



Education Department POPS REPORT 2019-2020



Districts/ LEAs	Charters	Schools	Home School Students	Instructional Hours	Teachers	Students
28	33	216	120	4501.19	1745	35173



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Budget Expenditure and Income Source

	Legislative Appropriation	Funding Leveraged from Other Sources	Total Expenditures on Approved Education Programs	Legislative Appropriation % of Total Expenditures
Personnel	320,740.38	954,568	1,275,308	25.14%
Travel	17,945.96	53,410	71,356	25.14%
Materials	6,980.99	20,419	27,400	25.14%
Other (identify)				25.14%
TOTAL	345,667.33	1,028,397	1,374,064	25.14%

2019-2020 Total Services Provided

LEAs	Charters	Schools	Home School Students	Instructional Hours	Teachers	Students
28	33	216	120	4501.19	1745	35173

Description of UFOMT Education Services: Overview



Professional Outreach Programs in the Schools (POPS) program has allowed **Utah Festival Opera & Musical Theatre (UFOMT)** the ability to have a rich tradition of arts integration in our 28 year history. This year alone, **35,173 students** statewide participated in a range of scholastic and ennobling artistic learning. Students participated in a variety of projects: original opera and song creation with the **Opera by Children (OBC)** and **Festival Songwriter programs**, enjoyed OBC performances, professional concerts, professional opera and musical theatre productions within the **Student in Attendance** offerings and learned in "Informances." Others participated in an adjudicated musical through the **Utah High School Musical Theater Awards (UHSMTA) program** and were honored in a virtual awards event. **1,745 teachers** also gained professional development and artistic experience through our programs: Onsite **workshops** in Logan or at Local Education Authority (LEA) offices and schools around the state, **Teacher in Attendance** offerings of our professional concerts, operas, musical theatre performances, and **Festival Academy** during our summer season in Logan, UT. UFOMT worked with LEA Arts Coordinators and other school administrators to coordinate workshops and programs making it accessible to all interested teachers. Special effort was made to contact teachers directly while many teachers also contacted UFOMT. **990 outreach services** were offered locally and throughout the state; **71 Title I schools** served.



Students implementing learned art techniques.

USBE provided guidance and oversight on best practices through consistent internal evaluation, peer reviews, and assessment of events for credit or relicensure points for qualifying teachers through USBE accreditation. Contacts provided through the USBE office, good communication between the POPS

consortium and partnerships with professional artists and arts education provider organizations ensured coordinated coverage of the state. UFOMT worked again with the Utah Shakespeare Festival and Utah Opera, specifically, in order to ensure statewide coverage.

OBC offers the following services to teachers and schools:

- A. Teacher Workshops,**
- B. OBC Classroom Implementation for K-6 Students & Songwriting for Middle School /Jr High and High School Students,**
- C. Student Performances;** All services are described below.

A. Opera by Children Teacher Training Workshops



After-school educator attending a training workshop.

LEAs	Charters	Schools	Instructional Hours	Teachers	Students
10	4	18	250	58	



Educators performing their opera during a training workshop.

The **OBC** program has been our flagship in-school arts education program for **23 years**. **OBC Workshops** attended by teachers from **10 LEAs in 18 schools and 4 Charter Schools** were conducted by request of LEA Art Coordinators, school administration and/or classroom teachers, providing each teacher with improved facilitation and communication skills needed for the creative process of an original opera and to deepen quality instruction overall.

Facilitation skills taught: a) establishing boundaries: time limits and the OBC three rules: 1-No one gets hurt, 2- Everyone participates and 3- It is the students’ work and, b) staying neutral, c) listening mindfully, d) ask probing questions, e) the “how to” of collecting ideas, f) synthesizing ideas, g)

learning appropriate ways to give feedback, h) paraphrasing (repeat for clarification), i) summarizing (describe the whole story), j) how to test assumptions, k) and ways to evaluate objectives being met in the opera.

USBE *College and Career Readiness* skills, 21st Century learning skills, ELA core standards and higher order thinking skills were taught along with the Fine Arts core and opera skills: singing, melody creation with rhythm and harmony, story writing, libretto creation, staging, painting scenery, creating props and costumes, organizing performances, and self-assessment.

