal funding should be spent, but it also required schools to test students in grades three through eight each year in math and reading.

Low-performing schools faced serious penalties including the loss of federal funding. Arts advocates worried that the high-stakes emphasis on reading and math might create challenges to arts education programs as policy makers prioritized their budgets to adhere to the demands of NCLB.

Indeed, by 2003 federal funding originally ear-marked for arts programs had been cut in favor of "higher priorities" (United States Department of Education, 2003). Pressure to raise test scores helped portend a drastic reduction in the amount of time devoted nationally to arts instruction (National Art Education Association, 2003). The arts programs that received federal support were generally those programs that focused on integrating the arts into the curriculum, with priority being given to those programs that promised improvements in science and mathematics standardized test scores (Chapman, 2004).

Unlike other core subjects, arts education programming is entirely left to the discretion of local school boards. Under NCLB arts education programs are especially vulnerable since arts achievement is not considered in calculating Adequate Yearly Progress (AYP); a critical component of the schools' overall progress evaluation. As a result, school principals may not perceive the arts as integral to their school's overall success (Kennedy Arts Education Imitative, 2003). Pressure to raise test scores, among other factors, has culminated in a reduction of time devoted to arts instruction. A survey conducted in 2004 by the Council on Basic Education indicated that 25% of principals in New York City had cut their school's arts education programs, with 33% reporting that they anticipated future reductions. In high-minority communities, 33% of principals had already reduced or eliminated their arts programs, and 42% anticipated further

reductions. Only 10% reported or anticipated increases in arts programming (Zastrow, 2004).

Where Do We Go from Here?

Notwithstanding the concerns of arts education advocates over current policy changes, the arts will no doubt survive NCLB in some form (Chapman, 2004). The question becomes: in what form?

Some research suggests that there will be increased attention on arts integration and collaborative projects (Meek, 2003; Parsons, 2004). NCLB requires that all students have minimal experiences in music, visual arts, drama, and dance. The nature of this experience, however, is exploratory, and not geared toward mastery (Colwell, 2005). The emphasis, therefore, may move away from arts specialists teaching the arts as distinct subjects, to teachers integrating the arts across the curriculum. This approach, however, assumes that classroom teachers have the training and resources necessary to create artistically meaningful arts integrated lessons that align with school curriculum and academic standards. Research indicates, however, that both are currently lacking in most of our nation's schools (Burton, Horowitz, & Abeles, 1999; Conway, Hibbard, Albert, & Hourigan, 2005; Purnell, Gray, & Sullivan-Cosetti, 2004). An even less desirable possibility is that arts programs will become merely recess or enrichment opportunities. In some areas, unfortunately, art participation is already being used as bribes and/or rewards for academic achievement instead of being recognized and valued for its unique potential to enhance students' cognitive, emotional, and social growth (Chapman, 2005).

 In 1692 John Locke confessed that he "knew not how" dancing improves a child's confidence, behavior, and conversational skills, but he believed that his own

observations were enough to espouse its benefits. Like Locke, teachers, artists, and parents know by empirical evidence that education is improved when the arts are sustained in the basic curriculum. For decades researchers have been seeking to answer Locke's basic question and explain *how*.

Arts Education Research

Research confirms that arts-rich learning environments and curriculum can improve education, including, but not limited to, academic achievement (Eisner, 1999; Jensen, 2001; Rauscher, 1998; Upitis, Smithrim, & Soren, 1999). A 2002 compendium of arts education research titled *Critical Links: Learning in the Arts and Student Academic and Social Development* cataloged research on the effects of learning in and through the arts. The study concludes, "Research has identified a wide variety of academic and social developments to be valid results of learning in or engagement with the arts" (Catterall, 2002, p. 154). The inventory of arts learning experiences includes visual arts, music, drama, dance, and multi-arts programs and identified 65 core relationships between arts learning experiences and cognitive capacities and motivations to learn. Another study recently explored arts integration programs in which teachers and artists worked together to design lessons that connect subject content and the arts. The results indicate associations with gains across the curriculum, including higher standardized test scores, sustained student attention, and professionally energized teachers (Rabkin & Redmond, 2006). Additionally, the number of research studies indicating that there is a positive correlation between a student's participation in arts programs and his/her higher scores on SAT verbal and math tests is sufficient to make it difficult to challenge the strength of this relationship (Vaughn & Winner, 2000).

Critics of quantitative research supporting the educational value of arts-based learning, however, raise legitimate concerns that the recent studies had too narrowly focused on academic outcomes, and that results are misleading in asserting causation along with correlation (Winner & Cooper, 2000).

Quantitative arts education research is, in fact, fairly recent. Until the 1970s the majority of arts education research was descriptive and empirical in nature (Upitis, et. al., 2001). Most arts educators received their training as art majors, and many viewed quantitative, analytical inquiry into their field as an unwelcome intrusion (Eisner, 1972). The few quantitative research studies that were conducted in arts education before the 1980s were generally grounded in developmental psychology, heavily laden with statistical jargon, and not designed to inform classroom practices (Bresler, 1998). As noted in the previous section of this paper, however, the recurring Back-to-Basics education movement demanded quantifiable, research-based evidence supporting the academic benefits of arts education.

Researchers examining the value of arts in education faced a unique quandary which can be summed up in a statement attributed to Albert Einstein; "Not everything that can be counted counts, and not everything that counts can be counted" (McFarlane, 2008). What counts in arts education has always been a matter of great debate. Generally, there are two traditional philosophical camps in aesthetics; essentialists and contextualists. Essentialists believe that art is an experience unto itself and that it is diluted when used to serve other objectives, such as teaching math skills or developing small motor coordination. In the essentialist view, the only viable reason to teach art in school is to engage students in meaningful arts experiences. Essentialists base their justification for art in school by "analyzing the specific and unique character of art itself, and by pointing out that it has

unique contributions to make and should not be subverted to other ends" (Eisner, 1972, p.

8). Contextualists, on the other hand, consider the arts' capacity to connect students to

learning in other subject areas as a fundamental role of arts education. They believe that

arts experiences can provide an important tool in both building comprehension across the

curriculum, and as a vehicle for expressing and assessing learning. Contextualists

"emphasize the instrumental consequences of art in work, and utilize the particular needs

of the students or the society as a major basis for forming its objectives" (Eisner, 1972, p.

2). As a result, essentialist research has sought to examine the art experience itself while

the contextualists subdivided and examined a number of utilitarian orientations.

Subdivisions of contextualist research include vocational uses, therapeutic uses, the

development of creative thinking skills, art as a means to enhance student's

understanding in other academic subject areas, and the physiological development of fine

and large muscle coordination (Eisner, 1972). Unencumbered by the essentialists' more

esoteric questions concerning the quality of the individual's arts experiences,

contextualists designed quantitative studies to examine specific, measurable outcomes of

arts experiences across orientations. Consequently, by the end of the 1990s there was a

"growing body of evidence showing that arts education affects other aspects of life and

learning beyond the value of the arts experiences themselves" (Upitis, Smithrim,

Patterson, & Meban, 2001).

Research Trends and Selected Studies

In the early 1990s a well known contextualist research study was conducted, the

results of which became commonly known as the "Mozart Effect." The University of

California-Irvine study involved students listening to recordings of either white-noise,

relaxation music, or a Mozart composition for 10 minutes before performing specific

spatial tasks. The group of students who listened to Mozart significantly out-performed

the other groups (Rauscher, Shaw, & Ky, 1993). The authors only claimed a temporary

effect on specific spatial skills; however, the study quickly captured the imagination of

the public and inspired the creation of a host of "research-based" educational toys and

products designed to enhance the cognitive skills of young children simply by listening to

classical music (Jensen, 2001). The Mozart Effect is an example of a concept called

transfer. "Transfer denotes instances where learning in one context assists learning in a

different context" (Catterall, 2002, p. 151). The Mozart Effect study, which measured the

short-term effects of listening to classical music on specific spatial skills, examined the

concept of "near" transfer. "Far" transfer pertains to the effects of learning in one area

over a long period of time, to another area. For instance, some research has examined

how taking music lessons over a long period of time might enhance the development of

students' IQ (Shellenberg, 2003). The study of transfer has provided many interesting

insights into how humans process and utilize information, however, while correlation can

be shown, causation is difficult to establish. A compendium of research studies on the

arts and transfer concluded, "Transfer is difficult to achieve, and it is not often found, at

least through the methods by which it has been studied" (Catterall, 2002, p.151).

In *Art as Experience* John Dewey (1934) states "the production of a work of

genuine art demands more intelligence than does most of the so-called thinking that goes

on among those who pride themselves on being intellectuals" (In Eisner, 1972, p. 114).

During the 1980s and 1990s qualitative researchers sought to expand our definition of

intelligence to include the creative intelligence Dewey referred to in 1934. Dissatisfied

with the one-dimensional, uniform view of intelligence measured by traditional

Intelligence Tests, Howard Gardner looked "instead at more naturalistic sources of

information about how peoples around the world develop skills important to their way of

life" (Gardner, 1983, p. 7). From extensive, qualitative, multicultural research Gardner

developed the Multiple Intelligence (MI) theory which proposes seven different

intelligences: linguistic, logical-mathematical, musical, spatial, body-kinesthetic,

interpersonal, and intrapersonal (Gardner, 1983). "It is a pluralistic view of mind,

recognizing that people have different and discrete facets of cognition, acknowledging

that people have different cognitive strengths and contrasting cognitive styles" (p. 6).

More recently, additional intelligences including environmental/naturalist, and

philosophical/moral, have also been proposed (Gardner, 2000). Gardner's objective was

not only to provide a theoretical, alternative view of intelligence, but also to present a

"radically different view of school" (Gardner, 1983, p. 6). Consequently, MI has inspired

a host of research and curriculum development programs which have provided a basis for

comprehensive school reform in many school districts across the country (Mills, 2001).

MI encourages educators to create individualized learning opportunities centered in each

of the intelligences. Lessons and curriculum designed to address each intelligence

provide a wide variety of opportunities for students to explore and access information--

often through music, visual arts, and kinesthetic movement.

Gardner describes two important reasons for creating MI learning opportunities

across the curriculum. First, MI experiences can promote growth in specific

intelligences, for example in music or movement. Secondly, these experiences provide

entry points to enhance the learning of more traditionally academic content (Gardner,

1990). In theory, MI addresses both the aesthetic arts concerns of essentialists and the

utilitarian views held by contextualists. Arts education advocates were encouraged by

the new recognition MI brought to the role of the arts in the general classroom; however,

subsequent meta-analysis indicates that the bulk of MI arts education research places the

emphasis on the arts as an entry point for learning in other content areas, and not to

examine the growth of artistic abilities and understanding (Mills, 2001). As a result,

what constitutes "success" in many MI-inspired school reforms is not measured in

accomplishments in the arts, but only on higher academic achievement scores (Eisner,

1999), causing essentialists to raise the concern that "if the arts are given a role in our

schools because people believe the arts cause academic improvement, then the arts will

quickly lose their position if academic improvement does not result" (Hetland & Winner,

2001, p. 3).

Brain research provides another promising platform for evidence of learning in

and through the arts. In his book, *Arts with the Brain in Mind*, Jensen points out that

visual perception engages more systems than any other of our five senses. He rebuts the

too-often cited myth that arts learning is just a "right-brain frill" while the left side of the

brain is logical and mathematical. Participation in the visual arts, including print, film,

video, editing, computer-based design and all forms of multimedia, draw on the frontal

lobes for processing, occipital lobes for visual input, the cerebellum for movement, and

the mid-brain for emotional response (Jensen, 2001). Neurologists associated with

Harvard's Project Zero have conducted studies to map the blood flow and oxygen rates of

children as they learn to play musical instruments (Johnson, 2005). These tightly

controlled behavioral research and cutting-edge neurological science studies show brain

development associated with participation in the arts.   Rather than simply identifying

correlations between learning in the arts and academic achievement, new technological

advances are allowing researchers to investigate the causal relationship between the arts

and ancillary learning in other subject areas (Johnson, 2005).

Whether contextualist, essentialist, qualitative, quantitative, correlative, or causal

in approach; there is a significant and growing body of research supporting the cognitive,

social, and emotional benefits of arts education. The ongoing challenge for arts

education advocates is to utilize the exiting research to inform instruction and to effect

meaningful change in arts education policy and practice.

The Role of Research in Policy and Practice

The field of arts education has always suffered from a lack of coordinated efforts

between researchers, policymakers, and practitioners. Specifically, policymakers have

failed to take advantage of research, and researchers have failed to address issues related

to teaching and policymaking (Bresler, 1998). A 1987 issue of the *Arts Education Policy*

Review (then titled *Design for Arts Education)* examined problems with arts education

research. Discussions included limited areas of inquiry, gaps between research and

concerns of practitioners, a lack of research funds, and limited vehicles for the

dissemination of results. Two years later, according to one commentary, "even a

sympathetic observer would be hard pressed to conclude that arts education research is

much more than a piecemeal affair" (Pankratz, 1989, p. 2).

Toward Civilization: A Report on Arts Education, published in 1988 by the

National Endowment for the Arts, included a national research agenda to improve

teaching and learning in the arts, which provided a new direction for arts education

research (Pankratz, 1998). Subsequently, the 1990s witnessed a proliferation of scholarly journals and an expansion of research methodologies. In addition, a diversity of public organizations emerged during the latter part of the decade, each seeking to influence policy in arts education. The wealth of research expanded traditional research methodology to include ethnography and naturalistic inquiry, and extended the scope of studies to include curriculum development, teacher and student perspectives, and the impact of community resources and local values on institutional goals and expectations (Pankratz, 1998).

Even so, the burgeoning research and variety of methodologies and topics had little impact on practice and policy.

> The efforts to construct a knowledge base for teaching have relied primarily on university-based research and have ignored the contributions that teachers can make to both the academic research community and the community of school-based teachers. Teachers, in turn, do not typically read research. Thus, school practice was rarely informed by research and research was rarely informed by school practice. (Pankratz, 1998, p. 13)

In 1995 the National Endowment for the Arts (NEA) summarized arts education research in a compilation, *Schools, Communities, and the Arts.* The goal of this publication was to make the current research available and accessible to local officials, educators, and the arts community. That same year the U.S. Department of Education (USDE) and the NEA co-founded the Arts Education Partnership (AEP) and assigned this organization with the task of examining the role of the arts in public education. In 1997, with federal and private funding, AEP published *Priorities for Arts Education Research*

which indicated the gaps in arts education research and urged researchers to increase the

range and scope of their investigations, and to relate findings to the day-to-day realities of

the classroom. Subsequent publications included a collection of seven commissioned

studies on arts-based learning titled *Champions of Change: The Impact of the Arts on*

Learning (2001), and a survey of the status and condition of arts in public schools, *Arts*

Education in Public Elementary and Secondary Schools (2002). Another publication, a

comprehensive review of existing research, titled *Critical Links: Learning in the Arts*

and Student Academic and Social Development (2002) concluded that important

cognitive and social processes and capacities are developed through learning in the arts

(Deasy, 2004). In 2004, AEP released a second national arts education agenda, *The Arts*

and Education: New Opportunities for Research. Five general areas of research are

suggested: (1) Cognition & Expression; (2) Social and Personal Development;

(3) Teaching & Learning Environments; (4) Community, Democracy, and Civil Society;

and, (5) Status and Conditions of Arts Education. These topics imply that the scope of

research continues to widen, moving outward from research designed to identify and

define specific academic benefits of learning in and through the arts, to research seeking

a deeper understanding of the role of the arts in establishing school culture, and the vital

connections between arts experiences in school and intersections with society at the local,

state, and national level.

As noted previously, however, education policy seldom follows data. In fact, the

schism between research and policy has never been so acutely felt in arts education.

NCLB has inflicted enormous pressure on schools to achieve high scores on standardized

tests, which has resulted in diminished resources available for arts education. A national

survey conducted after the implementation of NCLB indicated that 82% of parents of

public school students, and 80% of the general public are "greatly concerned" that the

focus on standardized testing "will mean less emphasis on art, music, history, and other

subjects" (Rose & Gallup, 2003, p. 46).

In response, concerned citizens, community arts organizations, and philanthropic

foundations have created partnerships to support the arts in public schools at the local

level. Between 2001 and 2004 savvy grant writers working with arts education

partnerships have secured about $46 million for arts education professional development

and "model program" implementation. Of this funding, 64% included artist residency

components in which professional artists take an active role in instructing students

(Chapman, 2004).

The influx of community resources and support for arts education programs has

been welcomed by many schools and arts teachers, while others greet these changes with

some skepticism. Creating productive community/school collaborative arts partnerships

presents both challenges and promises as schools and communities work together to

secure a place for the arts in education.

Artist-in-Residence Programs

The goal of sustaining arts and culture at the local level is, of course, not a new

concept. In 1965 when Lyndon B. Johnson created the National Endowment for the Arts

(NEA) only 17 states and Puerto Rico had established official state arts agencies, and

most of them operated without federal funding. Following the signing of the National

Foundation on the Arts and Humanities Bill, all of the states, and the District of

Columbia, Guam, American Samoa, and the Virgin Islands created agencies which, with

support and funding from the NEA, became "viable supporters of their communities' cultural life" (National Endowment for the Arts, 2005, p. 17).

Since its founding the NEA has continued to support arts education programs in the classroom and throughout communities. The NEA's first school arts education program was called *Poets-in-the-Schools.* The program's goals were two fold; to supplement school arts education programs, and to provide financial support to individual artists. The program did not attempt to enhance students' academic achievement, but rather hoped to promote conversation and communication between poets and pupils. The program was later expanded to include artists from various art forms and was renamed *Artists-in-the-Schools*. Artists-in-the-Schools became the NEA's pre-eminent educational policy and the single largest federal program for arts education in the country (Bumgarner, 1994).

Critics of the NEA's arts education policy argued that the singular focus on artists in residence programs was too one-dimensional. A comprehensive study of three regional artist residency programs conducted in 1990-1991 concluded that "the artist residency program is not an effective means of advancing the development and implementation of comprehensive arts education curricula or of making the arts a more central component of the K-12 core curriculum" (Bumgarner, 1994, p. 9). New guidelines were subsequently added to encourage administrators to include the sequential study of the arts as a basic part of the K-12 curriculum, however, artist-in-residence programs continued to serve as a "key element" in federally funded programming (Bumgarner, 1994).

Professional artists have been working in some capacity in both private and public schools since long before the creation on the NEA. The role of the teaching artist, however, continues to evolve in response to changing expectations and objectives, both societal and academic. During the Great Depression projects created by Roosevelt's Works Progress Administration (WPA) supported visual, musical, and theater artists in communities, universities, and school settings (Remer, 2003). But it was the creation of the NEA and the Artists-in-Schools program that brought artists into the classroom as a widely available, viable educational resource.

Since the 1960s working artists have supplemented their incomes as professional teaching artists. Most acted as individual contractors, securing their own agreements with school districts or individual schools. Teaching artists rarely had opportunities to meet collectively or share their insights, ideas, or concerns with other teaching artists. In fact, the profession itself was so loosely organized that there was no commonly agreed upon term or definition for professional artists working in schools. Labels, such as "artist-in-residence," "residency artist," "artist-educator," "visiting artist," "arts expert," "arts provider," or least descriptive of all, "resource professional" were all used interchangeably (Booth, 2003). The term "Teaching Artist" (TA) became widely accepted in the 1970s. Throughout the 1970s and 1980s increasing numbers of community arts organizations began to actively recruit, and occasionally train, teams of professional artists to provide arts-based outreach programs in schools (Remer, 2003).

The national educational standards movement of the 1990s brought with it new expectations and requirements for teaching artists. Classroom teachers and administrators became less willing to sacrifice valuable class time for arts demonstrations

which seemed unrelated to academic objectives.   Some training was made available to teaching artists through sponsoring organizations to help them align their residencies with state academic standards, however, the additional training often required artists to invest additional unpaid time outside of the classroom. Artists in several states began to organize meetings to share resources and dialogue about their evolving professional roles. A group of teaching artists in New York formed the first Association of Teaching Artists in 1998 (Remer, 2003).

Teaching artists faced additional challenges with the enactment of NCLB. In response:

[Teaching Artists] increase engagement in their own professional development, dive into the complexities of assessment and evaluation, and become more adept observers of student art work and students at work as artists. Many of them begin to work collaboratively, over time, with classroom teachers and specialist teachers. As a result, researchers and evaluators begin to study the phenomenon of instructional partnerships in the classroom and other venues to determine their impact on teaching and learning in, through, and about the arts. (Remer, 2003, p. 77)

In 2003 the first professional journal dedicated to serving and informing teaching artists, the *Teaching Artist Journal*, debuted. In the first article of the first issue editor Eric Booth invited colleagues to define the term Teaching Artist and to describe the practice. Opinions and perception varied widely, but Booth's composite definition reads, "A Teaching Artist is an artist, with complimentary skills and sensibilities of an educator,

who engages people in learning experiences in, through, or about the arts (Booth, 2003, p. 11).

Teaching Artists

Currently, every state in the country has a program that funds artist residencies in schools. The length of a residency can vary widely between states and programs, from a one-time, 40 minute class period, to residencies that last weeks, months, or even years. Most states function on a matching-funds basis with schools or non-profit organizations to pay the artists' fees. The amount of funding that individual states provide varies greatly; ranging from $500 to $5,000 in New Hampshire, to $10,000 in Florida, to $20,000 in North Carolina (Grant, 2003).

Despite some administrative differences, state-sponsored Teaching Artist programs adhere to similar procedures in contracting artists. In order to be considered for state-sponsored residencies, artists must first be accepted onto a state's roster of artists. First, an artist must submit an application which includes a resume; work samples such as slides, photographs, video taped performances, or CDs; documentation of the artist's professionalism which might include newspaper and magazine articles, and/or exhibition brochures and reviews; letters of reference; and a description of the preferred age-range of students and types of residency activities the artist feels competent to present. An interdisciplinary committee of peers--comprised of artists, arts administrators, educators, and other relevant professionals--evaluates each application and the artistic quality of the work sample. On preliminary approval, the artist is invited to meet with committee members for a face-to-face interview. With the final approval, the artist's biographical information and residency description are included in the state's catalog of rostered artists

for a limited number of years. When the specified time period has elapsed the artist is required to reapply and provide evidence of artistic growth since the artist's last evaluation. Before admittance to schools, artists must obtain child abuse and criminal record clearances.

In order to secure the artist's services, a school or organization must submit an application indicating need, ability to pay some portion of the artist's fee, as well as a statement of commitment to the program, and an indication of the relevance of the artist's work to the school's curriculum or learning objectives. It is the school's responsibility to provide an appropriate space for the artist's activities and lessons, along with adequate class time. Most states require that a certified teacher be in the classroom with the teaching artist in the classroom at all times, and most organizations place limits on the number of students that the artist is required to work with at one time, usually 30. An individual representing the interested school or community organization may contact the artist directly to discuss possible projects and activities before finalizing the application (Grant, 2003).

The Evolving Residency Model

The visiting artists' "studio orientation," first introduced in the 1960s, was developed on the premise that students could derive benefits simply by observing professional artists engaged in the creative process. In this style of traditional demonstration model, professional artists were not expected to function as teachers (Wakeford, 2006; Waldorf, 2005). Instead, visiting artists were expected to demonstrate their skills and bring a different, more creative energy into the classroom. As outsiders, visiting artists often were permitted to move the furniture, allow students to address them

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by their first names, and generally operate outside of the school district's authority (Burnaford, 2003).

Increased demands for educational accountability, however, increased scrutiny of visiting artists' role in the classroom. The demonstration model did not provide professional standards for resident artists, and teachers often complained that the activities did not address the curriculum content or learning objectives. Artists, in turn, complained that teachers usually chose not to be involved in the residency experience and did not show interest in learning new arts skills. Students usually participated enthusiastically in residency activities but the educational and artistic benefits were difficult to assess. Teachers, administrators, and artists recognized that fundamental changes were warranted. When NCLB made federal funding available only to arts education programs that could show quantifiable evidence of student learning, those changes were mandated (Waldorf, 2005).

The new partnership-model artist residencies began to evolve. "The emerging artist residency is an informed partnership--a collaborative effort of teaching artist and classroom teacher" (Polin, 2003, p. 3). Working in a collaborative partnership, teachers, and artists would plan and co-teach standards-based, arts-integrated lesson designed to produce quantifiable academic outcomes.

