



# Links & Threads

**A Newsletter for Arts Partners** Published by the Ohio Arts Council and the Ohio Department of Education **Volume III Issue I**

*Links and Threads* is an electronic newsletter for district and school leaders, educators, and their arts partners. Its purpose is to assist school leaders in making arts learning a more integral part of the core curriculum and achieving the greatest advantage possible from the arts for their students. The publication builds upon knowledge gained through the 2004 NEA Summer Institute for School Leaders, promotes dialogue about the role of arts learning in school improvement, shares success stories, and provides news about arts-related developments and opportunities.

## Leadership Voices

### *Promoting Creativity: An Economic Imperative*

As other nations begin to outpace the U.S. in the production of scientists, engineers and IT professionals, education policies are centering on greater rigor in mathematics and science education. Now coming into focus, however, is a new facet of the economic picture that poses vastly different educational challenges.

While scientific knowledge and technological tools will continue to be vital, artistry and creative thinking are becoming the new economic imperatives, and artists are among the new knowledge workers. According to Sir Ken Robinson, the time is long overdue for "a fresh understanding of intelligence, of human capacity, and of the nature of creativity."

Addressing education and cultural leaders and their arts partners at Ohio's recent *Promoting Creativity* Conference, Robinson criticized imbalances in the typical K-12 curriculum. He noted that the content and thought processes of language, mathematics and science are considered most important while the arts are least valued. Similarly, mastery of facts and analytical thinking are over-emphasized while emotion and intuition are downplayed.

*(continued next page)*



*Sir Ken Robinson (left), an internationally known expert on on the creative challenges facing business and education in the new global economy addressed school leaders and their arts partners at the Promoting Creativity Conference, sponsored by the Ohio Department of Education and the Ohio Arts Council.*

## SiteLines

In 2004, when the National Endowment for the Arts (NEA) selected Ohio as its partner in planning and implementing a Summer Institute for School Leaders, teams from 12 Ohio school districts and two Educational Service Centers deepened their knowledge about the value of arts learning. Many returned to their districts with renewed commitment to strong arts education programs and new partnerships with artists and arts organizations.

A second grant from NEA enables the Ohio Department of Education (ODE) and the Ohio Arts Council (OAC) to widen the circle of involvement through the Arts Partners Program. Some new sites will join Arts Partners, and interested original sites will receive additional support.

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Discounting creative intelligence, he said, alienates some students and narrows the range of opportunities for understanding academic content.

### **Do today's schools develop creativity?**

According to Robinson's book, *Out of Our Minds*, creativity is "a dynamic interplay between generating ideas and making judgments about them." That interplay comes naturally to children and can be either fostered and developed or neglected and stifled. Creativity is lessened when too many learning experiences focus on quickly finding the single right answer and too few stress generating possibilities, experimenting, adapting and taking risks. To underscore this point, Robinson cited a longitudinal study as evidence that today's school experience runs counter to the development of creativity: When a group of preschoolers was tested for divergent thinking—a key element of creativity—98% were found to be at the genius level. The group was tested every few years, and each time that percentage dropped significantly. By the time the group reached age 25, only 2% had maintained their original genius in divergent thinking.

If that percentage is any reflection of our future workforce, the U.S. is losing its competitive edge in meeting the economic challenges of the next decade.

### **Why does creativity matter more today?**

According to the 2000 U.S. Census, creative industries are the fastest growing segment of the economy and account for about 30% of the workforce. The creative economy includes the roughly 4.8 million full-time equivalent jobs in the nonprofit arts and many millions more in industries that are driven by creative ideas, designs and solutions. From the demand for creative content in films, music, books, video games, software and Web sites to the interdisciplinary challenges of science and technology to the growing importance of aesthetics, customization and meaning in the design of products and the delivery of services, the new economy is now calling for what writer Daniel Pink calls "a whole new mind."

According to Pink, "high tech is no longer enough." The next wave of workers also must have a good measure of "the ability to create artistic

and emotional beauty, to detect patterns and opportunities, to craft a satisfying narrative, and to combine seemingly unrelated ideas into a novel invention." Empathy, the pursuit of purpose and meaning, and keen understanding of "the subtleties of human interaction" also are qualities that will be at a premium in many of tomorrow's jobs.

Such "high concept" and "high touch" abilities are the products of creative thinkers.

Therefore, a critical challenge that should be commanding attention and resources in the coming years will be how to create learning environments that support and strengthen students' natural creativity and help prepare them for work that requires not only knowledge but also imagination, adaptability, expressiveness and interdisciplinary thinking.

