# Kennedy Center Arts Education Leadership Kit

**The Kennedy Center**

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# Kennedy Center Arts Education Leadership Kit
### Knowledge + Networking + Action = Effective Leadership

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## Introduction

**Welcome to the *Kennedy Center Arts Education Leadership Kit.***
**Purpose:** The purpose of the *Kennedy Center Arts Education Leadership Kit* is to provide a framework and a resource for supporting the arts education leadership development needs of cultural organizations working in arts education, school district leaders who are working with cultural organizations, teaching artists involved with both schools and cultural organizations, arts management students, and other individuals interested in their own continued professional development.

The arts and arts education community involves a wide variety of organizations. Each is a little bit different from all of the others. However, most organizations have more in common than they have differences – because all of them share a common interest in furthering the arts for all students. This *Kennedy Center Arts Education Leadership Kit* has been especially designed as a resource for organizations which operate with or without paid staff, with small and large boards, and with a variety of programs and services.

As part of this document we have:
1) identified characteristics of leadership;
2) developed job descriptions;
3) established criteria regarding the leadership role of the executive director, chair with staff, chair without staff, and board member;
4) provided recruitment, promotion, and self-assessment tools to guide future professional development, and
5) provided a framework for discussion and learning about the four major *Systems and Sectors* which organizations and their leaders should know about when working in the arts and arts education.

Many would argue that true leadership is an art and not subject to measurement, or is in fact beyond measurement. We believe that the *Kennedy Center Arts Education Leadership Kit* is designed, not only to measure or assess, but also to provide an opportunity for leadership reflection. This is truly a self-assessment. It is designed for organizations and their leaders to use without the aide of outside consultants or facilitators. In addition, this self-assessment tool provides guidance for advancing leadership knowledge, management, and leadership skills that are essential in order to improve the performance of those organizations and individuals working in this arena. The *Kennedy Center Arts Education Leadership Kit* is designed to be a flexible resource.

# Organizational Evaluation – The Nine Focus Areas

Organizational evaluation can be addressed through nine Focus Areas.
Conducting an organizational assessment by discussing your organization's efforts in each of these areas can help the leadership of your organization gain a "snapshot" of how well you are doing. It can help you to identify both areas of strength and areas for improvement. It is an excellent tool for clarifying what you are doing well in all of these areas, while helping your organization to identify and self-select areas of weakness which you want to work on. In this light, it should be used as an aide in any planning effort.

These Focus Areas, as summarized below, can assist those using this *Kennedy Center Arts Education Leadership Kit* to make connections between individual leadership issues and the organization's evaluation. The Focus Areas have been incorporated into the *Skills Assessment Questionnaires* and the *Non-Profit Management System and Sector Guide* of the *Kennedy Center Arts Education Leadership Kit*. The nine Focus Areas overlap and work together. This is intentional so that all aspects of the organization are interrelated.

**The Nine Focus Areas Are:**

**1. Governance and Strategic Planning**
This area is about the governance of your organization – identifying its mission/vision; ensuring that legal and financial requirements as a non-profit organization are met; creating and implementing policies and procedures; and the entire function of planning.

**2. Leadership**
This area focuses on the personnel involved with guiding the organization – board members, paid staff – as well as other human resources which provide professional expertise for your organization – lawyers, accountants, computer experts, etc.

**3. Fund Development**
This area addresses the range of criteria dealing with financial management including budgeting, monitoring finances, reporting, and fundraising.

**4. Information and Analysis**
This area emphasizes the need to gather information and use facts and data to guide the development of programs and services as well as to be effective in describing the impact of the arts and arts education and the work of an organization.

**5. Building Collaborations – Partnership Development**
This area addresses the overall criteria related to partnership and collaboration, an essential methodology for the way in which organizations conduct their business.

**6. Ongoing Activities**
This area addresses the ongoing work which organizations must undertake to be effective, including criteria such as monitoring current policy and securing changes in policy, gathering and disseminating information, building support for the arts and arts education among target audiences, building membership and/or grassroots coalitions, providing professional development and technical assistance, producing newsletters, and other ongoing activities.

**7.  Special Projects (Program Design and Operation)**
This area identifies criteria for creating, planning, and implementing specific projects by considering what needs they are designed to meet as well as how they are planned, implemented, sustained, and documented.

**8.  Leveraging National Connections**
This area relates to the relationship of each organization to those national associations or organizations which they are members of.  Its criteria describe ways an organization and its leaders participate in national organizations, their committees, special initiatives, and other opportunities.

**9.  Evaluating the Results**
This area deals with evaluation – how does an organization approach evaluation, what systems are in place for conducting evaluations of the organization and its programs?  This area focuses on measuring outcomes and determining your overall impact.  How successful is your organization across the board?

# Characteristics of Leadership

For any non-profit arts or arts education organization to be effective, it is crucial for the Board of Directors, through the Nominating Committee, to identify effective leaders who will have the ability to advance the organization's mission and goals. This section on the "Characteristics of Leadership" is designed to assist organizations by broadening their leaders' collective understanding of the characteristics of leadership and the connections that can help further both individual and organizational goals.

Research on leadership indicates that all effective leaders possess similar personal characteristics. Effective leaders are energetic, enthusiastic, hopeful, and able to motivate and influence others. They are often ambitious, to be sure, but ambitious first and foremost for the organization, not for themselves. Effective leaders are knowledgeable, self-determined, strategic, and empathetic. They are resolved to do whatever it takes to make the organizations great, no matter how big or hard the decisions. Finally, effective leaders set up their successors for even greater success in the next generation.

Leadership in non-profit organizations is a complex, multi-faceted task. It is important to acknowledge effective leaders often have different patterns of beliefs and different _styles_ of leadership. However, effective arts education leaders often share common leadership characteristics.

The four characteristics of leadership listed below are inspired by the work of James Kouzes and Barry Posner who identified "Fundamental Practices of Exemplary Leadership" in their book _The Leadership Challenge._[1] The bullet points below each characteristic elaborate on their meaning:

1.  **Vision: Inspiring a Shared Vision**
    _A leader -_
    - knows the history of the organization and is able to tell its story.
    - envisions and enables an uplifting future.
    - knows the systems and sectors which are the focus of the organization's mission (in this case - arts education, education, non-profit arts, non-profit management).
    - enlists others in a common vision by appealing to their values, interests, hopes and dreams.
    - develops a service orientation.
    - understands and is sensitive to the needs of stakeholders.

2.  **Attitude and Ethics: Modeling the Way**
    _A leader -_
    - sets the example by behaving in ways that are consistent with shared values.
    - achieves small wins that promote consistent progress and build commitment.

3.  **Challenging the Process: Making Choices that Have a Lasting Impact**
    _A leader -_
    - searches out challenging opportunities to change, grow, innovate, and improve.
    - experiments, takes risks, and learns from the accompanying mistakes.
    - supports ongoing improvement based on measurable evaluation.

4.  **Relationships: Enabling Others to Act and Encouraging the Heart**
    _A leader -_
    - fosters collaboration by promoting cooperative goals and building trust.
    - strengthens people by giving power away, providing choice, developing competence, assigning critical tasks, and offering visible support.
    - recognizes individual contributions to the success of every project.
    - celebrates team accomplishments regularly.
    - communicates effectively by enlisting a wide range of tools (print, face to face, email) and skills (listening, writing, speaking, etc.). _[1] The Leadership Challenge_, by James Kouzes and Barry Posner, 1995

# Additional Reflections on Leadership Characteristic by Role

How do these characteristics of leadership translate into the board and staff leadership roles within the structure of a non-profit organization? Within the context of this *Kennedy Center Arts Education Leadership Kit*, there are job descriptions and criteria charts which provide detailed information and insights into these roles and how the issue of leadership is embedded into the operating structure of each organization.  To bridge the gap between general leadership characteristics and the job descriptions and criteria charts, the information which follows provides a statement about leadership as it relates to the roles of executive director, chair, and individual board member.  In these documents "chair" is interchangeable with "president."

## EXECUTIVE DIRECTOR LEADERSHIP

Good management is recognized as one of the key factors in the success of a non-profit organization.  The executive director plans for and administers the policies, programs, and services of the organization in accordance with the mission and in such a manner that optimum results are achieved in relation to the available resources.  The executive director establishes a consistent format for organizational operations. It is the executive director's responsibility to provide effective communication and counsel to the board.  Some leadership characteristics of effective executive directors include:

- Understands his/her role in relationship to the chair, board members, and other staff (if applicable)
- Knows how to position the organization within the context of the arts and education setting(s) at the state and national levels
- Keeps the focus on strategic action
- Models fairness, dignity, and respect
- Feels safe in contributing ideas to enhance the work of the organization, providing background information and guidance for decision-making
- Resists the temptation to micro-manage the board, chair, committees, and partnerships
- Creates opportunities to foster commitment to the organization among its leaders and potential leaders
- Models effective communication (e.g. face-to-face, personal meetings, phone calls, email, internet-based communication, and other channels of communication)
- Maintains involvement and opportunities to learn in his/her professional field

## CHAIR LEADERSHIP

It is the chair's job to keep the board and staff's collective brainpower concentrated on carrying out their roles and responsibilities and doing significant work that has lasting effects on the viability of the organization.  Credibility of action is the single most significant determinant of whether a leader will be followed over time.  Leaders understand and promote a culture of high expectations for themselves, the board and staff.  Some leadership characteristics of effective chairs include:

- Understand the chair's role in relationship to the executive director and other board members
- Facilitates and negotiates effectively
- Thinks strategically in weighing opportunities and allocation of resources (time, people, money)
- Ensures fairness, dignity, and respect
- Creates a safe environment for decision making
- Acknowledges the responsibilities and contributions of each individual board and staff member
- Promotes leadership development, investing in professional development for staff and board members

## BOARD MEMBER LEADERSHIP

Most individuals who aspire to serve on non-profit boards are workers, doers, and builders.  Most board members are proven leaders who want to leave something behind as proof of their service.  Some leadership characteristics of effective board members include:

- Supports vision, mission, and strategic plan; agrees on what constitutes success
- Reaches out to others affiliated with the organization
- Follows through on commitments, setting the needed example
- Maintains commitment, even in times of crisis
- Is open to the ideas of others while helping to build consensus
- Honors different points of view within the context of board meetings, ultimately presents a united front
- Resists the temptation to micromanage
- Understands the bottom line: that money really matters

## Introduction To The Job Descriptions

The job descriptions for executive director, chair with staff, chair without staff, and board member, which follow on the next two pages, are generic models. They are based on standard non-profit practice and theory.

These are meant to be examples for use in preparing job descriptions. There may also be more details, relative to your individual organization, which an organization might wish to add to what is provided here. Job descriptions can be used for a variety of purposes. They are helpful in recruitment, promotion, and evaluation of both staff and board members.

Because it is so critical that executive directors, chairs, and board members understand their leadership roles, it is also helpful to review all of the job descriptions together as part of annual board orientation sessions. This " reorientation" to the job descriptions can help an organization keep individuals focused on fulfilling their responsibilities as defined by their job description. Many arts and education leaders are involved with many different school, cultural, and community organizations. It is helpful to keep in mind which "role" an individual is "playing" in the context of each organization.

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*Job Description*
### Executive Director

Role: Serves as primary representative of the organization. Works with Board of Directors, and, where present, an Executive Committee to develop and implement programs and services of the organization.

Responsibilities:
- Guides day-to-day operations of the organization, including maintaining public phone, address, email; responding to public requests for information
- Monitors arts, arts education, and education legislation and policy at both state and local levels
- Supervises and evaluates any paid staff, contractors, and interns
- Manages programming and service initiatives of the organization
- Works with Chair to establish annual work plan and budget; and set agendas for board meetings
- Provides staff support and guidance for the organization's committees and task forces
- Represents the organization at public events
- Serves as primary contact person for state agency partners (state arts agency, state department of education) and other collaborating organizations
- Maintains ongoing relationships with key arts, arts education, education, community, corporate, and other key leaders
- Assists chair and board members with fundraising, including grant writing and reporting, membership development and fulfillment of member benefits
- Assists chair and board members with long range planning
- Responsible for financial management in collaboration with board treasurer or other board member
- Responsible for managing evaluation of the organization's programs and services, including data collection and analysis of impact of efforts, and reporting on the organization's work to key partners, funding agencies
- Serves as primary contact for national associations the organization is affiliated with

Qualifications:
Suitable candidates for this position will have an interest and/or background in the arts, arts education, and/or education, and a demonstrated knowledge of how policy and programs are created and evaluated which support arts education. Suitable candidates will have demonstrated knowledge and experience in non-profit management, including working with a board of directors and volunteer leaders.

