



## **Arts Education Managers Professional Development Institute Notes**

***Tuesday, October 12***

### **Opening**

Lisa Jaret (Washington State arts education manager), chair, Arts Education Advisory Group, welcomed the participants to Austin and the 2010 Professional Development Institute (PDI). Her welcome was followed by greetings by Texas Commission on the Arts (TCA) Executive Director Dr. Gary Gibbs and National Endowment for the Arts (NEA) Arts Education Director Dr. Sarah Bainter Cunningham.

Vincent Turner, a classical guitarist in TCA Young Master's Program, performed several selections for the group.

Wayne Cook (California arts education manager) gave a short explanation of the purpose of the Arts Education Advisory Group, which is to represent all arts education managers through regional representatives. The advisory group takes leadership responsibility for the strategic plan goals, which include planning the PDI.

Linda Ehreth (North Dakota arts education manager) reviewed with the group a Framework for Success, goals and big ideas for the PDI. She asked the group to help define what successful participation in the PDI would look like and what framework would need to be in place in order to achieve success. On the last day of the PDI, participants' final reflection was based on these initial ideas.

### **Big Idea**

Arts education managers will explore the different ways of working in arts education and look at available resources—policies, trends, research and promising practices—from local, regional and national sources to promote support for and increased understanding of our work at state arts agencies.

### **Inquiry Questions**

- What kind of support and resources does it take to sustain our work in arts education?
- What learning and networking experiences will stimulate our thinking and enhance our leadership skills?
- How can we stay connected with current, relevant research, policies, and trends?
- How does our work in arts education relate to and fold into the full strategic plan and day-to-day work of state arts agencies nationwide?

## **Learning Goals**

Arts education managers will:

- engage in conversations with peers about arts education issues relevant to their work to feel more connected within the arts education manager learning community;
- strengthen targeted management skills;
- increase knowledge about current national arts education policy;
- experience showcases of arts education research;
- learn about models for communitywide arts education efforts.

## **Evidence of Learning**

Arts education managers:

- are able to name specific ways that this experience connects to their own work at whatever stage they are in their work;
- leave with a better understanding of the resources available to them and know who to contact for more information;
- participate fully in sessions, share knowledge, and raise questions.

Notes from this discussion are below.

## **Framework for Success**

- Allow time for silence and reflection.
- Be in the moment—be focused, engaged.
- Listen and share.
- Move as a herd toward arts education; build consensus.
- Take good practices and language to build our own dictionary.
- Practice mutual respect and good humor at all times.
- Don't be shy.
- Pause when opinionated.
- Define acronyms.
- Be respectful with cell phone usage.

## **Success**

- Full participation
- Chance to learn best practices from other states
- Chance to make strategic connections that go beyond my own state—national impact
- To be energized
- To be affirmed: we are not alone or drowning
- Balance of knowledge—input and output

## **Memorial: John Benjamin**

Kim Leavitt (Tennessee arts education manager) and Nancy Daugherty (NEA Arts Education Specialist) shared remarks and a video tribute, which included highlights from John Benjamin's life.

## **Speed Networking**

Bonnie Koba (Connecticut arts education manager) led a networking exercise to help people get to know one another better before the start of sessions.

### **Concurrent Sessions**

Arts education managers had an opportunity to choose two session topics from the choices stated below. If available and applicable, a link to a PowerPoint and/or handouts follows. See PDI agenda for full description of the session.

- State and National Arts Education Partnerships
- [Harnessing New Technologies for Arts Learning and Participation](#)
  - [Harnessing New Technologies Handout](#)
- Book club, *Building Creative Capital*
- [Alabama Access Arts Survey](#)

### **Reception at Serrano's Restaurant**

Networking continued at a welcome reception at a local Austin restaurant.

### **Wednesday, October 13**

#### **Opening Wellness Activity**

Local guest artist Dan Egger-Belandria led the group in an opening warm-up using boom whackers, which are hollow tubes that create both rhythm and melody. Easy yoga was integrated into the session.

#### **mindPOP: Expanding Creative Learning in Austin**

Dr. Brent Hasty, director of mindPOP, led a session on the evolution of mindPOP and the partnerships the organization are working to build and sustain. The organization is about the system and not the child. The difference from Big Thought is that mindPOP focused on building a system rather than starting a new organization. Community building was very important to creating mindPOP. The evaluation piece is part of ongoing task force.