As articles in this issue will address, arts education plays a vital role in creating such learning environments.

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### **Books that Address the Creative Economy**

*Out of Our Minds: Learning to Be Creative* by Sir Ken Robinson. West Sussex, England: Capstone Publishing Ltd, 2001.

*Tough Choices for Tough Times: The Report of the NEW Commission on the Skills of the American Workforce* by the National Center on Education and the Economy. San Francisco: Jossey-Bass, 2007.

*A Whole New Mind: Why Right-Brainers Will Rule the Future* by Daniel H. Pink, New York: Penguin, 2005, 2006.

*The Rise of the Creative Class* by Richard Florida, New York: Basic Books, 2002.

*The World Is Flat: A Brief History of the 21st Century* by Thomas L. Friedman, New York: Farrar, Straus & Giroux.

## Sitelines—continued from page 1

“We are grateful for the opportunity to extend and sustain the work that started in 2004,” says Nancy Pistone, arts consultant for visual arts and dance with the Ohio Department of Education.

Strengthening the position of the arts in K-12 academic programs is a key goal of Arts Partners. Participating districts and schools will implement site-based projects and professional development that deepen students’ arts experiences and promote partnerships between schools, artists and arts organizations. In addition to help from local resources and guidance from Ohio’s Academic Content Standards for the fine arts, they will have access to consulting and professional development from ODE, OAC programs, such as *Poetry Out Loud*, and OAC grants for arts partnerships and artist-in-residence projects. Both agencies also provide a number of online tools and other resources that will add value to the projects.

The following descriptions of projects in the Lima City Schools and at Joseph F. Landis Elementary in Cleveland—two teams that are taking advantage of the Arts Partners Program to enhance established projects—provide a flavor of what this NEA supported program will mean to students in Ohio.

### The Lima City Schools—Shrines for Lost Schools

In a reflective professional development experience with Professor Doug Blandy of the University of Oregon, arts educators in the Lima City Schools shared what they learned about history and memory through a year-long project to build shrines memorializing 12 Lima schools that were demolished or renovated recently. The “Shrines for Lost Schools” Initiative produced a series of 12-foot high cylindrical shrines, each containing a unique collection of artifacts that were selected after interviews with former pupils, teachers and neighbors of the schools. The shrines were exhibited at Lima’s ArtSpace and then—after much discussion—were recycled.

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Some of the 12 Shrines for Lost Schools by Lima City students.

## Learning Links

Need to learn more? These Web sites are valuable resources:

### Education Commission of the States

<http://www.ecs.org>

Click on “Education Issues” and then “Arts Education” to read the 2005 report on the Governor’s Commission on Arts in Education, as well as a 2005 speech by Sir Ken Robinson.

### Americans for the Arts

<http://www3.artsusa.org>

Click on “Research & Information” to get to links on the impact of creative industries.

### National Assembly of State Arts Agencies

<http://www.nasaa-arts.org>

Click on “artworks” to get to a set of links called the “Creative Economy Resource Center.”

### Center for Arts and Culture

<http://www.culturalpolicy.org>

Click on “Education and the Creative Workforce” for several reports and resources.

### Partnership for 21st Century Skills

<http://21stcenturyskills.org>

Read a report based on how leading high tech and creative companies define the skills future workers will need.

### National Center for Education and the Economy

<http://www.ncee.org>

Access a *Time* article on the new report *Tough Choices for Tough Times*, or order the report.

### Project Zero—Artful Thinking

<http://www.pz.harvard.edu/tc>

Describes Project Zero’s “Artful Thinking,” an approach for arts integration designed to help strengthen thinking and learning in all subjects.

### Annenberg Media

<http://www.learner.org>

Contains multimedia resources that can be used in high school or college classes or for teacher professional development. Includes workshops on teaching the arts.

# Newsbreaks

## Secretary of Education Addresses Arts Education

As part of a July 2006 Education Commission of the States report on the ECS arts-in-education initiative, Secretary of Education Margaret Spellings clarified the role of the arts in No Child Left Behind. The arts, said the Secretary, "are an important part of a well-rounded, complete education for every student." She also advocated combining the arts with other subject areas to increase student engagement and academic achievement.

In September 2006, the U.S. Department of Education noted these remarks in a letter to Title I State Directors and sent them copies of the Arts Education Partnership's book *Third Space: When Learning Matters*. Based on case studies of 10 high-poverty schools, *Third Space* provides a detailed look at the transformative effect the arts can have.

