

2011 State Arts Agency Education Managers Professional Development Institute
September 6-8, 2011
Little Rock, Arkansas
Notes

Based on feedback from past participants, the 2011 Professional Development Institute (PDI) for state arts agency (SAA) arts education (AE) managers was designed keeping the following elements in mind: formal and informal networking opportunities would be available; Arkansas artists and students would be featured; technology would be showcased; guided reflection would take place throughout; each session would include multiple learning styles; and we would hear from national partners, learn from our peers and experts, share model programs and present current research.

The broad goal for this year's PDI was to provide state arts agency arts education managers adaptable resources and strategies that work to deepen arts learning within structures of state government. Over two and a half days, 33 managers gathered to explore this work using the following **guiding questions**:

- How do state arts agencies deliver arts education in challenging times?
- What are strong partnerships and why? What makes them work?
- What does quality arts integration look like? What characteristics are present when it's working well?

The following notes and facilitation guides were produced from these sessions.

September 7, 2011

Framing the Day

Facilitator notes prepared by Linda Ehreth, Arts Education Consultant

Excerpts from the paper Inquiry and Learning for Change, by John Watkins
Source: Horace, Vol. 15, #4. April 1999

http://old.essentialschools.org/cs/resources/view/ces_res/74

- A culture of inquiry is an open system, continually examining its own purposes as well as the way it reaches those purposes.
- Cultures of inquiry depend on participants collaborating in teams and networks in which they set up critically reflective processes and norms to guide them.
- Cultures of inquiry have structures, settings, processes and norms that support problem setting, problem exploring, problem solving, and inquiry.
- Cultures of inquiry create a risk-taking, experimental environment that encourages members to develop, reflect on, and modify the nature of their own work.
- Cultures of inquiry are highly strategic and purposeful about seeking and using outside information, resources, expertise and collaborations.
- Leadership in a culture of inquiry is shared and inclusive, a source of and model for asking the hard questions that guide all the work.

Guiding Question: How do state arts agencies deliver arts education in challenging times?

- The **National Updates** session was followed by an abbreviated (5 minutes) **descriptive review reflection** from the [Artful Teaching and Learning Handbook](#), facilitated by Linda, asking:

- 1) What did you notice? Or what stood out to you?
- 2) What questions were raised for you?

Responses were recorded on Post-it paper.

Rationale: to capture/hear what resonated with participants or what stood out about what they heard?

9:45-10:30 a.m.

National Updates from Partners

National Endowment for the Arts (NEA)

National Assembly of State Arts Agencies (NASAA)

National Coalition for Core Arts Standards

State Education Agency Directors of Arts Education (SEADAE)

President's Committee on the Arts and the Humanities (PCAH)

Reflection Protocol Notes

Participants were asked to share what resonated with them from the short presentations:

- Appreciated the update on SEADAE work, but concerned that states without a SEADAE member are left out of the loop with national standards updates
- Common core standards / higher education & college board involvement is great new information
- Common Core involving K-14
- Appreciated the update on NEA: federal funding, new research grants
- Concerned about how to do more with less versus just doing less
- Uncertainty can cause us to be excited about the future, but can also cause fear. How do we balance the two?
- Concerned about political efforts to reduce federal government and to disband the U.S. Department of Education and the NEA

The second step of the reflection was to share any questions that the presentations generated for participants:

- What's happening with the Kennedy Center and VSA? Would have liked to have an update from these organizations.
- Is there a national level training mechanism / professional development program to help with new projects or to build new partnerships?
- Curious to know how NASAA will continue supporting arts in education.
- Are research grants from NEA going towards arts education?
- Are other states considering applications around arts education?
- Training/professional development: identify people and network, use people within states.
- I have learned over the last seven years that baby steps were good at the beginning before pushing to do bigger things within my agency, but feel that perhaps it's time to go back to smaller steps—to "hunker down." How do we go back and build with baby steps and with whom do we partner?

- Curious about the WolfBrown evaluation of the NEA arts education programs and what information I might be able to take from this to improve programs in my state
- Will we be able to see recommendations from WolfBrown, or will we just see recommendations as enacted in changes?
- The WolfBrown report is potentially a big deal. I wonder where the NEA chairman stands on arts education?
- Would like to know more about the NEA's assessment project and how it could align with what states are doing. How can we work together?
- There is much research regarding the strength of arts education in enhancing the whole mind, so it's baffling that policymakers don't support the evidence that exists. What can arts education managers do to affect policy? What is the best use of current research? How can state arts agencies help?
- What are the next steps for the PCAH report [*Reinvesting in Arts Education: Winning America's Future Through Creative Schools?*](#)

10:30 a.m.-12:30 p.m.