In-depth conversations between our specialists and teachers enabled teachers to further prepare their lesson plans and integrate core teaching objectives not only in ELA and Fine Arts curriculum standards, but also other appropriate core subjects for lasting learning. The ***Opera by Children Teacher Manual*** prepared by UFOMT was provided to every participating teacher. It is the “how to” book of instructions giving a complete step-by-step process of opera creation. Additional resources on our website (operabychildren.org) offer further support.

B. Opera by Children and Utah Festival Songwriter Implementation

LEAs	Charters	Schools	Instructional Hours	Teachers	Students
19	15	76	2171	177	6300

For **23 years**, **OBC** has worked directly with teachers and students in their classrooms providing a unique teacher-development opportunity integrating arts curricula into the core learning of students throughout Utah. The OBC process is specifically designed for use in K-6 classrooms, but was also utilized in high school life skills classes. Songwriter projects were also created in all grades K-12, though our primary target is middle school and high school classes. This

"The most effective standard was referring to parts of poems. I found they were the students' favorite lessons because we put patterns together, discussed why they chose the words they chose, and why they repeated phrases or words!"

Celeste Christensen,
Teacher, West Point,
Davis



Students participating in collaborative story creation.

to facilitate students to *integrate democratic, social-emotional and cooperative learning skills into the creative process*. OBC brings equitable arts education access for all students, meeting each individual student's needs through inclusive application.

year, side by side mentoring provided **6,300 students** the opportunity to write, sing, dance, draw, paint and stage their way through creating their own original operas or original song projects. OBC mentors served a total of **2,171 direct hours** in classroom instruction assisting **177 trained teachers**

The **Implementation Service** applied the arts to "Utah State Core Standards for English Language Arts (ELA) & Literacy in History/Social Studies and Technical Subjects." Working together, students learned how to create original stories, adapt them for the opera stage in libretto and music form, then create sets, costumes, and stage movement. This process allowed the arts to augment and enhance each student's *cognitive and retentive skills*, improve *College and Career Readiness*, strengthen *social-emotional learning* and create a desire for *lifelong learning*.

Teachers learned how to use the arts to strengthen each student's self-esteem by allowing them to trust in their own ideas and creative abilities. Utilizing our program philosophy of **Trust, Risk, Affirmation and Growth (TRAG)**, students consistently participated more fully in the classroom as a whole not only during the opera process. The great discovery for each teacher was that as students took ownership over the project, they all worked harder, learned deeper, revealed self-discovery, and expected more of themselves. This in turn, generated a community of student creators and performers while honoring each individual voice. Every classroom became a learning team where everyone assisted in growth not only for themselves but also their peers. Cooperative learning allowed each student to contribute to the education of the whole group providing flexibility in meeting the needs and abilities of each student regardless of grade level. The operas, created by the students themselves, naturally were developed at appropriate learning levels then given measured depth and rigor through their own revision.



Paint day with the Art Mentor.

"We really incorporated science this year. Kids are so creative. They always think of things I couldn't as we use the writing process. It is a learning opportunity as we discussed topics further in depth and were able to connect the opera we created to other writings or readings and remembered what they learned."

Caren Ficiur, Teacher,
Lakeview, Charter

Professional artists in all disciplines worked in each classroom with the students until the classroom teacher was proficient enough to teach the process without assistance. Continued support for musical scoring was part of that process. Teachers soon lead the art and drama processes, but music scoring is always provided as well as consultation for all art forms.

33 classes created songs in genres from classical rock to rap through the creative process. Expanding and focusing on the song development of the OBC music creation process gave life to the **Festival Songwriter** program. This modified OBC program for middle and junior high school students is a format more conducive to the secondary school system. Two of our professional OBC mentors served as Music Producer & Arranger and worked alongside the teacher in each classroom during two separate hour-long visits. Additional music professionals assisted each class in realizing their final songs in studio recording sessions.

The first visit, students developed lyrics for their songs and in the second, created the melody and chord structure. A third visit for classes who chose to record their own voicings practiced and recorded their songs, but if the class chose to have professional artists create their "sound", they received an mp3 and listened to and gave feedback on the music. The UFOMT

Music Producers and Arrangers then finalized the students' artistic creations in studio with professional musicians. Students and teachers received an mp3 recording and score for each class. Mid-March brought the use of Zoom sessions bringing limitations and new possibilities in recording the students' voices.