In theory, partnership model artist residencies solved many of the problems that teachers, artists, and administrators had identified with demonstration model residencies. In the new model, artists would adhere to school policies and align their lessons with academic standards. Teachers would become more involved in the artistic activity and engage in new collaborative teaching modes and styles. Students would be assessed in

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other content areas so that administrators could track the effectiveness of arts-based learning in enhancing the regular classroom curriculum. Reaping the many potential benefits of the evolving partnership model, however, depends entirely on establishing positive, productive collaboration between teachers and artists.

<div align="center">The Components of Collaboration</div>

For several decades the potential benefits of collaboration have been touted across health, education, business, and social service fields. Currently there is no agreement on a definition of collaboration (Tulbert, 2000), possibly because the term is used to describe a wide variety of processes which occur in many different settings and situations, each requiring a specific set of skills and behaviors. The set of skills and behaviors required for a successful collaboration between two equally qualified physicians, for example, is very different from the dynamics involved in collaboration between a health professional and the parent of a child with a disability. Additionally, interdepartmental or interagency collaborations must be structured very differently than collaborations between two individuals. The ultimate goal of collaboration can also differ greatly. Some collaboration is intended to establish long-term working relationships, while other forms of collaboration occur within the context of a single project to address an immediate problem. Abramson and Rosenthal (1995) suggest that despite these differences, there are some similarities in the general structure and dynamics necessary for productive collaboration. They organize the factors that affect collaborations into two major processes: organizational and interpersonal. Organizational factors refer to policy, funding, and administrative structures that provide a foundation for the coordination of services within and across agencies. Interpersonal factors refer to the human and group

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processes and interactions that take place among professionals and other stakeholders within the collaborative setting.

A resource that is widely cited in educational collaboration research is *Interactions: Collaboration Skills for School Professionals,* by Friend and Cook (2000). The authors examine a broad spectrum of school-related collaborations and settings and identify the defining interpersonal characteristics of collaboration between school professionals as:

- Collaborations must be voluntary;

- Collaboration requires parity among participants;

- Collaboration depends on shared responsibility for participation and decision making;

- Collaborators share resources; and,

- Collaborators share accountability for outcomes. (p. 6-11)

Teacher/Teaching Artist Collaboration

Teachers and TAs participating in partnership-model artist residency programs face additional collaborative challenges. Friend and Cook (2000) indicate that interpersonal collaborations between general classroom teachers and professionals who are not teachers present particular issues that "directly and profoundly influence collaborative interactions" (p. 280). These issues have to do with differences in professional preparation and orientation, the limited amount of time allotted for collaboration, role-specific constraints, and varying levels of experience working with large groups of students. In addition, the authors point out that because of the limited time spent at each school site, most itinerant educators do not become an integral part of

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the school community. These limitations, which are indicative of the conditions under which teacher/artist collaborations take place, can lead to misunderstanding and miscommunications which can ultimately result in conflict and resistance (Friend & Cook, 2000).

Research on collaboration in the field of education tends to be prescriptive and primarily designed to help improve bureaucratic responses to organizational or external factors, often overlooking the internal, interpersonal factors that affect collaboration (Tulbert, 2000). Teaching artists' ability to "maintain and sustain their work in schools depends in large part on how the relationships among teachers and artists are negotiated" (Burnaford, 2003, p. 171). A small number of research studies have examined the interpersonal factors of collaboration in educational settings. One study, for example, examined the interpersonal attributes of successful teacher-librarian collaborations. The results confirm the importance of interpersonal factors of collaboration including a shared vision, open communication, mutual trust and respect, and each participant's self-confidence in their own contribution (Brown, 2003). A few studies have specifically sought to identify the conditions and characteristics of successful teacher/artist instructional collaborations. Horowitz (2005) provided many insights into both the organizational and interpersonal factors affecting teacher/artist teams. The scale items for the Horowitz study were derived from classroom observations over a seven year period in four New York public elementary schools. The participants included teaching artists and classroom teachers who were collaborating in co-creating arts-based lessons designed to align with the school's curriculum. Three variables of internal and interpersonal factors were identified that affect the characteristics and behaviors of

exemplary artist-teacher collaborations. The first variable, Collaboration between

Teachers and Artists, included factors such as the quality of teacher/artist

communications; the individuals' willingness to negotiate; and how much the teachers

and artists reported enjoying the collaborative process. The second variable, Teacher

Buy-in, examined the teachers' willingness to embrace the residency in the classroom,

and differences and similarities in how teachers and artists perceived the potential of the

arts to reach students in different and meaningful ways. The third variable, Comfort

Level and Knowledge with Performing, Teaching, and Discussing the Arts, addressed

teachers' and artists' confidence levels in participating outside of their typical

professional roles. The results of the Horowitz study indicate that there is a subtle yet

impactful interplay of interpersonal factors in teacher/artist collaborations.

Another study identified the components of interpersonal partnerships between

parents and health professionals. The researchers organized the interpersonal factors that

affect collaboration into six broad themes: (a) communication; (b) commitment; (c)

equality; (d) skills; (e) trust; and. (f) respect (Blue-Banning, Summers, Frankland,

Nelson, & Beegle, 2000). A subsequent study analyzed how health professionals and

parents participating in a collaborative project perceived these six factors, and the impact

of their perceptions on the participants' positive collaborative experiences (Frankland,

2001).

Six Interpersonal Components of Collaboration

The six interpersonal factors of collaboration identified and analyzed by Blue-

Banning, et al. (2000) and Frankland (2001) align with discussions concerning the unique

collaborative challenges encountered by teachers and artists. In this section, each

interpersonal factor of collaboration is briefly discussed in the context of partnership-model artist residencies.

Communication

Effective communication is the factor most often cited as an essential quality of a strong collaborative arts partnership (Easton, 2003; Polin, 2004; Waldorf, 2005). According to Frankland (2001) communications are positive and productive when they are "understandable and respectful among members at all levels of the partnership" (p. 51). In addition, it is important that "the quantity of communication is also at a level to enable efficient and effective coordination and understanding among members" (p. 51). It is especially important for professionals collaborating across disciplines to be able to clarify their individual roles and clearly state their goals and expectations. Communication, however, can be stifled when working across disciplines because each profession has its own "insider" language which, when not shared, can obscure meaning (Burnaford, 2003). Teachers routinely use a range of terms, phrases, and acronyms that are unfamiliar to artists. In addition, each artistic form and medium engenders a volume of art-specific terms which are unfamiliar to those outside the discipline. The ensuing tangle of terms can lead to such confusion between teachers and artists that "one's rhetoric sounds like mystifying gibberish to the other" (Aprill, 1996, p. 139). Adding to the potential for confusion, arts educators have not yet created a common lexicon of descriptive terms that can authentically capture the arts learning experience (Deasy, 2002). Effective and efficient communication between artists and teachers, therefore, is hindered by the lack of a shared professional language specific to teacher/artist collaborations, and by a general lack of agreement on basic definitions of art and its

functions (Burnaford, 2003; Smith, 2000). In order to move beyond the limitations of unfamiliar vocabulary and imprecise language, teacher/artist teams must establish lines of communication and come to the collaborative process with an open mind and be willing to engage in forthright, ongoing dialogue (Easton, 2003).

Commitment

When the members of the partnership "share a sense of assurance about (a) the devotion and loyalty to the students and (b) belief in the importance of the goals being pursued on behalf of the students" (Frankland, 2001, p. 53) they are establishing another important factor of collaboration--commitment. Most teachers and teaching artists report that they are motivated and committed to the goal of making a positive difference in students' lives (Wasserman, 2003). Disparate beliefs about how to accomplish this goal, however, can lead to misunderstandings and even hostility. To proactively avoid tensions over differing perceptions of the partners' level of commitment, research suggests written clarification of expectations and goals between partners, including detailed descriptions of each partner's commitment to completing the collaborative project (Sharp & Dust, 1997). Research suggests that the quality of commitment ranks high among teacher/artist teaching teams. Teachers participating in the Horowitz (2005) study defined the ideal collaboration as one that consist of "negotiation, compromise, and a real commitment to the long haul" (p. 6).

Equality

The factor of equality between partners is also imperative to positive collaborations. A sense of equality is established when "The members of the partnership

feel a sense of equality in decision making and service implementation and actively work

to assure that all other members of the partnership feel equally powerful in their ability to

influence outcomes for students" (Frankland, 2001, p. 52). The basic tenet of

collaboration is that each participant has an important set of knowledge, skills, talents,

and experiences to offer to the project. As one teaching artist explained, "Teachers and

artists need to begin by agreeing that each has an expertise that is needed for their work

together" (Easton, 2003, p. 21). Establishing a sense of equality between teachers and

artists in the classroom within the short period of the artist residency, however, is not an

easy task. Remer (1996) reminds us that the classroom is the teachers' domain and the

artist is a visitor in that milieu. Many teachers who invite artists into their classrooms,

however, report feeling relegated to the role of "artist's assistant." Artists, on the other

hand, often report feeling that their artwork is diluted or misrepresented in deference to

classroom rules and the teachers' predetermined objectives (Easton, 2003; Waldorf,

2005). For the collaborative instructional process to work, teachers and artists need to

establish a partnership of equality, built on the idea that each of the partners can

contribute something meaningful to the endeavor, not on the necessity of each partner

having equal expertise in the arts and in teaching (Feldman, 2003).

Skills

Skills, as defined by Frankland, refer to the participants' competence in their area

of expertise and in their ability to serve the partnership in achieving its goals. "The

members perceive that the other member(s) of the partnership demonstrate competence,

including each other's ability to fulfill their professional roles and demonstrate "best

practices" in the education of students" (2001, p. 56). Classroom teachers have the

background necessary to design a comprehensive educational plan, including pedagogical

skills, knowledge about the content and curriculum, and an understanding of the state and

national standards. In addition, teachers possess information about their individual

students' varying ability levels, developmental issues, and assessment requirements. TAs

bring a very different set of skills to the classroom in terms of professional experience

and education in their specific art form. Artists often model nontraditional teaching

techniques and problem-solving strategies that can enhance students' creative initiative,

risk-taking, and ownership in learning (Booth, 2000; Feldman, 2003). Artists can also

provide opportunities for classroom teachers to get to know and assess their students in

new, multidimensional ways.

> When students create poetry, visual art, dances, music, sculptures and so on, they
>
> are not only exploring and expressing understandings of subject matter, they are
>
> also offering original "documents" that provide evidence for assessing their grasp
>
> of important concepts in the subject matter areas. (Goldberg, 2006, p. 199)

Trust

 Trust is established when, "The members of the partnership share a sense of

assurance about the reliability or dependability of the character, ability, strength or truth

of the other member(s) of the partnership" (Frankland, 2001, p. 54). In examining the

partnerships between artists and teachers, Gail Burnaford states, "It's risky for a teacher

to reach out and create a relationship with a TA" (2003, p. 171). Culturally, there are

profound differences between the innovative, creative, individualistic culture of the

artists, and the rule-oriented, time-dominated culture of most public schools (Feldman,

2003). Teachers who do not perceive themselves at being creative in their day-to-day

lives often "see the work of artists as something outside of the realm of ordinary activities of the lay person" (McKean, 2001, p. 28). Artists, in turn, may approach collaboration with classroom teachers with some trepidation and suspicion based on their own school experiences, which may have been difficult and perceived as over-controlled (Aprill, 1996; Feldman, 2003). Yet, successful collaboration demands that teachers and artists openly question, challenge, encourage, and support each other as they negotiate and facilitate the instructional process. The level of dialogue necessary to overcome underlying misconceptions can only take place when the members of the collaborative team have established a deep sense of trust in each other (Easton, 2003).

Respect

Like trust, respect is not an attribute that each partner can individually supply to the partnership; rather, it develops mutually over time. Respect is established within a collaborative team when the "members of the partnership regard each other with esteem and demonstrate that esteem through actions and communications" (Frankland, 2001, p. 54). Teachers, artists, and administrators associated with partnership-model residencies understand that developing "deep experiential" respect cannot be accomplished in one 40 minute arts demonstration. Respect is built on long-term, sustained interaction. The new residency model provides opportunities for relationships to develop and grow by moving away from one day demonstrations, toward longer, integrated residencies of 10 to 30 days. A program developed in Chicago's public school system is implementing "deep teams"--collaborative teams of teachers and artists that have worked closely together for a period of at least four years (Burnaford, Aprill, & Weiss, 2001).

In addition to identifying specific internal factors of collaboration, Frankland (2001) suggests that a hierarchical relationship may exist among the six interpersonal factors described by Blue-Banning, et al. (2000). For example, effective communication may be necessary in order to foster equality among the members of the collaborative team. Equality may be necessary to provide an emotional foundation for cooperation, which may enhance feelings of trust and respect and ultimately lead the highest level of collaboration, commitment (Frankland, 2001).

Conclusion

Current educational policies and the budgetary constraints facing school districts across the nation suggest that the demand for artist residency programs will continue to grow. Arts education advocates endeavor to meet this challenge by providing practical information to help support the creation of successful artist residency programs. Collaboration has been described as the "interpersonal glue" that holds teachers and artists together in fruitful instructional relationships (Waldorf, 2005, p. 3).

Understanding the relationship between interpersonal factors of collaboration may help provide a framework for planning and developing future residency programs. The potential of partnership-model artist residency programs to supplement and extend learning in and through the arts for the nation's school children depends on cultivating productive collaborations between classroom teachers and community-based artists. Ultimately, the goal of the artist residency partnership-model is to challenge the traditional demonstration residency model and create more meaningful arts learning experiences for students, as well as artists and teachers. Theoretically, through their participation in arts-integrated instruction teachers will become more comfortable

teaching in and through the arts and will, therefore, be more likely to incorporate the arts in teaching other core subjects. The artists will become more comfortable and confident in the realm of pedagogy and will begin more easily aligning their work with academic objectives and standards. Eventually, teacher/artist collaborations will stimulate new and creative ways to engage students in arts-based learning across the curriculum.

CHAPTER 3

METHODOLOGY

This study was designed to provide a systematic, qualitative analysis of the interpersonal factors that affect the collaborative instructional processes of teachers and artists participating in partnership-model artist residency programs. In addition, the study sought to identify and describe the conditions and factors that teachers and artists perceive as promoting positive, productive collaborations between teachers and artists, and to recognize the areas of professional and personal growth that result from their collaboration. The qualitative research methods that were employed to answer the study's four research questions are described in this chapter.

First, a review of recent, relevant, qualitative research on collaboration is discussed and summarized in Table 1. Two research studies on the interpersonal factors that affect collaboration provide the grounded research for this study, and are described in the next section. The third section of this chapter presents the researcher's rationale for using qualitative research methods as the means to answer the study's four research questions. The study context and participant selection methods are presented in the following section. The procedures and data collection methods that were implemented in conducting the study's individual interviews, participant journals, and artists' focus group are then explained. The subsequent data analysis methods are identified and described. The final section of this chapter describes how trustworthiness was established and maintained throughout the duration of the study.

Table 1

Recent, Relevant Qualitative Research on Collaboration

Author	Professional Field	Description of Study	Research Findings
Blue-Banning, M., Summers, J. A., Frankland, C., Nelson, L. L. (2000)	Health Care Disability Services	Organizational and interpersonal factors of collaborations between professionals and families	Data analysis yielded 6 domains and 33 indicators of professional collaborations
Hanson Diehl, S. (2005)	Nursing Regional Collaboratives for Nursing Work Force Development	Interorganizational factors that affect the collaborative infrastructure and procedures	Importance of purposeful collaborative design; leadership and personal commitment; all constituents involved in collaborative process
Horowitz, R. (2005)	Arts Education	Gather descriptive data on the characteristics and behaviors of exemplary artist-teacher collaborations	Areas of student development were significantly associated with areas of teacher growth and change

Table 1 (Continued)

Recent, Relevant Qualitative Research on Collaboration

Author	Professional Field	Description of Study	Research Findings
Schmidt, T. A. (2005)	Special Education	Documented problem-solving model called "The Collaborative Action Process"	Success is dependent on complex relationships between the district, school administrators, and school professionals
Suddards, C. A. (2004)	General Education	Explored inteorganizational collaboration	Significance of mutually beneficial relationships, and shared values and experiences
Waldorf, L. A. (2005)	Arts Education	Examined a partnership model arts residency as a modality for training teaching artists. Examined dynamics between teaching artists and classroom teachers	Flexible residency structures, task accountability, interpersonal dynamics, and beliefs about the arts increased effectiveness

The four research questions guiding this research are:

1.   How do teachers and artists in this study perceive and respond to the six interpersonal factors of collaborations: (a) communication; (b) commitment; (c) equality; (d) skills; (e) trust; and, (f) respect (Blue-Banning, Summers, Frankland, Nelson, & Beegle, 2000)?

2.   What experiences and resources do artists and teachers perceive as promoting and facilitating interpersonal collaboration in a partnership-model artist residency program?

3.   What areas of personal growth and change do teachers and artists report as resulting from their collaborative efforts?

4.   What aspects of the hierarchical relationship that exists among the domains of interpersonal collaborations (Frankland, 2001) are evident in teacher/artist reflections and descriptions?

A Review of Recent, Relevant,

Qualitative Research on Collaboration

Collaboration has recently become a common topic of research across many disciplines. The research that informed the design of this study, therefore, was drawn from a variety of professional fields including health care, nursing, special education, general education, science education, and arts education (See Table 1). All of the studies that were reviewed utilized qualitative research methods. The qualitative data collection methods that were used in these studies included structured and semi-structured interviews, survey, observation, artifact collection, review of student records, participant

journals, and focus groups. The researcher considered the applicability and relevance of these methodologies when designing the current study.

Grounded Research

A study conducted by Blue-Banning, Summers, Frankland, and Nelson (2000) examined the development of collaborative partnerships between parents of children with disabilities and health professionals. The authors cite a "lack of empirical understanding of the components of interpersonal partnerships" as one of the reasons why positive collaborative partnerships sometimes fail to develop (p. 167). The authors used qualitative inquiry methods to identify indicators of behaviors that facilitate collaborative partnerships. Ultimately, the goal of the study was to create operational definitions for those behaviors which could lead to guidelines for improved practice. The behaviors were organized into six broad themes, which include: (a) communication; (b) commitment; (c) equality; (d) skills; (e) trust; and, (f) respect (See Table 2).

A subsequent study conducted by Frankland (2001) identified a wide range of interpersonal skills related to the six interpersonal factors of collaboration that participants must possess in order to engage productively in collaborative partnerships. The Frankland study's interview questions were grounded in the results of the Blue-Banning, et al. (2000) study. Six essential questions, each relating to one of the six themes identified by Blue-Banning, et al., guided the interview protocol. Additional probing questions were designed to increase the richness of the data obtained. The study's results provided comprehensive descriptions of the six themes identified by Blue-Banning, et al., and suggested that a hierarchy may exist among the interpersonal factors of collaboration (Frankland, 2001).

Table 2

Six Selected Interpersonal Components of Collaboration

Domain	Definition
Communication	The quality of communication is positive, understandable, and respectful among members at all levels of the partnership. The quantity of communication is also at a level to enable efficient and effective coordination and understanding among members.
Equality	The members of the partnership feel a sense of equality in decision making and instruction, and actively work to assure that all other members of the partnership feel equally powerful in their ability to influence outcomes for students.
Commitment	The members of the partnership share a sense of assurance about (a) the devotion and loyalty to the students and (b) belief in the importance of the goals being pursued on behalf of the students.
Respect	The members of the partnership regard each other with esteem and demonstrate the esteem through action and communication.
Trust	The members of the partnership share a sense of assurance about the reliability or dependability of the character, ability, strength, or truth of the other member(s) of the partnership.
Skills	The members perceive that the other member(s) of the partnership demonstrate competence, including each other's ability to fulfill their professional roles as artists and teachers and demonstrate "best practices" in the education of students.

Note. Adapted from "Components of Interpersonal Partnerships: Results of Data

Analysis," by Blue-Banning, M., Summers, J. A., Frankland, C., Nelson, L. L. (2000).

Lawrence, KS: University of Kansas, Beach Center for Families and Disability.

The researcher requested and received permission to adapt and use the Frankland interview protocol (Appendix A). The questions were modified to elicit detailed descriptions of the dynamic interplay of the six interpersonal factors of collaboration within the context of a partnership-model artist residency (Appendix B).

Rationale for Using Qualitative Research Methods

Cresswell (1998) broadly describes qualitative research as a process of understanding based on distinct methodologies of inquiry designed to explore a social or human problem. Many different research paradigms exist within the domain of qualitative research, however, each with its own characteristics and applications. The researcher implemented qualitative research methods based on the constructivist paradigm as described by Hatch (2002). Constructivist qualitative research assumes that objective, absolute realities are unknowable, while acknowledging that "multiple realities exist that are inherently unique because they are constructed by individuals who experience the world from their own vantage point" (Hatch, 2002, p. 15). Constructivist researchers and participants are closely engaged in the mutual construction of the subjective reality that is under investigation. Constructivists utilize naturalistic inquiry methods to create rich narrative data and provide sufficient contextual detail so that the reader can "place themselves in the shoes of the participants at some level" (Hatch, 2002, p. 16). The quality of the findings, therefore, is judged on the credibility, transferability, and confirmability of the findings rather than on positivist criteria of validity, reliability, and objectivity.

Teachers and artists participating in arts residencies come to the collaborative process from very different personal, professional and, in some ways cultural,

perspectives. The collaborative process is therefore affected by a complex interplay of the participants' background knowledge, past experiences, beliefs, and values. In order to untangle and organize the various influences that impact the interpersonal factors of teacher/artist collaboration the researcher employed methods designed to examine multifaceted subjects and human situations. Jerome Bruner describes two broad ways in which humans organize and manage information about the world. Logical-scientific thinking is specialized for thinking about objects and things. Narrative thinking, on the other hand, is described the means by which humans think about people and their situations. "We organize our experience and our memory of human happenings mainly in the form of narrative--stories, excuses, myths, reasons for doing and not doing, and so on" (Bruner, 1991, p. 5). According to Bruner, in the "messy" world of human interactions, we construct reality through narrative. Qualitative research methods are especially warranted in studies where humans serve as the data collection instruments by engaging in narrative activities such as listening, speaking, reading, and writing (Lincoln & Guba, 1985). The researcher, therefore, chose naturalistic inquiry methods including semi-structured individual interviews, participant journals, and artists' focus group interviews to obtain the rich narrative data necessary to credibly represent the participants' insights and perspectives and to facilitate the narrative construction of reality.

Study Context

In 2005 the Southern Alleghenies Museum of Art applied for and received grant funding to implement a project designed to introduce and assess the benefits of long term artist in residence programs in local public schools. The project placed an emphasis on

capacity building, cross curricular programming, and on-going professional development. The stated purpose of the long term residency program was to enhance the literacy skills of third and fourth grade by offering long-term artist residencies and in-service professional development workshops for participating teachers and resident artists. Three projected outcomes of this program were identified. The first was to develop a self-sustaining model of long term artist residencies as a viable curriculum enrichment approach. The second outcome was to create an alternative to the short term (1 to 10 day) artist residencies that SAMA concurrently offered through the Pennsylvania Council on the Arts' Artists in Education program. The third, and most far reaching outcome identified by SAMA, was to measure and assess the LTR program's ability to provide a higher level of education, meet higher standards of teaching, infuse outdated curriculum with new information, and understand the value of cross-curricular arts instruction (SAMA, 2005).

The first year of the long-term residency program was conducted in third grade classrooms and included five artists and six participating schools located in four school districts (See Table 3). The same teaching artists followed the third grade classes to their fourth grade classrooms in the second year of the project, which is the context for this study.

Table 3

Selected Characteristics of the Elementary Schools Participating in SAMA's LTR

Program 2006-2008

	School District Class	Grade Levels	Number of Students	Arts Program	Title 1 Schoolwide
School 1	Urban Fringe of a Large City	K-8	897	Music and Visual Art	Yes
School 2	Rural Fringe	K-5	287	Music and Visual Art	No
School 3	Rural Fringe	K-5	217	Music	No
School 4	Rural Fringe	K-6	456	Music	Yes
School 5	Urban Fringe of a Large City	K-6	389	Music	Yes
School 6	Rural Fringe	4-6	516	Music and Art	No

Note. Data obtained from the National Center for Educational Statistics, Core of Common Data (2008).

