

Teaching Artist Tuesdays | Teaching Artistry: Where We Are, ...

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SPEAKERS

Sandra Davidson, Eric Booth, Lenora Helm Hammonds, Sharon Hill

Sharon Hill 08:35

Good afternoon and welcome to the first session of Teaching Artists Tuesdays. I'm Sharon Hill, Director of Arts and Education at the North Carolina Arts Council. I am thrilled to welcome you to this special event and with our very special guest Eric Booth. Teaching Artists Tuesdays was created to support teaching artists across the state of North Carolina as they wrestle with the issues surrounding the COVID climate. We hope to offer you sessions that will inform, reinvigorate you, and offer you opportunities to discuss and pose questions for your friends and colleagues. First, housekeeping item. For those of you on Zoom, please use your Q&A button at the bottom of your screen for questions. For those of you on Facebook Live, you can type your questions into the comment box, and one of our staff members will move your questions over to the zoom Q&A. In addition, please know that for those that might require assistance, we will be adding captions to the Facebook Live broadcast of this workshop by the end of this week, so stay tuned and please share with others and now I would like to introduce my colleague and co-facilitator for Teaching Artists to Tuesday's Lenora Helm Hammonds. Lenora is an associate professor in the Department of Music at NC Central University, a Fulbright senior music specialist, director of the Jazz Studies program, and is also the coordinator of the North Carolina Central University Teaching Artists Certificate program. Well, Lenora, I'm so happy to share this special event with you.

Lenora Helm Hammonds 10:29

Thank you so much, Sharon. I equally am excited to share this moment of the vision that we've talked about for the last few weeks. So Hello, everyone. I'm really grateful for the privilege to be able to introduce to you Mr. Eric Booth. To some people he needs no introduction, but I want to make sure you know a few of the highlights of his broad and deep career. We consider him the godfather of the teaching artists field. In 2015, Eric Booth was given the nation's highest award in arts education, and was named one of 25 most influential people in the arts in the United States. He began as a Broadway actor and became a businessman. His company became the largest of its kind in the US in just seven years. An author of seven books the most recent are "Playing for Their Lives" and "Tending the

Perennials." He has been on the faculty of Juilliard for 12 years, Tanglewood for five years, the Kennedy Center for 20 years and Lincoln Center Education for 41 years. He serves as a consultant for many arts organizations, including seven of the 10 largest United States orchestras, cities, states and businesses around the United States. A frequent keynote speaker he gave the keynote address to UNESCO's World first World Arts Education Conference. He founded the International Teaching Artists Conference, which led to the ITAC Collaborative, the world's first network of artists who work in schools and communities. His website with many free resources is ericbooth.net. Since we are in a virtual setting, I cannot ask you to stand and welcome Eric to the stage. But please make your presence and joy known and give a hearty welcome to our Teaching Artists Tuesday's inaugural speaker, Mr. Eric Booth.

Eric Booth 12:45

Thank you. Thank you, Lenora. Thank you, Sharon. And thank you to the whole Arts Council team that is making this possible. Teaching Artists Tuesdays! It has a ring to it. I'm glad to kick it off. And I hope it really can serve the needs of teaching artists at this really extraordinary time. Lenore, the godfather, huh? I'm kind of liking it. I get to live with that one for a while. So ho, colleagues in North Carolina and beyond, I understand. And a quick special hi to my friend Gary Savour. One of the greatest teaching artists I've ever worked with lives in Vermont is moving to North Carolina. So you're getting one of the great TAs moving there shortly. In this chunk of time, which I have called "Teaching artistry, where we are what's next?" Here's what I propose to do. We're going to take a number of different angles of looking at where we are out where we are, and I hope sparks some thoughts about what's next for you. A big apology. upfront. Using Zoom, as most of us have in recent months, I haven't figured out for this session that has lots of attendees. Thank you all very much and a Facebook Live component, how to actually have the session itself embody teaching artistry at its best. I've prided myself for many years that the form of a workshop I would lead should always model the best of teaching artistry and apologies, this is not. We're going to hear way not enough from the participants and way too much from me. So given that apology, and in fact, it doesn't feel particularly good to be in that position when we all know how much better it works when we're in a teaching artist mode. I'm just going to go with it anyway. I've devised a number of ways to invite your participation. So it won't be a complete Zoom flat line. But my apologies in advance that it'll be so much of my voice. I hope to make it worth your time and attention. And if we could start with poll number one, we're going to have some polls. And this first poll will help us get a sense of who's in the room. And so this is just a quick first poll for you to fill out really quickly. Just answer your primary artistic discipline. As a teaching artist. I'm always curious to see artistically who's in the room, and who is drawn to these kinds of online offerings that become a way to sustain our field to keep us growing in, as you'll hear me say repeatedly, the single most difficult time I have ever experienced as a professional. So let's just give this 10 more seconds. So do your quick vote. And right after, to our invisible tech helpers, we can bring up an answer as soon as you like after this one. Let's see. We are relatively evenly distributed. We got some music in the lead. We've got no electronic media people when we need them. We have three holdouts who are resolutely multi disciplinary and refused to say they are part of one and not another. So that's a quick sense of who's in the room. Thank you. And let me invite you if you'd like particularly those, I guess, only those on zoom. If you would like to drop a note in the chat box in this early going to say "Hi" to colleagues, your name will pop up and if you could put in where you are and add a very few words that suggests something of, of how you're doing as a teaching artist, in this pandemic time. This is not opinions about things or not