A Third Space Tool Kit is available at [www.aep-arts.org](http://www.aep-arts.org).

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## President Appoints Ohioan to National Council on the Arts.

President George W. Bush has appointed Charlotte Power Kessler, a member of the Ohio Arts Council Board, to serve on the National Council on the Arts, the advisory body of the National Endowment for the Arts. Her appointment has been confirmed by the U.S. Senate. Ms. Kessler is an active arts patron and community volunteer. She also serves on the Wexner Center for the Arts Foundation Board and is vice president of the Columbus Metropolitan Library Foundation.

## Sitelines—continued from page 3

Mike Huffman, Lima's director of arts and magnet programs, said the project was an arts-integrated experience that included English and social studies components. Its success has heightened interest in deeper professional development experiences and more extensive collaboration with the ArtSpace.

## Cleveland's Joseph F. Landis—Inside the Opera

Through a seven-year partnership with Opera Cleveland, students at Joseph F. Landis Elementary School take part in an enriching cultural experience. "They love the opera," says Principal Sandra Brinson. "It's wonderful to see them experience different music."

But attending an opera and talking with performers is only part of the learning. The Cleveland children take part in creating an entire performance—from designing costumes and scenery to singing in the chorus or even solos in two Opera Cleveland performances. "They really get a taste of what an opera is and what it takes to put an opera together," says music teacher Harold Trujillo.

Involvement with the opera also serves as the doorway to literacy skills and academic content in social studies, science and math. The students always read the stories behind the opera, but this year's performance of the *Pirates of Penzance* also has sparked considerable interest in history.

## Other Participants

Most projects in the Arts Partners Program are in the planning stages. Future editions of *Links & Threads* will include updates on the progress participating schools and districts are making with their projects. Participating schools and districts are:

- Botkins Local
- Cincinnati City
- Joseph F. Landis Elementary in Cleveland
- Columbus City
- Lakota Local
- Lima City
- Miami View Elementary in Southeastern Local
- Mississinawa Valley Local
- Toledo City
- Yellow Springs Exempted Village
- Stark County Educational Service Center with the Louisville City, Fairless Local and Massillon City Schools.



Left to right: Judith Ryder, Education Director for Opera Cleveland; music teacher Harold Trujillo; and principal Sandra Brinson plan exciting learning experiences for students at Joseph F. Landis Elementary School in Cleveland.

# Institute Reflections

by **Dr. Susan Tave Zelman**,

*Ohio's State Superintendent of Public Instruction*

School leaders must work to provide all students with access to instruction in the fine arts: That was my message when I spoke at the National Endowment for the Arts Summer Institute for School Leaders in August 2004. I spoke from a passionate belief that the arts are essential academic subjects, and that learning in the arts can have a powerful, positive effect on students' success.

After my trip to India with a U. S. Education Delegation this year, I became more aware of yet another reason for supporting education in the fine arts. Speaking with education leaders from other nations, I learned that India, China, Singapore and other developing countries envy the United States for cultivating creative thinkers. Let's always keep in mind as we continue to align our educational system and increase rigor in areas like math and science that we must not sacrifice creativity. We must remember that students in our classrooms today will need both knowledge and creativity to solve complex problems in the global marketplace.

To ensure their success, we must become more creative as leaders and educators. Rather than engaging in either/or thinking, we must blend the conceptual theories of traditional and progressive education to increase rigor while offering opportunities for students to inquire, experiment and create. Increasing our commitment to quality arts learning is an essential strategy for meeting this new global economic challenge.

## **Right Brain Rising**

*A Whole New Mind: Why Right-Brainers Will Rule the Future* was the subject of a book study by ODE senior leaders. Author Daniel H. Pink says future workers will need six aptitudes that are directed by the right brain.

**"Not just function but also DESIGN."**

**"Not just argument but also STORY."**

**"Not just focus but also SYMPHONY."**

**"Not just logic but also EMPATHY."**

**"Not just seriousness but also PLAY."**

**"Not just accumulation but also MEANING."**

While left-brained reasoning skills also can benefit from arts learning, the right-brained aptitudes central to the creative economy are a natural part of creating and performing art.

## The Art of Improvement: *Advocacy*

Community partnerships, parent support and resource investments all make it more likely that your arts education programs and projects will survive and grow. Vital to strengthening all three areas are thoughtful, well-executed advocacy strategies.