## *Job Description*
## Chair with Staff

<u>Role:</u> Serves as primary volunteer leader of the organization. Works with Executive Director, Board of Directors, and, where present, an Executive Committee to develop and implement programs and services of the organization.

<u>Responsibilities:</u>
- Serves as primary board liaison to the executive director, who guides day to day operations of the organization
- Understands the development and implementation of arts, arts education, and education legislation and policy at both state and local levels
- Oversees the hiring and evaluation of the executive director, who is an employee of the board of the organization
- Works with the executive director and board members to identify opportunities for the arts and arts education throughout the state which provide opportunities for furthering the mission of the organization
- Official representative of the organization, along with executive director, in entering into legal agreements, including co-sponsorship agreements and grant contracts
- Works with executive director to establish annual work plan and budget; and set agendas for board meetings
- Represents the organization at public events
- Works with executive director to maintain solid working relationships with state agency partners (state arts agency, state department of education) and other collaborating organizations
- Maintains ongoing relationships with key arts, arts education, education, community, corporate, and other key leaders
- Works with other board members to ensure financial needs of the organization are met, including fundraising and membership development
- Monitors efforts of the executive director, board treasurer, and accountant(s) to ensure that appropriate financial management systems and controls are in place
- Works with executive director and other board members to ensure long range planning and evaluation processes are developed and implemented
- Monitors efforts of the executive director and board secretary to ensure that all licenses and legal filings are current and organizational records are in place.
- Works with executive director and board nominating committee to identify, recruit, train, and reward organization leaders and other arts and arts education leaders in the state
- May also serve as contact for national organizations which the organization is affiliated with

<u>Qualifications:</u> Suitable candidates for this position will have an interest and/or background in the arts, arts education, and/or education, and a demonstrated knowledge of how policy and programs are created and evaluated which support arts education.  Suitable candidates will have demonstrated knowledge and experience in non-profit management, including working with a board of directors and volunteer leaders.

*Job Description*
## Chair or President without Staff

Role: Serves as primary volunteer leader of the organization. Works with the Board of Directors, and, where present, an Executive Committee to develop and implement programs and services of the organization.

Responsibilities:
- Serves as the primary representative of the organization, guiding the day-to-day operations of the organization, including maintaining public phone, address, email; responds to public requests for information
- Understands the development and implementation of arts, arts education, and education legislation and policy at both state and local levels
- Oversees the hiring and evaluation of any independent contractor(s)
- Works with other board members to identify opportunities for the arts and arts education throughout the state which provide opportunities for furthering the mission of the organization
- Serves as the official representative of the organization in entering into legal agreements, including co-sponsorship agreements and grant contracts
- Works with other board members to establish annual work plan and budget; and set agendas for board meetings
- Represents the organization at public events
- Works to maintain solid working relationships with state agency partners (state arts agency, state department of education) and other collaborating organizations
- Works to maintain ongoing relationships with key arts, arts education, education, community, corporate, and other key leaders
- Works with board members to ensure financial needs of the organization are met, including fundraising and membership development
- Monitors efforts of the board treasurer, and accountant(s) to ensure that appropriate financial management systems and controls are in place
- Works with board members to ensure long range planning and evaluation processes are developed and implemented
- Monitors efforts of the board secretary to ensure that all licenses and legal filings are current and organizational records are in place.
- Works with board nominating committee to identify, recruit, train, and reward organization leaders and other arts and arts education leaders in the state

Qualifications:  Suitable candidates for this position will have an interest and/or background in the arts, arts education, and/or education, and a demonstrated knowledge of how policy and programs are created and evaluated which support arts education.  Suitable candidates will have demonstrated knowledge and experience in non-profit management, including working with a board of directors and volunteer leaders.

*Job Description*
**Board Member**

Role: Serves as volunteer leader of the organization. Works with the Chair, Board of Directors, and, where present, the Executive Director and/or Executive Committee to participate in the development and implementation of programs and services of the organization.

Responsibilities:
- Understands the development and implementation of arts, arts education, and education legislation and policy at both state and local levels
- As a board member, representing the arts, education, arts education and/or community, works with other board members to identify opportunities for arts education throughout the state which provide opportunities for furthering the mission of the organization
- May be authorized to serve as an official representative of the organization in entering into legal agreements
- Works with other board members to establish annual work plan, and budget
- Regularly attends board meetings, as well as any committee meetings or task forces which he/she leads and/or participates in
- Represents the organization at public events
- Works to maintain solid working relationships with state agency partners (state arts agency, state department of education) and other collaborating organizations, in accordance with his/her role on the organization's board
- Works to maintain ongoing relationships with key arts, arts education, education, community, corporate, and other key leaders
- Works with other board members to ensure financial needs of the organization are met, including fundraising and membership development
- Works with other board members to ensure long range planning and evaluation processes are developed and implemented
- Works with board nominating committee to identify, recruit, train, and reward organization leaders and other arts and arts education leaders in the state
- Is familiar with national organizations the organization is affiliated with

Qualifications: Suitable candidates for this position will have an interest and/or background in the arts, arts education, and/or education, and a demonstrated knowledge of how policy and programs are created and evaluated which support arts education.

# Introduction to The Leadership Roles Charts

In non-profit arts organization management today there is a growing trend toward team-oriented leadership as an effective way for organizations, including associations, to face some of the new challenges. This trend merges the experience, talent, and commitment of the paid executive director with the altruism and focus of the chair or leader who has been elected by his/her peers and who is held accountable by the board. This system of team leadership espouses the belief that achievement flows from the team at the top (the elected chair and the executive director). In cases where all of the leaders of the organization are volunteers, this "team approach" is even more essential.

The following charts take the job descriptions one step further. The criteria in this *Kennedy Center Arts Education Leadership Kit* further clarify the **knowledge**, **management**, and **leadership** skills needed by those guiding the work of an arts organization in terms of both their "*State & Local*" and "*National*" work. In addition, they present leadership skills along a continuum of professional development, from **Foundation** level*,* to **Building,** and **Best Practices** levels of sophistication and maturity.

If we are to have a suitable and useable description of what a leader should know and be able to do, then we must articulate the results of effective leadership along this continuum. In terms of developing current and future leaders for an arts organization, each of the Leadership Roles Charts identifies specific criteria to articulate the knowledge, management, and leadership qualities which the executive director, chair with staff, chair without staff, and individual board members need in order to understand and be effective in their roles.

## Recommendations for How to Use The Leadership Roles Charts

The most productive use of the *Kennedy Center Arts Education Leadership Kit* will be for arts organization leaders (executive director , chair, board members) to review these charts as a point of departure for -
1) self-reflection regarding personal effectiveness,
2) as a tool for promoting current organization leaders based on knowledge, management, and leadership skills, and
3) as a tool for recruiting and identifying potential new leaders for the organization.
If an arts organization leader is serious and committed to improvement, they might seek out professional development opportunities, enlist a peer mentor, or discuss these issues with colleagues.

This does not mean that the leader does everything right or perfectly executes every criteria (bullets). Rather, it means that an executive director, chair, or board member understands their individual leadership strengths and recognizes the need to learn more about the unique components of what "they need to know and be able to do" so that they can be an effective leader and contribute to the success of their organization.

The *Leadership Roles Charts* are divided into three main levels: ***Foundation, Building, Best Practice***. You may feel that your organization is at the "Foundation" or "Building" or "Best Practice" level in every area, or on balance can predominantly be described as a "Foundation", "Building" or "Best Practice" level organization. The *Kennedy Center Arts Education Leadership Kit* is designed for "self-assessment." It is not designed to "grade" your organization or "label" your organization at one particular level.

Likewise, as an arts organization leader, you might feel that you are "just beginning" to understand your leadership role, and may consequently find that your work is currently focused at the "Foundation" level of expertise. However, as your organization grows, and as your individual leadership skills grow along with it, you may begin to identify your skills as "Building" or "Best Practice." In fact, as more experienced arts, education, and non-profit community leaders join your organization in all capacities – both staff and board – you may feel that leaders are bringing more advanced skills in a range of areas to the organization's work.

**General Understanding:** *Knowledge*, *Management*, **and** *Leadership* **Skills**
**The** *knowledge*, *management*, **and** *leadership* **skills identified in these Leadership Roles Charts are cumulative**. That is, "Building" skills assume that the "Foundation" levels of understanding have been achieved, and that an individual leader at this level is currently "building" knowledge, management, and leadership skills at this interim level.  Likewise, leaders reflecting "Best Practice" have attained the knowledge, management, and leadership skills at both the "Foundation" and "Building" levels and are honing their "Best Practice" knowledge, management, and leadership skills.

**By reviewing the criteria across all the roles, arts organization leaders begin to see that there is significant sharing and overlapping of responsibilities in terms of leadership.**  This is intentional – as leadership of a non-profit organization is, in fact, a shared responsibility. Each individual affiliated with the organization has an important role to play in taking responsibility for being a leader, as well as identifying and grooming their successors – the next generation of leaders.

## NOTES:

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**CRITERIA REGARDING THE LEADERSHIP ROLE OF THE**
# EXECUTIVE DIRECTOR

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## BUILDING

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**10.10  Management/National**

• Looks for and responds to opportunities provided for sharing information about organization's work with others in national forums.

**10.9  Management/State & Local**

• Has sufficient command of internal operations so that the organization has the capacity to be an effective provider of arts education information, programs, and services to others;

• Supports the professional development needs and evaluation of organization staff;

• Provides management support for the work of the board and its committees, creating an environment for effective board leadership and development.

**10.8  Knowledge/National**

• Ensures that new leaders in the organization are provided with training to understand the history of national developments in the arts and arts education and be effective partners with nationally prominent organizations;

• Understands national issues, trends, and developments, having the capacity to accurately analyze their importance for furthering arts education.

**10.7  Knowledge/State & Local**

• Understands state/local issues, trends, and developments, having the capacity to accurately analyze their importance for furthering arts education.

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## FOUNDATION

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**10.6  Leadership/National**

• Takes appropriate action on national arts education issues, legislation, opportunities, and initiatives;

• Understands that national organizations are partners in support of arts education.

**10.5  Leadership/State & Local**

• Supports "partnership" as an essential strategy for furthering the organization's mission and goals;

• Communicates effectively with key "players" in arts education throughout state;

• Makes an effort to meet new leaders;

• Takes appropriate action on arts education legislation.

**10.4  Management/National**

• Responds to requests/meets requirements of national organizations, which the organization is affiliated with;

• Participates in national conferences and other events sponsored by national organizations which the organization is affiliated with.

**10.3  Management/State & Local**

• Serves as primary contact to state agency partners;

• Serves as primary representative of the organization;

• Works with the Chair to support board management, long-range planning, and fundraising strategies of the organization.

**10.2  Knowledge/National**

• Is familiar with national programs, and services;

• Has working knowledge of national issues, policies, legislation, curriculum, and programs in arts education.

**10.1  Knowledge/State & Local**

• Has a working knowledge of state and local education issues, policies, legislation, curriculum, and programs in arts education;

• Has a working knowledge of non-profit practices and principles in order to guide the day-to-day operations of the organization.

# START HERE

# BEST PRACTICE

**10.18  Leadership/National**

• Participates as a leader within national organizations and at forums by sharing expertise with and learning from and about new leaders;

• Is often among the first to take action on new initiatives, finding ways to adapt ideas and resources to meet organization's needs;

• Takes an entrepreneurial approach to new opportunities;

• Participates in national partnerships on behalf of arts education.

**10.17  Leadership/State & Local**

• Utilizes partnerships as the foundation for sustaining a network of leaders;

• Provides opportunities for other leaders to "share the spotlight";

• Encourages others to take leadership roles in state and local initiatives;

• Actively supports board development, including processes for recruitment, training, recognition, and evaluation of board members;

• Recognizes that goals are measurable, providing leadership for the organization's self-assessment and accountability;

• Takes effective, strategic action on issues, trends, and developments which impact arts education at the state and local level; is flexible to enable the organization to adjust to change;

• Is perceived as a highly articulate spokesperson for arts education;

• Trains others, serves as a role model, including the use of new research, to make the case for arts education.

**10.16  Management/National**

• Shares the organization's ideas, resources, research, and materials with others so that they might be of value for arts education initiatives elsewhere while building the reputation of the organization in and out of state.

