

Thursday, November 1, 2018

Workshop: SAA Skills Domains & Crucibles of Leadership

PDI participants broke out into six small 'table groups', according to the following skills domains:

SAA Arts Education Manager Skills Domains 'Table Topics'

- INTRAPERSONAL & ARTISTIC
- LEADERSHIP & PARTNERSHIPS
- HUMAN DEVELOPMENT & EDUCATIONAL PSYCHOLOGY
- PUBLIC SCHOOL & OTHER EDUCATIONAL SYSTEMS
- COMMUNICATION
- EVALUATION & ASSESSMENT

Groups reflected on how each of the four adaptive strategies listed below might apply to the table topic / skills domain.

NB: Since it proved difficult to track the chart paper lists created in each discussion as the groups moved from table to table, notes are compiled below according to the adaptive strategies, rather than the skills domain.

Four 'Adaptive Strategies' from 'Crucibles of Leadership' article:

- Engage others in shared meaning
- Distinctive and compelling voice
- Sense of Integrity
- Adaptive capacity ("applied creativity")

Engage Others in Shared Meaning

Any student that is out of school is at risk

Partnerships and cultivation

Educational frameworks and 'rigor' alongside traditional / community-based practice

Engage Others in Shared Meaning

Find ways to be inquiry-driven

Transparency

Being open

Use topics, shared definition

Realizing meaning many change

Finding shared meaning

- Are we using shared language?
 - Learn and become facile in each other's language
- Are we considering meaning in the same way?
- Determining similar goals

- Honoring different ways of approaching discussions, valuing each others' way of knowing
- Employing empathy for each others' positions / conditions / pressure points
- Seek to understand rather than defend

Thinking about networks of dissemination

- Who has capacities? For change, for message dissemination
- Broaden networks
- Survey our technology capacities
- Recognize and value each others' connections and relationships, share these with trusted partners
- Who do we know in media? How can we communicate / make these ideas more visible through arts activities, deploy unique storytelling capacities of the arts / artists to share the importance of trauma-informed practice?

Engage Others in Shared Meaning

Common language for 'excellence'

Breaking down guidelines

Be open to the 'process' of our grantees, not just the product

Partnership with:

- Headstart
- Veterans Affairs
- Wolfrap
- DOE
- Sanford Health systems
- Partners in Performance

Ohio arts education data project and dashboard

Engage Others in Shared Meaning

Whose hands can we get these resources into?

Who are my partners in these discussions?

Engage others in shared meaning

Shared Power

- Empowering partners
- Honoring different voices

Intentional inclusivity

Whose voices are currently informing writing guidelines?

Make better use of social media: blogs, podcasts, sharing stories past and present

Potential for leadership in organizations, teachers, classrooms, and engaging these Statewide conferences

- Bring field together (PD)
- Connected to strategic plan

Collective impact (shared vocabulary and goals)

Strategic plan

- Active, flexible, adaptive
 - Using it as a guide / barometer
- Create infrastructure / conduit, then connect and step back
- “aid and fade”
 - “guide on the side”

Engage Others in Shared Meaning

Utah

Teachers requesting PD for culturally-responsive /relevant curriculum

- Ask: what do you need?

Montana

Being able to meet partners where they are, responding to their needs and priorities

- Arts as solution strategy
- (This is also adaptive capacity)

Alaska

Facilitating / convening conversations around trauma-informed practice

- Intersectionality

Getting arts recognized as treatment

- Talk the same language

How to have more pre-service impact, for teachers AND administrators?

Pedagogy courses for arts majors

- Understanding the instrumentality and opportunities open for artistic practice

New Mexico

Research paper on status of pre-service offerings

Ask: what do you need / want? Don't just assume

Engage Others in Shared Meaning

Struggle between personal artistic endeavors and SAA responsibilities

Fluidity of meaning

Open to self-assessment and change

Not 'no'. Just 'not yet' to grantees = no deadlines, no limits to funding

Distinctive and Compelling Voice

Using personal vision / purpose to work with constituents (teachers, artists) >> sense of empathy

Connections

Talk to artists as peers

- Legitimacy
- Honesty

Distinctive & Compelling Voice

Be informed of audience

Modeling

Who is the messenger?

Cultural connections

Different vernacular > legislative process > young audiences > different perceptions of language

Understanding that technology is part of our youth's VOICE

Opening space for telling our stories > impactful youth voice in the arts

Finding the message that doesn't dilute the meaning

Relevant

Communicating the shared (recognized) vision

Distinctive and Compelling Voice

MAEIA project (Michigan)

Pulling statewide agencies together more often

Engaging partners to disseminate a larger message about arts education:

- All four art forms in all schools
- Teachers and administrators trained
- Arts Integration

Quadrant Research

Strong promotional partnerships: state / local agencies

Distinctive and Compelling Voice

Arizona

Joint conference with DOE

- Focusing on / leveraging student leadership

Utah

Helping to leverage peer voices for advocacy (e.g., principal to principals)

Arts as healing agent

Need to include / integrate voices outside of institutions in determining outcomes

/ values

/ processes

- Aesthetics and pedagogy
- Especially from traditional communities

Highlighting student voices

- Allow students to express own voice, in their own way(s)
- HOLD SPACE for students' creative work, for what they want to say / reflective of lived experience

Finding 'key' contact

Regional Ed. organization (REAs) -- they are connected to teachers!