State of the States

Participants divided into small groups to identify challenging field patterns/trends using modified descriptive review and reflection protocols, and brainstorm potential remedial action steps.

Facilitation Notes from Linda Ehreth

State of the States: Challenges and Next Steps

Linda framed the session:

- AE managers worked in randomly selected groups and named challenges they are currently facing
- Groups reported out by posting the lists on the wall or on the tables
- AE managers walked around the room reading the lists and were asked to write down what patterns or trends they saw, or where they read something they connect with.
- Groups gathered back at their tables: responses were recorded on a laptop and projected so everyone could read them.
- Linda asked groups to identify one of the challenges from the list and brainstorm about possible next steps that could be taken to address that challenge.
- Groups reported their next steps to entire group.

Group Notes

Group 1

Guiding Question: How do state arts agencies deliver arts education in challenging times?

Name a challenge that you are currently facing in your work as an arts education manager.

- New administration (agency-level) that doesn't appreciate staff or value the arts
- Do not have a counterpart in my state's department of education
- Counterpart at department of education is not up to date with current trends

- Money makes people funny (individual dynamics); stress generated tensions; money creates a possibly toxic work environment
- Individuals experiencing long-term burnout by taking on additional roles
- Directives/priorities are unclear, somewhat driven by politics
- Fundraising?! Additional support for regional partnerships

Trends

- Uncertainty
- Change in climate (challenging)
- Reactionary leadership in long-term strategies
- Understaffed/Overstaffed internal restrictions
- Resource dissemination
- Creating new priorities while honoring past commitments

Challenge

Coping in an uncertain and challenging internal and external climate

Key Questions

- How will we create new priorities and honor past commitments?
- What does an honest conversation/open communication look like?
- How do we manage uncertainty in the community through agency leadership?
- How do we manage our expectations and stress over the uncertainties?
- Prioritizing the roles of SAAs in arts education: what should we focus on?

Action Steps

- Create talking points for agency
- Create a national strategic plan for arts education
- Create a landscape study of the agency to identify the community's needs
- Improve intra-agency communication through staff meetings and biweekly reports

Group 2

Guiding Question: How do state arts agencies deliver arts education in challenging times?

Name a challenge that you are currently facing in your work as an arts education manager.

- Finding resources: money for teaching artists
- Building partnerships when avenues have appeared to have closed doors
- No collaborative spirit; reactive and protective environment
- Fear factor
- Internally reeducating new leadership facing drastic changes
- Having loss of funds so positions are not funded, so how to meet the needs of the state. Fragmentation of work and loss of focus; multitasking overload
- Loss of support staff
- Minimal support for persistent and consistent committee work

Challenge

How can we adapt to influence internal and external climate?

Key Questions

- Prioritizing needs and how to meet them?
- Have to dream big and keep asking?

Action Steps

- Individually remain positive and solution focused
 - "How can I help?" opens communication
 - Make room for solutions and be open minded
 - Continually advocating
 - Pause: time to reflect and strategize
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- How to adapt to change and uncertainty
 - Effectively communicating challenges to create solutions

Group 3

Guiding Question: How do state arts agencies deliver arts education in challenging times?

Name a challenge that you are currently facing in your work as an arts education manager.

- Adapting in uncertain and challenging internal and external climate
- Adapting means and strategies to problem solve

Challenge

How to pause and examine what is possible at all levels?

Key Questions

- What has created this climate?
- How to get leadership to notice or listen to what is effective/working?
- How to recognize possibilities?
- Is internal climate easier to manage?
- More with less- how to manage?
- Schools/teachers are overloaded- how to inspire/connect?
- Change and uncertainty
 - Lack of communication -> fear
 - Vacuum -> fear/rumors
- How to multiply what is working?
- How to refocus efforts under these conditions?
- Change in leadership on all levels
- Relationship between department of education and SAA has changed: no link, arts are not being represented

Group 4

Guiding Question: How do state arts agencies deliver arts education in challenging times?

Name a challenge that you are currently facing in your work as an arts education manager.

