



State Arts Agency Arts Education Managers 2023 Professional Development Institute

**November 7-9, 2023
Salt Lake City, Utah**

Proceedings

For nearly 30 years, the National Endowment for the Arts (NEA) and the National Assembly of State Arts Agencies (NASAA) have supported the Professional Development Institute (PDI) for state arts agency arts education managers. The PDI provides meaningful leadership development and technical assistance for arts education managers, who come from diverse professional backgrounds and fulfill a wide range of roles and responsibilities within state government. The purpose of the PDI is to equip participants with skills necessary to succeed in their roles as state arts agency arts education managers. PDI attendees gain job-specific tools and knowledge that are relevant across a wide array of state needs and circumstances. As a result of the PDI, arts education managers are knowledgeable leaders in their field through a peer network that new and seasoned managers alike find invaluable.

The 2023 PDI took place in Salt Lake City, Utah, Tuesday, November 7, through Thursday, November 9.

This year, PDI programming focused on strategies to ensure all learners, especially those in underserved communities, have access to high-quality arts education. Discussion encompassed impactful approaches to grant funding, services, research and partnerships.

Guiding Question & Learning Outcomes

During the 2023 PDI participants engaged with the following guiding question and learning outcomes:

How can state arts agency arts education leaders use the tools uniquely available to them to meet the multiple challenges of the postpandemic moment?

Learning Outcome 1: PDI participants will build their capacity to "lead from the middle" as a member of a state arts agency team.

Learning Outcome 2: PDI participants will increase their knowledge about how arts education supports well-being in a postpandemic environment.

Learning Outcome 3: PDI participants will learn skills to communicate the benefits of arts education in a dynamic policy landscape.

[2023 PDI Speaker and Artist Biographies](#)

Preconference Resource Materials

A resource ([Appendix A](#)) was distributed to PDI participants to familiarize them with arts organizations that would be venue hosts or presenters during the conference. This resource offered a concise overview of each organization along with links to accompanying videos or web pages providing additional information.

Tuesday, November 7

Before the official start of the 2023 Professional Development Institute, the Arts Education Working Group (AEWG) facilitated a gathering for new managers, pairing them with individually assigned veteran mentors. This initiative aimed to help new managers forge meaningful connections with colleagues beyond their respective regions.

The 2023 Professional Development Institute formally began with an opening plenary session. This session included time for peer networking, a program of welcome remarks and engaging arts experiences at the Utah Museum of Contemporary Art. As participants arrived, they were invited to participate in an artist trading-card workshop facilitated by artist, researcher and educator James Rees. Participants created small, collaged works of art that were traded among peers to build community and spark discussion. Participants also had the opportunity to visit the Utah Museum of

Contemporary Arts's Art Truck, a programmatic offering that presents contemporary art to schools and community venues across the state of Utah at no cost.

Arts Education Working Group Chair Troy Hickman, education program manager at the Vermont Arts Council, and Cochair Jennie Knoebel, senior grants and programs manager at the Iowa Arts Council, extended a warm welcome to PDI attendees. As part of the opening ceremonies, Troy and Jennie presented the AEWG community agreements as a valuable resource for establishing supportive group norms during the PDI. This year's community agreements were adopted from the Brigham Young University Native American Curriculum Initiative, a group that also contributed as speakers later in the PDI. Troy and Jennie acknowledged peer group members based on their tenure in the field, introducing new colleagues, and providing an overview of the evening's agenda.

AEWG member Jenni Ryan explained a collaborative brainstorming tool that would be available to participants throughout the PDI. Taking the form of a river, a large butcher-paper display was adhered to the wall with prompts for response at participants' convenience. The prompts encouraged individual and, if desired, anonymous feedback about new activities, hopes, challenges and questions in the areas of equity and access, grant-making, teaching artistry and supporting rural communities. The collaborative wall served as a space for the peer group to informally connect and reflect throughout the PDI.

AEWG member and site host Jean Tokuda Irwin, arts education manager, and Victoria Panella Bourns, director, Utah Division of Arts and Museums, thanked and welcomed attendees to Salt Lake City and introduced Samy Estrada, arts educator at the Utah Museum of Contemporary Art, who provided a brief overview of the museum's offerings and additional information about the Art Truck. NASAA President and CEO Pam Breaux offered virtual remarks next, giving a special welcome to new arts education managers and sharing the value of NASAA as a learning community. Attendees were also greeted by Donna Collins, executive director, Ohio Arts Council, and NASAA board chair. Donna welcomed attendees and acknowledged the AEWG's thoughtful planning for the PDI, led by Troy Hickman. She emphasized the importance of the AEWG community agreements in shaping the collaborative effort to create an agenda that meets the needs of the state arts agency arts education managers peer group.