• Pursues national support for the organization's efforts.

**10.15  Management/State & Local**

• Balances both internal and external leadership demands of this position in creative ways; (includes advocacy, fundraising, program management, and financial management)

• Facilitates and encourages the organization's flexibility in adjusting to change;

• Incorporates results of the organization's action research into both short and long-range plans.

**10.14  Knowledge/National**

• Stays up-to-date on developments with national arts education issues and forums, sharing this knowledge broadly among state and local leaders;

• Monitors and understands the value of new research related to arts education.

**10.13  Knowledge/State & Local**

• Stays up-to-date on developments with state and local arts education related-issues and trends, sharing this knowledge and opinion broadly among key stakeholders;

• Is perceived as a critical source of information and opinion-maker;

• Understands and communicates essential need for evaluation and documentation of impact of the organization's work, developing systems to meet these needs on an ongoing basis.

# BUILDING

**10.12  Leadership/National**

• Volunteers to serve as a resource to national organizations and their committees;

• Participates in some national initiatives;

• Provides guidance to others about appropriate action regarding national issues, trends, and developments in arts education;

• Supports national partnerships on behalf of arts education.

**10.11  Leadership/State & Local**

• Understands characteristics of effective partnerships, and allocates organization's resources to continuous improvement as a partnering organization;

• Supports partnerships among other organizations on behalf of arts education;

• Is a capable spokesperson for arts education in a variety of contexts (legislative, press and other media, corporate, government, community**)**        **BUILDING** (continued from previous page)

# CRITERIA REGARDING THE LEADERSHIP ROLE OF THE
# CHAIR WITH STAFF

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## BUILDING

**11.10 Management/National**

• Supports the organization's participation in national initiatives;

• Looks for opportunities to promote the organization's best practices in national forums;

**11.9 Management/State & Local**

• Monitors internal operations so that the organization has the capacity to be an effective provider of arts education information, programs, and services to others;

• Entrusts appropriate authority to executive director;

• Ensures that proper fiscal systems and controls are in place;

• Supports professional development and evaluation of the executive director;

• Oversees the work of the board and its committees, creating an environment for effective board leadership and development;

• Leads fundraising efforts;

• Delegates appropriate authority to committee chairs.

**11.8 Knowledge/National**

• Ensures that new leaders in the organization are provided with training to understand the history of national developments in the arts and arts education and be effective partners with other organizations;

• Understands national issues, trends, and developments, having the capacity to accurately analyze their importance for furthering arts education.

**11.7 Knowledge/State & Local**

• Understands state/local issues, trends, and developments, having the capacity to accurately analyze their importance for furthering arts education.

## FOUNDATION

**11.6 Leadership/National**

• Takes appropriate action on national arts education issues, legislation, opportunities, and initiatives;

• Understands that national organizations are partners in support of arts education.

**11.5 Leadership/State & Local**

• Supports "partnership" as an essential strategy for furthering the organization's mission and goals;

• Communicates effectively with key "players" in arts education throughout state;

• Makes an effort to meet and/or mentor new leaders;

• Leads board efforts in recruitment, retention, reward and evaluation of board and committee members;

• Finds meaningful ways to acknowledge accomplishments of both staff and board;

• Takes appropriate action on arts education legislation.

**11.4 Management/National**

• Is aware of requests/requirements of membership in national organizations;

• Attends meetings and events of national organizations which the organization is affiliated with.

**11.3 Management/State & Local**

• Knows individuals who are the organization's state agency partners;

• Serves as primary board representative of the organization;

• Responsible for overall board management, long-range planning, and fundraising strategies of the organization, managed in collaboration with and with the support of the executive director;

• Creates an environment which encourages involvement with the organization, cultivating trust in both staff and board leadership throughout the state.

**11.2 Knowledge/National**

• Is familiar with national programs, and services;

• Has a working knowledge of national issues, policies, legislation, curriculum, & programs in arts education.

**11.1 Knowledge/State & Local**

• Has a working knowledge of education issues, policies, curriculum, & programs in arts education;

• Has a working knowledge of non-profit practices and principles in order to be an effective employer and chair of the organization.

## START HERE

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# BEST PRACTICE

## 11.18 Leadership/National

• Participates as a leader within national organizations and forums by sharing expertise with and learning from and about new leaders;

• Is often among the first to take action on new national initiatives, finding ways to adapt ideas and resources to meet organization needs;

• Takes an entrepreneurial approach to new opportunities;

• Understands and communicates the ways in which the organization's leadership role at the state and local levels can have an impact nationally.

## 11.17 Leadership/State & Local

• Provides opportunities for other leaders to "share the spotlight";

• Encourages others to take leadership roles in state and local initiatives, as well as in the organization;

• Actively supports board development, including processes for recruitment, training, recognition, and evaluation of board members;

• Recognizes that goals are measurable, providing strong leadership for the organization's self-assessment and accountability;

• Understands trends and is flexible to enable the organization to adjust to change;

• Is perceived as a highly articulate spokesperson for arts education;

• Trains others/serves as a role model, including the use of new research, to make the case for arts education.

## 11.16 Management/National

• Supports sharing of the organization's ideas, resources, research and materials with others so that they might be of value for arts education initiatives elsewhere while building the reputation of the organization both in and out of state.

• Pursues national support for the organization's efforts.

## 11.15 Management/State & Local

• Finds creative ways to balance both internal and external human resource needs of the organization; (includes advocacy, fundraising, program management, and financial management)

• Incorporates results of the organization's action research into both short and long-range plans.

## 11.14 Knowledge/National

• Stays up-to-date on developments with national arts education issues, sharing this knowledge with others;

• Understands the value of new research related to arts education.

## 11.13 Knowledge/State & Local

• Stays up-to-date on developments with state and local arts education related-issues and trends, sharing this information with others;

• Is perceived as a "change agent" for furthering arts education;

• Understands and communicates essential need for evaluation and documentation of impact of the organization's work, supporting the development of systems to meet these needs on an ongoing basis.

# BUILDING

## 11.12 Leadership/National

• Serves as a resource to the national arts and arts education organizations which the organization is affiliated with, including volunteering to serve on national committees;

• Directs others to the organization to secure guidance about appropriate action regarding national issues, trends, and developments in arts education.

• Supports national partnerships on behalf of arts education.

## 11.11 Leadership/State & Local

• Understands characteristics of effective partnerships, and allocates the organization's resources to continuous improvement as a partnering organization;

• Supports partnerships among other organizations on behalf of arts education;

• Is a capable spokesperson for arts education in a variety of contexts (legislative, press and other media, corporate, government, community);

• Directs others (board members, organization members, public) to the organization to secure guidance about appropriate action regarding state/local issues, trends, and developments in arts education.

## BUILDING (continued from previous page)

# CRITERIA REGARDING THE LEADERSHIP ROLE OF THE
## CHAIR WITHOUT STAFF

(Directions: Start at the bottom of this page, until you reach the top. Continue at the bottom of the page next to this one.)

## BUILDING

**12.10 Management/National**

• Supports the organization's participation in national initiatives;

• Looks for and responds to opportunities provided for sharing information about organization's work with others in national forums.

**12.9 Management/State & Local**

• Has sufficient command of internal operations so that the organization has the capacity to be an effective provider of arts education information, programs, and services to others;

• Ensures that proper fiscal systems and controls are in place;

• Oversees the work of the board and its committees, creating an environment for effective board leadership and development;

• Leads fundraising efforts;

• Delegates appropriate authority to committee chairs, board members and independent contractors;

**12.8 Knowledge/National**

• Ensures that new leaders in the organization are provided with training to understand the history of national developments in the arts and arts education and be effective partners with other organizations;

• Understands national issues, trends, and developments, having the capacity to accurately analyze their importance for furthering arts education.

**12.7 Knowledge/State & Local**

• Understands state/local issues, trends, and developments, having the capacity to accurately analyze their importance for furthering arts education.

## FOUNDATION

**12.6 Leadership/National**

• Takes appropriate action on national arts education issues, legislation, opportunities, and initiatives;

• Understands that national organizations are partners in support of arts education.

**12.5 Leadership/State & Local**

• Supports "partnership" as an essential strategy for furthering the organization's and goals;

• Communicates effectively with key "players" in arts education throughout state;

• Makes an effort to meet and/or mentor new leaders;

• Leads board efforts in recruitment, retention, reward and evaluation of board and committee members;

• Finds meaningful ways to acknowledge accomplishments of the board;

• Takes appropriate action on arts education legislation.

**12.4 Management/National**

• Responds to requests/meets requirements of national organizations which the organization is affiliated with;

• Participates in national conferences and other events sponsored by national organizations which the organization is affiliated with.

**12.3 Management/State & Local**

• Serves as primary contact to state agency partners; and serves as primary representative of the organization;

• Responsible for overall board management, long-range planning, and fundraising strategies of the organization, managed in collaboration with the board;

• Creates an environment which encourages involvement with the organization, cultivating trust in board leadership throughout the state.

**12.2 Knowledge/National**

• Is familiar with national programs, and services;

• Has a working knowledge of national issues, policies, curriculum, and programs in arts education.

**12.1 Knowledge/State & Local**

• Has a working knowledge of state and local education issues, policies, legislation, curriculum, and programs in arts education;

• Has a working knowledge of non-profit practices and principles in order to guide the operations of the organization and to be an effective chair of the organization.

## START HERE

# BEST PRACTICE

**12.18  Leadership/National**

• Participates as a leader within national organizations and forums by sharing expertise with and learning from and about new leaders;

• Is often among the first to take action on new national initiatives, finding ways to adapt ideas and resources to meet organization needs;

• Takes an entrepreneurial approach to new opportunities;

• Understands and communicates the ways in which the organization's leadership role at the state and local levels can have an impact nationally, including participation in national partnerships on behalf of arts education.

**12.17  Leadership/State & Local**

• Utilizes partnerships as the foundation for sustaining a network of leaders;

• Provides opportunities for other leaders to "share the spotlight";

• Encourages others to take leadership roles in state and local initiatives, as well as in the organization;

• Actively supports board development, including processes for recruitment, training, recognition, and evaluation of board members;

• Recognizes that goals are measurable, providing strong leadership for the organization's self-assessment and accountability;

• Takes effective, strategic action on issues, trends, and developments which impact arts education at the state and local level; is flexible to enable the organization to adjust to change;

• Is perceived as a highly articulate spokesperson for arts education;

• Trains others and/or serves as a role model, including the use of new research, to make the case for arts education.

**12.16  Management/National**

• Supports sharing of the organization's ideas, resources, research and materials with others so that they might be of value for arts education initiatives elsewhere while building the reputation of the organization both in and out of state.

• Pursues national support for the organization's efforts.

**12.15  Management/State & Local**

• Finds creative ways to balance both internal and external human resource needs of the organization; (includes advocacy, fundraising, program management, and financial management)

• Facilitates and encourages organization flexibility in adjusting to change;

• Incorporates results of the organization's action research into both short and long-range plans.

**12.14  Knowledge/National**

• Stays up-to-date on developments with national arts education issues and forums, sharing this knowledge with others;

• Monitors and understands the value of new research related to arts education.

**12.13  Knowledge/State & Local**

• Stays up-to-date on developments with state and local arts education related-issues and trends, sharing this information with others;

• Is perceived as a "change agent" for furthering arts education;

• Understands and communicates essential need for evaluation and documentation of impact of the organization's work, supporting the development of systems to meet these needs on an ongoing basis.

# BUILDING

**12.12  Leadership/National**

• Volunteers to serve as a resource to the national organizations and their committees;

• Participates in some national Initiatives, often through a "phased in" timeline;

• Provides guidance to others about appropriate action regarding national issues, trends, and developments in arts education;

• Supports national partnerships on behalf of arts education.

**12.11  Leadership/State & Local**

• Understands characteristics of effective partnerships, and allocates the organization's resources to   continuous improvement as a partnering organization;

• Supports partnerships among other organizations on behalf of arts education;

• Is a capable spokesperson for arts education in a variety of contexts (legislative, press and other media, corporate, government, community);

• Provides guidance to others about appropriate action regarding state/local issues, trends, and developments in arts education.

# BUILDING (continued from previous page)

# CRITERIA REGARDING THE LEADERSHIP ROLE OF THE
## BOARD MEMBER

(Directions: Start at the bottom of this page, until you reach the top. Continue at the bottom of the page next to this one.)