Subject Selection

Potential subjects for this study included participants in the second year of SAMA's LTR project; 15 fourth-grade classroom teachers, and 5 professional artists. Upon protocol approval by the Institutional Review Board, the researcher contacted the Southern Alleghenies Museum of Art and scheduled a meeting to discuss the research study and to request permission to conduct the research within the LTR project. Copies of the Community Organization Informed Consent Letter (Appendix C) were mailed for SAMA's review. Permission was granted and a signed copy of the consent letter was returned to the researcher in the envelope provided. Having received consent from SAMA, the researcher sent the principals of participating schools copies of the Principal Informed Consent Letter (Appendix D). This letter requested site access to the school for the purpose and duration of the study. Signed consent letters were returned to the researcher.

Teachers and artists identified as potential subjects for the study received the Teacher/Artist Informed Consent Letter (Appendix E) via United States mail. Five artists returned signed consent letters to the researcher. None of the teachers, however, agreed to participate. In response, the researcher requested and received permission form the Institutional Review Board to modify the study (Appendix F). Informal discussions indicated that the teachers felt overwhelmed at the beginning of the school year and had already committed to volunteering extra planning time in order to participate in the LTR project. The researcher believed that the teachers' perspective was an important element in the research. Therefore, the researcher wrote a second consent letter (Appendix G) that reduced the requested teacher participation from two interviews and participant

journaling, to one individual interview. The researcher offered a small incentive ($20 gift certificate) for participation and subsequently received two consent letters. To recruit three more teachers, the researcher asked the participating artists to submit names and contact information of teachers that were interested in participating. The researcher contacted these teachers directly, which led to three more teachers consenting to be interviewed.

Procedures

General Procedures

The triangulation of data improves the validity and credibility of qualitative findings and interpretations by providing verification of data from multiple sources (Lincon & Guba, 1985). In order to establish credibility and obtain rich, narrative data the researcher utilized three naturalistic data collection methods which included individual semi-structured interviews, participant journals, and artists' focus group interviews.

Individual Semi-Structured Interviews

Lincoln and Guba (1985) describe interviews as conversations with a purpose. Qualitative researchers use interviews to explore participants' schema in order to understand how they organize their experiences and to make sense of the world (Hatch, 2002). A formal, semi-structured interview approach was implemented in this study. A time was set for the individual interviews and each interview was recorded. The researcher came to the interview with a set of written interview questions, but also remained open to following leads and probing into areas of interest that arose during the

interview interactions. This style of interview fits the constructivist assumptions that the researcher and the participants are mutually constructing understandings of the phenomenon being examined (Hatch, 2002).

The time and location of each interview was scheduled at the interviewees' convenience. Each interview lasted approximately 60 minutes. All of the interviews were conducted by the researcher and recorded with the interviewees' permission. Artists' interviews were scheduled at the earliest point in their LTR as possible. Two interviews were conducted at a Barnes and Noble café, two interviews were conducted at the Southern Alleghenies Museum of Art Ligonier facility, and one interview was conducted at the Children's Museum in Pittsburgh. The teachers' interviews were scheduled at the conclusion of the individual residencies. Four teacher interviews were conducted in the teachers' classrooms and one was conducted at a teacher's home.

Interview questions. The interview questions for this research study were grounded in the results of the Blue-Banning, et al. (2000) study which identified six interpersonal factors of collaboration. The interview protocol and questions were adapted from a subsequent study conducted by Frankland (2001) which sought to further describe and define the six interpersonal factors of collaboration identified by Blue-Banning, et al., study. The questions were adapted with permission to elicit responses describing the collaborative experiences of teachers and artists participating partnership model artist residency.

A range of purposes can be addressed by varying the types of questions asked by the interviewer (Lincoln & Guba, 1985). The interview protocol in this study incorporated different types of questions including background, descriptive, structural,

and essential questions. The interviews began with background questions, designed to set the interviewees at ease and invite informants to share demographic information. For example, "Tell me about your professional life as a teacher (artist)." Descriptive questions are designed to elicit details and particulars about the research subject or context. For example, "Please think of a really good collaborative partnership that you currently have, or have had recently. What does this person do, specifically, that makes it easy to work with them?" Structural questions invite interviewees to demonstrate how they organize their knowledge of the cultural context and allow the researcher to examine "how individuals make sense of the social phenomena under investigation" (Hatch, 2002, p. 104). For example, in this study participants were asked, "What does good communication mean to you? In your opinion, what gets in the way of good communication?" Essential questions are those questions that "generate the central data of the study" (Hatch, 2002, p. 103). The essential questions for this study related to each of the six interpersonal factors of collaboration. Probes, which are questions designed to fill in details and encourage elaboration, were also used when appropriate. Probes might include questions asking "who," "what," "where," "when," and "how" to direct interviewees toward the level of response desired by the researcher. The researcher also occasionally asked for clarification in order to gain a more detailed understanding of the interviewees' meaning.

Interview pilot test. The researcher conducted an interview pilot test to ensure that the structured interview questions are clear, concise, and are written in a manner to elicit the desired information from the participants. The researcher obtained volunteers for the pilot interviews by contacting classroom teachers and teaching artists with whom

she is affiliated, who are currently employed as teachers or teaching artists, but who are not participating in the LTR project. Five interviews with classroom teachers and five interviews with teaching artists were conducted at the interviewees' convenience. All of the interviews were conducted by the researcher. Six interviews were conducted in person and four interviews were conducted by phone. Following each full-length pilot interview the researcher asked interviewees to reflect on the content and structure of the interview and to make recommendations for refining and/or rewording interview questions for clarity. The interview protocol was revised based on the following interviewees' responses.

When asked to reflect on the six factors of collaboration identified by the Frankland study, all of the interviewees indicated that the six factors were relevant and meaningful. None of the interviewees suggested additional terms or factors that should be added. Throughout the pilot interviews, however, it became apparent that the term collaboration means different things to different people. For instance, when the interviewees were asked to think of a "good collaborative relationship" the interviewees did not think exclusively about a one-on-one collaboration. Teachers' descriptions often included collaborations between all of the teachers on their floor or in their building. One teacher discussed union negotiations as her example of working in collaboration. None of the teachers made reference to collaborating with someone from a different professional background. Artists' perceptions of collaboration also varied. One actor described the collaborative process as it occurs between actors within the context of a specific scene or single, creative moment. Another artist, who has an extensive

background working as a teaching artist, claimed not to have had many "collaborative experiences" throughout his career.

On reviewing the pilot study data the researcher recognized that the questions did not provide an opportunity for the interviewees' to reflect on the general concept of collaboration before answering specific questions about the six selected interpersonal factors. The background questions were therefore revised to include a structural question designed to encourage interviewees to discuss and explore the concept of collaboration before answering essential questions.

1. What does the term collaboration mean to you?

A. I'm not looking specifically for a definition, but when I say that I'm going to ask you about collaboration, what kinds of things come to mind?

Two themes also emerged over the course of the pilot interviews that were not addressed in the interview protocol. The first theme involved an intangible quality of positive collaboration to which many interviewees eluded. For example, several interviewees used terms such as "unspoken communication," "good fit," "just knowing as soon as you meet someone," or the "the give and take of energy" to describe factors that they felt were important in establishing positive collaborative relationships. The second theme related to the interviewees' descriptions of perceived cultural differences between professional or regional groups that can affect the collaborative process. For example, one artist who has worked as a teaching artist throughout the United States discussed cultural influences on collaboration. Several artists also referred to the differences between the professional cultures of teachers and artists. Artists described themselves in the following ways: "artists don't like to follow rules," "they value different things than

teachers," "artists seek autonomy and tend to distance themselves from authority." The researcher did not revise the interview questions to address the perceived cultural or professional differences, or to include the intangible qualities of positive collaboration, however, these topics do emerge in the themes, patterns, and relationships identified during the data analysis.

Participant Journals

Participant journals are a strategic data collection method in which participants agree to keep written reflections of their experiences throughout the duration of the research process. There are several reasons why journaling is a powerful data collection method. The act of journaling encourages participants to process information and ideas differently than they might when thinking about or discussing their experiences. Journaling can, therefore, access a wider range of participants' perspectives than interviews alone (Giraud, 1999). Journaling can be particularly useful for those participants who are more comfortable expressing their feelings in writing than in spontaneous discussions. Another advantage is that participants can journal throughout the day, within the study context, and at their own convenience. In addition, data collected through participant journaling is unique because it is not processed through the researcher. The major drawback of journaling is the amount of time and effort required to maintain daily or even weekly journal entries over an extended period of time (Hatch, 2002).

Journal procedures. Artists were asked to keep written reflections of their collaborative experiences throughout the research period. Following the individual

structured interviews participants received a list of the six interpersonal factors of

collaboration identified by Blue-Banning, et al. (2000). This list was to serve as a prompt

for the participants' journal entries as they consider their collaborative experiences.

Artists were directed not to include any names, references, or descriptions of people, or

locations that could be considered confidential in nature or that might in any way impede

students' or colleagues' privacy. The participants were also assured that any such

references would be stricken by the researcher during transcription. The participants

were given a choice of preferred journaling methods. Two participants felt most

comfortable using journaling methods that they had already established during previous

residencies. These artists provided the researcher with hard copies of their journals at the

conclusion of their LTR. Participants could also choose to handwrite their entries in a

notebook provided by the researcher. One participant chose this method and received a

lock box in order to ensure a secure and convenient place to store the journals at school.

Two participants chose to email their journal entries. The researcher created a secure e-

mail address through IUP's Academic Help Desk (teacher-artist-collaboration@iup.edu).

This e-mail address was used exclusively for the purpose of receiving journal entries, and

the researcher had sole access to manage the account.

The collection of the participant journals varied depending on the preferred

journaling method. The journal entries that were e-mailed to the secure site were read

immediately. One artist provided handwritten journals midway through their residency.

Two artists typed their handwritten notes and presented them to the researcher at the

conclusion of the research period. The data were analyzed after the last LTR was

completed and all of the journals were collected.

The identity of the journals' authors was held in confidence and all references to school locations, classroom teachers, individual students, and specific arts forms were removed during transcription. The journal summaries were "member checked" at the end of the research period, allowing the authors to review the material in order to maintain accuracy (Lincoln & Guba, 1985).

Artists' Focus Group

Focus group interviews rely on the interactions between participants to generate data (Hatch, 2002). Michael Agar describes focus groups as "miniature ethnographic experiences" with the potential to elicit new information through group dynamics (1996). During focus group interviews the researcher serves as the moderator, encouraging participants to generate discussion around questions designed to explore specific topics.

The researcher designed the focus group interview questions to further explore the themes and patterns that emerged from the artists' individual interviews and to improve the depth and richness of the data. Focus groups rely on the interactions between participants to generate data. When participants feel a sense of security and comfort, their responses tend to be more reflective and candid (Hatch, 2002). For this reason, the researcher chose to conduct the focus group at the researcher's home, and followed the recommendations for conducting focus group interviews:

1. Provide light refreshments and allow time for participants to relax and chat before interviews start;

2. Give participants a brief overview expectations and ground rules for participation;

3. Start with a question that will elicit a meaningful opening statement from each participant;

4. Build on opening statements as guided questions are addressed;

5. Keep the topic focused and on topic; and,

6. Give closure to the session.   (Hatch, 2002, p. 137-139)

Data for this study were collected and triangulated through teacher and artist individual semi-structured interviews, artists' participant journals, and a culminating artists' focus group. The participants enthusiastically provided rich, narrative descriptions of the many factors and situations that affect the collaborative instructional process.   The data analysis methods used to reveal patterns, identify themes, and discover relationships within the narrative text are described in the following section.

Data Analysis

The analysis of data must align with the research questions and data collection methods in a way that will produce meaningful, authentic conclusions. In contrast to the analysis of quantitative data, the analysis of qualitative data collected through naturalistic inquiry methods is often recursive and is inductive rather than deductive (Goetz & LeCompte, 1984; Lincoln & Guba, 1985). Instead of beginning with a predetermined hypothesis, inductive analysis begins with the data and seeks to discover theoretical categories and relational propositions through careful analysis and verification. According to Hatch "Data analysis is a systematic search for meaning" (2002, p. 148). There are many different approaches and paradigms that can be applied to the inductive analysis of qualitative data and should be carefully considered in reference to the context and purpose of each study. The researcher chose typological analysis for this study,

which involved dividing the overall data set into categories or groups based on predetermined typologies. Typologies can be generated from theory, common sense, or research objectives. In this study, the typologies were generated from grounded research consisting of the six interpersonal factors of collaboration identified by Blue-Banning, et al. (2000) and described by Frankland (2001). Typological analysis is appropriate when the grouping of data and beginning categories for analysis are easily identified and justified (Hatch, 2002). Typological analysis is warranted for this study because the research questions are fairly narrow and the six interpersonal factors of collaboration provide a well-structured data set and consistent guided questions.

First, all of the data collected through teacher and artist individual interviews, artists' participant journals, and the artists' focus group were transcribed. All references to school locations, classroom teachers, artists, individual students, and specific arts forms that could be used to individually identify the artists and teachers were removed. Participants were identified by pseudonym only. Each set of data was analyzed following Hatch's Typological Analysis Model (2002). The six collaborative factors identified by Blue-Banning, et al. (2000) provided the initial typologies for analysis. Each typology was analyzed in order to identify patterns, relationships, and themes. Patterns are regularities, including similarity, difference, frequency, sequence, correspondence, and causation. Relationships are the links between data elements, and themes are integrated concepts that run through all or most of the data. The process of identifying patterns and relationships was conducted separately for each data source and then the results were compiled and reanalyzed to identify themes. The following steps were completed:

1. Initial typologies to be analyzed were identified;

2. The data from each source were read, and entries related to typologies were marked;

3. The entries were reread and the main ideas were entered on individual summary sheets;

4. The individual summary sheets were compiled and patterns within typologies were identified;

5. The data were reread and coded according to identified patterns. A graphic organizer was created for each data set;

6. The researcher examined the patterns that were supported by the data, as well as nonexamples of patterns;

7. Relationships were identified among patterns for each data source;

8. Patterns and relationships were identified and written as one-sentence generalizations; and,

9. Data excerpts were selected that support the generalizations. (Hatch, 2002, p. 153)

Next, the patterns and relationships that related directly to each research question were color coded. For example, Research Question 2 asks what experiences and resources do artists and teachers perceive as promoting and facilitating interpersonal collaboration in a partnership-model artist residency. One artist described working with a teacher who arrived early each morning so that there would be a few minutes to discuss the day's activities before the students arrived. In the artist's opinion this brief, daily meeting set the tone for the residency and promoted the development of a strong collaborative relationship. This response was color coded to indicate that it related to

Research Question 2. Finally, the data were examined to reveal a hierarchy that might exist among the selected interpersonal factors of collaboration.

Data from the three data source were then compiled, reanalyzed, and interpreted to identify integrated concepts and themes that ran through all or most of the data. Conclusions were drawn from this final analysis and organized in such a way as to create a textual representation that was true to the data and organized in ways that communicated its meaning clearly (Hatch, 2002).

Trustworthiness of Study

Qualitative researchers have devised many means for addressing criticisms and concerns about the validity and reliability of naturalistic and ethnographic research methods (Agar, 1996; Goetz & LeCompte, 1984). Lincoln and Guba (1985) suggest that the characteristics of qualitative data demand techniques for assessing confirmability that differ from conventional quantitative methods. Four criteria are offered for determining "what counts as significant knowledge" in the naturalistic paradigm (p. 301). They are credibility, transferability, dependability, and confirmability. Each will be discussed in the context of this study.

Credibility

Activities that can help ensure that credible finding and interpretations will be produced include prolonged engagement, persistent observation, and triangulation. In addition, member checking provides a direct test of the findings by the constructors of the raw data.

Prolonged engagement. Prolonged engagement "requires that the investigator be involved with a site sufficiently long to detect and take account of distortions that might otherwise creep into the data" (Lincoln & Guba, 1985, p. 302). The researcher has had extensive experience working within the Artists in Education program over the past decade, and brings that familiarity to the current research context. The researcher has been aware of SAMA's LTR project since its initial proposal in 2005. Since that time the researcher has observed the LTR program's progress as an interested observer. Once the researcher was given permission to conduct the current study, she was invited to attend on-site workshops and professional development meetings. These experiences provided the background knowledge needed to understand the organizational framework of the LTR project. The period of prolonged engagement also provided an opportunity for the researcher to build trust with the participating artists.

Persistent observation. Where prolonged engagement allowed the researcher to comprehend the scope of the LTR project, persistent observation allowed the researcher to understand the LTR project in greater depth (Lincoln & Guba, 1985). The researcher's own an experience as a teaching artist, along with an on-going dialogue with the LTR artists throughout the residency period, provided the researcher with an understanding of the pervasive qualities of the research context. In other words, through persistent observation the researcher developed an intrinsic knowledge of what is important to the research and what is irrelevant.

Triangulation. As described previously, this study was informed by multiple data sources and data collection modes including semi-structured individual interviews, participant journals, and artists' focus group interviews.

Member checks. Lincoln and Guba (1985) describe member checking as the most crucial technique for establishing credibility. Formal and informal member checking should occur throughout the duration of the research period. In this study member checks were conducted in three ways. First, the researcher consistently asked for clarification and feedback throughout the duration of the interviews to ensure that the information was being recorded correctly and truthfully. Second, the emerging themes were addressed in informal discussions and through e-mail correspondence between the researcher and the participants throughout the research period. Finally, each participant was given a copy of their individual and focus group interview transcriptions to review for accuracy.

Transferability

The level of transferability of research denotes whether the findings of one study can be applied to another research context. Lincoln and Guba (1985) indicate that a naturalist researcher cannot specify the external validity of his or her own research. Rather, the researcher is obligated to provide the thick description necessary to enable someone interested making such a transfer to reach their own conclusions about the transferability of the results to another context. The goal of qualitative, naturalistic inquiry is "to describe a specific group in fine detail and to explain the patterns that exist, certainly not to discover general laws about human nature" (Schofield, 1990, p. 202). Because of the limited geographic and programmatic scope of this research study, as well

as the nature of the qualitative research, the results of this study cannot be generalized. The purpose of this study is to provide a deeper understanding of the interpersonal factors that affect the collaborative instructional processes of teacher-artist teams participating in partnership-model artist residency programs. The findings of this study identify and describe the conditions and factors that teachers and artists perceive as promoting positive, productive collaborations in a LTR program, and areas of personal and professional growth that result from their participation. Through thick narrative description the researcher provides readers with the data and base knowledge necessary to make their own judgments about the transferability of these findings.

Dependability

Dependability is demonstrated in much the same way that credibility is established (Lincoln & Guba, 1985). The researcher should, however, be prepared to provide additional evidence indicating that the study is consistent with similar studies conducted over time and across methods (Miles & Huberman, 1990). This study is grounded in research examining collaboration, using similar but not identical research methods, which explored the collaborative dynamic in a different professional field. Ultimately, dependability is confirmed when it is determined that the research has incorporated sufficient quality controls and has been conducted with care (Miles & Huberman, 1990).

Confirmability

Two major techniques for establishing confirmability are recommended by Lincoln and Guba (1985). The first is the maintenance of the researcher's reflective

journal and the second is maintaining the audit trail. The researcher in this study has

maintained on-going field notes, as recommended by Hatch (2002), which include

impressions, descriptions, reactions, and first interpretations incurred during the research

process. The audit trail refers to the records that stem from the inquiry (Lincoln & Guba,

1985). The researcher has maintained records in six suggested audit trail categories

including raw data, data reduction and analysis products, data reconstruction and

synthesis products, process notes, materials relating to intentions and dispositions, and

instrument development information. In addition, the researcher has maintained a record

of supplemental materials provided by SAMA related to the LTR project.

Conclusion

Qualitative research on collaborations from various professional fields informed

the design of this study. Two studies examining the interpersonal factors of collaboration

provided the grounded research. The researcher used a constructivist, qualitative

research approach and naturalistic inquiry methods to answer the study's four guiding

research questions. Potential participants for the study were identified based on their

participation in the Southern Alleghenies Museum of Art's (SAMA) Long Term

Residency (LTR) program, 2007-2008. Five artists and five teachers agreed to

participate in the study. The researcher conducted a pilot interview test to assure the

clarity and relevance of the individual interview protocol. Rich narrative data were

obtained and triangulated through individual interviews, participant journals, and focus

group interviews. A typological analysis identified patterns, relationships, and themes

within the data. The trustworthiness of the study has been maintained by carefully

applying the four criteria of credibility, transferability, dependability, and confirmability

throughout the research period. The compiled data were interpreted and conclusions

were drawn. The results of the analysis are discussed in the following chapter.

CHAPTER 4

RESULTS

The purpose of this study was to: (1) provide a deeper understanding of the interpersonal factors that affect the collaborative instructional processes of teachers and artists participating in partnership-model artist residency programs; (2) identify and describe the conditions and factors that teachers and artists perceive as promoting positive, productive collaborations; (3) acknowledge the areas of personal and professional growth that result from participation; and, (4) describe the hierarchical relationship that exists among the six selected components of interpersonal collaboration as perceived by teachers and artists. The four research questions guiding this study are as follows:

1.   How do teachers and artists in this study perceive and respond to the six interpersonal component of collaborations: (a) communication; (b) commitment; (c) equality; (d) skills; (e) trust; and, (f) respect (Blue-Banning, Summers, Frankland, Nelson, & Beegle, 2000)?

2.   What experiences and resources do artists and teachers perceive as promoting and facilitating interpersonal collaboration in a partnership-model artist residency program.

3.   What areas of personal growth and change do teachers and artists report as resulting from their collaborative efforts?

4.   What aspects of the hierarchical relationship that exists among the factors of interpersonal collaborations (Frankland, 2001) are evident in teacher/artist reflections and descriptions?

Rich, narrative data were collected through qualitative inquiry methods including individual, semi-structured artist interviews, individual, semi-structured teacher interviews, artist participant journals, and an artist focus group. Typological and inductive analysis methodologies were applied in order to identify and organize the patterns, relationships, domains, and themes that existed within and across the data sets.

The analysis of the data was conducted in four phases. Phase 1 sought to identify the patterns that existed within each data set. The initial typologies for this analysis were drawn from the research questions, and other typologies that emerged from the artists' and teachers' responses and comments. Phase 2 of the analysis sought to identify the relationships, or connections, that existed across the data sets. The relationships were written as one-sentence generalizations which were then organized according to the study's four research questions. During Phase 3, inductive analysis of the identified relationships revealed domains, or relationships among the relationships. Domains are categories that are organized around the relationships, and can be expressed semantically (Hatch, 2002). The original data, and the identified patterns, relationships, and domains were reanalyzed in the Phase 4 of the analysis. This phase sought to reveal the study's themes, or integrated concepts that recurred throughout all, or most, of the data.

<div align="center">Phase 1: Patterns within Data Sets</div>

<div align="center">*Artist Interviews*</div>

The five artists participating in SAMA LTR project all agreed to participate in this study. Responses to the interview's background questions provided demographic information about each of the artists (Table 4).

Table 4

Participating Artists' Art Form and Years as a Teaching Artist

Artist	Art Form	Years as a Teaching Artist
Artist 1	Sculpture	5-10
Artist 2	Drama	5-10
Artist 3	Folk Arts	1-5
Artist 4	Landscape Painting	1-5
Artist 5	Portraiture	1-5

The artist interviews were conducted early in the second year of the LTR program. The data collected during the artists' semi-structured individual interviews were analyzed according to the typological analysis method. The initial typologies for this section of the chapter were generated by the study's Research Question 1: How do teachers and artists in this study perceive and respond to the six interpersonal factors of collaborations: (a) communication; (b) commitment; (c) equality; (d) skills; (e) trust; and, (f) respect (Blue-Banning, Summers, Frankland, Nelson, & Beegle, 2000)?

Next, the artists' interview data were reanalyzed and the patterns relating to the experiences and resources that artists described as promoting and facilitating interpersonal collaborations were identified. The results of this analysis addressed Research Question 2: What experiences and resources do artists and teachers perceive as promoting and facilitating interpersonal collaboration in a partnership-model artist residency program?

The interview data were analyzed a third time to identify the patterns indicating the areas of personal growth and change that the artists reported as resulting from their participation in the LTR program. This analysis addressed Research Question 3: What areas of personal growth and change do teachers and artists report as resulting from their collaborative efforts?

