

Lessons Learned: A Guide for Developing School Leaders for the Arts

Based on the 2004 NEA/Ohio Summer Institute for
School Leaders

Deborah Vrabel
Educational Consultant

Michael E. Sikes, Ph.D.
Educational Consultant and Evaluator



Lessons Learned: A Guide for Developing School Leaders for the Arts
© 2005 Ohio Arts Council

Table of Contents

Preface	4
Acknowledgments	5
Introduction	6
Chapter 1: Get Started	10
Chapter 2: Plan for Outcomes	23
Chapter 3: Plan Your Evaluation	32
Chapter 4: Plan the Activities	41
Chapter 5: Implement the Institute	54
Chapter 6: Follow Up	61
Conclusion	63
References	64
Appendices	67

Preface

Like most places, Ohio is abundantly blessed with many resources to help ensure that the arts are included as a basic part of the K-12 education of its children: fine arts standards, arts-rich communities, public funding for the arts via the state arts council, cultural organizations and partners, many licensed arts educators in primary and secondary schools, other teachers cognizant of the power of arts in children's lives, and administrators dedicated to providing the best education possible.

At the same time, Ohio faces the same challenges that others places do: a rebuilding of school facilities, schools struggling to meet challenging accountability demands driven by the federal *No Child Left Behind* law, school funding issues at the state and local levels, emphases on reading and math that diminish class time for the arts in the classroom. These conditions persist despite a decade-long partnership between the Ohio Arts Council and the Ohio Department of Education to improve the goals for curriculum, assessment, and teaching in the arts in the state.

Recognizing both the nationwide problem and the effort in Ohio, the National Endowment for the Arts in 2004 invited the Ohio Arts Council and the Ohio Department of Education to be their partners to support a pilot institute for school leaders in Ohio. Visionaries at the NEA realized that school leaders would benefit from engaging arts learning experiences and professional development that could make the crucial difference in Ohio, as well as provide an approach for use in other states.

Ohio's planners had to hit the ground running with this award and in four short months produced the NEA's first-ever institute for school leaders. In the process, also, we learned many things that will shape arts education policy for many years. The lessons we learned are distilled into this publication, which is provided to the field as a guide for exploring the territory into which we ventured last year.

It is offered both as a practical and user-oriented document and as an acknowledgment that the leaders of schools hold an important key to the future quality of arts education in each state and across the country.

Mary Campbell-Zopf
Director, Office of Arts Learning
Ohio Arts Council

Nancy Pistone
Arts Consultant
Ohio Department of Education

Acknowledgments

This book exists through the leadership of many people. In Ohio, these persons include Wayne Lawson, OAC Executive Director; Mary Campbell-Zopf, OAC Director, Office of Arts Learning; Nancy Pistone, Arts Consultant, Ohio Department of Education; and Susan Tave Zelman, Superintendent of Public Instruction. At the National Endowment for the Arts, several individuals had the vision to see that leadership is one of the keys to the future of education. They include Karen Lias Wolff of the NEA's National Council, who first conceptualized the idea of an institute; Dana Gioia, NEA Chairman; David Steiner, former director, Arts Education; and Mark Bauerlein, former director, Research and Analysis. Additionally, Richard Deasy, Executive Director, Arts Education Partnership; the Council of Chief State School Officers; and Jonathan Katz, Chief Executive Officer, National Assembly of State Arts Agencies were central to the institute going forward.

A special acknowledgment goes to Mary Campbell-Zopf. One of the original planners of the Ohio institute, Mary continued her leadership throughout the implementation of the institute and tirelessly continues to find ways to ensure that the training makes a difference in the lives of children, a cause that is her passion. Her contributions to the project and to this Process Guide are immeasurable.

This book is also due to the hard work of the many presenters and facilitators of the institute, including Eric Booth, Artist-Educator-Researcher; Howard Gardner, Professor of Cognition and Education, Harvard Graduate School of Education; Jessica Hoffmann Davis, former Director, Arts in Education, Harvard Graduate School of Education; Jonathan Katz; Richard Luftig, Professor, Educational Psychology and Special Education, Miami University; Eileen Mason, Senior Deputy Chairman, NEA; David O'Fallon, President, McPhail Center for Music, Minneapolis, MN; Susan Sclafani, former Counselor to the Secretary and Assistant Secretary, U.S. Department of Education; David Steiner; and Hope Taft, First Lady, State of Ohio. The institute owed much of its success as a model to the staff of the Fitton Center for Creative Arts.

The institute itself, and thus this publication, could not have been possible without the tireless work of the OAC Arts Learning staff, Joanne Eubanks and Susan Schwarz; and the dedication of its intern, Kelly Stevelt Kaser. Freelance consultant Patti Frinzi contributed many editorial suggestions to this document that have helped it reach its final form.

Introduction

A critical mass of evidence affirms that the arts are an essential part of a complete K-12 education. Over two decades of research findings—both within arts education and in more general educational research—demonstrate that the arts help develop knowledge, skills, and thinking dispositions that are critical to general academic success, careers, and later life. They support and enhance achievement in other subject areas. For many students, arts experiences provide the one vital connection to their schooling and to success in life.

Given this mounting evidence, one might expect that the arts would be an increasingly important component of school reform, accessible to every student in every school. Yet the opposite is true: Over the last two decades, many schools and districts have seen a loss in arts instruction, of time in the school day, in the number of arts specialists, and of availability of up-to-date arts curricula, resources, professional development, and facilities.

These conditions represent problems in public perceptions of arts education—perceptions steered by naïve understandings of how children learn, antiquated notions of the skills needed for a global world, and conservative views that the arts are for a talented few. These perceptions in turn drive and reflect the actions of policymakers at varied levels of government, whose decisions strongly impact the context in which districts and schools do their work. In this context, the arts do not meet other subjects, such as language arts, math, and science, on a level playing field.

Fortunately, leaders in education, both nationally and at the state level, have generally embraced the new research findings related to the arts and have helped position these findings in the policy sphere where they can have an impact. But policies inevitably lag behind research. Leadership is the critically needed factor to translate the new knowledge into improved policy.

Recognizing this urgent problem, in early 2004, the National Endowment for the Arts (NEA) presented the Ohio Department of Education (ODE) and the Ohio Arts Council (OAC) with the opportunity to plan and implement a unique professional development program. The NEA's purpose for funding and co-developing the program was to begin creating a national model for training top-level leaders in districts and schools, including superintendents, principals, school board members, and curriculum specialists.

The NEA, the OAC, and the ODE spent several months jointly planning and designing an institute to train arts leaders. The institute was convened at the Fitton Center for Creative Arts in Hamilton, OH, on August 16–18, 2004. Teams of school leaders from targeted districts and educational service centers in diverse regions of Ohio participated. According to an independent evaluation, the institute was implemented effectively, participants valued the experiences and training they received, and participants were able

to identify and articulate specific examples of learning that they expected would be useful in their leadership positions.

The institute was envisioned as a pilot program. One of its projected outcomes was a process guide that would help other agencies and organizations develop similar professional development initiatives that target school and district decision-makers. The NEA and its Ohio partners believed that the Ohio experience would yield a common set of effective practices that would inform and propel this kind of work anywhere, under any circumstances.

This document is the result of that thinking. Against the backdrop of Ohio's experience in planning and delivering an institute, it provides advice, ideas, and tools that others can readily adopt and use.

Table 1: Names and Titles of Persons Mentioned in this Publication

- Mark Bauerlein, former Director, Research and Analysis, National Endowment for the Arts
- Eric Booth, Artist-Educator-Researcher
- Mary Campbell-Zopf, Director, Office of Arts Learning, Ohio Arts Council
- Richard Deasy, Executive Director, Arts Education Partnership
- Howard Gardner, Professor of Cognition and Education, Harvard Graduate School of Education
- Dana Gioia, Chairman, National Endowment for the Arts
- Jessica Hoffmann Davis, former Director, Arts in Education, Harvard Graduate School of Education
- Jonathan Katz, Chief Executive Officer, National Assembly of State Arts Agencies
- Wayne P. Lawson, Executive Director, Ohio Arts Council
- Eileen Mason, Senior Deputy Chairman, National Endowment for the Arts
- David O'Fallon, President, McPhail Center for Music
- Nancy Pistone, Arts Consultant, Ohio Department of Education
- Susan Sclafani, former Counselor to the Secretary and Assistant Secretary, U. S. Department of Education
- David Steiner, former Director, Arts Education, National Endowment for the Arts
- Hope Taft, First Lady, State of Ohio
- Karen Lias Wolff, member, National Council, National Endowment for the Arts
- Susan Tave Zelman, Superintendent of Public Instruction, Ohio Department of Education

Audiences and Users of this Guide

This guide is intended for the following audiences:

- Grantees of the NEA (or recipients of contracts or cooperative agreements with the NEA), funded to create professional development programs for school leaders
- State-level partners of the NEA that design and implement such programs
- Local users who recognize the critical role that leadership can play in their own communities and school districts
- Other organizations or agencies that design and implement such programs
- Trainers, consultants, evaluators, or others involved in these programs

Note: This guide customarily addresses its readers as if they were state-level planners of an institute for school leaders in the arts, most typically the state arts council and the state education agency. The recommendations, however, are fully applicable to a variety of other users.

How this Guide Was Developed

This process guide was developed out of the experience of planning and implementing the Ohio Summer Institute for School Leaders. The following data sources informed the guide's content and design:

- Notes on meetings, planning sessions, and conversations
- Records of key decisions and the processes used to reach them
- Records of problems or issues and the processes used to resolve them
- Institute materials, such as planning agreements, documents, and agendas
- Evaluation of the 2004 institute, including survey responses, interviews, and observations

This guide is also grounded in the current knowledge base of professional development, especially in regard to school leadership. This volume adds to this growing body of knowledge, focusing on how to support building the capacity of school leaders to make sound decisions about arts education.

Driving the planning process for the institute became the primary responsibility of the key persons at the two state agencies: Mary Campbell-Zopf and Nancy Pistone. During the somewhat hurried planning phase (four months), the planners consulted with some of the leading thinkers in arts education, including Eric Booth, Jessica Hoffmann Davis, and David O'Fallon; as well as the authors of this document, Deborah Vrabel and Michael Sikes. In addition, the input of key staff of the Endowment was sought and used. These persons helped guide the development of the institute and subsequently assumed key roles in its implementation.

Philosophical Approach

No training initiative is developed in a philosophical vacuum. Instead, each represents the deep convictions of its planners and leaders. The NEA Summer Institute for School Leaders is no exception. The following philosophical precepts have emerged through over two decades of national-level leadership involving the NEA, its many partners, and a consensus of scholars in the fields of arts learning and education in general, leadership in which Campbell-Zopf and Pistone have played essential roles. These precepts guided the work of planning and implementing the institute, both explicitly and implicitly.

- The arts have powerful roles to play in the cognitive, social, and affective development of all students. Many young people, moreover, may derive special benefits from arts experiences because of multiple intelligences, learning styles, aptitudes, and interests.
- Each child in the United States has the birthright to the education that he or she needs. For all students, this includes some access to arts education, taught with appropriate scope and sequence and, for some students, it means intense and long-term education in at least one art form at a scope sufficient for lifetime participation or career preparation.
- Schools and districts have the legal and moral obligation to provide such an education. Thus, access to arts is a matter of equity and equal protection under the laws.
- The arts can fill a variety of roles in schools: as important knowledge and skills worthy of study in their own right and as vital cultural mechanisms that transform the environments of schools into more inclusive, humane, and welcoming places. Each of these roles is legitimate and its validity is supported by credible research.
- Sound arts programs are built on a broad framework of standards, curricula, assessments, effective teaching, professional development, leadership, and partnerships with artists and community arts and cultural organizations.
- A variety of conditions place the arts at a disadvantage in the policy arenas that guide schools and districts. These include current accountability systems, represented most recently by the *No Child Left Behind Act*; state and district budget shortages; and widespread public misunderstanding about education and the role of the arts in it.
- In view of these conditions, the proper role for arts advocates—including the NEA and its partners—is to help district and school leaders develop an infrastructure of knowledge that actively supports the arts at all levels of a K-12 program.

Based on these precepts, the summer institute emerged as a prototype. Its “lessons learned” are herein conveyed to those who will follow.

Chapter 1: **Get Started**

Every planning process is a delicate balance of creating and refining a vision while attending to important details that cannot wait until the vision is totally clear. This section traces the necessary steps to ensure that your vision is realized and that the details are all in place at the end.

Form a Common Vision and Purpose

Your agency is about to create a brand-new institute or program for the professional development of school leaders. A variety of paths may have brought you to this point: Perhaps you responded to a request for proposals. Or you submitted a grant to a governmental agency, private foundation, or other funder. You might have a very clear idea of the next steps. Equally possible, however, is that at this point neither you nor your sponsor has more than a general sense of what is supposed to happen, when, and by whom.

Whatever path got you here, you probably feel the urgency to begin planning. You probably see the need for sequential thinking that identifies the most important steps and prioritizes them. Moreover, you probably also want to leap ahead to decisions on such important issues as dates, venues, and presenters, since time is short and it is essential to lock in commitments.

While these critical decisions are important, they may have to come a little later. At this point, the most important focus should be on articulating a common vision, one upon which all partners can agree.

When we say vision, we are not referring to the organizational vision that comes out of strategic planning. Presumably all of the partners at the table already know what their organizations' individual visions and missions are. Rather, the term as used here refers to forming an emerging collective vision of what should happen as an end result of the project, and ensuring that it is a vision to which all parties subscribe.

So a large part of forming the vision is clarifying the expectations of your partners and funders. It is about having any major issues or areas of disagreement on the table and being explicit about how to resolve them. There are two categories of questions you need to ask in order to achieve this clarity. One category includes questions about the formal, written description of the program. What kinds of things are explicitly stated in official documents, such as the RFP, grant notification, cooperative agreement, or contract? What do they tell you about the purpose of the program? Do these formal documents specify explicit learning outcomes? Do they espouse a preferred pedagogical method, such as direct instruction, discovery learning, or computer-based training? Do they prescribe a certain approach to evaluation? Do they lay out an explicit timeline that limits the scope of the project?

The other category includes questions about the various partners' and funders' guiding beliefs and values, which may not be apparent or acknowledged. What are the philosophical precepts of the funding agency? What are the personal views of its directors or staff? How might these viewpoints guide their actions? Importantly, these precepts might not be fully evident even to those persons who have them.

So get the mutual vision down on paper as a set of guiding principles. See "Philosophical Approach" above as an example.

You may devote the first meeting of the planning team to this kind of candid, exploratory conversation. Important exploratory questions to guide this discussion include:

- What are the priorities of each organization and how has it shown commitment to arts education, both in the past and currently?
- How will the institute help each organization achieve its goals?
- What strengths can each organization contribute to the work?
- What supportive roles can leaders in each organization play?

Having such a candid, forthright conversation from the start can help avoid costly discussions later and move the team into the planning process.

Develop the Planning Process

Let us now assume that all parties have agreed to the most important principles that will guide your work. Now the planning can become a reality.

Planning consists of two strands that constantly and mutually interact. One strand is the planning of the outcomes, activities, content, and format that make up the essence of your institute. The other strand is the planning of logistics, which often need to be completed well ahead of time. While your team needs to focus on the content and format of the institute, you need to make some critical logistical decisions so that arrangements for the event can be set in motion. These two strands include the following kinds of questions:

Content	Logistics
<ul style="list-style-type: none"> • What outcomes do we envision for the institute? • What learning experiences will realize these outcomes? • How will we know that we have met the outcomes? 	<ul style="list-style-type: none"> • Where and when will the institute be held? • What support staff will be needed? • Who will be the moderator? • Who will be the main presenters? • Who will be the participants?

Since both these strands require considerable thought and advance planning, you need a process that enables you to move back and forth between both, with an eternal eye on time-sensitive decisions. By and large, this guide gives weight to the content strand as most critical, especially in the early chapters. However, each chapter or section references critical logistical decisions that should be made as early as possible.

Form the Planning Committee

To successfully plan an institute, you must designate a small committee who can make the project a high priority. Include primary staff members of the state arts agency and state department of education responsible for arts education. The core may also include

representatives of the chief funding agency or organization, depending on the terms of the grant or cooperative agreement and other factors such as geographic proximity of the funder to the site.

Based on Ohio's experience, a trusting, collaborative relationship between the state's main education and arts agencies is invaluable. Representatives from both agencies must make significant investments of time and be willing to share information and work. Each must take responsibility for seeking out relevant expertise and resources within his or her own agency and bring these to bear on the project.

Ideally, the individuals chosen will have full support from their agencies. Access to primary decision-makers in their agencies is essential, since much of the work must be done well in advance and opportunities must be seized quickly. Planning committee leaders also need a "big picture" view of arts education research and issues, a vision of powerful arts learning in K-12 schools, and a strong background in arts leadership and professional development. Finally, it helps greatly if they have established relationships with state and national arts and education organizations and with school districts.

Additional Committee Members

The committee leaders will need support in three major areas: communications, coordination, and evaluation. All three areas require experienced people who can work independently under the direction of the committee leaders. All three roles can be assumed either by organization staff or by outside consultants; however, as outlined below, having an independent evaluation consultant is preferable. At least one person from each area should be on the planning team, attend meetings, and receive all important information.

Form the Planning Committee: The Ohio Experience

In 2003, NEA National Council member Karen Lias Wolff recognized that having comprehensive K-12 programs in arts education would require strong leadership in school districts. She saw that a series of regional or statewide institutes across the nation could develop such leadership. Her vision was shared by NEA Chairman Dana Gioia, who sought the input of national leaders, including Jonathan Katz and Dick Deasy. Based on the input, the NEA selected Ohio as the site for the first institute because of the strong existing partnership between the ODE and the OAC and the significant infrastructure they had built up over the years.

Conversations among Deasy and OAC and ODE staff led to the selection of a planning committee including Mary Campbell-Zopf, Nancy Pistone, Mark Bauerlein, Eileen Mason, David O'Fallon, and Eric Booth. Through ongoing contact, these committee members agreed upon not only the vision for the institute but the specific details of its planning and implementation. They set these goals:

- Provide new knowledge for school leaders.
- Clarify why the arts are part of a complete curriculum and how to include them.
- Convey research regarding student academic and cognitive development in the arts.
- Explore provisions of the *No Child Left Behind Act* respecting the arts.
- Highlight NEA education resources.
- Emphasize problem-solving by the school leaders and draw on their existing knowledge to provide concrete models of good practice.

Communications. Every phase of the project requires persuasive writing, meticulous editing, and creative graphic design geared to varied audiences. Communication assistance may also involve idea generation, meeting facilitation, research, speech-writing, media relations, photographing and videotaping of training, designing of forms, general communications, and documentation. Choose an individual with a broad range of skills for this role.