## BUILDING

**13.9 Management/State & Local**

• Participates appropriately in board efforts to monitor internal operations so that the organization has the capacity to be an effective provider of arts education information, programs, and services to others;

• Delegates appropriate authority to executive director;

• Supports professional development and appropriate evaluation of executive director;

• Participates in the work of the board and its committees, helping to create an environment for effective board leadership and development;

• Participates in fundraising efforts;

• Participates actively and appropriately in committee work.

**13.8 Knowledge/National**

• Understands the history of national developments in the arts and arts education, helping to ensure that new leaders in the organization are provided with training to be effective leaders and partners;

• Understands national issues, trends, and developments, having the capacity to accurately analyze their importance for furthering arts education.

**13.7 Knowledge/State & Local**

• Understands state/local issues, trends, and developments, having the capacity to accurately analyze their importance for furthering arts education.

## FOUNDATION

**13.6 Leadership/National**

• Takes appropriate action on national arts education issues, legislation, opportunities, and initiatives;

**13.5 Leadership/State & Local**

• Communicates effectively with key "players" in arts education throughout state;

• Makes an effort to meet and/or mentor new leaders;

• Participates in board efforts in recruitment, retention, reward and evaluation of board and committee members;

• Supports the organization's efforts to acknowledge accomplishments of both staff and board;

• Takes appropriate action on arts education legislation.

**13.4 Management/National**

• Is aware of the membership requirements of national organizations which the organization is affiliated with;

• Joins national email distribution lists;

• Participates in national conference and other events when resources/time permits; reviews meeting materials.

**13.3 Management/State & Local**

• Knows individuals who are the organization's state agency partners;

• Serves as board representative of the organization;

• Participates in board meetings, long-range planning processes, and fundraising strategies of the organization, supporting the efforts of the chair and executive director to lead the organization;

• Shares ideas and recognizes the value of diverse perspectives among the organization's board.

**13.2 Knowledge/National**

• Is familiar with national programs, and services;

• Has a working knowledge of national issues, policies, legislation, curriculum, and programs in arts education.

**13.1 Knowledge/State & Local**

• Has a working knowledge of state and local education issues, policies, legislation, curriculum, and programs in arts education;

• Has a working knowledge of non-profit practices and principles in order to be an effective board member of the organization;

• Has a working knowledge of the organization's history, policies, and procedures in order to be an effective board member of the organization.

## START HERE

# BEST PRACTICE

**13.18 Leadership/National**

• Participates as a leader within national organizations
and forums by sharing expertise with and learning from and about new leaders;

• Supports organization's action on new national initiatives;

• Takes an entrepreneurial approach to new opportunities;

• Understands the ways in which organization's leadership role at the state
and local levels can have an impact nationally.

**13.17 Leadership/State & Local**

• Provides opportunities for other leaders to "share the spotlight";

• Encourages others to take leadership roles in state and local initiatives, as well as in the organization;

• Actively supports and participates in board development, including processes for recruitment, training,
recognition, and evaluation of board members;

• Recognizes that goals are measurable, providing strong leadership for the organization's self-assessment and
accountability;

• Understands trends and supports the organization's flexibility in adjusting to change;

• Is perceived as a highly articulate spokesperson for arts education, who trains others
and/or serves as a role model in this area, including the use of new research.

**13.16 Management/National**

• Supports sharing of the organization's ideas, resources, research and materials with others so that they might be
of value for arts education initiatives elsewhere while building the reputation of the organization both in and out
of state.

**13.15 Management/State & Local**

• Recognizes, helps to identify, and supports creative ways to balance both internal and
external human resource needs of the organization.

**13.14 Knowledge/National**

• Stays up-to-date on developments with national arts education issues and forums, sharing this knowledge with others;

• Understands the value of new research related to arts education.

**13.13 Knowledge/State & Local**

• Stays up-to-date on developments with state and local arts education-related issues and trends, sharing this
information with others;

• Is perceived as a "change agent" for furthering arts education;

• Supports and communicates the need for evaluation and documentation of impact of the organization's work.

# BUILDING

**13.12 Leadership/National**

• Volunteers to serve as a resource to the national organizations the organization is affiliated with, including
participation on committees;

• Directs others to the organization to secure guidance about appropriate action regarding national issues, trends,
and developments in arts education.

**13.11 Leadership/State & Local**

• Is a capable spokesperson for arts education in a variety of contexts (legislative, press and other media,
corporate, government, community);

• Directs others to the organization (board members, organization members, public) to secure guidance about
appropriate action regarding state/local issues, trends, and developments in arts education.

**13.10 Management/National**

• Supports the organization's participation in national initiatives;

• Looks for opportunities to promote the organization's best practices in national forums;

• Helps to identify ways to pursue national support for the organization's efforts.

# BUILDING (continued from previous page)

# Overview of the Recruitment and/or Promotion Matrixes

Non-profit organizations are often challenged to identify leaders for the organization who collectively provide a balance of skills, represent a variety of constituencies, and provide diverse points of view. While job descriptions can provide an overall sense of the tasks required of a leader in accordance with their individual role, it is often helpful to use a matrix similar to the one which follows to provide a summary or checklist of the characteristics, skills sets, and sectors represented by individual candidates for a given leadership role. In addition, it is important that an executive committee or nominating committee look to the collective qualifications of a pool of candidates, so that the resulting leadership team is as diverse as possible. This diversity clearly strengthens the organization internally and has the potential to significantly impact the ability of the organization to be successful in meeting its mission. This is especially meaningful when dealing with the many complex *Systems and Sectors* which impact arts education.

In promoting board members to enhanced leadership positions, i.e. chair of the organization or committee chair, revisiting these matrixes can bring clarity and objectivity to the selection process. Identifying leaders who have those qualities identified within the *Characteristics of Leadership* section of this *Kennedy Center Arts Education Leadership Kit* as well as a balanced mix of the factors identified in these matrixes can go a long way in helping any organization identify the "right leaders at the right time."

## How to Use the Matrixes

Each matrix should be completed for the individual. Check all boxes within the matrix which apply to that individual.

*Demographic* information appears across the top of the matrix.
Affiliations and interests in education, the arts, and the community appear down the left side of the matrix.

When plotting the information for each individual, there will be repetition, i.e. their demographic information will be repeatedly "checked-off" in reference to their affiliations and interests.

If prepared for a set of candidates, and the grids were compiled into one document, one could see the breadth of representatives for a committee or the board in total.

## A Word About Evaluation

Evaluating the performance of both paid staff and volunteer board members is integral to effective management of the non-profit organization. There is substantial information within this *Kennedy Center Arts Education Leadership Kit* which can inform the development and implementation of effective evaluation processes, including the narrative questions at the bottom of each *Recruitment Matrix*, the *Job Descriptions*, and the *Leadership Roles Charts*. However, each organization is best suited to design its own evaluation tools and processes.

**Additional Note:** For the purposes of application for employment, applicants are not required to provide information about ethnic background. Interview logs may provide this information as part of the application process, to assist with documenting a fair and legal hiring process. All qualified applications should receive consideration for employment without regard to race, color, sex, age, national origin, religion, disability, veteran status, sexual orientation, marital status, citizenship, or any other protected status. The Kennedy Center offers equal opportunity and treatment to all employees and qualified applicants for employment and is committed to diversity in the workplace.

# Recruitment and/or Promotion Matrix
## <u>EXECUTIVE DIRECTOR</u>

Complete this matrix for each individual being considered for service in this capacity. Check all boxes which apply to this individual (not the organization they are part of). **This form could be further adapted with additional criteria added to fit the organization.**

| Experience | Male Female | Urban | Rural | Suburban | White | Black | Hispanic | American Indian/ Alaska Native | Asian/ Pacific Islander | Other |
|---|---|---|---|---|---|---|---|---|---|---|
| School Board | | | | | | | | | | |
| School Superintendent | | | | | | | | | | |
| School Principal | | | | | | | | | | |
| School Administrator/arts | | | | | | | | | | |
| School Admin. - non-arts | | | | | | | | | | |
| Classroom teacher (fill in grade level) | | | | | | | | | | |
| Arts Specialist | | | | | | | | | | |
| Discipline of interest - visual art | | | | | | | | | | |
| Discipline of interest - music | | | | | | | | | | |
| Discipline of interest - dance | | | | | | | | | | |
| Discipline of interest - theater | | | | | | | | | | |
| Discipline of interest - other | | | | | | | | | | |
| Cultural Organization - administrator | | | | | | | | | | |
| Cultural Organization - artistic | | | | | | | | | | |
| Cultural Organization -education | | | | | | | | | | |
| Community/Civic Leader - Government | | | | | | | | | | |
| Community/Civic Leader - Business | | | | | | | | | | |
| Community/Civic Leader - Parent | | | | | | | | | | |
| Community/Civic Leader – other organization | | | | | | | | | | |
| Education Organization | | | | | | | | | | |
| Higher Education | | | | | | | | | | |
| Funding Agency | | | | | | | | | | |
| Other | | | | | | | | | | |

**Leadership Skills:** (including experience with supervising others and working with partners)

**Experience with this organization to date:**

**Other special attributes the individual has the potential to bring to this position:**

# Recruitment and/or Promotion Matrix
## CHAIR
**(may also be used to select a COMMITTEE CHAIR)**

Complete this matrix for each individual being considered for service in this capacity. Check all boxes which apply to this individual (not the organization they are part of). **This form could be further adapted with additional criteria added to fit the organization.**

| **Experience** | Male (M) Female (F) | Urban | Rural | Suburban | White | Black | Hispanic | American Indian/ Alaska Native | Asian/ Pacific Islander | Other |
|---|---|---|---|---|---|---|---|---|---|---|
| School Board | | | | | | | | | | |
| School Superintendent | | | | | | | | | | |
| School Principal | | | | | | | | | | |
| School Administrator - arts | | | | | | | | | | |
| School Administrator - non-arts | | | | | | | | | | |
| Classroom teacher (fill in grade level) | | | | | | | | | | |
| Arts Specialist | | | | | | | | | | |
| Discipline of interest -visual art | | | | | | | | | | |
| Discipline of interest - music | | | | | | | | | | |
| Discipline of interest - dance | | | | | | | | | | |
| Discipline of interest -theater | | | | | | | | | | |
| Discipline of interest - other | | | | | | | | | | |
| Cultural Organization - administrator | | | | | | | | | | |
| Cultural Organization - artistic staff/artist | | | | | | | | | | |
| Cultural Organization - education | | | | | | | | | | |
| Community/Civic Leader - Government | | | | | | | | | | |
| Community/Civic Leader - Business | | | | | | | | | | |
| Community/Civic Leader - Parent | | | | | | | | | | |
| Community/Civic Leader - other civic organization | | | | | | | | | | |
| Education Organization | | | | | | | | | | |
| Higher Education | | | | | | | | | | |
| Funding Agency | | | | | | | | | | |
| Other | | | | | | | | | | |

**Leadership Skills:** (including experience with supervising others and working with partners)

**Experience with this organization to date:**

**Other special attributes the individual has the potential to bring to this position:**

# Recruitment and/or Promotion Matrix
## BOARD MEMBER

Complete this matrix for each individual being considered for service in this capacity. Check all boxes which apply to this individual (not the organization they are part of). **This form could be further adapted with additional criteria added to fit the organization.**

| Experience | Male (M) Female (F) | Urban | Rural | Suburban | White | Black | Hispanic | American Indian/ Alaska Native | Asian/ Pacific Islander | Other |
|---|---|---|---|---|---|---|---|---|---|---|
| School Board | | | | | | | | | | |
| School Superintendent | | | | | | | | | | |
| School Principal | | | | | | | | | | |
| School Administrator - arts | | | | | | | | | | |
| School Administrator - non-arts | | | | | | | | | | |
| Classroom teacher (fill in grade level) | | | | | | | | | | |
| Arts Specialist | | | | | | | | | | |
| Discipline of interest -visual art | | | | | | | | | | |
| Discipline of interest - music | | | | | | | | | | |
| Discipline of interest - dance | | | | | | | | | | |
| Discipline of interest - theater | | | | | | | | | | |
| Cultural Organization - administrator | | | | | | | | | | |
| Cultural Organization - artistic | | | | | | | | | | |
| Cultural Organization - education | | | | | | | | | | |
| Community/Civic Leader - Government | | | | | | | | | | |
| Community/Civic Leader - Business | | | | | | | | | | |
| Community/Civic Leader - Parent | | | | | | | | | | |
| Community/Civic Leader – other civic organization | | | | | | | | | | |
| Education Organization | | | | | | | | | | |
| Higher Education | | | | | | | | | | |
| Funding Agency | | | | | | | | | | |
| Other | | | | | | | | | | |