A final analysis sought to reveal patterns indicating a hierarchy among the six selected factors of collaboration as described by the artists. The results of this analysis address Research Question 4: What aspects of the hierarchical relationship that exists among the domains of interpersonal collaborations (Frankland, 2001) are evident in teacher/artist reflections and descriptions?

The individual artists' interviews yielded 1,054 lines of transcript text and 166 coded statements.

Six Selected Interpersonal Components of Collaboration

The artists provided thoughtful and insightful answers to the interview questions examining the six selected interpersonal factors of collaboration: (a) communication; (b) commitment; (c) equality; (d) skills; (e) trust; and, (f) respect (Blue-Banning, Summers, Frankland, Nelson, & Beegle, 2000).

Communication

All of the artists stated that communication is the foundation upon which positive, productive collaborations are built. The artists were asked to consider what specific communication skills teachers and artists should have in order to collaborate effectively. Their responses revealed four patterns: attitudes and beliefs, logistics, terminology, and modes of communication.

Attitudes and beliefs. As frequent classroom visitors, the artists were acutely aware of the impact that first impressions can have on the collaborative process. The artists described how they try to immediately communicate positive, noncompetitive attitudes and a fundamental belief in the value of the residency program. "My main goal was to let the teachers know that I wasn't there to take over their classroom, that I was there to supplement, to help, and perhaps to bring a different form of expression to what they were teaching." Another artist stated:

> I think the first thing that you both need to communicate is that you're going to
>
> believe in the program that your working with, and that you have no doubt that

it's going to be a successful program and that it's something that you both can

foster and nourish.

Logistics. Planning and implementing a thirty-day artist residency requires a

great deal of organization. The artists indicated that clear lines of communication for

sharing logistical information between the teachers, artists, schools, and SAMA must be

established before the residency begins, and be maintained throughout the residency

period. While the artists felt it was important to communicate beliefs and values, one

artist explained, "What the teachers really want to know is, 'What days do you have to

leave early, because we need to get the whole schedule done!'" The artists felt that in

order to address the teachers' pragmatic concerns, they needed access to accurate, reliable

information from the sponsoring organization.

> I'd like to have a little more background before I go in. Communication of the
>
> schedule and what I'm bringing, and what they're doing and . . . oh, and can I
>
> possibly have a sink in the room?

The resources that are available to teaching artists, such as instructional space, facilities,

and arts materials, vary greatly between residencies. Like many rural elementary

schools, three of the schools participating in SAMA's LTR program did not have visual

arts programs. One artist described her work area:

> Currently the school that I'm working at doesn't have an arts program--and no art
>
> room, so I'm working out of a very small closet that's filled with desks and I have
>
> about a 3 x 3 section that I give my talks from. The kids really look forward to me
>
> coming because they have no art, and I'm really glad to be out there, too.

The artists also addressed the importance of having up-dated, current contact information. "I think the organization needs to be specific to be sure who is being contacted. You have to feel like when you start a program you have sufficient information."

Terminology. Research indicates that unfamiliar terminology can create problems when people from different professions collaborate (Friend & Cook, 2000). The artists acknowledged that a basic understanding of the professional terminology used during the residency aided communication and enhanced the collaborative process. Artists who specialize in a particular art form, for example, use technical terms that may not be familiar to those outside of their discipline. One artist stated:

> It's also important for the artists to be able to quickly explain the art terms that they're using, and if you're mixing colors just say "mixing colors." Don't get into color theory and use words that aren't necessary. Just explain in a very plain and easy way. Then everybody understands each other.

In addition, the artists recognized the importance of being familiar with educational terminology.

> I think that the artists who go in and work with the reading class need to be familiar with the standards and the skills that the teachers are working with. Because the teachers have their rubrics and have to hit certain issues and an artist going into that situation should know them, too. If you're not familiar with what they mean by, say, cause and effect skills, then it's going to take longer for everybody to get through the process.

Modes of communication. The artists described two modes of communication that were not specifically addressed in the interview questions. First, the artists deeply valued their communications with the students. Several artists described the unique dynamic that the partnership model residency created in the classroom. "It's the teachers' communication with me, then my communication with them, and then communication back and forth with the students." Secondly, the artists referred to their art as a form of communication. One artist commented, "All paintings are meant to speak to the viewer and there should be a conversation there between the painting and the viewer." As one artist noted, the artwork itself also serves as an alternative mode of communication in the classroom.

> I tell the children a picture speaks a thousand words, so there's the commnication through the art. I want the students to know that when they are creating art in these different ways they are communicating to people--feelings, thoughts, pictures, abstract, realism--and I was very pleased when the teachers heard these things because I thought this would help them understand what I was trying to do. I wanted people to know that art *is* communication.

Commitment

When asked to think about a colleague who demonstrates a high level of professional commitment, three artists chose to describe a teacher, and two described a fellow teaching artist. The artists all described committed professionals as individuals who bring positive energy to the collaborative process and are willing to go "above and beyond" the basic project requirements. They "listen to what you've done, and ask you questions, even to go so far as to call up and ask, 'what do you think about this?'"

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Committed teachers. The artists described a committed teacher as someone who participates wholeheartedly in the day-to-day residency activities. A committed teacher also reaches out to enthusiastically involve others in the arts. "There's a teacher that I work with and she is fabulous. She gets the volunteers to come in, she gets the PTA involved, and she gets the parents to come in for the final performance, too." Committed teachers maintain a close proximity to the artist during the residency. "She's just terrific. And so encouraging! She's in the room with me for the whole thing." Teachers who chose not to participate in the arts activities were often perceived as being less committed to the artist-in-residence philosophy. As one artiest and respondent explained, "They say, I'm here, and art is over there . . . and I like it that way!"

The artists also observed that committed teachers took great care to thoughtfully schedule the artist's days by providing opportunities for the artist to work with as many children as possible, but not spreading the artist's time too thin.

> She organizes everything so that I see *all* of the first grades--that's all I have time
>
> to see in the two week period. But I'm able to do something with all of the first
>
> grades and she's just right in there with me, and she says, "Oh isn't that great?"

Several artists commented that committed teachers are also willing to negotiate a cooperative teaching strategy to meet the students' needs.

> Not having their own egos involved at all, and putting the kids first. If everyone
>
> is committed then that's what they consider--what works best for the students.

One artist observed that committed teachers are also life-long learners.

> When I see teachers who are still continuing to educate themselves, who are still
>
> taking classes and enjoying that. I had one teacher that said she wanted to be a

potter when she "grew up" and I said, "you're 57 years old now--take some classes!" And she did, and she called me up one day and said, "I can't believe how much more energy I have now coming to the classroom. I have new ideas, I have new things that I want to do and I want my students to do." So her interests were rejuvenated--so I think continuing education--it doesn't have to be in your field but that you still have an interest in learning and experiencing and changing. I think that's really important.

Committed teaching artists. None of the teaching artists who participated in this study have ever had an opportunity to visit another TA's residency, or to observe another teaching artist in the classroom. They, therefore, based their judgments of other TA's level of commitment on observable criteria outside of the classroom. The artists considered repeat invitations to conduct residencies at the same school to be evidence of a high level of commitment. "I know that all her students absolutely love her so I know she has a relationship with them. She's repeatedly been asked back to the same school so I know that the professionals there like to work with her." In addition, committed TAs speak about their work, their students, and their residencies in a respectful, professional, and thoughtful manner.

It's their whole attitude. I can see that they love what they do, and that's very important to me. They want to share that. When they present what they do, you can see that people are drawn to it, people are interested.

Committed teaching artists were also described as striving for perfection and maintaining very high standards of quality in their work.

Equality

The artists all reported feeling welcomed as professional equals by the faculty and staff of their hosting schools. When the artists were asked to think of a time when they felt that equality had been established in a collaborative context, their responses revealed two patterns: instructional equality, and teachers' self-efficacy in the arts.

Instructional equality. The artists acknowledged that establishing equal instructional roles in the classroom takes time. One artist described how the new, thirty-day residency format, compared to 10 day residencies, allowed more time to establish instructional equality. "It's a thousand times better than the two weeks, because it is about process and you see a gradual change."

> At the beginning of the residency I would have my amount of designated time and
> they had their reading time. I would be in the room listening, interacting a little
> bit, but it was more or less divided. As the residency went on it got more and
> more where one of the reading teachers would be discussing something with the
> kids and he would pause and I would finish the sentence and when I was done the
> other teacher would ask a question related to that. So it completely felt like the
> three of us were on the same level with instructing the kids. It was very
> comfortable and flowed that way.

Teacher self-efficacy in the arts. Several artists mentioned that some the LTR teachers expressed low self-efficacy in the arts. "Mostly, they make me feel like I'm much more artistic than they are." Another artist commented, "All of these teachers say, I have no artistic ability and I don't know how to incorporate it in my classroom." In

response, the artists encouraged teachers' efforts to participate in arts activities. "Because a lot of them feel that they don't have any creativeness. And if you can every once in a while point out--"Boy, look how great that looks!"--it makes a difference." Another artist described how she models creative risk-taking by incorporating an activity outside of her own area of expertise, for instance, including dance in a lesson, even though her art form is visual arts. "I'm just trying to get them to loosen up about things. I'm trying to get the teachers to jump in and go outside of the lines a little bit."

Skills and Competencies

The artists were asked to describe the skills and competencies that artists and teachers should bring to a collaborative partnership. Three patterns were revealed in their responses: teachers' skills, artists' skills, and learning skills from each other.

Teachers' skills. The artists all described the teachers as highly qualified and skilled in their profession. As one artist stated, "The competencies that the teachers *should* have they *do* have from their training to become a teacher." As mentioned earlier, however, the artists also observed that some teachers became frustrated with the arts projects.

> They were trying to do projects and actually the children were running rings
> around them. And they would say, "This is so difficult!" The teachers were
> making it hard when it really wasn't. It's just that the kids can pick it up so fast.
> And maybe the teachers were being a little too hard on themselves--thinking that
> it had to be a perfect when they had never done it before.

Artist's skills. The artists stated that the most important skill that they bring to the classroom is their expertise in the arts. "I can only bring what I know." One artist stated, "I just think of the term 'bring to the table' what I know about art." The artists also acknowledged that as teaching artists they are expected to be skilled at making connections between their artform and academic objectives as well.

Artists should know their own [arts] standards very well, but then they also have to also know the other curriculum standards and already be able to match those before they meet with the teachers. Because the teachers don't see those visual connections as quickly as the artist does, so you have to be ready to explain or to give an example--and once they see a concrete example, then it starts to click and they can see it. The artist has to be able to explain it *in* the actual terms of the standards--like "artist inspiration" is the same as "author's intent."

Learning skills from each other.   The artists acknowledged learning new skills from the teachers.

I think in any of these teaching experiences, and with the 30 day residencies in particular, there hasn't been one class that I walked away from that I didn't find a new way of looking at it or a new way of teaching it, or to say, "Wow, I never thought about teaching negative numbers by making a football field and saying, 'you just gained five yards and now you just lost 10--so what's the negative number?'" I've learned how to think about math visually.

Trust

The artists reported positive experiences establishing trust with their collaborative partners.

> Trustworthy, to me, deals with a sense of morality, integrity, goodness, and, fortunately for me, all of the people that I've encountered in the artists program and in the school where I've been working, I just feel a sense of that.

The artists recognized that trust is not a given, but has to be established and then maintained throughout the residency. "I think that in terms of building the trust, you have to establish it right away. You have to have the trust, and interest, and enthusiasm. You can't just go in there and hope it's going to materialize." The artists were asked to describe specific actions that can build trust between teachers and artists.

> That means living up to your obligations--being there on time and with the materials that you should have and with your preplanning and ready to conduct a class or your part of the project. In a professional manner, presenting yourself in an honest way and doing the work that's expected of you. And of course, conducting yourself according to those guidelines; and using the right kind of language in front of the age group that you're taking with, and proper behavior in the right setting, socially, too.

Artists indicated that trust is gained by staying focused on the goals and objectives that have been agreed upon for the residency. "I guess another appropriate adjective is dependable. You have to be able to work out the whole solution and count on each other to stick to their guns and to the process."

In addition, the artists explained that it was easier for them to establish trust with teachers who already value having the arts in the classroom.

> I go in and I know that I'm a trustworthy person, but trying to get that across to some people is hard because they're skeptical that you can have art in math, or they'll say, "I've been teaching this way for forty years!"

Respect

Like trust, respect should be communicated immediately, but has to be gained gradually and maintained conscientiously throughout the residency. The artists were asked to describe some of the specific ways that teachers and artists can demonstrate respect in an instructional collaboration. One artist responded, "You have to communicate mutual respect as being the bottom line." The thoughtful give-and-take of ideas helps to establish respectful partnerships. "I think taking the time to listen to each other. Asking for each other's ideas and not ever presenting something like it's the only way that it can be done."

The artists show respect for teachers by supporting the teacher's agenda and trying not to be a distraction from the students' regular class work. One artist stated, "I try not to move in on any of the other subjects." "Number one is communication" another stated. "I ask them what they are doing, and I respect them first as the teacher. And I remind the students, when the class gets a little bit rowdy, that their academics are the most important thing." The artists also demonstrated respect for the teachers by adhering to the class schedule and using the classroom space conscientiously.

I mix my paints and get everything ready in the hall so that I come into the

classroom ready to go. So I do respect them and I try to respect their schedules,

so in return they are starting to respect me.

The artists reported that they felt respected when the hosting teachers gave them

meaningful classroom responsibilities and entrusted them with caring for the children,

"trusting that you are going to take care of the kids in the same fashion that they would."

Another sign of professional respect and courtesy that the artists described was when the

teachers supported the artists' directions to the students, rather than restating or

reinterpreting them.

<center>*Experiences and Resources that Promote and*</center>

<center>*Facilitate Interpersonal Collaborations*</center>

The artists' responses to descriptive and structural questions were analyzed to

identify the experiences and resources that the artists perceived as facilitating and

promoting interpersonal collaboration. The typologies used in this section were

generated by the data. The typologies include: time, individual teaching styles, and

professional development.

Time

The one resource that the artists consistently cited as being the most essential to

creating positive collaborative partnerships was time. Discussions revealed three

patterns: pre-planning time, daily and/or weekly planning time, and instructional time.

Pre-planning time. A two-day training workshop was offered in March of 2007

for the artists, teachers, and administrators participating in the second year of SAMA's

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LTR.   The training agenda (Appendix H) included a recap of the previous year's

program, individual planning sessions for teacher/artist teams, and extended time for

curriculum development. Several of the artists referred to this pre-planning experience in

their discussions of the resources that promote and facilitate teacher/artist collaborations.

Some of the artists described the training as very helpful and informative. Due to

schedule and faculty changes not all of the participating teachers and artists were able to

attend.

> One of the things we're running into is not enough planning time, and I think,
>
> although we had planning time before the residency, schedules change and one of
>
> our reading teachers was not around for the training at SAMA. She was out on
>
> that session, so she gets the idea and all, but still, because of that, we're playing a
>
> little bit of catch up.

The artists all commented that additional pre-planning time was needed to plan and

exchange materials. "At the beginning of the session, you have to take a day, at least a

few hours, to meet with those teachers and to get their reading manuals or textbooks."

> *Daily and/or weekly planning time.* The artists were well-aware of the demands

on teachers' time and discussed the importance of accommodating the teachers' busy

schedules.

> I have to figure out how I am going to fit myself into their agenda and into their
>
> schedule without being a distraction and without taking away from what they
>
> already have to get done by the end of the week.

All of the artists indicated that regularly scheduled daily or weekly planning times with

the teachers greatly facilitated collaboration. "We would arrive about an hour before

class would start and I would meet very briefly with both of the teachers, because I know they're so busy." Another artist found weekly meetings to be beneficial.

The teachers could not have been more supportive and productive working with me. We would have a meeting every week--the 3 of us--and discuss the story line that we were working with for now, and then we would lay out the story line and discuss what in that story line can we use artistically, and how can I add to that.

Instructional time. The actual amount of class time scheduled for the arts-integrated lessons varied greatly between individual classrooms, schools, and residencies. Ideally, in a partnership model residency, the arts-integrated lessons are co-taught by the teacher and the artist. Discussions with the artists indicated, however, that the level of partnership also varied between residencies. Since the artists' individual interviews were conducted at the beginning of the second year of the LTR project, the artists' responses often reflected the previous year's experiences. One artist described her experiences balancing schedules, and individual teaching styles, working with the fourth grade.

In third grade there was more time to work with the kids, there were more sessions. The teachers aren't very open to opening up the rooms, like in theory they are going to do, or group teaching. But I'm working quite well with them individually and working with their teaching styles. I know that there are some things that I can do with one teacher that I can't do with the other. I'm trying to keep both classes as even as possible. I give the same writing assignment--but it might come out a little bit differently in each class.

Individual Teaching Styles

The artists all shared stories illustrating the impact that individual teaching styles can have on the overall quality of the instructional collaboration. Two patterns were revealed in the artists' descriptions of individual teaching styles: (1) instructional approaches; and, (2) level of participation.

Instructional approaches. A teacher's instructional approach is evidenced in many ways, including the learning environment that they create, how strictly they adhere to classroom and school schedules, and their classroom management techniques. The artists reported that they immediately felt comfortable working with teachers who incorporated constructivist teaching methods and flexible management strategies in the classroom, while establishing a collaborative partnerships with teachers who utilized more traditional teaching methods often required a period of adjustment. The artists indicated that interpersonal collaboration was enhanced when the teachers' and artists' instructional approaches aligned. "Wow, it was just like two hands in two gloves. It was wonderful! I would suggest an idea and she'd think how we could add to that idea. She would suggest an idea and I'd say, 'Hey, what if we do this?'" The artists had to be flexible to accommodate different teaching styles within the same residency.

> The one teacher, I just knew I'd enjoy teaching her class. The teacher was hands-
> on, very artistic, lots of activities, if they wanted to read they could find a special
> spot and I thought--I will *love* this class. The other classroom was completely
> different. It was very rigid. Sit in your seat. This is what you need to do. I told
> myself, I *have* to go to that classroom the most, right from the beginning so that
> I'd become--well, I'm comfortable in this class, and it would be easy for me to

spend all of my time here. But I need to put myself in the spot that's not as comfortable.

The artists also described how teachers who foster social learning environments enhance the arts-making process.

For what I do, they have to have some freedom for discussion and interaction. I allow them to compare their work on most things. "How are you doing that? Well, I do mine this way." And I think that only builds their artistic value of their items.

One artist commented, "You have to remember, the teacher isn't used to having an artist in their classroom."

The host teacher has their own way that they're used to running their classroom. The collaboration that we're working on right now in this residency it's going better because of all of us really being careful to respect each other's style of planning. I'm working with two reading teachers. One of them is more structured than the other one. The other one is much more comfortable kind of going with the flow, versus the first one who needs everything planned out to the letter ahead of time. So I'm working extra hard trying to plan everything out and to put it on paper for her so she feels comfortable. And she in turn is working very hard at trying to let go of all of that. So it's personalities. The same class can come out of it, but going into it, if everyone feels comfortable, that just helps the whole experience.

Teachers' Level of Participation. According to the artists, the teacher's level of participation sets the tone for the residency. Teachers who enthusiastically participate in

residency activities model the value of the arts for the students. As one artist commented, "the program just grew because of their willingness to participate."

> And as the weeks passed the teachers became more involved. It was great because these teachers were down on the floor helping. We had to get the piece done before 2:00 and they're down on the floor helping. Both of the teachers got involved--with helping the students, suggesting, praising--look at me (tears) because it was so good.

Conversely, teachers who were reluctant to participate were perceived as sending mixed messages about the value of the arts. In addition, the artists reported "feeling awkward" in their teaching roles when the cooperating teachers "just corrected papers" during the artists' instructional time. The artists recognized that some of the teachers were just not inclined toward teamwork. "Not unkindly, but working specifically with someone, making it a team, wasn't quite in the book for this person." The artists considered teacher participation fundamental to the residency's success. "You have to be able to establish the fact that if you're going to do this together, it has to be *together*."

Professional Development

Artists were asked if they had received any previous training in collaboration. In response, three of the artists cited attending the SAMA training days. One commented, "It made things very clear. That's the only training I've had specifically on collaboration and it was really helpful, especially being with the teachers." One artist stated that she had also attended several workshops on collaboration through her involvement with the Red Cross emergency services. Two of the artists described their on-the-job training. "Most of this I've learned just from doing it." Another artist answered:

Specifically? No. Because in each residency I try to pick up something that I'm going to take to my next residency. I actually keep a list in the back of my head because I know something that will work in one class might not work for another. And you have to match different teaching styles.

When asked what would be helpful in improving teachers' and/or artists' desire to collaborate with each other, several artists suggested additional professional development and arts integration training.

I think more information. The teachers need to have examples of success stories. So that they see exact implications--just hearing the idea maybe sounds nice but until you see exactly how specific ways that have helped, that, for example, making symbols to represent vocabulary meanings helps you visualize those meanings better than memorizing the separate words, and hopefully as test scores rise and there's more data like that--just the chance to present this to the teachers and have a chance to show success stories.

The artists also suggested inviting school board members and administrators to professional development workshops.

If they had any idea of everything that is involved and what needs to happen in order for this to work, especially for the kids, then I think it would be a little bit easier for everyone. Maybe invite a couple of school board members to some of these sessions so that could get the hands-on experiences and get the full idea of it instead of hearing about it second hand, that could really help.

Areas of Personal Growth and Change

The individual artists' interview data were analyzed a third time to identify patterns related to Research Question 3: What areas of personal growth and change do teachers and artists report as resulting from their collaborative efforts? Three patterns emerged in artists' responses: professional growth, working with other artists, and working with children.

Professional Growth

When asked to describe their professional life as an artist, all of the artists included their work as a TA.

> My professional life as an artist has been expanded dramatically. And as a result, learning how to do these things--it has just blossomed into an absolute career of working as an artist in residence. It's now what I do.

> One artist reported that approximately half of her income comes from producing her artwork, and the other half is generated through her artist residencies. To date, she has conducted over 100 residencies.

Working with Artists

Several artists mentioned that they valued opportunities to attend workshops and conferences with other TAs. "Working as an artist in residence has been wonderful and has given me an opportunity to share more art and meet more artists."

Working with Children

All of the artists stated that the greatest benefit of being an artist-in-residence is the intrinsic rewards of working with children. As one artist described the reactions of

the students, "You know, they just really enjoy it. And it's not that nobody else could do this--but nobody else in this area *is* doing this, so I have the privilege of sharing this with these kids."

    And the main thing--teaching is hard. We have bad days then you turn around and have a good day. It's those little points of light, to use that term--that child who stops by when they have their little break and they wander over and just talk to me. I know I keep bringing up the children but I think that is how these things all work together.

The Hierarchical Relationship Revealed Among the Components

of Interpersonal Collaboration as Described by the Artists

    A final analysis of the artists' individual interview data sought to identify a perceived hierarchy among the six selected factors of collaboration and the resources and experiences that the artists identified as promoting and facilitating interpersonal collaboration.

    The artists asserted that effective communication was the foundation of meaningful, productive collaboration. The artists clearly stated, however, that effective communication is dependent on adequate pre-planning, planning, and instructional time. With effective communication and adequate time, the artists and teachers brought their respective skills to the collaborative table and learned important skills from each other, which further facilitated productive collaboration

    Trust and respect were established through the thoughtful exchange of ideas and dependable, conscientious actions throughout the residency period. As mutual trust and respect were maintained, the teachers were able to negotiate cooperative learning

strategies and offer the artists more meaningful responsibilities in the classroom. The artists in turn, encouraged the teachers to participate more fully in the arts projects. Sharing instructional responsibilities created a sense of equality.

When all of these factors for positive collaboration were in place, the teachers and artists achieved a level of commitment. Commitment was evidenced by enthusiastic participation in the residency activities, a willingness to go "above and beyond" the basic requirements, and dedication to the "long haul." When commitment was attained by teachers and artists participating in a partnership model artist residency, interpersonal collaborations were perceived by artists as being both positive and productive.

Teachers' Individual Interviews

Five of the 18 teachers participating in the second year of the SAMA LTR project agreed to participate in this study. Responses to the interview's background questions provided demographic information about each of the participating teachers (Table 5).