The group then transitioned to a session facilitated by Repertory Dance Theatre. Titled CONNECT, the session brought together performances by 10 professional dancers and audience engagement exercises. The session invited participants to engage with movement based prompts to interact and connect with one another and experience how dance education can be applied to deepening understanding of self and other.



PDI participants engaged in a collaborative dance activity alongside Repertory Dance Theatre dancers in the Utah Museum of Contemporary Art galleries.

Troy and Jennie concluded the evening by thanking attendees for their time and participation and providing an overview of logistical information for the next morning.

Per tradition, the cohort of state arts agency arts education managers in their first year of service met with National Endowment for the Arts arts education staff for an informal introductory conversation to get acquainted and share stories of inspirational and transformative arts education experiences in their lives. This year, the meeting was hosted by NEA Arts Education Director Michelle Hoffmann.

Tuesday Agenda Recap

4:30 – 5:00 p.m.

New Manager & PDI Mentor Meeting

*Hotel Monaco
15 West 200 St.
Lobby*

5:00 – 7:30 p.m.

Opening Plenary Session & Networking Reception

*Utah Museum of Contemporary Art
20 S W Temple St.*

5:00 – 5:45 p.m.

Artist Trading-Card Art-Making Experience

James Rees, Artist, Researcher, Educator

Visit the Art Truck, presented by Utah Museum of Contemporary Art (UMOCA)

The UMOCA Art Truck brings exciting and accessible contemporary art, created by leading local and national artists, directly to schools and community venues across the state free of charge.

5:45 – 6:00 p.m.

Welcome Remarks

Victoria Panella Bourns, Director, and Jean Tokuda Irwin, Arts Education Manager, Utah Division of Arts and Museums

Golda Dopp Ovalles, Education Manager, Utah Museum of Contemporary Art

Troy Hickman, Education Program Manager, Vermont Arts Council, and Jennie Knoebel, Senior Grants and Programs Manager, Iowa Arts Council

Pam Breaux, President and CEO, National Assembly of State Arts Agencies (video)

Donna Collins, Executive Director, Ohio Arts Council, NASAA Board Chair

6:00 – 6:50 p.m.

CONNECT with Repertory Dance Theatre

Repertory Dance Theatre invited participants to CONNECT, a stimulating dance performance inspired by the four Cs,—cooperation, communication, consideration, and concentration—and invited the audience to engage in movements to meet, interact and connect. Dancers led games that energized the mind and body to deepen our understanding of ourselves and others.

6:50 p.m.

Closing Announcements

Troy Hickman, Education Program Manager, Vermont Arts Council

7:30 p.m.

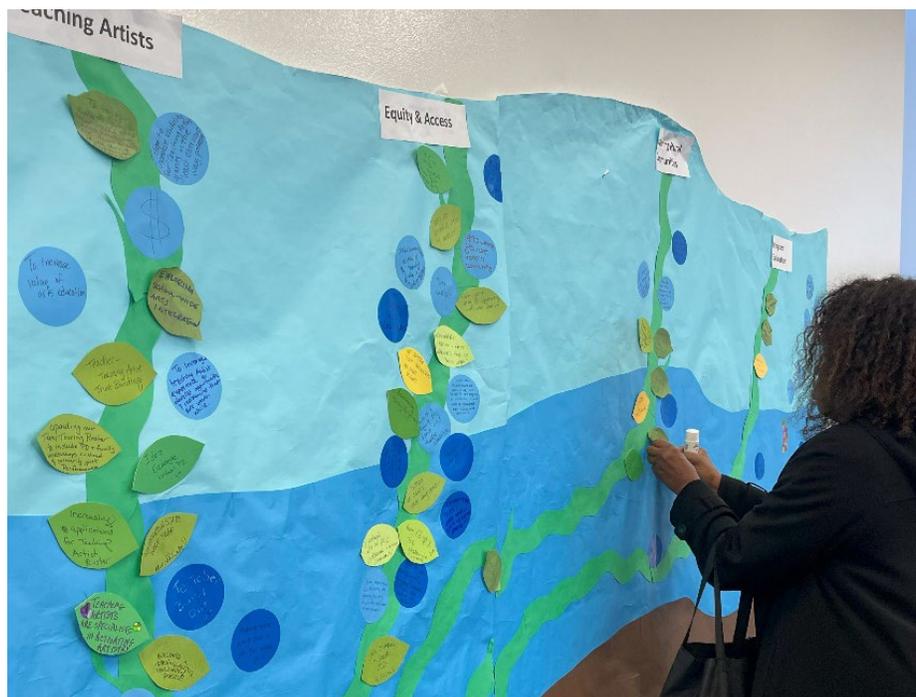
New Arts Education Managers Dinner
Ivy & Varley
55 West 100 St