Brainstorming ideas for the opera story.

C. Opera by Children Student Performances

LEAs	Charters	Schools	Instructional Hours	Teachers	Students
18	13	66	190	1164	24970



A Life Skills class presents their opera, which was met with a standing ovation.

190 classes performed in an "Opera by Children Festival" at their school for the student body and again in the evening for parents, extended family and community. This year some performed virtually with family support.

Performing for family and peers is the culminating experience for the OBC program. This allows not only learning via the creative

development process but through performance as well, meeting the full purpose of OBC to "provide an excellent process for educators to use that will enable them to teach and utilize creative arts in the instruction of essential core, life skills, and college and career readiness curriculum." This allowed us to accomplish our vision: "Enabling young people to grow by encouraging and affirming the natural creativity that exists within each one." The product is not emphasized as the goal, but is part of the creative process. It is important to share the creation for others to see, enjoy and validate. Many students (and their teachers) reported overcoming stage fright, resulting in an increased ability to communicate with classmates and do other project presentations with confidence. When OBC classes shared their work, other teachers and students were introduced to the creative process, thus opera performances became a unifying arts-building activity for the entire school.

"The creativity of this program is key. My students liked that the opera could be anything they wanted it to be. It was theirs and they all contributed to it. It helped my class form a close knit bond with each other. They knew that we had a safe place for them with the opera and with everything else, so they were more willing to step out of their comfort zones & grow together."

**Nancy DeBry, Teacher,
Black Ridge, Alpine**



Supertitles projected during a live performance.

Using provided supertitles increased the powerful influence of the literacy process and extended it to the students in attendance. Our professional staff and mentors assisted the performances by preparing supertitles, program covers, and finding materials for costumes and scenery. Upon conclusion of performances, teachers conversed with colleagues, their assigned mentors and with

UFOMT education staff to assess

and report on the progress made and success of the program in their classrooms. The family supported virtual performances were new adventures which we will expand on in the addendum to the report.

The Utah High School Musical Theatre Awards (UHSMTA) offers four services in the program:

A. Adjudication and Onsite Response,

B. Group and One-on-One Coaching & Rehearsals,

C. Workshops,

D. Performance and Attendance at Award Show; All services described below:

A. UHSMTA Adjudication and Onsite Response:

LEAs	Charters	Schools	Instructional Hours	Teachers	Students
18	2	30	160	120	3169



The cast of Davis High's Matilda, recipient of the 2020 UHSMTA for Best Musical.

Utah High School Musical Theatre Awards (UHSMTA) developed 10 years ago with the mission to celebrate and elevate the incredible musical theatre work happening in high schools throughout the state. UHSMTA trains industry professionals who travel statewide to adjudicate and give response to the casts and crews of participating productions. Two professional judges adjudicated

each participating musical using an extensive evaluation rubric. Each judge adjudicated three or more productions for a thorough understanding of high school musical theatre talent, standards and expectations. Our 16 professional judges adjudicated 46 full scale productions from across the state (St. George to Smithfield and Uintah to Tooele) and conducted an hour (or more) verbal response and training session directly following the adjudicated performance with the participating students and their director. Written feedback was also given to the directors. Judges submitted their scores digitally via google drive within 48 hours of adjudicating each performance. Adjudicators participated in a virtual judges meeting in the spring to review DVD's of the finalists and solidify the top ten finalists in each category.

B. UHSMTA Group and One-on-One Coaching and Rehearsals:

LEAs	Charters	Schools	Instructional Hours	Teachers	Students
10	2	17	18		36



Professional coaching with a finalist for Best Supporting Actor.

The top ten finalists in the performance categories (Best Actor/ Actress, Supporting Actor/Actress and Cameo) were invited to perform in the 2020 UHSMTA event. Professional coaching and rehearsals allow each of the finalists to have a one-on-one experience with our professional staff focused on developing artistic skills including vocal production, storytelling and character development, reinforcing Utah Fine Arts Core Standards. Coaches utilize collaborative, inquiry-based processes to explore potential and expand the artistic aptitude of each student.

