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*Foundation for
a New Arts Education
Strategy*

Education Leaders Institute Alumni Summit Report





**National Endowment
for the Arts**

Joan Shigekawa,
Acting Chairman

Patrice Walker Powell,
Deputy Chair, Programs
and Partnerships

Ayanna N. Hudson,
Director of Arts
Education

Laura Scanlan,
Director of State and
Regional Partnerships

Lakita Edwards,
Arts Education Specialist

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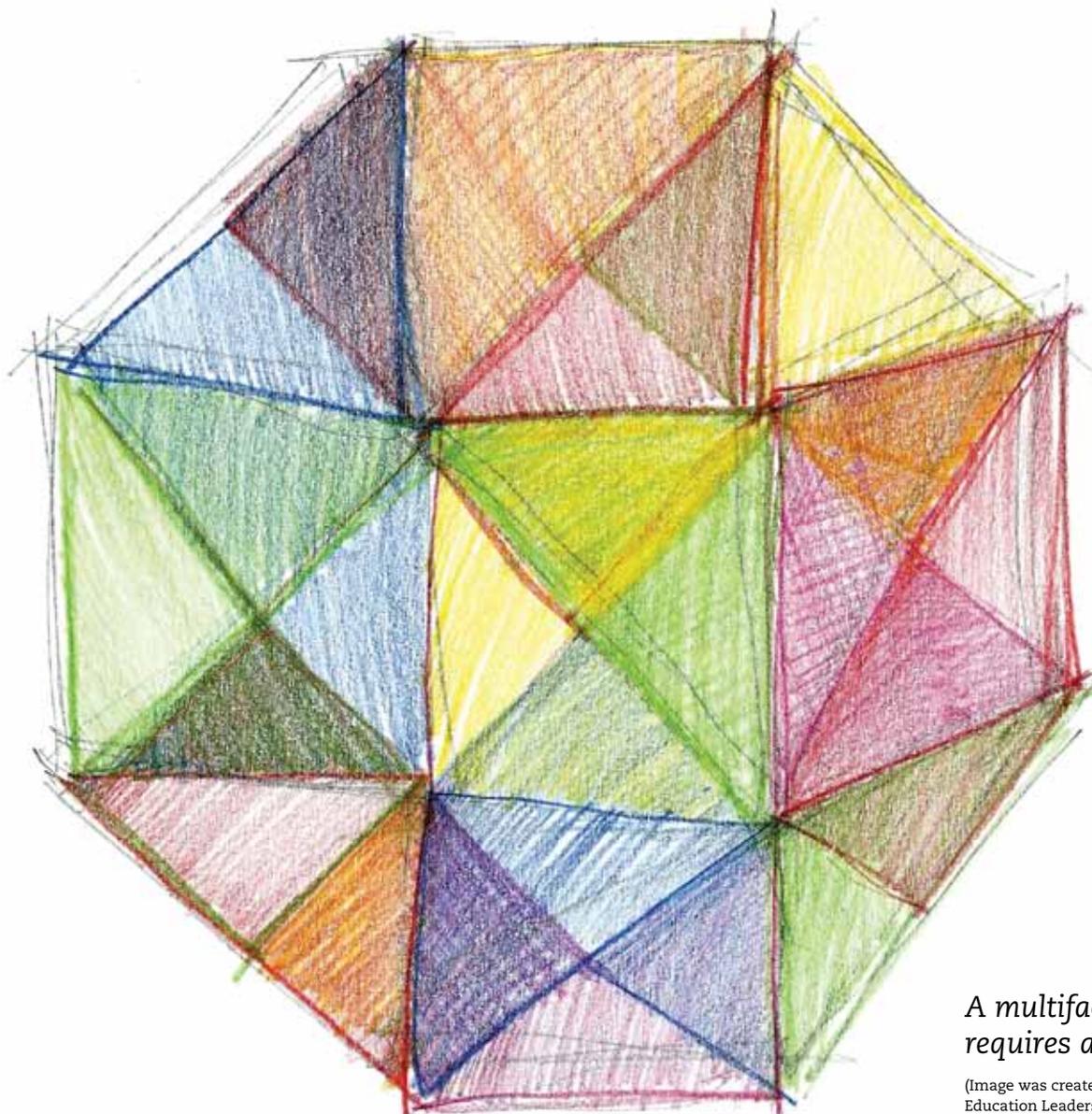
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*A multifaceted problem
requires a multifaceted solution*