With Michelle Hoffmann, Arts Education Director, National Endowment for the Arts

Close of Day 1 / Dinner on your own

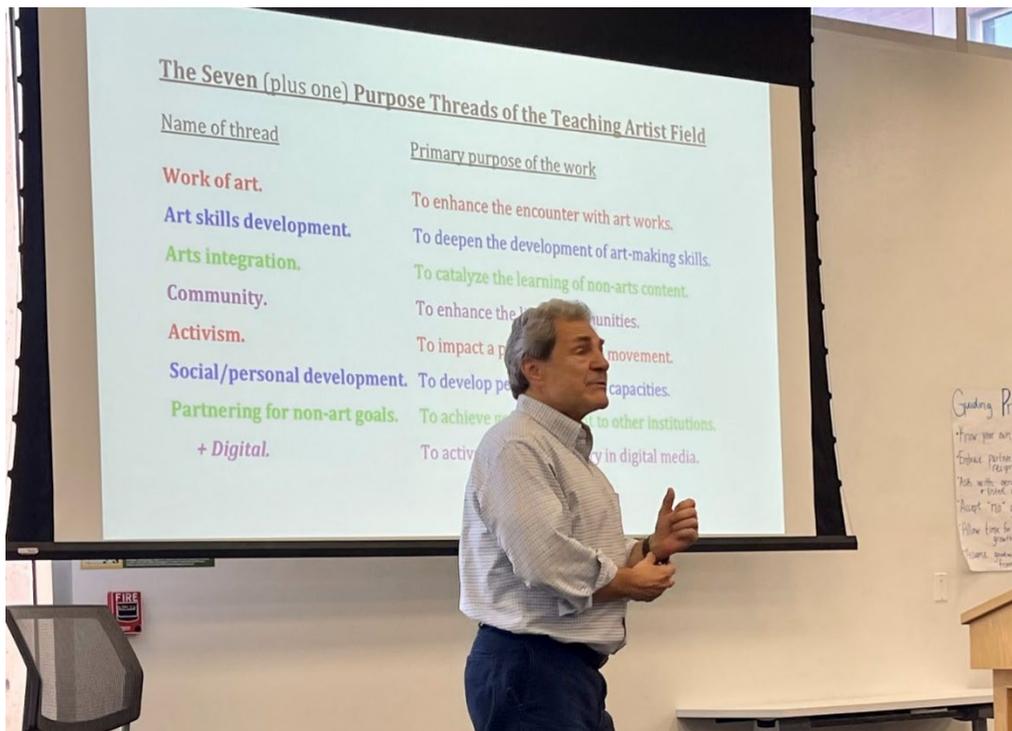
Wednesday, November 8

On the second day of the PDI, participants were given the opportunity to contribute to the collaborative brainstorm wall as they arrived for the day's events at the University of Utah. AEWG Chair Troy Hickman welcomed everyone back with a reminder about the day's program and a review of AEWG's community agreements and PDI learning outcomes. Tanner Dance Director Mary Ann Lee welcomed PDI attendees to the University of Utah facility and gave a brief overview of Tanner Dance's long-standing commitment to offering arts education opportunities to youth in the Salt Lake City area and beyond.



PDI participants contributed ideas, questions, and comments to the collaborative wall as they arrived for day two.

Following these remarks, NEA Arts Education Specialist Nancy Daugherty welcomed keynote speaker Eric Booth. Illustrating his pedagogical framework of "engagement before information," Eric facilitated a warm-up movement activity that served as both an icebreaker and a community building exercise. He then moved into the keynote presentation that centered around his new book, *Making Change: Teaching Artists and Their Role in Shaping a Better World*. The message emphasized language that can be used to advocate for the work of teaching artists and of arts education to audiences beyond the arts, highlighting benefits in community development and social and personal development. Eric discussed the growing interest in the field regarding the role of arts education in promoting wellness and health.



Keynote speaker Eric Booth shared information about the purpose of teaching artistry.

Following the keynote presentation, the peer group split into three smaller groups to discuss how the insights gained from the presentation could be applied to various aspects of work as state arts agency arts education managers. An area of discussion that emerged within the groups was the healing nature of engaging in the arts. Specifically:

- On an individual level, arts engagement can help restore brain-body integration and nurture mental wellness.

- On a community level, arts engagement is a connection point that fosters collective well-being.
- Artists need training to conceptualize work as involved with wellness.
- The field needs clarity around the difference between teaching artist work that promotes wellness and certified arts therapy.