#### **Evaluation Information**

Found that middle schools were the most underserved.  
Middle-income schools are most underserved, too.

Roadmap research process:

- surveyed arts organizations
- surveyed AISD, teachers
- reviewed district arts data

#### **Drum Session with Dan Egger-Belandria**

Dan Egger-Belandria supplied each participant with a drum and led the group through rhythm and call-and-response exercises that stimulated the mind and energized the body.

#### **Roundtable Discussions**

Eight topics were presented to the group for discussion over two back-to-back sessions. Participants were asked to contribute yellow notes with something they learned in the session, and a different color note with questions or something else

they wanted to know on their session chart. Below are the notes comments for each topic.

**Advocacy: Something you learned**

- State arts agencies can model effective advocacy without directly advocating themselves.
- Tennessee and Rhode Island offer strong advocacy models.
- The Kennedy Center offers an [Arts Education Advocacy Toolkit](#).
- There is a difference between education, advocacy and lobbying.
- Have the self-confidence to walk in knowing the arts have value!
- Changing what is valued in education may require changing our country's underlying culture.
- Both reactive and proactive advocacy strategies are necessary.

**Advocacy: Something you wondered, wanted to know, or questions**

- What is the ask? And whom should you be asking? Who can make what decision?
- How do we change the underlying culture of our country to value arts education?
- What education strategies are working across all school models?

**Professional Development for Practitioners: Something you learned**

- Every state has challenges in getting the teaching artists interested in professional development.
- Provide incentive (travel) for teaching artists to attend professional development.
- Focus on adult learners learning as adults.
- Interesting—the diversity of ways to prepare teaching artists
- Other states are doing away with their rosters and finding alternatives. Should my state do this?
- Alternative of a searchable database versus a roster

**Professional Development for Practitioners: Something you wondered, wanted to know, or questions**

- More information on a teaching artist certificate program like Pennsylvania's
- What other states offer a "teaching artist certificate program" or something along those lines?
- How to address issue of teaching artists not ready to be included on roster for professional development?
- Additional ways to leverage partners and existing learning communities in order to provide professional development
- How to create professional development that teaching artists are compelled to attend and put into practice?

**Funding: Something you learned**

- Creative partnering for funds

**Funding: Something you wondered, wanted to know, or questions**

- What would Jimmy Buffet do?
- How do you get teachers to rally behind you to advocate for funding?

**Data/Data Collection: Something you learned**

- Everyone seems to be grappling with similar questions/needs.
- Need for quantitative and qualitative data
- The playing field between the arts and other subjects is not even.
- Best research looks at both qualitative and quantitative data.

- Interesting that although math is tested, there is no measure of impact of math achievement long-term. (E.g., is there a relationship between students who do well in math to number of successful engineers that we turn out?)
- Measuring access is not enough—qualitative data is needed to sway policymakers.
- Getting schools to complete surveys requires direct contact, relationship building.
- Reminding the field about statewide arts education surveys

**Data/Data Collection: Something you wondered, wanted to know, or questions**

- How do we measure qualitatively? Quantitative and qualitative data measurement
- How can we track longitudinal study data to show impact of arts education?
- How do we measure impact of quality?
- Why doesn't everyone else (math, science, etc.) have to prove quality and impact?
- Can we assemble thinkers/experts in data collecting to determine what to measure that shows application of arts learning?
- How do arts councils support assessment professional development?
- What are ways to measure the effect of arts learning on students?

**Grants/Grant Management: Something you learned**

- Individuals must meet certain criteria before they can be added to the roster: education, skill, etc.
- It's okay if a new program takes a couple of years to build up participation.
- I learned that new programs often take two years to become institutionalized.
- Affirmed the same issues; publicizing is an issue everywhere.
- Everyone has some challenges! No easy answers around teaching artist rosters!
- Not all states have residency grant programs!
- North Dakota Rocks! I will steal their media-based final report format.
- Programs in other states
- Media based/final report

**Grants/Grant Management: Something you wondered, wanted to know, or questions**

- State artists in school residency models that are successful and could be used as models
- What are innovative ways to engage rural schools in new programs when face to face is not feasible?
- Question about decline in artist residencies in schools: wonder if happening in other places? And if any reasons have been identified?
- Maybe this (teaching artist rosters) should be explored nationally for examples of best practices around applications, criteria, funding, training, re-applications, etc.
- How does one support grant-writing capacity in schools that need it most?
- How to reduce the work involved in an essentially paper-pushing activity?
- Reconciling funding programs that may have the biggest impact versus funding programs that may have the biggest numbers
- Is this possible?
- What are folks' experiences with the CGO grant system? Good? Bad? What other on-line systems are state arts agencies using?