Coordination. Event coordination involves overseeing the logistical details that are part of any large, complex meeting. The event planner works with the meeting facility, arranges meals and catering, supervises mailings, and oversees the details that make an effective institute. The event planner must have an eye and ear for details and an ability to respond quickly and creatively to any problem that arises. Unless your organization has an event planning group in house, obtain professional assistance with this function.

Evaluation. An outside evaluation consultant provides a critical eye toward all stages of the planning process, designs an evaluation and data collection protocol, and helps ensure a perspective free of bias. Select an evaluator early in the planning process to assist with assessing participants' learning needs and to provide insights for improving the impact of the institute.

Schedule and Plan Meetings

Schedule team meetings early in the process to ensure that all members can attend. Schedule enough meetings to ensure time for having initial conversations, generating ideas, briefing the members, and getting a head start on some of the important tasks. Consider one or two offsite meetings to minimize distractions.

Additional Committee Members: The Ohio Experience

Communications. Writer/consultant Deborah Vrabel conducted research; participated in planning meetings; wrote, edited, and designed many documents; and edits an ongoing newsletter that goes to institute participants. The Mazer Corporation provided design and printing services and designed the institute Web site. ODE and OAC communications, media relations, government relations, and public affairs staff provided advice and final approval of communications.

Coordination. A local event planner assisted with the timeline, conducted a walk-through of the Fitton Center for team leaders, and made travel, hotel, and catering arrangements. The planner was present during the institute to monitor, troubleshoot, and assist presenters and participants as needed. An OAC intern developed the database and handled all the mailings, and OAC staff updated the database. OAC staff handled phone and e-mail inquiries and processed registrations.

Evaluation. Michael Sikes, Ph.D. participated as a member of the planning team, designed the evaluation, developed a survey instrument, collected data, and conducted interviews during and after the institute. He developed a formative evaluation report that explores the dimensions of school leadership emerging in participating districts.

At each meeting, follow an agenda that aligns with the evolving timeline and record ideas. Leave each meeting with assigned tasks.

As you move into this initial planning process, you will quickly discover the importance of three planning tools: communications, timelines, and budgeting.

Establish Communications

As the planning team, establish clear methods of communicating with other staff in your agencies and with your liaisons at the funding agency. Ensure that independent consultants have access to and know the schedules of all team leaders. Hire consultants who can keep team leaders informed about their progress and anticipate what information the leaders will need. Frequent conference calls can keep the planning on track while avoiding excessive travel.

Share Knowledge

Begin by communicating about the institute to the highest levels of leadership and governance in your state in order to ensure maximum credibility. This can have impact from earliest planning through to your institute itself: Have the state education superintendent and SAA executive director present as part of the same session to acknowledge the strong partnership that unites both agencies in their shared work.

The Ohio planning team quickly contacted a wide range of individuals and gained their support, including the OAC Executive Director and the Council; the State Superintendent of Public Instruction; the State Board of Education—and notably Jennifer Stewart, who had worked with the National Association of State Boards of Education (NASBE) on the Lost Curriculum Project; and Governor Bob Taft.

Effective communication and planning begin with a review of what you already know. Start by sharing documents that would be helpful to other team members in making decisions about the content of your institute, such as research reports or evaluations. The Ohio team shared an article by Doug Herbert (2004), “Finding the Will and the Way to Make the Arts a Core Subject,” and a NASBE Report from the Lost Curriculum Project entitled *The Complete Curriculum: Ensuring a Place for the Arts and Foreign Languages in America’s Schools*. See the References section for further information on these and other readings.

After an initial meeting, write down what you know so far about the event. This will help you to both identify important questions you need to ask and plan the tasks that will require completion. Use the familiar journalist’s framework for writing a news story: *Who, What, Where, When, Why, and How*. *Who* will participate and *why*? *Where* and *when* will the training take place? *What* will the training include and *how* will it be delivered?

Team Communications in the Early Stages

By the end of the first or second meeting, the planning team should address these questions:

- What are some first thoughts about the planning process? About the institute? About what should happen after the institute?
- How will promotional materials generate interest in and enthusiasm for the institute?
- What is the budget, and how will funds be disbursed? What costs are probably non-negotiable? What resources are scarce? What costs can be reduced by acting early, requesting bids, or researching sources?
- What are the fixed deadlines and the most important and urgent actions?
- What will persons outside the planning team perceive as the public value of the institute? How are the districts that are targeted for training likely to respond to recruitment efforts? Is there potential for misunderstanding or criticism of the institute? How can public value be communicated to allay criticisms?
- What other potential obstacles do you face?
- What other persons should be informed about the institute planning, and how can their support be helpful?

After answering the previous questions, identify the major tasks that must be completed in preparation for the institute. Some examples include:

- Formulate goals or outcomes
- Plan activities and meeting formats
- Determine plenary and breakout sessions
- Work with the presenters
- Plan the breakout groups
- Create the final agenda
- Develop the program book
- Plan audiovisual support
- Plan each special event
- Develop media contacts
- Complete and mail invitations
- Identify readings and resource materials for participants

Some of these tasks naturally fall to persons in the coordinator, communicator, and evaluator roles. While some of these tasks may be completed by outside contractors or consultants, a staff member of one of the lead agencies should have broad oversight to ensure that they are completed on time and to provide appropriate support as needed.

Develop a Timeline

From here on out, use a timeline to guide your work. A timeline indicates whether you are on track for successfully presenting an institute and, if not, what kinds of things need to happen to put you back on track. The timeline helps provide you and your team with adequate lead time and gives other participants ample and fair notice of their involvement.

Use Backward Mapping

Begin with the most important events or tasks: When will we need to issue the invitation letter? When will we make a final decision on presenters? Working backward from your answers, add the steps leading up to completion of the task. Be sure to follow these guidelines:

- Build in adequate time, if possible. A major institute requires about one year of planning.
- Start with the date of the institute and work backward to the current date. Add all fixed deadlines first. For example: When will the printer need to receive the copy for the binder or notebook? When will we need a final count of attendees?
- Allocate a realistic amount of time for each task. Err on the side of allocating too much rather than too little.
- Make sure not to overlap tasks that have to occur sequentially. For example, *identifying participants* and *recruiting them* cannot happen concurrently.
- Allocate ample resources, such as staff and consultant time, for each task.
- Avoid overbooking human resources or assigning more tasks to persons than they can complete simultaneously. If their time is not committed 100% to the institute, be aware of their other commitments and incorporate them into your planning.

Use Planning Tools

Create a table that aligns essential tasks with due dates and persons responsible for completion. Such a table can easily be constructed in Microsoft Word, sorted, and updated as needed.

As you move forward in planning and implementation, use this planning worksheet to ensure that critical tasks take place and that you are on schedule to meet your deadlines. Update the table frequently and encourage everyone to use it.

Develop a Budget

Budget management is an essential component of effective project planning and management; or, put another way, nothing is more likely to derail or even doom a project than the absence or inadequacy of sound and thoughtful budgeting.

If you received a grant award, chances are a budget is part of the grant proposal or RFP. However, you may need to modify the budget. For example, several contingencies that impact your assumptions and require budget modification:

- The working budget may only be a loose framework that requires fleshing out.
- A lesser award than you requested may necessitate budget modifications.
- Changes to the scope of work, whether requested by the funder or mandated by changing circumstances, require shifts of allocations.
- Costs of various budget items (e.g., airfare for presenters) cannot be controlled ahead of time.

Therefore, a review of the working budget is a high priority early in the planning process. While detailed knowledge of the budget is not needed by all committee members, they should have broad budgetary knowledge sufficient to plan major expenditures for which they are responsible. With this knowledge, each team leader is in the position of consulting with his or her agency about the possibility of supplemental funding, since the institute may be an opportunity to further other state goals for a minimal investment.

Make Time-Sensitive Decisions: The Ohio Experience

In developing the Ohio institute, planners were confronted with a major time crunch because of the timing of the NEA's decision to begin the institute program. It was imperative that the team hit the ground running. Immediately, they made several decisions to expedite the planning process: They used backward mapping to work from the assigned date for the institute. They hired an event planner to take on key tasks that staff would not have time for. And they quickly completed several important tasks that normally could wait:

- Quick identification of key presenters and a moderator.
- Choice of the Fitton Center as the site.
- Close coordination with the ODE and governor's office to ensure that signatures were available for invitations when needed.

Some of the major budget items include:

- Fees for moderator and presenters
- Travel expenses for guests, moderator, and presenters
- Space rental
- Catering
- Contractor or clerical support (communication, documentation, evaluation, event planning)
- Grants to participating districts for follow-up activities
- Production or printing of materials
- Audio-visual services
- Postage and delivery services
- Other technical assistance (e.g., Web site design)

Make sure that one person in your agency is designated to handle all fiscal work, including grant management, purchases, and disbursements. Maintain strong communications with this person to ensure orderly and timely movement of funds through the project.

In budgeting, keep the long view in mind. Your institute is part of a much longer commitment by all parties to improve arts education in your state. See *Developing a Budget: The Ohio Experience*.

Logistical Decisions: The When and Where

At this point, begin focusing on two key logistical decisions: the date for the institute and its location. These decisions are important for several reasons:

- Identifying the date of your institute is essential to the backward mapping discussed previously. Work backward from the actual training date to all of the necessary interim steps.
- Having a firm date is essential to gaining commitments from presenters and facilitators.
- Setting the date is important for recruitment, so that potential participants can plan around summer vacations, family events, and other commitments.

Develop a Budget: The Ohio Experience

In Ohio, OAC and ODE funds and in-kind contributions supplemented the NEA grant, and an OAC board member sponsored a dinner for participants at the Taft Museum in Cincinnati. Agency funds were added for several reasons:

- The institute, and consequently its budget, were developed with the long view in mind. The planners wisely saw it as an opportunity to deepen partnerships with key districts so that the Hamilton experience was only the first step in a much larger process. This sustainability effort subsequently led to an additional grant from the NEA to the ODE to continue this work.
- A significant part of the NEA grant was committed to districts for their follow-up.
- Because leadership was the theme, it seemed important to provide an environment similar to what leaders in other disciplines encounter when they attend professional events. While meals and accommodations were not extravagant, they exceeded the usual art or education conference fare. School leaders expressed their appreciation for these amenities in their surveys.
- The work of the institute was tied to systemic work already under way in Ohio, including the OAC's new grant guidelines and the ODE's emerging Fine Arts Content Standards. The communication, documentation, and evaluation work are ongoing and add value to other OAC and ODE efforts.

- Having both the location and date in mind can help in securing the preferred venue.

When: Schedule the Dates

Put the needs and wishes of participants first when you schedule the institute. If you have not yet identified these participants, make an educated guess.

A good rule of thumb, one learned in the Ohio institute, is that although no time during the summer is ideal, July is probably preferable. Any date much after August 1 runs perilously close to the time when superintendents, curriculum specialists, and especially principals, are having to think about readying their schools for the return of teachers and students. Likewise, June is too close to the end of school when important activities need to be concluded.

Where: Book the Location

In selecting a venue for the training, choose a location as early as possible to ensure that facilities are available and to increase media coverage and participation. If you have a choice of several facilities that can accommodate the number of attendees, consider several criteria and decide which of them carry the greatest weight in making a decision:

- The facility is centrally located, with travel time equally distributed among participants.
- The facility is close to good hotels and restaurants.
- The aesthetics of the facility and its immediate surroundings reinforce the importance of the event.
- The nature of the facility provides a demonstration of powerful arts learning.
- The facility is close to arts venues.
- The facility has a symbolic location that is meaningful to key supporters, participants, or media.
- The facility offers to host the event at no charge and/or provide other services that would be costly elsewhere.

Before making a final decision, walk through the facility and take a detailed look for potential problems. Ask questions to reduce the chance of surprises. (See Ohio's Checklist in the Appendix.)

Outline in a written agreement what the facility provides for the price quoted and what items must be decided later. Inform the facility manager of the likely meeting hours and number of rooms needed. In developing the agreement, consider the major activities that will occur at the facility and what attendees are likely to expect.

Logistical Decisions: Issue the First Media Releases

By now, major information about the institute is in place, including the basic vision and purpose, identities of the participating and sponsoring agencies, and the names of the targeted districts. You also may have identified the date and location for your institute.

Begin to issue media releases to generate advance publicity. Plan to issue a media release to all major daily newspapers in the state announcing the selection of your state as the site for the institute. Check with the communications or media relations departments of each organization and decide which of them will issue the release. They may want to write the release, as well. Provide them with the briefing paper or a rough draft as a starting point.

If possible, issue the media release in the same timeframe as the invitation letters to the targeted districts. Media coverage of the institute reinforces the importance of participating, despite the competing demands on administrators' time. Also communicate with your own media contacts to talk about the importance of the institute and give them the opportunity for more extensive coverage.

If possible, enlist the Governor, the state's chief school leader, and the state's chief arts leader to jointly issue any important public communication about the institute. A show of support from these three individuals will increase the likelihood that key dignitaries will attend the opening

reception, that the media will report on the institute, and that school leaders will take the time to participate. In Ohio, all three entities were involved in the media release announcing the institute and all three signed the letters of invitation. In addition, First Lady Hope Taft, State Superintendent of Public Instruction Susan Tave Zelman, and

Select a Location: The Ohio Experience

One of the odds-on choices for the Ohio Institute was the Fitton Center in Hamilton. The facility has gallery space, enabling institute participants to see works of art by students and professional artists on display. It also houses classrooms and sponsors the highly successful arts integration project, SPECTRA+. But it is not centrally located, being near the Southwestern corner of the state.

The NEA strongly advocated for the Fitton Center because President Bush had chosen Hamilton as the site for signing the *No Child Left Behind Act* (NCLB). Since NCLB cites the arts as a core subject, the choice of Hamilton was symbolic. Moreover, Hamilton is Ohio's "Sculpture Capitol," so the participants could see many examples of public art (including a sculpture of the President). It also is near Cincinnati, the home city of Governor Bob Taft, whose wife is a key supporter of the arts and arts education.

While many persons appreciated the space that the Center provided, the choice proved to be disproportionately inconvenient for many participants and absolutely burdensome for attendees from the Northeastern part of the state. In retrospect, an arts center or hotel in Columbus might have been a more suitable choice. If there had been enough lead time in the planning process, the planning team may have chosen a different site based on an alternative review of these criteria.

OAC Executive Director Wayne Lawson spoke at the institute and attended a majority of the events, along with additional Council members and the President of the Senate.

To ensure that state leaders provide the fullest support possible, inform them immediately that your state was selected for this honor and that you will ask for their help and participation. Establish a communication protocol with a key staff member in each office, so that they can be available when you need them, either to generate press releases, to obtain signatures for invitation letters, or to schedule the leaders' appearance at the institute.

In all communications about the institute, capture and communicate its public value. Explain how it has the potential to impact any or all of the following important dimensions of value:

- Helping schools leaders develop capacities, knowledge and skills to create and sustain environments in K-12 schools that include learning in the fine arts as part of a comprehensive, equitable education.
- Helping schools leaders to understand research that clarifies the relationship between arts education and improved student achievement.
- Developing holistic models of accountability that encompass multiple dimensions and varied forms of evidence while addressing the provisions, demands and opportunities of the 2001 *No Child Left Behind Act* (NCLB).
- Helping students achieve high levels of learning and success in the arts; richer understanding of other subject areas; and more thoughtful, creative, and fulfilling encounters with the arts throughout life

Chapter 2: **Plan for Outcomes**

When we launch any social venture, it must be to achieve some purpose, some change in the way things are. In the language of planning, these are *outcomes*. They are central to understanding the *why* of your endeavor. This chapter traces the steps you need to follow to have outcomes that will guide your institute to its destiny.

Identify Participants

By now you have agreed on a common vision, established a planning process, identified communication protocols, taken an early look at timeline and budget issues, sent out a broad-scale media release, and made preliminary progress on selecting the date and venue.

The next step is to decide on the expected outcomes. These are the specific, tangible statements of what you foresee happening as a result of your institute. Outcomes translate a sense of vision and purpose into actual learning. Knowing what you expect to attain through your institute is an essential step at this point in the planning.

In order to frame educational outcomes, identify the targeted learners. These are the primary persons who will undergo some change in understanding, knowledge, or skill as a result of your institute.

It is likely that the request for proposals (RFP), grant, or partnership agreement identified the targeted learners. However, this knowledge may still be vague or general, e.g., “school district leaders in selected districts.” You may need to gain additional specificity at this point by answering the following kinds of questions:

- Out of all the school districts in our state, how many can we involve? What is an optimal number of participants? The number that the Arts Education Partnership targets for its meetings, customarily from 100–120 attendees, creates an intimate working arrangement with effective breakout sessions. Another criterion to consider, of course, is available funding.
- Which districts should we select? What criteria should we use?
- From each district, which leaders should we invite, and how many? This question goes back to resources and logistics, but also reflects considerations of ideal size of a district team.

The following are some possible criteria to guide you in selecting districts:

Diversity. Represent a cross-section of the state, using these kinds of variables: geographic region; metropolitan status (rural, suburban, or urban); district size; ethnicity; academic achievement; socio-economic status.

Need. Target those districts where professional development opportunities are limited.

Promise. Identify districts in your state with potential for meeting your goals and that need only a catalyst to succeed.

Urgency. Select districts that are struggling with or facing the consequences of not meeting national or state accountability requirements or facing budget crises.

The potential for perceptual change. Existing perceptions or epistemologies (theories of learning) can guide and constrain education policy. Gardner’s *Changing Minds* (2003) provides insights and strategies for helping change such belief

systems. This book was made available to Ohio institute teams for inspection and ordering.

Strength of existing arts education. Balance districts or schools with exemplary arts education programs with others whose programs need improvement.

Interest. Focus on districts with strong interest in using the arts.

Commitment. Select districts that support staff attendance, provide matching resources, or otherwise demonstrate their commitment to the institute.

Leadership potential. Choose districts with strong leaders who are interested in working with the arts.

Potential for dialog. Select districts whose representatives can stimulate discussion, dialog, and mutual learning.

Potential for success stories. Choose districts for which the training is most likely to yield excellent examples of success for subsequent dissemination.

Basic familiarity with OAC and its programs.

Modify these criteria to suit your unique circumstances. If your grant or funding specifies the number, the selection process will be much simpler.

Recruitment

Once you select the districts, promptly initiate communication with each district superintendent. Arrange to have this contact come from the highest-level official in the state. The Ohio institute planners strongly believed that the letter should come from the governor, and it did so. An alternative possibility is the state superintendent of education. Ideally, both officials should sign the letter. The invitation should communicate the following:

- Basic facts, such as the nature of the institute and its general aims, as well as date and location.
- Significance of the opportunity and the honorific nature of being selected.
- The importance of the partnership between the state's primary education and arts agencies.
- The governor's and/or state superintendent's hopes that the district will be able to take advantage of the opportunity.
- Clear instructions for follow-up, whether it is to be from the district superintendent or from the planning team. Regardless, after a reasonable period, you should promptly follow up with the district superintendent, preferably by telephone. This will prevent excessive delay in team selection and registration.