**Leadership Skills:** (including experience with supervising others and working with partners)

**Experience with this organization to date:**

**Other special attributes the individual has the potential to bring to this position:**

# EXECUTIVE DIRECTOR Skills Assessment

## 1. Governance and Strategic Planning
I would rate <u>my knowledge</u> of this area as follows:

| Excellent | Very Good | Good | Fair | Poor |

I have the following strengths in this area:

I have the need to improve the following in this area:

## 2. Leadership
I would rate <u>my knowledge</u> of this area as follows:

| Excellent | Very Good | Good | Fair | Poor |

I have the following strengths in this area:

I have the need to improve the following in this area:

## 3. Fund Development
I would rate <u>my knowledge</u> of this area as follows:

| Excellent | Very Good | Good | Fair | Poor |

I have the following strengths in this area:

I have the need to improve the following in this area:

## 4. Information and Analysis
I would rate <u>my knowledge</u> of this area as follows:

| Excellent | Very Good | Good | Fair | Poor |

I have the following strengths in this area:

I have the need to improve the following in this area:

## 5. Building Collaborations/Partnership Development
I would rate <u>my knowledge</u> of this area as follows:

| Excellent | Very Good | Good | Fair | Poor |

I have the following strengths in this area:

I have the need to improve the following in this area:

## 6. Ongoing Activities (i.e. building public awareness/advocacy, information/technical assistance services, website & other communication vehicles, etc.)
I would rate <u>my knowledge</u> of this area as follows:

| Excellent | Very Good | Good | Fair | Poor |

I have the following strengths in this area:

I have the need to improve the following in this area:

## 7. Special Projects
I would rate <u>my knowledge</u> of this area as follows:

| Excellent | Very Good | Good | Fair | Poor |

I have the following strengths in this area:

I have the need to improve the following in this area:

**8. Leveraging National Connections**
  I would rate <u>my knowledge</u> of this area as follows:
  Excellent          Very Good          Good          Fair          Poor
  I have the following strengths in this area:


  I have the need to improve the following in this area:

**9. Evaluating the Results**
  I would rate <u>my knowledge</u> of this area as follows:
  Excellent          Very Good          Good          Fair          Poor
  I have the following strengths in this area:


  I have the need to improve the following in this area:

**10.  Knowledge of Arts Education Sector and Its Systems**
  I would rate <u>my knowledge</u> of this area as follows:
  Excellent          Very Good          Good          Fair          Poor
  I have the following strengths in this area:


  I have the need to improve the following in this area:

**11. Knowledge of Education Sector and Its Systems**
  I would rate <u>my knowledge</u> of this area as follows:
  Excellent          Very Good          Good          Fair          Poor
  I have the following strengths in this area:


  I have the need to improve the following in this area:

**12. Knowledge of Non-Profit Arts Sector and Its Systems**
  I would rate <u>my knowledge</u> of this area as follows:
  Excellent          Very Good          Good          Fair          Poor
  I have the following strengths in this area:


  I have the need to improve the following in this area:

**13. Knowledge of Non-Profit Management Sector and Its Systems**
  I would rate <u>my knowledge</u> of this area as follows:
  Excellent          Very Good          Good          Fair          Poor
  I have the following strengths in this area:

  I have the need to improve the following in this area:

**14. In my opinion, I would increase my leadership capacity as an executive director by having professional development in the following area(s):**

# **CHAIR/COMMITTEE CHAIR** Skills Assessment

## 1. Governance and Strategic Planning
I would rate <u>my knowledge</u> of this area as follows:

Excellent           Very Good         Good         Fair         Poor

I have the following strengths in this area:

I have the need to improve the following in this area:

## 2. Leadership
I would rate <u>my knowledge</u> of this area as follows:

Excellent           Very Good         Good         Fair         Poor

I have the following strengths in this area:

I have the need to improve the following in this area:

## 3. Fund Development
I would rate <u>my knowledge</u> of this area as follows:

Excellent           Very Good         Good         Fair         Poor

I have the following strengths in this area:

I have the need to improve the following in this area:

## 4. Information and Analysis
I would rate <u>my knowledge</u> of this area as follows:

Excellent           Very Good         Good         Fair         Poor

I have the following strengths in this area:

I have the need to improve the following in this area:

## 5. Building Collaborations/Partnership Development
I would rate <u>my knowledge</u> of this area as follows:

Excellent           Very Good         Good         Fair         Poor

I have the following strengths in this area:

I have the need to improve the following in this area:

## 6. Ongoing Activities (i.e. building public awareness/advocacy, information/technical assistance services, website & other communication vehicles, etc.)
I would rate <u>my knowledge</u> of this area as follows:

Excellent           Very Good         Good         Fair         Poor

I have the following strengths in this area:

I have the need to improve the following in this area:

## 7. Special Projects
I would rate <u>my knowledge</u> of this area as follows:

Excellent           Very Good         Good         Fair         Poor

I have the following strengths in this area:

I have the need to improve the following in this area:

## 8. Leveraging National Connections

I would rate <u>my knowledge</u> of this area as follows:

Excellent          Very Good          Good          Fair          Poor

I have the following strengths in this area:


I have the need to improve the following in this area:


## 9. Evaluating the Results

I would rate <u>my knowledge</u> of this area as follows:

Excellent          Very Good          Good          Fair          Poor

I have the following strengths in this area:


I have the need to improve the following in this area:


## 10.  Knowledge of Arts Education Sector and Its Systems

I would rate <u>my knowledge</u> of this area as follows:

Excellent          Very Good          Good          Fair          Poor

I have the following strengths in this area:


I have the need to improve the following in this area:


## 11. Knowledge of Education Sector and Its Systems

I would rate <u>my knowledge</u> of this area as follows:

Excellent          Very Good          Good          Fair          Poor

I have the following strengths in this area:


I have the need to improve the following in this area:


## 12. Knowledge of Non-Profit Arts Sector and Its Systems

I would rate <u>my knowledge</u> of this area as follows:

Excellent          Very Good          Good          Fair          Poor

I have the following strengths in this area:


I have the need to improve the following in this area:


## 13. Knowledge of Non-Profit Management Sector and Its Systems

I would rate <u>my knowledge</u> of this area as follows:

Excellent          Very Good          Good          Fair          Poor

I have the following strengths in this area:


I have the need to improve the following in this area:


## 14. In my opinion, I would increase my leadership capacity as a Chair or Committee Chair by having professional development in the following area(s):

# BOARD MEMBER Skills Assessment

## 1. Governance and Strategic Planning
I would rate <u>my knowledge</u> of this area as follows:
    Excellent          Very Good        Good        Fair        Poor
I have the following strengths in this area:

I have the need to improve the following in this area:

## 2. Leadership
I would rate <u>my knowledge</u> of this area as follows:
    Excellent          Very Good        Good        Fair        Poor
I have the following strengths in this area:

I have the need to improve the following in this area:

## 3. Fund Development
I would rate <u>my knowledge</u> of this area as follows:
    Excellent          Very Good        Good        Fair        Poor
I have the following strengths in this area:

I have the need to improve the following in this area:

## 4. Information and Analysis
I would rate <u>my knowledge</u> of this area as follows:
    Excellent          Very Good        Good        Fair        Poor
I have the following strengths in this area:

I have the need to improve the following in this area:

## 5. Building Collaborations/Partnership Development
I would rate <u>my knowledge</u> of this area as follows:
    Excellent          Very Good        Good        Fair        Poor
I have the following strengths in this area:

I have the need to improve the following in this area:

## 6. Ongoing Activities (i.e. building public awareness/advocacy, information/technical assistance services, website & other communication vehicles, etc.)
I would rate <u>my knowledge</u> of this area as follows:
    Excellent          Very Good        Good        Fair        Poor
I have the following strengths in this area:

I have the need to improve the following in this area:

## 7. Special Projects
I would rate <u>my knowledge</u> of this area as follows:
    Excellent          Very Good        Good        Fair        Poor
I have the following strengths in this area:

I have the need to improve the following in this area:

## 8. Leveraging National Connections
I would rate <u>my knowledge</u> of this area as follows:
    Excellent          Very Good          Good          Fair          Poor
I have the following strengths in this area:

I have the need to improve the following in this area:

## 9. Evaluating the Results
I would rate <u>my knowledge</u> of this area as follows:
    Excellent          Very Good          Good          Fair          Poor
I have the following strengths in this area:

I have the need to improve the following in this area:

## 10.  Knowledge of Arts Education Sector and Its Systems
I would rate <u>my knowledge</u> of this area as follows:
    Excellent          Very Good          Good          Fair          Poor
I have the following strengths in this area:

I have the need to improve the following in this area:

## 11. Knowledge of Education Sector and Its Systems
I would rate <u>my knowledge</u> of this area as follows:
    Excellent          Very Good          Good          Fair          Poor
I have the following strengths in this area:

I have the need to improve the following in this area:

## 12. Knowledge of Non-Profit Arts Sector and Its Systems
I would rate <u>my knowledge</u> of this area as follows:
    Excellent          Very Good          Good          Fair          Poor
I have the following strengths in this area:

I have the need to improve the following in this area:

## 13. Knowledge of Non-Profit Management Sector and Its Systems
I would rate <u>my knowledge</u> of this area as follows:
    Excellent          Very Good          Good          Fair          Poor
I have the following strengths in this area:

I have the need to improve the following in this area:

## 14. In my opinion, I would increase my leadership capacity as a Board Member by having professional development in the following area

# Introduction to the
## *Systems and Sectors Guides*

*A narrative regarding the "4 major sectors" which non-profit arts and arts education*
*organizations operate within, and what our leaders need to know about*
*their "systems" of operation in order to be effective within these sectors.*

An effective leader for the arts and arts education is someone who can bring people together to identify and act upon strategies to further arts education opportunities for young people. In working with leadership development for many years, the Kennedy Center recognizes that arts education is really the intersection of several sectors, each with its own infrastructure, mechanisms for developing policy, and programmatic trends.

As a leader in any field, there is core knowledge and vocabulary which individuals need to have a basic familiarity with in order to be effective.

In considering what knowledge and skills are important for arts education leaders, it is essential that those considering leadership positions have some background and understanding of four interrelated sectors which influence arts education before they can develop strategies, programs and services to address opportunities.

While each individual leader does not need to have a depth of understanding of each sector in order to be effective in their role, they should have or be committed to acquiring a basic understanding of several complex, independent *Systems and Sectors*. As a non-profit organization, the combined staff and board leadership need to have a critical mass of knowledge, understanding, and influence regarding the following *Systems and Sectors:*

1. Arts Education Sector
2. Education Sector
3. Non-Profit Arts Sector
4. Non-Profit Management Sector

Each sector is organized to contain the following information:

### Who – Infrastructure – Organizations/Individuals Involved
- Who comprises the infrastructure of this sector?
- Which organizations and individuals are the core leaders in this sector?
- Which organizations are engaged in the work of this sector, at the national, state, and local levels?

### How – How the Infrastructure Operates – How Policy/Programs/Funding Decisions Are Made
- How is policy made in this sector, at the national, state, and local levels?
- How are funding decisions made at this level, in terms of arts education?

### What –Approaches to Arts Education (Education/Non-Profit Arts/Non-Profit Management)
- What are the "systems" or operating approaches to this sector?
- What "vocabulary" relates to key content pieces of this field and its structure?

### Measuring Success and Impact
- How does this sector approach evaluation?
- What "vocabulary" relates to evaluation in this sector?

### What – Key Issues in Arts Education (Education/Non-Profit Arts/Non-Profit Management)
- What are the key issues which this sector is concerned with at this time? (these may change)
- Rather than defining each issue, the charts provide a list of issues using common vocabulary, which can be used for discussion.
- What other issues are of concern that might be specific to your state or community?

### What the Research Shows or "Also Noteworthy"
- Are there important resources or commonly held research beliefs which are noteworthy in discussing this sector?
- Are there other commonly shared concepts or belief systems, which have stood the test of time, related to this sector which are worthy of consideration when discussing this sector?