**Special Initiatives: Something you learned**

- I learned about how Rhode Island responded to the STEM to STEAM movement.
- How to handle schools submitting poems in a timely fashion for Poetry Out Loud.
- Arts and education managers are willing to come to the Virgin Islands to judge Poetry Out Loud! Yeah!
- I learned how to justify the Poetry Out Loud program to poets who argue investing in a program where students don't create original work. (Thanks Tatiana.)
- I got an idea for Poetry Out Loud to help with state managers.
- I learned I need to go to Louisiana to see what Bethany is up to with arts integration.
- Sherri Brown thinks there is a ground swell for education reform, creativity, and growing!
- Think outside the box when putting together your Education Leaders Institute (ELI) team.
- Legislators as jurors for Poetry Out Loud (rocks!)

**Special Initiatives: Something you wondered, wanted to know, or questions**

- Any state using technology/webinars for Poetry Out Loud teacher workshops or the dissemination?
- How do we use technology to deliver some how-tos to teachers and students for Poetry Out Loud?
- How do we get national leaders who can drive the bus to education reform?
- How to inspire a national movement that influences the U.S. Department of Education?
- How do you make U.S. Department of Education more visionary? Is it impossible?
- So what's with Arne Duncan?
- Can ELI organize a way to move the remaining states through the program so it can progress to the next ELI phase?
- Need to know about education reform.
- Underlying assumption for reform: Are our schools really failing?
- Is Poetry Out Loud in danger of being discontinued?
- What is the post-ELI plan? ELI II?

**Arts Education Management: Something you learned**

- File for 10 minutes each morning before opening email!

**Partnerships: Something you learned**

- Arizona is cracking (or is poised to crack) the nut of teacher prep programs.
- Collaborate with community colleges for arts/tech careers.
- That a shop class might turn into a \_\_\_\_\_ instrument repair/building class; and electrical class into a stagehand class
- That career tech education certified teachers have access to Perkins money
- Seek partnerships with community colleges instead of four-year institutions for career and technical education.
- Rural partnerships might be a good workshop for next year.
  - Montana – Art Mobile
  - PA – Live webcast
- Regional arts councils make good partners for rural environments.
- Live webcam of integrated 45-minute lessons

### **Partnerships: Something you wondered, wanted to know, or questions**

- I need to know use of Perkins Fund (CTE); and use of Title I and other funding sources.
- Are web cameras an effective professional development strategy? Or way to train in arts integration?
- Would like to see a listing of various partnerships.
- How to get pre-service teachers to professional development? We offer for teachers.
- Has anyone achieved a formal relationship (e.g., memorandum of understanding, legislation) defining a partnership with your department of education?
- Succession planning that is not dependent on the *person* in the role.
- Ways to connect with other state departments.
- Has anyone been able to develop a sustainability plan to sustain partnerships after a key individual leaves a position?
- Gaining trust in partnerships with rural environments

### **Regional Meetings**

The arts education managers met with their respective regions for about an hour before departing back to the hotel.

### **Optional Networking and Wellness Activity: Dinner & Texas Two-Step Lesson at Broken Spoke**

A number of arts education managers participated in this activity where they had opportunity to network over dinner and then learn the Texas two-step.

### **Thursday, October 14**

#### **Warm-up with Diana Green**

After breakfast, Diana Green (Alabama arts education manager) led a warm-up that included stretching and body isolations, and some partner work.

#### **Reflection**

Tatiana Gant (Illinois arts education manager) led the group through a reflection exercise that incorporated visual arts.

#### **Pecha Kucha**

Below are notes from the Pecha Kucha session. Check the NASAA website for the complete reports on these surveys and others.