- ROEs know who to talk to

Parents, PTOs and wider community

Distinctive and Compelling Voice

Amplify capacity in other organizations

Opening space for dialogue

- Who is already discussing the problems?
- Can we be supportive convenors?

Breaking down the ivory tower

Sense of Integrity

Creating a space for non-Eurocentric artforms to authentically connect with a community

Create a space of trust to establish relationships

Be your same self in and out of work

Sense of Integrity

Non-judgmental space >> “safe space”, confidentiality

Bring best self to circle

Active Listening > each other / adults / veterans / anyone in their unique identity

Being intentional and authentically giving agency and being respectful of where people are at

Multiple entry points

Intentionally setting norms

- Creating space for others to talk
- Community / participant driven norms

Recognizing each unique voice / experience as powerful

Shared ‘success’

Clearly articulate intent > transparency

Action-oriented > creates integrity. Do something!

Sense of Integrity

Integrity to art form, while also being well-informed on child development / educational psychology

Authentic connections with youth: for, about and by

Supporting resilience as part of our work

Understanding developmental needs of different age groups of learners -- birth to death

Sense of Integrity

Create partnerships that bring value to the community

Partners see themselves as resources for others

Mission driven

Focus on service

Community-minded

Beginning discussions about “what do my partners know about trauma-informed practice?”

Make sure that those who are closest to the core challenges / issues for children and youth are in leadership and decision-making roles

Sense of Integrity

Assessment is understood -- what does authentic assessment through the arts look like?

Allowing vulnerability in naming what we don't know

How are we recognizing OST educational platforms / processes as equal partners on student learning / experience?

What can be accomplished in school vs. out of school time?

What is appropriate for us as SAA Arts Ed managers to ask of our grantees / schools?

What is their capacity?

Building in self-care into out PD for teachers -- art-making and mindfulness

- Teaching can be traumatic, the demand and responsibility of the job

Importance of traveling and visiting sites

Sense of Integrity

Building networks

- Latino arts & culture
- Regional arts conference
 - Artist labs
 - Leadership development

Video application

Site visit / interview application

Invite panelists from these groups

Honor traditions

Experience cultures in their settings and respond to what they need

Explore state's diversity and history

- Beyond perception
- Spread sense of entitlement to \$

Targeted efforts in community outreach

- Create connection
- Be seen often
- No networks created

Difficulty developing relationships

- Tribal leadership
- Indigenous people / artists
- Long-term development
- Barriers / language / terminology
- Identify advocates
- Limited number of 501 c 3s

Identify experts on cultural traditions - outside panelists

Share info on listserv

Adaptive Capacity (“applied creativity”)

Mindful of guideline revisions
Situations leading art
Understanding stress indicators
Many people use art as means of expression

Adaptive Capacity (“applied creativity”)

Being a conduit for diverse constituencies
Knowing when to step up and when to step back!
Include differentiated instruction

- Adapting to the needs
- Just assume that there is trauma
- Adjust language in guiding questions

Give opportunities to go deep vs. wide
Leave time
Environment > create safe space

- Remembering what Andria said about ARS: will NOT be in public schools, cannot censor
- Remembering that first expression is first, may not be last... expect / allow communication to develop over time and with facilitation, as needed, to move toward healing

Adaptive Capacity

Do our guidelines allow or ‘both / and’, e.g., standards and community needs / appropriate developmentally?
What is THEIR vision? Encourage constituents follow-through / develop their own plans / ideas before worrying about grant dollars. We can then help them.
Learning more about psychology, ACEs, etc., to inform our arts education practice

Adaptive Capacity

Being open to new partnerships

- Take advantage of opportunities when they arise
- What needed ASSETS can be shared?
 - Maximize assets > maximize effectiveness
- Where are common, overlapping goals?

Organizational self-assessment with new lens

- Policies, guidelines, criteria

Cross-sector partnerships to build capacity (knowledge, expertise, resources)
Trainings on building partnerships
Artists parts of rebuilding / protective factor during times of emergency / crisis

- How do we encourage emerging leaders in this work / retain those who are engaged in trauma-informed practice / resilience work for the long-term?
- What are the support systems? (educators, community practice, administrators)

Tapping into political initiatives, sharing momentum / movement power

Adaptive Capacities

Thinking about communities we don't reach

- "Come to us"
- Connections and leadership inside communities
- Research
- Intentionality
- Listening

Identifying partners

- Ambassadors
- Sustainable / long-term

In grant-making, not 'one-size-fits-all'

- Facilitation and technical assistance
- Making adaptations to guidelines and expectations
- Impact-based and needs / outcomes, not budget-based

'Folk-life' tends to be the conduit into communities who aren't at the table -- move beyond this

Requiring partnerships -- moving adaptivity to constituents

Arts happening in 'third space'

- Interconnected
- Afterschool and summer learning

Adaptive Capacity

Plan WITH not FOR

Eliminate 'canned' programming

Finding overlaps of agency and agendas

Engage in novel partnerships, not the usual suspects

- University department of behavioral science
- Art therapy associations

Enhancing teachers' knowledge of trauma-informed practices

Giving teachers / admins the space to ask for help in this area

Multiple styles of learning

How do we NOT 'turn their profession into a job'?

Hold on to what drives you in this work

- Balance the dull/draining administrative paperwork

PD with teachers and teaching artists / community artists -- TOGETHER!

Actively engaging STUDENTS in training, programming decisions

State arts agency role as convener

- We don't need to do all ourselves, but we can help make connections

Connecting teaching artists, school teachers, school/district administrators to social service organizations