In your call, ask that the district identify a team to attend the institute and a primary contact person for planning. The team should include district decision-makers such as the superintendent, associate, or assistant superintendent and at least one school board member, curriculum specialist, and school principal. Permit very large districts to send more than one principal or curriculum specialist. Expect the teams to apply what they

learn at the institute to create a critical mass of school change leaders. Finally, ask for a primary contact person who can be continuously available as a liaison.

Who Leads? A Guide for Recruitment

The leadership of America’s schools, school districts, and school systems is a pluralistic and shared process. Although the nature of leadership will vary from one community or system to another, the following types of individuals exercise critical leadership at different times and under different circumstances:

- **Principals.** The principal is the leader of the individual school and will typically answer to either the superintendent or to an associate, deputy, or assistant superintendent in the overall school system.
- **Curriculum specialists.** The specialist is usually a district officer who has broad responsibility for one or more content areas and the teachers that teach these areas. A middle-level manager, the curriculum specialist can exercise considerable leadership in leveraging grants and authorizing professional development.
- **Superintendents.** Usually the superintendent is the chief executive officer of the school system. Usually hired by the school board, he or she is responsible for the day-to-day management of the system and is often the most visible person to the public.
- **Associate, deputy, and assistant superintendents** will usually work directly under a superintendent. Although their roles will vary from one context to another, they will often have responsibility for specialized functions such as curriculum and instruction, student assessment, or personnel.
- **School board members.** These persons are usually directly elected by voters and serve as the board of directors for the school system. The superintendent reports to them, and they report in turn to the electorate. Board members can be powerful voices for the arts at the district level.

Depending on your goals, you may want to select learners from any or all of these categories.

At this point, it is useful to begin a table of your learners. It will look something like this:

Table 2.1: Institute Learners

Learners			
Superintendent, school board members			
Curriculum specialists			
Principals			

With only one column of this table filled in and three columns blank, it is clear that there is still much to do. Don’t worry. You will add more detail shortly.

Select Other Invitees

Having selected your targeted learners, now identify other persons whom you wish to invite. These might include policymakers, media representatives, honorary guests (for example, leaders of educational or arts organizations in your state), and various other stakeholders. Think about people whose work is now making a difference in your state, those who can tell the story of arts education in a compelling way, or those who are shaping policy directions relevant to arts education. Be sure to represent the arts and arts education communities. Choose a mix of people who work in state-level arts advocacy organizations, directors of major foundations that fund the arts in your state, major arts providers, university scholars, and successful local arts programs that partner with schools. Plan to send an invitation letter to all of your state senators and representatives, but plan to have a targeted letter for those policymakers who are your greatest arts advocates and those involved in the committees that most affect the arts and education.

Such individuals can enrich the dialog of the institute through their expertise. In addition to participating in the activities, some of these participants could serve as panelists, facilitate breakout sessions, or give formal or informal presentations. Moreover, they can help spread the word about the institute, become more interested in working with school leaders, and even assist in the institute follow-up activities.

These honorary invitees have important symbolic roles to play, including focusing attention on the significance of the opportunity that the institute represents, the importance of the arts, and the depth of commitment that unites state arts and education leaders in partnership. Moreover, the presence of policymakers can send clear messages to the media that the event is important and likely to have ultimate consequence. Many of these symbolic functions will take place at an opening reception, which is likely to have the greatest public visibility of the entire institute.

If these additional participants take on some formal roles, such as making keynote addresses or speeches, they are in the same category as institute presenters and facilitators. So, although you can list them here, you will not need to identify learning outcomes for them.

Select Participants: The Ohio Experience

Ohio's planning team selected twelve districts and two educational service centers (which serve multiple districts). The team members' knowledge from working with districts and the OAC's database of grant applicants and recipients were the starting points. The ODE Web site also provided useful district profiles. The database provided good information about the direction of each district's programs. Candidate districts with Schools of Promise—schools making significant progress toward state standards despite challenging socio-economic factors—also received preference.

The planning team placed the names of participating districts on a chart with fields for relevant district characteristics in order to create a clear picture of participants' diversity. This chart appears in the appendix, followed by brief descriptions of each district from the institute program book.

On the other hand, you might think of all of your participants as learners and have actual learning goals in mind for them, consisting at least of heightened awareness of key issues. For example, a state legislator could develop leadership or advocacy skills to apply in drafting policies supportive of arts education. Or members of the press may gain valuable background for understanding educational policy discussions.

For these persons, whom you might consider secondary learners, the entire institute experience might not be appropriate. However, attendance at an opening reception or targeted sessions may provide them with the particular learning that they will need. Plan to invite some of them to attend the entire institute and the rest to attend the opening reception and dinner.

Define Overall Content

When defining the content for your institute, think broadly about what information and ideas the presenters should address. For example, Ohio's team decided that each of the two mornings should feature a major presenter, who would set the tone for the day, and that the presentations would be focused on two different questions:

- Why is a comprehensive K-12 academic program that includes learning in the fine arts needed for all students?
- How do schools and districts provide the support needed for a comprehensive K-12 academic program that includes learning in the fine arts for all students?

Based on these two broad questions, the planning team also decided that one main presenter should be involved in research studies of arts-infused schools and the other should be someone whose focus was practice and arts integration. This decision narrowed the search for presenters.

You should also consider the overall structure of the institute. The Ohio team decided early that there would be an opening reception and banquet and two days of presentations and breakout sessions that included the use of multimedia. Those decisions influenced the choice of facilities. The planners also decided that the institute should model the use of the arts in learning and should be enjoyable and engaging for participants and presenters. That decision influenced the selection of Eric Booth to be a main presenter.

Beyond these broad decisions, which can be made relatively early in planning, you need to formulate specific outcomes for the targeted learners. What will they understand, know, or be able to do, as a consequence of their participation in the institute?

Formulate Effective Outcomes

All effective education, including adult professional development, is guided by outcome statements that specify what the participants are expected to learn. Appropriate and useful outcome statements should be relevant to your purpose (e.g., arts education). Moreover, they should have the following characteristics:

1. **Authentic.** By this, we mean that the outcomes are really *outcomes* and not *activities*, with which they are sometimes confused. *Outcomes* are what learners will know or be able to do as a result of their learning. *Activities* are what you will have happen at the institute to bring about the outcomes.
2. **Significant.** Envision outcomes worthy of accomplishment. Avoid outcomes that are either certain, because they are relatively easy to bring about, or meaningless, because their impact will have little or no consequence for the affected populations.
3. **Feasible.** Design outcomes that are possible within the context of available resources. Avoid setting your program up for disappointment by aspiring to unreasonable goals. A knowledge of current research and effective practices in your field should help make this determination.
4. **Assessable.** Formulate outcomes specific enough that their attainment can be assessed, verified, or measured through available or easily-developed tools or processes.

Table 3 demonstrates the difference between outcome statements that need improvement and alternative variants that are more suitable, based on the four criteria.

Table 3: Examples of Outcomes

	Needs Improvement	Improved
Authenticity	Learners will view a presentation on Shakespeare.	Learners will order the NEA's <i>Shakespeare in American Communities</i> educational package for distribution to English language arts specialists.
Significance	Learners will enjoy their experiences at the institute.	Learners will be able to cite advantages of arts-integrated curricula.
Feasibility	Participants will establish arts graduation requirements in their districts.	Participants will advocate for arts graduation requirements in their districts.
Assessability	Principals will value the arts.	Principals will develop statements of public value for the arts for dissemination to parents.

For additional assistance in writing outcomes, refer to the OAC's six-volume planning series, *Focusing the Light: The Art and Practice of Planning* (see the references for information).

Frame institute outcomes in terms of learning objectives. These are statements that identify the learners and specify the understandings, knowledge, and skills that they will gain as a result of the training. This is regarded as standard practice in K-12 education, and it makes equal sense for planning adult learning. Here are some additional examples that illustrate the format:

- District leaders will understand that a significant body of evidence supports the integration of arts with other subjects.

- Curriculum specialists will be able to develop an advocacy plan for engaging parents.
- Principals will be able to cite several advantages of the arts for at-risk students.

Notice that these sample outcomes all meet the four criteria. They are outcomes, not activities. They are significant, in that if attained, they are likely to impact professional practice in schools. They are feasible, since they specify cognitive aims within the realm of future probability. And they are assessable, in that they specify results that can be tied to observable behaviors or products.

Based on what you now know, we can revisit our earlier table of learners (Table 2.1) and add a column so that it looks like this:

Table 2.2: Institute Learners and Outcomes

Learners	Outcomes		
Superintendent, school board members	Understand that a significant body of evidence supports the value of the arts to intellectual skills and student success.		
Curriculum specialists	Be able to explain the value of the arts in interdisciplinary learning.		

This kind of chart clarifies expectations and provides a paper trail that holds everyone on the planning team to the same page. Moreover, it provides the project evaluator with an important roadmap. But the most important benefit of an outcomes list is that it helps you plan the activities that will meet these outcomes. In the next version of the table, there will be an additional column for just this purpose (page 36).

Deciding upon the outcomes and objectives of the institute determines its content in a general sense. By deciding on the main presenters and others who will play key roles and then engaging in dialog with them, you will begin to define themes and ideas that will be highlighted more precisely during the institute.

Logistical Decisions: Issue the Briefing Paper

As early as possible and with input from the funder, follow-up your initial press release with a briefing paper that outlines what the institute is, why it is an honor to be selected, and why the institute is important to the state and to the concerns of each leader. Be clear and direct and use subheadings so that readers can find information that is of interest to them. Ideally, your state leaders will share the paper with other state dignitaries, and funding organization staff will circulate it when they communicate about the institute.

To increase the circulation of the briefing paper, include information of interest to both state and national audiences, and don't assume the reader knows about the institute and supports arts education. Be sure to acknowledge the funder and other agencies in the paper. Make it concise (one or two pages) and readable. Use the journalist's "inverted

pyramid” format that loads the most essential information in the first two or three paragraphs, as illustrated in Figure 1:

Figure 1: Inverted Pyramid Outline for Briefing Paper

Paragraphs 1–3	Essential information about the institute: participating organizations and sponsors, purpose, date and location, types of individuals and organizations attending. Assume that some readers may read only this first section; so it should stand alone.
Paragraphs 4–6	More detailed information on the institute, including its vision of arts education.
Paragraphs 7–9	A discussion of what participants will learn in the institute.
Paragraphs 10–12	Implications—how the institute will benefit schools, districts, the state, and the nation.

In addition to providing the right information in the right order, avoid jargon and use a graphically clear and appealing format. Include an attachment that lists attendees and invited guests. State and national leaders or their staffs may want this information and also may have suggestions for additional invitees. See the appendices for the Ohio Example of the Briefing Paper. Throughout the communication process, coordinate with the public information offices of the various partnering agencies.

The next chapter turns to the all-important subject of evaluating your program. You may wonder: Why evaluation at this point? Isn’t that something you save for later? However, for various reasons, this is the perfect time to begin thinking about how to measure the attainment of your outcomes, reasons the next chapter will clarify.

Chapter 3: **Plan your Evaluation**

By now, you have identified your learners and the outcomes that you hope for them. The next step is to plan how you will know whether those outcomes are met—in other words, your evaluation.

Why You Should Plan to Evaluate

There are actually three reasons for planning your evaluation before you make final decisions on activities:

1. Planning the evaluation at this stage helps to focus the evaluation on the outcomes rather than the activities. This is important, because evaluating the attainment of outcomes rather than the implementation of activities provides more meaningful and useful data.
2. Planning the evaluation early assigns critical resources for implementing it and prevents shortages later that could lessen its effectiveness.
3. Building evaluation processes into program activities saves steps and resources. For example, suppose you will have a workshop on understanding and communicating arts education research. You might have the participants design a plan for communicating about research as part of their learning. This draft plan can also be used as data for assessing the effectiveness of the workshop—in other words, for the evaluation.

Since an institute is designed to bring about learning, the questions that will guide an evaluation are obviously learning-centered: What did participants learn? Did they apply their learning in their work? Did the learning ultimately make a difference to others? However, as you yourself will learn in this section, professional development institutes are complex programs that involve multiple stages and varied stakeholders. Consequently, evaluations of such programs must also be complex and thorough. You can use the following guidelines to ensure that your institute has the level and quality of evaluation it needs:

- **Design** your evaluation to reflect your overall project and to be a comprehensive process for collecting and analyzing data at every stage.
- **Embed** the evaluation into your program activities so that the evaluation reinforces program goals instead of diverting time or resources away from them.
- **Ensure** that the evaluation is meaningful to and useful for stakeholders of all cultures and backgrounds.
- **Use** the evaluation to generate knowledge that drives a process of continuous learning and program improvement.

Design the Evaluation

Design your evaluation to reflect your broad purpose and the specific outcomes that will, if realized, bring it to reality. If, for example, your project seeks fundamental change in the operating practices of school systems, reflect these anticipated changes in the scope of your evaluation plan. You will find it helpful to develop a logic model that shows how you will evaluate each outcome addressed in the project.

Develop guiding questions that transcend and remain viable throughout the life of the project, indicators that provide answers to these questions, and effective data collection tools.

Guiding Questions

An effective evaluation is framed around guiding questions that help direct data collection during three stages of the project, which are called the context, implementation, and outcome stages. The three stages form an evaluation continuum, so that data collection, data analysis, reflection, and use of findings to make decisions form a continuous loop and are relatively seamless throughout the project.

1. **Context:** What clients, audiences, or stakeholders should your institute serve and what are their needs? How can the institute be designed to reflect these audiences and their needs?
2. **Implementation:** To what extent does the institute deliver knowledge and skills essential to change school districts in their use of the arts and arts education?
3. **Outcome:** To what extent are these knowledge and skills learned, to what extent are they applied in subsequent practice, and with what impact?

This series of questions reflects the evaluation approach, used by the Kellogg Foundation, which embeds evaluation throughout the project. It aligns with outcomes-based approaches required by federal and private funders.

Table 4.1: The Kellogg Evaluation Approach

Stage	Purpose	Guiding Questions
Context	<ul style="list-style-type: none"> ▪ Define and clarify the purposes and goals of the program, especially in respect to audiences and needs. ▪ Continuously gauge the alignment between identified needs and the evolving design of the institute. 	<ul style="list-style-type: none"> ▪ What clients, audiences, or stakeholders should the institute serve and what are their needs? ▪ How can the institute be designed to reflect these audiences and their needs?
Implementation	Gauge the extent to which the program is implemented in terms of planned activities.	<ul style="list-style-type: none"> ▪ To what extent did the institute deliver the targeted understandings, knowledge, and skills? ▪ To what extent were participants satisfied with their learning experiences? ▪ To what extent did participants acquire the targeted understandings, knowledge, and skills?
Outcome	Assess the result of participant learning in the form of changes in the participant systems.	<ul style="list-style-type: none"> ▪ To what extent and in what ways did participants apply their new knowledge and skills in their school systems? ▪ What impacts on teaching and learning have resulting from these applications?

Table 4.1 outlines the three components or stages, the purpose of each stage, and the key questions that guide each stage. Note that in the Kellogg model the stage labeled Context is one that you may not have thought of as part of the evaluation: needs assessment (more about that in Chapter 4).¹

Develop Indicators

After framing the questions that guide evaluation in each of the components, identify the indicators that provide the answers. These are brief statements of desired conditions that, if found, will serve as evidence that the outcomes of the program are being met, to what extent, and in what ways. The indicators for this evaluation design are listed in Table 4.2.

Table 4.2: Indicators and Data Sources

Stage	Key Questions	Indicators	Evaluation Tools
Context	<ul style="list-style-type: none"> ▪ What clients, audiences, or stakeholders should the institute serve and what are their needs? ▪ How can the institute be designed to reflect these audiences and their needs? 	<ul style="list-style-type: none"> ▪ A list of clients or stakeholders is identified; their needs are clearly described. ▪ Evolving institute design reflects current knowledge of best practices and research and is aligned with identified needs. 	<ul style="list-style-type: none"> ▪ Analyses of demographic, and geographic data on participant districts ▪ Needs assessments (interviews, surveys) of registrants ▪ Research of existing models and effective practices ▪ Analysis of program design components and resources (human resources, budget) ▪ Pilot-testing of learning components with audiences representative of potential institute participants
Implementation	<ul style="list-style-type: none"> ▪ To what extent did the institute deliver the targeted understandings, knowledge, and skills? ▪ To what extent were participants satisfied with their learning experiences? 	<ul style="list-style-type: none"> ▪ Institute sessions are delivered as planned. ▪ Participants express satisfaction. 	<ul style="list-style-type: none"> ▪ Observations and review of plans, agendas ▪ Cognitive and attitudinal assessments, including pre- and post- self-assessment rubrics

(Table 4.2 continues on the following page.)

¹ The Kellogg approach also reflects the pioneering model known as CIPP (Context, Input, Process, and Product) developed at the Evaluation Center of Western Michigan University by Daniel Stufflebeam. The major difference is that the CIPP Model breaks the initial stage into two parts, Context and Input.

Table 4.2: Indicators and Data Sources, continued

Outcome	<ul style="list-style-type: none"> ▪ To what extent did participants acquire the targeted understandings, knowledge, and skills? ▪ To what extent and in what ways did participants apply their new knowledge and skills in their school systems? ▪ What impacts on teaching and learning have resulted from these applications? 	<ul style="list-style-type: none"> ▪ Participants can explain institute concepts. ▪ Participants apply knowledge and skills in work situations. ▪ Teaching and learning in institute schools changes in response to institute. 	<ul style="list-style-type: none"> ▪ Interviews, site visits, observations using scales and open-ended observation forms ▪ Analysis of such formal documents as curricula, lessons, partnership agreements, grant applications and awards, program descriptions, policy statements
----------------	---	---	--

Data Collection

The selection of tools for collecting data follows logically from the indicators that you identified in the previous step. The data-collection tools are listed in column 4 of Table 4.2. Note that in the Outcome component, there is an emphasis on the use of actual products, such as lesson plans, as evidence. This mirrors the trend in education toward “authentic” assessment using actual student work—projects, portfolios, writings, etc.—to measure student learning. This is as useful for adult learners as for K-12 students.

To the extent possible, collect, analyze, and report both quantitative and qualitative data. Quantitative data consists of numbers or statistics, resulting from surveys, scores, grades, demographics, etc. Qualitative data consists of descriptive and narrative text from interviews and observations, as well as documentation via video. The reason for this is that often, the two types of data provide different insights or clarify different aspects of the same project.