theories about things, just a few words about how the the person who brought you to this session here today is doing in this discombobulated time. So if you feel like it, throw some words into the chat box, and people can multitask to half listen to me and half see who's in the room, as I give a very brief history of teaching artistry that brings us to the moment. Teaching artistry is often said to have begun in the 70s in New York, but it really kicked into professional gear in the early 80s when there was a dramatic cutback in arts in schools because of the Reagan administration and a recession. And what happened at that time that led to the launch of teaching artistry was arts organizations and arts councils rushed into the breach, noticing oh my god, we're going to have a generation of kids who don't grow up with arts education, send in the artists. We came in prepared, not prepared. We made mistakes, we figured it out. But teaching artistry began to be a part of American schooling. Over the subsequent years, we gained sophistication in the strange way that a field learns how to get better. As art education came back into schools, we eventually learned how to partner more effectively, we learned how to contribute to arts integration. We grew as a field and really in the last 15 years, the field has muscled up beyond schools, has joined in many ways with community artists, realizing that the separation of those two fields is bogus. That in fact often the same people are a teaching artists and community artists. And in fact, we're starting to become a larger field sometimes described as 30,000 professional teaching artists in the US. And we began to pop up for other purposes and in other locations. We'll talk more about this a little bit later. But the field began to become visible, merely because of its size and power. Not because we were well organized, we still are not centralized. We have no strong advocacy voice on a national level. We have a painfully low visibility around the nation, which set us up for this current crisis. Our field has gone through recessions where there's been cutbacks, and we've recovered. But the large growth over 40 years on taking a hit now that I have never seen before. What's different between now and 1980? For those old enough like me to remember it is that in 1980, the arts organizations had the money to send in the teaching artists. And given this pandemic economy, they do not. In fact, I think we're going to be taking the hardest economic hit, certainly of my lifetime, and potentially a brutal one for the field in general. So here we are, in a, in an uncertain time, having a blow leveled to the growth of the field. And so we start to ask what's next? And one thing I know that is next is poll number two. If we get a little bit of a sense of the impact of this pandemic time on some of the teaching artists who are present. How has this pandemic affected your income? If you can make a quick selection as to - No effect? Small, modest, increase? God love you. Slight decrease, big decrease, devastating decrease. Give us a quick poll. And after we take down this poll, I'll share with you some findings from Americans for the Arts that give us a little bit more of where are we at answer from some national research they have done. Okay, give us your last shot at a poll finding. And let's take down the poll. And let's just pause for a moment and bring up that poll answer. It's driving me crazy that I can't read all these comments in the chat box, but we'll save this I'll get a chance to say "Hi" to you later. And do we have our poll findings? Yeah, there it is. The significant majority have been economically clobbered. A significant or a drastic decrease in their income. That's what we're looking at. And there's no make a nice about it. It's brutal. Almost all of my paying income has disappeared. So I'm in that same drastic category with the rest of you. And it feels really lousy. Let me screen share one item from Americans for the Arts, if my screen sharing skills are up to it, This is their most recent study. July, they lump artists and creatives together. That's the only way the research is done, teaching artists are in that mix. So it's not an exact tally of teaching artists, but 62% fully unemployed. I'm in that batch. 94% income loss. We just saw how hard it's hitting our North Carolina colleagues. Average loss per worker around the US is over \$23,000 already. And looks like we're in the same category as the rest of

the nation for decrease in income generating work. And two thirds are unable to access the things they need to do their work. There's some hard numbers about the hard truth of what we're going through. And there's no point in pretending that it's otherwise. Let's pull up pull number three. We're still getting warmed up about where we're at with this particular group. And considering income and employment changes during this pandemic, what is the state of your planning for how to make adjustments in your career. Is that you've got a plan and it's in action? You've got some ideas you're working on, you're coming toward some ideas, or you don't have a plan? Let's get a sense of how ready we are to move toward what's next for us as individuals, which gives us a sense of how to move forward as a group. And just another few seconds Okay, thank you. And let's see the results of that. To see where we're at. We got some activists in North Carolina! I must say that is better than average in the US that people have actually got plans in the making. Very few as across the nation, this is true. Very few have a plan in action and it's rolling. But this is above average, I think that bespeaks the maturity of the teaching artists ecosystem here in North Carolina, and I can do an unrequested advertisement for the North Carolina Arts Council. It must be 15~20 years now that when I'm asked about Arts Councils, I usually cite North Carolina Arts Council as as the model that really the work done there is the one that is the most helpful to the field ,that is the most visionary in its advocacy, and that really has an eye on their teaching artists knowing the limitations. But in fact, you should know locally, this is about as good as it gets in terms of an Arts Council. Okay, so the hard planning teaching artists of North Carolina are almost in gear. I will point out that when this question was asked of a national survey of teaching artists early in the pandemic, well, not early early middle, 80% said they had no idea what they were going to do moving forward. So things are starting to move. Let me begin the thinking about more specifically where we're at as a teaching artist field. And the place I first want to begin is in response to the Black Lives Matter, racial justice, anti-racist uprising that is unprecedented in my life experience. And is I must say, as heartbreaking as its origins are, it is about the only hopeful thing I am clinging to these days, the belief that after a lifetime of racial activism, things are starting to move. From a lot of contact around the country, I can report a little bit about how teaching artistry is responding to this. There is a little- there are pockets of smugness of institutions and even some regions that think oh, well, we were on top of this. We've been doing this for years. We're cool. We really don't have to take this to heart. That's a very modest percentage. Mostly I am seeing our field and the organizations that hire teaching artists rising to the invitation of a deeper examination for themselves and their work. The recognition of unconscious bias having filtered into practices into language that they use, certainly into protocols for how people become engaged in their programs are all being investigated. There are some that are going the extra step. And I must say, I've been proud at how many there are that start to say, wait a minute, we've got some work to do with our boards of directors. We have to bring anti-racist training, not just one shot to our trainings, but sustained investigation to learn to our board to our faculty. We have to re examine the language we use within all of our programs and rethink the way we hire and create pathways. into our programs. And maybe the highest end commitment that I have seen is from The New School for Social Research in New York City University with significantly large arts programs. They said, we are ending all of the courses as we currently teach them and invite our faculty to resubmit new courses for September that have racial justice at the center of their subject matter. That is the boldest commitment that I've seen. I've been working with lots of organizations to help them, help them take in take to heart this invitation and really grab this historic opportunity. And just personally, I can say, I'm getting clear of more ways that I can contribute. And one of the ways that is most challenging and most interesting for me right now is whenever a project offer or a job offer starts