(Image was created by a visual note-taker at the
Education Leaders Institute (ELI) Alumni Summit)



Welcome

Over the course of five years, from 2008 - 2012, the National Endowment for the Arts provided leadership and reflective space through the Education Leaders Institute (ELI) for executive-level, cross-sector state teams to address the goal of ensuring access to arts education for all students. During this five-year period the NEA invested \$1 million dollars and hosted teams from 29 states.

I am pleased to present this Education Leaders Institute Alumni Summit Report which shares the significant findings of what the NEA, its partners, and participating states learned together. Our goal is that this report will assist both national and state-level policymakers in understanding the catalysts to advance the arts as a core element of education.

The findings of this report helped to shape the priorities, leadership, and investments in arts education for the NEA. Incorporating what we learned from the 2013 summit, the NEA developed a new arts education strategic plan that is included in this report. We believe that when implemented over time, this plan will move us towards our vision for arts education in this country: that every student is engaged and empowered through an excellent arts education.

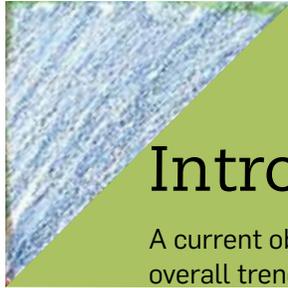
I would like to thank the Illinois Arts Council Agency and the Illinois Humanities Council for their strategic partnership in the design and implementation of ELI over the five-year period, under the steadfast leadership of Libby Chiu and Tatiana Gant. In addition, a special thank you to participants from the cross-sector state teams, the dynamic ELI coaches, and the provocative speakers for their willingness to stretch, grow, and learn on behalf of America's students.

I hope that this report encourages you to not only think deeply, but also take action.

Joan Shigekawa

Acting Chairman,
National Endowment for the Arts

Every American student should have the opportunity to participate in the arts. In fact, research supported by the National Endowment for the Arts (NEA) has shown students who participate in the arts are more engaged in life and are empowered to be fulfilled, responsible citizens who can make a profound positive impact on this world.



Introduction

A current observation in the field of arts education is there are two overall trends, both powerful and yet contradictory. On the one hand, arts educators are struggling to maintain their tenuous foothold in the classroom in the wake of the movement for higher academic standards in other subjects, testing requirements, and budget cuts. On the other hand, there is a growing and compelling body of research illustrating the benefits of arts education for students and schools, which is now centralized in the Arts Education Partnership's online research and policy database, ArtsEdSearch.org. In addition, recent National Endowment for the Arts (NEA) research¹ indicates high-quality arts education is essential for a complete education that prepares children to fully participate, and compete, in today's complex, dynamic, and creative global economy. And yet, keeping the arts as central to the curriculum is an ongoing challenge. A "wicked problem," to be sure.

"A wicked problem is a social or cultural problem that is difficult ... to solve for as many as four reasons: incomplete or contradictory knowledge, the number of people and opinions involved, the large economic burden, and the interconnected nature of these problems with other problems."

Wicked Problems: Problems Worth Solving
by Austin Center for Design

In light of this reality, the question facing the NEA in 2008 was: **How can leaders develop systemic support for arts education for all students within pre-K through 12th-grade education?**

To help answer this question, the NEA launched the Education Leaders Institute (ELI). Bringing together executive-level, cross-sector state teams, ELI provided space to explore and debate prominent arts education issues and key questions to advance arts education, and to hear from provocative speakers who challenged current assumptions about arts and education. Over a five-year period, teams from 29 states participated in ELI, with eight of these teams returning to attend an ELI Alumni Summit in December 2012. The purpose of the summit was to share progress, challenges, and lessons learned, as well as deepen understanding of the critical elements necessary to advance arts education.