Groups also identified a need for tools to measure health outcomes and to understand different variables involved in arts education work centering around wellness.

Following his session, Eric provided a list of resources ([Appendix B](#)) that expand upon and connect to the keynote message.

Participants had the option to attend a Tanner Dance LEADD (Learning and Engaging through Arts Discipline and Development) Program session. The LEADD Program is designed to teach adults with disabilities valuable life skills through the arts. Participants were able to interact with a LEADD group, where a teaching artist facilitated a dance and literacy integrated activity.

Following the LEADD class, PDI participants reconvened and selected one of two concurrent sessions to attend.

Brigham Young University ARTS Partnership Native American Curriculum Initiative shared its model of partnering with the Utah Division of Arts & Museums and with local sovereign tribal nations to develop culturally accurate, authentic and arts-rich resources for the classroom. Participants heard stories from different perspectives and explored strategies that help build inclusive environments while engaging in arts-integrated activities.

In the second concurrent session, panelists shared insights into planning and implementing arts programming to serve justice-impacted youth. This session brought together perspectives from arts organizations, teaching artists and government entities to explore the importance of collaborative networks, grace and advocacy in implementing this work.

During the next agenda segment, participants chose from four concurrent topical breakout discussions. These sessions, facilitated by fellow state arts agency arts education managers, harnessed the collective expertise of peers to discuss approaches and processes that could be applied to arts education work. Topics included the following areas: supporting rural communities, grant making, program evaluation and teaching artist registries. Some key discussion areas communicated by session facilitators included the following:

- There are challenges in getting arts education information, including grant details, to all parts of states, specifically rural communities.

- Regarding program evaluation, many arts education managers are unsure where to begin and expressed a lack of capacity, technical skills and expertise needed to undertake meaningful evaluation.
- Several in attendance question the "why" or "what's the point" to program evaluation (e.g., What are our ultimate objectives in evaluating a program, resource, initiative, etc.?). One key answer involved collecting and analyzing data that can tell stories and track trends that can be important to legislative testimony and general arts advocacy.
- Session participants shared that NASAA can be a great resource for past examples of evaluations (e.g., strategic planning related surveys).
- Institutions of higher education may be of use for state arts agency arts education managers to explore partnerships for program evaluation at low or no cost.
- Participants debated whether it is better to offer smaller grants to more schools or larger grants to fewer schools that may have a greater impact.
- Some states have panelists submit their scores and comments online and don't host panel meetings.
- Some states have offered implicit bias training to panelists prior to scoring.

Following the concurrent sessions, PDI attendees convened for a final plenary session featuring five-minute Flashes of Inspiration presentations from peer state arts agency arts education managers. These brief presentations illuminated case studies of how fellow state arts agency arts education managers have been using their unique roles to lead from the middle in their states. The Flashes of Inspiration lineup of presenters included:

Oklahoma Arts Council Arts Education Director Jennifer Allen-Barron, who presented findings from a new pilot program in Oklahoma that asked arts based nonprofits to submit proposals and develop partnerships with alternative education school sites. Jennifer shared key takeaways from the Arts in Alternative Education Community Partnerships program.

Nebraska Arts Council Program Coordinator Joshua Brown, who provided an overview of both the limitations of and advantages of artificial intelligence tools. He shared how arts education managers can lead from the middle by learning to utilize the most exciting of these tools and sharing that knowledge with leadership and constituents.

Maryland State Arts Council Arts in Education Director Elizabeth Morales, who shared information about the process her home agency recently went through to distribute funding more equitably. This process included a public revision process and building consensus from a panel of editors, ultimately resulting in new policies.

Maine Arts Commission Program Director Martha Piscuskas, who presented about a nonprofit organization, Side x Side, and their work to deliver evidence based arts integration to public schools.

New Hampshire State Council on the Arts Arts Education Grants Program Coordinator Allison Hawkins, shared about her state's work to expand their biennial statewide arts education convening to encompass all of the arts council's program areas and communities.

AEWG Chair Troy Hickman and Cochair Jennie Knoebel gave closing remarks to help PDI attendees prepare for day three. The formal programming for the day concluded with a series of three short performances by Tanner Dance Children's Dance Theatre.



Tanner Dance students performed at the conclusion of day two of the Professional Development Institute. Photo by Jean Irwin, Utah Division of Arts and Museums

At the end of day two, participants had the option to visit the Utah Museum of Fine Arts. Arts education managers who attended had the opportunity to explore the museum's collection and the temporary exhibition *Tatau: Marks of Polynesia*. This exhibition depicted the legacy of tatau, the art of Samoan tattooing, and told a story of history, craftsmanship and tradition.

Wednesday Agenda Recap

8:50 – 9:10 a.m.