coming to me in the last month, before I say yes or no, I engage with that employer in an investigation of the processes they went through that ended up in the decision to talk to me, so that we can think about rethinking those processes. So that the solution of an old white man is not the decision that you necessarily come to, that you have a process in place that investigates other opportunities and the benefits of those other opportunities, so that we can in fact, start moving new talent, people of color with experience I don't have into the positions of opportunity that are sometimes offered to me. And I'm happy to say that three of those offers that have come my way have gone to people of color who should have those jobs who need an advancement. They deserve it. So that's just a brief touching on the opportunity to respond to the Black Lives Matter moment. I'm aware of at least five or six organizations that are rethinking their work to actually embed anti-racism practices in it. It's long, slow, hard work, and they're taking it very seriously. So as a field, I think we're by far and large, responding to the offer of change in a way that is characteristically wholehearted for teaching artistry itself. And I wonder if we might go to poll number four. Right before I move to another aspect of where we're at. So this is to check in with you on your teaching artists work you anticipate as we move forward. A year from now, assuming the pandemic fears are pretty much gone. What do you expect your teaching artists work will look like compared to what it was before the pandemic. So this is a sense of the change you anticipate, even after we find our way past the current crisis into a new normal. Do you think it's going to be pretty similar to what was before, somewhat similar, pretty different, or you may just plain be out of the field by then. Take a quick vote on that. Just another few seconds to get that vote in and when we've got it, let's see our results. So this is a group that clearly recognizes change. I must say it's, it's pretty widely expected that we're not going back to the way it was, it's never going to be the same, and that there'll be some hybrid mix for us. And certainly the most common expectation is that the most evident change is going to be a much more significant presence of virtual work. Even after we're back in person, wherever we, you know, we're, it's going to be okay to be in person with people. The lasting effect of virtual delivery is going to be a significant part of where we're at henceforth, and so three quarters recognize their work is going to change. You know, you're more optimistic than many teaching artists around the country, a much higher percentage in other areas are, are saying they don't think they're going to be able to last this out and they probably will have to either leave the field of teaching artistry for financial reasons. They may keep a little hand in where they can, but many are so concerned about the financial impact that they're feeling their only solution may be to move outside the field to find income in the long haul it will take to get back toward a new normal. Here's another way of thinking about where we're at now, as I have observed teaching artistry respond to the sudden shutdown of in person activity. I think you all have seen this sudden response to online offering, online classes, online workshops, ways to keep it going. I am sort of dividing it into three chapters, there was the first chapter of heroic, instantaneous way to figure it out to keep it going. It was mostly driven by expediency and urgency just to keep contact with kids to fulfill contracts. I'll bet a whole lot of people on this call if we had a, if we had a Zoom poll about this, there'd be a whole lot saying, oh, yeah, I lived through that. And in looking at that first chapter, that first phase, God love teaching artists for the vigor and the creative explosion of ideas. As we're now that sort of first response has settled, there's a general sense that there was more ebullience then, skill. One of the things I certainly witnessed in that first phase was how we had really avoided dealing with internet connection as a field, we pretty much avoided it almost entirely but a whole lot. Whereas other areas, entertainment, I mean, look at the video game industry, look at other other sectors that embraced virtual exchange and how good they got and how we were still we were fumbling. We were like toddlers, and we did okay. And our earnestness carried the day.

We certainly did a lot of good and it happened fast and it happened widely. But as we kind of have arrived to the end of that first chapter and have entered a second, we're recognizing we can do better than that. Then we're getting a sense of how work in this medium. And let me just recognize there were a few things that I saw that looked like really ambitious, innovative work in the first period. But I'm starting to see more now that as we've had a time to settle down and do some of the work we do, when we are creative artists discovering a new medium, we're starting to see where teaching artists skills can be more present in the actual online work, that just engaging and just trying to use Zoom and other platforms to, you know, to keep some art art action going, isn't really going to be our strength in the long run. It's not really sustainable as a methodology for our field. So we're starting to see richer ideas. We're starting to see some projects launch and this next phase Then I think we'll see over months, we'll start to see things that look like models. And I want to invite anyone who's got a good example, to pop it in the chat box. We need some good models of teaching artistry, what we really do best starting to appear in online exchange. So if you have an example and can throw a web link or the name of a program in the chat box, that'll be helpful to us, as I move on to what I want to talk about as the third phase, or the third chapter, which hasn't really begun yet. And this is the one where we, where we gain confidence in this medium. We all know it's here to stay. And this is the chapter in which we start to do what only teaching artists can do online. This isn't just Where we do really engaging arts activities, but where we do what teaching artists do, and our number one job is activate the art history of other people. So that we can actually do what we do in a room. Maybe do it in a Zoom room. So as we look toward the questions that I think we're starting to address as a field for the long haul, the permanent change of our field, I want to take a moment and investigate. What do we mean by the things that teaching artists do better than anyone else? I'm going to do a little screen share for a document I wrote and use, called the fundamental Oh, it's not that one. That's old news. Let's see if I can do better this time. The, is that it? Did we get it. No. All right. I'm going to take a little pause here for my tech ineptitude. Okay, let's go back to Zoom. And let's see if it comes out a little better this time. So these are the six fundamentals of teaching artistry. I have used these in various settings. They should seem pretty familiar to you. And yes, they are also synonymous with great creative teaching in any subject matter. But as I do a quick pass through these doing that thing we're told never to do which is actually read words that are on a screen. I want you to be thinking about what does this mean in online delivery? And yeah, that's the thought. So, the number one job of a teaching artist is to activate the artistry of others. How do we do that online? We can get them to make stuff and we can have fun in art. But can we in more than just a quick hit? Actually take that in inchoate artist in a participant and start bringing that out in more than a single miracle, single session. Activate that artistry. If you know cases where that's happening those belong named in the chatbox. Teaching artistry is adept not just producing products, but within the knowing of creative processes and rebalancing the participants' energy, so it's balanced more toward the process which holds all the juice of the learning, and still respects and enjoys the products, but in fact, takes people into a sophisticated exploration of the processes. Because those are the verbs they take away even as the nouns fade. Those are the verbs that matter. Teaching artists are exquisitely good at creating safe and charged learning environments for engagement. I mean, we do this better than anyone else. We do it faster. We do it in more different kinds of settings. And notice the paradoxical nature of what we're able to accomplish. It is both safe and charged. Safe alone, isn't activating enough? Safe and charged, sometimes called by other words, safe and brave, this notion of a high engagement environment that brings forth that artistry. How do we do that online? We haven't figured that out. We're beginning to figure it out. It is our strength. And in fact,