This Education Leaders Institute Alumni Summit Report is designed to illustrate the significant findings from the Arts Endowment's investment in ELI and assist both national and state-level policymakers in understanding catalysts to advance the arts as a core element of education:

1. Cross-sector collaboration of state-level policymakers;
2. A laser focus on changing the systems that serve students;
3. A sustained, coordinated effort of the state-level partners over time; and
4. Alignment of arts education with state-wide priorities.

The NEA has taken to heart the words of one ELI participant —

“My hope is that we will learn from each other and we will walk away with a focus. We need a vision, as a country, for how we can continue to advance the priorities with arts education as core to every child’s education. We have the arts as core academic subjects under federal legislation, but what’s happening in the schools is not equitable in our state and it’s not equitable across the country.”

The findings of this report are also shaping the priorities, leadership, and investments in arts education for the NEA. Incorporating what we learned from ELI, the NEA has developed a new arts education strategic plan that is included in this report. We believe that when implemented over time, this plan will strategically move the field towards the agency's vision for arts education in this country: that every student is engaged and empowered through an excellent arts education.



VSA (Very Special Arts) Texas leads students in a drum circle. Photo courtesy of VSA Texas



The ELI Process

NEA borrowed the successful structure of the NEA Mayors' Institute on City Design² to help answer the question: How can leaders develop systemic support for arts education for all students within pre-K through 12th-grade education? Through a cooperative agreement with the Illinois Arts Council Agency, between 2008 and 2011, six-member, executive-level teams from 29 states each convened in Chicago, Illinois, for two and a half days.

The NEA Mayors' Institute on City Design organizes sessions where a select group of mayors engage leading design experts to find solutions to the most critical urban design challenges facing their cities. Like the Mayors' Institute, sessions were organized around case-study problems. Each ELI team presented a challenge from their state and engaged the other teams to discuss. This process used the creative approach of what has come to be known as "design thinking." The idea to utilize the design process as a way to analyze and innovate has been widely embraced—from business schools to major consulting practices—and was the foundation of the Education Leaders Institute.

The NEA and its partners created a competitive process for state participation in ELI. Applicants submitted a proposal that was reviewed by an expert panel convened by the NEA. After a thorough review and discussion, this panel recommended states for ELI participation to the NEA and Illinois Arts Council Agency. As a part of the proposal process, each state was required to identify executive-level team members that were able to commit to participate in ELI prior to, during, and after the institute. Leadership of these teams was usually from the state arts agencies or the state departments of education. Team members consisted of diverse stakeholder groups, including state legislators, governor's cabinet members, state school board members, superintendents, public safety officials, district-level school leaders, artists, arts advocates, higher education administrators/faculty, philanthropists, and business leaders.

As part of the design of the institute, each team developed a guiding question that would be the focus of the states' exploration during ELI. Before arriving at the institute, each team was assigned a coach to serve as both a resource and facilitator. Coaches were matched based on the expertise and knowledge needed to support teams in the search for the answer to their guiding question.

“The suggested readings were very helpful. They hit it out of the park for us, I’ve got to say. The readings and the speakers were really what we needed to open our thinking, expand our minds and look at the problem in different ways.”

During ELI, state teams presented on the unique challenges faced by their states. Provocative speakers³ and reading assignments⁴ challenged participants' current thinking as they explored a wide range of issues, including opportunities for galvanizing public will, the role of technology, and approaches for developing regional support for arts education.

Breakout sessions within and across state teams provided opportunities for visionary dialogue and to explore how the speakers' ideas and the issues raised in the reading assignments addressed state needs. Artists served as visual note takers capturing real-time epiphanies. The speakers, readings, and the new insights served as the foundation for each state team to affirm, revise, or completely re-imagine their question and possible solutions. Each state team then developed a roadmap for actions to take once they returned home.



As the **Alabama** team reflected on their experience in ELI, the most profound impact was the provocative speakers. Seventy-five percent of the time on the agenda was dedicated to these presenters and discussions, whereas planning took less than 25 percent. One team member wanted to spend more time planning, but realized the value of the dynamic speakers introducing innovative ideas to the cross-sector executive-level team members, many with no background in arts education. And in hindsight, this team member observed that even those with deep experience in arts education needed a bit of shaking up.