See [Statewide Arts Education Assessments](#).

#### **Missouri Arts Council – Julie Hale (arts education manager)**

[Arts Education Makes a Difference in Missouri Schools](#)

#### **Washington State Arts Commission – Lisa Jaret (arts education manager)**

- This is their second [statewide survey](#).
- Three contracted partners and noncontracted partners
- 478 schools participated
  - 37 out of 39 counties
- Rare for all four disciplines to be taught at each school.
- Although the survey covered a lot, the Commission still didn't get to everything on their wish list.
- Successes

- Op-Ed piece in *The Seattle Times*
- Community conversations
- Invested in a grant writer
- Used money from state, federal and private sources

**Consortium: Idaho Commission on the Arts, Montana Arts Council, Utah Division of Arts and Museums, and Wyoming – Ruth Piispanen (Idaho arts education manager)**

- The states' economies are based on agriculture and ranching.
- The arts education directors decided to collaborate on a project, and worked with their respective state offices of instruction.
- They wanted a snapshot view of arts education in their states.
- On-line survey was done during the 2009-2010 school year.
- Goal was to obtain a sampling of more than 30%; Idaho was only state that fell short.
- In addition to pointing out things to work on, the survey results tell what they need to know more about.

**Question from peers**

Do you plan to do surveys on regular basis?

**Missouri**

Will follow-up with four middle schools.

**Washington**

Hope to do one every three to five years; money and survey fatigue from principals.

**Michigan**

As part of deal, asked superintendent to include it and fund it.

**National Policy Panel**

Dr. Sarah Cunningham moderated a policy discussion on issues affecting arts education. The speakers included Connecticut Commission on Culture and Tourism Senior Program Manager, Arts in Education, Bonnie Koba; South Carolina Department of Education Education Associate for the Visual and Performing Arts R. Scot Hockman; and Arts Education Partnership (AEP) Director Sandra Ruppert. Ruppert participated in the conversation via Skype.

The session covered topics such as: the nature of policy, national perspectives, current policy agendas and application of policy to practice. Below are notes on the topics discussed.

**National Perspectives**

Sandra Ruppert

- Sandra discussed AEP's strategic plan. The purpose is to get a sense of how landscape changed, including state and local policy.
- Believes research, policy and practice are intertwined; and reinforce one another.
- New players that were not part of conversation in 1994; business community being a partner.
- Because education policy primarily happens at the state level, this is something that AEP gives attention to.
- How do you see state arts agencies in this conversation?

- No Child Left Behind Act has tremendous impact on what happens in a state.
- SAAs have taken the lead of accepting the status of arts education in schools, and then communicated those findings to a larger audience.

Scot Hockman

21st-century skills: P21 website <http://p21.org/>

State Education Agency Directors of Arts Education is a P21 signatory.

- It was created for teachers to use.
- P21 skills map has themes and activities for student outcomes.
- Need to look at policies as benchmarks for success.

Bonnie Koba

Common Core Standards

- Common Core Standards already are developed for math and English language arts; and should also be for the arts.
- Scot Hockman was key to making sure we were at the table when this discussion began with our national arts education peers.
- Arts education leaders are looking at reconceptualizing standards that were written in 1994.

Elementary and Secondary Education Act (ESEA) Blueprint for [Education] Reform

- It does include the arts as a core subject.
- Blueprint to help guide reauthorization of ESEA
  - There was discussion about consolidation of grant programs, like model dissemination grants.
  - There is additional funding for Race to the Top Project.
- So looking at how various programs support the arts.
- A lot of research is scattered: ArtsEd Search is project to try to consolidate the research.

What is the strategy as we work together?

Sandra: We have to be actively engaged in the conversations and pay attention to big ideas that are being piloted.

- ongoing conversation about standards
- teaching and teacher effectiveness: Arts for the most part are not a part of teacher preparedness.
- charter schools: Where do the arts fit in? Charter schools are not going away.
- school time: In- versus out-of-school time; extended day

Scot: Need to know about the policies that are out there. Ed Steps:

- developed by Council of Chief State School Officers (CCSSO)
- is an on-line program where you can register; collections of sample work in writing, problem solving, creativity and analyzing information, and global competence
- ongoing process so not completed
- hope the arts will become part of project

Sarah:

- The NEA is working on arts assessment.