C. UHSMTA Workshops:

LEAs	Charters	Schools	Instructional Hours	Teachers	Students
4	1	4	527	3	101

Every student finalist in a technical area such as costume design, scenic design, scenic lighting or choreography

was offered a free mentorship opportunity alongside industry professionals during the 2019 UFOMT summer season. All participating high school students and teachers were invited to attend free

workshops. Workshops on topics such as choreography, costuming, stage combat, staging, auditioning, running a successful high school program, fundraising, marketing, improvisation, etc. Two high school students were also selected to participate in the 2019 UFOMT season as intern performers, sharing the stage with professional, working artists.

D. Performance and Attendance at Award Show:

The UHSMTA program culminates in a celebratory, annual event to honor the outstanding accomplishments in high school musical theatre. Awards and scholarships are presented in 19 different categories, covering all aspects of performance from individual performers to lighting design by a student. The all-day event also provides an invaluable collaborative opportunity, bringing programs together to share ideas, form relationships, and celebrate each other's successes. The program promotes peer-to-peer learning as students from across the state share the stage to perform individual solos and group production numbers throughout the evening.

E. UHSMTA Best Actor & Actress

UHSMTA Best Actor and Actress winners usually receive a once-in-a-lifetime experiences with additional learning alongside Broadway professionals in the field of musical theatre in coachings, rehearsals and workshops in New York while competing for scholarships at the National High School Musical Theatre Awards (or Jimmy Awards) held at

Broadway's Minskoff Theatre. However, this year's event was cancelled. Last year at The Jimmy Awards in NYC, Utah received the highest acclaim, as our representative Ethan Kelso from Salt Lake School for the Performing Arts won the top prize of Best Performance by an Actor.

"Many thanks again for recognizing my students and our program at Uintah. It is an additional challenge being so rural (you well know) and away from the opportunities along the Wasatch Front, so it feels particularly sweet when my kids get to see their work is no less than that of their peers in larger schools and more populous areas. The year we won Best Musical for The Little Mermaid, I was asked, and not just once, "Where is Uintah?" When I replied that it is in Vernal. You might guess what the next question was. "Where is Vernal?"

UHSMTA has given us confidence that what we are doing is valuable, it has given us inspiration to push ourselves to learn new things and to improve ourselves, and it has also given us an outreach of peers and friends throughout the state. Suddenly we are not so rural, not so isolated, and we can make a difference with the art we so love. For that I thank you immensely."

- Chris Piner, Uintah High,
Teacher, Uintah



2019 UHSMTA Best Actor Winner, Ethan Kelso

UFOMT Educational Services onsite:

A. Dress Rehearsals and Professional Performances for Teacher and Student in Attendance:

LEAs	Charters	Schools	Instructional Hours	Teachers	Students
21	17	143	100.5	94	408



Students attend a performance of *West Side Story* production free of charge.

Last summer, UFOMT held final orchestra dress rehearsals with free tickets offered to special needs community members (including students) and OBC teachers. Further, we offered FREE tickets to each OBC and UHSMTA student and half priced tickets for a parent/guardian to the professional season productions. OBC & UHSMTA teachers received buy-one-get-one-free tickets to season performances



A student meets Anita after the show.

of their choice so they did not attend alone. All students and teachers outside our education program participation also attended using special discount pricing. Many teachers registered for USBE relicensure points through our **Teacher in Attendance** service and enjoyed further career benefits. These events introduced students and teachers to the great works of opera and musical theatre. Each work was sung in its original language.



Dance at the Gym, *West Side Story*.

An hour before each performance, the students and teachers were invited to a free “Informance” where members of the artistic and production staff discussed how the production was conceived, the history of the opera/musical theatre piece, the melodic, rhythmic, and harmonic structure of the piece, and answered questions from the students and teachers.

