

**2008 State Arts Agency Arts Education Managers
Professional Development Institute (PDI)
Chattanooga, Tennessee
Session Notes**

**Professional Development Institute for Arts Education Managers
September 9-13, 2008**

Goal/Outcome: State arts agency (SAA) arts education managers report increased capacities to apply the knowledge and leadership and management skills learned in the 2008 institute.

Objectives:

State arts agency arts education managers will:

- Understand how current research serves as a basis for effective program design, communication and advocacy. (knowledge and application)
- Recognize the merits of using documentation as a tool to capture evidence of arts learning. (knowledge and skills needed)
- Generate new ideas and strategies for high-quality teaching artist training. (knowledge and program design skills)
- Engage in learning selected skills of an art form, under the guidance of highly qualified teaching artists, in order to build deeper understandings of teaching and learning and the art form. (knowledge and skills)
- Become part of the learning community that contributes to the field and models a leadership culture.

Tuesday, September 9

New Arts Education Managers Orientation

Chattanooga Hotel – Roberts Room

After a lunch meeting with Dr. Sarah Bainter Cunningham, Director, NEA Arts Education Division, at a local restaurant, the new managers gathered at the Chattanooga Hotel for their orientation Part II (Part I was done with Carmen Boston of NASAA soon after taking their position with their state agency).

After introductions, Carmen Boston, Sarah Bainter Cunningham, and Nancy Daugherty began the session by providing an overview of the NASAA/NEA partnership. The NEA supports the SAA Arts Education managers' professional development program through a cooperative agreement with NASAA. The funds from this cooperative agreement allow NASAA to work with the NEA and the arts education advisory group to manage the various components for the professional development program.

Sarah and Nancy reviewed the major programs of the Endowment's arts education division, which recently became its own division. They also spoke about the panel review process and the NEA's relationship with other major arts education groups such as Arts Education Partnership (AEP) and State Education Agency Directors of Arts Education (SEADAE).

To continue to get to know each other, Lisa Jaret (AE manager – WA) led the group through a partner introduction activity named "Two truths and a Lie." Kim Leavitt followed this activity with a PowerPoint which shared the highlights of her successful mentor relationship

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with Bethany France (AE manager - LA). The new managers were encouraged to take advantage of Professional Development Funds available to them. Carmen explained the travel reimbursement process and forms.

Before the new managers and their mentors broke for private conversations, they were asked to share their expectations for their position with the group and to talk about their challenges and lingering questions. Below are some of the expectations and challenges/questions shared by the group. Work load and building partnerships were two of the primary challenges voiced.

Expectations

- Make information more accessible to constituents
- Expand residencies – more schools/artists
- Develop network of arts educators in Kansas
- Fun but not easy
- Make case for value of arts education every day to multiple stakeholders
- If alone, find support within AE managers network
- Learning more about K-12 education in state
- Finding authentic partnerships takes time
- Deepening partnerships so it is systemic, not reliant on individuals

Challenges/Questions

- Board Structure
 - Conflicts of interest
- Work load
- Building partnerships – who;
 - How to build systemically;
 - How to maneuver politically
- Addressing an entire state
 - Rural/urban
- Expectations for grantees
 - Accountability strategies
- Bringing quality dance to rural schools/communities

Before a brief break, Kim reviewed the agenda for the PDI with the group.

Welcome Dinner - Chattanooga Theatre Centre

Opening Address

Dr. Sarah Bainter Cunningham

Sewing the Seeds of Inquiry, Bringing Ideas into Practice

Dawn M. Ellis, President, Dawn M. Ellis & Associates, LLC

Following Sarah's address, Dawn prompted the group to prepare to make the most of the PDI, particularly:

- to ask themselves questions,
- develop their own inquiry,
- use their journal, sketchbook, or other reflective tool to process what they're learning, and
- use the peer to peer network to help answer their questions.

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Wednesday, September 10

United Way of Greater Chattanooga

Overview & Context for PDI / Introductions

Arts Education Advisory Committee

Reflection Begins at the Beginning

Dawn M. Ellis

Leading a "preflection" exercise to help participants prepare to engage the formal content, Dawn asked the group to consider priming our thinking:

What: What is the work? Of education, of arts education? What is the leadership opportunity as arts education manager at state arts councils?