It is now time to return to our familiar Table 2 and add one more column:

Table 2.3: Institute Learners, Outcomes, and Evaluation Tools

Learners	Outcomes	Evaluation Tools	
Superintendents, school board members	Understand that a significant body of evidence supports the value of the arts to intellectual skills and student success.	Institute surveys and post-institute interviews	
Curriculum specialists	Be able to explain the value of the arts in interdisciplinary learning.	Institute surveys, institute observations, post-institute interviews	

Continuing to use this chart helps to ensure a continuous flow of work and resources. Note also the evidence in column three of the evaluation processes beginning to drive the selection of activities.

Embed Evaluation

Integrate evaluation into program activities so that it reinforces program goals instead of diverting time or resources from them.

A major impediment to the more effective use of evaluation is the widespread perception that it will divert funds or staff time from the program activities themselves. This does not have to be the case. The following steps can ensure that evaluation is built into the program as an integrated component that helps meet program objectives:

- Develop a culture of evaluation. Use all meetings as opportunities to gather broad input and systematically record important ideas.
- Treat all program “artifacts,” such as communications, plans, curricula, etc., as potentially useful sources of data. Develop a filing system and save everything.
- Document the program, using video and photography. The documentation can provide evaluation evidence but also serve other purposes, such as marketing, publicity, and communication.
- Have program staff collect data whenever possible. This can minimize the fees and travel time for an outside evaluation consultant. (The consultant’s time might be more strategically used in tasks such as instrument design, data analysis, and reporting—processes that require more specialized knowledge.)
- Lead others to regard evaluation as an organizational learning process.

Evaluation should not be a separate process from program design and implementation, conducted either apart from these processes, or (even worse) after the program is over. The three stages of evaluation, as in the Kellogg model, interfold with parallel parts of the program’s development. A good metaphor comes to us from the field of fibre arts. In knitting, two separate strands of yarn are constantly being interlaid together by the two needles. In much the same way, the various strands of the program and its evaluation need to be continuously knitted together.

Ensure Cultural Relevance

Ensure that the evaluation is meaningful to and useful for stakeholders of all cultures and backgrounds. To be useful, evaluation must be understood by the widest possible variety of people who are involved in the program. For an institute impacting school and district change, this might include the following:

- District and school leaders: superintendents, school board members, curriculum specialists, principals, teachers
- Parents and other community members

- K-12 students, who are the ultimate intended beneficiaries, and whose work and responses will be gauged in later stages of the evaluation
- Funders

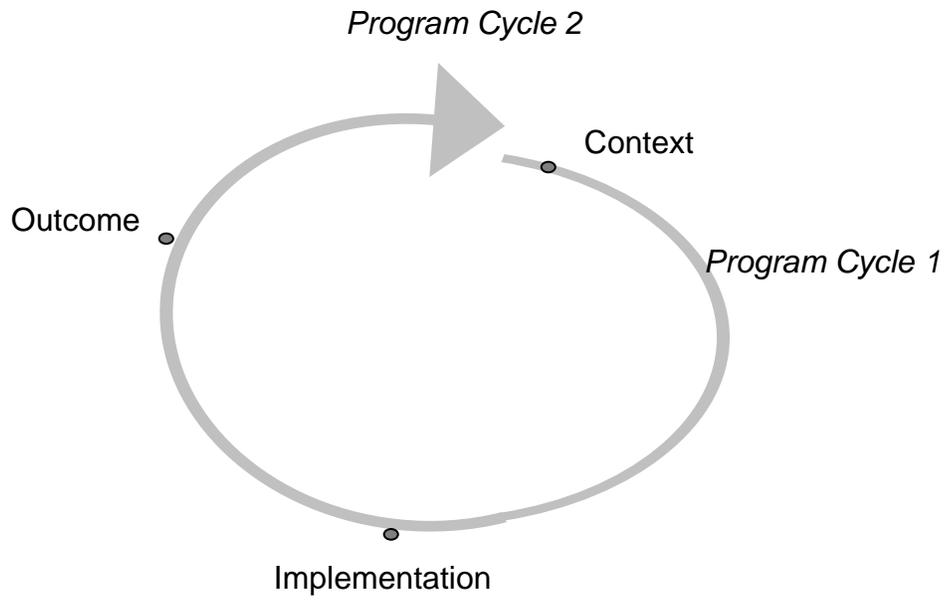
These various people need to be told that the institute is being evaluated, that the evaluation process involves them, and that they have the right to full knowledge of and participation in the process. This means that they should have input in establishing the purpose, scope, and direction of the evaluation. They should be asked:

- What do you want to know?
- What knowledge is important?
- How might you use the findings in your own decisions and actions?

Use Evaluation for Continuous Improvement

Use the evaluation to generate knowledge that drives a process of continuous learning and program improvement. A major strength of the Kellogg approach is that it recognizes the cyclical and ongoing nature of programs. For example, the Context stage is constantly being updated as new clients come into the program and the needs change. The Implementation and Outcome stages are repeated through additional workshops, follow-up, and technical support in the field. Moreover, findings of the Outcome stage logically feed into the Context stage in the next program cycle, as indicated in Fig. 2, below:

Fig. 2: Evaluation: A Cyclical Process



If you want evaluation findings to be useful, then you must ensure they are reported to those who can respond to them. Reporting should consist of a regular series of oral and written formative (in-process) evaluation reports from the evaluator to the planning team. Summative (final) reports should be generated at the end of each major project cycle or fiscal year.

Create a Culture of Learning

Culture is central to an organization's use of knowledge. Because the responses of an organization and its members to outside conditions and change are not purely rational or mechanistic but depend heavily on culture, it is vitally important to reframe the culture of the organization, at least in regard to knowledge. This reframing should be oriented toward a culture of learning. What would this be like?

Part of the answer is developing ways to eliminate some cultural barriers and impediments to learning by framing and constantly seeking the answers to several essential questions:

- What have we learned? Which of our early assumptions were affirmed or refuted?
- What have stakeholders told us about the utility, value, and worth of the institute?
- How can we use these findings? What might they look like if incorporated into the institutes of the future?
- How can the evaluation process itself be improved?
- How can we communicate information, ideas, and knowledge more effectively among all persons involved in our program?
- How can we ensure that lessons learned in our program can benefit others? (This book is designed for this purpose.)

Numerous references are available for helping to design and implement an effective evaluation, many of them available on the Web. See the references section for a suggestion list.

Thus far you have learned to establish outcomes that can drive your planning process and to design an evaluation that helps ensure your planning and implementation are on target. The next chapter moves on to planning the activities that will bring about the learning.

Chapter 4: **Plan the Activities**

Having identified the learners, specified the outcomes, and designed the evaluation, it is now time to design the activities. There are actually three stages in planning professional development activities:

1. Know your learners and their needs through a needs assessment.
2. Research what works by studying models and effective practices from other programs.
3. Apply what you know in designing activities.

Know Your Learners: Conduct a Needs Assessment

As we discovered in the previous chapter, evaluation is a three-stage process consisting of Context, Implementation, and Outcomes. Although you will need to wait until later to actually do the second and third stages, you can and should conduct a context evaluation now. It is also called a needs assessment.

A needs assessment is a logical bridge between setting outcomes and planning activities. By providing a more detailed picture of your learners, a needs assessment articulates the most effective and appropriate activities to meet the outcomes. A needs assessment also sensitizes learners to the upcoming training, engages their interest, and tells them that their ideas are valued.

Like so many things, a needs assessment seems complex but can easily be broken down into several approachable steps:

1. **Identify** the questions that will give you the information you need.
2. **Design** a data collection tool based on these questions.
3. **Select** a sample of respondents.
4. **Collect** the data.
5. **Analyze** the data.

Identify the Questions

Focus on the kinds of questions that will tell you what understandings, knowledge, and skills your learners may already have and which ones they still need to develop. For example:

- What knowledge and skills do you possess regarding the arts or arts education?
- What knowledge do you have regarding the current body of arts education research?
- What additional knowledge and skills in these areas do you need?
- How can you acquire these knowledge and skills?
- What are your greatest professional development priorities now?

Limit the number of questions to a reasonable amount, so as not to make extreme demands on your respondents.

Conduct a Needs Assessment: The Ohio Experience

Although the amount of available time was limited, the team planning the Ohio Institute felt that it was imperative to conduct at least a minimal needs assessment. A fast-response survey was developed and sent out via mail, with an option of response via fax. See the appendices for a copy of the survey, *NEA Summer Institute for School Leaders: Registrant Survey*.

Data resulting from the survey helped to develop some important baseline indicators of the participating districts' current capacity and readiness to use the arts, as well as the characteristics of individual registrants. These early data have added to an emerging cumulative portrait of each district or ESC as a unique place with its own set of strengths, opportunities, and directions for future growth.

Design the Data Collection Tool

Decide how to collect the information that will answer your questions. Depending on available time and personnel, you may select a mail-out survey or a phone or in-person interview. Despite their greater time demand, the advantage of interviews is that you may get a greater response rate. Surveys often do not get returned, unless you call to request them a second or even third time.

Some useful guidelines for developing effective surveys and for wording both survey and phone questions are available at the OAC Web site in the Evaluation Studio section of the Learning Resources for School Leaders and Their Arts Partners. See the References section for the URL. Once there, select “Evaluation Tools Decision Tree and Tip Sheets.”

Once you have developed your survey content, you may choose to administer it electronically. Survey Monkey (<http://www.surveymonkey.com/>) and Zoomerang (<http://info.zoomerang.com/>) are accessible and user-friendly resources for this purpose.

Select a Sample

Whether you choose to conduct interviews or surveys, you probably cannot collect data from every potential participant in the institute, so identify an efficient sample. While the true random sample that pollsters use is unnecessary, develop a sampling plan that reflects all of the major categories of diversity that characterize the participants.

Collect the Data

Be systematic in your data collection. If you use surveys, mail them out under a cover letter from a senior member of the planning team. Offer the option of hardcopy (via mail or fax) or online completion, if possible. If you use one of the online survey options discussed above, send an email message to each of your targeted respondents with the link to the online survey form. In either case, request completion by a firm date and follow up with non-respondents.

If you choose to conduct interviews, either in person or via phone, make appointments and be on time. Be respectful of respondents’ time by concluding the interview by the scheduled time. Email a list of questions prior to the interview. While conducting the interview, use an audio recorder to capture the session (with appropriate permission, of course), so that you don’t need to rapidly take notes and can focus instead on following up on your respondent’s answers.

Analyze the Data

Responses will naturally cluster into a few content areas, based on the types of questions you ask. Use simple quantification to further break the responses down, as in the following example:

Sample question: What additional knowledge and skills in these areas do you need?

Knowledge and Skills	# of answers
Advocacy	14
Curricular integration	12
Understanding current research	7
Working with media	5
Team leadership	3

Research What Works: Review Effective Practices

After you have learned more about your learners, you need to do some outside research. Specifically, you will want to find out what kinds of professional development programs are already in place or have been tried in the past, to what extent they succeeded, and what outcomes they produced. This does not have to involve an extensive review of the literature. Fortunately, a few tried and true models are already in place and have yielded considerable evidence as to their effectiveness. Unfortunately, most or all of these models come either from school leadership in general (not arts-specific) or professional development of teachers, not district leaders. Nonetheless, you can find out a lot from these examples. Some of the things you might learn are the answers to the following kinds of questions:

- What kinds of activities—e.g., hands-on learning, lectures, discussions—work best for training district and school leaders?
- What are the optimum lengths of individual sessions?
- What kinds of resources might support this learning?
- How can the learning in these sessions most effectively be reinforced and supported?

See the reference section for some examples of effective practices, such as the Empire State Partnerships and the Chicago Arts Partnerships in Education (CAPE). You can download information from these sites or contact them for ideas based on their experiences.

Apply What You Know: Design Activities

Recap what you have learned up to this point: You have learned how to agree on a common vision and purpose, translate that vision into outcomes, frame some general ideas about the content or activities that will meet those outcomes, and construct a guide for your evaluation.

Now it is time to identify the content for your institute by again asking three “W” and “H” questions:

- **What** kinds of experiences, activities, conversations, resources, etc., will most likely bring about the desired understandings, knowledge, and skill?
- **How** can these experiences, activities, conversations, resources, etc., best be provided?
- **Who** is best qualified and equipped to guide and facilitate these experiences?

Answer these questions in this order and do not get them mixed up. Not sticking to this order reduces the effectiveness of your decisions, since the earliest decisions will constrain the later ones, and it is better to have content choice dictate facilitator choice, instead of the reverse.

What: Look Deeper at Content

Once your research is completed and the evaluation plan is devised, examine the content of the institute more deeply, both internally and in discussions with consultants and funders. Consider how you would want the presentations and other content to address the outcomes that you have identified. Think about key points or questions you want presenters to stress.

As you move through this relatively sequential process, develop a big picture idea of your learners' current knowledge. Design your institute to walk participants slowly into certain new realms. One of these is arts education research. Participants may not realize that significant research over the last decade has built a strong case for the cognitive value of arts learning. Major summaries, including *Schools, Communities, and the Arts* (1995); *Champions of Change* (2000); *The Arts in Education: Evaluating the Evidence for a Causal Link* (2000); and *Critical Links* (2002) have focused serious attention on researchable questions regarding arts education, while amassing incremental evidence to confirm that the arts develop valuable, even essential intellectual and academic skills. Some of these summaries and the works of individual scholars have also provoked controversy about what we know—which is actually a healthy sign in any discipline.

Many district leaders may also be unfamiliar with the necessary components that make up a quality arts program. Some of these are similar to requirements in other content areas, such as standards-based instruction, scope and sequence, and continuous use of valid assessments. Other components are unique to the arts, such as community partnerships and use of community arts resources.

At this point, pool all of your information and identify the activities that make sense for these outcomes and for the targeted learners. Consider what you know of your participants, based on the needs assessment:

- What knowledge and skills do they possess regarding the arts or arts education?
- What additional knowledge and skills in these areas do they need?
- How can they acquire these knowledge and skills?
- What are their greatest professional development priorities now?

Add to this what you have learned from your review of effective practices around the country or your state. Also consider what your evaluation tools suggest for activities. In addition, consider some of the options that are available based on instructional design practices.

In planning instructional activities, you will have a wide choice of options, including these non-exclusive examples:

Direct instruction. An instructor explains important ideas or procedures to learners, perhaps incorporating lecture, demonstration, and modeling, followed by assessment and closure.

Seminars. Participants meet with an instructor in an informal space and freely and interactively discuss ideas, possibly based on readings.

Discovery learning. Given a question or prompt, students engage in an open-ended process of exploration and discovery, frequently involving moments of insight and breakthrough.

Hands-on learning. Learners are involved in the creation or performance of a work, either in the arts or in some other content area.

Project-based learning. Learners investigate a question or collaboratively attempt to solve a real-world problem.

There are many variations on these methods. For more detailed information, you might search the Web using search terms like “instructional design models.” A currently available source (things change in cyberspace) that offers a good bulleted list is Martin Ryder’s Web site at University of Colorado. See the References section for the URL.

Is one method more appropriate than another, and under what circumstances? Experience tells us that certain approaches, such as hands-on, project-based, and discovery offer greater potential for developing deep understanding, especially among adults. You might find that your potential facilitators or trainers have much advice on this issue.

Based on this the information you have collected through your needs assessment and research on what works, you can revisit Table 2 and add one more column (see following page).

How: Make Decisions on Methods of Delivery

Now you are ready to take the general concepts of workshops, sessions, etc., identified in column four of Table 2.4 and refine them by identifying the following detailed components:

- Length of each session
- Setting: formal classroom, art room, lecture hall, etc.
- Materials and equipment needed
- Groupings: whole group, teams, individual work, etc.
- Procedures

Table 2.4: Learners, Outcomes, Evaluation Tools, and Activities

Learners	Outcomes	Evaluation Tools	Activities
Superintendent, school board members	Understand that a significant body of evidence supports the value of the arts to intellectual skills and student success.	Institute surveys and post-institute interviews	Presentations on research, small-group discussions
Curriculum specialists	Be able to explain the value of the arts in interdisciplinary learning.	Institute surveys, institute observations, post-institute interviews	Presentations and demonstrations on integration, small-group discussions

Keep in mind the flow of the institute is critical in assuring that participants remain engaged and relaxed. “Flow” refers primarily to the sequence of events but also to the movement of participants from one space to another. At this point, don’t focus as much on precise times as on the sequence.

Although many of these decisions will come naturally, the following questions may help you think more deeply:

What broad categories of activity will be represented? Examples include the following. Of course, some of your activities will combine two or more of these categories.

- Presentations
- Whole group interaction
- Small group interaction
- Exposure to the arts
- Demonstrations
- Active, hands-on learning
- Breaks for socializing, meals, and personal needs.

What will be the overall structure for the day? Example: arrival, morning sessions, lunch, afternoon sessions, free time, evening sessions or special events.

What are the non-negotiable aspects of the day? For example, meals, breaks, and refreshments must be spaced throughout the day. Moreover, one or more speakers may have limited flexibility or availability, and sessions must be structured around their arrival and departure.

Which activities will be considered highlights or most enjoyable? You may want to space them over both days.

What are some creative, powerful ways to introduce important ideas and questions, clarify them, and reinforce them in the minds of participants? For example, how would it work to demonstrate an idea powerfully and then state it explicitly? Would it be useful to examine an idea from different perspectives or through different ways of knowing in different sessions?

How can we incorporate the right amount of variety but also promote continuity? Examples might include: following active, hands-on activities with opportunities for reflection; following long, complex thinking activities with networking time and briefer, more light-hearted activities. Create opportunities that set the stage for small group discussions and informal learning.

At this point, you may find that your Table 2 of outcomes, activities, and so on cannot be expanded any further to encompass the needed level of detail. You may want to morph parts of it into a lesson plan type format.

You may be reluctant to construct formal lesson plans for your institute or its various sessions (or to require that your facilitators or trainers do so) if the process sounds mysterious, daunting, or time consuming. However, such plans can be useful. Each lesson plan forms a roadmap of a session. By this time you already have some of the information that you need to construct such a plan, such as the identity of the learners and the outcomes you hope for them. A lesson plan can additionally prescribe the activities or procedures; materials or resources needed for the session; information on the instructional setting, including grouping of learners; assessment techniques to be used to evaluate the success of the learning; and supplemental readings or resources for learners to refer to later.

For help in developing lesson plans, you have varied formats to draw from, including the *Understanding by Design* format (Wiggins and McTighe, 1995). One of the advantages of this model is that it prescribes a sequence in which evaluation (or student assessment) is developed before the design of activities. As you now know, this guide recommends the same design sequence. See the appendix for a template you can use to create a simplified lesson plan format using this sequence.

