

The Evolution of the Artist-Teacher-Scholar Framework

First, the MIENC defined itself in terms of the Artist-Teacher-Scholar (ATS) Framework [**Scripp Journal I, II, III**]. As described in Journal II [pp 3-7], The ATS Framework started with the idea of the musician's personal mastery as an educator through the increasingly inseparable aspects of artistry, teaching, and scholarship. Nearly ninety percent of professional trained musicians (music majors or not) accrue teaching experience in their professional lives. When the ATS 'expanded persona synthesis' occurs within the individual's vision of the meaning of their musical training, the well-educated musician is more likely to embrace a diversified vision of themselves as educators, thinkers, and advocates of the essential role of music in education and society.

This path of development of the musical artist-teacher-scholar is chronicled through the development of pre-professional Guided Internship programs that challenge musicians to adapt to a wide range of music-in-education contexts [JMIE III, Section 2]. Key to this process are aspects of guided mentorship [see **Journal II Eric Booth**] and the cumulative development of personal Guided Internship Digital Portfolios [see **Web Sourcebook NEC Guided Internship Portfolios; Journal III Section 2; Wong, Pauta Guided Internship Portfolio samples**].

In the most recent description of the evolution of the framework [see the Evolving View... in JMIE III pp], the view of personal mastery with the varied persona of the ATS expands its 'horizontal application' to the artistry (expert practitioner), teaching (communication, demonstration, instruction) and scholarship (inquiry, investigation, research) of any discipline. As Music-in-Education guided internship yield documented evidence of transition and growth through digital portfolios, a developmental (vertical) trajectory becomes observable within the years of pre-professional training and extended to in-service professional learning of music specialists and teaching artists [**Journal III Julia Carey Portrait**].

When applied as a criterion for Music Learning Leadership, the 'range of synthesis' of the ATS Framework can be broadened further to include a fourth or fifth level of persona synthesis such as 'action researcher' or 'agent of change' [**Seidel JMIE III postlude; Scripp and Aprill, Journal III Research Principles**].

When applied to institutional partnerships, the ATS Framework also describes the dynamic tension among the needs, goals, and resources of each MIENC partner site: learning organization providers, institutions of higher education and public school communities. As chronicled in JLTM II the original members of the consortium came together as a definitive pattern of mutually reinforcing partnerships for its future work (**Journal II, Scripp ATS Framework, p 4**)