ELI Alumni Summit

In response to the interest of institute participants to reconnect and gain support for their ongoing state-level education policy work, the NEA, with its partners the Illinois Arts Council Agency and the Illinois Humanities Council, convened an ELI Alumni Summit in December 2012. Based in Chicago, the alumni summit provided an opportunity to share lessons-learned and investigate current challenges in an environment where successes and failures were of equal importance.

“It really is amazing what can happen when you bring a group of passionate, intelligent people together around the subject and you come up with solutions that you never could have dreamed of in isolation. Getting a couple of days to wrap your head around these issues is really important and all too rare, at least in the work I have to do day-to-day.”

States that previously participated in ELI were invited to submit a proposal to attend the alumni summit. This time states were limited to only two members, one of which was required to be from the original ELI team. Eight teams were ultimately selected. These teams showed a strong connection to the question investigated by their original ELI team, articulated the impact of ELI on their thinking and practice, and demonstrated sustained progress after their ELI participation.

Participation in the alumni summit required full immersion—two and a half days, from early morning to late night. Through four forward-thinking reading assignments⁵ on collective impact, the role of leadership in creating a climate for change, disseminating innovations, and wicked problems, the summit provided a reform-based theoretical framework to support reflection and planning.

Unlike the original ELI experience, the summit eliminated the presenters that had been provided during ELI to stimulate team thinking. Instead, the summit focused on the participants themselves. Through team presentations and intensive dialogue facilitated by previous ELI coaches and speakers, participants reviewed the impact of their ELI experience and the subsequent successes and challenges in their respective states. The summit created a space for participants to react to the provocative literature and explore with each other both current best practices gained from the previous ELI and the challenges they currently face. Discussions were in-depth and profound.



Catalysts to Advance Arts Education

Drawing from knowledge gained by participants in the ELI Alumni Summit, this report presents four key catalysts to advance the arts as a core element of education. Through an analysis of the overall design of ELI, proposals submitted to the NEA for participation in the alumni summit, interviews with the participants during the alumni summit, and evaluation forms completed by participants after the summit, **four major findings emerged for advancing arts education:**

Cross-Sector Collaboration

Systemic Change

Building Consensus for
Sustained Commitment

Aligning Priorities



Chicago public school students participate in Hubbard Street Dance Chicago's education residency. Photo by Todd Rosenberg

Cross-Sector Collaboration

ELI required state participants to submit a team of “unusual suspects” representing each state’s varied constituencies. Critical to the success of ELI state teams was that the team members came from different backgrounds, with different work roles and responsibilities. In fact, the **Louisiana** team shared their state’s use of “power mapping” to identify the key decision-makers from across the state. While power brokers look different in each state, in general the most successful ELI state teams consisted of some combination of representation from state legislators, governor’s cabinet members, state school board members, superintendents, public safety officials, district-level school leaders, artists, arts advocates, higher education administrators/faculty, philanthropists, business leaders, and others.