The teacher interviews were conducted at different times during the residency period. One interview was conducted early in the residency. Two were conducted midway through the residencies, and one was conducted after the residency had concluded. The data collected during the teachers' semi-structured individual interviews were analyzed according to the typological analysis method. The same interview protocol was followed for the teachers as was used for the artists' individual interviews and the same typological data analysis procedures were applied. The individual teachers' interviews yielded 737 lines of transcript text and 97 coded statements.

Table 5

Participating Teachers' Guide Level and Years Training

	Grade Level	Years Teaching
Teacher 1	4th	1-5
Teacher 2	4th	15-20
Teacher 3	Art K-5	1-5
Teacher 4	4th	25-30
Teacher 5	4th	30-35

Six Selected Interpersonal Components of Collaboration

The initial typologies used to analyze the teachers' interview data were drawn from the interview questions examining the six selected interpersonal factors of collaboration: (a) communication; (b) commitment; (c) equality; (d) skills; (e) trust; and, (f) respect (Blue-Banning, Summers, Frankland, Nelson, & Beegle, 2000). The teachers provided thoughtful and insightful answers to questions pertaining to the factors that promote and facilitate interpersonal collaborations.

Communication

The teachers were asked what communication skills they felt teachers and/or artists must have in order to collaborate effectively with each other. Their descriptions revealed two patterns: communication between teachers, and communication between teachers and artists.

Communication between teachers. When teachers were asked what communication skills teachers and/or artists must have in order to collaborate effectively with each other, most of the teachers' responded by giving examples of good communications with other teachers.

> We get along, we're friends. Then you're more willing to collaborate with the people that you spend the most time with in the school. It's a natural thing. You're already talking about things, and when, really, any of the kindergarten teachers have a question about something I'm right across the hall, and they know that they can come and ask.

Teachers considered their shared professional backgrounds an important foundation for good communication. "She has the same type of experiences as I've had in the classroom. She knows the children every bit as well as I do." The teachers also described sharing resources and lesson ideas as a characteristic of good communication. Some of the teachers indicated that sharing lesson plans is a relatively recent trend in teaching. "Now we share all the time. You have to. It keeps everybody fresh. You get fresh ideas."

> The newer teachers are good about it because a lot of this we find is on the internet, so you don't feel like you really came up with it. So you have to be willing to give and take. And if you're not willing to give anything, then you'll just be stuck there.

At times, teachers can develop such close professional relationships that communication seems almost telepathic. "Sometimes we know what we're going to do without even telling each other what we're going to do. Sometimes we wear the exact same outfit and I think, 'Oh no! We're really starting to think alike!'" (laughs)

Communication between teachers and artists. The teachers also described the factors that affected the quality of their communication with the TAs. All of the teachers lamented the lack of adequate time to meet and plan with the artists. Any concerns that the teachers expressed about the overall effectiveness of the LTR program were always predicated on the fact that additional time would improve every aspect of the program. One teacher summed up the issue. "We need time. That's the essence of everything. We need time."

In addition to time, the teachers indicated that communication was facilitated when the artists were knowledgeable about the curriculum.

> You need to know the curriculum. You need to know your teaching styles--how do you teach? Are you strictly paper and pencil, do you do activities? And I think most of all you have to be very familiar with the curriculum.

One teacher noted the importance of clearly stating objectives and goals.

> You have to be very clear and logical. You have to have your objective and go about it in a logical way. Say, "this is what we need to achieve," and be very structured. To me, communication needs to be very structured.

Commitment

Teachers described committed teachers as those who arrive early, stay late, and take extra work home. They "put their heart into their work" and they reach out to the whole school community. "She's always pulling people together to get something accomplished."

> One teacher described commitment as dedication to the long-range results. The people that I see as being most effective in our system have a dogged persistence and commitment to follow through. They keep referring back, just like good teachers do, keep referring back--Here's our objective, here's what we're learning, and not meandering all over the place.

Equality

The teachers were asked to think of an experience when they felt that there was equality between themselves and another teacher or artist in a collaborative context. The

teachers all chose to describe professional relationships with other teachers. They

reported a strong sense of equality between members of the teaching profession. "I think

for the most part, yes, there's a feeling of equality between professionals." When

prompted to "think of an experience with another professional when you felt that there

was not equality between you" one teacher stated, "I can't even think of a time . . . maybe

way back when I was first a teacher."

The teachers also discussed equality in terms of their shared tasks and

responsibilities. "I don't say, 'OK, I did half, so you have to do the other half.' We don't

keep a tally." Another teacher concluded, "It's not always equal, but it always equals out

in the end."

Skills and Competencies

The teachers were asked to consider what types of skills and competencies

teachers or artists should bring to a collaborative partnership, and how those skills and

competencies affect the collaborative process. The teachers' responses focused on the

skills that TAs should bring to the collaborative process, including arts integration skills

and pedagogical skills.

Artists' arts-integration skills. In addition to their artistic skills, the teachers felt

that TAs should have some expertise in incorporating their art into the curriculum. "I

would think that [the artists] would have that general knowledge of how to incorporate

art. You need to incorporate what you know as an artist, and focus on that." Several

teachers noted that they expected the artists to be able to envision and explain the

connection between the art and the subject that was being taught. "There was an issue as

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to how that artist could bring in their skill. And we had to rely on the artist--because we don't have that background--to bring in what they know." The teachers explained that the artists also needed to be familiar with the specific subject content so that they could participate fully in the lesson planning process.

> With artists in residence, if you're teaching spelling and the artist doesn't have a basic understanding of how to teach spelling, it's really hard for them to do, so they'll just back out of it. They won't want to take the chance and ask, and they won't have the general basics, so they'll just feel left out. You have to have those basics.

Once the artists had shared the connection between the art and the subject matter with the teachers, they also needed to be able to make that connection explicit to the students. "When I asked [the students] if they could understand some of the skills we were doing, they had no clue. They enjoyed it, they really did, but they couldn't understand the correlation."

Artists' pedagogical skills. The teachers suggested that teaching artists should have experience working with children.

> If they have worked with children and know how children learn and are familiar with that, that's the first thing that's going to help. Of course, it does help if there are some skills and competencies within--like I'm teaching language arts and that person has some language arts skills--but we can fill that in, we can do that. So the expertise that they bring is the artistic expertise, the expertise that I bring is the skills of the curriculum subject and working with children. I can't fill in the

gaps working with children. If they already know how to work with children,

that's what's important. It's easy for me to fill-in the reading skills.

Several teachers noted the importance of TAs being able to provide age-appropriate

instructions for the art-making process, and to accommodate students' different abilities

and developmental levels.

You really need to over-explain exactly what you want them to do before

anything gets started. Some of these kids have never worked with arts materials.

You really need to have examples to show them, and go through it, like, "this is

what you're going to do"--step by step so that everybody understands.

Some teachers noted that because their residencies were being conducted in elementary

schools that did not have visual arts program, the artists may have overestimated the

students' past exposure to the arts. One teacher stated, "I'm sure some artists don't know

where you have to start. They assume that kids have had like clay, or paint, or whatever

in the past, but some of them haven't, they just haven't."

The teachers also acknowledged, however, that it takes both experience and skills

to be able to break down the arts-making process into small, manageable steps, and at the

same time adhere to a strict classroom schedule. "Time was an issue, and the artists'

knowledge of speeding things along within a classroom is, I mean, I know they're not

teachers, but sometimes it took way too long and we had to speed up things."

Trust

Teachers were asked to describe the actions that build trust between teachers and

artists. Three patterns emerged from teachers' responses: logistics, meeting students'

needs, and professional confidentiality.

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Logistics. Several teachers suggested that trust is built when artists

conscientiously follow the schedule. "You need to know that you can count on them.

That they will show up at this time, or the project will be done at a certain time."

Classroom management and teaching skills also engender trust.

> You can rely on that person--they're able to handle the classroom setting, and able
>
> to get the teaching methods across to these kids without *you* being in total control
>
> of that.

Meeting students' needs. The teachers stated that evidence of student learning

also inspired trust. "It's more how you can rely on them as far as how well they are

going to effectively get that curriculum across to the kids." Trustworthiness was

established when artists were assiduous, and always put the students first. "You have to

realize whatever you do has to be for the students, and you have to do your best."

Professional confidentiality. Teachers work under the scrutiny of parents, and

administrators. Professional confidentiality was mentioned several times in discussions

about establishing and maintaining trusting relationships in a school context.

> I know who I can talk to and who I can trust. You have to lay that groundwork
>
> first. Because it's scary, especially these days, having someone in your
>
> classroom. And you feel like you're being judged. Having someone come in
>
> who's not a teacher, and having them in your classroom, if you don't feel
>
> comfortable--you feel at risk. What are they going out and telling people?

Respect

The teachers all related positive experiences developing respectful relationships with TAs. "Anytime I've ever been involved with an artist there's always been professional respect." The teachers were asked to consider some of the specific ways that teachers and artists can demonstrate respect in an instructional collaboration. Professional courtesy and a willingness to hear each others' ideas were described as signs of respect.

> When we were doing the artist residency we always addressed each other by our professional names. We would take turns when talking, and listen to each other, share ideas. If something doesn't sound right, you don't think--oh, that's just horrible--you think of ways you can change it or work around it.

"So, giving and taking that way" one teacher concluded, "and letting people know that what they are doing is useful is a sign of respect."

Experiences and Resources that Promote

and Facilitate Interpersonal Collaborations

The individual teacher interview data were reanalyzed to identify the patterns relating to the experiences and resources that teachers perceived as promoting positive and productive collaborations. The typologies for this analysis were generated by the data and include: time, professional development, and alignment with the curriculum.

Time

"Time. You need time. It has to be somehow found for you, or allotted, or something." Throughout their interviews the teachers lamented the general lack

instructional time in school, and the lack of collaborative planning and instructional time in the context of the partnership model artist residency. The teachers described how the limited amount of instructional time they currently have is being filled with additional content and a growing number of required assessments "Everyday we get more to do," one teacher stated, "and less and less time to work on it. We've changed our schedule twice in the last two weeks to add things--but we never take anything away!"

The teachers valued the training that they received during the professional development days offered by SAMA, and agreed that additional pre-planning time would be beneficial.

> We didn't have the time. We met with SAMA last year, we had a couple days. But we really didn't have time to get into the nitty-gritty of what we were going to do and what projects. And then when [the artist] comes, we're teaching. We don't have collaboration time. We do not have that.

One teacher described how, due to schedule changes at the beginning of the school year, the fourth grade teachers at her school did not meet their artist until the first day of the residency.

> We didn't get to meet with our artist until the first day [of the residency]. So whether you meet over the summer, or somehow, someway, you *have* to meet before this program begins. You have to sit down and discuss – we had no time.

Professional Development. The teachers were asked if they had received any previous training in collaboration. Their responses varied, from no collaborative training at all to extensive training in college and during in-service days at school.

I had training even as an undergrad, and in graduate school. Also in here, we had

in-service on the different ways to collaborate. In previous years we actually did

team teaching. Now we don't do it too much, but there was training. I'm all for

it. Like I said, you can bounce ideas off, back and forth.

One teacher noted the difference between professional development trainings that

encourage collaboration, and those that effectively teach how to collaborate.

I've been to a lot of workshops where we've talked about collaboration but it's

not actually *how* to collaborate. And our school, again, is very into collaborating,

but when we do our collaborating sessions, they basically put us in the room and

tell us to collaborate! So we do a lot of collaboration, but no one really teaches

you how to collaborate.

When asked what resources would promote the teacher/artist collaborative process,

several teachers suggested additional professional development and training.

More training and more planning time . . . . We took what little training we had

and the people I worked with were very intelligent in my opinion, very scholarly,

in all of our own rights. So we were very conscientious and took that little bit of

training that we had and then projected that, but I still did not feel that it was

effective. You cannot train a person for one day, and give them one day of

planning, and then expect them to do this program and expect it to work. It's a

pipedream.

Alignment with the curriculum. The teachers were also asked what would be

helpful in improving teachers' and/or artists' desire to collaborate with each other.

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Several teachers suggested that it is essential that the arts integration align with the curriculum in meaningful ways and that student learning is enhanced.

> For teachers you have to make it easy to fit their curriculum. If it's just going to be art then they would rather it be in the art room. They have too much to do, so if it's not going to benefit them somehow, then it's just not going to happen. It has to work around their stories or around what they're doing in science or math or something. You're talking about 30 days of seeing this person day in and day out and you're giving a lot of your instructional time. And you are responsible for what those kids are taught so if it's not going to work with what your teaching, and your going to give up all this time--it's a huge inconvenience to you, and it makes you look bad as a teacher to the administration and that's not really fair to you--that's a really big problem.

When the educational benefits were apparent, the teachers were excited to apply arts-based strategies and techniques in the classroom.

> Having it be useful in the classroom . . . . If it's going to boost kids' scores, make them remember things better, even with reading--it's not just reading anymore. It's about visualizing, what would *you* ask the authors? When we did the training at SAMA one teacher was flabbergasted that you could do an art project that worked with reading and you could actually grade them. She even kept the project and then she did it with the kids at the end of the year. So if they get across that it is useful, teachers are more than happy to do it--they'll even do it on their own time. She wasn't getting it at all, but when she got it--she was thrilled and excited, couldn't wait to it. But before that, it was just an inconvenience.

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Potential Areas of Personal Growth and Change

An analysis of the teachers' interview data did not reveal any specific examples of areas of personal growth that resulted from the teachers' participation in the LTR program. The teachers did, however, describe areas of potential growth that they felt that the program could offer, assuming that there was adequate training and planning time. The analysis revealed two patterns: reconnecting with the arts, and bringing high quality arts into the classroom.

Reconnecting with the Arts

All of the teachers made comments indicating their belief in the benefits of arts-based learning experiences. Some of the teachers had backgrounds in music or visual arts themselves. Others indicated that they had enjoyed integrating the arts in their classrooms in the past and would welcome any opportunity to being the arts back into the curriculum.

> When I taught fifth grade the other teachers didn't want to teach art. I taught all
> the science so after every chapter I would take a couple days and do art with all
> three classes, so they got *some* art. I have folders ad folders of arts projects that
> I've accumulated and I feel bad. I think, "oh, I used to do this! And we haven't
> done any of it."

High-Quality Arts in the Classroom

The teachers said that "the whole point" of participating in the LTR project was to introduce their students to professional artists and to the process of creating high-quality artwork. The teachers were concerned, however, that in an effort to align the art with the

curriculum the quality of the arts projects may have been compromised. With sufficient time, training, and information the teachers agreed that the LTR program could provide many opportunities for personal and professional growth. "I can see it being wonderful--wonderful." One teacher said, "With just some tweaks and twists. It's all about time; time and planning."

The Hierarchical Relationship Revealed Among the

Components of Interpersonal Collaboration as

Perceived by the Teachers

A final analysis of the teachers' individual interview data sought to identify a perceived hierarchy among the six selected interpersonal factors of collaboration and the resources and experiences that the teachers identified as promoting and facilitating interpersonal collaboration.

According to the teachers, time was the most essential factor in establishing positive interpersonal collaborative partnerships. All of the teachers emphatically stated that in order to optimize teacher/artist instructional collaborations, artist-in-residence programs must include adequate pre-planning, collaborative, and instructional time.

Professional development training offered important opportunities for the exchange of information and ideas that led to meaningful alignment with the curriculum. Once the objectives and goals for the residency were established, effective communication facilitated the on-going collaborative process. The artists' expertise in their art form, along with instructional and pedagogical skills, engendered the teachers' trust. Evidence of students' academic gains and engagement in high-quality arts projects gained the teachers' respect and enhanced their belief in the LTR program. Trust and

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respect were maintained through the artist's actions, including adhering to the schedule and the conscientious use of resources throughout the residency period. As trust and respect were maintained, teachers became more willing to share classroom responsibilities, and eventually instructional equality was gained. Sustained benefits to the students, including academic achievement and meaningful engagement in the arts, resulted in the teachers' commitment to the LTR program. Commitment was evidenced by the teachers' willingness to go above and beyond the residency's basic requirements and reach out to include others in the residency program. When commitment was attained by teachers and artists participating in a partnership model artist residency, interpersonal collaborations were perceived by teachers as being both positive and productive.

Artists' Participant Journals

As part of the research bargain, the artists agreed to keep written journals throughout the residency period. Each artist was given a list of the six interpersonal factors of collaboration that had been discussed during their individual interviews to serve as a prompt for their entries. The artists were given a choice of preferred journaling methods. Two of the artists chose to use journaling methods that they had established during previous residencies. These artists provided the researcher with copies of their entries at the conclusion of their residencies. One artist chose to handwrite her entries in a notebook that was provided by the researcher. Two other participants chose to e-mail their journal entries to an email account that was specifically acquired for this purpose.

Participant journals can supplement and extend the richness of the data obtained through interviews. Journals are an unobtrusive data collection method that can provide

direct insights into the thoughts, feelings, and ideas of the participants. Another advantage is that participants can journal throughout the day, within the study context, and at their own convenience. The major drawback of journaling is the amount of time and effort required to maintain daily, or even weekly, journal entries over an extended period of time (Hatch, 2002).

The artists submitted 23 pages of journal text. The artists' journal entries confirm two important aspects of their residency experiences: (1) the artists did not have time during their residencies to write copious journal entries; and, (2) the artists' main concern during their residencies was aligning their arts projects with the curriculum.

Time

Time was the most prevalent subject addressed in the artist journals. In addition to the artists' direct comments about time limitations, the lack of time was also evidenced by their abbreviated journal entries. One artists' journal was a collection of hastily drawn graphic organizers and free association text. "Create a setting, five senses, sounds, props, ideas--kitchen, meadow, horseback? Train, map, flat project--Visit with Grandpa" (See Appendix I). Several artists mentioned in conversation that they would have liked to have spent more time journaling, but that they did not have time for reflective writing on-site. One artist included a DVD of her culminating activity in her journal entry. Some of the artists explained that their placement in fourth grade was even more time-constrained than during the previous year working with third graders.

> In third grade there was more time to work with the kids, there were more
>
> sessions. In fourth grade they have to learn more, so their reading section, instead
>
> of being an hour, is 45 minutes long--so I have to constantly run back and forth!

Aligning with the Curriculum

The artists only occasionally discussed the interpersonal factors of their collaborative relationships with the teachers. One artist wrote "This has been a much better year in terms of communication." Another artist commented, "The teachers here have very different teaching styles. It will be challenging to find common ground." The majority of journal entries described the artists' daily efforts to meet the students' individual learning needs and to align with the language arts objectives.

> I'm trying really hard to update myself on grammar, punctuation, vocabulary, etc. that the students are required to know so I can fit it into the smaller projects we have been creating. I have also been working with the students who are in trouble or having difficulty in the testing. By spending some one-on-one time with them, we can establish trust.

Another artist described a lesson that she had adapted from the reading curriculum.

> Our tale is about a young girl on an orphan train hoping she will find her mother. The sequencing lesson is the number of stops the train makes and the orphans that disembark at each town. We began making individual murals of the train on long pieces of poster board. (A mural was suggested in the teacher's manual, but I have found that the more timid and perhaps less talented students do not add very much to the group project.) I thought it was important that each child document the number of orphans getting off the train at each stop.

> One artist wrote that at the conclusion of her residency she had asked the students if they had learned anything new. One student replied, "Yes, I learned that everything you make is art and not everything you make has to be perfect." When the artist asked if

the students would change anything about the residency, another student said "Yes. I would give the kids more time to do their art projects."

Artists' Focus Group

Focus groups offer an important secondary data source that can be used to enrich the quality and depth of the overall qualitative data sets. According to Hatch (2002), "focus groups work best when research questions are set up to explore the perspectives of particular groups on particular topics" (p. 134). The researcher created open-ended, guiding questions that were derived from the analysis of the individual artist interviews. The focus group questions were designed to elicit responses related to Research Question 2: What experiences and resources do artists and teachers perceive as promoting and facilitating interpersonal collaboration in a partnership-model artist residency program? And Research Question 3: What areas of personal growth and change do teachers and artists report as resulting from their collaborative efforts? (See Appendix H) The researcher served as moderator during the focus group session, and was responsible for maintaining a balance between controlling the discussion, and allowing the participants to direct the flow of the conversation.

Four of the five SAMA LTR artists participated in the focus group, which was conducted at the researcher's home. One artist declined at the last minute due to inclement weather conditions. Most, but not all, of the artists had met each other previously. The artists and the researcher/moderator were seated comfortably around the dining room table and refreshments were provided. The participants were informed that the focus group would be recorded and that transcripts would be available on request. The artists were also given transcripts of their individual interviews at this time and were

asked to review them for accuracy at their convenience. The artists were enthusiastic and deeply engaged in conversation throughout their focus group discussions. The artists all agreed that they would like to have more opportunities to get together and talk about work-related issues in the future. The artists' responses produced 460 lines of transcribed text.

The focus group transcripts were analyzed according to the typological analysis methods described earlier. Research Question 2 and Research Question 3 provided the initial typologies. Additional typologies were generated by the data. Patterns were identified and one sentence generalizations were created. These sentences provided the framework for organizing the results of the analysis which are presented in this section of the chapter.

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Experiences and Resources that Promote

and Facilitate Interpersonal Collaboration

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The moderator prefaced the interview questions with the following explanation of the partnership model residency concept.

> One thing I want to ask about is this whole "partnership model" residency. Are you familiar with that terminology? (Shaking heads, no.) What you're doing in your residencies right now, this whole idea of aligning the arts with the standards, is something that's happening all over the country. People are trying to figure out how to make it work. So, what's happening is that we're kind of evolving from the demonstration model, where the artists just would go into the classroom and demonstrate an art, which is how it all started, into this partnership model where now the artist is supposed to work with the teacher, and the teacher's supposed to

participate in the arts, and the art is supposed to align with the standards, and it's

like--well, nobody quite knows how to do this yet . . . .

(All laugh) "I'm glad you said that!"

Well, that's what my dissertation is about. I mean it's a nice idea, but you can't

just throw people together and expect this to happen. So what are the things that

can make this happen? That's the partnership model artist residency, and you

guys are unique because you've done both; you've done the demonstration type,

and you've done the partnership model. And this can really help inform what's

happening all over the country. How do we do this? Because I really think with

the standards movement and the way things are going, it's going to be the

expectation.

Three patterns were revealed through the artists' discussions of the resources and

experiences that promote interpersonal collaborations in a partnership-model residency:

(1) time; (2) professionalism; and, (3) professional development and support.

Time

Not surprisingly, time was described as the most essential resource in promoting

interpersonal collaborations. The artists discussed their efforts to fit into preset schedules

and class times.

The one thing I'm running into in the classrooms is that they just don't have any

time. I have an hour with each class to work in the reading program and the art

program. If we get into a project we can take two hours with the same class, and

one teacher will do math for two hours with the other class. So that day I get the

class for two hours and that's great. But at another school, on another day, I'll

have an hour for two classes, and on Fridays I just have 40 minutes for two

classes.

Despite the scheduling challenges, the artists all preferred the 30 day residency to the ten-

day residency format.

I love the 30 days because of the time period for getting to know the people. One

of your main questions was about communication in collaboration. Obviously at

that point, after 30 days, the teachers know you, and they kind of know what

you're trying to do. And the students, at that point, we know their names, and

their personalities. At that point you're saying, "Wow, this painting really reflects

her personality."

Professionalism

The artists discussed their professional roles as teaching artists and indicated that

TAs needed to be better organized and their accomplishments needed to be better

documented. They described the resources and experiences that they felt enhanced TAs'

professionalism, including the new requirement to align their arts projects with academic

standards, and sharing information with teaching artists, teachers, and administrators.

Aligning with academic s*tandards.* The artists all agreed that their professional

role in the classroom had been enhanced by the new requirement to align the arts with

academic content standards.

Artist 1: With having standards that you have to touch on, I feel a little bit more,

respected? Or a little bit more important, well, you know, it's not "just art" it's

not craft time; it's not just paint time. It feels like art is a little bit more important. I don't know if that's just how I feel . . . .

Artist 2: I felt that way too. Yes. I'm not just the "art lady."

Sharing information. The artists commiserated over having had so few opportunities to share their work with each other.

Artist 2: I'd love to know what each of you did, so we can mix, and I might say, "Wow, I really like what you did!' and maybe I never thought of that.

Artist 3: Yes, and also not to duplicate what [the schools] have seen before.

Moderator: True, teaching artists all work in isolation and it doesn't need to be like that.

Artist 1: We do! Somebody asked me what other people do and I said, I don't know. I guess painters paint and so on, but as far as the day to day thing, I don't know what anybody else does.