- Recalcitrant mandated state, department of education partner, creating tension within SAA between executive director and arts education staff
- SAA expansion means arts education job changes/priorities are difficult to set. How to make it all work?
- Serving many "masters": Where do you start? Which ball can I drop?
- Dropping number of artist residencies and applicants, but not allowed to make changes that may help; funding and match issues- not meeting their applicants' needs

- "Double dipping" of organizations that need monetary help
- Statewide initiative, but only in 14 communities- how can we do more?
- Need an army to help research needs; how can one person do it?
- Restrictions: no mailing, limited travel, etc.
- How can we really be a statewide agency, train a cadre of people?
- New on staff, but pressure to perform immediately
- Staff turnover: continuity and moving forward is difficult
- Stress and overwork of partners and helpers in community

Challenge

How do we get focused and set priorities in a time of change?

Key Questions

- What impact can we have as individuals on our focus and priorities in a time of change?
- What can we control?

Action Steps

- Examine individual state threats/opportunities, act on opportunities
- Collect new information from the field
- Find new, efficient ways to collect new information
- Take a stronger role of "public servant" in face of opposition to government
- Maintain transparency and be responsive
- Remember the simple things: adjust current guidelines like allowing bus cost eligibility, instead of changing/adding programs to respond to current needs
- Understand limits of authority and what you CAN do
- It's okay to stop things: being comfortable with "pulling the plug"; not eliminating but merging
- If we are doing less with less; make sure it's most effective

Group 5

Guiding Question: How do state arts agencies deliver arts education in challenging times?

Name a challenge that you are currently facing in your work as an arts education manager.

- New state elections
- Staff reductions
- Addressing big issues without becoming lost in the details
- Restructuring of agencies/legislative intent, combining, remaining
- Justifying arts and creative economy
- Uncertainty permeating the entire arts community, therefore there is no central focus
- Inter-resistance to prioritizing or focusing art education, arts integration and arts in the community
- Education community is overwhelmed and cannot even have the arts conversation
- Why then are we trying? Limiting ourselves?
- Why doesn't action follow viewpoint (policymakers)?
- Equity and access in/for arts education
- How do we create new priorities and still honor old ones?

Challenge

Fear of political consequences leads to lack of leadership which creates a vacuum of vision. Contributing factors: agency chaos, education tensions, dysfunctional partnerships = uncertainty and FEAR!

Key Question

- How do we eliminate the fear factor?

Action Steps

- Reframing the language
- Speaking in confident terms
- Finding the unquestionable positivity

Key Question

- How do we get others to listen and speak the same language?

Action Steps

- Asking and serving constituents
- Finding the common mission/values

Key Question

- How do we effect change without strong leadership?

Action Steps

- Finding the common mission
- Lateral vision with multiple partners/unexpected partners
- Innovative partnerships

Key Question

- Are we trying to do new, inventive work with outdated models (department of education and SAA)?

Action Steps

- Critical and objective self-reflection
- Outside evaluation

Group 6

Guiding Question: How do state arts agencies deliver arts education in challenging times?

Name a challenge that you are currently facing in your work as an arts education manager.

- Inspiring schools to take advantage of arts education resources, grants, and curriculum
- Challenging the state to understand significance of arts in education
- Advocating for arts education to the state legislature
- Converting available research on arts education to language that is usable in the classroom
- Training all teachers in arts integration and assessment
- Time restraints for teachers
- Training of and in common core standards
- Understanding of the education community, multiple skills

Challenge

Influencing policy

Key Questions

- How to create relationships and influence policymakers?

- Who is the mouthpiece for the arts (with research data communicate knowledge)?
- Are we using arts, creativity, intelligence, and education to prepare students to compete in a global market?
- How do we advocate (even creativity in the arts)?

Action Steps

- Talking to people outside our field
- Advisors to arts education from marketplace
- Influence

Group 7

Guiding Question: How do state arts agencies deliver arts education in challenging times?

Name a challenge that you are currently facing in your work as an arts education manager.

- Capacity building in uncertainty
- Restating purpose of arts education program within a merger of SAA into larger state agency and new mission statement
- Strong models in pockets of state- how to expand these models into nonparticipating areas
- How do we craft a vision in a highly reactive climate?
- How do I reenergize enthusiasm and support of key authorizers in support of arts education (council members, department of education, etc)?
- Change and uncertainty about program direction and support.

Challenge

How do we operate within a broken political system?

Key Questions

- What can we change?
- What do we have control over?
- Why does the WolfBrown evaluation and report scare us so much?