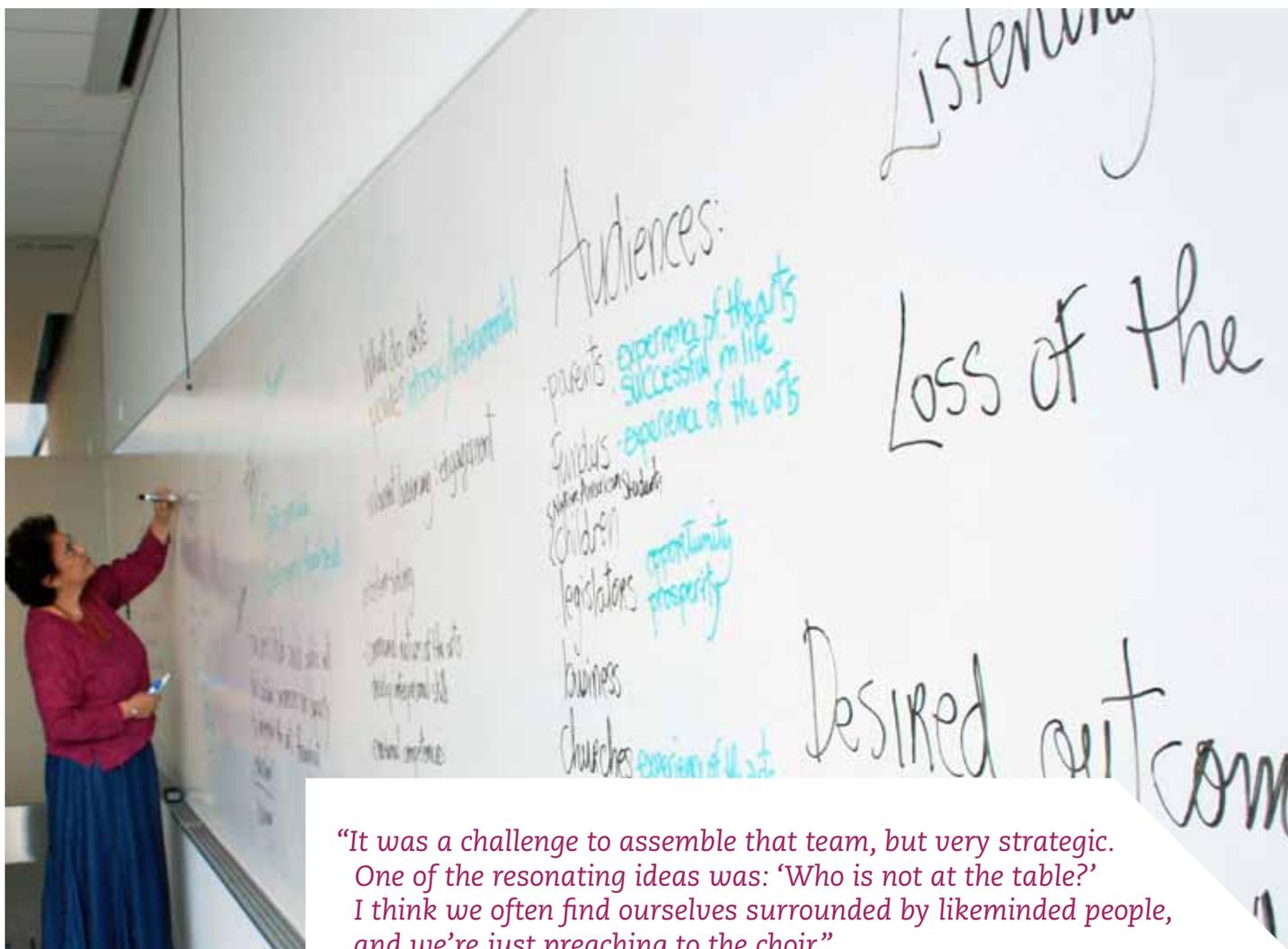


“There’s been this whole catalyst-like energy that came out of ELI. People were working in silos and there wasn’t this state-wide effort until ELI.”

While some state team members had worked together before ELI, often the state team had minimal prior collaborative experience. ELI provided the critical venue for working across artificial boundaries, defeating the inertia and silos within states that can impede innovation. The mingling of work roles led to unexpected, out-of-the-box conversations. Varied backgrounds provide the opportunity for looking at issues from multiple perspectives. A police chief, for instance, was as likely to provide insight into arts learning as a state education official. State team members often said how much they relished the unique opportunity for in-depth reflection, conversation, and planning with people from different backgrounds who could rally other constituencies.



T.S. Cooper Elementary in Gates County, North Carolina, participates in the A+ Schools Program to integrate the arts into core curriculum. Photo by Michelle Mazan Burrows



“It was a challenge to assemble that team, but very strategic. One of the resonating ideas was: ‘Who is not at the table?’ I think we often find ourselves surrounded by likeminded people, and we’re just preaching to the choir.”



The diverse representation was essential to state teams' success because it ensured that any post-ELI plans could include each state's quilt of diverse constituencies. For instance, an ELI representative on the **Nebraska** team realized that their conversations on arts education did not include the broader creative community, including industries that had a stake in assuring that the arts are included in K through 12th-grade education. Once the Nebraska team returned home, they formed a Creative Industries partnership with their statewide advocacy organization, Nebraskans for the Arts, which merged with the Nebraska Alliance for Arts Education. Through the inclusion of the creative business sector, the Nebraska team expects to make educational connections to arts-related industries, such as advertising, independent music, publishing, and design. This should provide new opportunities for instruction tied to school-to-work initiatives in the creative industries.