The artists also suggested that the participating schools needed to be better informed about the TAs professional backgrounds and teaching experience.

Artist 1: The organization needs to do a little certificate that says this artist has completed this many hours of teaching. On SAMA letterhead, because then you're a little more believable. Then you can share it with the teachers and say, I have 300 hours of teaching. Here are some wonderful things teachers had to day.

Artist 3: They can look at the book [SAMA catalogue] and it tells what you do, but you don't have space to say what's in your resume, the gallery shows you've done, or your educational background.

Professional Development

The artists discussed the potential benefits of professional development workshops for artists, teachers, and administrators.

> I'd like to see another residency put up on a screen and have somebody say this is what was successful and this wasn't. I think even the teachers that are new to the program could say, "Oh wow! I didn't know." It's fine to have in the catalogue that says you do this or that, and they can read it and say, "well, she sounds pretty interesting." But if they actually got to see some kind of presentation--I know I'd be a lot more interested in buying into the idea.

The artists believed that professional development training could also provide important information for newly rostered TAs.

> Artist 4: I think about new artists that come into the program might feel--it's not like I have the best residencies or anything--but I know in some schools my residencies are a pretty big production. And I do an assembly at the beginning and a performance at the end. But then to have a new artist come in after me and maybe make, I don't know, a small individual project or something--that could be a problem. It would help new artists if they had some kind of background.
>
> Artist 3: That happened to me. The teacher would say, "we did this with the last artist." And I didn't know what was going on. The artist that was there before me did this big sculpture and I thought; do I need to do that? Do I have to have something permanent at the school?

Some of the TAs had missed the LTR training days because they were conducting previously scheduled residencies. The artists agreed that it would be helpful if the professional development sessions were scheduled based on artists' availability.

Areas of Professional and Personal Growth and Change

The artists were asked to consider the areas of personal and professional growth and change that resulted from their collaborative efforts. The artists' interactions and discussions revealed two patterns: teaching skills, and artistic growth.

Teaching Skills

The artists indicated that they had learned organizational skills, teaching skills, and new ways to apply their art in the classroom through their collaborations with the teachers. "I've also learned a lot from the teachers about how to teach, because I'm not a teacher. I've learned so much about application."

Another teacher shared a conversation that she had with a teacher on the last day of the residency.

> I said, "I have learned so much from you because you're so organized and when I
> come in here in your room I start to feel better organized." And she said to me,
> "Well, I learned so much from you." And I said, "You *did*?" And she said, "I've
> learned to be more friendly and kinder to the children."

Artistic Growth

The artists discussed the impact that being a TA has had on their artistic development, and described a cycle of learning, sharing, and growing artistically.

Artist 1: I've been teaching for a long time, but also accumulating knowledge--

going to international festivals and learning more about my artform--gathering

this over the years, and then through the PCA [Pennsylvania Council on the Arts],

I've given it back. Telling people about it and having them become interested in

this type of art.

Artist 2: An opportunity to share. And to tell people that they *can* do it--even

when they say, "Oh, I can't do *that*!"

Artist 3: Yes! And I say, yes you can. Everyone has different skills.

Artist 4: And I've had a chance to teach some history, true history, along the

way. The teachers agree that the history text books need to be rewritten. So

being able to show some of the authentic things that people have done and still do

in their cultural groups--that's been a great thing to be able to do.

Moderator: So is this process of taking everything that you've accumulated and

sharing it, does that sort of recycle it, and help you grow artistically, too?

Artist 2: How could it not?   It's the feedback that you get from the parents, the

teachers, the ladies sweeping the hallways.

Related Issues

Two typologies emerged during the artists' discussions that were not specifically

addressed in the interview protocol: teachers' misconceptions about what constitutes an

"art" projects, and the benefits of arts-based learning for students with special needs.

Teachers' misconceptions about "art" projects. The artists indicated that many

teachers would benefit from basic arts education training. The artists voiced their

concern that in an effort to speed-up the arts-making process some of the teachers had limited the students' artistic choices.

Artist 3: The teachers said, "Now look children, these are our projects. Pay attention to these and you can make your project just like this." And so they're all the same!

Artist 4: That's like teachers that tell kids that flowers can only be red and stems have to be green.

Artist 3: Exactly!

Benefits for students with special needs. The artists discussed their experiences working with students with special needs. One artist described creating an art project that helped raise disability awareness and provided an opportunity for communication between differently-abled students. "I'm sure we all have those little stories, the little light in their eyes, or when they did something that they always had struggled with." Another artist recalled, "I had three learning support children in one residency. You know, I think those boys got more out of it than anyone else. I like these little guys that are struggling, the ones that need a little sunshine." The artists suggested that schools should be made aware of the inclusive nature of arts-based learning.

We need to put a resume out there to let people know what the skill levels are and what we're capable of accomplishing. We all have had learning support kids in our classes and I think it's important for them to know that we're really ambidextrous about working will *all* of the children.

Phase 2: Relationships Across Data Sets

Identifying relationships across data sets was facilitated by typological and inductive analysis. Inductive analysis proceeds from the specific to the general. Understandings are generated by identifying specific elements and then finding the connections between them to create a meaningful whole (Hatch, 2002). In the initial analysis of the data, which was presented in the previous part of this chapter, the typologies were drawn from the study's four guiding questions and additional typologies emerged from the participants' responses. The patterns, which are regularities in the data, were identified within each data set. The data sets included transcripts from the artists' individual interviews, teachers' individual interviews, the artists' participant journals, and the artists' focus group.

In the second phase of the analysis, the patterns or "specific elements," were examined to reveal relationships or "connections," between the data sets. Relationships are the links between data elements, across the data sets. This phase of analysis begins the process of bringing the elements together to create a "meaningful whole." The relationships between data sets were identified and organized according to the study's guiding research questions.

Research Question One

Research Question 1: How do teachers and artists in this study perceive and respond to the six interpersonal factors of collaboration: (a) communication; (b) commitment; (c) equality; (d) skills; (e) trust; and, (f) respect (Blue-Banning, Summers, Frankland, Nelson, & Beegle, 2000)?

The analysis sought to identify the relationships that existed between the data sets related to the teachers' and artists' perceptions of the six selected components of interpersonal collaboration. First, the data were read and areas of consensus between teachers and artists were marked. Next, the researcher identified differences in perspectives in the teachers' and artists' responses concerning the six components of interpersonal collaboration. Non-examples were also coded. The results of this part of the data analysis were organized in the following matrix illustrating the relationships that were revealed.

Research Question Two

Research Question 2: What experiences and resources do artists and teachers perceive as promoting and facilitating interpersonal collaboration in a partnership-model artist residency program?

The patterns the emerged in the first phase of the analysis were reanalyzed to reveal relationships, or connections, across the data sets that pertained to the experiences and resources that the artists and teachers perceived as facilitating interpersonal collaborations, and specifically those that were described as existing within a partnership model artist residency. First, the main ideas, or recurring concepts across of the data sets, were identified. Next, the relationships between the concepts were identified and written as one-sentence statements. These relationships, or generalizations, were written as one-sentence statements describing the areas of agreement between the data sets relating to each theme. According to Hatch (2002), "Expressing findings as generalizations

Table 6

Relationships Revealed Between Data Sets Concerning the Teachers' and Artists'

Perceptions of the Six Selected Components of Interpersonal Collaboration

Typologies	Relationships	
Connection	Similarities in Perspectives	Differences in Perspectives
Communication	Effective communication is an essential component of strong, collaborative partnerships	Artists focus on communicating non-competitiveness and positive feelings, such as respect and trust
	Adequate pre-planning, planning, and instructional time are essential to establishing effective communications between teachers and artists	Teachers value pragmatic communication that is logical, purposeful, and organized
	Familiarity with educational terminology and the curriculum facilitated productive communication	
	It is important to communicate accurate, logistical information for each residency	
Commitment	A committed professional goes "above and beyond" what is basically required, reaches out to include others in the school or community, and is committed to the long-range outcomes of the partnership	Artists also perceived committed teachers as those who enthusiastically participated in all aspects of the artist residency

Table 6 (Continued)

Relationships Revealed Between Data Sets Concerning the Teachers' and Artists'

Perceptions of the Six Selected Components of Interpersonal Collaboration

Typologies	Relationships	
Connection	Similarities in Perspectives	Differences in Perspectives
Equality	Teachers and artists both reported that professional equality exists within the residency program	Teachers reported a strong sense of equality with other teachers
		Some teachers express low self-efficacy in the arts and indicated that artists are "more creative"
		Artists struggle to gain instructional equality
Skills and Competencies	The most valuable skill that the artists bring to the collaboration is their expertise in the arts	Teachers feel artists must have sufficient pedagogical skills to create age-appropriate lessons and teach them within the designated time frame
	The artists also need to be knowledgeable about the curriculum and skilled at making explicit connections between their art form and the subject content	Artists indicate that teachers have misconceptions about "art" projects and could benefit from basic arts education training

Table 6 (Continued)

Relationships Revealed Between Data Sets Concerning the Teachers' and Artists'

Perceptions of the Six Selected Components of Interpersonal Collaboration

Typologies	Relationships	
Connection	Similarities in Perspectives	Differences in Perspectives
Trust	Trust is gained gradually and must be maintained conscientiously throughout the residency period	Teachers indicated that artists engender trust when they respect the school culture, demonstrate their ability to manage the classroom, and meet the students' needs
	Being prepared, on time, and adhering to the school schedules builds trust	Artists reported being more trusting of teachers who stated their belief in the educational value of the arts
	Teachers and artists maintained trust by staying focused on residency's long-term goals and objectives	
Respect	The thoughtful give and take of ideas are a sign of respect in a collaborative partnership	Artists demonstrated respect by acknowledging that academics are the first priority in the classroom

Table 6 (Continued)

Relationships Revealed Between Data Sets Concerning the Teachers' and Artists'

Perceptions of the Six Selected Components of Interpersonal Collaboration

Typologies	Relationships	
Connection	Similarities in Perspectives	Differences in Perspectives
	Professional courtesy builds trust	Artist perceived the aligning with academic standards garnered more respect for the artists, and the arts
		Artists perceived that they had gained the teachers' respect when they were given meaningful classroom responsibilities and teachers shared their instructional time

provides a syntactic device for ensuring that what has been found can be communicated to others" (p. 159). The main ideas include: time, professional development training, individual teaching styles, and alignment with the curriculum.

Time

1. The most essential resource for promoting and facilitating interpersonal collaboration in a partnership model artist residency is time.

2. Adequate pre-planning time allows teachers and artist to exchange materials and information, develop learning objectives and goals, and create arts-based lesson plans.

3. Regularly scheduled daily and/or weekly planning time is vital in promoting collaborative teaching, and instructional equality.

Professional Development Training

1. Teachers and artists participating in partnership model artist residencies benefit greatly from explicit arts integration training.

2. Interpersonal collaboration is enhanced when all of the parties participating in a partnership model artist residency program attend pre-planning sessions.

Individual Teaching Styles

1. The collaborative instruction process is positively impacted when teachers and artists share similar, constructivist teaching styles.

Alignment with the Curriculum

1. Teachers and artists agree that the partnership model artist residency format, and the requirement to align the arts with the curriculum, improves the overall quality of artist residency programs.

Research Question Three

Research Question 3: What areas of personal growth and change do teachers and artists report as resulting from their collaborative efforts?

The analysis across the data sets did not reveal any relationships concerning the areas of personal growth that teachers and artists reported as resulting from their collaborative efforts. The researcher hypothesizes that this is because the artists responded to the question from their perspective of having participated in residencies over many years, and in many schools and school districts. The artists therefore, reported several areas of personal and professional growth that they perceived as resulting from their cumulative collaborative experiences working as a teaching artist, including working with other artists, working with children, developing new teaching skills, and artistic growth. Many of the teachers, on the other hand, had had little or no prior experience working with an artist-in-residence and, therefore, discussed areas that they perceived as potential areas for personal and professional growth, including, reconnecting with the arts, and bringing professional artists and high-quality arts projects in their classrooms.

Research Question 4: What aspects of the hierarchical relationship that exists among the six selected components of interpersonal collaborations (Frankland, 2001) are evident in teacher/artist reflections and descriptions?

The data sets were analyzed separately to identify the patterns that revealed a hierarchy among the six selected factors of collaboration as perceived by the teachers and artists. The patterns were then examined to identify relationships between the perceived hierarchies. The teachers and artists fundamentally agreed on the hierarchical relationship that exists among the six factors of collaboration, with slight variations in their descriptions of the factors. The artists perceived effective communication, including the communication of positive feelings, values, and beliefs as the foundation of a collaborative partnership. The teachers agreed that good communication was the foundation of positive collaborations, but were adamant that effective communication was not possible without adequate time. Both artists and teachers indicated that effective communication allowed the collaborative partners to share their skills and competencies with each other, and to exchange ideas in a productive manner. The teachers also noted the importance of professional development training to ensure meaningful alignment with the curriculum during this stage of the collaborative process development. Opportunities to implement their respective skills in creating and teaching successful arts-based lessons resulted in feelings of mutual trust and respect. Teachers and artists agreed that trust and respect must be established early, and then maintained consistently throughout the residency period. Evidence of student learning engendered teachers' trust and respect. When all of the factors for positive collaboration were in place, the teachers and artists

described achieving a level of commitment. Commitment was described as a willingness to go above and beyond what was basically required, and believing in the long-term outcomes of the residency. The artists also described committed teachers as those who participated enthusiastically in all of the residency's activities and projects.

Phase 3: Domains

Inductive analysis techniques were applied during the third phase of the analysis, and the relationships were categorized into semantically expressed domains. Domains are categories that are organized around relationships, in other words, the relationships that exist between the relationships. The domains were organized and expressed semantically. The purpose of identifying domains is to "help illustrate how the participants organize their understandings and operate in their worlds" (Hatch, 2002, p. 165). Seven domains were identified from the inductive analysis of the relationships across the data sets. The seven domains are summarized and presented in Table 7.

Phase 4: Themes

Themes are defined as integrated concepts that run through all or most of the pertinent data (Hatch, 2002). During this phase of the analysis the researcher steps back to see the connections that exist among and across the identified patterns, relationships, and domains. "The analytic questions for this step are: What does it all mean? How does it all fit together? How are the pieces related to the whole?" (Hatch, 2002, p. 173) The themes were organized into broad statements that address the fundamental meanings that were revealed when all of the data were brought together. The original data, patterns, relationships, and domains that were identified during the first three phases of the

Table 7

Seven Identified Domains Related to the Components that Promote and Facilitate

Interpersonal Collaboration as Described by Participating Teachers and Artists

Domain	Teachers	Semantic Relationship	Artists
Professional Cultures	Teachers are ensconced in their school culture. Their profession is highly structured. They have established long-term professional relationships with the teachers and staff in their schools	In contract	Artists are self-employed subcontractors who usually work in isolation. They do not have professional relationships with other TAs. Their profession is not formally organized or structured
Instructional	Discretionary instructional time is limited and is decreasing as more contant and required assessments are added	As a result	Artists must fit arts-based instruction into irregular bits of the daily schedule. No consistency exists between schools or individual classrooms

Table 7 (Continued)

Seven Identified Domains Related to the Components that Promote and Facilitate

Interpersonal Collaboration as Described by Participating Teachers and Artists

Domain	Teachers	Semantic Relationship	Artists
Skills that teachers and artists would like each other to have beyond their professional skills as teachers and artists	Teachers expect teaching artists to know how to work with children and how to integrate the arts into the curriculum	At the same time	Artists expect teachers to be able to participate in arts projects and to know what constitutes a meaningful arts project
Accountability	Teachers are scrutinized and evaluated and are held personally accountable for individual students' learning	In contrast	Artists are itinerate educators and are not held responsible for student learning

Table 7 (Continued)

Seven Identified Domains Related to the Components that Promote and Facilitate

Interpersonal Collaboration as Described by Participating Teachers and Artists

Domain	Teachers	Semantic Relationship	Artists
Objectives and Goals	Teachers are very pragmatic about what needs to be accomplished in an artist residency. the focus is first on student learning and second on engagement in high-quality arts projects	In contrast	Artists are concerned with communicating positive beliefs and attitudes to students, faculty and staff. The artists strive to align with the curriculum, while enhancing students' self-esteem and self-expression
Collaborative Instruction	Teachers are reluctant to relinquish control in the classroom until they see evidence of student learning	As a result	Artists are frustrated when teachers do not share instructional time or meaningful classroom responsibilities
Quality of Student Artwork	Teachers are concerned that aligning with the curriculum may compromise the quality of the art	At the same time	Artists are concerned the students' artistic choices may be limited in order to fit into time limits

analyses were reread and coded in order to identify the recurring themes: time, academic standards and teacher accountability, professional development, and individual teaching styles.

Time Constraints

Time was, by far, the most frequently discussed topic within and across the data sets. As one teacher succinctly summed, "We need time. Time is the essence of everything. We need time." The teachers and artists alike lamented the lack of collaborative planning time before and during the residency program. The teachers described how their discretionary instructional time had been diminish, as the amount of subject content and the number of newly required assessments had increased. The teaching artists described the impact of time constrains on their overall effectiveness in the classroom, and several explained how they had adapted their lessons to fit inconsistent classroom time slots. Even one student's response, which was noted in an artist's journal, suggested the general lack of time. When asked what the students would change about the residency program, the child responded that the students needed more time to work on their arts projects.

Academic Standards and Teacher Accountability

The evolving partnership model artist residency requires teachers and artists to create arts-integrated lessons that align with the curriculum. The artists reported that aligning with the curriculum had raised their professional role in the classroom. The teachers indicated that because they were held accountable for student achievement, they would be hesitant to participate in an LTR program unless there was evidence of

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meaningful student learning. The teachers and artists in this study supported the partnership model concept, but agreed that the connection between the art projects and the subject content needed to well-conceived and explicit.

Professional Development Training

The partnership model artist residency concept brings together two powerful educational components, collaboration and arts integration. The artists and teachers who volunteered to participate in the LTR program fundamentally believed that the arts can enhance student learning, and that teamwork improves instruction. The teachers and artists also acknowledged that arts integration and collaboration does not just happen, they are skills that have to be learned. The teachers and artists agreed that professional development training, specifically designed to meet their needs in arts integration and collaboration, can greatly enhance the successful outcomes of partnership model artist residencies.

Individual Teaching Styles

Teachers and artists working in collaborative teams face significant challenges, including differences in professional preparation and orientation, the limited amount of time allotted for collaboration, and role-specific constraints (Friend & Cook, 2002). The teachers and artists participating in the LTR program also recognized that differences in individual teaching styles can impact the collaborative instructional process. The artists observed that the collaborative instructional process was positively impacted when teachers and artists share similar, constructivist teaching styles.

Summary

The artists and teachers who participated in this study offered thoughtful and meaningful responses to the researcher's questions, queries, and prompts. Qualitative data were collected through five semi-structured individual artist interviews, five semi-structured individual teacher interviews, five artist participant journals, and one artist focus group. The participants' responses resulted in over 2,250 lines of transcribed narrative data and 23 pages of journal text.

In keeping with the study's constructivist paradigm and naturalistic inquiry methods, typological analysis methods were applied. The first step in typological analysis is to divide the data into categories based on pre-determined typologies. The study's four guiding research questions provided the initial typologies, which included: the six selected interpersonal factors of collaboration, the experiences and resources that artists and teachers perceive as promoting and facilitating interpersonal collaborations, areas of personal growth and change that artists and teachers report as resulting from their collaborative efforts, and the aspects of a hierarchical relationship that exists among the factors of collaboration. Additional typologies emerged from the participants' responses.

The qualitative data were analyzed in four separate phases, each revealing unique understandings within the data. Phase 1 disaggregated the data to allow the examination of "specific elements" and identify the patterns within each data set. In Phase 2 the patterns were analyzed to find connections between the patterns in order to reveal relationships across the data sets. Phase 3 identified the domains, or relationships between the relationships, which were organized and expressed semantically. In the Phase 4 of the original data, patterns, relationships, and domains were reexamined to

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reveal the study's themes, or integrated concepts that recurred throughout all or most of the data. These four phases facilitated a process of inductive analysis of the data, beginning with the identification of specific elements, or patterns, within each data set, and culminating in the statement of the study's four overarching themes.

CHAPTER 5

DISCUSSION

Overview of the Purpose of the Study and Methodology

Increased demands for academic accountability, evidenced through standardized test scores, have led to the reduction or demise of many arts education programs in schools across the country (Chapman, 2007; Rabkin, 2004). National, state, and community arts organizations have responded by expanding the scope of the arts education programs being offered to schools. Currently, every state in the nation offers funding for outreach programs designed to bring "teaching artists" (TA) into the classroom (Grant, 2003). TAs are professional artists skilled in their disciplines who take an active role in instructing students (Arts Education Partnership, 2004). A study conducted by the Getty Foundation titled *Transforming Education through the Arts Challenge* (TEAC) concludes that community-based arts education programs can lead to whole school reform, bringing with it meaningful opportunities for professional development, alternative assessment, constructivist teaching, and community connections (TEAC, 2002).

Artist residency programs have been in existence for decades as a means of bringing community arts into the schools. Currently, however, the growing demand for greater accountability in general education has increased pressure on artist residency programs to justify their use of instructional time and classroom resources (Chapman, 2004). As a result, teachers and artists participating in artist residencies are more and more frequently asked to provide arts-integrated lessons that are aligned with the school's curriculum and meet specific academic standards in other core subjects. Consequently,

artist residence programs are experiencing an evolutionary shift from residencies based on a demonstration model--in which the artist presents an art form to the class while the teacher is a passive member of the audience--to a partnership model. The partnership model calls for teachers and artists to collaborate in creating lessons that integrate the arts and other core subject areas (Waldorf, 2005). Research on collaboration in the field of education, however, tends to be organizational and prescriptive, with little attention paid to the interpersonal factors that promote and facilitate cross-disciplinary collaborations.

The purpose of this study was to examine selected interpersonal factors that affect the collaborative instructional processes of teacher-artist teams participating in partnership-model artist residency programs, and to identify the resources and experiences that facilitate successful collaborations between teachers and artists. The research questions guiding this study were:

1. How do teachers and artists in this study perceive and respond to the six interpersonal factors of collaborations: (a) communication; (b) commitment; (c) equality; (d) skills; (e) trust; and, (f) respect (Blue-Banning, Summers, Frankland, Nelson, & Beegle, 2000)?

2. What experiences and resources do artists and teachers perceive as promoting and facilitating interpersonal collaboration in a partnership-model artist residency program?

3. What areas of personal growth and change do teachers and artists report as resulting from their collaborative efforts?

4.   What aspects of the hierarchical relationship that exists among the domains of interpersonal collaborations (Frankland, 2001) are evident in teacher/artist reflections and descriptions?

Grounded Research

Two studies provided the grounded research for this study. A study conducted by Blue-Banning, Summers, Frankland, Nelson, and Beegle (2000) examined the development of collaborative partnerships between parents of children with disabilities and their health care professionals. The authors cite a "lack of empirical understanding of the components of interpersonal partnerships" as one of the reasons why positive collaborative partnerships sometimes fail to develop (p. 167). Ultimately, the goal of the Blue-Banning, et al. study was to create operational definitions for those behaviors which could lead to guidelines for improved practice. The identified behaviors were organized into six broad themes, which include: (a) communication; (b) commitment; (c) equality; (d) skills; (e) trust; and, (f) respect.

A subsequent study conducted by Frankland (2001) established that partners must possess a wide range of interpersonal skills in order to engage productively in interpersonal collaborations. The interview questions created for the Frankland study were grounded in the results of the Blue-Banning, et al. (2000) study. Six grand tour questions, each relating to one of the six themes identified by Blue-Banning, et al., guided the interview protocol. Follow-up questions were designed to increase the richness of the data obtained (Frankland, 2001). In addition to providing comprehensive descriptions of the six themes identified by Blue-Banning et al., the Frankland study

suggested that a hierarchy exists among the factors which may provide a framework for promoting positive interpersonal collaborations.