Action Steps

- Stay true to core values: When it is about the work that really works—not just sustainable but valid and valuable?
- Develop new partners: Look to business and foundation support, entities that align with and value creativity, entities beyond government to support the work.
- Explore successful models, engage new (business) partners to support expansion.

Group 8

Guiding Question: How do state arts agencies deliver arts education in challenging times?

Name a challenge that you are currently facing in your work as an arts education manager.

- What can we do to better serve the field overall? Websites? Studies? How to use different resources to serve a wider field?

- How to refocus so efforts have big impact with little resources: funding cuts, human resources/teachers?
- Help broaden definition of arts education to media and design
- How can we use the "star winner" focus to support what we need to do?
- Schools have too much on their plates for the arts to be important
- How to support teaching artists without undermining arts specialists?
- What do you do when everything moves backwards?
- How do you continue to look/be effective?
- How to communicate in a large state?
- Efficient and effective communication: new technology used judiciously
- How do you build support/commitment to initiate a long-term impactful relationship when short-term and high numbers are expected?

Challenge

How do we adapt and stay positive in the current culture of diminishing resources and shifting sands?

Key Question

- What are your assumptions regarding the current landscape? Are your assumptions valid?

Action Steps

- Do more research.
- Act based on the REALITY of the situation.

Key Questions

- What are your current assets?
- How can we look at assets with new eyes?
- What is the most effective way to use our expertise?
- What innovative partnerships could expand our impact?
- How do we convince our executive directors to support arts education?

Action Steps

- Structure a collaborative approach to asking questions at the agency level

2:30-5:00 p.m.

Looking Forward: Models that Work

Managers discussed and explored characteristics of successful partnerships and their commonalities. They identified adaptable models and brainstormed ways to apply this knowledge in their own states.

Facilitation Notes from Linda Ehreth

Guiding Questions: What are strong partnerships and why? What makes them work?

1. Working in small groups, AE managers were asked to think about a partnership they have been in, or experienced that worked well and reflect on:
 - the reason for the partnership
 - how the partnership was structured
 - key components of the partnership

2. As each story was told, the group picked out attributes that made the partnership productive.
3. After hearing from each person at the table, the group selected three or four attributes that stood out for them.
4. Each group reported on attributes that were recorded and projected to the group. Any repeated attributes were noted with an asterisk.
5. Linda raised the question, How do I apply this in my work? She asked groups to brainstorm one or two actions steps they could take and to work together to demonstrate their response in an artful way.
6. Groups presented their artful responses.

Group 1

Qualities of Strong Partnerships

- Setting realistic expectations for all partners
- All the partners had a stake
- Research based
- Based on common needs
- Mutual respect- leadership without hierarchy
- Commitment with flexibility
- Collaborative planning
- Be open to (unlikely) partners and realize there is no perfect marriage
- Understand the culture and process of the partners
- Sensing when to lead and when to follow

Group 2

Qualities of Strong Partnerships

- Personal relationship
- Common agenda/goals
- Different financial resource pools
- Open, honest communication
- Lateral, equal relationships
- Mutually beneficial
- Governance oversight
- Access to local community
- Defined financial relationship

Group 3

Qualities of Strong Partnerships

- Attributes of good partnerships
- Common language, mission and values
- Trust
- Mutual respect
- Exchange of resources
- Communication is open
- Mutual commitment
- Personal relationships
- Mutual committed personal relationships
- Communication, equitable or balanced sharing of resources
- Common mission and values

Group 4

Qualities of Strong Partnerships

- Trust leads to candor; candor leads to honesty

- Everyone sharing the load = benefits and accountability
- Common goals/interests/passions
- Relationships lead to friendships
- Flexibility = making it work
- Honoring expertise of partners

Group 5

Qualities of Strong Partnerships

- Shared passions and interests
- Strengths based approach
- Equal voice
- Trust, mutual respect, and shared goals
- Flexibility and adaptability
- Long-term commitment
- Open dialogue
- True collaboration
- Regular meetings and time availability
- Common vision
- Skills and experience
- Commitment and passion
- Playing together
- Information exchange
- Leadership skills
- Neutral setting and time
- Open, thoughtful, and honest communication
- Timeline for things to be done
- Accountability, open feedback
- Sharing resources
- Builds mission of both organizations
- Strong personal relationships (positive and respectful)