it's often what we're hired for in schools out of schools, in government in different settings. How do we learn how to do that online? teaching artists are deft with inquiry processes, recognizing that artistic engagement is a question answering process. It's not a way to get to a product. It's a process of reflection, questioning, learning multiple perspectives. And this is where the richness of the learning, although socio emotional skills get developed through the learning process. There's the authenticity of you as an artist. How do our artist selves radiate the way we can in a room. Most of your teaching in a room is I call it the law of 80%. 80% of what you teach being who you are. Your main teaching impact is not your lesson design. It is in the way you function as an artist in the room with others, the way you listen, the way you discover things, the way you co learn, the way you make meaning happen in the room in the moment. That is where they are learning what it means to be an artist. That is the law of 80% and teaching artists take on that high and exhausting responsibility to be there artists selves 100% of the time they're in the room. And finally, is the yearning aspect of teaching artists that have them Excuse me. Oh my goodness, the room where it happens official Hamilton. How do I get that? Okay, that was funny. Let me make sure you can still hear me. Yep. So this is where our yearning hunger for more beauty, more impact, more new ideas for this kind of relentless reach for a new world informs every choice we make as a teaching artist. And how do we do that online? We don't know yet. I mentioned that interestingly, that little Visit from Hamilton. I wonder, it must mean something. I did watch it the other night to my great delight. In fact, I confess I've now watched it three times to discover everything that's in there. So given that those are our fundamentals. I'm glad we're starting to see in the chat box some names of programs where those fundamentals are being mentioned, are being achieved through online means. And I see a note from Heather Bryce, another great teaching artist from Vermont and New York that is moving to be a colleague of yours in North Carolina. Embrace these new colleagues who are coming in. So where- I want to take one more perspective on where we're at .And this is a more structural one. For many years, really for our whole history as a field of teaching artistry, disorganized as that field is, whenever people try to talk about it, they have divided it up, organized it according to who hired you, or where you worked. And this led to separations that it led to false siloing and it wasn't helpful to anyone. So some number of years ago, I really framed the field according to what teaching artists are hired to do. And in that process, I identified seven reasons for which teaching artists are hired, seven purposes that they achieved through the use of those fundamentals same fundamentals in all them guided to different purposes. And I want to do a quick tour through those seven purposes, purpose threads, threads of purpose, for a couple of reasons. Partly just so you can reflect on your own careers identity, which threads has your work fallen into. But second, since three quarters of you expect your careers to change, is there a thread you are interested in developing in the next chapter of your work? So let me take you to a screen share of the purpose threads. Here they are. And in the chat box there Oh, are you? Let's see. Do you have the purpose threads up on your screen? Can somebody unmute and say, Yep, I see those purpose threads. I'm good. Someone?

Sandra Davidson 49:09

Yes, we see them. We got them.

Eric Booth 49:11

Great, thank you I got the right one. in the chat box has appeared or will appear a link to this and the fundamentals document where there's a whole lot more words and more examples and explanation, so that you can get a little fuller grasp of this. So these are the seven purposes. I've had this model

checked out by lots of people around the US, and subsequently people around the world. And it seems to hold water that these are the reasons for which we're hired to be a teaching artist here, or in Australia or in Namibia. So the first is for the work of art. I'll bet many of you have worked in that thread and your purpose there is to enhance the quality of encounter with artworks. There are certainly many arts performing arts centers and museums, hire teaching artists in the work of art thread. And we're damn good at it. There is the newest one, probably the newest of all of them, the art skills development, where teaching artistry is applied to deepen the development of art making skills. Sometimes that is a teaching artist in an arts training program. The new teaching artists certificate program at NCCU. It has a piece of that the investigation of what does teaching artistry bring to the development of 21st century artists. We have something distinctively positive to offer. There's some confusion about, wait a minute, who's the teaching artist and who's an arts teacher. Forget the semantics, it doesn't matter. If those fundamentals are driving the exchange, you're doing the work of teaching artistry, and it is my contention and a whole lot of others, that that quality of learning makes for way better way, more satisfied, way more powerful artists in the 21st century. There's the arts integration thread. I have a hunch there's a number of people on this call that have spent a good chunk of their time in the arts integration thread. It has grown dramatically. How do we deliver that online? How do we grow the arts integration thread that is likely to be taking a big hit from school budget cutbacks? How do we get so good at it that schools invite us to do it? In this new, new emerging era of arts in arts education, there's the community thread. The community artists are the masters of this with their deep and beautiful traditions, their great expertise and teaching artists and community artists. Now, as those lines blur, we're all becoming better at what is going to be a growing part of the work of the field. I know the work in Vermont, which I keep mentioning, is teaching artists are really becoming a leaders of communities, addressing their most pressing challenges through teaching artists design and facilitation, even to the point that I don't know if we'll pull it off, but we're trying to get the state to fund teaching artists in residence for communities. Activism, boy has that become important in the last three years as teaching artistry is drawn into the the purpose to change a political or social status quo. And teaching artists provide unusually potent engagement, to change practices, to change beliefs, to change laws and norms. And how do we find our way in there more. Social personal development. It's pretty uninteresting title for thread. And this is those programs you know of that are empathy development. The El Sistema World lives in this thread to develop personal capacities that enable young people through intensive ensemble music learning to develop new capacities that enable them to redirect the trajectory of their lives. There's all kinds of remedial work for helping young people become more successful in the world. There's qualities of development. You know what I'm talking about. It's beautiful work, and it's amongst the fastest growing work. And then partnering for non arts goals. Talk about a lousy title for a thread. This is when teaching artists partner with non arts institutions to achieve results that matters to that institution. And we always must be ethically careful that we're actually producing results that feel good to us and feel right to the world like artists contribution. But there has been dramatic growth in this. You might even put the fastest growing sector of our field before the pandemic, which was Creative Aging, you might put it in that thread. They couldn't hire you fast enough, hire and train you to work in senior settings. Once the research proved that creatively engaged adults spend less time in hospitals, they reduce their prescription drug intake. The staff at the facilities have increased morale, longevity increases. There's this host of benefits that come from a Creative Aging program. And it was hard research that affirmed those benefits that led to this explosion in hiring of teaching artists in that field. Also a lovely one that's dear to my heart is there was a research study