Why: Why does or could this work matter; what is the underlying purpose of the work;

Wonder: What are your questions about the work?

The Institute is about your questions and what you want to know.

Dawn reminded the group of Sarah's challenge to think big, to reinvent the ways we do this work including the following points:

- Envision
- Ask
- Design
- Look
- Harness Network
- Refine
- Tell Stories
- Build Truths

Measuring What Matters for Arts Education for Whom

Nancy Pistone, Arts Consultant, Ohio Department of Education

Must be able to conceptualize in order to satisfy role of the Arts Education Manager.

Talk about documentation as a practice, but ultimately, it's the arts learning, or impact that matters. What is being discussed now that impacts learning?

- 21st-century skills
- Innovative/creative thinking

These are things the arts teach, and have been teaching, but now other disciplines are claiming to impact.

What is documentation?

Documentation is the practice of observing, recording, interpreting and sharing through a variety of media the processes and products of learning in order to deepen learning and make it visible. (Making Learning Visible research project of Harvard Project Zero)

- Telling the story of arts education to show impact, value, and need
- Inventory of assumptions
- Beginning – middle – end

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How do you capture what's in the middle
Knowing what happened and how it happened

- History of program, files, and publications
 - Documentation through emails; documentation through process
 - Records of things that happened in past
- Emphasis on process over product
- Tangible evidence of events
- Learning captured
- Tool for design: helps to figure out what the next steps are
- We see documentation of many grantees, but it is unfiltered information that is not meaningful; stuff that is collected, but what happens to it?
- Tracking story of arts learning and the way that it can be shared

A lot of what we do is learning in groups.

By collecting information, using observation notes, interview transcripts, audiotapes, photographs or videos of individual and group learning.

Then presenting the information so that students, adults, artists and managers can analyze, reflect on and augment their work and ideas. (Put the artifact in context so that people understand it.)

How do we do document?

What provokes documentation?
Where do we begin?

Consider

- focusing on how and what participants are learning in your programs;
- developing questions about the learning and program issues; and
- conducting careful observations and gathering evidence.

Then

- interpreting the evidence in relation to your questions;
- inviting others' interpretations; and
- use the information to guide future programming.

What can contribute to my agency's (or policy stakeholders', etc.) understanding of what good documentation is?

What are the features of documentation?

- Contributes to participants' understanding of how and what they learned;
- Is created by children, teachers, artists or other program participants;
- Has a narrative quality, telling the story of a group's learning experience;
- Makes visible images of learning; and
- Involves collecting evidence and also analyzing, sharing and reflecting on it.

Good documentation is aesthetic and evokes feeling. It has an emphasis on context and process rather than product; it is the HOW of the process.

Presenting documentation:

- It takes a form

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- What do you notice about the example (of students' work shown on Powerpoint)?
 - There are captions
 - See product
 - Emphasis on context and process
 - Know a lot about what people learned, but not how they learn
 - Its aesthetic is pleasing
 - Narrative; some sort of text
- What are some of the components when you want to present documentation?
 - Title and context
 - Supporting artifacts and documents
 - Your analysis and interpretation; e.g. include more of the teacher's reflection in the display
 - Format
 - Helps to have information about the learning process also displayed
- Need a balance of text and image

What do you do at your artist residencies?

- Kentucky takes artists through sample residency program; shares work; has session on relations with schools

Documentation may work best for programs that:

- Extend beyond a single event;
- Provide in-depth arts experiences;
- Involve collaboration among schools, artists and arts organizations;
- Target a specific population but also involve others

Documentation can inform program evaluation; but Pistone sees it as different from program evaluation. Evaluation measures if project intentions/goals were met. Maybe we can think about new ways to measure and record what is important within our agencies.

Are there times when you can evolve or change things in your agency?

The two sides of the documentation coin:

- Learning to document
 - No one way; and you can change the format
- Documenting to learn

Documentation is guided by inquiry and thoughtful questions.