**Recommendations for How to Use the *Systems and Sectors* Guides**

In helping leaders understand these four complex *Systems and Sectors*, this section is intentionally streamlined. It provides a basic overview. It is designed to engage leaders in their work, rather than overwhelm them. As we bring people from many diverse backgrounds and experiences into the leadership pool, we often find it easier to work with those already familiar with our work. Time is limited, and it is more difficult to engage others who are not as familiar with the each of these complex sectors which have an impact on arts education. But this limits our ability to attain our collective goals. As leaders in arts education, it is important to build our collective knowledge and keep abreast of developments which impact our work.

For this reason, the material contained within this section is not designed to be comprehensive or address individual situations in a given state or community. The section is not designed to be a detailed contact list or an all-inclusive training manual. But it does provide a context of understanding for each of these *Systems and Sectors*.

Each of the items provides a "starting point" for learning and building a base of essential core knowledge about a given *System and Sector*.

In many instances, the "core knowledge" is provided in the form of a listing. This provides the user with a sense of the vocabulary and concepts in this sector.

The *Systems and Sectors* guides provide "highlights" of essential vocabulary which has stood the test of time. It provides ideas and concepts which might be considered "universal," having been noted repeatedly regarding these sectors over the course of years so that the information is not easily outdated.

It is the type of information which arts education leaders understand and would find essential in training a new leader.

It is essential in reviewing this material to keep one's role in perspective in order to place the *Systems and Sectors* material in context. It is predominantly designed for staff and board members of non-profit organizations to use in the context of their work. Of course, the material provides a summary overview of the *Systems and Sectors* for any individual interested in being an effective "champion" for arts education.

As board and staff members review and discuss these *Systems and Sectors*, they should consider what knowledge and understanding all of their leaders bring to their organization's vision for arts education, and assess, if you will, "their collective brainpower." If there are meaningful gaps in knowledge throughout the organization's leadership, perhaps the *Systems and Sectors* guides can provide insights into topics for board meetings and retreats, so that the organization can plan for professional development for its leaders.

**In effect, these *Systems and Sectors* guides provide "standards of what individuals need to know and be able to do" to be effective as arts education leaders.**

# ARTS EDUCATION – Things Leaders Need to Know About

**Infrastructure – Organizations/Individuals Involved – (Who)**
There are organizations involved with arts education at the national, state, and local levels.

**National Level:**
- **National Endowment for the Arts (NEA),** the federal agency which supports the arts, including arts education in the USA, **www.arts.gov**
- **U.S. Department of Education (USDOE),** the federal agency which supports education in the USA, **www.ed.gov**
- **Arts Education Partnership (AEP),** a national coalition of more than 150 arts and education organizations, formed in 1994 to support arts education. Housed at CCSSO (refer to education section), AEP was created by the NEA and the USDOE, but is not a federal agency. **www.aep-arts.org**
- **National Assembly of State Arts Agencies (NASAA),** the national service organization for state arts agencies, which jointly manages the Arts Education Partnership. **www.nasaa-arts.org**
- **The John F. Kennedy Center for the Performing Arts**, the national center for the performing arts, The Kennedy Center's extensive arts education and outreach programs are available at **www.kennedy-center.org** includes **ArtsEdge**, national arts and education information internet web-site: **www.artsedge.kennedy-center.org**
- **Kennedy Center Alliance for Arts Education Network (KCAAEN)** – a national coalition of non-profit organizations, working in partnership with the Kennedy Center to support the arts as a critical and essential part of American K-12 education. **www.kennedy-center.org/education/kcaaen**
- **Professional Arts Education Associations** (these associations also have state level affiliates – see below)
  - **The National Association for Music Education** (MENC), **www.menc.org**
  - **National Art Education Association** (NAEA), **www.naea-reston.org**
  - **National Dance Education Organization** (NDEO), **www.ndeo.org**
  - **Educational Theatre Association** (EdTA), **www.edta.org**
  - **American Alliance for Theatre and Education** (AATE), **www.aate.com**

**There are many other national organizations working in arts education.** For a comprehensive list visit aep-arts.org
- **International Council of Fine Arts Deans (ICFAD),** **www.icfad.org**
- **VSA arts,** opportunities for persons with disabilities through education/employment in the arts, **www.vsarts.org**
- **National Academy of Recording Arts and Sciences, Inc., (NARAS),** **www.grammy.com**
- **VH1 Save The Music, www.vh1.com**
- **National Foundation for Advancement in the Arts (NFAA), www.nfaa.org**


**State Level:**
- **State Arts Agency** (Government)– arts education plan expresses policy as implemented by AIE program;
- **State DOE or DPI** (Government/see education for abbreviations)– fine arts consultant(s) and/or staff as assigned;
- **AAE** (Citizens) – refers to State Alliances for Arts Education (Kennedy Center)
- **State affiliates of national arts education organizations** (non-profit associations) see national information above) MENC; NAEA; NDEO; EdTA; AATE: These organizations also form the core of state Alliance for Arts Education boards. The other national arts education organizations with state affiliates are: NASAA, KCAAEN, VSA arts. Some organizations, including VH1 Save the Music (see above), Young Audiences and Different Ways of Knowing (see next page) also have affiliates in select locations. Some states have a statewide assembly of local arts agencies (refer to Americans for the Arts under "non-profit arts"). Other organizations have national memberships but do not have an office or structure to serve their members in a particular state or locale.

# ARTS EDUCATION – Things Leaders Need to Know About

**Local Level:** At the local level, the leadership of key individuals, with the power to influence decision-making is proven (see *Gaining the Arts Advantage*) to be essential to furthering arts education.
**Organization of arts education at the local level- within the community:**
- Cultural organizations with arts education programs
- Local Arts Agencies with arts education programs
- Artists in residence/teaching artists
- **Parent Groups** – (see note below under 'local funding').

## Funding Organizations:
**National** – USDOE; NEA; Major Foundations (These have separate arts and education staff and programs), Corporations
**State** – State Arts Agencies; State Department of Education; Regional or State-based foundations
**Local** – Local school districts; local arts agencies; local funding agencies (community or family foundations, corporations); individual donations to non-profit arts organizations; Parent Groups – Booster clubs, and other parent-led organizations. Current trends reveal that these groups are stronger at the local level.

## How the Infrastructure Operates - How Policy/Programs Decisions Are Made (How)
All policies regarding education, including arts education, are determined at the state and local levels.
<u>Federal:</u> Arts education "policy" is guided by the way(s) in which arts education is included in education legislation (Elementary and Secondary Education Act), and/or the policies of the National Endowment for the Arts.
<u>State:</u> State policy relative to arts education involves decisions such as graduation requirements, assessment in the arts, whether or not the arts "count" in the GPA (grade point average).
<u>Local:</u> In many, if not most, locations, school boards determine the actual curriculum and often have final authority whether or not a local school district adopts state guidelines (items listed above) or requires their own local mandates.
<u>Programmatically,</u> arts education leaders need to know what is "in vogue" in both school-based and community-based arts education at any point in time.

## Approaches to Arts Education (What)
The items which follow are commonly referred to vocabulary and examples of arts education programs which are known widely throughout the arts education sector. As an arts education leader, it is helpful to be familiar with these items, as they have "stood the test of time" or have had an impact on the way schools, communities, and cultural organizations have, or might, approach arts education. Please note that individual interpretations may vary!

## Within the school district/school setting:
- **Arts within the K-12 curriculum**-certified/licensed arts specialists teach art, music, dance, and theatre requirements, various electives, etc. as well as classroom teachers integrating the arts in other areas of the curriculum.
- **Advanced Placement**-specialized, advanced coursework in the arts at the high school level.
- **Arts Integration or Interdisciplinary-** connecting or relating the arts with other academic subjects.
- **Artist Residencies-**bringing individual artists or arts organizations into the school, preferably for an extended period of time, so teachers and students interact with artists in addition to viewing a professional performance or artwork.
- **Whole School Reform-** Whole School Reform takes a "building wide approach" to school change. Various approaches which have included the arts are sometimes referred to as -
**Magnet -** students generally 'audition' to attend. (Some of these schools are members of **International Network of Performing and Visual Arts Schools, www.artsschoolsnetwork.org** )
**Integration or Arts-Focused or Arts-Based School Reform** - students generally do not 'audition' to attend.

# ARTS EDUCATION – Things Leaders Need to Know About

**"Methodology-Based Organizations"** – Organizations which have developed an approach to arts education in schools. The ones noted have proven the test of time, so that leaders are aware of them. Regularly featured at national conferences, conducting research regarding their impact.

- **Different Ways of Knowing (Galef Institute), www.differentways.org**
- **The Kenan Institute – A+ Schools Network,** North Carolina model, **www.aplus-schools.org**
- **Arts in the Basic Curriculum (ABC) Project,** South Carolina model, **www.winthrop.edu/abc**
- **Changing Education Through the Arts (CETA)**, Kennedy Center model, **www.kennedy-center.org/education/pdot**

**School/Community Partnership approaches to arts education in the school and/or within the community:**
- **Artist Residencies (see above)**
- **Community Schools of the Arts** (music/art instruction) see also **National Guild of Community Schools of the Arts, www.natguild.org**
- **Young Audiences –** Arts 4 Learning Initiative**, www.youngaudiences.org**
- **The Transforming Education Through the Arts Challenge (TETAC),** managed by the National Arts Education Consortium. Report available in the Evaluation/Research section of **www.aep-arts.org**

**School/Community Partnership approaches to professional development:**
- **The J. Paul Getty Trust – Discipline-Based Arts Education (DBAE)** (California), **www.getty.edu**
- **Lincoln Center Institute for the Arts in Education** (New York City), **www.lcinstitute.org**
- **Urban Gateways** (Chicago), **www.urbangateways.org**
- **Wolf Trap Institute for Early Learning Through the Arts– pre-school** (Virginia), **www.wolf-trap.org**
- **Distance Learning** – generic term for the use of technology at a distance for teaching and learning, in regard to student learning as well as professional development for teachers.
- **Kennedy Center Partners in Education program:** assists cultural organizations/school districts use Kennedy Center approaches to professional development for teachers; **www.kennedy-center.org/education/partners**

**Curriculum and Assessment – Measuring Success and Impact (current vocabulary)**
- **Standards – national, state, and local**
- **Curriculum frameworks – state and local**
- **Assessment – rubrics, checklists, extended response, etc. within the classroom**
- **Program evaluation (for school/community partnership or community-based programs)**
- **"No Child Left Behind," (NCLB),** name of President George W. Bush administration's education policy, as written into reauthorization of Elementary and Secondary Education Act (ESEA). Includes focus on student assessment and overall evaluation of how well schools are doing based on these assessments. (See appendix)

# ARTS EDUCATION – Things Leaders Need to Know About

**Key Issues in Arts Education (What)**
- **Impact of education issues on arts education programs/services**
- **Keeping the arts in the curriculum**
- **Professional development** (classroom teachers, arts specialists, teaching artists, administrators) **see INTASC; www.ccsso.org**
- **Graduation Requirements** (high school graduation/college admission)
- **Sustained funding**
- **Partnerships**
- **Staffing**
- **Resources**
- **School facilities and scheduling**

**What the Research Shows (also of noteworthy/commentary) (see aep-arts.org for copies of these * reports)**
- **\*Champions of Change: The Impact of the Arts on Learning**
- **\*Gaining the Arts Advantage: Lessons from School districts That Value Arts Education**
- **\*Critical Links: Learning in the Arts and Student Academic and Social Development**
- **National Standards for Arts Education**: **What Every Young American Should Know and Be Able to Do in the Arts, published 1994 (available at www.menc.org)**
- **Arts Integration – A+; ABC studies –** see Kenan A+ and ABC contact information above
- **Harvard Project Zero; www.pzweb.harvard.edu**
- Note – individual communities and arts education projects conduct their own additional research.

## NOTES:

# Education – Things Leaders Need to Know About

**Infrastructure – Organizations/Individuals Involved – (Who)**
There are organizations involved with arts education at the national, state, and local levels.