done some 12 years ago, where teaching artists worked with doctors in training at Harvard Medical School, and a teaching artists had six visits with them at the Gardner Museum in Boston in how do you look at artworks. What are the processes of observation? And in learning how to explore an unfamiliar artwork, there was a direct and measurable transfer to more accurate medical diagnosis. That in fact, it's slowed down the snap judgment, the instant interpretation impulse to the point that they actually began to take in more bits of medical data before coming to a diagnostic conclusion. Better diagnoses and in this case, we can absolutely say with research certainty, art saves lives. And after that one study that ended up on the front page of the Boston Globe, there are now more than 17 partnerships between art museums and medical schools to train doctors toward more accurate medical diagnosis. And finally, you see this one little extra appendix of digital. It's not really a thread. So teaching artists, it's not like a purpose. It's a place. And this is the challenge. This is the one I mentioned earlier. How can we have the next era of our sophistication, our growth, our field learning be to learn how to activate personal artistry in digital media. I wonder if we could go to poll number five, out of curiosity, to see where your career has fallen in those threads, which has been the primary one you worked in. And I know we've all kind of worked in more than one and some of them some work could be placed in one bucket or another, but just take a shot. For our own interest, where has what has been the primary thread that your teaching artists work has been in? gives me a chance to peek at some of the answers. Okay, get those final answers in. Let's see the results. What pattern do our threads weave arts integration is the main one. We got pretty close between art skills development, so teaching artists working in the training of artists and in the community thread. I think of North Carolina as particularly rich in the community thread deep traditions there. We've got some down in the social personal development got some great systema work happening in the state. Work of Art thread, it's a little lower than I expected. That's interesting, like that ,cool. And the non arts goals, there may be some work there for you. In fact, let's flip right to question poll six. As you are thinking your way through that laborious introduction of the threads in your future work as a teaching artist, which thread would you most like to increase in your mix of work? Three quarters say we're going to our careers are going to look different. If you could guide your career work more into one of those threads, which is the one that is most interesting for you to expand in the next chapter of your teaching artists career? That may tell us something about the kind of professional development we need to provide, about where we sense the opportunities are. So just another couple of seconds to register your vote. Okay, let's see what we think. Let's take a glimpse at the future. I'm with my people. Yep. And there's interest to get into the social personal development. Yeah. Significant increase in the number who are looking to partner for non arts goals. That includes the working in businesses, bringing creativity to a business, boosting innovation. There's a lot of places where that lives. And I wonder if I might invite just some thinking in the chat box for what kinds of things you can imagine in the partnering in non art schools in this thread of partnering outside of arts and education opportunities. What are some ideas you can imagine? Where might there be opportunity for us as we grow more entrepreneurial, as we start to make partnerships? What into the chat box, what can you imagine? Maybe what have you dabbled in or what could you grow? Where might you be interested? And the reason I'm inviting this is to really loosen up our thinking. In the work in a number of states we get surprised when we discover teaching artistry actually helps address serious challenges. In both New York and Los Angeles, their city governments hired a range of teaching artists to be in departments. New York City 11 government agencies hired teaching artists in residence to help them do their work. What is the teaching artists in the sanitation department do? It isn't decorate the place and it isn't do peppy warm ups so people enjoy their mornings more. It's a frame of mind a way of

questioning what's happening that actually helps the people who care deeply about the issues of sanitation in cities helps them think afresh about their work. So the suggestions that may be starting to appear in the chatbox now, this is some looser brainstorming. about where possibility may live. And as that's starting to, to appear in our chat box let me pause for a moment and talk about entrepreneurialism. I think this is- we have we have to take it on. Many teaching artists already do are highly entrepreneurial. I've seen Barry Mann name come up here and I know Mimi Herman, superstar entrepreneurs. We're all going to have to take on this courageous expansion of a teaching artist's work. I think of it as really an expansion of a teaching artists work. It isn't like, you got your teaching artists work and then you have to do all this crappy business like stuff. In fact, think of it as just as the artist makes worlds, that's their job and offers them. The teaching artist does everything possible to make it so that others can go in there and get the goodies takes responsibility for expanding the power of those artworks in the world. entrepreneurialism is a further step where we take the things we care about. And instead of using the word "art" more often these days I say "make up we care about." The teaching artist makes stuff she cares about, and then takes responsibility for moving it into the world. That's how I think of entrepreneurialism. And in a moment of talking about myself, something I don't much like to do. I am often cited as being very entrepreneurial teaching artists, and I'll tell you this, I have an extremely low batting average. The number of the percentage of ideas I put out in the world that actually catch and grow and turn into something is extremely low. But I put a whole lot of stuff out. And that's how I have been able to be successful starting stuff in the world is that I start a whole bunch of things, and only some of them catch. But I am in the habit and the courageous playfulness of putting it out there and seeing what can happen. So I invite you to basically accept what you're going to have to accept, which is if you want that next career, it is not going to come and get you. The impact of this economic crunch on our field is such that we are gonna have to start putting it out there we're going to have to make stuff we care about and put it into the world and find out ways to make it pay so I urge you to connect with colleagues. It's harder to do it on your own. Connect with colleagues, not only does it buck up your courage, it actually produces better ideas, and better plans, and more muscle for moving it into the world. Take that challenge on. And one of the most overlooked features of entrepreneurialism is the quality of listening for opportunity. Look for where there is a need. Listen for what schools need, and answer. I'll give you a specific example. Again, going back to Vermont. We recognize that the schools were in a panic about how to start school in September. I mean, it's going to be a mess. It's going to be part virtual. They don't know how much kids will be present. And but how do you create a sense of school? And and how do you have it actually connect to the communities in the way they wanted? So, this project, I was working on, the community engagement lab, we said, okay, here's an idea. We put together a think tank of teaching artists and teachers and created a set of invitations to all the schools of Vermont. Here's a project you could do at the beginning of your school year, that would create a sense of school that would be creatively engaging for the school and the community and together would address a serious and real issue in her community. Here are six highly customizable templates and projects, you can just grab them and use them for free. Go for it. That was our entrepreneurial idea to answer a need, with something that teaching artists better than anyone can provide. Where can you find that maybe in businesses, maybe in healthcare, maybe in communities who are struggling at this particular time? Where is your opportunity? Is it in the project I worked on food deserts in South Dallas? Yeah, teaching artists devise the processes that eventually lead to food co-ops being established by people who live in the area. So that is a big, positive, joyfully muscular part of our future and I invite you into it. There's one other invitation I want to make. And then we're finally