What kinds of questions focus documentation? Good questions respond to and depend on context:

- Address particular aspects of individual and group learning
- Encourage inquiry and dialogue
- Invite multiple perspectives
- Are compelling, focused and manageable
- Are important to your agency and a wider audience

Program issues that provoke research questions:

- Important learning by participants
- Improvements in program quality and design
- Preparation of artists
- Relation of program to community, e.g. the parents

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- How the program changed the environment
- Negotiating the language of schools/academics and artists
 - Artists' language is different than school/academic
- Dynamics of addressing various needs

What are some of benefits of documentation?

- Makes the work and learning visible to the agency and community;
 - Work isn't learning
- Reinforces commitment to the program;
- Develops a collective wisdom about program quality and effectiveness

"By centering attention on adults' and children's learning, documentation can serve as a valuable teaching, research and assessment tool."

"Assessment does not have to be post-mortem. When their learning is documented, children and adults can revisit and interpret their learning experiences and reflect on how to develop these experiences further."

Priming Our Thinking on Making Learning Visible

Dawn M. Ellis

What does arts education of the future look like?

- kinesthetic, participatory
- collaborative

Why do you do what you do? Core beliefs:

- children as future
- opening minds and hearts through arts
- honoring and nurturing individual gifts

Wonder: What do you wonder? What are your questions?

- How can I conceptualize what is needed to move forward in AE and art learning?
- How can Georgia Council on the Arts (and critical partners) improve and elevate an understanding of AE contribution to learning?
- Who are the critical partners to help further AE mission?
- How can AE impact HS graduation rates?

Beyond Paper & Pencil: Measuring What Matters in the Information Age

Association for Visual Arts (AVA)

Mark Bradley-Shoup, Director of Visual Art Education

Neely Hyde, Director of Exhibits

Hyde and Bradley-Shoup discussed a project involving a group of teen-agers' research and perceptions about stereotypes in music that they listen to.

When you involve a student in arts activities through a residency who has not had regular arts activities in the classroom, the effect of the residency can be fleeting.

A small group of teenagers asked the question: Does the music we listen to define who we are or do we define the music? Does the type of music decide who your friends are?

Wants to talk about the notion of context

- History that brought us to this point
 - Art and technology are intertwined; and consistently influencing each other

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Visual images permeate every aspect of our lives
Digital age has truly engulfed us

"Every brilliant experiment, like every great work of art, starts with the act of imagination."
(Jonah Lehrer)

Want to also talk about how we visualize the world:

- The camera obscura helped Renaissance artists perfect linear perspective and (extreme) realism in their art.
- Science and art are constantly intertwined with each other.
- Renaissance man – Michelangelo; Raphael and camera obscura; some say responsible for high realism; technology and science that allowed the artists to progress.
- Changes in science and art are not necessarily readily accepted at first.
- Baroque period: dramatic; a lot of movement and emotion; technology had an impact on both Baroque and Renaissance periods.
- The concept of art as a window or mirror occurred during the 19th century. Throughout history, our concept of time and place has become more complex. The birth of modern art and realism heralded a time in which artists regarded life in terms of how it is, not how it should be. Art is no longer an escape. The rise of commercial photography took place during the time of the Impressionists. Camera catches the dot; the impressionists capture the blur.
- Technology changes the way we see the world.
- Camera, the lens played a big role in the way we see the world
- To look is to create what you see.

Science doesn't describe how we feel

- Why we need art
- Science needs art to frame the mystery
- Many look at modernism as the beginning of this

"Physics is useful for describing quarks and galaxies, neuroscience is useful for describing the brain and art is useful for describing our actual experience." (Jonah Lehrer)

Our artistic record is the most accurate record to study human culture.
The screen or monitor (of a computer) has replaced art as looking through a window.
Concept is incredibly important.

Neely Hyde provided a history of the camera

The camera obscura was the first technology deliberately invented to project an image with light through a small space projected into a dark room.

Art reminds us that science is incomplete. Science helps frame reality for art. Go to Wikipedia and enter Edward Muybridge to see moving image of horse running.