Three Year Rotation of LEAs :

DISTRICT	2017-2018	2018-2019	2019-2020	2020-21
Alpine	32	27	25	25
Beaver				1
Box Elder	11	12	13	13
Cache	27	31	24	26
Canyons	11	5	8	8
Carbon	2			2
Daggett		1	1	1
Davis	44	28	33	35
Duchesne	2	1	4	4
Emery	1			1
Garfield				1
Grand				1
Granite	15	18	19	19
Iron	4	3	1	4
Jordan	23	18	16	16
Juab				1
Kane				1
Logan	10	8	8	10
Millard		1		1
Morgan			1	1
Murray	4	2	1	1
Nebo	11	7	4	1
N. Sanpete	1		1	1
N. Summit		2	1	1
Ogden	8	6	7	7
Park City	2	1	1	1
Piute				1
Provo	7	4	8	8
Rich			1	1
SLC	13	11	7	7
San Juan			2	2
Sevier				1
S. Sanpete		1	2	1
S. Summit	2	1		1
Tintic				1
Tooele		1	1	1
Uintah	2	1	5	4
Wasatch	1	3	2	2
Washington	5	9	2	2
Wayne				1
Weber	13	15	18	1
Charter	29	32	33	
Total Schools			249	

Performances in the season used “supertitles” as well as professional staging and actors. This was a vital component of the process for students to see the professional application. Use of these systems enabled staff to help teachers understand how to incorporate the arts experiences effectively in the classroom and production while not detracting from other essential studies. It is a demonstration of what they have accomplished in the classroom and provides the opportunity to respond personally in a knowledgeable and motivating way. Additionally, the Utah Festival Academy offers teachers free attendance to enrichment courses associated with production themes. **303 professional performance** events were viewed and enjoyed by teachers and students alike.

“It’s been cool to see the friendship the group of ‘Best Actors’ have been developing through a closed social media [site]—sharing videos, sharing and taking advice, and encouraging one another. I’m not sure this would’ve happened in a ‘normal’ year in this way.”

Zane Nelson, Parent

“Congratulations on creating a highly engaging and inclusive atmosphere in the pursuit of re-engineering your program for the virtual world. Lance has been impressed with the process, thrilled to connect with colleagues from other schools and more than one has mentioned how much he is learning from you through the process.”

Bari Nan Rothchild, Parent



Student accepts award during broadcast of the 2020 Utah High School Musical Theatre Awards.



The Artists proud of their work after a successful Paint Day.

UFOMT Education Self Evaluation:

A. Cost Effectiveness: Funding provided for UFOMT education programs from the Utah State Legislature, through the POPS program as a strategy for USBE educational **equity, quality learning and leadership and culture initiatives**, was dedicated to training and mentoring teachers and students in the methods of creating original operas and songs in the classroom, introduction to professional opera and musicals as audience members, the training of young performers and interns in professional theatre, professional instruction in musical theatre production and educational arts integrated professional development. Materials and **professional instruction** costs were held to minimum expenses and resulted in a more than the 1:1 match.



Art Mentors filming techniques for distance learning.

B. Procedural Efficiency: UFOMT has 28 years of refinement for procedural efficiency in providing arts education opportunities for students and teachers while maintaining artistic merits of our programming. Evaluation of how best to **integrate** the artistic processes with teachers' educational goals maximizing time available through continuous **assessment, in-depth training and orientation has been key**. This has allowed **flexibility** in meeting the needs of each specific LEA, school and teacher. Workshops and orientations were small enough to connect with each teacher assuring quality instruction and follow-through. Continual trainings and workshops have been developed and made available such as OBC Returning Teacher Conferences and Art Workshops. **New materials** that have been in the works for a few years were created and solidified this year to better serve teachers in the future. An updated 160-page OBC Teacher Manual, an art demonstration video segmented by technique and training videos in drama and music are also in the works.

Providing **professional artists** to instruct teachers in workshops, the classroom, high school production adjudications and other training sessions is the most essential and basic element of our programs. Workshop training for participating teachers was vital to the success of our programs, so great emphasis was placed on **workshop development and accessibility**. Workshops in locations around the state increased effectiveness with **personalized training for teachers** in familiar and **accessible** areas. We have found that students and teachers are best served in **small groups and as individuals** for deepest learning. Teachers learned how to facilitate the students' creativity, and gained the confidence for a **foundation of sustainability** knowing UFOMT is a **continuous resource** for support.