To support your learning activities, it is important to have a resource base of useful research, policy, and other published and unpublished writing. This resource base may be used in several ways: You might include copies in the binder that each participant receives at the institute. You might summarize the readings in an annotated bibliography. Or you might have them available online.

In addition to journal articles and other short writings, books can be an invaluable resource, especially if the writer is a presenter. At the Ohio institute, this was the case with Jessica Hoffmann Davis and her book *Passion & Industry: Schools That Focus on the Arts*. There are many published writings on arts education, leadership, education reform, and other relevant subjects. A list of these appears in the bibliography.

As you map out the specific sessions in which the content will be delivered, start planning some key components of the institute that are not geared to specific learners' needs. One of these is the opening event. An opening reception on the evening before the institute sessions can be an opportunity for participants to socialize with one another and become oriented to the institute. It also is an opportunity to enhance media coverage of the institute.

At the opening event, you should achieve four things:

1. **Give participants a positive and accurate first impression of the time ahead.** Provide a brief overview that includes some of the institute highlights, and some evidence that they will be stimulated and challenged by the days ahead. An ideal way to set the tone of the institute is to include some exposure to the arts the first evening and one or more brief, inspiring speeches.
2. **Provide participants, key constituents, and the public with evidence that the institute is important to state and national leaders in the arts and education.** Design the opening event so that journalists can circulate and interview institute leaders and participants and capture compelling photographs. Keeping in mind that many journalists and dignitaries will not stay for the entire opening event, think about which particular speaker or other features and events will be of interest to them and make sure that the message of the institute is strongly communicated in the presentations that they are likely to witness.

Also pay attention to what will happen before and after that segment. For example, if you are fairly sure that the media will want to tape or interview a particular speaker, make sure that something interesting is happening before or after, in case journalists arrive early or have the liberty to linger after they have the story they initially planned. Students' performances or other unique, visually interesting scenes may result in additional coverage or better placement.

3. **Acknowledge dignitaries in attendance.** Introduce the state and national leaders attending the opening reception to the participants. You can do that during the welcoming statements or before dinner remarks. Think about whether it would be more effective to ask them to stand briefly or come to the front as a group. Also think about asking a few of them to make a brief statement about the importance of the arts and arts education. In choosing whom to ask, try to represent a spectrum of voices, such as a legislator, an arts professional, and a state education leader. Choose those who are the most widely known by participants or who represent key aspects of the message you are trying to convey.

4. **Answer pressing questions.** Provide participants with any details they may need about getting back to their hotel that evening and to the institute in the morning, as well as anything else that will ensure a pleasant stay and full participation in the institute.

Once your plan is complete, map out your projected institute agenda in a chart or grid. Use a separate column for each day and mark rows across for times. Indicate common activities that take place at the same time on multiple days, such as lunch or plenary sessions. The table illustrates a sample of such an agenda for a three-day institute.

Times	Monday	Tuesday	Wednesday
8:00	Introduction	Plenary Session	Plenary Session
9:00	Leadership	Research seminar	Reflective practice
10:30	Break	Break	Break
Noon	Lunch	Lunch	Lunch
1:00	Content workshop	Panel discussion	Adjourn
3:00	Assessment seminar	Advocacy workshop	
5:00	Free time	Free time	

Be sure to schedule major policymakers, such as the state superintendent, arts council director, or public officials for the first day, since busy superintendents may be able to attend only the first session.

Who: Enlist Presenters

Your choice of presenters should flow from your planned outcomes and activities. An engaged, hands-on learning activity might require a teaching artist, such as Deb Brzoska or Eric Booth. A lecture on research would necessitate a noted researcher such as James Catterall or Richard Luftig. A panel presentation might benefit from several presenters who can work well together and respond to each other's ideas. In any case, look for presenters who can stimulate interest while unpacking often complex content and concepts.

Notwithstanding these important criteria, you may have to select presenters early in the planning process in order to enlist the best possible people and be able to mention the presenters in your invitation letter and briefing paper. This is an inevitable balancing act.

Select Presenters: The Ohio Experience

There are many routes to success. Participants in Ohio responded well to Eric Booth, whose presentation included many concrete examples and some opportunities for the participants to engage in dramatic role playing. Jessica Hoffmann Davis, who used works of visual art in her PowerPoint to underscore her ideas, was well received. Eileen Mason presented a session on the Endowment's video series, *Shakespeare in Our Time*, which was widely acclaimed by survey respondents for its usefulness in the classroom. This favorable response was due in part to the connection with actual student demonstrations of learning via performances of Shakespearian scenes.

The Ohio team believed that the *No Child Left Behind Act* would be on participants' minds, so they also scheduled presentations by Susan Sclafani, formerly of the U.S. Department of Education, and State Superintendent Susan Tave Zelman for early in the first day.

Select an effective moderator for the institute. This individual will welcome and acknowledge participants and guests, introduce speakers, clearly announce important logistical information, facilitate question and answer sessions, and keep each day on schedule. The moderator should be knowledgeable in arts education and school leadership, adept at capturing and synthesizing thoughts, an engaging and attentive host with a sense of humor, and a resourceful and adaptive surfer on the inevitable waves of unexpectedness that seem to become a part of even the best-planned functions.

Both the moderator and other presenters should be available for conferences and planning before the institute. Their input and the opportunity for them to learn more about the aims of the institute are both critical at this point.

In choosing a moderator and presenters, seek people with the following assets:

- **National credentials and connections.** Not only does this provide more embedded knowledge of best practices in the field, but it can also help spread the word about your institute to other gatherings of school leaders. You might also prefer presenters with appropriate publications that you can make available at the institute for purchase by interested participants.
- **Ability to tailor presentations to the audience.** Participants will be school leaders, not arts educators. Therefore, choose presenters who can bring the benefits of arts education to life in clear, jargon-free language and who can address concerns about overall academic achievement and leadership issues.
- **Ability to engage.** Although the traditional well-organized oral presentation with PowerPoint slides and question-and-answer segments may be the best way to convey some key ideas and principles, seek out presenters who can actually demonstrate the power of the arts by using the arts to engage participants.
- **Diversity.** Before making your final selection, compare and contrast your presenters to ensure that you have a helpful variety. Do your presenters reflect the diversity of your audience? Are there areas where your presenters are likely to disagree, and will those disagreements make for a lively dialog or create confusion? Will their similarities add coherent support to the important messages you want participants to take with them, or will they create the false impression of “only one right way?”

Although you have probably seen your presenters speak or read their books and articles before or during the process of selecting them, it is a good idea to take another look at their work through the lens of your state’s needs and the needs of the participants who will be attending. Re-read some of your presenters’ books and articles and explore their Web sites. If you find some ideas in their work that you think will complement the goals of the institute, point that out to them in your discussions or conference calls. Also ask them about their current works in progress. You may find that those are even more in line with the institute than past works.

Have one or two in-depth conversations with your presenters about your vision for the institute and your state's important initiatives in arts education and education reform.

Ask presenters to provide any electronic components of their presentations in advance and then provide those to the A/V staff so that the latter will have a clear idea about what is to be shown when. Having these materials early will also facilitate testing presentations to ensure that the equipment is working and hardware and software are compatible.

Create a Collegial, Engaging Learning Environment

The Ohio institute evaluation, which included surveying participants during and after the institute, reveals some good ideas about what participants thought was effective. Following are some ideas from the evaluation report:

Effective training includes good teaching. This seems to be true regardless of the context. The summer institute was enhanced by several highly effective trainers. Eric Booth, whose level of energy caught many participants by surprise, was especially well-received.

Effective training gets people on their feet, or gets their hands into things, but at a safe level. The interactive session led by Booth at the 2004 summer institute was a good example of this principle, in that it combined a minimal level of challenge without transgressing people's comfort zones.²

Effective training involves content that is engaging and clearly useful. Several of the summer institute's formal sessions had both these qualities, particularly Eric Booth's *Evolving Role* and Eileen Mason's *Shakespeare in Our Time*.

Make the Event Memorable: The Ohio Experience

The Ohio institute was enriched by several components beyond the formal sessions:

- The extraordinary location and venues provided by the Fitton Center.
- An opening evening reception with a Jazz combo.
- Honorific welcoming speeches by funders and guests.
- A generally high level of hospitality and cuisine throughout the three days.
- A well-planned evening trip to Cincinnati and a tour of the Taft Museum.
- Encounters with artists, teachers, and students, especially via students' artworks, presentations, performances, and other demonstrations of learning.
- A thoroughly professional moderator who ensured that sessions began and ended at the times promised.

² For example, the large group members broke into pairs and conducted one-on-one role play with the assignment of assuming two historical personages, one of whom persuades another of an action. Significantly, there was no required performance or demonstration in front of the entire group.

Networking and information sharing are important, not just formal learning. Social interactions/networking and off-hour experiences such as the visit to a local museum provided informal learning opportunities.

Useful resources are essential. Readings, references, and links gave institute participants additional tools that they could continue to use after the workshops. The presentation of the NEA video package *Shakespeare in Our Time* was particularly well regarded by participants.

See Sikes (2005) in the Reference list for a link to the complete evaluation report at the OAC Web site.

Make the Event Memorable

Up to now, we've described in detail the processes for ensuring that learning takes place, that your goals are met, and that the institute is a success. What we may not have adequately emphasized is that the learning you plan should be interesting, engaging, and fun. Whenever you ask hard-working people to give up part of their summer, sometimes to travel long distances, the experience that you provide them should be memorable. Our evaluations tell us that many people left Hamilton feeling they had had a special experience, and this helped them to learn. Moreover, the arts are about extraordinary experience. (However, we think that any learning, in whatever content area, is best when it is engaging, enjoyable, and fascinating.)

So here are some tips for making your institute memorable:

- Convene the learning in an aesthetic space.
- Frame learning with actual experiences in the arts.
- Save time for after-hours and off-site events, including informal learning and socializing.

Imagine the Institute Unfolding

An institute for school leaders should be a stimulating and memorable experience for learners and a milestone in their district reform process. The hope is that they will spend considerable time reflecting, networking, and planning, that they will be intrigued and begin to think in new ways, that they will experience some moments of amazement about the impact the arts can have on students. You will want them to leave feeling satisfied with the experience, hopeful about the possibilities, eager to tell their colleagues and arts educators about their ideas and impressions, and determined to try something new. The atmosphere, content, and flow of the institute should help realize that vision. See the sidebar, **Imagine the Institute Unfolding: The Ohio Experience**, in the appendix.

At this point, you should have a solid plan for your institute. In the next chapter, we transition into its implementation.

Chapter 5: **Implement the Institute**

Gradually, planning gives way to implementation. By now, you have actually implemented some important components. The following section assumes that you have completed all of the steps through identifying the content of your institute. You will now move into more of a concerted implementation stage.

Plan and Design Mailings

By the time you reach this stage in your planning, you will already have sent out the initial invitation letter, ideally at least six months in advance or as soon as possible. With this advance notice, districts are less likely to have other commitments, and districts that declined could be replaced in time. For some participants, early notice may stimulate them to do advance readings in preparation for the institute.

Send a follow-up letter now, providing any additional information not included in the original invitation, such as exact dates, location and directions, and the names of other districts that will be included. Outline which of the school leaders' expenses are covered by the institute and what amount of grant funds, if any, will go to the district for follow-up. Finally, be sure to include a contact number for school leaders to call if they have questions.

Customizing the Letter. Generate a form letter with all important details and customize it for each group of invitees, as well as for some individual invitees. For example, the Ohio team wrote specialized letters to the following groups:

- District superintendents
- State Board of Education
- OAC board members
- Most state legislators
- ODE and OAC staff
- NEA, U.S. Department of Education, and Arts Education Partnership staff
- Ohio lobbyists for the arts and arts education

In addition, some individuals received individualized letters. Those included:

- Ohio Governor Bob Taft and First Lady Hope Taft
- Ohio's U.S. Senators. See the appendices for a sample letter.
- NEA Chairman Dana Gioia and other senior NEA staff members
- Members of the NEA National Council with Ohio ties
- Leaders of national arts organizations such as the Arts Education Partnership (AEP) and the National Assembly of State Arts Agencies (NASSA)
- The Chancellor of the Ohio Board of Regents
- Nationally recognized scholars

See the appendix for some sample letters.

Confirmation Form. In this second mailing, include a confirmation form requesting information about each team member who will be attending and a central liaison, who will take responsibility for further communications and preparations. Since the institute occurs in the summer, request both home and work contact information, phones and email addresses.

Revised Briefing Paper. Revise the briefing paper that was given to state leaders so that it is more geared to school leaders and reflects the evolving institute design, and include it with the mailings. This will provide more detailed information to those who are interested. See the Ohio example in the appendices.

Before you send out any letter, be sure that the staff member who will be answering the phone is prepared to answer any questions that that you anticipate, and instruct him or her about the types of questions that should be routed to the planning team leaders. Also be sure that a process is in place for noting phone calls and processing confirmation forms as they are received.

Additional Contacts. After the initial invitation letter is sent, plan additional contacts or mailings as needed until the date of the institute. These communications, which might involve telephone, direct mail, and either email messages or a Web site, may include (separately or in combination):

- Follow-up calls from the team leaders to the superintendents. (If mailing of the invitation letter is delayed, the calls from team leaders may precede the letter.)
- A letter acknowledging receipt of the confirmation form and thanking the district for participating.
- A needs assessment survey or interviews to help shape the content of the institute.
- A list of recommended books or copies of preliminary readings pertinent to the institute; information about agency initiatives and funding opportunities.
- Updates on changes in presenters or other key elements.
- The first issue of an institute newsletter and information about accessing an institute Web site, if those are planned as part of follow-up.
- A simple postcard reminding participants of the upcoming event.
- Additional information and forms needed for logistics: airport information, directions to the facility and hotel, hotel reservations, information about cultural or recreational offerings near the institute, requests for information about any dietary restrictions.
- Last-minute directions and the binder containing the agenda and other program materials.

Contacts With Presenters

Ongoing contact with presenters is also necessary from the time they are selected until the institute. Phone calls or emails should suffice. Use these communications to:

- Obtain information regarding their sessions, either as formal lesson plans or simple descriptive paragraphs or outlines, including estimated time needed.
- Obtain biographical information and photos of the presenters, if needed.
- Obtain their recommendations of readings to be included in the packet or available at the institute.
- Update them on the agenda.
- Determine their needs for room set up, technology, and materials.

Conduct the First Walkthrough at the Location

A walkthrough of the institute venue can be helpful in envisioning the institute and in making decisions about what happens where, as well as about where to display signs, place materials, and assign the individuals who will be working.

Prepare a Process Agenda (see Appendices) that provides detailed assignments of personnel on a daily basis. Use this for the walkthrough and for monitoring the event itself.

Take your event planner with you to this first walkthrough to provide an expert view of the space. If possible, take a map of the location showing room numbers or names. If no map is available, you will need to create some type of guide or system of directions for participants.

Prepare the Institute Materials

Provide participants with information to take away that captures the major ideas promoted in the institute. Some items to include in a binder are:

- A welcome letter that conveys the goals of the institute. Having state education and arts leaders sign the letter adds to its impact.
- An agenda. Keep it general if you are having materials in the binder printed ahead of time; changes are always a possibility.
- Brief biographies of the speakers, the presenters, state education and arts leaders, and the institute planning team.
- Descriptions of the participating districts.
- Descriptions of the federal or state agencies sponsoring the institute.
- A list of participants.
- Readings.

An attractively formatted binder is a good way to demonstrate the value added by the arts. The Ohio team commissioned the Mazer Corporation to design a distinctive logo for the institute, which appeared on the binder, signs, and coffee mugs; later publications and correspondence; and the subsequent institute Web site.

Create the Detailed Agenda

As the day of the institute approaches, continue to review the agenda to see if any adjustments are needed. Ask someone who is not involved in planning the institute to look over the agenda to make sure it is understandable.

Although you have probably included a broad agenda in the program binder, provide a more detailed agenda in loose leaf form that you distribute on-site at the beginning of the institute. Also, make this revised agenda more detailed and specific, with start and end times, times for all sessions, breaks and meals, and locations for each session or event.

Ensure that participants know where they are supposed to be at all times starting with their arrival at the hotel or conference facility.

Print the agenda on colored paper so it will be easy to locate among the other materials.

Final Preparations Checklist

Create a master checklist to be used at key points leading up to the institute, as in the following example:

Item	✓
Signs have been printed to help participants find their way to their sessions and around the facility.	
Arrangements have been completed for delivery and display of program books, handouts, giveaways, and other items.	
Special needs of participants, such as accommodations for disabilities and special diets, have been communicated to those responsible.	
Travel arrangements have been completed for presenters and speakers, including air travel, local transportation, and directions to the hotel and institute site. A contact phone number has been provided them in case they are delayed.	
Caterers have all their instructions, and their questions have been answered.	
Facility staff have all their instructions, and their questions have been answered.	
Parking arrangements have been made.	
The transportation staff have all their instructions, and their questions have been answered.	
The audio-visual staff have all their instructions, and their questions have been answered.	
If you previously asked presenters to provide electronic components of their presentations in advance, those have been provided to the A/V staff.	
A/V staff have clear instructions about what is to be shown when and are scheduled to do a test before each presentation to ensure that the equipment is working and hardware and software are compatible.	
Each outside service provider (transportation, caterer, etc.) who will be involved in delivering to the institute has a contact point and person for issues arising during the institute.	
Staff have assignments, and you have run through these with them.	
Each major presenter has an assigned staff person to help him or her as needed.	

Coordinate the Institute Support Staff

In advance of the event, focus on making sure institute support staff are prepared to assist participants and the leadership team.

- Do they have badges or will they be otherwise easily identifiable?
- Are they thoroughly familiar with the agenda and with where each room is located?

- Does each staff member have a job assignment for each part of the day, and has each received any special instructions that are needed?
- Does each staff member know where he or she is supposed to be during different parts of the day? Some staff members should be present at each session while others remain in the registration area during sessions.
- Does each staff member have or know how to obtain access to the resources he or she will need to perform assigned tasks effectively?
- How will staff members' meals be handled? Will some eat lunch early so they can assist participants or do other work during the lunch hour?

Talk through the agenda with the staff and brainstorm about needs and problems that might arise during different parts of the day.

During the week before the event, hold a walk-through with the staff. Dividing the time into increments that reflect the agenda, ask each staff member to go to their posts and describe what they will be doing at a given time. Place the printed signs that will be up the day of the institute or make signs and see if someone who is unfamiliar with the facility can follow the agenda.

The event coordinator and support staff should plan to assemble at least two hours before the opening session each day to go over their assignments and prepare for early arrivals, as well as to troubleshoot any problems that arose during the previous day. The team should be able to meet independently.