1908 Movie houses become popular
1917 Hollywood sets up full shop
1920 Radio broadcasting
1934 Working TV
1935 First full length color film
1949 TV introduced on wide-scale
1954 TV in color

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1972 Cable birth
early 1990s Early development of digital

Midday Wonderings: Reflection Guidance

Dawn M. Ellis

Dawn led a movement exercise to help wake up the bodies. Encouraging each participant to find a space that works for them (some sat and reflected, some walked and stretched while reflecting), Ellis prompted reflection on ideas that struck them and how they might apply to their own work, to their own questions.

Research Based Communications Tool Kit Update

Sherry Brown

Sherry Brown gave an update on the tool kit. New information has been added to Section III: The Arts, Cognition, and Social Development. Art to Go cards were available for people who wanted them.

Professional Development for Teaching Artists

Pecha Kucha is a new method for sharing information in an efficient manner. Each presenter had a Powerpoint presentation with 20 slides and each slide was on the screen for 20 seconds. Presentations were limited to the 6 minutes and 40 seconds the slides play. It was developed by two architects in Japan for designers to share their work.

Haiku of Powerpoint presentations provided by Debora Ott

1. Wayne Cook - CA Arts Council

Teaching Artists' Institute

- Curriculum available online: Partnering Successfully with Schools Today
- Teaching artists (TA/TAs) mentor training was created to expand value of teaching artists
 - Engagement before information
 - Develop understanding by doing
 - Get outside of your comfort zone – get messy
 - Find the way in the messiness of making art

2. Diana Green – Alabama State Council on the Arts

Institute for Education in the Arts – Integrated Curriculum Design

Karen Erickson, The Kennedy Center, is the facilitator.

Preparing artists for work in schools: three days with artists alone; then they are joined by classroom teachers for an additional two days.

- Karen tells artists that they are going to a foreign country with only one bag and ten items to take.
- She talks about curriculum, logistics, speaking a different language (that of education).
- Partner with classroom teachers and learn how to write art integrated lesson plans. A lot of arts integration is really hitched – the art is the boat (or car) hitched to a subject.
- After five days, TAs teach the lesson they developed in a school.

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- Then, they go back for an additional three days for critique and reflection.
- Artists come back with classroom teachers for another two days.

3. Vivien Lee – Hawaii State Foundation on Culture and the Arts

Arts First Advocacy Research Teaching Standards

- Arts Tool Kit for K-5 classroom teachers
- Create
- Perform/Exhibit
- Respond
- Hawaii has a lesson plan template and asks the teaching artist to use it when they are new.
- Advanced TAs train new TAs.
- Schools are required to use artists from the roster.
- TAs are not charged for training, but they are required to submit a work plan. TAs take six trainings throughout the year. They gather to work hard and have fun.

4. Jeff Hooper – Ohio Arts Council, Office of Arts Learning

- All residencies are at least two weeks long.
- Most residencies are conducted by individual artists but a small number of residencies are conducted by companies.
- Life-long learning is emphasized.
- Most residencies take place in schools, but a percentage take place in senior centers and other community sites.
- TAs are first and foremost artists, not teachers or teaching artists.
- Two conferences per year; two two- to three-day professional development sessions are scheduled throughout the year; artists receive an honorarium to cover costs for the fall conference.
- "80% of what we teach is who we are."

5. Amy Frimpong - Minnesota State Arts Board and Linda Ehreth - North Dakota Council on the Arts

Artist to Artist - a collaboration between Minnesota and North Dakota

- First focus on arts experience, then develop protocols.
- Define professional artist as one who considers the creation of art as a primary endeavor.
- Planning, instruction, and reflection strategies.
- Essential question: What is meant by "in and through the arts?"
- How do you ensure high quality and in-depth experiences for learners?
- Minneapolis schools program, Artful Online: Professional Development for Teachers and Teaching Artists:
http://opd.mpls.k12.mn.us/Perpich_Center_for_Arts_Education_Artful_Online.html
- Reflective protocols create community.
- Multiple resources are employed to work the model.