General Procedures

The researcher requested and received permission to adapt Frankland's interview questions. The interview protocol was adapted to elicit detailed descriptions of the dynamic interplay of the six interpersonal factors of collaboration within the context of a partnership-model artist residency. An interview pilot test was conducted to ensure that the structured interview questions were clear, concise, and written in a manner to elicit the desired information from the participants. Volunteers for the pilot interviews were obtained by contacting classroom teachers and teaching artists with whom the researcher was affiliated. Five interviews with classroom teachers and five interviews with teaching artists were conducted. Following each full-length pilot interview the researcher asked interviewees to reflect on the content and structure of the interview and to make recommendations for refining and/or rewording interview questions for clarity. Upon reviewing the pilot study data the researcher recognized that the questions did not provide an opportunity for the interviewees to reflect on the general concept of collaboration before answering specific questions about the six selected interpersonal factors. The background questions were therefore revised to include a structural question designed to encourage interviewees to discuss and explore the concept of collaboration before answering the study's essential questions.

Potential subjects for this study included participants in the second year of Southern Alleghenies Museum of Art's (SAMA) Long Term Residency (LTR) project; 18 fourth-grade classroom teachers, and 5 professional artists. Teacher/Artist Informed

Consent Letters were sent via US mail. Five artists and five teachers submitted consent

letters to the researcher.   The teachers agreed to participate in individual semi-structured

interviews. In addition to individual interviews, the artists participating in the study were

also asked to keep written reflections of their collaborative experiences throughout the

research period. An artist focus group was also included to improve the depth and

richness of the data, specifically the data related to Research Questions 2 and 3. The

focus group was conducted at the researcher's home, and followed the recommendations

for conducting focus group interviews as described by Hatch (2001).

The audio recordings of the artists' and teachers' individual semi-structured

interviews, the artists' focus group interviews, and the information from the participant

journals were transcribed. All references to school locations, classroom teachers, artists,

individual students, and specific arts forms that could be used to identify the residency

were removed.

Typological Analysis

In keeping with the qualitative constructivist nature of the research questions, the

researcher chose typological analysis for this study, which involved dividing the overall

data set into categories or groups based on predetermined typologies. The typologies for

this study were generated from the grounded research and consisted of the six

interpersonal factors of collaboration identified by Blue-Banning, et al., (2000) and

described by Frankland (2001). Through four phases of analysis, typological and

inductive methods were used to identify and patterns within each data set, and the

relationships and domains across and among the data sets. Finally, five overarching

themes, which are integrated concepts that run through all or most of the data, were

identified. A brief review of the findings associated with each of the study's guiding

questions follows.

Overview of Research Questions and Findings

Research Question 1. How do teachers and artists in this study perceive and respond

to the six interpersonal factors of collaborations: (a) communication; (b) commitment;

(c) equality; (d) skills; (e) trust; and, (f) respect (Blue-Banning, Summers, Frankland,

Nelson, & Beegle, 2000)?

The six selected factors of collaboration provided the initial typologies for Phase

1 of the analysis of the data. Each data set was analyzed separately and the patterns

relating to each factor were identified. Subsequent phases of analysis revealed

relationships among and across the data sets that further defined and described how the

artists and teachers perceived the six selected factors of collaboration.

Communication

The teachers and artists participating in this study agreed that effective

communication is the bedrock of strong, collaborative partnerships. The participants also

agreed, however, that adequate advance planning time, daily planning time, and

instructional time were crucial in developing and sustaining effective teacher/artist

communications. The teachers and artists reported that familiarity with educational

terminology and knowledge of the curriculum also facilitated productive instructional

communication. When asked to describe the characteristics of good communication

between professionals, the artists focused on the importance of communicating

noncompetitiveness, and positive feelings, such as respect and trust. The teachers

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indicated that they valued pragmatic communication that is logical, purposeful, and organized. In addition, the teachers and artists specified that a clear line of communication must be maintained between the sponsoring organization and the schools to ensure that all parties had access to accurate logistical information for each residency, including the available space, required materials, schedules, and contact information.

Commitment

The teachers and artists described a committed professional as someone who goes "above and beyond" what is basically required, and reaches out to include others in the school or community in their projects. Committed professionals are invested in the long-range outcomes of the partnership. In the context of a partnership model artist residency, the artists described committed teachers as those who enthusiastically participated in all of the residency's projects and activities.

Equality

The teachers and artists alike reported positive experiences in terms of the level of professional equality that exists within the residency program. Teachers also reported a strong sense of equality with other teachers. When asked to describe the equality between the artists and teachers, several artists indicated that the teachers had expressed low self-efficacy in the arts. The artists described their efforts to establish instructional equality with the teachers. The teachers and artists agreed that instructional equality was gained gradually, as trust was established. The artists reported that they preferred the 30-day residency, compared to the 10-day residency, in part because it allowed more time for this process to take place.

Skills and Competencies

The artists perceived the teachers as highly skilled in their profession. The teachers and artists agreed that the most valuable skill that the artists brought to the collaboration is their expertise in the arts. In addition, the teachers and artists agreed that the artists need to be knowledgeable about the curriculum and skilled at making explicit connections between their art form and the subject content. Teachers indicated that the artists must have sufficient pedagogical skills to teach the art-making lessons in age-appropriate steps, and to teach the lessons within the designated time frame. The artists observed that some teachers had misconceptions about the arts and may benefit from additional arts education training.

Trust

The teachers and artists reported that trust was gained gradually and had to be maintained conscientiously throughout the residency period. Responsible actions such as being prepared and on time and adhering to the school's schedule engendered trust. Staying focused on the residency's long-term goals and objectives also produced trust between collaborative partners. In addition, the teachers indicated that TAs gained their trust when they respected the school culture and the teachers' professional confidentiality. Artists gained teachers' trust when they demonstrated their ability to manage the classroom and meet the students' learning needs. The artists reported being more trusting of teachers who stated their belief in the educational value of the arts.

Respect

The teachers and artists agreed that in a collaborative partnership respect was established through the thoughtful give and take of ideas. Basic professional courtesy also helped to maintain respectful relationships. The artists demonstrated respect for the teachers by acknowledging that academics are the first priority in the classroom. The artists felt that the requirement to align the arts lessons with the academic standards had garnered more respect for the TAs as professionals, and for the arts as a core subject. The artists believed that they had gained the teachers' respect when they were given more meaningful classroom responsibilities, and when the teachers were willing to share their instructional time.

Research Question 2. What experiences and resources do artists and teachers perceive as promoting and facilitating interpersonal collaboration in a partnership-model artist residency program?

Typological and inductive analysis methods were applied within and across the data sets to reveal the experiences and resources that teachers and artists perceived as promoting interpersonal collaborations. The relationships between data sets were identified and the areas of agreement and differences in teacher/artist perceptions were noted.

Time

The artists and teachers emphatically agreed that the most essential resource for promoting and facilitating interpersonal collaboration in a partnership model artist residency is time. When the teachers and artist had adequate pre-planning time they were able to exchange materials and information, and develop long-range learning objectives

and goals. The teachers and artists indicated that regularly scheduled daily and/or weekly planning time was necessary for teachers and artists to coordinate their daily instruction and to reflect on their progress. The teachers reported that their discretionary instructional time had become very limited, and continued to diminish as more content and required assessments are added to their schedules.

Professional Development Training

The teachers and artists that attended SAMA's professional development training prior to the second year of the LTR program found it to be very informative and helpful. When asked what resources would improve teachers' and artists' interest in collaborating with each other in the future, both groups suggested more information and more training. The teachers and artists indicated that explicit training in arts integration would benefit participants greatly. The teachers also suggested that the artists would benefit from additional pedagogical training. The artists suggested that additional arts education training may boost the teachers' self-confidence in the arts and encourage them to participate more fully in the arts projects.   The artists also suggested that professional development workshops should include examples of successful residency programs, suggesting that examples of successful projects would help teachers envision arts integration possibilities. In addition, the artists speculated that administrators would be more willing to support artist in residence programs if they were more aware of the quality of programming being delivered in the participating schools.

Alignment with the Curriculum

The new partnership model artist residency, unlike the traditional demonstration model, requires that the teachers and artists create projects that align with the curriculum in meaningful ways. The teachers and artists participating in this study applauded the movement toward curriculum-based arts integration and recognized the potential benefits of teaching other core subjects in and through the arts. The teachers also stated, however, that the alignment between the arts projects and the curriculum must be explicit, suggesting that teachers would only be willing to participate in artist residency programs if they saw clear evidence of student understanding and enhanced student learning.

Pedagogy and Individual Teaching Styles

As guests in the classroom, the teaching artists indicated that they made every effort to accommodate the teaching styles of their host teachers. The artists observed that the collaborative instructional process was positively impacted when teachers and artists shared similar beliefs in the educational value of the arts; flexible classroom management styles that encouraged social interaction; and constructivist teaching styles.

Research Question 3. What areas of personal growth and change do teachers and artists report as resulting from their collaborative efforts?

Inductive analysis methods were applied across and among the data sets in order to identify the areas of personal growth and change that teachers and artists reported as resulting from their collaborative efforts. The artists articulated many areas of personal and professional growth that they associated with their work as teaching artists. Several artists valued the conferences and workshops that were offered for rostered TAs. All of the teaching artists described the intrinsic rewards of working with children. The artists

also described a cycle of learning that resulted from their work as TAs.   According to the artists, the opportunity to teach their art to others had motivated them to attend workshops and classes to learn more about their art form and to increase their skills. As they began to teach and share their artwork, the feedback that they received from students and teachers inspired them to continue to improve the quality of their artwork, which motivated them to continue to learn more about their art form--and so the cycle was continued.

Inductive analysis of the transcripts from the teachers' semi-structured interviews did not reveal any specific areas of personal growth that resulted from their collaborations with the artists.   The teachers did, however, describe what they perceived as potential areas for personal and professional growth. Some of the teachers reminisced about a time when they were able to include more arts activities in their daily schedules, and described how, given adequate time and training, the LTR program could provide a way for them to reconnect with the arts.

Research Question 4. What aspects of the hierarchical relationship that exists among the domains of interpersonal collaborations (Frankland, 2001) are evident in teacher/artist reflections and descriptions?

The Frankland (2001) study, which examined the interpersonal collaborative dynamics of parents and health care professionals, concluded that "an interrelationship appears to exist among the interpersonal domains of collaboration" (p. 138).   The results of this study concur. Inductive analysis methods were employed to reveal aspects of a hierarchical relationship described by teachers and artists. First, the artists' individual interviews, journals, and focus groups transcripts were analyzed for evidence of a

hierarchical relationship between the factors as identified by the artists. The same inductive analysis methods were applied to the teachers' individual interview data. A third analysis examined the relationships that existed between the data sets as well as the similarities and differences that existed between the responses of teachers and artists.

The teachers and artists agreed on the basic schema of the hierarchical relationship that exists among the six factors of collaboration. Variations occurred in their descriptions of the interpersonal factors, which have been discussed previously. Teachers and artists agreed that positive communication provided the foundation for productive collaborative partnerships. Positive communication promoted the exchange of ideas, which allowed both parties to bring their expertise to the collaborative table. Evidence of each others' skills and competencies engendered trust and respect, which, once established, had to be maintained through conscientious, responsible actions. When the collaborative partners consistently met and/or exceeded their obligations and shared responsibilities fairly, a sense of professional equality was established. When the partnership's collaborative efforts produced evidence of student learning and meaningful engagement in the arts, the teachers were more likely to participate fully in the arts-based lessons and activities. When these conditions were met, the teachers' and artists' commitment to the collaborative partnership, and to the program's long term program goals and objectives, was established.

Summary

The teachers and artists who participated in this study provided many interesting insights into the interpersonal factors that affect the collaborative processes of teacher/artist teams. The participating teachers and artists recognized that clear, effective

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communication between all of the parties involved in the artist residency program facilitated the interpersonal collaborative process. Members of the collaborative teams needed to have knowledge of the curriculum and academic standards, as well as adequate pedagogical and artistic skills, in order to create effective, age-appropriate arts integrated lessons. Trust and respect were gained when both members of the collaborative team fulfilled their obligations and responsibilities and demonstrated their ability to meet students' needs. Teachers' and artists' commitment to the LTR project was demonstrated by their high level of participation and their investment in the program's long-term goals.

The teachers and artists also provided in-depth descriptions that helped to identify and clarify the experiences and resources that promote productive collaboration. The participants agreed that adequate advance planning time, daily planning time, and instructional time were essential to the success of their collaborative efforts. In addition, teachers and artists recognized the need for intensive, on-going professional development and support. The teachers and artists approved of the transition from the short-term, demonstration model artist residency toward the long-term partnership model, despite the additional planning and training that the new model required. The artists reported that the most effective teacher/artist teams were based on shared values and beliefs, and common teaching styles.

While the specific experiences of each participant and of each collaborative team were unique, many of the factors, resources, and experiences that affected their collaborations are also common to collaborative partnerships in a variety of educational and professional contexts. The next section of this chapter will consider the relationships between the results of this study and relevant current literature and research.

Relationship between this Study and

Relevant, Current Research

A final inductive analysis of all of the data sought to identify the study's themes, which are the integrated concepts that run through all or most of the pertinent data. The purpose of identifying themes is to aggregate the data into a meaningful whole, and to create a framework to explore the question, What does it all mean? (Hatch, 2002). The original data, patterns, relationships, and domains that were identified during the first three phases of the analysis were reread and coded. Many significant concepts within and throughout the data sets were identified. The concepts were organized into five overarching themes: time; divergent professional cultures; alignment with the curriculum; professional development training; and, pedagogy and individual teaching styles. In the following section each theme is discussed in relation to relevant, current literature and research.

Time

The teachers and artists who participated in this study described time as the most essential qualifying factor affecting their interpersonal collaborations. As one teacher in this study succinctly stated, "We need time. Time is the essence of everything. We need time." Researchers studying the collaborative instructional process concur, citing the lack of time and the pressure to prepare for state mandated tests as reasons why collaborative instructional efforts sometimes fail to flourish (Branch, 2004; Giles & Frego, 2004; Welsh, 1995). The LTR teachers and artists, many of whom have worked in public schools for decades, also observed that the amount of instructional time available for arts integrated lessons was not just limited, but actually diminishing. Their

observations are supported by recent research investigating some of the major effects of the U.S. Elementary and Secondary Education Act of 2001, No Child Left Behind (NCLB) (Chapman, 2007). An administrator writing in response to a survey question examining the instructional costs of NCLB stated, "The intrusion on classroom time and continuity of instruction can not be underscored enough. Our teachers and students suffered significant disruption to their important jobs of teaching and learning" (Zellmer, 2006, p. 44). Another unintended consequence of NCLB testing is a serious narrowing of the curriculum; a consequence with serious implications for subjects that are not currently being tested (Chapman, 2007; Laitsch, 2006). According to the national survey released in July of 2007:

> Nearly half of the nation's schools are spending less instructional time on subjects such as science, history, and art in order to prepare their students for the mathematics and reading tests mandated under the 5 ½ -year old No Child Left Behind Act. (Klein, 2007, p. 7)

The LTR teachers and artists were acutely aware of the affect that the decreasing amount of instructional time, the narrowing of the curricular focus, and the increasing number of mandated assessments had on the overall quality of their collaborative efforts.

<center>*Divergent Professional Cultures*</center>

Culture is described as the "knowledge, concepts, and values shared by group members through systems of communication . . . . People within a culture usually interpret the meanings of symbols, artifacts, and behaviors in the same ways" (Banks & Banks, 1993, p. 8). The LTR teachers and artists recognized that differences in their professional cultures influenced their collaborative efforts in several ways, including the

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use of professional terminology, the communication of values and beliefs, and their different orientations to the school culture as itinerant and tenured educators.

Research recognizes the importance of shared values and common goals in creating productive collaborative teams (Brown, 2004; Giles & Frego, 2004; Strand, Waldorf, 2005; Welsh, 1996). However, the majority of "definitions and characterizations of collaboration within the field of education are generally void of any discussion pertaining to cultural factors such as values" (Tulbert, 2000, p. 365). Friend and Cook (2000) studied collaborations in educational settings and described how the cultural differences between general classroom teachers and professionals who are not teachers present particular issues that "directly and profoundly influence collaborative interactions" (p. 280). The cultural issues described by Friend and Cook, included differences in professional preparation, limited amount of time allotted for collaboration, role-specific constraints, and varying levels of experience working with large groups of students. In addition, Friend and Cook noted that because of the limited time spent at each school site, it is difficult for itinerant educators to become an integral part of the school community. All of these inhibiting factors were evidenced in the responses of the LTR teachers and artists.

Alignment with the Curriculum

The teachers and artists participating in the LTR program described the meaningful alignment between the arts and the curriculum as the primary goal of the partnership model artist residency program. The artists reported that the new requirement to align their art lessons with the curriculum had increased their level of professionalism, as well as the general perception of the educational value of the arts. The teachers

considered the alignment between the arts and the curriculum to be the key to sanctioning the use of additional instructional time required to implement the arts-integrated lessons. The challenge that teachers and artists faced together was to create arts integrated lessons that connected the art to the subject content in meaningful ways, maintained the integrity of the artwork, and, of course, could be completed within the allotted amount of class time.

The challenges that the LTR teacher/artist teams faced are at the heart of the on-going philosophical debate about the practice of arts integration. Arts education advocates worry that using the arts as a vehicle for learning in other subject areas will trivialize the value and quality of the arts (Fowler, 1996; Giles & Frego, 2004; Jensen, 2001). An ethnographic study conducted in 1995 investigated different manifestations of arts integration in elementary schools and identified four styles of integration. In the Subservient Approach the arts are used to "spice up" other content areas, for example, singing a song about the planets. The Affective Style of integration is practiced when teachers use the arts to change the overall mood of the classroom. The Social Interaction Approach is implemented when the arts are used to encourage participation in school or community events. The Co-equal Cognitive Style of integration is the highest level of arts integration and occurs when the teacher incorporates objectives that require both cognitive skills and aesthetic principles (Bressler, 1995). Rabkin and Redmond (2006) described this as identifying "parallel processes" between the arts and other core subjects. As feared by arts advocates, the 1995 study reported that the subservient style of arts integration was the most prevalent at that time. According to more recent research the subservient style of arts integration is prevalent in the United States, (Giles & Frego,

2004).   Another study indicated that the subservient style of arts integration is especially

common in high-poverty schools (Mishook, & Kornhaber, 2007). Arts education

advocates endorse the co-equal cognitive style of integration, which is, unfortunately, the

least prevalent (Bressler, 1995; Giles & Frego, 2004).

The educational landscape has changed quite significantly since 1995. The

teachers in the LTR program recognized that, given the current climate of accountability,

teachers' participation in artist-in-residence programming depends on making the

connections between the art and the curriculum explicit, and providing observable

evidence of student learning. As one teacher in this study stated, "For teachers you have

to make it easy to fit their curriculum . . . . They have too much to do, so if it's not going

to benefit them somehow, then it's just not going to happen."   At the same time, the LTR

teachers and artists expressed concern that the focus on aligning the arts with the

curriculum, in combination with limited planning and instructional time, could

compromise the quality of the students' artwork.

Professional Development Training

As indicated previously, teacher/artist collaborative teams must work with very

limited planning time to create co-equal cognitive style arts integrated lesson plans and

implement them in shrinking instructional timeframes. Educators and administrators who

recognize the benefits of arts-based learning for their students must also be aware that

"simply reserving time during the day to immerse students in the arts is not enough . . .

arts integration requires careful thought, planning and assessment" (Appel, 2006). Data

show, however, that most states do not require professional development that focuses

specifically on the arts or arts integration (Meyer, 2005). When the LTR teachers and

artists were asked what resources and experiences would improve the partnership model artist residency concept, teachers and artists alike suggested more information and more training.

Several recent studies have compared the effectiveness of different professional development models for teachers and TAs (Burnaford, Aprill, & Weiss, 2001; Feldman, 2003; Horowitz, 2003; Humphries Mardirosian, 2002; Waldorf, 2005). In keeping with the evolution from the demonstration model to the partnership model artist residency, many programs advocate professional development models in which teacher/artist teams work together to develop the teacher's arts skills adequately to be able to teach the arts-based lessons independently of the artist (Burnaford, Aprill, & Weiss, 2001; Humphries Mardirosia, 2002). "It is one thing to observe some skill or technique being demonstrated or explained by an expert; it is quite another thing, however, to have the confidence to apply it oneself in a classroom setting" (Welsh, 1995). Ideally, the skills that teachers gain from their participation in collaboration with artists will transfer to their classroom practices. This process, however, takes time, sometimes years, to accomplish (Burnaford, Aprill, & Weiss, 2001; Humphries Mardirosian, 2002; Tunks, 1997).

One LTR respondent said, "You cannot train a person for one day, and give them one day of planning, and then expect them to do this program and expect it to work." The teachers and artists in the LTR program valued the training they received during the SAMA workshops, but also recognized the need for more intensive, on-going training and support.

Pedagogy and Individual Teaching Styles

The most effective arts integration programs "engage artists, arts specialists, and teachers from all disciplines in serious inquiry about making powerful pedagogical and curricular links between arts and other subjects" (Rabkin & Redmond, 2006, p. 64). The LTR teachers emphatically stated that in order for the LTR partnership model to thrive in the current educational climate, providers must be able to show meaningful gains in student learning. In the current era of accountability, unfortunately, student learning is often measured by standardized test scores and not by gains in critical thinking and creative problem solving skills, which are the areas of cognitive growth most associated with arts-based learning. The pedagogical styles that creativity and self-expression are not the same strategies that (at least in the short term) improve students' test scores.

> Many teacher behaviors that increase achievement on standardized tests (behaviors such as single questions, drill, and teacher-initiated discourse) are dissimilar, indeed, almost opposite from those behaviors (such as open-ended questions, problem-solving activities, and student initiated discourse) that tend to increase high-order learning and creativity. (Ornstein, 2003, p. 249)

This pedagogical dichotomy creates a dilemma for teacher/artist teams whose goal is to create lessons that provide meaningful arts experiences and, at the same time, produce increases in students' standardized test scores. Research indicates that the arts often lose this tug-of-war, taking the subservient role to the tested areas of the curriculum (Mishook & Kornhaber, 2006). It is not surprising, then, that the LTR artists reported feeling most comfortable when working with teachers who clearly stated their belief in the educational value of the arts, participated willingly in the residency activities,

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employed flexible classroom management styles, and utilized creative, hands-on teaching strategies.

The host teacher is central to the success of the artist residency programming. Students in classes where the teachers were actively involved, from start to finish, benefited greatly. The most effective teachers related the information provided by the artist in meaningful ways to the current instruction in the classroom. (Tunks, 1997, p. 23)

A recent study examined the difference in the qualities of those teachers who readily adapt and adopt strategies acquired in collaboration, and those who do not. The research indicates that collaborative teams whose teaching styles and beliefs differed most were least likely to collaborate successfully. The study identified some teachers as "high adopters" who quickly incorporated new practices in the classroom. High adopters were described as those who were knowledgeable of the curriculum and pedagogy; held student-friendly beliefs about classroom management; held student-focused views of instruction; and were able to adapt strategies to meet student needs. Low adopters were described as those teachers who were least willing to adopt new practices or to implement new teaching strategies as a result of their collaborative experiences. Low adopters demonstrated mostly teacher-centered views of learning; held rigid expectations for student behavior; and employed punitive classroom management strategies (Brownell, Adams, Sindelar, Waldron, & Vanhover, 2006). This research supports the observations of the LTR artists describing the positive and negative affects that individual teaching styles can have on the collaborative processes of teacher/artist teams. In order to provide students with meaningful arts experiences, and at the same time provide evidence of

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student learning in other core subjects, it is essential that teachers and artists have knowledge of the curriculum and pedagogy, share common beliefs about the role of the arts in the classroom, and have complimentary teaching styles.

Recommendations for Practice

The following suggestions and recommendations were derived from teachers' and artists' discussions and descriptions of the resources and experiences that promote and facilitate productive interpersonal collaboration, and from the review of current literature and research pertaining to collaboration and arts integration. The recommendations for practice are organized according to the study's five overarching themes: time, divergent professional cultures, alignment with the curriculum, professional development training, and pedagogy and individual teaching styles.

Time

The LTR teachers and artists identified time as the resource most needed to ensure successful collaborations. Given current educational trends, however, it is unlikely that artist residency programs will be allotted additional planning or instructional time. Therefore, teachers, artists, administrators, and sponsoring organizations must be diligent, creative problem-solvers, and find ways to conserve the precious commodity of time at every stage of the residency process.