Arrival & Welcome Remarks

College of Education, University of Utah

1721 Campus Center Dr.

Artworks Auditorium

Troy Hickman, Education Program Manager, Vermont Arts Council

Mary Ann Lee, Director, University of Utah Tanner Dance

Nancy Daugherty, Arts Education Specialist, National Endowment for the Arts

9:10 – 10:15 a.m.

Keynote Presentation: Eric Booth

Keynote Presentation Q&A

Arts Education Working Group Moderator: Jenni Ryan, Arts Education Specialist, Missouri Arts Council

10:30 – 11:30 a.m.

Breakout Discussions

College of Education, University of Utah

Model Classroom (Group 1)

Facilitator: Kimberly Motte, Arts Learning Director, South Carolina Arts Commission

Classroom 2151 (Group 2)

Facilitator: Laura Roghaar, Arts Learning Services Director, Idaho Commission on the Arts

Classroom 3157 (Group 3)

Facilitator: Troy Hickman, Education Program Manager, Vermont Arts Council

PDI attendees convened in small breakout groups to share ideas and strategies for applying lessons learned from the keynote presentation in their own work at state arts agencies.

11:30 a.m. – 12:30 p.m. **Lunch (provided)**
*Tanner Dance, University of Utah
Artworks Auditorium*

12:30 – 1:00 p.m. **Tanner Dance Adult LEADD Performance**
*Tanner Dance, University of Utah
Studio 5*

1:00 – 2:00 p.m. **Concurrent Sessions**

**Brigham Young University ARTS Partnership Native
American Curriculum Initiative (NACI)**
*Tanner Dance, University of Utah
Studio 1*

Panelists: Brenda Beyal, Program Facilitator; Cally Flox,
Program Director; Lynne Hardy, Teaching Artist; Emily
Soderborg, NACI Project Manager

Moderator: Troy Hickman, Education Program Manager,
Vermont Arts Council

Supporting Justice Impacted Youth
*Tanner Dance, University of Utah
Studio 2*

Panelists: Venessa Castagnoli, Executive Director, Ogden
Contemporary Arts; Tracy Cook-Williams, Teaching Artist;
Miguel Trujillo, Training and Research Coordinator, Utah
Division of Multicultural Affairs

Moderator: Jenni Ryan, Arts Education Specialist, Missouri
Arts Council

2:15 – 3:15 p.m. **Topical Breakout Discussions**

Approaches to Supporting Rural Communities
*College of Education, University of Utah
Model Classroom*

Facilitator: Monica Grable, Arts Education Director, Montana
Arts Council

Approaches to Grant Making

*Tanner Dance, University of Utah
Studio 1*

*Facilitator: Jennie Knoebel, Senior Grants and Programs
Manager, Iowa Arts Council*

Approaches to Program Evaluation

*Tanner Dance, University of Utah
Studio 6*

*Facilitator: Jarred Small, Arts Learning Coordinator, Ohio Arts
Council*

Approaches to Teaching Artist Registries

*Tanner Dance, University of Utah
Studio 2*

*Facilitator: Kimberly Washburn Motte, Arts Learning Director,
South Carolina Arts Commission*

3:30 – 4:15 p.m.

Flashes of Inspiration

*Tanner Dance, University of Utah
Blackbox Theatre*

These brief presentations featured case studies of how fellow state arts agency arts education managers use their unique roles to lead from the middle in their respective states.

*Moderator: Donna Collins, Executive Director, Ohio Arts
Council*

Jennifer Allen-Barron, Arts Education Director, Oklahoma
Arts Council

Joshua Brown, Program Coordinator, Nebraska Arts Council

Allison Hawkins, Arts Education Program Coordinator, New
Hampshire State Council on the Arts

Elizabeth Morales, Arts in Education Director, Maryland State
Arts Council

Martha Piscuskas, Program Director, Maine Arts
Commission

4:15 – 4:30 p.m. **Tanner Dance Children's Dance Theatre Performance**
Tanner Dance, University of Utah
Blackbox Theatre

4:40 – 6:15 p.m. **Visit to Utah Museum of Fine Arts (optional)**

Thursday, November 9

On the third and final day of the PDI, state arts agency arts education managers peer group convened at Spy Hop, a nonprofit digital media arts center offering free classes in film, music, audio and design for students ages 12-19. The day began with breakfast during regional meetings. The Arts Education Working Group facilitated regionally specific agenda discussions with their colleagues and continued reflecting on PDI content.

Following the regional meetings, AEWG Chair Troy Hickman welcomed the group back with a review of the AEWG's community agreements and PDI learning outcomes and the final day's agenda.