6. David Marshall – Massachusetts Cultural Council

NECAP: New England Consortium of Artist Educator Professionals

- Expert teacher, accomplished artist, operating with business acumen
- Convince faculty and teaching artists that TA is a professional field.
- Work with Lesley College; they produce blogs and videos.
- Online courses for TAs are being developed and will be supplemented by gatherings. They can get a certificate that will be eligible for graduate credit. They want to establish a national roster of TAs.

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Critique of *Pecha Kucha* Process:

- Slides do not necessarily need to be connected to what you are saying;
- visual images might extend what you are saying;
- 20 seconds is a short time for slides; and
- You must really know what you are trying to convey.
- Think of top (three) ideas you want people to come away with and focus on those.

Taking Stock: Reflection Guidance

Dawn Ellis

To honor the fullness of the day and a comment in the parking lot, Dawn provided a reflection period that began with a full seven minutes of quiet reflection, without prompts. Most participants chose to sit and write in journals by hand. A couple wrote in a laptop. A few participants worked with sketchbooks, knitting, and other arts related outlets for reflection.

During the second part of the reflection, people were encouraged to find a small group to process some of their ideas and questions. Dawn posted some optional topics from the PDI, including:

- Education of the Future
- Listening Table
- Assessment
- No Topic
- Artist Professional Development

She invited the group to continue to discuss and respond to the day; to let these discussions spill over into the meals and conversations to follow.

Regional Meetings

Please contact your regional representative for meeting notes.

Thursday, September 11

Teaching Artist workshops

The morning workshops were held at two locations. Participants in the Dance Workshop went to the Siskin Children's Institute. Video and Visual Arts Workshop participants went to the Association for Visual Arts.

- *Brain-Body Connections of Dance Workshop* with Laurel Shastri at Siskin Children's Institute
- *Mi Vida (My Life) Mini-Murals Workshop* with Alfredo Escobar at AVA Gallery
- *Digital Assessment: Documenting the Learning Experience* video workshop with Mark Bradley-Shoup & Neely Hyde
 - Documenting Dance workshop at Siskin Institute
 - Documenting Mural workshop at AVA Gallery

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In this workshop, Neely gave a crash course in basic cinematography, providing information about different types of shots and how and when to use them. They provided one video camera for each group of about three people; these teams shared the camera in our own documentation practice. One group stayed at AVA to film the mural workshop; one group took the bus to Siskin to film the dance workshop.

The dance workshop group had limited success in terms of the amount of shooting we got to do, for a variety of logistical reasons, but everyone did have a chance to experience working with the camera and thinking about how we could document the learning that was taking place.

**Peer Group Session I – Marriott Chattanooga Hotel – Plaza Ballroom A
Strategic Plan Update**

Amy Frimpong and Debora Ott reviewed the proposed strategic plan with the group. Since it was accepted, the Strategic Plan Committee will finalize it so that implementation can begin in January 2009.

Book Club: *Studio Thinking*
(Notes courtesy of Debora Ott)

Robin Middleman facilitated this session which had identified workshop leaders at each table.

Eight Habits of Mind – Reflective Thinking

Three ideas that are a challenge:

- 1) Reflect
- 2) Envision
- 3) Stretch & Explore

Pick one idea that connects to learning this morning, e.g. creating puzzle mural at AVA.

Guiding questions:

- What questions does this research raise?
- What questions does this research answer?
- Any particular quotes, statements or findings, that you noted, that resonated?
- How will this research inform your work?
- How do/could the Studio Thinking - Habits of Mind identified in the book play out in your work with TAs or with teachers?

Robin thinks that asking students yes or no questions does not encourage them to persist.

Resources to Check Out:

Book: *Construction Sites*

Article: *Before the Bleach Gets Us All*

Book: *Collaboration, What Makes It Work* - Wilder Foundation (Fieldstone Alliance is publishing arm).

Games & Learning & Society
July 10-11, 2008 Madison, WI
Complements concepts in Studio Thinking

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Studio Thinking and Game Design, Kimberly Sheridan, Kevin Clark
<http://www.glsconference.org/2008/session.html?id=95>

Elliot Eisner's work
National Arts Educators' Association (check out Missouri)

Classroom observation/reflection technique: every (three) minutes, say what is going on in the class (with your experience).