Awareness of all that our mentors do with scheduling and in-class experiences is available via Google Calendar, Google Docs, and Google Forms. Site observations and year-end exit interviews as well as surveys for teachers and mentors informs our reporting and work for the following year. **Efficiency** in communicating information and an open approach for all involved with the data and knowledge sharing is key to highly **effective** services.

C. Collaborative Practices: UFOMT programs celebrated collaboration **within the creative process** not only in the classroom but also as **advocates for arts in the education system and community**. A few UFOMT practices which ensure collaboration to provide meaningful experiences in the arts for the students and teachers of Utah are:

- Communication with **LEA Arts Coordinators** to provide our services to each LEA and school;
- UFOMT staff worked closely with LEA and school administrators to provide onsite training and in-class mentoring for teachers;
- Information provided to school administrators/educators of the positive nature and **educational rigor of all POPS programs** being implemented in schools to ensure the education community was made aware of **arts support** available both **locally and statewide**;
- Participation in civic, community and school meetings and forums throughout the state, alongside statewide and local arts education organizations;
- Advocacy for all arts programs in local and statewide venues: USBE, POPS, PTA, Utah Arts & Museums Change Leader program;
- Attendance and presentations at state and national education symposiums;
- Additional arts advocacy through Utah Cultural Alliance (UCA), Utah Culture Alliance Foundation (UCAF), and Cache Valley Arts Summit (CVAS); partnered on LEA, community and public grants;
- Providing teacher development activities that enabled teachers to earn in-service or USBE Credit;
- Coordination of services in partnership with Utah Opera and Utah Shakespeare Festival;
- Partnership with LEAs as presenters and shared venues with Utah Opera and Beverly Taylor Sorenson school sites;
- Attendance and active participation in all POPS collaborative and evaluative meetings;
- Training Beverly Taylor Sorenson Arts Learning Program specialists in the schools in OBC practices and utilized them as a continuous resource for participating OBC teachers;
- Collaboration with local professional arts community programs.



Utilizing Opera Journal.

"Creating an effective learning environment is key. Not all students are engaged right away nor are they willing to share their ideas. But as our safe environment was created and realized, those students opened up and became blossoming artists and writers. Understanding learning differences between ages and grades was a key element in how I approached having the students write their sentences that eventually formed into the Libretti. It was important to ask the right questions to help the kindergartners form their story. These questions were changed when helping the third through fifth grades."

Heidi Bambrough,
Teacher,
Flaming Gorge,
Daggett

D. Educational Soundness: UFOMT staff, mentors and other professional artists assisted participating teachers in creating a plan for the greatest impact and results for their students. UFOMT education programs **employed collaborative learning activities** and **aesthetic teaching techniques in project-based learning**. Our programs became the curriculum by which many core standards were met not only in the fine arts but also with a perfect fit to the **Utah State Core Standards** as it assisted teachers in maintaining and meeting required criteria through its implementation and identification of desired outcomes. All services provided a learning environment with a foundation of **cooperative effort** in learning. The impact of **social-emotional learning** within our program was also **strongly evident in this time of crisis** and has been instrumental in coping with trauma both for teachers and students.



Students receiving Art technique instruction.

"It was fun working together and come up with our own ideas. I liked drawing what we thought the scenery would look like."

1st Grade Student

Our **process-based learning** structure allowed dynamic and personally **powerful growth** within OBC, Songwriter and UHSMTA programs by teaching individual **artistic integrity** and **determination** with an emphasis on teachers helping students attain success through modeling and encouraging artistic integrity to self and colleague creators through **social-emotional learning**. Individual and community learning in the classroom was highlighted through our processes without an over emphasis on productions as the sole purposed outcome. This was greatly evident in the number of opera classes that followed through with projects via home instruction because



"Revolting Children" from a participating UHSMTA musical production.

"My favorite part was when the unicorns were scared and how we created the music and just sang what we wanted."

1st Grade Student

they wanted to honor the work in some way. Similarly, holding the UHSMTA virtually this year not only accomplished our regular mission but achieved the added benefits of supporting healing and facilitating bonding for students across the state during a time of need.