Group 6

Qualities of Strong Partnerships

- Mutual needs, e.g., teaching artists need SAA and SAA needs teaching artists
- Teaching artists and Arkansas Art Council help meet needs of students
- Structure
 - Clayton [Scott, poet and facilitating artist] is foot soldier in the trenches of public education
 - Arts in education and AAC is the vehicle that gets him there
- Clayton is independent, but prepared
- AAC provides monetary facilitation
- Components
 - Relationship, friendship, and leadership
 - Connection
 - Trust
 - Respect

Group 7

Strong Partnership between South Dakota Arts Council (SDAC) and South Dakotans for the Arts (SoDA)

Why

- Common goals

- Small staff
- Separate entities with similar structure and national partners
- Executive board of SDAC serves on SoDA
- SoDA is watchdog with group/lobbyists
- Staffs work collaboratively and refer constituents
- Alliance and other groups form staffs
- SDAC provides money to SoDA
- SoDA carries out activity on behalf of SDAC
- Small population state results in overlap with same people

Group 8

Qualities of Strong Partnerships

- Respect by all for all
- Cooperative planning
- Defined roles, responsibilities, and goals
- Balance commitment from stakeholders
- Equal voices
- Equal funding contributions
- Flexibility and adaptations
- Sustained commitment to project goals including time, resource, sacrifice or extras
- Mutual positive feedback
- Mutually supportive missions
- Willingness to be out of comfort zone (must be comfortable in own field)
- Sharing with other stakeholders (future partners)
- Vision or visionary person and skeptic person
- Critical mass

September 8, 2011

Framing the Day

9:45–11:45 a.m.

Framing Arts Integration

Participants compared and contrasted their working definitions of and practices in arts integration with each other and with those of our national partners.

Sharing the Models—Presentations and Reflections: Arts education managers presented successful arts integration models. Participants discussed characteristics of successful models and their commonalities. They identified adaptable models and brainstormed ways to apply this knowledge in their own states.

- [Hot Schools \(Connecticut\)](#)
- [A+ Schools \(North Carolina\)](#)
- [ABC Schools \(South Carolina\)](#)
- [Value Plus Schools \(Tennessee\)](#)
- [Whole Schools \(Mississippi\)](#)

1:15 – 2:15 p.m.

Facilitated Discussion

Through guided facilitation, participants discussed findings of the President's Committee on the Arts and the Humanities report, [Reinvesting in Arts Education: Winning America's Future through Creative Schools](#) (Summary and Recommendations), and discussed commonalities among report recommendations, models presented and implications for their own practice.

3:30–4:45 p.m.

Community of Practice: AE managers worked collaboratively to develop a shared set of suggested action steps combining elements of best practices in partnership building with best practices in arts integration.

4:45 – 5:00 p.m.

Tuning Protocol and Closing Session

Facilitator Linda Ehreth led the group in a reflection on the PDI, using a "tuning protocol" from the [Artful Teaching and Learning Handbook](#). The purpose of the reflection was to hear reactions about the PDI and strategies for applying learning by gathering warm and cool feedback from participants.

Facilitation Notes - Tuning Protocol, with Linda Ehreth

3-2-1 (individual work):

- 3 new things I learned or heard at this PDI
- 2 things I want to know more about
- 1 thing I will/could share with colleagues/partners/constituents

Warm Feedback

What worked:

- Having a note taker
- Working with two collaborating artists (Clayton Scott, writer, and Louise Halsey, weaver)
- The two locations, Wildwood Park for the Arts and Mosaic Templars Cultural Center
- Regional meetings
- New managers' orientation
- There was plenty of networking time—formal and informal
- Assigned mentors
- Format of Tuesday, September 7, at Wildwood that included small and large group discussions; Linda's facilitation was excellent; really appreciated the Culture of Inquiry
- Lots of interactive intimacy
- State of the States exercise extrapolated a lot of ideas and gave good opportunity to distill them
- Spaces were beautiful
- Appreciated the timing, placement of arts experiences. It was refreshing.
- Opportunity to share helped see similarities and real action steps, all voices.
- Hearing recurring issues helped me feel less isolated
- Artful, creative presentations
- Having artists with us the entire time

- Topics of challenges and arts integration
- Really appreciated Joy Pennington's participation throughout the PDI (executive director of Arkansas Arts Council)
- New managers' lunch
- Appreciated that microphones were used throughout
- Really liked having notebooks
- Arts experiences as a metaphor

Cool Feedback

I wonder if.../have you thought about...