## National Level:
- **U.S. Department of Education (USDOE),** the cabinet-level, federal agency which supports education in the USA, **www.ed.gov**
    - **Regional Education Laboratories of the U.S. Department of Education (listed at ed.gov)** research education issues, print publications, and provide training programs to teachers and administrators. Offer region-specific services that must be accessed through district education officials. Provide publications to anyone, regardless of region.
- **Council of Chief State School Officers (CCSSO),** the member organization for state commissioners of education, **www.ccsso.org**
- **National Governors Association –** their education initiative is entitled, "Achieve"; **www.nga.org**
- **National Associations in Education, including:**
    - **American Association of School Administrators** (AASA), **www.aasa.org**
    - **Association for Supervision and Curriculum Development** (ASCD), **www.ascd.org**
    - **American Federation of Teachers** (AFT), **www.aft.org**
    - **Council for Basic Education** (CBE), **www.c-b-e.org**
    - **Learning First Alliance (partnership of major education associations);** www.learningfirst.org
    - **National Association of State Boards of Education** (NASBE); **www.nasbe.org**
    - **National Association of Elementary School Principals** (NAESP), **www.naesp.org**
    - **National Association of Secondary School Principals** (NASSP), **www.nassp.org**
    - **National Association for Gifted Children** (NAGC), **www.nagc.org**
    - **National Association for the Education of Young Children** (NAEYC), **www.naeyc.org**
    - **National Board for Professional Teaching Standards** (NBPTS), **www.nbpts.org**
    - **National Education Association** (NEA), **www.nea.org**
    - **National Schools Boards Association** (NSBA); **www.nsba.org**

## State Level:
- **Governors –Recommend state support for education in their budgets**
- **State Legislatures (for national information, see National Conference of State Legislatures (NCSL); www.ncsl.org**
- **State Department of Education (DOE)/State Department of Public Instruction (DPI)**
- **State Superintendents/Commissions of Education (their national organization is CCSSO – see above)**
- **State Board of Education (some are elected; some are appointed)**
- **State oversight of charter schools**
- **State College Boards/Boards of Regents/Council of Higher Education**
- **State chapters of national education organizations**

# **Education** – **Things Leaders Need to Know About**

**Local Level:** At the local level, the leadership of key individuals, with the power to influence decision-making is proven (footnote Gaining) to be essential to furthering arts education.

**Within the school district/schools:**

> **Superintendents/Deputy or Associate Superintendents**
> **Principals**
> **Curriculum Directors**
> **Arts Supervisors** (some districts also have Arts Directors – higher position than Arts Supervisors)
> **Arts Specialists**
> **Classroom teachers**
> **School boards or school committees – 16,000 school districts in the USA**
> **Arts education advisory committees**
> **Some states have Regional Educational Service Agencies working with multiple districts**

**Higher education – colleges or departments of education**


**How the Infrastructure Operates - How Policy/Programs Decisions Are Made (How)**

**Federal** –

Arts Education: via NEA and NEA/State Arts Agency relationship through "Partnership Grants and Long range plans submitted to the NEA, requires education component from SAA. (See www.arts.gov for Arts Learning grants; database of cultural funding through other federal agencies)

Education, including the Arts: USDOE inclusion of the arts as a "core subject" in reauthorization language for Elementary and Secondary Education Act (ESEA – NCLB in current administration); makes federal funding for education eligible to be used for arts education initiatives. (See www.ed.gov for federal registry posting of grants)

**State** – State Board of Education (elected or appointed); state commissioner appointed or elected by the state board of education or general public or appointed by the Governor (includes oversight of state policy about teacher certification/licensure); refer to individual State DOE or DPI websites for state-based funding, including after-school.

**Local** – local school board (elected or appointed)

> - Impact of regulatory legislation, ie. Mandates, state "takeovers," equity issues
> - Impact of referendum votes
> - Various ways in which local school budgets are determined: Property taxes; other school assessments


**Approaches to Education (What)**

- **Standards – "what students should know and be able to do"**
- **Scientifically Based Research (referred to in NCLB, refer to www.ed.gov).**
    > **For all details on the legislation,** this website offers "one-stop-shopping" for links to legislation, Federal Register Notices, Policy Guidance, and Grant Applications for the *No Child Left Behind Act of 2001*.
    > **For more information about arts education related to this legislation, refer to "No Subject Left Behind," a document available at www.aep-arts.org**
- **Team Teaching**
- **Arts courses and integrated curriculum units**

# **Education** – Things Leaders Need to Know About

<u>Curriculum and Assessment – Measuring Success and Impact</u>
- **National Assessment Governing Board (NAGB), sets policy for NAEP (below), <u>www.nces.ed.gov</u>**
- **National Assessment of Educational Progress (NAEP), the national tests which compare how U.S. students are doing in a wide range of subjects as compared to others throughout the world. "The National's Report Card." (see NAGB above).**
- **Authentic Assessment**
- **Performance-Based**
- **Accreditation**
- **School report cards**

- **ESEA – The major legislation which funds education in the US. Reauthorized every 5-7 years; Annual appropriations process.**
  > **NCLB: "name" for national education policy under the current Bush Administration. Continued to include the arts as a core subject.  Additional focus on "annual yearly progress" based on use of standardized tests, use of scientifically based research to determine classroom practice, focus on reading and mathematics, to ensure that "no child is left behind." (see more information above)**

  > **Goals 2000: "name" for national education policy under the Clinton Administration.**
  > **The Arts were included as a core subject in the curriculum in federal policy for the first time with the adoption of Goals 2000 in March 1994.  Federal policy is a 'recommendation' not a 'mandate' for state and local policy. Goals 2000 era was noted for creation of standards of "what students should know and be able to do" for all subject areas at the national level, followed by creation of state standards and local curriculum frameworks based on these standards.**
- **Accountability**
- **High Stakes Testing**

**Key Issues in Education (What)**

• **Teacher Certification and Licensure (NCLB: Highly Qualified Teachers. For information, refer to Appendix for *No Subject Left Behind*, available at aep-arts.org)**

• **Pre-Service/Higher Education**

• **Professional Development/In-Service**

• **Graduation Requirements; GPA (grade point average)**

• **Block Scheduling**

• **Multi-Age Classrooms**

• **Literacy**

• **Charter Schools**

• **Vouchers**

• **Home Schooling**

• **Bi-lingual Education (ESL)**

• **Special Education** (including Gifted and Talented)

**What the Research Shows: "Also noteworthy"**

• **American Education Research Association (AERA), this major association for education research is working with the Arts Education Partnership to sponsor a research agenda for arts education, www.aera.net**

• **Annenberg Institute for School Reform (Brown University), www.annenberginstitute.org**

• **Educational Testing Services (ETS), www.ets.org**

• **The Education Trust, www.edtrust.org**

• **Education Week (weekly education news), www.edweek.com**

• **Brain Research** (i.e. The Jensen Learning Corporation **www.jlcbrain.com**)

• **Multiple Intelligences,** the work of Howard Gardner, **www.pzweb.harvard.edu/PIs/HG.htm**

• **National Association of State Boards of Education,** *The Complete Curriculum: Ensuring a place for the arts and foreign languages in America's Schools* **(2003), www.nasbe.org**

• **National Center for Education Statistics (NCES), includes "Fast Response Surveys" on the status of arts education, co-sponsored by the NEA, www.nces.ed.gov**

## NOTES:

# Non-Profit Arts – Things Leaders Need to Know About

**Infrastructure – Organizations/Individuals Involved – (Who)**
There are organizations involved with arts education at the national, state, and local levels.

## National Level:
● **National Endowment for the Arts (NEA),** the federal agency which supports the arts in the USA, **www.arts.gov**, has a working relationship with each state arts agency and the regional arts agencies.
● **National Endowment for the Humanities (NEH),** the federal agency which supports humanities programs, including scholarly research, in the USA, **www.neh.gov**
● **Institute of Museum Services (IMS)**, the federal agency which support museums and libraries, **www.imls.gov**
● **National Assembly of State Arts Agencies (NASAA),** the national service organization for state arts agencies, **www.nasaa-arts.org** (site includes lists of state arts agencies)
● **Regional arts agencies:**
- • **New England Foundation for the Arts**, **www.nefa.org**
- • **Mid-Atlantic Arts Foundation**, **www.charm.net/-midarts/**
- • **Southern Arts Federation**, **www.southarts.org**
- • **Arts Midwest**, **www.artsmidwest.org**
- • **Mid-American Arts Alliance**, **www.maaa.org**
- • **Western States Arts Foundation**, **www.westaf.org**
● **Other key organization players:** (may offer professional development/training and have arts education resources and/or guidelines)
- • **American Arts Alliance** (AAA); monitors national arts-related legislation/policy on behalf of a consortium of national arts service organizations; **www.americanartsalliance.org**
- • **Americans for the Arts,** coordinates Arts Advocacy Day, membership organization focusing on economic impact studies, services to local arts agencies, local government; **www.artsusa.org**
- • **American Association of Museums (AAM); www.aam-us.org**
- • **American Symphony Orchestra League (ASOL); www.symphony.org**
- • **Association of Performing Arts Presenters (APAP); www.artspresenters.org**
- • **Chamber Music America**; **www.chamber-music.org**
- • **DanceUSA; www.danceusa.com**
- • **OPERA America; www.operaam.org**
- • **President's Committee on the Arts and Humanities; www.pcah.gov**
- • **State Arts Advocates League of America** (SAALA) c/o Alene Valkanas, valkanas@artsalliance.org
- • **Theatre Communications Group** (TCG); **www.tcg.org**
- • **Grantmakers in the Arts (GIA); www.giarts.org**

## State Level:
● **Governors –**Recommends arts appropriation in their budget, based on their policy towards the role of the arts.
● **Legislature –** Appropriates funds for the arts, in addition to federal funds received from NEA.
● **State Arts Agency (SAA)-** Determines long range plan for the arts in their state, submitting this to the NEA on a regular basis; determines policy, provides service (technical assistance), gathers data, and often, but not always, provides competitive funding for arts programs and services.
● **State Humanities Council** (or other name particular to a given state)-entity, sometimes non-governmental, non-profit "council" which supports humanities programs in each state.
● **State affiliates/individual members of national organizations**
● **State Arts Advocates/Citizens for the Arts-** Independent organizations which promote the need for legislative appropriations for arts organizations/cultural programming in their state/NEA/NEH/IMS; often collaborate with Alliance for Arts Education, with the input of arts education community on the policy/message.
● **Other state organizations -** unique to a given state.

# Non-Profit Arts – Things Leaders Need to Know About

<u>**Local Level:**</u>
- **Non-profit arts organizations, including:** <u>(see next page for descriptions of producing/presenting)</u>
- **Performing Arts producing organizations**
- **Performing Arts presenting organizations**
- **Museums** (including visual art, historic, or other museums)
- **Other artistic discipline organizations** including but not limited to writing, design, and media arts
- **Adult Education/Community Outreach -** divisions of higher education
- **State to County/City Partnership – community development/cultural districts**
- **Local government,** including county or city divisions which fund or present art programs or activities
- **Local arts agencies/local arts councils** which fund or present arts programs or activities

<u>**How Policy/Programs/Appropriations (Government Funding Decisions) Are Made (How)**</u>
**Federal-** These items are determined through the NEA, the NEH, and IMS. The NEA/State Arts Agency relationship is realized through "Partnership Grants" and state long range plans submitted to the NEA. Each federal agency has a "council" (oversight board) appointed by the President; agency chairs approved by Senate.
**State** – These items are determined by Governor's budget; Legislative appropriations process; State Arts Agency Council Members (oversight board) makes policy and final funding decisions, carried out by SAA staff.
**Local**- Individual city or county governments often have policies/programs/funding for arts programming and/or services via park and recreation and/or division of cultural affairs.

<u>**Approaches to Non-Profit Arts (What)**</u>
- **Producing Organizations** (i.e. symphonies, theatre companies, dance companies, opera companies)
- **Presenting** (facilities or series which present touring performances, including those which are part of colleges and universities; some presenting organizations also do some producing; present festivals)
- **Service Organizations** (these vary by state; include service networks by discipline to artists, aspiring artists; theatre or other discipline specific consortiums or special interest groups)
- **Museums** (including visual art, historic, or other museums)
- **Artistic staff vs. Management Staff** – two-tiered management, including those managing the artistic process and those managing the administrative support for the artistic process, is a common structure in the non-profit arts sector. In many cases, there is also education program staff managing both the artistic (programmatic) and administrative needs of education programs and services.
- **Boards/Advisory Boards/Education Committees** – All non-profit organizations have boards, sometimes called boards of directors or boards of trustees. These volunteer boards, represent the "mission" of the organization and "keep the public trust" for the entity as a non-profit, tax exempt, generally 'educational' institution, in accordance with the incorporation papers and the organization's by-laws. Some organizations also have advisory boards, to involve former leaders or involve/recognize important community leaders. Some have board committees in education, in addition to long-range plan, fundraising, nominating, finance, and other areas specific to the needs of the organization. (see more under "non-profit management" Sector)

# Non-Profit Arts – Things Leaders Need to Know About

**Non-profit arts as related to arts education**
- **Arts education as one component of programs and services, not total mission focus**
- **Youth and Family programming**
- **Performance guides connecting arts education programs to standards and the curriculum.**
- **School/Community Partnerships (also refer back to arts education section)**
  - **Youth at Risk-** term popularized in the 1990's, relates to the way in which students in high poverty or inner-city situations often succeed through the arts.
  - **After-School-** important venue for arts education with many arts organizations providing programs/services "after-school," which refers to after the school day, on weekends, or in the summer.
  - **Artists residencies** by performers and artists and writers into the community and/or school
- **Adult education/Outreach (i.e. lecture-demonstrations, conversations with the director, conductor)**

**Evaluation – Measuring Success and Impact**
**Program Evaluation:**
Non-profit arts organizations use of multiple evaluation measures, i.e. box office data, critical reviews, surveys, community planning forums, other measures depending on the program/service being evaluated.