Jennie Knoebel introduced a session titled "Utah Professional Outreach Programs in the Schools (POPS) Panel." The panelists delved into POPS, managed by the Utah State Board of Education and sponsored by the Utah State Legislature. This funding supports arts education in Utah's public schools by bringing professional arts education programs to schools for free or subsidized cost. Panelists including Utah Museum of Fine Arts Codirector of Learning and Engagement Annie Burbridge Ream, Ballet West Director of Education Peter Christie, and Plan-B Theatre Artistic Director Jerry Rapier shared their unique perspectives on being involved in POPS. Topics discussed included funding, the collaborative nature of the organizations offering POPS programming, and the benefits of fostering an arts education network based on collective growth and impact. The panelists highlighted the development of program evaluation practices to provide peer-to-peer feedback, promoting a culture of excellence in arts education offerings throughout Utah. The organizations expressed their commitment to serving all school districts within the state and collaborating with K-12 educators to meet unique needs as they arise. A brief, moderated audience Q&A followed the plenary panel.

Troy gave summarizing remarks about the 2023 PDI and invited participants to share key takeaways from the conference. He also shared observations from the collaborative wall. Troy thanked everyone for their attendance and participation.

Nancy Daugherty thanked all Arts Education Working Group members for their service in planning the PDI. Site host Jean Irwin then invited Utah based singer, actor, educator and storyteller Dee-Dee Darby-Duffin to close out the Professional Development

Institute. Dee-Dee performed several songs that connected the themes of reliance, optimism and hope. The PDI was then adjourned.



2023 PDI participants gathered on the Spy Hop rooftop patio during the final day of the conference.

Collaborative Wall Reflections and Contributions

Below is a verbatim copy of written responses contributed by participants.

Equity and Access

Hopes

- Make communities aware of benefits of the arts to economies and citizens
- Support from local leaders
- Youth leadership
- Arts where you are - arts in community
- Access and equity for dance and theatre education

- I hope that students from all walks of life will be able to experience art, in all forms, in some capacity throughout their educational experiences

Challenges

- Department of Education turnover in staff
- Arts and cultural organization leadership turnover
- Fear of rocking the boat
- Committing to DEI work when state leaders oppose it
- How do we not say the banned words while still making an impact?
- Challenges with policies that make communicating about the impacts of arts education difficult

Questions for Peers

- How do you stay focused on the work when the political landscape at times is in conflict with the work?

What's New?

- Arts for All Coalition and Collective Impact Arts Ed Equity in WA state
- Arts Ed resources page on website
- Youth Leadership
- Arts where you are (arts in community)
- New grant program for opportunity + alliance districts
- In Colorado, Equity in Arts Learning for CO youth grant
- No words that trigger the far right
- Accessibility training for grantees
- Lead conference in Seattle 2024
- Justice Impacted Youth programming.
- A statewide arts education professional learning community

Grant Making

Hopes

- Hope to fund classroom facilities that are soothing
- To create streamlined and equitable processes for applicants
- Raising expectations both internally and externally regarding accessibility requirements in grant process
- Hope to increase visibility for teaching artist grants

Challenges

- Expanding eligibility and then retracting
- Types of arts learning activities that are acceptable for funding (for example: yoga v. creative movement)
- Raising expectations both internal and externally regarding accessibility requirements in grant processes

Questions for Peers

- How do I modernize long-existing grant programs?
- If you were gifted 30 million, what would be the first thing you would fund?
- In a few words, how do grants support growth?
- What other granting agencies are funding DEIA and creative aging?

What's New?

- New CAPS grant - eliminated cash match for mini grants
- Partnerships with libraries
- New Equity in Arts Learning Grant for Schools & nonprofits to partner with Tas for year-long residencies
- Expanded eligibility for grants and new deliverable-based payments
- Incorporating more stringent DEIA+I requirements for applications
- Grant Budget evaluations
- Artificial Intelligence

Program Evaluation

Challenges

- NEA data requirements

Questions for Peers

- What is an ideal program evaluation process?
- Site visits? Do you? Why? What triggers?
- What are some successful ways to work with state Dept of Ed to pull together data and research?

What's New?

- Arts education bill tracking
- Arts and culture survey
- Redoing all programs
- ITAC Program Evaluation Framework

Reaching Rural Communities

Hopes

- I hope to bring back arts education accountability in schools
- Hope to learn from communities 1) What they need 2) What is working
- Ensuring that opportunities are visible and accessible

Challenges

- Lack of political support and funds

Questions for Peers

- How can we distinguish "rural" from "underserved"?