going to turn to some questions that I have talked you into a stupor. And this is in this time. We need to build the field. We are suffering at the moment from the fact that we haven't built our field. You know, we've relied on benign and generous support organizations like North Carolina Arts Council, like a lot of organizations that hire teaching artists and provide some training. And we've kind of relied on this patchwork of support organizations. But we never made our own network strong. We basically do not yet have a strong infrastructure locally, nationally, this is the time to start to change that. This is the time you connect with colleagues. I know many of you do it, do it more, make it more effective, renewed efforts to draw in young teaching artists of color so we can start to have our ranks resemble the ranks of those we serve. start to look at new pathways together. Start to build build a strong network that actually get something by working together. That's how we're going to build our field. I don't know whether that looks like book clubs. I don't know if that's monthly meetings to make plans. I work with three or four working groups that have produced documents that live on the teaching artists guild website, which I recommend you go to Teaching Artists Guild, there's a series of resources that are available to you that Teaching Artists Guild is merging with the Association of Teaching Artists so we will finally have one organization for the first time ever that if we can support it and help it grow can actually serve us. There is on that website, you will find the teaching artist asset map, get your name on it. This is a way to register but teaching artists in America and the organizations that hire and support them to say, here we are. Because nobody knows where they are. I mean, how can we become a strong field when we don't even know who's in it and where they are. So get everyone you know, every teaching artist and every organization doesn't cost anything. You don't get mailings. There's no downside to it. It is just to make visible our presence in a way we haven't. And my one final invitation before we go to some questions, is to recognize the teaching artistry has actually become a global field. And in some ways, the International field is better organized than the US field. It started with the launch of the International Teaching Artists Conferences, which began in 2012. And there was a recognition at that very first one in Oslo that in fact, artists from 26 countries, many of whom had never heard the term "teaching artist" recognized. They use many of the same practices. They in their own countries and cultures had developed many of the same purposes and tools, and the recognition that even though we go by lots of different names, we are a global field, taking on global issues. In the second and third teaching artist conferences in Australia and Edinburgh, Scotland, we began to see projects emerge, we began to see what was possible when teaching artists were working across boundaries in projects. The fourth international teaching artists conference was at Carnegie Hall. And this is where we looked at partnering. And the fifth international teaching artists conference will be in Seoul, South Korea this September. Yes, it had to go virtual. We were all going to go fly to Seoul, South Korea. But instead there's going to be an inexpensive way to join ITAC five, virtually learn best practices from around the world. And then you could even start this now join what international teaching artists conference has grown into, which is the eye tak collaborative, the first global network of artists to work in schools and communities join. It doesn't cost anything, join projects, read information, we need to pour some energy to lift this potential off the ground. It's starting it has a staff of one plus one volunteer, and we've been able to start funding some projects. We are we'll have more money as we come out of ITAC five in Seoul. So join the global field and raise our visibility there. So That's ITAC, the International Teaching Artists Conference. Thanks. So let me pause for all of you to rouse yourselves from the stupor I have talked you into. And let's review some of the questions. I'm hoping that we have some that have been up voted, and that somebody can help me. Pick out the questions. Maybe Sharon, pick out questions

that we should address. And we can start to hear what's on people's minds. And maybe from people on Zoom even start to hear voices other than this one.

Sharon Hill 74:48

Eric, this is Sharon. Um, I'm not seeing any questions right now. They've been rolling through the chat the whole time you've been talking.

Eric Booth 74:57

Okay.

Sharon Hill 74:58

Um, one question that came to mind for me, North Carolina is an interesting state in that we have several high urban areas, and a lot of rural areas and many teaching artists are trying to make their living in these rural areas. What kinds of suggestions do you have in more isolated areas for creating those partnerships?