- How do we develop grant programs that encompass these ideas?
- Find language that uses correlation rather than causation.
- Find language that addresses empathy – important for Georgia Council on the Arts AE guidelines!
- Book incorporates language that could guide TAs who teach intuitively.
- TA evaluations could reflect strengths and weaknesses in categories of the (eight) habits of mind.
- How do we get this research across to chambers of commerce so they can get behind arts and support AE efforts in the community and education policy?

In terms of language – use the word *creativity* vs. *imagination*.

Check out Arts Council/DOE partnerships in New Jersey and Rhode Island.
Wallace and Rand, who did a report that was to be released 9/12/08 that cites how DOE's and state arts agencies can work together: *Cultivating Demand in the Arts – Arts Learning, Arts Engagement and State Arts Policy*.

Connecting Learning and Practice: Reflection Guidance

Dawn M. Ellis

Dawn visited each group, then led a sharing of ideas across the discussion groups. She reminded us:

- this model can be used in our home agencies – with colleagues, coworkers, and peers – to share ideas, articles, or find ways to make research more relevant;
- by digging deeply into a research piece, we become aware of its strengths and limitations.

Some salient points that came up from the various discussions include:

- This research could serve as a basis or framework for the way we ask questions in our work.
- It has cross-arts discipline implications, although it was conducted for visual arts.
- It can help us move beyond old debates about art's purpose.
- It can inform professional development of teachers, to encourage a deeper model.

Some cross-cutting themes arising from the discussion:

- Language is powerful.
 - The articulation of these habits of mind is helpful in and of itself. To be able to talk and dissect the things artist teachers take for granted is important.
 - The habits language can help connect to other stakeholders not involved in the arts.
- General education can learn from the reflection and critique process within the studio environment;
 - Engage & Persist are habits particularly needed in general education today.

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- There's something about both time and attention that are needed in the studio and to do deeper research like this. They are valued and used here.

The discussion also identified limitations and questions, when seeking to apply this research to the arts education manager context, including:

- The kind of professional development and teaching needed to do this work does not fit into two-hour workshops, the dominant in-service model.
- Empathy – is it a habit? Should it be more present in this framework?
- Who were these students (private schools; arts-focused programs in public schools)?
- What role should sensitivity to folk & traditional arts play as we learn from the type of studio being studied? What other students and learning environments should be studied in this way?
- How do we go from research like this into discussions about causation?