- Having complimentary breakfast or visiting nearby markets
- Time for real skill building being incorporated into the week
- Building in an "explore" day
- Optional eating and art making in the evening
- Knowing mentor ahead of time
- One leading question for entire PDI
- Starting later in the morning and ending later at night
- Extend challenges section to have more time to discuss solutions and how to work together to solve them
- More time to reflect on the PCAH report: what are the next steps?
- Assign people to be responsible for next action steps
- Use examples of arts integration in the Pecha Kucha presentations that reflect those on the definitions sheet
- Have embedded leaders at tables who already understand the instructions
- Reposition regions into like states
- Consider geography of presenters and have more regional representation
- Allow time to come back together to craft a definition of arts integration
- Tool to come up with arts integration definition
- Updates from National Partners by remote access if they can't attend in person
- Get mini reports from individual states' programs and turn into informal presentation during the year
- Limit Skype to no more than 10 minutes; the connection was very problematic
- Incorporate new technology/social networking (Twitter/Facebook, etc.)
- Giving state updates in Pecha Kucha format
- Regional Pecha Kuchas
- Do regional updates via speed-dating style
- Spreading out the Pecha Kucha presentation throughout the PDI
- Thank you

Words & Weavings

Artist-led Experience Integrating Literature and Weaving

Arkansas teaching artists Clayton Scott and Louise Halsey modeled quality arts integration activities (literacy and visual arts) that allowed AE managers to express/reflect on what they heard and experienced at the PDI and what inspired the group to look beyond to places and ideas that have not been considered.

Summary submitted by Louise Halsey

After being interviewed by the planning committee and being chosen, I learned that Clayton Scott, a poet, was the other artist on the project. Thinking about the theme of the conference "Arts Integration," I realized that Clayton and I should be in communication about this topic and do shared planning for the conference. After e-mailing and learning that we had schedule conflicts and geographic challenges, we agreed to meet later in the summer.

Once Clayton was back in Fayetteville we met at his house for about two hours of planning. Our goal was to create a workable solution for organizing the attendees into groups in order to have everyone work with us equally over the three days. We looked over the schedule and made our plan. Next, we needed to address the content for the work. Our goal was to demonstrate how arts integration could be made using both visual and verbal methods, and hopefully combine the two for a resulting collaborative project.

The schedule included an opening evening dinner held at the Old Statehouse Museum. I decided to do an activity in which I asked the attendees to form a line that indicated a continuum from those who were comfortable being identified as weavers on one end to those less so on the other. The attendees would need to talk with one another in order to decide where they should stand on that line. I did this again with one end being those who comfortably used the term artist to describe him or herself and those who did not on the other end. There was a discussion after each line was formed to clarify how those involved defined the position taken. I wanted the groups to become a bit more familiar with how they defined these terms in relationship to themselves. I also wanted something interactive to generate discussion.

On the first day of the conference we were at Wildwood Park, where Clayton and I each had a room in which to work. We had ½ hour each with Group Arts and the same amount of time with Group Integration. The goal for that time period was for my group to learn the basics of weaving with paper. They had a choice of colors but the paper was cut to specific sizes. The samples they made demonstrated varying ways to cut both the warp and weft to achieve different effects. The time went quickly. The projects were displayed on tables for viewing and showed a wide variety of ways of working with paper for weaving.

On the final day of the conference we met at the Mosaic Templars Museum in downtown Little Rock on the third floor. This is a large open space with a stage. Clayton decided to work with his group in the classroom area on the first floor while I stayed on the third floor. Our goal that day was for his group to create a collaborative poem. Using one phrase or set of words from the individual poem created, I was to have the participants place those words on strips of paper to weave across strips cut into larger paper. The first group chose black for the warp strips and then made their individual strips to weave across. One volunteer cut the black paper into strips and we did the math to make sure that all involved could fit the weft strip across. This worked out well. Some chose to put symbols or designs along with words; some used no words at all. The second group chose off-white paper for the warp and the person doing the warp chose to rip the strips creating jagged edges unlike the way a cut edge would look. The challenge became that this kind of edge led to less control of the strips going across as the piece became wider and wider as we wove. In the end the two different collaborative works were a wonderful statement about creativity and choice. The two projects were done with similar

approaches, but the different perspectives brought by the participants made for variation in the outcomes.

For a final gathering, Clayton had the attendees form two lines across from each other and each person spoke the one line of the poem they had chosen. This created a wonderful irregular but amazingly interesting long poem with the final person adding what seemed to be a perfect conclusion. I thanked all those involved for being such creative and energized students. We hung the two collaborative projects near the stage area for all to view.