Advocacy begins with connecting arts learning to public value. You must be prepared to speak about what the research says about the importance of arts learning to all students, as well as its long-term benefits in preparing students for a range of 21st century careers. The Web sites listed on page 3 can help.

Strong advocacy also requires constant awareness. Continually look around your school for success stories and document them. Collect data and exemplary student work, ask participants

for testimonials, and make sure that arts learning is photographed or videotaped. Display results to build excitement.

Finally, advocacy is about telling the story of your programs. Send media releases or brief news stories to the local media and be sure to include photos. Write letters to the editor or op-ed pieces. Develop relationships with reporters who cover the arts, education and community events. Get to know business leaders who understand the economic value of creativity. Take student art work and performances out into the community as a service.

In essence, advocacy is most effective when the work is done over time—before an opportunity arises.

## STEM Professions AND the Arts: *The Genius of Both*

Preparing more students for the STEM professions (Science, Technology, Engineering and Mathematics) is vital to our economic future. But more advanced courses in math and science at the expense of learning in the fine arts is an example of what Dr. Susan Tave Zelman calls "succumbing to the tyranny of OR rather than embracing the genius of BOTH." For two STEM professionals at NASA Glenn Research Center in Cleveland, the process of solving difficult scientific and technical problems involves the whole spectrum of brain activity—from the rigorous logic of math and the methodical approaches of the laboratory to the emotional engagement, imaginative play and intuitive leaps most often associated with artists.

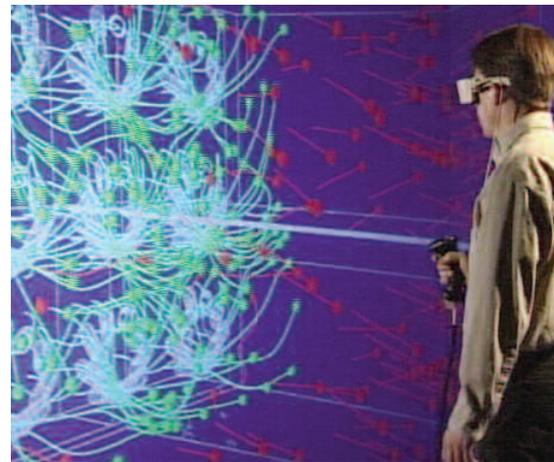
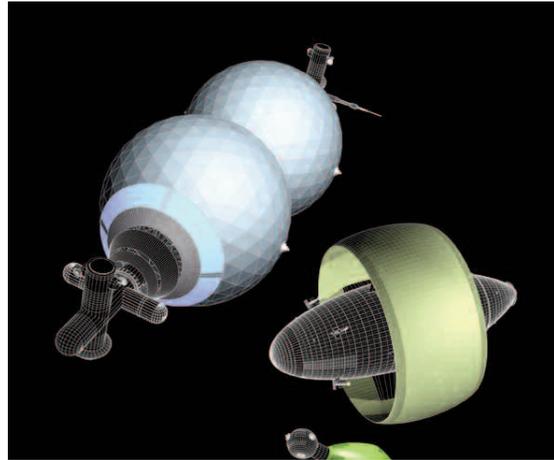
Marc Millis, whose work is focused on the physics of interstellar propulsion, traces his career back to childhood days spent drawing battleships and imagining the flight of an interstellar vehicle he saw on *Star Trek*. Calculating trajectories under varying conditions initially was just part of the play.

Science fiction, says Millis, often helps generate ideas that lead to breakthrough theories. "Balance is the key," he says. "You swap back and forth between inspiration and full rigor. But in the early stages, you fill your brain with all sorts of things and let it play."

Music is often what fills Richard Rinehart's brain as he works in NASA Glenn's Graphics and Visualization (G-Vis) Lab. Data produced by jet engine simulations often creates beautiful and graceful animations, and Rinehart, a computer analyst by training, has accompanied some of them with his own musical compositions.

Such connections between scientific and artistic pursuits are becoming more common. For example, engineers at NASA Glenn's wind tunnel participated in the Ingenuity Art and Technology Festival in Cleveland by collaborating with DanceEvert. The result was "Confluence," a demonstration of the aeronautic states of balance and turbulence that used dance, wind and flowing fabric.

"Confluence" may have been primarily a community outreach activity but it also reflects the vital role of creativity in explaining scientific ideas to non-scientists. Millis, whose work is highly theoretical, says presenting his ideas or



*Above: NASA Glenn's Marc Millis uses images to communicate the physics of interstellar propulsion. Below: Rich Rinehart interacts with scientific data using a 3D virtual reality system.*

solutions often requires finding a picture or developing an analogy to aid the understanding of decision-makers.