OBC is an entry-level **collaborative integrated** learning program. In application, OBC created "active" learning and used **cooperative learning strategies** in the classroom. Because of this, it met the needs of many diverse academic ranges in each classroom. For these very reasons OBC was the perfect application for **whole child learning and community building** as it utilized the Top Ten **Standards for ELA writing and reading and history, science, social studies and technology**. Students made the connections. The Songwriter and UHSMTA programs also built on this format, and created a great bridge in the refinement processes. The area of **College and Career Readiness in Reading, Writing, Speaking, Listening and Language** have been fully integrated into the **Fine Arts core** within all our programs.

While developing creatively together, students were empowered to come to understand one another's cultures, backgrounds and perspectives as they communicated their stories, songs and characters; especially while utilizing history and social studies curriculum as a basis for their work. This process has encouraged and enabled students, teachers and mentors to develop respect for one another. Our mentors have benefitted from diversity training and apply **Americans for the Arts aesthetic attributes in arts for change tools and strategies**.



A physically distanced performance using hula hoops.

E. Professional Excellence: UFOMT staff and mentors and other professional artists assisted participating teachers in creating a plan for the greatest impact and results for their students. Teachers evaluated the effectiveness of our programs and we have responded every year with improved programs. Dr. Michael Ballam, Founding General Director of UFOMT, established the UFOMT Education Department in 1993. OBC was conceived and nurtured for four years before its debut in 1997, UHSMTA in 2010 and Festival Songwriter in 2016. Under his direction, a high quality **standard** of excellence in both **teaching and performance** has been set for the UFOMT education programs, staff and professional artists/mentors. Mentors are required to have either a **university degree or extensive professional experience** in the

art they teach and are practicing artists as well as educators. Our mentors have completed extensive training and followed the instruction modeled by Dr. Ballam. This training requires them to demonstrate excellent skill in teaching youth in the classroom and teachers in workshops on inquiry-based learning through the Trust, Risk, Affirmation and Growth (TRAG) cycle. TRAG is used in OBC and Songwriter programs and in musical theatre excellence in UHSMTA programs. Continued professional excellence is assured through oversight using in-depth daily, weekly and year-end assessment. During the school year, education staff, mentors and adjudicators made classroom visits as well as communicated with teachers via email and telephone from their own home offices. OBC mentors completed a weekly report which tracked their communication and classroom visit outcomes. The mentors recorded what was discussed, how it was received, and what was accomplished in the classroom or in workshops. The weekly reports posted on Google Drive helped with future planning and concurrent progress assessment by the education team. The subsequent feedback helped to ensure the continued integrity of UFOMT programs. In this way, professional excellence is maintained.

F. The resultant goals and/or plans for continued evaluation and improvement:

Impact objectives: 1) Learning: Change in knowledge awareness and skill development for teachers and students in the Fine Arts, ELA and other core standards. 2) Action/Behavioral: Change in teaching and student learning behavior. 3) Environment: Increase desire for school attendance and attitude for both teachers and students creating a positive learning environment.

Process objectives: Maintain program integrity through:

- Instruction for teachers in creative process training and visual art workshops conveniently made available;
- Develop a virtual process employing our new recorded enrichment materials;
- Continue to hold the UHSMTA production event in a central location of the state and maintain best practices in adjudication, regional coaching and rehearsals. If necessary, employ the virtual format;
- Continue to expand the Utah Festival Songwriter program to additional LEAs both in-school and after-school offerings;
- Continue to increase services annually and expand partnerships with other POPS organizations, utilize community arts programs to bring OBC to rural areas and strengthen the community at large;
- Continue to improve teacher use of the Utah State Fine Arts Core Standards and articulation of how the standards are being met with OBC;
- Fully utilize teacher evaluations communicating the strengths and weaknesses of the programs to improve teaching and learning;
- Education Staff and the Mentor team year-end review meeting, individual exit interviews and administration feedback result in program improvement and growth for effectiveness in the classroom;
- Measure growth of the programs with the vocal and financial support that UFOMT receives and continue to increase the number of classes that follow through to performance;
- Gain additional corporate, foundation and individual funding.

Education miracles continue, including more rural operas being created through the Opera by Children program because of focused philanthropic support. Flaming Gorge, Uintah Basin, Moab, and surrounding areas have been enthused about the program. We are determined to continue this growth and work with like-minded agencies, organizations and philanthropists to that end. Great efforts for work in San Juan, Emery and Rich counties are in place to be impactful in these areas during the coming school year. Continued philanthropic support for UHSMTA also grew and enabled depth of this program to expand.