- Organizations are doing it; and the people creating the assessment are you or your teaching artists, not a high-level researcher.

Sandra:

- There is a high dropout rate in U.S.: 1.3 million students who fail to graduate on time. But we know a thing or two about what keeps students in school; this is related to the relevance of our role. We need to make ourselves relevant in growing our own talent.
- There is a thread that connects the AEP forums. The complete AEP Denver Forum will be on-line.

Bonnie:

- In developing the HOT School guidelines, Connecticut looked at time and space, and made sure superintendents followed the guidelines.

Scot:

- Policy allows us to showcase the arts.
- 9 ABC Project and South Carolina Department of Education Distinguished Arts Program: schools in South Carolina received funding from NEA and the state general assembly. It is because of funding and supportive administrations that they have been able to garner support.

Sandra:

- Discussion about merit pay
- There is an implementation problem in a lot states.
- Good outcome in Colorado's Harrison school districts: all 13 core areas are assessed in concrete ways; and the arts are one of 13 core areas.
- How did the arts get a seat at the table?

Summary of panel discussion main points:

- Think about working with district level leadership.
- It's valuable to establish rules and expectations for arts education.
- Establish ideals and models for the best; and then reward those models.
- Find ways to take the lead in education conversation.

Scot reminded the group that it starts with teachers; they have to be involved in renewal plans. Collaboration and communication should start at grassroots level. And Bonnie reminded the group to remember teaching artists inclusion.

In response to a question about science technology engineering, arts and math (STEAM), Sarah stated that Oklahoma's Creativity Project, Ohio and Colorado are states to investigate.

### ***Saturday, October 16***

Using a [Tuning Protocol](#) format which arts education managers learned at last year's PDI, Linda Ehreth (North Dakota arts education manager) led the closing reflection, during which the group was asked to think about ideas and goals reviewed at the start of the PDI.

### **Evidence of Learning**

Arts education managers:

- are able to name specific ways that this experience connects to their own work at whatever stage they are in their work;
- leave with a better understanding of the resources available to them and know who to contact for more information;
- participate fully in sessions, share knowledge and raise questions.

### **What Worked?**

- ❖ Lots of time to think about own issues and challenges and what's working. Appreciated the time to do this.
- ❖ Appreciated the roundtable discussions, like the opportunity to find out what's happening in other states.
- ❖ Appreciated the wellness activities in the arts.
- ❖ Really enjoyed the roundtables on Wednesday. Felt like conversations could have continued through the evening. Really rich discussion.
- ❖ Roundtables based on subject were really helpful to me. A couple of sessions were really helpful: new technologies session and federal resources (Tom Birch). Lots of good information.
- ❖ Appreciate everyone in the room. Wealth of information that I can tap into. Really useful information for Guam.
- ❖ Really enjoyed lots of time for short presentations with brief information.
- ❖ Really enjoyed roundtables and talking with managers about professional development opportunities.
- ❖ Agree with roundtables. Also liked breakfast tacos.
- ❖ Speed-dating activity was a great way to reconnect.
- ❖ Really enjoyed roundtables. Our discussion could have continued into the evening. Great chance to connect and get ideas from peers. This is why I come.
- ❖ Liked the physicality of all our wellness activities.
- ❖ Appreciated different group sessions. Like ways to deepen the work that we do (non-state arts agency person).
- ❖ Really liked the state data presentations.
- ❖ Appreciated Chuck and all the infusions of Austin.
- ❖ Appreciated Alex, Margaret and Deb and their presentation. Also appreciated that all tech worked.
- ❖ Appreciated Brent Hasty and using local resources.
- ❖ Great to find out already on-line learning I can use to build on.
- ❖ Appreciated Tatiana's reflection exercise. Wonderful "white space" time to settle out.
- ❖ Appreciated opportunity to talk with others about what's happening in their states.
- ❖ Liked early morning wellness activities; helped me focus.
- ❖ Really like the pecha kucha format. Our state is doing a survey. Really liked Tatiana's doodle. Really needed that moment to reflect. Could have used it a little earlier.
- ❖ Really liked the dancing lesson at Broken Spoke.
- ❖ Enjoyed camaraderie and feeling like I'm not drowning alone. Really appreciated the music and dancing. We have to keep this in our institutions for our children because it adds such a dimension, as well as higher test scores.
- ❖ Really appreciated the young guest artists—guitarist reminds us of what we do and was energizing.