Keep the Learning On Track During the Institute

During the institute, the planning team leaders, evaluator, and moderator should focus on engaging participants in conversation and monitoring the quality of the learning experiences that are occurring. A well-prepared support staff will help ensure that the leadership team can maintain their focus.

Plan to hold evening debriefing sessions during the events with the planning team, as well as set times to regroup and interact briefly during the event. The goals of these interactions are to:

- Appraise the overall progress of the event and any issues that need to be passed on to the support team.
- Identify unanswered questions posed by participants that can be addressed during the remainder of the event.
- Evaluate the clarity of the message being conveyed and provide feedback to the moderator.
- Make decisions concerning major changes to the schedule, room assignments, order of speakers, or other elements as needed.

In your debriefing sessions during the institute, focus on what can be corrected. Criticisms and lessons learned that can not be addressed should be recorded for a post-institute debriefing session. Also note positive observations.

Gather Evaluation Data

As noted earlier, evaluation should be interwoven throughout the institute. Pausing periodically to talk about the experiences that are taking place and to fill out a survey provides the evaluator with the opportunity to collect rich data and the participants the opportunity to reflect on the meaning of what they are learning. Three such pauses were provided in the Ohio institute. Note the three-part organization of the survey in the Appendices.

When your institute is done, there is still much to do. Give yourself and your staff a break, then move to the next steps in the all-important follow-up phase. These steps are outlined in the final chapter.

Evaluation Follow-up: The Ohio Experience

After the Ohio Institute concluded, much of the most intensive evaluation work began. In a series of approximately half-hour interviews with a dozen respondents, including superintendents, school board members, principals, and curriculum specialists, the evaluation consultant sought input on sixteen key questions. These questions are listed in the appendices as *Post-Institute Interview Questions*.

The narrative data resulting from these interviews were analyzed, coded, and reported as part of *Envisioning Education*, the evaluation report available as a PDF file at the OAC's Learning Resources for School Leaders and their Arts Partners Web site.

Chapter 6: **Follow Up**

Conducting an institute for school leaders is the beginning of an ongoing effort to raise awareness and knowledge and to assist school leaders in their efforts to improve arts education. Plan follow-up well in advance of the institute so that activities can be implemented immediately following the event.

In planning institute follow-up, the major question is “What do we want participants to do as a result of attending the institute?” You should plan to motivate participants to remain engaged, use their institute learning, and begin to make changes in their districts through their leadership. Here are some actions that will help meet these goals:

- Recognize districts individually in communications about the institute.
- Send immediate thank-you letters to all participants.
- Stay in touch by phone with participants who expressed the greatest interest.
- Provide information and contacts to individuals at the institute who asked for them.
- Ask participants for information about what they are doing.
- Ask participants for feedback on the institute and on state arts education initiatives.

Follow Up: The Ohio Experience

Ohio's team implemented the following activities to follow up, stay in touch, and keep participants engaged:

- Developed a Web site dedicated to the institute.
- Initiated a communications plan including a newsletter, *Links & Threads*, distributed to participants via email or the Web site.
- Conducted telephone interviews with selected participants to gauge their responses after the institute.
- Published the final evaluation report via the institute Web site.
- Issued media releases about the success of the institute.
- Sent correspondence to presenters, legislators, and other state government officials who attended, thanking them for their participation and providing them with information about next steps.

In addition, plan to provide these kinds of follow-up materials and events that help participants take desired actions:

- Brief written information that participants can use in internal newsletters or media releases to local papers. If they have information that is ready for dissemination, they will be more likely to communicate about the institute.
- Effective planning tools that participants can use to improve arts education in their districts.
- Information about available grants they can use for curriculum redesign and other improvement activities in arts education.
- Informative sources about advances in arts education to help school leaders deepen their knowledge and understanding.
- Professional development for arts educators and educators in the districts that attended the institute.

Conclusion

These are pivotal times for arts education. A rising tide of research supports the shared belief among policymakers that each child has a right to meaningful educational experiences in the arts. Yet countervailing forces—driven in part by accountability and federal legislation—make it difficult to preserve such experiences in the crowded school day. These contesting conditions remind us of William Shakespeare’s famous admonition: “There is a tide in the affairs of men/Which, taken at the flood, leads on to fortune.” If we do not act now, singular opportunities may be lost.

Shakespeare’s keen observation of fate applies well to arts education. Leadership training institutes such as Ohio’s can apply the critical leverage to make sure that opportunities are seized and that arts education is once again the rightful and common legacy for all American children.

References

Readings

Bodilly, S., Keltner, B., Purnell, S., Reichardt, R., and Schuyler, G. (1998). *Lessons from New American Schools' scale-up phase*. Santa Monica, CA: The Rand Corp.
Available from: <http://www.rand.org/publications/MR/MR942/>

Boyd, V. and McGree, K. (1995). Leading change from the classroom: Teachers as leaders. *Issues ... about Change*, 4 (4). Austin, TX: Southwest Educational Development Laboratory. Available from: <http://www.sedl.org/change/issues/issues44.html>

DuFour, R. and Berkey, T. (1995). The principal as staff developer. *Journal of Staff Development*, 16(4), 2-6. Available from:
<http://www.nsd.org/library/publications/jsd/jsddufour.cfm>

Elmore, R. (2000). *Building a new structure for school leadership*. Washington, DC: The Albert Shanker Institute. Available from:
<http://www.shankerinstitute.org/Downloads/building.pdf>

Gardner, H. (2003). *Changing minds*. Boston: Harvard Business School Press.

Guskey, T. R. (1995). Results-oriented professional development: In search of an optimal mix of effective practices. Available from:
http://www.ncrel.org/sdrs/areas/rpl_esys/pdlitrev.htm

Guskey, T. R. Adapted from *Evaluating professional development*, 22-29. Available from: <http://www.ade.state.az.us/ess/pdla/modelsPDrevised.pdf>

Herbert, D. (2004). Finding the will and the way to make the arts a core subject. The State Education Standard.

Hord, S. (1992). *Facilitative leadership: The imperative for change*. Austin, TX: Southwest Educational Development Laboratory. Available from:
<http://www.sedl.org/change/facilitate/welcome.html>

Hord, S. (1994). Staff development and change process: Cut from the same cloth. *Issues...about Change*, 4(2). Austin, TX: Southwest Educational Development Laboratory. Available from: <http://www.sedl.org/change/issues/issues42.html>

Hord, S. (1997). *Professional learning communities: Communities of continuous inquiry and improvement*. Austin, TX: Southwest Educational Development Laboratory, 18-19. Available from: <http://www.sedl.org/pubs/change34/welcome.html>

Lawrence-Lightfoot, S., and Hoffmann-Davis, J. (1997). *The art and science of portraiture*. San Francisco: Jossey-Bass.

Lewandowski, A. and Moller, G. (1997). The change that matters. *Journal of Staff Development*, 18(3), 45-49. Available from:
<http://www.nsd.org/library/publications/jsd/lewandowski183.cfm>

National Association of State Boards of Education. The complete curriculum: Ensuring a place for the arts and foreign languages in America's schools. Summary available at:
http://www.nasbe.org/Standard/15_Winter2004/Meyer.pdf

National Staff Development Council (2005). Leadership. (Including an annotated bibliography of articles and papers on leadership, many of them available online.) Available at: <http://www.nsd.org/standards/leadership.cfm>

North Central Regional Educational Laboratory (NCREL). Models of professional development. Available from: <http://www.ncrel.org/rf/pd/modelpd.htm>

Rényi, J. (1996). *Teachers take charge of their learning: Transforming professional development for student success*. Washington, DC: National Foundation for the Improvement of Education. Available from:
http://www.nfie.org/publications/takecharge_full.htm

Sikes, M. (2005). Envisioning education reform. Report to the Ohio Arts Council and the Ohio Department of Education. Available at:
<http://www.oac.state.oh.us/GrantsProgs/NEAleadership/pdfs/OtherResources/Envisioning.pdf> (full version), or
<http://www.oac.state.oh.us/GrantsProgs/NEAleadership/pdfs/OtherResources/EnvisioningEducationBrief.pdf> (executive summary).

Sparks, D. (1998). The educator examined. *Journal of Staff Development*, 19(3), 38-42. Available from: <http://www.nsd.org/library/publications/jsd/schlechty193.cfm>

U.S. Department of Education Professional Development Team. (1994). *Building bridges: The mission and principles of professional development*. Washington, DC: U.S. Department of Education. Available from: <http://www.ed.gov/G2K/bridge.html>

Research Summaries and Syntheses

Deasy, R. J. (Ed.). (2002). *Critical links: Learning in the arts and student academic and social development*. Washington, DC: The Arts Education Partnership. Available from the Arts Education Partnership website: <http://www.aep-arts.org/PDF%20Files/CriticalLinks.pdf>.

Fiske (Ed.), *Champions of change: The impact of arts on learning*. Washington, DC: Arts Education Partnership and the President's Committee on the Arts and the Humanities.

Retrieved May 25, 2005, from the Arts Education Partnership website: <http://aep-arts.org/PDF%20Files/ChampsReport.pdf>.

Welch, Nancy; and Greene, Andrea. (1995) *Schools, communities, and the arts: A research compendium*. Tempe, AZ: The Morrison Institute.

Winner, E. and Hetland, L. (2000, Fall). The arts in education: Evaluating the evidence for a causal link. *Journal of Aesthetic Education*, 34(3-4), 3-10.

Useful Web sites and Resources

Chicago Arts Partnerships in Education: <http://www.capeweb.org/>

Empire state Partnerships: <http://www.espartsed.org/>

Minds at Work: <http://www.mindsatwork.com>

National Staff Development Council: <http://www.nsd.org/>

Learning Resources for School Leaders and their Arts Partners:
<http://www.oac.state.oh.us/GrantsProgs/NEAleadership/index.asp>

Learning Resources for School Leaders and their Arts Partners Evaluation Studio:
<http://www.oac.state.oh.us/GrantsProgs/NEAleadership/EvaluationStudio.asp>

Ryder, M. Instructional design models. University of Colorado faculty Web site:
http://carbon.cudenver.edu/~mryder/itc_data/idmodels.html

School Change Consulting: <http://www.schoolchange.org>

Society for Organizational Learning: <http://www.solonline.org/>

Online Evaluation Resource Library: <http://oerl.sri.com/>

The Evaluation Center: <http://www.wmich.edu/evalctr/checklists/cippchecklist.htm>

W.K. Kellogg Foundation Evaluation Handbook:
<http://www.wkkf.org/Pubs/Tools/Evaluation/Pub770.pdf>

Appendices

Initial Invitation Letter to District Superintendents

Dear Superintendent Name:

On behalf of the State of Ohio, we are pleased to inform you that your district was selected to participate in the National Endowment for the Arts (NEA) Summer Institute for School Leaders in partnership with the Ohio Department of Education and the Ohio Arts Council. The aim of this ground-breaking initiative is to examine the importance of the arts in school improvement and student achievement. Your district's team of school leaders will be one of seventeen teams to participate in the institute. The institute will be held at the Fitton Center for Creative Arts in Hamilton, Ohio, on August 16-18, 2004.

You are part of a diverse group of Ohio schools identified to help shape and refine an approach to professional development for school leaders. This inaugural event, which will serve as a replicable model for other states, is designed to build the capacities of school leaders like you to understand, value and support a comprehensive K-12 academic program that includes learning in the fine arts for all students.

This institute will include opportunities to interact with national experts, including Jessica Davis, Dick Deasy, Heidi Hayes Jacobs and Grant Wiggins, in examining issues of leadership, accountability, curriculum, and school improvement. Following the institute, participants will have access to technical assistance and support to help address their district goals and priorities in and through the arts. This support begins with the award of \$1,000 to your school system following the institute.

This event is free of charge, including lodging, meals and travel. To secure your place in the institute, you need to identify a leadership team that includes yourself (Superintendent), a school board member, a principal(s) and a curriculum specialist (district or ESC). Participants also need to complete and return the enclosed confirmation form by May 7, 2004, to the OAC office (see enclosed form). Once we have your form, you will receive a detailed agenda and supporting materials. If you have questions, feel free to call Nancy Pistone in the Office of Curriculum and Instruction at ODE, 614.466.7908 or Mary Campbell-Zopf, Arts in Education Program at OAC, 614.466.2613.

We hope you will accept this invitation. Your participation will add an important voice to the institute's learning environment.

Sincerely,

(Signed by Governor, State Superintendent of Public Instruction, and OAC Executive Director)

Invitation Letter to Scholars

Dear Professor Wolff:

With appreciation of your scholarship and work as a member of the National Endowment for the Arts National Council, we are pleased to invite you to the launching of the National Endowment for the Arts Summer Institute for School Leaders. We understand you had a hand in conceptualizing this initiative, and we are honored that Ohio was selected as the site for the first institute.

The opening reception will be held at the Fitton Center for Creative Arts in Hamilton, Ohio, on August 16, 2004, from 6:00 p.m. to 9:00 p.m. National Endowment for the Arts Chairman Dana Gioia will present the Endowment's vision for arts education and highlight recent initiatives. Attendees at the reception also will include key leadership from the Endowment and U.S. Department of Education as well as state universities and state organizations for the arts, arts education and education. Several Ohio legislators, Governor Bob Taft, and state leaders in education and the arts also have been invited to attend.

We also invite you to participate in the institute sessions to be held on August 17-18. Sessions will include study and interactions with four national experts in the arts and education—Jessica Hoffmann Davis, Eric Booth, Howard Gardner (via live video conference), and David O'Fallon. The presenters will lead participants in examining what research says about the benefits of arts learning and in exploring how schools can develop comprehensive arts curricula that play a vital role in improving student achievement. Since the institute will be highly interactive, your participation in the sessions would add tremendous value.

Please call Gregg Dodd, Director, Public Information Office for the Ohio Arts Council, with your response. Gregg can be reached at 614/466-2613 and would be glad to answer any questions you may have about the reception and the institute. Enclosed with this letter is some information to assist you in making any necessary arrangements. We understand you may not be able to be with us for the entire institute; nonetheless, we will be sending you an institute binder, which includes the institute agenda, biographical information, readings, and other related materials. This will be mailed using UPS Next Day Air during the week of July 19.

We hope you are able to attend. Your presence will help make this institute and those that follow an important advance toward deeper and richer arts learning and higher achievement for our nation's children.

Sincerely,

(Signed by Governor, State Superintendent of Public Instruction, and OAC Executive Director)

Generic Letter for State Legislators

Dear Legislator:

You will be glad to know that the National Endowment for the Arts has selected Ohio as a partner in launching a new national education initiative—the NEA Summer Institute for School Leaders. We are excited and honored that the Ohio Department of Education and the Ohio Arts Council have been entrusted with hosting this important event. We are sure you share our pride in Ohio's arts and education accomplishments, and we thank you for your hard work on behalf of Ohio's students.

We are pleased to invite you to the opening reception to be held at the Fitton Center for Creative Arts in Hamilton, Ohio, on August 16, 2004, from 5:30 to 7:00 p.m.

The reception will be an opportunity for our legislators to join us in welcoming Dana Gioia, Chairman of the National Endowment for the Arts; Susan Sclafani, Counsel to the U.S. Secretary of Education; and Jonathon Katz, Executive Director of the National Assembly of State Arts Agencies, as well as other national leaders in the arts and education. We also are sure you will be interested in meeting several local education leaders from all major areas of our state and in hearing some brief remarks from Mrs. Hope Taft, Chairman Gioia, and Ohio Arts Council Executive Director Wayne Lawson.

Please call Gregg Dodd, Director, Public Information Office for the Ohio Arts Council, with your response. Greg can be reached at (614) 466-2613 and would be glad to answer any questions you may have about the institute. Also, enclosed with this letter is some information to assist your staff with your preparations for the evening.

We hope you are able to attend. Your presence will help make this reception an historic gathering of national and state leaders in support of educational excellence.

Sincerely,

(Signed by Governor, State Superintendent of Public Instruction, and OAC Executive Director)

Invitation Letter to Key Legislators

Dear Senator DeWine:³

We are pleased to invite you to an evening reception and dinner that will open a new national education initiative—the National Endowment for the Arts Summer Institute for School Leaders. The Endowment’s selection of the Ohio Department of Education and the Ohio Arts Council as its partners in developing this important initiative is yet another opportunity to express our gratitude for your leadership. Thank you, Senator DeWine, for your contributions to arts education in Ohio as a National Council member and strong supporter of the Ohio Arts Council.

The reception will be held at the Fitton Center for Creative Arts in Hamilton, Ohio, on August 16, 2004, from 6:00 p.m. to 9:00 p.m. Participants in the two-day institute that follows will be teams of leaders from two Educational Services Centers and thirteen Ohio school districts, including Yellow Springs.

Senator, we know you share our belief that the comprehensive arts education outlined in Ohio’s academic content standards is an essential part of our students’ preparation for future success. Your presence at the reception would help us convey the message to school leaders and to the public that Ohio is committed to attaining excellence in arts education.

Dana Gioia, National Endowment for the Arts Chairman and internationally acclaimed poet, critic, educator, and former business executive, is the featured speaker for this opening event. Chairman Gioia will present the Endowment’s vision for arts education and highlight recent initiatives, including the *Jazz Masters* and *Shakespeare in American Communities* Programs.

Attendees at the reception also will include key leadership from the Endowment and U.S. Department of Education, several Ohio leaders in education and the arts, and representation from Ohio Governor Bob Taft.

Dana Gioia, National Endowment for the Arts Chairman and internationally acclaimed poet, critic, educator, and former business executive, is the featured speaker for this opening event. Chairman Gioia will present the Endowment’s vision for arts education and will highlight recent initiatives, including the *Jazz Masters* and *Shakespeare in American Communities* Programs.

Attendees at the reception also will include key leadership from the Endowment and U.S. Department of Education, several Ohio leaders in education and the arts, and representation from Ohio Governor Bob Taft.

Following the reception, the institute will be held on August 17-18. It will include study and interactions with four national experts in the arts and education. Jessica Hoffmann Davis is the director of the Arts in Education Program, Harvard Graduate School of Education. Eric Booth is a faculty member at the Juilliard School and an independent consultant who has advised leading arts organizations and initiatives, such as Harvard’s Project Zero, the Lincoln Center Institute, Columbia University Teachers College, and Vanderbilt University. Howard Gardner, who will join the dialog via real-time video conference, is the John H. and Elisabeth A. Hobbs Professor in Cognition and Education at the Harvard Graduate School of Education. David O’Fallon is

³ Senator DeWine is a strong advocate for arts education.

president of MacPhail Center for the Arts in Minnesota and has worked at both national and local levels to develop innovative programs for improving education through involvement in the arts. The presenters will lead participants in examining what research says about the benefits of arts learning and exploring how schools can develop comprehensive arts curricula that play a vital role in improving student achievement.