**Program Impact:**
In terms of arts education, non-profit arts organizations use a variety of methods to gauge the impact of their work. These include short-term and long-term evaluation methods:
- Surveys or evaluation forms which gather feedback during or immediately following an event(s),
- Evaluation methods which help to identify what new knowledge or skills have been applied as a result of participation (i.e. Kennedy Center/KCAAEN Impact Survey), and
- More extensive research using outside evaluators to document and improve the value of an arts education program.

Whichever method(s) an organization uses, the summary and analysis of the information and data collected is essential.

# Non-Profit Arts – Things Leaders Need to Know About

**Key Issues in Non-Profit Arts (What)**
- **Artistic Vision/Mission**
- **Leadership and Board Development**
- **Financial Management**
- **Fundraising, includes corporate, foundation, individual, government**
- **Communications, including Community Relations, Press and Media coverage of the arts**
- **Cultural Planning**
- **Membership and Audience Development; Marketing**
- **Community Arts Development**
- **Volunteerism**

**What the Research Shows – "Also noteworthy"**
**Economic Impact:** Americans for the Arts (formerly ACA – American Council for the Arts – and NALAA – National Assembly of Local Arts Agencies; the merged entity now known as Americans for the Arts) has historically sponsored the economic impact studies regarding the non-profit arts sector. The most recent studies, released in June 2002, are available at **www.artsusa.org**
**Arts Wire Website (news of interest); www.nyfa.org**
**Some commonly held beliefs about fundraising -**
- **Fundraising is a necessity for survival.**
- **Funding and support changes over time by the economy and politics and public perception of the importance of arts and culture.**
- **Policy – General shift for most funding agencies– from providing Operating vs. Project Funding**

## NOTES:

# Non-Profit Management – Things Leaders Need to Know About

**Infrastructure – Organizations/Individuals Involved – (Who)**
There are organizations involved with arts education at the national, state, and local levels.

## National Level:
- **Foundations/Corporations/Charitable Trusts** which support non-profit development.
- **The Foundation Center, www.fdncenter.org**
- **Learning about non-profit management –**
- **Higher education management training, other non-profit training or continuing education programs, including: Arts Extension Services, Division of Continuing Education, University of Massachusetts-Amherst, www.umass.edu/aes**
- **National Service organizations for non-profits.**
  - **Arts & Business Council, Inc. and its major program Business Volunteers for the Arts** (website includes links to national BVA affiliates), **www.artsandbusiness.org**
  - **BoardSource (formerly the National Center for Nonprofit Boards), www.ncnb.org**
  - **CPA's for the public interest (CPAsPI),** links pro bono volunteer professionals with financial, tax, technical, accounting and management expertise to community service projects and not-for-profit organizations, **www.cpaspi.org**
  - **Internet Nonprofit Center, www.nonprofits.org**
  - **National Center for Strategic Nonprofit Planning and Community Leadership (NPCL), www.npcl.org**
  - **Volunteer Lawyers for the Arts, www.vlany.org**
    Note: NEA has links to Volunteer Lawyers for the Arts throughout USA on its website, under "arts management and other arts resources; www.arts.gov
- **National Conference of State Legislatures (NCSL), www.ncsl.org**

## State Level:
- **Foundations/Corporations which support non-profit development.**
- **Statewide non-profit support organizations including state affiliates of national organizations** (Professional Management Associations)
  - **Business Volunteers for the Arts**
  - **Community Foundations** (example Arizona Community Foundation, Columbus Foundation, etc.)
  - **Higher education** – non-profit management centers/institutes
  - **Volunteer Lawyers for the Arts**
- **Networks of non-profits that may exist within a state**

# Non-Profit Management – Things Leaders Need to Know About

**Local Level:**
- **Chamber of Commerce**
- **Networks of non-profits that may exist locally**


**How the Infrastructure Operates - How Policy/Programs Decisions Are Made (How)**

**Federal** – IRS regulations/laws for non-profit, tax-exempt organizations

**State** - Regulatory mandates of non-profit, tax-exempt organizations

**Local** – Regulatory in terms of requirements – i.e. licensing, business, other fees and taxes


**Approaches to Non-Profit Management (What)**

**Dominated by Service Organizations/Trade Associations vs. Presenting/Producing organizations (as in the arts) – content driven by member needs for support.  Membership-based.**

**How do arts nonprofits and education nonprofits fit into the overall "issue" of being a non-profit and what are the legal responsibilities? (BoardSource, www.ncnb.org)**

> **501c3 and 501c4 structures – legal operating structures.**

**Partnerships – Non-profits of all types are "doing business" in collaboration with others through "Partnerships"**

**Organizational structures  -**
- **Paid Executive Directors and Staff**
- **All Volunteer Boards**
- **Boards of Directors/Boards of Trustees, and related committees (Executive Committee – officers)**
- **Standing and Ad-Hoc Committees including fundraising, finance, nominating, etc.**
- **Advisory and/or Honorary Boards/Committees**
- **Members**

# Non-Profit Management – Things Leaders Need to Know About

**Evaluation  -  Measuring Success and Impact**
**Program Evaluation:**
Non-profit organizations of all kinds use of multiple evaluation measures, i.e. surveys, focus groups, individuals interviews, and other measures depending on the program/service being evaluated.

**Program Impact:**
Non-profit organizations of all kinds are challenged to use a variety of methods to gauge the impact of their work. Whichever method(s) an organization uses, the summary and analysis of the information and data collected is essential.

**Key Issues\* in Non-Profit Management (What)**
• **Governance and Strategic Planning:** This area is about the governance of your organization – identifying its mission/vision; ensuring that legal and financial requirements as a non-profit organization are met; creating and implementing policies and procedures; and the entire function of planning.

• **Leadership, (including Board/Staff Development):** This area focuses on the personnel involved with guiding the organization – board members, paid staff – as well as other human resources which provide professional expertise for your organization – lawyers, accountants, computer experts, etc.

• **Fund Development (including both Fundraising and Financial Management; Endowments):**
This area addresses the range of criteria dealing with financial management including budgeting, monitoring finances, reporting, and fundraising.

• **Information and Analysis:** This area emphasizes the need to gather information and use facts and data to guide the development of programs and services as well as to be effective in describing the impact of the arts and arts education and the work of an organization.

• **Building Collaborations – Partnership Development:** This area addresses the overall criteria related to partnership and collaboration, an essential methodology for the way in which organization conduct their business.

*\*Refers to Nine Focus Areas of Organizational Assessment*

# Non-Profit Management – Things Leaders Need to Know About

● **Ongoing Activities, (including monitoring legislation, policy, advocacy, membership, public information):** This area addresses the ongoing work which organization must undertake to be effective, including criteria such as monitoring current policy and securing changes in policy, gathering and disseminating information, building support for the arts and arts education among target audiences, building membership and/or grassroots coalitions, providing professional development and technical assistance, producing newsletters, and other ongoing activities.

● **Special Projects, (Program Design and Operation):** This area identifies criteria for creating, planning, and implementing specific projects by considering what needs they are designed to meet as well as how they are planned, implemented, sustained, and documented.

● **Leveraging National Connections:** This area relates to the relationship of each organization to those national associations or organizations which they are members of. Its criteria describe ways in organization and their leaders participate in national organizations, their committees, special initiatives, and other opportunities.

● **Evaluating the Results (includes Capacity and Sustainability):** This area deals with evaluation – how does an organization approach evaluation, what systems are in place for conducting evaluations of the organization and its programs? This area focuses on measuring outcomes and determining your overall impact. How successful is your organization across the board?

**Also Noteworthy**
● **Fiduciary Role of Non-Profit boards**
● **Employment responsibilities of board to staff (compensation/benefits)**
● **Meeting acceptable standards of managing a non-profit organization, including the roles of staff and board, working "in the public trust" to work toward a shared vision/mission.**
● **Knowing the specialized role of statewide nonprofits.**

## NOTES:

# Resource List

## Resources on Leadership

*Leadership for Learning* – Carl D. Glickman, ASCD (2002)

*Standards for What Principals Should Know and Be Able to Do*, National Association of Elementary School Principals (2001)

*The Kind of Schools We Need* – Elliot W. Eisner, Phi Delta Kappan

*(1) The Leadership Challenge*, by James Kouzes and Barry Posner (1995)

*Leaders Count*, Wallace-Reader's Digest Fund

*Interstate School Leaders Licensure Consortium, Standards for School Leaders*, Council of Chief State School Officers (1996)

*The Leadership Issue: What Volunteer Leaders Need to Know*, Association Management (January 2002)

*Teachers as Leaders: Perspectives on the Professional Development of Teachers*, edited by Donovan R. Walling, Phi Delta Kappa Educational Foundation (1994)


## Select Publications

Arts Education Partnership: aep-arts.org

*Champions of Change: The Impact of the Arts on Learning (1999)*

*Critical Links: Learning in the Arts and Student Academic and Social Development (2002)*

*Gaining the Arts Advantage:*

> *Gaining the Arts Advantage: Lessons from School Districts That Value Arts Education (1999)*
> *Gaining the Arts Advantage: MORE Lessons from School Districts that Value Arts Education (2001)*
> *Why Your Child Needs the Arts Advantage and How You Can Gain It (2000)*

*Envisioning Arts Assessment: A Process Guide for Assessing Arts Education in School Districts and States (2002)*

*No Subject Left Behind: A Guide to Arts Education Opportunities in the 2001 Education Act (2004)*

*Summary of Large-Scale Arts Partnership Evaluations by Rob Horowitz (2004)*

*Teaching Partnerships: Report of a National Forum on Partnerships Improving Teaching of the Arts (2002)*

*Young Children and the Arts: Making Creative Connections (1998)*

Kennedy Center Alliance for Arts Education Network: kennedy-center.org/education/kcaaen

(see "Special Initiatives)

*A Community Audit for Arts Education (2001), Findings Report (2002)* and *Finding Report Addendum (2003)*

*The Arts Beyond the School Day: Extending the Power (2000)*

*KCAAEN Self-Assessment Kit (limited copies available upon request to The Kennedy Center) (1999)*

State Alliances for Arts Education Publications

*Refer to the KCAAEN website for contact information and links to individual state Alliances for Arts Education.*

Kennedy Center Partners in Education: kennedy-center.org/education/partners

*Creating Capacity – A Framework For Providing Professional Development Opportunities for Teaching Artists (2001)*

*Giving Cues: Developing Performance Materials for Young People*

*Artists as Educators: Planning Effective Workshops for Teachers*

National Assembly of State Arts Agencies: nasaa-arts.org

*For the Great Good: Frameworks for Advancing State Arts Education Partnerships (2003)*

Teaching Artist Journal: www.erlbaum.com

*The Teaching Artist Journal: A Quarterly Forum for Professionals*

The Dana Foundation: www.dana.org

*Acts of Achievement: The Role of Performing Arts Centers in Education (2003)*

Planning an Arts-Centered School: A Handbook (2002)

The *Kennedy Center Arts Education Leadership Kit* (2004) is based on the *KCAAEN Leadership Kit* (2005) developed for use by leaders of the Kennedy Center Alliance for Arts Education Network. The Kennedy Center acknowledges the 2002-2003 KCAAEN National Governance Committee representatives for their contributions to the *KCAAEN Leadership Kit*: Jacky Alling (Arizona), Jerry Butler (Wisconsin), Tom Griggs (Connecticut), Karen L. Erickson (Illinois), Althea Jerome (Mississippi), Kathy Tosolini (Massachusetts).