Saturday, September 13

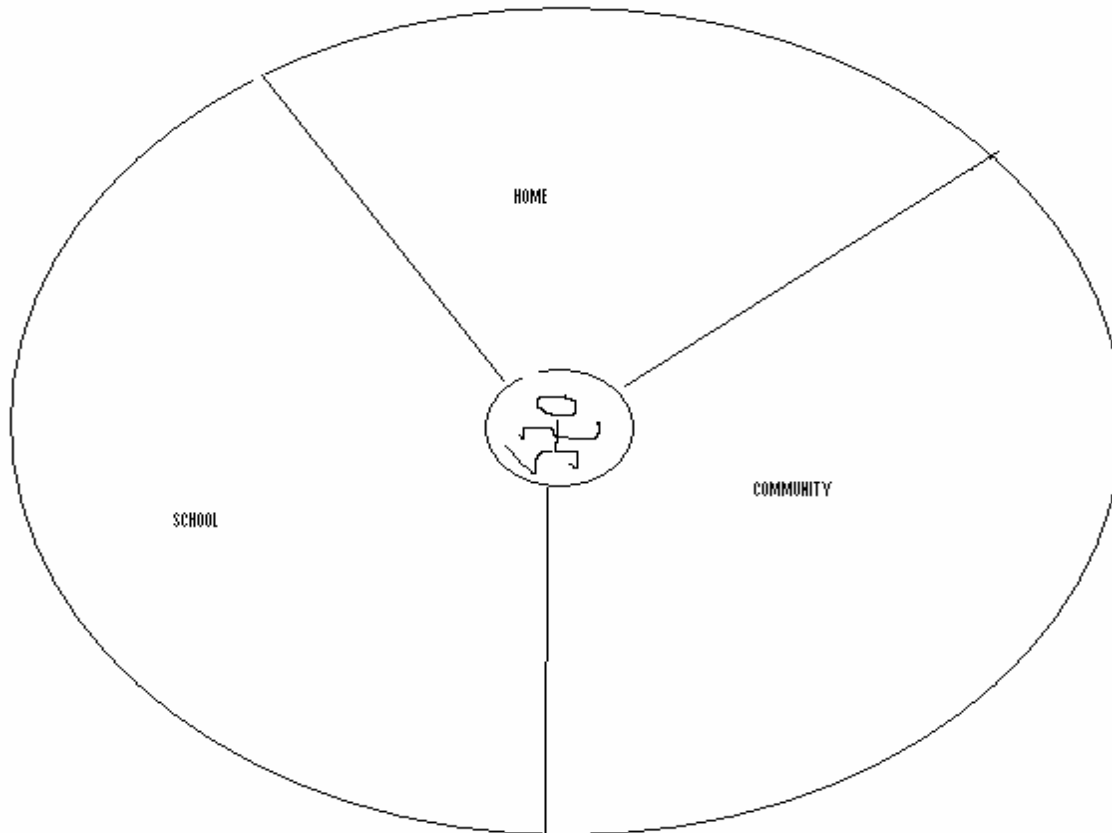
Marriott Chattanooga Hotel
Plaza Ballroom A

Peer Group Session II: Guided Reflection on Important Takeaways from the PDI

Dawn M. Ellis

Dawn shared the Home-School-Community framework that arose in some conference sessions (Ellis 2001 #207).

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She asked the group to reflect on their work in arts education, and to what extent it places the student at the center of its structure. She invited the group to reflect in writing on:

- Where do your programs try to intervene?
- How could students become even more central to the services we offer?
- How can we create a web of support for arts learning that makes it easy for students to learn?
- Where could arts learning contribute to the bigger picture of priorities for the learner?
- Where could arts learning contribute to the life picture of people of all ages?

Dawn encouraged participants to continue to think and take notes while viewing the video evidence of some of their own learning from the week.

Highlights of Video Documentation of PDI

Mark Bradley-Shoup & Neely Hyde of Association of Visual Arts presented a draft video of the Professional Development Institute.

Translation to Action: Reflection Guidance

Dawn M. Ellis

Dawn invited the group to look over their notes from the week, including their questions and progress; and to highlight ideas to remember. She invited participants to take one idea that excited them – something they wanted to follow further – and create a visual representation of that idea with pen and paper. As participants completed this visual, she

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invited managers to circulate through the room and discuss their idea with others, using their visual. Some managers needed and were welcome to take longer with their visual representation and written reflection. As discussions grew, she prompted participants to find people with common or complementary ideas; and use them as a small group sounding board. Participants then were invited to go around the group and provide each other feedback and advice on how to make progress on the idea. Groups ranged from two to six people, as participants deemed helpful or necessary. The peer advice seemed to tap the mentoring instincts that have been cultivated by the arts education manager community.

For the last 15 minutes, Ellis invited salient ideas and thoughts from across the group discussions. Arts education managers shared ideas and suggestions that excited them:

- PDI could use the Wiki technology, which allows users to update their own information, to help AE managers share information.
- One manager planned to compose letters to send to the Parent Teacher Association to start to reach into the home environment.
- The larger AE community needs to be brought into these discussions and nurtured.
- Sometimes exposure is what's needed, as it provides a first access point.
- We need to do a better job of supporting arts teachers within schools.
- The idea of us as education designers resonates. People can design education, not just accept the status quo. We all design.
- Consider the whole person when thinking about arts learning. What else is important to the life of that person?
- Our work may be about opening doors. We can catalyze relationships between arts and learning for students.
- Evolution of technology is changing the way some people think.
- We need to keep our eye on the future as we consider art. What is tomorrow's art?