Clayton and I fully participated in the final wrap-up sessions, including one where we worked in groups to suggest how to end "I wonder if." That opening allowed us to imagine what changes we would like for the next meeting. The paper weavings were given homes, one in the Arkansas Arts Council office here in Little Rock and the other went with the NEA's Nancy Daugherty to Washington, D.C.

My thanks to all those involved, as this was a very effective conference and one in which the participation seemed wholehearted and sincere.

Regional Meeting Summaries

Mid-America Arts Alliance

Mid-America Arts Alliance (M-AAA) shared meeting space with colleagues from the Southern Arts Federation. We began with an exchange of information. Of interest was an event, sponsored by M-AAA and funded by the Hearst Foundation, that brought AE Managers from the M-AAA region together for "Job-Alike" and "Roundtable" meetings. The first day (Job-Alike) was an opportunity for the AE managers to meet with M-AAA staff and share information. For the second day (Roundtable), M-AAA invited emerging and established arts education organizations (and SAA AE managers) for a day of professional development activities.

Later our groups separated, and the M-AAA region continued an ongoing conversation about teaching artists. We are identifying topics relevant for professional development of teaching artists and exploring ways to combine resources to distribute information across state lines.

Arts Midwest

The Midwest region focused on four questions:

- What is happening in your state currently?
- What is most of your time spent doing?
- What do you most need for professional development?
- What are innovative ways to meet and share?

The results were as follows:

- Most of the states present were working with grant programs, either managing them, creating assessments and/or evaluating current programs. There was discussion about the Big Yellow School Bus grant program. One state was working on outcomes from the ELI project.
- Many of the states were spending time on the NEA grant application, managing grant programs and on the NEA's Poetry Out Loud program. One state was focused on economic development.

- Artist in residency programs, time management and leadership, effective education collaborations.
- Arts Midwest will schedule two web conferences this year. We have started a Sketchbook Project that is on tour currently. They sent out a question to the other states including a touring schedule and addresses in a sketchbook. Each state rep will answer the question however they see fit and send on to the next state. The last state on the list will add a new question and continue the mailing. It was fun to start the project and can't wait to see the book and all the new input. We also will be creating welcome "swag bags" for the new AE manager positions once they are filled. Midwestern region would like to see an expanded social time for regions at the next PDI.

South Arts

Introduced the new members: Banu Valladares from North Carolina, Jodie Engle (Whole Schools Initiative director) from Mississippi, Christine Fisher (Arts in Basic Curriculum director) from South Carolina and Rachel Allen from Kentucky.

We briefly, collectively met with the Mid-America Arts Alliance (M-AAA) group to hear about how their managers convened at an event sponsored by M-AAA and funded by the Hearst Foundation, which brought AE managers from the M-AAA region together for "Job-Alike" and "Roundtable" meetings.

Louisiana: Bethany France

Major budget cuts, including Louisiana arts education: 25% cut. Six positions are gone. Their arts integration programming is a four-year pilot in eight schools based on Kennedy training and Sean Layne. Louisiana, Mississippi and Alabama want to talk about combining institutes and/or resources.

Alabama: Diana Green

\$650,000 earmark for Black Belt to be a Rural Initiative, but cut 25%. Now called Alliance for Arts Education, Institute for Arts in Education. Karen Erikson based curriculum. Alabama mentioned sending teachers to Mississippi's Whole Schools Initiative Institute.

Tennessee: Ann Brown

Kim Leavitt left and Value Plus director moved in an interim AE director. Free tickets program (Student Ticket Subsidy) is now an AE program. Tennessee uses artists on the roster, first-come, first-served, arts appreciation/arts curriculum, arts experiences with on-line data.

Kentucky: Rachel Allen

Doing a program review of grants. Revising test-taking requirements in schools.

South Carolina: Christine Fisher (ABC Schools)

Used ABC sites as advocacy for getting legislators inside to see schools. Convinced the Tea Party to fund ABC by telling the story. South Carolina has no arts education manager.

North Carolina: Banu Valladares

Arts Education Task Force came out of ELI. Advocacy group pushed for graduating requirement. Partners put together a "vision for arts education" in North Carolina using arts integration as school reform.

Mississippi: Kim Whitt and Jodie Engle (WSI Schools)
Implementing a statewide arts education survey/study. Will measure the impact of WSI and support the writing of a strategic plan for WSI's future. New governor and legislature coming up could impact arts funding.