Please call Gregg Dodd, Director, Public Information Office for the Ohio Arts Council, with your response. Greg can be reached at (614) 466-2613 and would be glad to answer any questions you may have about the institute. Enclosed with this letter is some information to assist your staff in making any necessary travel and hotel arrangements. Please let us know if we can assist you in any way prior to or during the event.

We hope you are able to attend. Your presence will help make this reception an historic gathering of national and state leaders in support of educational excellence.

Sincerely,

(Signed by Governor, State Superintendent of Public Instruction, and OAC Executive Director)

Institute for School Leaders Confirmation Form

School District or Educational Service Center (ESC)
County
Web site Address

Superintendent's Information

I agree to attend the Summer Institute for School Leaders on [date], with a district or ESC team consisting of a curriculum specialist, a school board member, and ___principal(s).

Superintendent's Signature

Date

If you must decline this invitation, please respond immediately so we can offer this opportunity to another district. See page 3 for contact information.

District Team

Superintendent	Business Phone
Business Address	Home/Summer Phone
City/State/Zip	Fax Number
Email Address	

Curriculum Specialist (District or ESC)	Business Phone
Business Address	Home/Summer Phone
City/State/Zip	Fax Number

Email Address

School Board Member	Business Phone
Business Address	Home/Summer Phone
City/State/Zip	Fax Number
Email Address	

Principal	Business Phone
Business Address	Home/Summer Phone
City/State/Zip	Fax Number
Email Address	

Principal (if indicated)	Business Phone
Business Address	Home/Summer Phone
City/State/Zip	Fax Number
Email Address	

Principal (if indicated)	Business Phone
Business Address	Home/Summer Phone
City/State/Zip	Fax Number

Email Address

Contact Information

Who will be the district's primary liaison to the institute? *This is the person who would have first-hand information about arrangements.*

Name	Business Phone
Business Address	Home/Summer Phone
City/State/Zip	Fax Number
Email Address	

**Please Complete and Return by May 15, 2004, to
 The Ohio Arts Council
 ATTN. NEA Summer Institute for School Leaders
 727 East Main Street
 Columbus, OH 43205-1796**

If you have questions, call Nancy Pistone in the Office of Curriculum and Instruction at ODE, 614.466.7908 or Mary Campbell-Zopf, Arts in Education Program at OAC, 614.466.2613.

Briefing Paper: Ohio Institute Example

NEA Summer Institute for School Leaders A Partnership of the National Endowment for the Arts, the Ohio Department of Education, and the Ohio Arts Council August 16–18, 2004

The National Endowment for the Arts (NEA) selected Ohio as a key partner in a national school leadership initiative. Ohio will develop a replicable model for “leadership institutes” in other states that focuses on the challenge of comprehensive arts education for all K-12 students.

The NEA named the Ohio Department of Education (ODE) and the Ohio Arts Council (OAC)—the two state agencies poised to form a viable and enduring partnership—to spearhead the effort to promote leadership in arts education.

Fifteen school districts and two educational service centers will be invited to send teams of four to six people that must include the district superintendent, a curriculum coordinator, a school board member, and a principal(s). The districts represent the diversity and varying needs and performance levels of Ohio schools. Some Ohio *Schools of Promise* also are included in the invitees. (See attached list of districts, their characteristics and the selection criteria.)

Beginning with a reception and dinner on August 16, the institute will feature all-day sessions on August 17-18. National leaders from the NEA, the U.S. Department of Education, the Arts Education Partnership and legislators will attend. State leaders will include representatives from the Governor’s Office, state arts and education leaders, members of the OAC Board and the State Board of Education, and school leaders will be invited to the opening event. Dana Gioia, Chairman of the NEA, will be the keynote speaker. The first full day will begin with opening remarks by Dr. Wayne Lawson, OAC Executive Director and Dr. Susan Zelman, Superintendent of Public Instruction. Dick Deasy, Executive Director, Arts Education Partnership will serve as the institute’s facilitator. There will be presentations by national arts and education leaders, scholars, practitioners, whole- and small-group dialog, and collaborative work by the 17 teams. The Fitton Center for the Arts in Hamilton will be the site for the institute. Total attendees will be 120. (See attached list of national and state leaders.)

The Vision

The vision that will guide the development of the institute is centered on the emergence of school leaders who will understand, value, and support a comprehensive K-12 academic program that includes learning in the fine arts for all student, and that leads to: 1) high levels of learning and achievement in the arts, 2) richer understanding of other subject areas, and 3) more thoughtful, creative, and fulfilling encounters with the arts throughout life.

Full days of active learning and discussion will be committed to instructional leadership and school improvement that will enable participants to establish priorities, develop strategies and build a base of support for effective academic programs in partnership with local cultural resources including arts organizations and artists.

Objectives

The participants will:

- Gain the capacity, knowledge and skills to create and sustain environments in K-12 schools that include learning in the fine arts as part of a comprehensive, equitable education.
- Probe the underlying causes of achievement and examine credible research that highlights the relationship between arts education and improved student achievement.
- Learn about the role of the arts in sound educational practice and examine proven or promising models for improving arts learning in support of high standards and academic achievement of all students.
- Reexamine the concept of accountability from a more holistic perspective. Explore an accountability framework that includes comprehensive arts education in each of the following building blocks: 1) policy, structure and programming; 2) standards and assessment; 3) research; 4) collaboration and partnership; 5) human and financial resources; 6) communication and open exchange; and 7) leadership.
- Examine leadership strategies for addressing the provisions, demands and opportunities of the 2001 *No Child Left Behind Act* (NCLB).
- Experience and discuss the value of the arts in their own thinking, learning, and performance as leaders.

Implications for National Leaders

The institute will fulfill the NEA's goal of building the capacity of school leaders to provide all students with a complete education that includes comprehensive study in the arts. The model for developing school leadership begun in Ohio will be replicated in four other states, leading to a richer knowledge base and improved national and state policies related to the arts and education. The thinking and work behind this institute will be captured in a process guide that can be used by other interested parties who would like to hold similar events.

Implications for Ohio

The institute will make an important investment in the intellectual and creative capital of Ohio's school leaders. It will also underscore the value of establishing partnerships between Ohio's cultural resources, including arts organizations and artists, and school districts to advance Ohio's education agenda. To achieve this agenda, schools and community organizations must work together to improve learning for all students. This year is an unprecedented time of opportunity for school leaders. With growing national support, a stronger research base for arts learning, and newly developed resources including the *ODE Fine Arts Academic Content Standards* and the *OAC Grant*

Guidelines 2006-2007 there is a strong infrastructure in place that supports greater accountability and informed decisions about arts and education policies, practices and investments. After the institute, the ODE and the OAC will continue to offer technical assistance to ensure a stronger bond between the state agencies and the 15 school districts and two educational services centers. All parties have a stake in the success of Ohio's schools. The academic achievement of students directly links to the continued vitality of the state's economy and its communities.

Lesson Plan Template

Directions: This form may be used for each individual session. It may be completed either by the session facilitator or the planning team. It can be included in the institute binder as a learning guide to each session.

Session Title: _____ Facilitator: _____

Day and Time: _____ Location: _____

Outcomes. As a result of this session, participants will (understand, know, be able to...)

Resources and Materials:

Procedures:

Lesson Plan Template, page 2

Assessment Tools (how attainment of the outcomes will be assessed):

Follow-up Activities:



NEA Summer Institute for School Leaders: Registrant Survey



Dear Colleague: Thank you for your complete and candid responses to this survey. Your input will help us design a summer institute that will be more useful to you and other participants. The confidentiality of your responses will be respected. *When completed, please fax to Mary Campbell-Zopf using the enclosed cover sheet.*

Part 1: Check the boxes next to **all** appropriate answers.

Which of the following cultural resources⁴ exist in your community?

- Community arts or cultural organizations
- Other community organizations that promote the arts (e.g., Boys & Girls Clubs)
- Individual artists

What knowledge do you have of these cultural resources?

- Extensive knowledge, through joint planning and work
- Some knowledge
- Little or no knowledge

What formal or informal relationships do the schools or the district have with cultural resources?

- Extensive formal partnerships
- Informal working relationships
- None

To what extent do you draw from or incorporate cultural resources in curriculum development?

<input type="checkbox"/> Extensively	<input type="checkbox"/> Some	<input type="checkbox"/> Not at all
--------------------------------------	-------------------------------	-------------------------------------

To what extent do you draw from or incorporate cultural resources in professional development?

<input type="checkbox"/> Extensively	<input type="checkbox"/> Some	<input type="checkbox"/> Not at all
--------------------------------------	-------------------------------	-------------------------------------

To what extent do you draw from or incorporate cultural resources in instruction?

<input type="checkbox"/> Extensively	<input type="checkbox"/> Some	<input type="checkbox"/> Not at all
--------------------------------------	-------------------------------	-------------------------------------

Please continue on next page.

⁴ Cultural resources include **organizations** and **individual artists**.

Part 2: Please respond to each question in the spaces provided, or check **all** appropriate boxes.

What specific programs in your schools make use of your community's cultural resources?

In your opinion, what are the advantages and disadvantages of these uses?

What knowledge and skills do you possess regarding the arts or arts education?

<input type="checkbox"/> Curriculum	<input type="checkbox"/> Professional development
<input type="checkbox"/> Teaching and learning	<input type="checkbox"/> Research
<input type="checkbox"/> Assessment	<input type="checkbox"/> Other _____

What additional knowledge and skills in these areas do you need?

How can you acquire these knowledge and skills?

<input type="checkbox"/> Workshops	<input type="checkbox"/> Higher education
<input type="checkbox"/> Online or distance learning	<input type="checkbox"/> Other _____
<input type="checkbox"/> Independent study	

What are the biggest obstacles to your continued professional development?

Please continue on next page.

What are your greatest professional development priorities now?

To what extent are you aware of or using the new Ohio Fine Arts Content Standards?

<input type="checkbox"/> Aware of	<input type="checkbox"/> Using to revise curricula
<input type="checkbox"/> Fully familiar with	<input type="checkbox"/> Training staff in using
<input type="checkbox"/> Actively using	<input type="checkbox"/> Other _____

To what extent are you aware of or using arts education research?

<input type="checkbox"/> Aware of	<input type="checkbox"/> Using to revise curricula
<input type="checkbox"/> Fully familiar with	<input type="checkbox"/> Communicating to others
<input type="checkbox"/> Actively using	<input type="checkbox"/> Other _____

What has been your past experience in working with the Regional Professional Development Centers (RPDCs)?

<input type="checkbox"/> Core academic subjects	<input type="checkbox"/> Assessment
<input type="checkbox"/> Arts programs	<input type="checkbox"/> Technology
<input type="checkbox"/> Curriculum	<input type="checkbox"/> Other _____

In what ways has this work been effective or ineffective?

How might your future work with the RPDCs be improved?

Your name: _____ School or District: _____

Phone: _____ email: _____

Please continue on next page.

Thank you for your cooperation. Please send your completed survey—

Via Fax (fax cover sheet enclosed) to:
Mary Campbell-Zopf
Ohio Arts Council
Fax #: 614/466-4494



facsimile transmittal

Date:

To: Mary Campbell-Zopf

Fax: 614/466-4494

Re: NEA Summer Institute Survey **Pages:** 5

Ohio Institute Survey

Part 1: Tuesday Morning (Continental Breakfast or 10:15 break)

How important is each of the following ideas in **personally motivating you** to support arts education?

	Least important ↓					Most important ↓
1. The arts are essential subject matter, indispensable to every child's education.	1	2	3	4	5	
2. Through transfer, the arts aid in the learning of other important subjects, such as language arts and math.	1	2	3	4	5	
3. The arts help develop important higher-level cognitive skills such as perception, creativity, and critical thinking.	1	2	3	4	5	
4. The arts engage students with special learning styles or modalities.	1	2	3	4	5	
5. The arts help engage children who are otherwise at risk of failure.	1	2	3	4	5	
6. The arts fundamentally alter school climate and culture.	1	2	3	4	5	

How effective is each of these ideas in **motivating your school or district** to support arts education?

	Least effective ↓					Most effective ↓
7. The arts are essential subject matter, indispensable to every child's education.	1	2	3	4	5	
8. Through transfer, the arts aid in the learning of other important subjects, such as language arts and math.	1	2	3	4	5	
9. The arts help develop important higher-level cognitive skills such as perception, creativity, and critical thinking.	1	2	3	4	5	
10. The arts engage students with special learning styles or modalities.	1	2	3	4	5	
11. The arts help engage children who are otherwise at risk of failure.	1	2	3	4	5	
12. The arts fundamentally alter school climate and culture.	1	2	3	4	5	

13. How did you acquire the ideas you cited as important in Item 1, above? (Please check all that apply.)

- Training or professional development (*Please specify*): _____
- Independent reading and review of research
- Classroom observations or talking with teachers or students
- Other: _____

14. How have these understandings motivated you to advocate or lead in the development of policies, curricula, etc., for including the arts as subjects in your district or schools?

Part 2: Wednesday Morning (Continental Breakfast or 10:00 break)

Please rate each of the following from **1** (*very ineffective* or *unsatisfactory*) to **5** (*very effective* or *satisfactory*).

	very ineffective ↓				↓ very effective
15. Prior communication about the timing, nature, and purpose of the institute	1	2	3	4	5
16. Travel, lodging, and logistical arrangements	1	2	3	4	5
17. Agenda and planning of sessions and content	1	2	3	4	5
18. Reading materials (provided in your binder)	1	2	3	4	5
19. Quality of venues (lighting, sound, comfort of rooms, etc.)	1	2	3	4	5
20. <i>Inspiring Education Reform</i> , Jessica Hoffman Davis	1	2	3	4	5

21. What additional aspects of the institute thus far have been effective or useful? Why or in what ways?

22. What additional aspects of the institute could be improved? Why or in what ways?

23. What challenges or obstacles does your district face in trying to bring about, sustain, or enhance inclusion of the arts?

- Lack of funding and other resources
- Demands of accountability and testing of core subjects
- Lack of training and professional development
- Other: _____

24. What processes, policies, or tools to support inclusion of the arts currently exist in your district or schools, and how effective are they?

25. What additional materials, assistance, or resources will you need to support the arts in your district?

- Technical assistance and consulting
- Professional development
- Curriculum and lesson plans
- Other: _____

Part 3: Wednesday Afternoon (2:30 break)

26. Please rate each of the following from **1** (*very ineffective* or *unsatisfactory*) to **5** (*very effective* or *satisfactory*).

	very ineffective ↓				↓ very effective
	1	2	3	4	5
27. Plenary sessions and presentations	1	2	3	4	5
28. <i>The Evolving Role of the Arts in Education</i> , Eric Booth	1	2	3	4	5
29. Breakout sessions	1	2	3	4	5
30. Overall institute sessions	1	2	3	4	5
31. Panels	1	2	3	4	5

32. What new understandings and insights about the value of arts in education have you developed as a result of this institute? (Please cite specific presentations, presenters, or content as being influential.)

33. Demographics. Please complete Option A or Option B:

Option A

Affiliation (check one)

- | | |
|---|---|
| <input type="checkbox"/> Adams Cty/OH Val. Local | <input type="checkbox"/> Hamilton City |
| <input type="checkbox"/> Botkins Local | <input type="checkbox"/> Lakota City |
| <input type="checkbox"/> Cincinnati City | <input type="checkbox"/> Lima City |
| <input type="checkbox"/> Cleveland City | <input type="checkbox"/> Mississinawa Valley |
| <input type="checkbox"/> Columbus City | <input type="checkbox"/> Stark Cty. Ed. Ser. Ctr. |
| <input type="checkbox"/> Clark Cty. Ed. Ser. Ctr. | <input type="checkbox"/> Toledo City |
| <input type="checkbox"/> Dayton City | <input type="checkbox"/> Yellow Springs Ex Vill. |

Position (check one)

- | | |
|--|---|
| <input type="checkbox"/> Superintendent | <input type="checkbox"/> Assistant superintendent |
| <input type="checkbox"/> Principal | <input type="checkbox"/> School board member |
| <input type="checkbox"/> Curriculum specialist | <input type="checkbox"/> Other: |

Option B

Region (check one)

- | | |
|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> Northwest | <input type="checkbox"/> Northcentral |
| <input type="checkbox"/> Northeast | <input type="checkbox"/> Southwest |
| <input type="checkbox"/> Southcentral | <input type="checkbox"/> Southeast |

Position (check one)

- | | |
|--|---|
| <input type="checkbox"/> Superintendent | <input type="checkbox"/> Assistant superintendent |
| <input type="checkbox"/> Principal | <input type="checkbox"/> School board member |
| <input type="checkbox"/> Curriculum specialist | <input type="checkbox"/> Other: |

Post-Institute Interview Questions

1. What have been your reasons for including arts in education?
2. What are the dominant ways the arts have been included in education in your work? Have other ways been considered?
3. In the event that your superintendent was not able to attend, did you brief him or her in any way?
4. Have you presented to your supervisors and other staff members?
5. Did you communicate to other external or internal audiences?
6. If not, is there any type of message that we might craft to help you?
7. How are you or other staff members in your district or school using the learning from the summer institute? Which topics, ideas, or sessions have proved to be most useful in actual application?
8. What things are you discovering that would probably be useful to other districts?
9. What obstacles or challenges are you working to overcome?
10. What resources or assistance could you use that you don't currently have?
11. What knowledge or skill might you or other persons in your district or school need in order to overcome these challenges?
12. Have you scanned or read the newsletter? Have you passed it along to others? If yes, how many and to whom? In what additional ways might you use it?
13. What additional professional development topics are you interested in?
14. We are considering seminars related to the standards and developing interdisciplinary curriculum, especially "big ideas," understandings, or concepts. Could they send a team of curriculum specialists and a few others?
15. What other persons on your district team do you think I might want to contact?
16. What do you see as the next steps?

Imagine the Institute Unfolding: The Ohio Experience

It can be helpful to pre-visualize your institute as it would occur at an optimal level. The following reflects such a visualization of the Ohio institute, one that conformed relatively closely to the ultimate reality.

School leaders arrive and check in with ease, get settled in their rooms, and then travel in a comfortable, cool bus to the Fitton Center. As they enter the reception, they get a strong impression that this is not going to be the standard conference. They are in a spacious room graced by artworks and the relaxing jazz of a talented student combo. They enjoy drinks, hors d'oeuvres, and conversation as they mingle with their team, the other participants, and those who represent arts and education organizations. They feel comfortable and welcome. Those who have questions or needs get a rapid response.