What's New

- Career connected curriculum project
- Creative Aging
- Reaching new schools

Teaching Artists

Hopes

- To increase the value of arts education
- To increase funding
- To leverage teaching artists experience to develop opportunities and residencies that are worthwhile

Challenges

- Teacher burnout
- Making sure every voice is at the table
- Professional Development that supports and elevates
- STEAM, Arts Integration, Arts for Arts Sake

Questions for Peers

- What's the "just right" level of vetting for teaching artists?
- How do we ensure teaching artist sustainability and wellness?
- How do you find new teaching artists?

What's New?

- Teaching Artist Trainings: building the registry to meet needs of Tas, schools, communities, DOE. A place for every TA.
- Exploring school-wide arts integration
- Teacher-Teaching artist trust building
- New England Teaching Artist Collaborative and Integrated Arts Conference
- Expanding Texas Touring Roster to include PD & Family workshops instead of strictly performance
- Increasing applications for Teaching Artist Roster
- Teaching Artists are specialists in activating artistry
- Washington is a new Wolf Trap affiliate.
- Vermont's Idea Exchange virtual PD for Tas
- Teaching Artist Training + Recruitment
- TA Training/Strategic planning/POL/Grants/Partnerships
- Adding TA to our touring roster
- Idaho's Teaching Artist Greenhouse (TAG) training
- New relationships with Dept of Education

- Teaching artist training recruitment
- Building Teaching Artist community of practice
- Community Ambassador Fellow for increasing understanding, capacity, and connections

Other

Hopes

- Joy every day
- Partnerships with DOE, libraries, more
- Connectivity

Challenges

- POL recruitment

What's New

- Me! I'm new

Questions for Peers

- What outcomes should I measure for creative aging?
- Does your work and impact feel cohesive? Does it need to be?
- How do you keep your dynamic energy in an environment that craves inertia or the status quo?
- How do you make time for transformation?
- How do we not get overwhelmed by the multi-tasking or various grants/programs pulling our attention?
- What has been the most successful aspect of your agency's strategic plan? How did it work?
- I'm looking for a commonly used glossary of industry terms for state arts agencies. Do you know of any?
- What are some of your most successful events for communities, schools, PD for teachers?
- What have been your most successful methods of supporting arts advocacy at the state level?
- How to facilitate change or add strategies while maintaining current initiatives and programs?

Thursday Agenda Recap

8:30 – 9:45 a.m.

Regional Groups Breakfast (breakfast provided)

Spy Hop

208 West Harvey Milk Blvd

Regional representatives led a discussion on topics relevant to their region, oriented new managers and discussed leadership succession, if applicable.

Mid-America Region: AR, KS, MO, NE, OK, TX

AEWG representative: Jenni Ryan, Missouri Arts Council

Mid Atlantic Region: DC, DE, MD, NJ, NY, PA, PR, VA, VI, WV

AEWG representative: Christine Leahy, New York State Council on the Arts

Midwest Region: IL, IN, IA, MI, MN, ND, OH, SD, WI

AEWG representative: Jennie Knoebel, Iowa Arts Council

New England Region: CT, MA, ME, NH, RI, VT

AEWG representative: Troy Hickman, Vermont Arts Council

Southern Region: AL, FL, GA, KY, LA, MS, NC, SC, TN

AEWG representative: Kimberly Washburn Motte, South Carolina Arts Commission

Western Region: AK, American Samoa, AZ, CA, CO, GU, HI, ID, MT, NM, NV, Northern Marianas, OR, UT, WA, WY

AEWG representatives: Laura Roghaar, Idaho Commission on the Arts, and Maryjane Dorofachuk, Nevada Arts Council

9:45 – 10:00 a.m.

Morning Remarks

Troy Hickman, Education Program Manager, Vermont Arts Council

Kasandra VerBruggen, Executive Director, and Myke Johnson, Education Director, Spy Hop

10:00 – 11:10 a.m.

Utah Professional Outreach Programs in the Schools (POPS) Panel

Panelists: Annie Burbridge Ream, Codirector of Learning and Engagement, Utah Museum of Fine Arts; Peter Christie, Director of Education, Ballet West; Jerry Rapier, Artistic Director, Plan-B Theatre

Moderator: Jennie Knoebel, Senior Grants and Programs Manager, Iowa Arts Council

Managed by the Utah State Board of Education and sponsored by the Utah State Legislature, POPS brings professional arts organizations to schools for free or subsidized costs. This panel discussion addressed the impact of POPS on the state's arts ecosystem.

11:10 – 11:45 a.m.

Closing Reflections & Arts Education Working Group Leadership Transition

Troy Hickman, Education Program Manager, VT Arts Council

11:45 a.m.