Eric Booth 75:24

Really, it's it's a repeat of a question, of a statement I made a couple of minutes ago. And if anyone does have questions, pop them into the Q&A box, which is down at the base of your screen, or we can probably even pick them out if they appear in the chat box. So Sharon, my answer really is again, answer local need. Rather than hang out a shingle and say, "Hey, I can do this who wants to do it?" In overstressed communities, that is very hard to make that fly. Some people have and it's because people know you and love you and something can grow. But to start something new, find out where the energy is flowing. Find out what's alive, what needs help, and then start to discover ways that what you distinctively know as a teaching artist can actually provide some of that help. So as as we find in rural areas, it's it's hard to make the case for teaching artistry in the abstract. Sometimes it can be made in school engagement. Sometimes it can be made in, you know, socio emotional health. But schools don't have much discretionary money at this point. In fact, they have no discretionary money at this point. And in rural areas, asking PTA To try to create extra money, that's hard work. So can you find number one, the energy locally and this is where from rural areas, start exploring virtual work. Start find-delocalizing. Can you join the entrepreneurialism that is going to look for ways we can deliver the goodies teachers have got in non remote ways. Everyone's going to be way more, everyone, urban areas where you are based is about to become way less important than what you can deliver. So this is the area if you don't have a good idea for how to tap into something that's live in your community. Put some energy into exploring what you can create that no one else has got, or the answers and a need through virtual connection or not. How many parents have I heard say, "man, I would pay some serious money for high engagement of young, my young people in learning at home. I'm sick of teaching myself and the stuff I'm seeing from the school, not very engaging." How can arts integration actually pay through virtual means? Those are areas I would recommend for experimentation. We're on the front end of it. So I don't have good examples to point you to. But the one example I do know, called the Collective Conservatory, is a group of El Sistema teaching artists created a virtual summer camp. And they made it multi interesting. They charged so that it can pay for itself and they are exploring what can asocial change through music programs offered online that is so attractive that programs and even

some individuals will get their kids to join. So that's an area for experimentation I can recommend trying.

Sharon Hill 79:17

I'm sorry-

Eric Booth 79:18

Can you pick out a question or two?

Sharon Hill 79:20

Yes, we have one that I think is really kind of looking at teaching artistry from the other side. And the question is how might we as we fight to create a living simultaneously guard our spirits and feed our creative lives in this difficult time.

Eric Booth 79:38

Boy thanks for asking and at first I might say I am maybe not the person who should be answering because I've been getting mighty dry. I normally to keep myself moist, juicy in the 10 hour days I spend that a computer and working in teaching artistry, I require two to three hours of creative work in the morning to make that feel like a good day. And I've been struggling to get that I can't find my creative groove. So I have no handy prescription for you since I can't apply it to myself. But what I will tell you is from my colleagues, whom I know are thriving, they are the ones who have somehow cobbled together a structure so that their art making is actually pushing into some new areas. They're doing some pioneering in this time in this work. I was just talking to a young guy from Boston this morning, and he's learning how to play the double bass. Never played a stringed instrument before. got this idea. spend two hours a day And he says it makes the rest of his Zoom day more playful, more joyful. So my number one answer is care for your art self doesn't have to take many hours a day, it just needs to be alive and well, and making new stuff that matters to you. And second of all, and this is the one I do apply to myself, Be kind, be kind to yourself in this time, you know, there's sometimes things get fallow, sometimes the good art stuff, it just isn't coming. And instead of whipping yourself as a good Puritan like me would normally do, actually cut some slack. make contact with friends, give the love to family when they're not driving you crazy to really find positives where they are as we settle in to this not new normal, but this disrupted time more, you're going to find ways you're going to find the idea that pulls together the inner world that there's going to be stuff you want to make. I'm counting on that. In fact, I got a couple of projects that are sitting on my desktop I will not screenshare, waiting for the morning when I actually can go mess around with them a little bit. So be ready for that aren't part of you to be reengaged. Be kind to yourself and take the art feeding pleasures around art and enjoy them. Take the more you can. For me, nature above all else.

Sharon Hill 82:51

That's excellent advice, I think for all of us. We have a question on the Facebook group. Do you have sources of excellent examples of virtual teaching artists work that you might be able to share.

Eric Booth 83:07

Yep, I have a good clean answer for that. Nope. I'm searching for it. And that's why I invited people to put it in the chat box so that I can read the text of this chat and learn from it. I have seen some there's some really interesting work that has come out of Seattle. I don't have the name of it off the top of my head, but the government of Seattle commissioned, if I'm not mistaken, 30 teaching artists to create 10 minute online engagements for young people. They're highly imaginative. Also, some beautiful work came out of ArtistYear. I don't know if you know that program. its founder, Margot Drakos coast lives in North Carolina, and the ArtistYear fellows, and they are, it's actually a national service organization that young artists, young professionals coming out of training, spend a year in schools invigorating the art life of that school. And of course this year, they got clobbered in the early spring. And rather than just spin their wheels, they created beautiful online activities, that maybe because they were so young, were just imaginative and wacky and playful. So there's an idea there. One idea just off the top of my mind, my local small town where I live in upstate New York group of teaching artists offer a virtual art challenge a week for anyone in the community to do. So often a drawing challenge, and they pick this oddball little idea, like creating imaginary animals, or finding a particular something red out on the street. And they've created a very active public community of art playfulness. Again, not making them money. This is donated in a time of crisis. I can mention teaching artists in their characteristic of generosity. 80% of teaching artists this surveyed number are offering their skills online, to their communities, or online to their communities and others during this pandemic. 80% of teaching artists have somehow put forth the best of themselves to help others during this pandemic time for no remuneration. There we have it. And our challenge is how to take that abundance of inventiveness and generosity and monetize it. And I don't think it's as different as we think. I think once we tap into where the response to those offerings is, we can actually start to think of a financially sustainable way to do some of that work. And that's the work of the entrepreneur. Sorry, I don't have better examples. When we meet together. I mean, maybe, maybe that'd be a good project for Teaching Artists Tuesdays to actually bring in some of those good examples you're discovering. So you can share them, study them, start to borrow ideas from them, because we've got field learning to do. And if we were to have another one of these in six months, I bet we have a whole lot of answers to that question.

Sharon Hill 86:38

Thank you for saying that our next session, we're actually bringing in some teaching artists that we think have found some successes. So.

Eric Booth 86:46

Bingo, you're ahead of me once again.

Sharon Hill 86:48

Stay tuned. We have an interesting question. I'm trying to rephrase it because it's quite long, but they're trying to make sense between the balance of "Hi I'm here virtual savvy, adaptive and ready to help you with what you need." And being perceived as "Hi, I'm needy toned up and bugging you at a vulnerable time." When I seem extremely irrelevant, what are your thoughts?