At the first inquiry by an interested school or teacher, the sponsoring organization should have current information available describing the artists' artform, required space, and credentials as a professional artist. In addition, information indicating how many years the artist has been teaching, what grades they have taught, and examples of their

residency projects should be provided. Some artists, for example, present a culminating, school-wide music assembly, while others invite families to attend a gallery show, and still other artists create a permanent piece of artwork which is installed at the participating school. This information would help the school faculty choose the artist that best suits their needs, and allow them to begin considering how the residency might be implemented in their school.

When an artist is invited to present a residency at a school, the school should provide the artist with all of the logistic information they will need in order to prepare their lessons and materials efficiently. This should include a description of the available instructional space and facilities such as sinks, sound equipment, and practice areas; the arts materials that the school will provide and those that the artist must supply; a comprehensive copy of the daily/weekly school schedules; and accurate up-to-date contact information. A well maintained and coordinated system of communication between the artist, teacher, school, and sponsoring organization is essential for the success of collaborative projects.

The teachers and artists also indicated that they did not have any background information about their collaborative partners prior to the first training day. Some teachers and artists who were unable to attend the SAMA workshops did not meet their partners until the first day of their residency. A simple formatted form, such as an informal, personal biography sheet, could allow teachers and artists to exchange a photograph and personal background information including interests, experiences in the arts, and teaching preferences before their first meeting. This could help establish a feeling of familiarity and accelerate the introductory period of the partnership.

Daily and/or weekly collaborative planning time is vital for successful

instructional collaboration. The teachers and artists indicated that the principal's support

is essential in procuring additional collaborative planning time. The sponsoring arts

organization must proactively seek the support of principals and administrators by

providing summaries of research describing the benefits of arts-based learning, along

with examples of successful residency programs, and evidence of student engagement

and learning through the arts. The principals should agree to provide adequate, regularly

scheduled collaborative planning times as a component of the school's agreement to

participate in the LTR program.

Divergent Professional Cultures

Friend and Cook (2000) identified several important characteristics of successful

collaborations, including accountability for outcomes. Teacher/artist teams generally

share responsibility creating and co-teaching the lessons, the teachers alone are held

responsible for providing evidence of individual student learning and for maintaining the

academic progress of the class. TAs should receive additional training explaining current

high-stakes testing and student assessments, as well as the process by which teacher

evaluation occur so that the artists will be better prepared to support the teachers' in

meeting that learning objectives and goals in the classroom.

Alignment with the Curriculum

The LTR teachers and artists all enthusiastically supported the transition away

from the traditional, short-term, demonstration model artist residency toward the long-

term, partnership model artist residency. The teachers strongly stated, however, that

connections between the arts and the curriculum must be made explicit. To help

accomplish this goal, teaching artists should maintain teaching portfolios with samples of

lessons and photographs of student work to help the teachers envision the curricular

possibilities. Teachers should provide the TA with an overview of the part of the

curriculum that will be covered, along with an outline of the specific learning objective,

standards, and skills that will be addressed during the residency period. Teachers and

artists alike voiced their concern that the quality of the arts projects should not be

compromised to meet curricular objectives. The quality of the art and the explicit

connection to the curriculum can only be accomplished when the partners are provided

with adequate planning time and professional development training in creating co-equal

cognitive arts integrated lessons.

Professional Development Training

Partnership model artist residencies are a relatively new phenomenon. Most of

the participating LTR teachers and artists did not have extensive training in collaboration,

or in creating and teaching co-equal cognitive style arts integrated lessons. The LTR

participants all recognized the need for intensive, targeted professional development

training designed to enhance their knowledge of the arts integration process. The results

of this study support the findings of other research which recommends professional

development training must be on-going and reinforced throughout the year. In addition,

arts-integration training should be delivered by personnel with expertise and experience

in aligning the arts with academic standards. Opportunities for the teachers to instruct the

artists in curriculum and pedagogy and for the TAs to instruct the teachers in the arts

would make excellent use of each group's expertise, as well as allowing the participants

to get to recognize each others' skills and competencies. The LTR teachers and artists strongly suggested that professional development sessions should include opportunities for participants to share examples of successful, and unsuccessful, residency projects. Finally, input from all of the participants should be reviewed and considered recursively to ensure that the content of the professional development trainings are applicable and relevant to the teachers' daily classroom needs and concerns.

The researcher strongly agrees with the literature indicating the need for improved pre-service teacher education in the arts (Appel, 2006; Giles, 2004; Tunks, 1997; Welsh, 1995). Many teachers have indicated that their university level, pre-service arts education classes were irrelevant to their current arts-integration efforts (Giles, 2004). Teachers who are not aware of what distinguishes an arts project from a craft project, and are uninformed about the fundamental purposes of arts integration, are more likely to implement subservient style arts integration practices in their classrooms. Pre-service university courses should instruct students on how to create arts integrated lesson plans, how to work collaboratively with arts specialists in their schools, and should provide information about how to access arts resources, programs, and organizations in their communities.

Pedagogy and Individual Teaching Styles

Fundamentally, there are two instructional approaches; the traditional, teacher-directed, bottom-up approach, and the constructivist, student-centered, top-down approach. The benefits and shortcomings of each approach have been argued throughout the history of the United States--from the Puritans to the Progressives. The two approaches often coexist successfully in the same schools, but the artists and teachers

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participating in this study indicated that it is difficult for one classroom to accommodate both approaches. The LTR teaching artists reported that they collaborated most successfully with teachers who follow a constructivist philosophy and utilize flexible classroom management strategies, discovery-based lessons, and student-centered pedagogy. Teachers and artists working as collaborative partners should complete questionnaires indicating their classroom management styles, questioning strategies, and preferred teaching methods. Discussing their answers and identifying areas of common ground and differences could help alleviate instructional tensions during the course of the residency.

Conclusion

The arts have never enjoyed a central place in America's school system. We know intuitively that the arts illuminate our days and inspire our hearts, but despite decades of research, shifts, and changes in policies and administrations, and millions of private and public dollars invested, we still cannot decide where the arts belong in the curriculum. The partnership model artist residency and other current efforts to align the arts with the curriculum are only the most recent attempts to reconcile two divergent educational goals. On the one hand, we want our children to have an atheistic appreciation for the world around them. We want an education system that can produce critical thinkers and creative problem-solvers, capable of analyzing and synthesizing the unprecedented amount of daily input that they currently confront. On the other hand, we demand that educators provide quantifiable evidence that all students are learning the basic language and math skills that they will need in order to be productive citizens. The two goals, however, are not usually accomplished through similar means, and so we

continuously steer one way and another, like a ship unsure of its heading. It is unfortunate that the devastating inequities in our current system of education, along with a fundamental misunderstanding of the educational value of the arts, have created a national reality in which children growing up in poor rural and urban areas are pressured to perform on standardized tests, but are rarely offered opportunities for exploration or self-expression through the arts, or to apply higher-order, creative thinking skills to their daily lives. The picture has changed over the past 200 years, but the subtext has not.

The current emphasis on quantifiable evidence, teacher accountability, and standardized testing has resulted in a national decrease in instructional time as well as a serious narrowing of the curriculum, particularly in subjects like social studies and the arts, and especially for schools located in poor neighborhoods. These factors combine to create many obstacles and challenges for teachers and artists who see the potential benefits of working together to create co-equal cognitive arts integrated lessons. In order to meet those challenges, teachers and artists need adequate collaborative planning time, and intensive, on-going professional development training in arts integration, pedagogy, and instructional collaboration. Schools and sponsoring organizations must proactively provide logistic support for their artists and teachers, in addition to eliciting the support of administers and the community.

Looking back over all of the data and results from this study, one important fact is apparent. Teachers and teaching artists believe in the power of the arts to connect students to learning in meaningful and exciting ways. Despite the additional time and training required, all of the artists and teachers enthusiastically support the transition to the long-term, partnership model artist residency program. It is hoped that by identifying

and describing some of the resources and experiences that promote and facilitate the

teacher/artist interpersonal collaborations, this research will aid teacher/artist teams as

they chart a new course for learning in and through the arts.

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APPENDICES

APPENDIX A

Permission to use Interview Protocol

Greetings Paula,

You are welcome to adapt my questions and interview protocol for your dissertation.
Your topic sounds very interesting! Best of luck to you.

Sincerely,

Corine Frankland

Corine Frankland, Ph.D.
Associate Professor of Special Education
Western New Mexico University - Gallup

APPENDIX B

Structured Individual Interview Questions

Adapted from Frankland, C. (2001) Six Domains of Collaboration

Introduction (5 minutes)

  The purpose of this interview is for you to share your perspective and experiences regarding the interpersonal factors that affect successful instructional collaboration. This information will be used to help identify and clarify the conditions that support successful collaborations, specifically between teachers and artists involved in partnership-model artist residency programs. As a professional teacher (artist) currently preparing to participate in a partnership-model artist residency, you are in a unique position to comment on the interpersonal factors that, in your view, can enhance professional partnerships.

  Nothing that you say during the course of this interview will be identified with you personally. As we go through the interview if you have any questions about why I am asking you something, please feel free to ask. Or if there's anything you don't want to answer, please just let me know. Do you have any questions before we begin?

Questions (40 minutes)

2. Tell me about your professional life as a teacher (artist).
    A. Have you ever had an opportunity to collaborate on planning and teaching lessons with other teachers and/or artists before?

3. What does the term collaboration mean to you?
    A. I'm not looking specifically for a definition, but when I say that I'm going to ask you about collaboration, what kinds of things come to mind?

4. Please think of a really good collaborative partnership that you currently have, or have had recently.
    A. What does this person do, specifically, that makes it easy to work with them?
    B. What do you do that makes it easy for the person to work with you?

5. Now, I would like you to think of a time when you have encountered some difficulty in a collaborative partnership.
    A. What does this person do, specifically, that makes it difficult to work with them?
    B. What do you think that you might do that makes it difficult for that person to work with you?

(Transition): We've been talking generally about your collaborative partnerships. Now, I'd like to ask you some questions about specific qualities that may enhance collaborative relationships between professionals. My first question is about communication.

6. Many professionals have indicated that communication is important in establishing good collaborative relationships between professionals. In your opinion, what communication skills must a teachers and/or artists have in order to collaborate effectively with each other?
   A. What does good communication mean to you?
   B. In your opinion, what gets in the way of good communication?

7. Professionals have also indicated how important it is for others to be "trustworthy" when working on a collaborative project. When you hear the word trustworthy used in a professional context, what does it mean to you?
   A. What are the actions that can build trust between teachers and artists?
   B. What are the actions that can decrease trust between teachers and artists?

8. Professionals have also discussed the importance of being "respectful" to one another when working in professional settings. What are some of the specific ways that teachers and artists can demonstrate respect in an instructional collaboration?
   A. In your experience, can you recall a time when professionals were being disrespectful to each other? What did that look like?

9. I would now like you to think of a professional who you think is very committed to working with other professionals. What does that person do to let you know how committed they are?
   A. How does this person interact with other professionals?
   B. How does this person interact with students?
   C. How does a professional's level of commitment affect the work of other professionals?

10. Professionals have discussed the importance of equality when working with other professionals. I'd like you to think of an experience you have had when you felt that there was equality between you and another teacher or artist in a collaborative context. Were there behaviors that made you feel that there was equality between you as professionals?

11. Now I'd like you to think of an experience with another artist or teacher when you felt that there was not equality between you. Were there specific behaviors that made you feel that there was not equality between you?

12. Now, I'd like to ask you about how the skills and competencies that professionals bring to collaboration and how those skills and competencies affect the collaborative process.
    A. In your opinion, what are they types of competencies that teachers and/or artists should have?
    B. How does it make a difference when someone is incompetent?

13. Have you ever had any training specifically on collaborating with other teacher and/or artists?

14. What would you suggest would be helpful in improving teachers' and/or artists' desire to collaborate with each other?

(Transition): We've covered a lot of information in this interview. I'm wondering if there is anything that you feel I have left out regarding what needs to be in place to create good interpersonal collaborative relationships between professionals. (5 minutes)

(Conclusion): I would like to thank you for taking time to share your perspectives and experiences. Your insights have helped me understand some of the qualities and dynamics of collaborative teams.

If you have any questions about this interview or my study, or if you think of something else that you would like to share, please don't hesitate to call of email me.

Thank you so much again for your input! (5 minutes)

APPENDIX C

Community Organization Informed Consent Letter

Dear Southern Alleghenies Museum of Art,

Your organization is invited to take part in a research study on the positive interpersonal factors of collaboration. All of the teachers and artists participating in the Southern Alleghenies Museum of Art's (SAMA) Long Term Residency (LTR) project during the 2007-2008 school year will be invited to participate in this research project.

Teachers and artists will be asked to participate in the following ways:
1. 1 individual interview (approximately 1 hour)
2. 1 teacher/artist team interview (approximately 1 hour)
3. Participant journal entries (on-going)

Individual and team interviews will be scheduled and conducted at the teachers' and artists' convenience. I will notify schools before any visits and I will follow the school administrators' directions and adhere to all building protocol.

Participation in this study is completely voluntary. The Southern Alleghenies Museum of Art, as well as the participating schools, and individuals, are free to withdraw from this study at any time, simply by sending an e-mail to the address listed below, and all records and transcripts of participation will be destroyed. All data collection will be conducted and recorded confidentially, and a copy of the executive summary of the finding of this study will be made available to you upon request.

If the Southern Alleghenies Museum of Art is willing to participate in this study, please sign one copy of this letter and return it to me in the provided envelope, and retain the other copy for your records. If you have any questions or would like any additional information, please feel free to contact me by phone or by email at any time. If you choose not to participate, simply return this letter, unsigned, and no questions will be asked. Thank you for your time and consideration.

This project has been approved by the Indiana University of Pennsylvania Institutional Review Board for the Protection of Human Subjects (Phone:724/357-7730).

Paula G. Purnell, Principal Investigator   Dr. Beatrice Fennimore, Faculty Sponsor
Indiana University of PA, Doctoral Student   Indiana University of PA
619 Harvey Avenue   Department of Professional Studies
Greensburg, PA 15601   G 11 C Stouffer Hall
Home: (724) 838-7510   Indiana, PA 15705
Cell: (724) 838-7151   Phone: (724) 357-2400
E-mail: p.g.purnell@iup.edu

_____   _____
Representing SAMA   Date

_____   _____
Paula G. Purnell/Researcher   Date

APPENDIX D

Principal Informed Consent Form

Dear Principal (name),

The fourth grade teachers and visiting artists who are participating in the 2007-2008 Southern Alleghenies Museum of Art's (SAMA) Long Term Residency (LTR) project are also invited to take part in a research study of the positive interpersonal aspects of collaboration. I am requesting site access to your school for the purpose and duration of this study.

Teachers and artists will be asked to participate in the following ways:
1. 1 individual interview (approximately 1 hour)
2. 1 teacher/artist team interview (approximately 1 hour)
3. Participant journal entries (on-going)

Interviews will be scheduled and conducted the teachers' and artists' convenience, either at your school location or at a neutral site of their choice. I will notify the school before visiting, and will follow the school administrators' directions and adhere to all building protocol.

Participation in this study is completely voluntary. The Southern Alleghenies Museum of Art, as well as the participating schools, and individuals, are free to withdraw from this study at any time, simply by sending an e-mail to the address listed below, and all records and transcripts of participation will be destroyed. All data collection will be conducted and recorded confidentially, and a copy of the executive summary of the finding of this study will be made available to you upon request.

If you are willing to provide site access to your school for the purpose and duration of this study please sign both copies of this letter, return one copy to me in the provided envelope, and retain one copy for your records. If you have any questions or would like any additional information, please feel free to contact me by phone or by email at any time. If you choose not to participate in this study, simply return this letter, unsigned, and no questions will be asked. Thank you for your time and consideration.

This project has been approved by the Indiana University of Pennsylvania Institutional Review Board for the Protection of Human Subjects (Phone:724/357-7730).

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E-mail: p.g.purnell@iup.edu

_____   _____
Principal's signature   Date

_____   _____
Researcher's signature   Date

APPENDIX E

Teacher and Artist Informed Consent Letter

Dear (Teacher or Artist),

I am writing to invite you to take part in a study that I am conducting on the positive aspects of interpersonal collaborations. All of the teachers and artists participating in the Southern Alleghenies Museum of Art's (SAMA) Long Term Residency (LTR) project this year are being invited to participate. The purpose of this study is to gain a deeper understanding of successful teacher/artist partnerships.

Your participation in this study would involve one individual interview (approximately 1 hour) and one teacher/artist team interview (approximately 1 hour). You will also be asked to keep a journal reflecting on your collaborative planning and teaching experiences. You may choose either to handwrite your journal entries, or email your entries using an IUP email account set up solely for this purpose. All of the interviews will be scheduled and conducted at your convenience.

Participation in this study is completely voluntary. All participants are free to withdraw from this study at any time, simply by sending an e-mail to the address listed below. All records and transcripts of participation will subsequently be destroyed. Participation or non-participation in this study will not adversely affect you in any way.

All of the information collected during the study will be recorded confidentially. Interview transcripts and journal entries will be held in strictest confidence. In accordance with federal regulations, all of the study's materials will remain in a locked file cabinet for the period of three years. A copy of the executive summary of the finding of this study will be made available to you upon request.

If you are willing to participate in this study, please sign both copies. Keep one copy for your records and return the other to me in the provided envelope. If you have any questions or would like any additional information, please feel free to contact me by phone or by email at any time. If you choose not to participate, simply return this letter, unsigned, and no questions will be asked. Thank you for your time and consideration.

This project has been approved by the Indiana University of Pennsylvania Institutional Review Board for the Protection of Human Subjects (Phone:724/357-7730).

Paula G. Purnell, Principal Investigator   Dr. Beatrice Fennimore, Faculty Sponsor
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E-mail: p.g.purnell@iup.edu

_____   _____
(Participant)   Date

_____   _____
Paula G. Purnell/Researcher   Date

APPENDIX F

Permission to Modify Study

Dear Teacher,

I am writing to invite you to take part in a study that I am conducting on the positive aspects of interpersonal collaborations. All of the teachers and artists participating in the Southern Alleghenies Museum of Art's (SAMA) Long Term Residency (LTR) project this year are being invited to participate. The purpose of this study is to gain a deeper understanding of successful teacher/artist partnerships.

Your participation in this study would involve one individual interview (approximately 1 hour) which would be scheduled and conducted at your convenience.

Participation in this study is completely voluntary. All participants are free to withdraw from this study at any time, simply by sending an e-mail to the address listed below. All records and transcripts of participation will subsequently be destroyed. Participation or non-participation in this study will not adversely affect you in any way.

All of the information collected during the study will be recorded confidentially. Interview transcripts and journal entries will be held in strictest confidence. In accordance with federal regulations, all of the study's materials will remain in a locked file cabinet for the period of three years. A copy of the executive summary of the finding of this study will be made available to you upon request.

If you are willing to participate in this study, please sign both copies. Keep one copy for your records and return the other to me in the provided envelope. If you have any questions or would like any additional information, please feel free to contact me by phone or by email at any time. If you choose not to participate, simply return this letter, unsigned, and no questions will be asked. Thank you for your time and consideration.

This project has been approved by the Indiana University of Pennsylvania Institutional Review Board for the Protection of Human Subjects (Phone:724/357-7730).

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_____   _____

Participant   Date

_____   _____

Paula G. Purnell/Researcher   Date

APPENDIX G

Revised Teacher Consent Letter

Indiana University of Pennsylvania

September 24, 2007

Paula G. Purnell
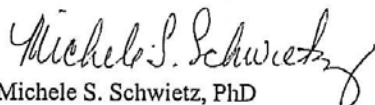619 Harvey Avenue
Greensburg, PA 15601

Dear Ms. Purnell:

Your proposed modifications to your previously approved research project, "A Qualitative Analysis of Selected Interpersonal Factors of Collaboration Influencing Teacher/artist Teams Participating in a Partnership-model Artist Residency," (Log No. 07-071) have been reviewed by the IRB and are approved as an expedited review for the period of September 19, 2007 to May 23, 2008. I will report this to the Board.

As you know, Federal Policy requires that you notify the IRB promptly regarding: (1) any additions or changes in procedures you might wish for your study (additions or changes must be approved by the IRB before they are implemented), (2) any events that affect the safety or well-being of subjects, and (3) any modifications of your study or other responses that are necessitated by any events reported in (2).

This completes the human subjects review process for your project. You may continue with your research. Should you need to continue your research beyond May 23, 2008 you will need to file additional information for continuing review. Please contact my office at (724) 357-7730 or come to Room 113 Stright Hall for further information.

I wish you success as you pursue this important endeavor.

Sincerely,

Michele S. Schwietz, PhD
Chairperson
Institutional Review Board for the Protection of Human Subjects

MSS:jeb

c: Dr. Beatrice Fennimore, Dissertation Advisor

APPENDIX H

SAMA Training Agenda

AGENDA

March 26-27, 2007
8:30 am – 3:00 pm

Long Term Residency (LTR) Workshop

Southern Alleghenies Museum of Art, Ligonier Valley

March 26, 2007

Time	Session	Presenter
8:30-8:45	**Artist Registration & Refreshments**	
8:45-10:00	**Year One Recap** Artists, museum staff and Dr. Richmond-Cullen will be discussing the first phase of the LTR Program. Teachers and administrators will not be present for this session.	*Dr. Catherine Richmond-Cullen*
9:45-10:00	**Teacher/Administrator Registration & Refreshments**	
10:00-12:00	**Long Term Residencies** This session, led by Dr. Cullen, will encompass the LTR Program, information about brain-based research and Arts and Reading Standards.	*Dr. Catherine Richmond-Cullen*
12:00-1:00	**Lunch**	
1:00-2:45	**Individual Planning Sessions** Artists, art teachers and classroom teachers meet to discuss possibilities for their Long Term Residency. Dr. Richmond-Cullen will be on hand to answer any questions, etc.	
2:45-3:00	**Review & Adjournment**	

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March 27, 2007

8:30-8:45	**Artists, Teachers & Administrators Arrive** Refreshments will be provided
8:45-12:00	**Curriculum Development** This session will be a continuation of the Individual Planning Sessions from Day 1. Teachers and artists will have the entire day to develop lesson plans for their LTR.
12:00-1:00	**Lunch**
1:00-2:45	**Curriculum Development Con't** A continuation from the morning session.
2:45-3:00	**Workshop Evaluation & Adjournment**

APPENDIX I

Participant Journal Page

- when is the story read? FAMILY Biscuits raising
PROJECT+THEME dough rumpled
prairie teasing
wrinkled

"A Visit with Grandpa" -

① Target Skill - Comprehension: setting - Time & place

Who? helps us find our talents, abilities & dreams? Responsibility

Setting: page 20, 21, 20 - Describe
" 25" 21 - learn to visualize little house on
influence Vocabulary - page 226 - prairie
create

Setting: create a setting → 5 senses. □ skillet - □ biscuits ✓cook
hear, feel, + smell □ real food? -
Sounds - props? □ raisins
IDEAS: kitchen, meadow, horseback - pg20 pg 43 - Cowboy info
□ wrinkled cloth
□ create a "setting box" - or drawing Story props - coffee/house/jelly
Quote from story twigs pancakes
pg. 38: Family Mobile? ? shirt
when Build

TOPIC: FAMILIES Sequence & Comprehension adopt couple
"Train to Somewhere" 44A page 67 atlas misery
45 - order of event carriage platform
② Target Skill - Sequence order of steps,
(page 67) antonyms as clues
Sequence - page 44 chairs line up → TRAIN
Story - page 47 Antonyms: opposite Feather specked
(what's the setting?) P9 56 Line symbol
TRAIN APART? - Board Chicago/Porterville/Gluver/Memorial
OR MAP Spencer
Vowel diagraph: ea·oo project -?
ou. eagle) TRAIN CARS 1) Erving
Short e + long e Sequence - prints TRAIN with windows

page 68 "Yingtao's New Friend" Topic (musical Instruments) Violin - ?
③ Target Skill: Comprehension Chinese Instruments how
compare + contrast Compare & Contrast measures to
a little & different pg - 68 orchestra
fish □ Tea bags → compare + pg 73 rehearsal
□ chopsticks /Silverware contrast triangle
④ check setting 3) Fish / Fish sticks CHINA - □ black/white - comparison
⑤ sequence Fabric - ? FABRIC project
page 91 - d - circles multiple meaning words CONTRAST
+ Fluency
91 g - spelling
Spelling 91 H - more words

art/design