"We spent today getting a few photos of Jack with the scenery for the children's opera that his class was not able to perform. He wanted to be a nerd in the opera. If you look close it says Jacka instead of Wonka on his costume. Even though they didn't perform, he still got to be part of the process to help create the opera, and that is a wonderful thing. I remember one day this year when Jack couldn't stop laughing while he was trying to explain one of the ideas the class had come up with for the opera. I remember thinking it wasn't that funny, but it was hilarious to him. Debbie is the only teacher at our school to have taught all three of my kids. My daughters still have props/costume pieces that they have saved from when they did their 4th grade operas. The items have remained in the 'keep pile' year after year (and my oldest is nearly 20). The opera is a favorite childhood memory for my daughters, and even though Jack didn't perform, the process of working as a team and creating something original will always be treasured."

Marie Rugg, Parent



Jack honoring the creative process in a final photo with costume and scenery.

Evidence of non-profit status: 87-0498252

ADDENDUM - DISTANCE LEARNING ONLINE OPPORTUNITIES PROVIDED (effective March 16, 2020 due to covid-19 school closure)



Title screen for an opera video by a kindergarten class.

Opera by Children as a **year-long process** was effected by soft closure of schools as some classes' staging and set painting sessions with our professional mentors and students' live performances at their schools were cancelled. This was a disappointment to teachers and students and inspired our professional mentors to find inventive ways to connect with and serve their classes. **Recorded sessions** and **PowerPoint tutorials** were made and shared covering many topics such as staging tools and watercolor set design. Teachers also did all that they could to honor the creative process. **Zoom** music recording sessions also occurred and all the opera materials were used as a resource for virtual classroom instruction.

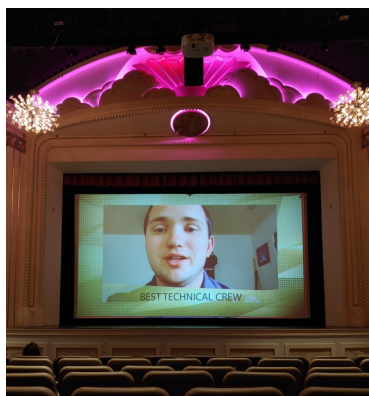
Though the performance is not the emphasis, it is integral to the process of developing an idea to share. Students are the masterminds of their projects and wish to share their creative work. Not only did teachers use sets as a backdrops for students' last day of school **pictures**, but many also **rehearsed and video taped performances on Zoom (one a puppet show)** or recruited parent help to make **montage videos of their students woven together for a performance**. It was fun to see kindergarten students in solo performances as parents provided a safe space for them to perform at home. It was validating to see positive outcomes of parent involvement allowing student confidence in this setting as typically kindergartners perform best in groups. One teacher was able to bring her class together to **rehearse and perform within hula hoops outdoors**.



Zoom coaching with Best Supporting Actress winner from Pleasant Grove High.

In the UHSMTA's tenth anniversary year, learning opportunities moved to the **virtual environment** in preparation for the Awards Show on May 16, 2020. Individual coachings with top ten finalists which would typically take place in person, were transitioned to Zoom meetings. Through the **live streamed Awards Ceremony, video highlights of the top 10 musicals, 50 finalist solo performances, teacher and alumni video submissions**, production **photos** and finalists headshots were featured. We were able to honor all 46 remarkable productions and over 3,000 students from across the state. This version of the awards show allowed us to accomplish our mission of bringing people together to celebrate ennobling artistic experiences.

Additionally, we are grateful to many generous sponsors, who enabled the program to award more scholarships than ever before, with a total of \$10,650. As the 2020 NHSMATA (The Jimmy Awards) in NYC was cancelled due to the COVID-19 Pandemic, we were pleased to be able to partner with CS music who provided our winners, teachers and every single participant **sponsored opportunities** to participate in their program. This opportunity included musical theatre/ vocal competitions as well as hands-on virtual musical theatre training with industry professionals.



Screening of virtual awards show.



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