Both Millis and Rinehart are cautious about suggesting the addition of explicit creativity techniques to the science curriculum. A "creativity cookbook" could end up obscuring the "purest and most powerful forms of creativity," says Millis. His reflections on his own creativity suggest that using the brain in a variety of ways, including drawing and building plastic models, often helps trigger ideas. Rinehart also regularly seeks exposure to new art forms and believes that interdisciplinary teams help provide more creative solutions. Both believe that fine arts programs can play a role in the development of 21st century STEM professionals.

## OAC Update: *State Arts Leadership for a New Era*

The Ohio Arts Council is entering an exciting era of leadership with the recent appointment of Julie S. Henahan as executive director. Henahan has 22 years experience as an arts administrator, most recently serving as the OAC's deputy director for Dr. Wayne Lawson, who retired in April 2006.

Mary Campbell-Zopf, the OAC's director of arts learning for 11 years has been promoted to the position of deputy director. Since joining the OAC staff in 1989, she has helped to secure over \$5 million in grants for arts education and has worked tirelessly to support the efforts of arts educators, arts professionals and school leaders.



*Julie S. Henahan*



*Mary Campbell-Zopf*

*For more detailed biographical information, please visit the OAC Web site at [www.oac.state.oh.us](http://www.oac.state.oh.us).*

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## Looking Back and Looking Ahead *with Mary Campbell-Zopf*

"It has been a gift to be able to do this work in my home state. I feel inspired every day because I can picture the people and communities who are being shaped by the arts," says the Ohio Arts Council's new deputy director Mary Campbell-Zopf, reflecting on her tenure as the agency's arts learning director.

Such a strong belief in the importance of relationships and the public value of arts learning underlies all of her many contributions to the quality of arts education in Ohio and helps explain her standing as a respected voice in the national arts education arena.

Although Campbell-Zopf is responsible for strengthening the OAC role in arts education through many innovative programs, she counts as perhaps her most important legacies "increased opportunities for artists and educators to come together and the development of a strong, enduring relationship between her agency and the Ohio Department of Education."

She is grateful to have been with the OAC as significant milestones for arts education were achieved. "I saw the adoption of fine arts standards in Ohio and witnessed the formation of the national Arts Education Partnership," she says. "It was exciting to be part of the movement toward increased collaboration among

state arts agency professionals through the National Assembly of State Arts Agencies and to help highlight the growing body of research that links student success to arts learning. The case for bringing quality arts learning to K-12 students both in and out of school has never been stronger or more critical."

Educators and arts professionals who create such arts learning opportunities will benefit in years to come from her leadership in publishing *Focusing the Light*, an upcoming seven-volume set that captures much of what the agency has learned about planning, evaluating and advocating for strong local arts education programs and partnerships. Her recent appointment to the Arts Education Partnership's steering committee also expands her national leadership role.

When asked about her successful work on behalf of learning in the arts, Campbell-Zopf cites the deep commitment to arts education by the Ohio Arts Council, its governing board and executive director; an arts learning staff that "walks the talk" and knows how to partner; the strong voice of the Ohio Alliance for Arts Education in the advocacy arena; and the example of brilliance and dedication to the field set by her colleagues at the National Endowment for the Arts.

# Promoting Creativity Conference

## Inspiration and Learning for Arts Educators, Teaching Artists and School Leaders



Education and cultural leaders, policymakers and artists attended Ohio's Promoting Creativity Conference on September 29-30, 2006. The Ohio Department of Education and Ohio Arts Council hosted the conference. An evening reception, Sir Ken Robinson's keynote speech, and artist in residence performances by the Zivili Dance Company and the Dublin Taiko Student Group set the tone.

Workshops, exhibits and conversations among arts educators, administrators and teaching artists laid the groundwork for future projects and artist residencies in Ohio schools. Educators met with potential arts partners and saw exhibits and demonstrations of their work at Fort Hayes Metropolitan Education Center.

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### ODE Mission

The Ohio Department of Education supports high achievement for all students every year by setting clear and high expectations for all students; by making sure that educators have the skills, knowledge and resources to help students improve; by fostering the ability of families and communities to help students succeed; and by measuring, publicizing and rewarding achievement results.



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### OAC Mission

We're Building Ohio through the Arts. The Ohio Arts Council is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally and economically.



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