Closing Performance

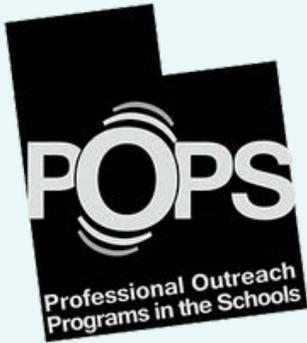
Dee-Dee Darby-Duffin, Utah based singer, actor educator, and storyteller

Dee-Dee has performed in countless regional theater productions and has collaborated extensively with Plan-B Theatre as an actor, educator and playwright since 2012.

End of PDI

Appendix A: PDI 2023: Pre-Viewing Materials

Leading up to the PDI, the Arts Education Working Group encourages you to familiarize yourself with the Utah arts organizations we will interact with during our time in Salt Lake City. Click on the circles below to learn more about each organization.



Professional Outreach Program in the Schools (POPS), sponsored by the Utah State Legislature, supports arts education in Utah's public schools by bringing professional arts organizations' educational programs to schools for free or subsidized costs. Many PDI presenters and hosts are POPS organizations. Learn more [here](#).

TUESDAY



Utah Museum of Contemporary Arts

Our hosts for the evening invite you to explore the galleries and their travelling Art Truck.



Repertory Dance Theatre

Ten dancers will lead our group through CONNECT, a stimulating performance that uses movement to meet, interact, and connect.

WEDNESDAY



Tanner Dance

In addition to hosting our group, Tanner Dance will offer presentations by their Children's Dance Theatre and LEADD Adults



BYU Native American Curriculum Initiative

Four speakers will share perspectives about developing culturally accurate and authentic resources



Ogden Contemporary Arts

This organization will serve on a panel to discuss insights into planning and implementing arts programming for Justice Impacted Youth.

THURSDAY



Spy Hop

Our host for the day, Spy Hop, offers digital media arts programming for youth ages 9-19.



Ballet West

Representatives from each of these three arts organizations will serve on a panel to discuss their participation in and the impact of POPS. There will be an optional opportunity to visit Utah Museum of Fine Art at the conclusion of Wednesday programming.



Plan B Theatre



Utah Museum of Fine Arts

Appendix B: Resources from Keynote Speaker Eric Booth

A follow-up note from Eric Booth:

Friends, thank you for the session this morning. This follow-up includes a few links for you to explore, from things I forgot (or didn't have time) to include, and a little about the book and ways it might be useful for you.

Making Change/website and 5,000 New Advocates

<https://www.teachingartistsmakingchange.com/>

The **5,000 New Advocates** campaign = I raised some money to be able to give away free copies (or at-cost if you can afford it) to people you think would be interested/excited, people who might become supporters of your work or of organizations you care about. As you read the book, note people you would like to have read it—both internally in your workplace and those in the arts more widely, and especially those outside the arts who might discover what teaching artistry could do for them. Then get the copies and help build the field. [By the way, 100% of income from book sales goes to [ITAC](#)/International Teaching Artist Collaborative.]

[ITAC/International Teaching Artist Collaborative](#). I encourage you to join (free!); there are so many interesting resources and events.

ITAC course Teaching Artistry for Social Impact (free online course)

<https://www.itac-collaborative.com/projects/teaching-artistry-for-social-impact>

Reports mentioned:

Wallace Foundation/Gifts of the Muse

<https://wallacefoundation.org/report/gifts-muse-reframing-debate-about-benefits-arts-reframing-debate-about-benefits-arts>

Aesthetic Perspectives/Animating Democracy

<https://www.americansforthearts.org/node/99188>

Some examples:

EDEN Engagement: ITAC is partnering with the opera superstar Joyce DiDonato on her global tour of opera houses with her one-woman performance of an environmentally themed piece called EDEN. ITAC hires and prepares a teaching artist in every city of the tour to design and deliver a creative workshop series for local teens in an underserved community focusing on a local environmental challenge. The kids became climate activists and also had a profound artistic experience in joining Joyce onstage as singers. The [EDEN Engagement Impact Report](#) includes impact data and many detailed curriculums that the teaching artists created. *The vision: having an "Engagement" component with all "high art" tours—to provide more value from tours than the one-shot impact on those who can afford expensive tickets. This contributes to evolving the*

"value proposition" of the arts; the Engagement series would always be tailored to themes that live at the heart of the work being toured.

<https://eden.joycedidonato.com/engagement>

NETAC/New England Teaching Artist Collaborative/Community Engagement Lab

<https://www.communityengagementlab.org/netac>

Gowri Savor/A River of Light—a great example of excellence in community impact

<https://ariveroflight.org/project/waterburys-river-of-light/>

Katie Basile/ITAC Climate Collective

<https://www.itac-collaborative.com/projects/katie-basile-project>

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