Western

We elected Alex Nelson (Arizona) and Jenice Gharib (New Mexico) to the Arts Education Advisory Group as our representatives. Thanks to everyone who volunteered!

State Updates

Each update includes a score on a scale of 1-100 about how that person was feeling about their program, taking into account state support, etc.

Hawaii: Vivien Lee

She runs three programs, with Artists in Schools being one of them (general funds matched with foundation funds totaling about \$450,000). However, the grants to organizations funding is down from a projected \$1.3 million to \$500,000, and may take funding from Artists in Schools as it is not a core function. This came from a staff retreat to review core functions of the agency, and what would go away if necessary: all the education programs landed on the noncore list. The majority of the staff works in Art in Public Places. There seemed to be a general feeling that education work should be done by the Hawai'i Department of Education, which does not have an arts education person.

Arizona: Alex Nelson

Not enough time (echoed by all around the table). They are trying to figure out how to be as effective as possible. Internally, the agency is supportive but there is a shift in thinking that suggests they should be working in out of school situations. There's some pushback on funding schools directly; they only have one residency grant program, which has been getting less applications and giving less money. The agency as a whole is down to one funding stream (from three) and getting no general fund appropriation: all their state money comes from a corporate filing fee. They have a good relationship with the Arizona Department of Education. Released an AE census from last year and they are moving forward on recommendations. They are looking at more technology platforms. There's also a statewide committee that serves as a working group to review projects. So overall, they are not sure what they are doing is still effective, but feels there is support for AE, and Alex (who has moved into Mandy's position, congratulations!) will have to push a reassessment. They also do professional development and have a teaching artist roster.

Utah: Jean Tokuda Irwin

There's a legislator who submits a bill every year to reorganize some part of state government, and this year it is Jean's department, so there's a lot of uncertainty about the future. In the past two years, their flagship folk arts program has gone through a traumatic loss of the program and staff; the agency is still suffering from the furor—both state and national—and it's been painful and scary for staff. They are gradually losing staff. AE is now moving into the folk arts museum, and taking responsibility for it, as well as folk arts in education. They lost their state department of education person and, with it, the statewide networking conference and summer

arts retreat for teachers. But Beverly Sorenson has funded endowed chairs at each of the universities, and those people are stepping up and doing professional development on a regional basis. There's a rotating door on board members—they lose groups at a time. However, staff was invited to the retreat the last two years with the board, so that's progress. Chaos is the order of the day.

Oregon: Deb Vaughn

Working on strategic plan through the last year and trying to get higher profile for AE, but has not been invited to the conversation. The Congress was merged with the Arts Summit but in the process education was reduced to one session, so, overall, AE lost out. This was a staffing issue. Poetry Out Loud needs to transition to regionals and help is needed in coordination. However, once that's gone, the only other AE program is grants to organizations using the arts to support K-12 curriculum. There's a desire on the part of the manager for a shift in programming. Oregon has a strong public art program right now. Short discussion about the focus on individual professional artists, which are clearly separated from teaching artists. The department of education will no longer have a person. Oregon is not hiring anyone while manager is on maternity leave.

Colorado: Shelia Sears

AE is currently one of five program priorities of equal weight with the other four; strong board support. Insufficient capacity; working with partners who do professional development in arts integration and for teaching artists (trying to build a pool of them) and a planning institute for school teams. The department of education DOE has its first arts person in more than a decade and they work closely together. All the arts standards have been redone (4 of the 10 standard areas are arts) and written toward arts integration. They are very happy with them. Also connected with the Career Technology program that is housed in the community college system. However, having trouble engaging the discipline organizations. Colorado has lots of new administrative rules that make it more difficult to contract.

California: Wayne Cook

They have a new executive director—only two weeks. He comes from local arts organization/research/media background. Fifty percent of their funds go to AE (which all comes from the license plate). AE will expand to lifelong learning. California gets \$1 million from the general fund plus \$5 million from the license plate, and they want to grow that back to where they were pre-economic downturn. They also got some funding through a new check box on the state income tax that they are advertising heavily to grow this year.

Wyoming: Camellia El-Antably

Lots of odd things happening in state right now—like a move to streamline everything, even for agencies that run on slim budgets and with a surplus. Feels that support for AE is there but not focused or prioritized. Spent much time on the standards this summer and also on doing a lot of professional development for teachers.