Eric Booth 87:14

That's the listening piece, the research piece. Cold calling is not, I mean as anyone who ever worked in sales knows, cold calling it's rare that it works. But if you can do some research, in fact, the North

Carolina Arts Council is famous for its the research behind its advocacy efforts so that you don't have to enter with a "Hi! Let's hope something good happens here." But you actually know something about the needs or interests of that person or institution you're making an offer to. You don't look like you are needy or that you need something from them. You look like you've got a solution to a serious problem of theirs. I remember way back to my actor days at auditions for Broadway shows, if I went in kind of hopeful I sucked, and I never got the job. But if for some particular reason things were working that day, I went in as the solution to that casting directors problem. I got way more callbacks for that. So can we apply some of that to our entrepreneurial thinking, where we know enough for what that school, what that business, what's that social service organization needs, that I can come in with an offer. And yeah that offer is going to cost you some money. But in fact, I am interested to work with you to see if we can make a difference around that challenge. That's a very different conversation. And that's a conversation where you don't have to go through the embarrassment of being a pushy, needy, desperate person. But in fact, someone with a unique skill set that might be willing to work with you to solve your problem. The more you can lean in that direction, the more those conversations become interesting, become more than one conversation because you're starting to pursue something you both care about together. And they have a greater likelihood of actually leading to some experimentation.

Sharon Hill 89:29

That's great. And again, assessing the needs of the group you're trying to work with.

Eric Booth 89:34

Yup. And you know, how do we do that research? Cleverly. We read everything that we got, we get in touch with people who know about them and what they do. We talk to people in the organization before we make that initial call, so that we enter with strength and possibility.

Sharon Hill 89:55

Yes, absolutely. We have a question here. Kind of another look at how we can support the educational field? And it states "teachers like my wife question whether she can continue her teaching music in a digital way. How can our work help teaching in this new digital mode?"

Eric Booth 90:16

Ah, beautiful. A Little side trip and then I'll come back to the question. The prominent researcher who studied how arts organizations and businesses actually succeed in trying times, Jim Collins, he boiled down his theory to two things. If an individual or an organization is going to succeed in a in a turbulent time, they have to get the right people close to them. They then have to pull close to their absolute core values and experiment boldly from there. So what I think we can do as teaching artists is engage with spouses and friends and teacher partners we care about to investigate with them what they're trying to accomplish. Cut back to the core question that gets so caught up in the how that if we go back to why do we engage kids in music? What are the most important basics that could be engaged over the internet? No, you can't do things the way we used to. But what can we do that is musically essential, musically delightful, musically expansive, so that kids will want more of that engagement with music. We can be the catalyst for teachers coming back to the things they delight in, that can be delivered through virtual media. And that's gift we can give. I mean, teaching artists are good at that. We're good at remembering what it's like to encounter something for the first time, we have an extra special feel for

what is pleasurable in the early engagements in artistic media, and we can remind our teacher colleagues about those often overlooked delights, and how can they be explored and muscle up. Even though the the sequential curriculum can't play out the way it usually does. Maybe the passion can be the first place. Maybe the intrinsic motivation to play in music can get stronger before we can all go back to being in person and actually touch those instruments and stand next to each other singing. So my thought and this since we're right at the end of our time, is to use what teaching artists know best. They're the things that live in those six fundamentals. They're the things that have made a field grow for those seven purpose threads that can drive way past a pandemic disruption into a whole new field. And they're the things you can bring to your spouse or to the homeschooling that you're doing at home. The remembering of what teaching artists know, which is the power of activated artistry in all people. And that is our strength. That's what we're best at. So may there be many good Teaching Trtists Tuesdays, and many good ideas to follow. Thank you all.

Sharon Hill 93:38

Thank you, Eric. This has just been amazing. You've given us so much to think about, and we really appreciate it. To all the participants, thank you so much for joining us today. Oh, I'm not on video yet. As usual, I'm talking and no one can see me. But I have a special thank you to Eric because you have generously offered your time to us and we know how busy you are. We so appreciate your support of the teaching artists in North Carolina. And for getting us off to such a great start for the remaining conversations with Teaching Artists Tuesdays. We're going to continue to develop these this series and said the feedback from the participants is so important. Lenora, I think you'll agree.

Lenora Helm Hammonds 94:26

Yes, I really do agree. And Eric, thank you for saying yes to our invitation. It really speaks volumes of who you are that you took the time to be with us today. I have so many notes that I've taken myself and I'm sure everyone else has. I loved what you said about entrepreneurialism, how we have to look to answer the needs of what's in the field, how to make stuff that people care about. I love the invitation to join ITAC five for us to connect with our global peers and to build our field. That's really, really important. It's one of the reasons we started the Teaching Artists Certificate program at North Carolina Central University. And one one thing that I want you to know is that you've invigorated, reinvigorated me in that work. So the the list of threads that you gave us of the different tributaries that teaching artists can go into, I think what the pandemic has shown us is that the community work is really going to take and the social learning is going to take a front seat, maybe to the work that we've done in the past as we answer that need and build our fields. So thank you so much for giving us that. If you want to know more information, folks, I'll put the information in the chat about the NCCU Teaching Artist Certificate program. And we're grateful that we have that will will continue these talks for Teaching Artists Tuesday with the support to The National Endowment of the Arts support of the NCCU program. So thank you again, Eric. Thank you, Sharon and the fantastic team at North Carolina Arts Council.

Sharon Hill 96:09

Yes. And artists, be sure to go to our web page and get the next sessions of Teaching Artists Tuesdays on your calendar. We have them through the end of August. The next session will be on July 28, two weeks away at 3pm, discussing how tos and success stories in the new normals and registration open today. So you can be first to jump on that. In your post survey or post webinar email, you'll be getting a

survey. It would really help us out if you could fill that out. As Eric said, We folks at the North Carolina Arts Council like to do a bit of reach search., so you can help us with that so that we can support teaching artists in the best way possible. Thank you all for coming and have a wonderful week and send your questions to me. Happy to have them.

Lenora Helm Hammonds 97:01

See you next- in two week.

Sharon Hill 97:02

Bye bye