Distinguished guests, both national and state leaders, attend the reception. Legislators and education policymakers are impressed at the interest they are seeing in arts education. They move into a comfortable auditorium for opening speeches as scheduled, and several media organizations are there taping and taking notes. The welcome speeches by NEA and state education leaders are inspiring and thought-provoking. Without too much detail, the speeches by First Lady Hope Taft, Superintendent of Public Instruction Susan Tave Zelman, and NEA Chairman Dana Gioia (via video due to an injury that precluded travel) give a suggestion of the key ideas that will be explored but mainly send a strong message—national arts and education leaders think Ohio can be a leader in arts-rich education, and state leaders are on board. The moderator balances the speeches with light and good humored remarks that clearly convey what the flow of the institute will be.

A dinner follows. Eloquent spokespeople for arts in education are positioned at different tables. Service is courteous and efficient and the food is delicious. Distinguished dinner guests are introduced. An after-dinner speech by David O'Fallon includes anecdotes that are relevant to all present, a provocative question, and an appeal to make the most of the two days ahead. An eloquent appeal by David Steiner of the NEA makes it clear that learning in the arts is essential and valuable in and of itself.

After dinner, buses are waiting to take guests back to the hotel.

In the morning, participants arrive for a breakfast buffet on the terrace. Some groups talk on the terrace and enjoy the scenery of the river while others stroll through the galleries.

The opening speech by Susan Sclafani (via video due to a last-minute change of schedule) sends an important message: The U.S. Department of Education considers the arts a core subject and the requirements of the No Child Left Behind Act should not be met at the expense of arts education.

With introduction by Nancy Pistone, Dr. Susan Tave Zelman challenges school leaders to think strategically. Participants have opportunities to ask questions after each talk, and David O'Fallon often helps clarify the questions.

David O'Fallon points out some of the resources that are available to school leaders from NEA, the presenters, and other sources.

Jessica Hoffmann Davis provides a research perspective, but her focus is on school reform. Using a PowerPoint presentation that underscores her points through visual art, she describes schools in which the arts were a key reform strategy and the principles that are suggested by their experiences. She encourages questions throughout. A whole group dialog follows in which school leaders ask some relevant questions and university participants from Ohio provide valuable insights.

After a buffet lunch, participants go to their small group breakout sessions to discuss questions that were designed to get school leaders thinking about what they are already doing and what they might do in the future:

- What are the emergent themes in Dr. Hoffmann Davis' research?
- What are the implications of these themes in your situation?

Each group is led by a facilitator who is highly knowledgeable in arts education. Afterward, the facilitators or group members summarize the group's ideas.

After a break with light refreshments, Mary Campbell-Zopf introduces Wayne Lawson, Executive Director, Ohio Arts Council. Dr. Lawson speaks briefly about the arts environment in Ohio and the opportunities for funding and support.

Rick Jones, Executive Director of the Fitton Center then shares a little history of the Fitton Center.

Participants board busses and travel to Cincinnati for a reception and dinner at the Taft Museum. The reception and dinner are held outdoors, but tours are available, including a demonstration of how a teacher might approach works of art with a group of students.

The third day begins with a talk by Eileen Mason of NEA about the Shakespeare in Our Time program and the educational materials it offers. She shows a video that would clearly be engaging to high school students. Following the brief talk, two high school students perform an adaptation of a scene from The Taming of the Shrew, which they developed using the NEA materials.

After a short break, Eric Booth speaks about effective arts integration, providing a clear picture of what is and is not effective. Participants spend most of this time on their feet doing interactive, dramatic role-playing activities that demonstrate how the arts can enhance learning experiences without making people who are not arts-oriented feel uncomfortable.

The presentation is followed by boxed lunches, then another breakout session around the questions:

- What is the value of interdisciplinary learning in your academic program?
- What does interdisciplinary learning look like in your school system?

Next is a panel presentation followed by a discussion entitled Education Reform In and Through the Arts. Three presenters from Ohio are joined by presenters from other states or national organizations. The audience participates as well.

Following the panel discussion is a videoconference with Howard Gardner entitled Changing Minds: The Role of School Leaders. Professor Gardner adds his thoughts about the value of the arts and addresses how school leaders can change the minds of those who don't value the arts.

David O'Fallon and David Steiner of NEA then speak briefly, issuing a final appeal on behalf of more comprehensive arts education.

National Endowment for the Arts
 Summer Institute for School Leaders
 August 16-18, 2004
 Fitton Center for Creative Arts
 101 South Monument Street
 Hamilton, Ohio

PROCESS AGENDA

Speaker assistants throughout their stay:

- Joanne will assist David O’Fallon.
- Susan will assist Eric Booth.
- Nancy will assist Jessica Hoffmann Davis.

Joanne will be working with student performers on Monday and Wednesday. (**Note to Joanne:** Save seats for performers before opening event begins so that they can easily move into the theatre for Mrs. Taft’s remarks.)

Susan will handle all fiscal paper work for presenters and others.

Mary’s notes are in “blue.”

Holly’s notes are in “red.”

Monday, August 16, 2004	
9:00 am	FCC and Colortech arrive at hotel.
	Mary arrives at hotel. She will have most of the conference materials.
	Colortech will bring seven easels from Bartha and hang signs.
	Sandy will check each room for smoke/general cleanliness/rest rooms.
	Sandy will set up registration at the table to include the following: Bags, nametags, lanyards, keys to rooms on the Master Bill. When will OAC arrive with bags? Sandy will put ribbons in envelopes.
	Mary is bringing thank you-notes for amenities, to be given to Jana Butler for inclusion with delivery.
10:00 am	Holly will go to Fitton Center to meet with Jeannette (arriving at 10:00am) to check room setup, get food delivered, and await arrival of canopy.
10:30	OAC Arts in Education (AIE) staff arrive.
	AIE staff stuff bags and arrange materials for hotel registration table.
11:30	Nancy will arrive.
Noon	Light lunch can be picked up by staff in the Fitton kitchen.
After lunch	Walk through by AIE and Nancy
12:30	Holly will set up registration area at Fitton Center. <ul style="list-style-type: none"> ▪ Name tags for persons attending only dinner/reception and commuters ▪ AIE has bags.

Monday, August 16, 2004

	<ul style="list-style-type: none"> ▪ Box lunch preference and parking permits ▪ Mary will assist Holly with set-up.
Throughout the afternoon	<p>Arrivals by A Limo (phone 513-922-4772)</p> <ul style="list-style-type: none"> ▪ David O'Fallon, NW, 1:24 pm ▪ Sandra Ruppert, Delta, 3:21 pm ▪ Eric Booth, Delta, 3:05 pm ▪ David Myers, Delta, 5:00 pm (going directly to Fitton; luggage will have to be stored)
3:00 pm	<ul style="list-style-type: none"> ▪ Flowers arrive Fitton Center from Flowers Corner Design (513-868-0201) ▪ Bartha will be arriving and using 304 for storage
4:00–4:45	Check-in and registration for institute Participants, Hamiltonian Hotel
4:30 pm	<ul style="list-style-type: none"> ▪ Lakota West Jazz Combo arriving. They need a solo mike, power strip.
	<ul style="list-style-type: none"> ▪ AIE is bringing place cards for the head table and distributing them. Susan has them and will provide cards and layout schematic for caterer. ▪ Kelly Stevelt Kaser and Susan will assist Sandy. ▪ Ask attendees their lunch preference for Wednesday and give them the ticket for that lunch. ▪ Distribute parking passes. ▪ AIE staff distribute bags to attendees and highlight the additional paper to add to their binders. ▪ A bell captain will be on hand to assist with luggage (Sandy will be tipping him at the end of the evening).
4:30-7:30	<ul style="list-style-type: none"> ▪ Security Guard will be in place at reception area
4:45	<ul style="list-style-type: none"> ▪ Shuttles arrive, <i>Alpha Trailways</i> (513-641-3322)
5:15	Transport leaves every 15 minutes from the Hamiltonian Hotel for the Fitton Center through 5:45, front entrance.
	Sandy will stay behind until 6:30 pm, when she will give any unused keys to the desk to distribute for stragglers.
5:30	<p>Opening Event Registration at the Fitton Center</p> <ul style="list-style-type: none"> ▪ All guests arrive for reception, street-level lobby ▪ Registration for guests attending opening event
	<p>Reception (Pavilion/Lower Gallery), Outside Pavilion; Lakota West High School, Lower Gallery, first floor: Drews Mitchell, Director of Jazz Studies; DDD (Doit Daht Dauw) Jazz Ensemble (Lower Gallery): Evan Carter, Andrea Lodico, Andy Morelock, Kyle Naugle, and Allison Suding.</p> <p>Susan: please give music director paper work for their award.</p>
5:50	<ul style="list-style-type: none"> ▪ Susan, Barbara, Jami, Shannon, and Ray will be ushering attendees to the Theatre. ▪ Joanne will have students end their playing and come into theatre.
6:00	Introductions, Theatre 128 Jeannette: have water/glasses at podium.

Monday, August 16, 2004

	<ul style="list-style-type: none"> ▪ Wayne P. Lawson, Executive Director, Ohio Arts Council ▪ Susan Tave Zelman, Superintendent of Public Instruction, (emcees for reception) <p>Welcoming Remarks, Mrs. Hope Taft, First Lady of Ohio</p> <ul style="list-style-type: none"> ▪ A video tape of Dana Gioia, Chairman, National Endowment for the Arts
6:35	Lakota West DDD (Doit Daht Dauw) Jazz Combo, Lower Gallery, 1 st floor
7:15	<ul style="list-style-type: none"> ▪ Opening Remarks Bartha puts in podium; Jeannette, water/glasses ▪ Wayne P. Lawson, Arts Council and Susan Tave Zelman, Superintendent of Public Instruction, Carruthers Signature Ballroom 306 ▪ Brief Remarks by David Steiner, Arts Education Director, National Endowment for the Arts ▪ Serve dinner immediately following his remarks. ▪ Serve dessert early so that David O'Fallon does not have to compete with the noise of servers. It should be on the table by 8:30 pm.
8:30	<ul style="list-style-type: none"> ▪ Introduction, Wayne Lawson ▪ Overview of the institute, David O'Fallon
	<p>Following closing remarks, attendees depart Fitton Center.</p> <ul style="list-style-type: none"> ▪ Sandy will oversee this operation. Transport leaves every 15 minutes for the Street-level Lobby Hamiltonian Hotel through 9:30.

Tuesday, August 17, 2004

6:30	Jeannette, John, and Holly arrive at Fitton Center.
7:00-10am	Security Guard is in place.
7:00am	<ul style="list-style-type: none"> ▪ Susan and Kelly will be at Fitton Center registration. ▪ Joanne and Mary will set up the two resource tables in the Theatre. ▪ Mary will also monitor setup and check in with Holly.
7:45	Shuttle arrives at hotel. Sandy will oversee this operation.
8:00 am	Transport leaves every 15 minutes from Hamiltonian for Fitton Center through 8:30, front entrance.
8:03	Jessica Hoffmann Davis arrives at airport, 8:03am, to be met by A Limo and transported to Fitton Center.
8:15	Continental Breakfast Outside Pavilion, 2nd Floor
9:00	<p>Welcome, Introductions, and Direction, Theatre 128, David O'Fallon</p> <ul style="list-style-type: none"> ▪ Jeannette: water/glasses podium ▪ Heidi: four reserved seats
9:15	<p>No Child Left Behind: The Arts as a Core Subject, Theatre 128</p> <p>We are still figuring this one; however, there will be a video.</p>
9:30	<ul style="list-style-type: none"> ▪ Introduction, Theatre 128, Nancy Pistone, Arts Consultant, Ohio Department of Education

Tuesday, August 17, 2004

	<ul style="list-style-type: none"> ▪ <i>Leadership Impact on Student Achievement</i>, Susan Tave Zelman, Superintendent of Public Instruction, Ohio Department of Education
10:05	Introduction of Teams, federal and state partners and their staffs, Theatre 128
10:10	<i>The Challenge of School Leadership Today: What the Arts Have to Offer</i> , David O’Fallon, Theatre 128
10:15	Break, Lower Gallery, beverages
10:25	<i>Inspiring Education Reform: Portraits from Arts-Focused Schools</i> , Jessica Hoffmann Davis, Former Director of Arts in Education Program, Harvard Graduate School of Education, Theatre 128
11:45	Whole Group Dialogue, Theatre 128 <ul style="list-style-type: none"> ▪ What questions do you have about Dr. Hoffmann Davis’ research? ▪ Do the research themes have implications in your situation?
12:30 pm	Buffet Luncheon, Carruthers Signature Ballroom 306 <ul style="list-style-type: none"> ▪ Bartha: podium; Jeannette: water/glasses. ▪ Susan has table/name cards and layout schematic.
1:30	<p>Breakout Sessions</p> <p>Six concurrent breakout sessions will explore such questions as:</p> <ul style="list-style-type: none"> ▪ What have been your reasons for including the arts in education? ▪ What are the dominant ways the arts have been included in education in your work? Have other ways been considered? ▪ What challenges have you faced when including the arts in education? ▪ What opportunities have you encountered when including the arts in education? ▪ What new ideas have been sparked for including the arts in education as a result of the prior presentation? <p>(Refer to the “Breakout Sessions” handout for instructions. A colored star on attendees’ name tags will signify room assignments.)</p> <p>Joanne, Susan, Barbara, Ray, Gregg, and Shannon will assist attendees to rooms.</p> <p>Session Facilitators</p> <ol style="list-style-type: none"> 1. David O’Fallon (Blue), Visual Arts 104, 25 people; big circle 2. Eric Booth (Yellow), Vista Room 308, 4 tables of 6 3. Jackie Quay (Red), Dance Studio 122, 15 tables around table 4. Pat Stuhr (Green), Board Room 204, 20 people 5. Martie MacDonell (Orange), Theatre 128, 15 chairs in circle 6. Jonathan Katz (Purple), Tech Room 209, 18
2:40	Breakout Session Reports, Theatre 128 Each group will share a brief statement that captures the essence of their discussion and pose a central question that was raised in the group.
3:30	Break, Lower Gallery, beverages and light refreshments
3:45	<ul style="list-style-type: none"> ▪ Introduction, Theatre 128, Mary Campbell-Zopf, Arts in Education Program Director, Ohio Arts Council; Jeannette: water/glasses at

Tuesday, August 17, 2004

	<p>podium</p> <ul style="list-style-type: none"> Wayne Lawson, Executive Director, Ohio Arts Council, <i>School and Community Partnerships in Ohio: Progress, Promise, and the Work that Remains</i>
4:05	Rick Jones, Executive Director, Fitton Center, <i>A Place Where the Arts Are Making a Difference</i> , Theatre 128
4:15	Jessica Hoffmann Davis/David Myers will be picked up by A Limo.
4:15	Shuttle arrives at Fitton Center; Sandy will oversee this operation.
4:20	Break
4:30	Transport leaves for Cincinnati and Taft Museum of Art, Fitton Center street-level lobby
6:00	<p>Evening at the Taft Museum; host, Phillip C. Long, Director</p> <ul style="list-style-type: none"> Cocktails Tour of newly renovated museum Remarks, David Steiner, Director, Arts Education, National Endowment for the Arts Dinner
8:45	Transport leaves for Hamiltonian Hotel, front lobby of museum

Wednesday, August 18, 2004

6:30am	Jeannette, John, Holly arrive.
7:00-10am	Security guard is in place.
7:30	AIE staff arrives.
8:00 am	<p>NO SHUTTLE</p> <p>Sandy will be outside of the Fitton Center with extra permits/quarters</p>
8:10	Continental Breakfast, Fitton Center Outside Pavilion, 2nd Floor
	Susan delivers payments to presenters.
9:00	<p>Introduction, David O'Fallon, Theatre 128 Jeannette water/glasses at podium</p> <p>Eileen Mason, Senior Deputy Director, National Endowment for the Arts, <i>Shakespeare in Our Time</i>. Remarks and viewing of excerpt from the <i>Shakespeare in American Communities</i> Initiative's educational video</p> <p><i>Student Performance</i> <u>Hilliard Davidson High School</u> Theatre students: Diana Zambrotta and Nick Story</p> <p><u>Theatre and English teachers:</u> Diana Evans Vance and Robin Brennerman</p> <p>Susan: please give Diana the paper work for school's award at some</p>

Wednesday, August 18, 2004

	appropriate time.
10:10	Break, Lower Gallery, beverages
10:25	<i>The Evolving Role of the Arts in Education: Inside Interdisciplinary Learning</i> Eric Booth, Artist-Educator-Researcher, Theatre 128
11:25	<p><i>Breakout Sessions</i></p> <p>Six concurrent breakout sessions will explore such questions as:</p> <ul style="list-style-type: none"> ▪ What have been your reasons for including the arts in interdisciplinary learning? ▪ What are the dominant ways the arts have been included in interdisciplinary learning in your work? Have other ways been considered? ▪ What challenges have you faced when including the arts in interdisciplinary learning? ▪ What opportunities have you encountered when including the arts in interdisciplinary learning? ▪ What new ideas have been sparked for including the arts in interdisciplinary learning as a result of the prior presentation? <p>(Refer to the “Breakout Sessions” handout for instructions. A colored star on attendees’ name tags will signify room assignments.)</p> <p>Session Facilitators</p> <ol style="list-style-type: none"> 1. David O’Fallon (Blue), Visual Arts 104 2. Eric Booth (Yellow), Vista Room 308 3. Jackie Quay (Red), Dance Studio 122 4. Pat Stuhr (Green), Board Room 204 5. Martie MacDonell (Orange), Theatre 128 6. Jonathan Katz (Purple), Tech Room 209
12:30 pm	Boxed Lunch no head table, four lapel mics, two wireless mics What about water for the group? Carruthers Signature Ballroom 306
1:30	<i>Education Reform In and Through the Arts</i> , Theatre 128 Panel Presentation and Discussion, facilitator: David O’Fallon Panelists: <ul style="list-style-type: none"> ▪ Jackie Quay, Director, SPECTRA+ Program, and Education Director, Fitton Center ▪ Rich Luftig, Professor, Educational Psychology and Special Education, Miami University, and Researcher, SPECTRA+ Program ▪ Patricia Stuhr, Chair and Professor, Art Education Department, The Ohio State University
2:15	Questions and Answers, Theatre 128
2:30	Break, Lower Gallery remove panel/mics/etc. Beverages and light refreshments

Wednesday, August 18, 2004

	When is Bartha doing a test with Howard's people?
2:45	Howard Gardner (live video conference), <i>Changing Minds: The Role of School Leaders</i> , Theatre 128
4:00	David O'Fallon, <i>This Is a Beginning, Not an Ending</i> , Theatre 128.
4:30	Adjourn, Fitton Center, street level lobby Rest of speakers will be picked up by A Limo.
	OAC staff cruise the building for materials. The staff has a late check out.