- ❖ We accomplished a nice balance between information, activities, networking time.
- ❖ This is one of the times that I'm going to go home with many, many ideas that I know I'll implement soon. I can target many things I can do.
- ❖ Agree with everyone—the doodling, roundtables, balance, physical activities, drumming (never done it before). Really appreciate national partners—Scot Hockman, Kennedy Center—good networking.
- ❖ Good balance between outside expertise and drawing on expertise of group. Also liked dancing.
- ❖ Agree with dancing—like the line dancing. Honor and respect local arts. Appreciate peers knowledge and skill sets. Overall design beautifully throughout. Appreciate attention to interactive listening, outside and peer expertise. Inspired to follow up on an idea--continue the learning through distance learning in some way.
- ❖ Agree with balance of outside and peer knowledge. Really appreciated that Tuesday night was an informal, unstructured event. Appreciated Tatiana's reflection.
- ❖ Liked the rhythm—whether it was drumming or receiving information. Kept me engaged.
- ❖ Liked that we were students and taken out of our comfort zone.
- ❖ Really enjoyed networking with colleagues—unstructured and informal. Got to know new people. Can take away things to implement right away. Well-paced conference. A lot of activities—enjoyed movement, dancing, culture, boom whackers (excellent artist).
- ❖ Liked face time with regional peers and boom whackers.
- ❖ Amazed at diversity of arts education in the states.
- ❖ mindPOP: stunned at extent of the work they've done and that they wanted feedback from us. What a terrific model. They went through a lot of work.
- ❖ Pace was set well. Increased participation in many events. Appreciate collegial participation.
- ❖ Enjoyed sitting in on sessions and finding out issues across the country (Patricia Shaffer)
- ❖ National partners' interest in state arts agency arts education managers as an important constituent group for them (VSA arts, Kennedy Center, President's Committee on the Arts and the Humanities)
- ❖ Really appreciated designated time for regional meetings in the agenda.
- ❖ Thanks for memorializing John; was carrying this with me and nice to have shared time.
- ❖ Appreciated arts education related sessions throughout the NASAA assembly. Gave us a through line even though we moved out of our PDI.
- ❖ Loved the tech session that was part of main assembly; longer and more information; absolutely loved it.
- ❖ Appreciate efforts of Carmen and the AEAG.
- ❖ Participation from Nancy and Sandra Ruppert and Sarah Cunningham
- ❖ Appreciation to the NEA for their funding—stipends, speaker fees
- ❖ Efforts of Carmen Boston

### **Cool Feedback (gaps, disconnects)**

#### **I wonder / have you thought about:**

- ❖ Continuation of PDI through webinars or distance learning
- ❖ Two-hour policy session without a break was too long. Might have worked better in the morning.
- ❖ Break up space more. Exhausted by overhead lighting at Austin Lyric Opera. If going that long consider breaking up the space.
- ❖ Consider not having peer sessions at NASAA Assembly run concurrently.
- ❖ Wonder why no journaling as we've done in the past.
- ❖ Wonder if we thought of having artists talk, take questions.
- ❖ Enjoy being outside as much as possible—drumming or roundtables if possible.
- ❖ Would be nice to see artistic venue. Missed seeing theater at Austin Lyric Opera. Missed seeing children.
- ❖ Wonder if artists were invited to be part of PDI.
- ❖ Take tech a step further: tech lab for hands-on experience rather than just hearing about it.
- ❖ Wonder if we could go to a community space to hear from them about what they do artistically.
- ❖ Wonder if shorter sessions might be way to cover more information without exhaustion of long sessions.
- ❖ Wonder if could choose more than two roundtables. All topics were good.
- ❖ Missed thought questions that Sarah raises. Pulled out her Truth or Dare paper before coming. She provides philosophical questions that give me ways to process other information—ideas that are bigger than our field.
- ❖ Could larger societal issues unrelated to arts education be mixed in as a complement to our thinking?
- ❖ Be thoughtful about time zone differences. Early starts difficult for some.