Systemic Change

State team members said that providing equitable access to high-quality arts education to **all** students—versus pockets of excellence for some—was their highest priority. Indeed, it was a moral imperative. Through their participation in ELI, they came to understand that piecemeal approaches dedicated to a specific need might have an isolated impact, valuable to some, certainly. However, ensuring arts education for all students is a “wicked” problem—a problem that is not easily solved because of unclear solutions and a complex web of impediments, some known and some seemingly unknowable—and demands a different way of thinking. While challenging, the ELI state teams came to understand systemic change, defined as “change that permeates all parts of a system,”⁶ at a local, state, and national level was essential to building and sustaining support for arts education.

“It took us four years to get certified teachers in the classroom. It took us three years to get the School for the Arts. It’s a lifetime of work. It’s not something that you do immediately and you’re done. People have to realize we’re in it for the long haul. It took a long time for the schools to get in the condition they’re in now and it’s going to take a while to get them back on track.”

Even if these problems can’t be immediately “solved” they can be addressed by individuals and institutions willing to look beyond the silos and find common ground with others who share similar goals, albeit with different experiences and work roles. As diverse groups truly work together for a combined effect, the overall interlocking system of policy leadership, business interests, philanthropies, and educators can start to change and move together. The ground can shift, and systemic change can begin to happen. The need to provide equitable access to high-quality arts education for all students motivated team members to continue the work they crafted at ELI, and move towards changing the fundamental dynamics that impeded change in their states. ELI teams took a systemic approach to strengthening arts education through policy changes, legislation, state-wide coalitions, regional arts networks, school-based educational programs, and grassroots engagement.



For example, the **Missouri** ELI team's goal was high quality arts instruction for all students across the state. With a strategy to focus on policy makers, the team set about trying to make sweeping, bold policy changes that would benefit all schools at once. A Missouri ELI team member, who was vice president of the State Board of Education, asked the state's department of education to require all school districts across the state to demonstrate adequate instruction in the arts as part of the school accreditation system. While the state's department of education ultimately did not include the requirement as recommended, a state-wide advocacy coalition was put in place to ensure its ultimate inclusion in the accreditation system. Furthermore, state legislators and members of the state board of education serve in an advisory capacity to aid these efforts.

“There’s a huge variance of access and equity across the state. I’d say that’s the primary issue we focused on that continues to drive our work. Yes, equitable access to arts education. I also see that as a national focus and I think that’s the continual thread that runs through all of this: how do we open doors so that all students receive the benefits of the arts and what does that look like?”

The Missouri team was successful in developing a technologically advanced student-level arts assessment in dance, music, theater, and the visual arts. Piloted statewide, this assessment will ultimately benefit all schools, teachers, and students across the state. The Missouri team is in the process of developing additional arts assessments that can be used by school districts as an indicator of adequate arts instruction.



A student at work on a “Mighty Tieton” mosaic, part of the Tieton Mosaic Project by Tieton Arts & Humanities in Washington State. Photo by Ed Marquand

Building Consensus for Sustained Commitment

State team members represented different constituencies, had different work roles in their home state, and often came to ELI with different agendas for supporting arts education. Teams worked through innovative options for addressing their wicked problems at ELI by developing a common set of objectives. When various stakeholders within the states' political, cultural, educational, and business systems agreed on common goals for arts education and acted in concert, they had a much greater likelihood of success in implementing their post-ELI plans and achieving their goals for systemic change.

In fact, after participating in ELI, the most successful state teams made sustained efforts to collect data, plan, and engage other state leaders and constituencies. The efforts in **North Carolina** were propelled forward by the appointment of a Joint Select Committee on Arts Education to study the current status of arts education in the state. A subsequent legislated Arts Education Task Force, appointed by the North Carolina State Board of Education and co-chaired by the Department of Public Instruction and Department of Cultural Resources, met for six months.



“I think ELI brought those key players together to have a conversation that would not have taken place otherwise. It definitely would not have been as strategic. ELI directly impacted the state leadership conversation that has helped us to have a common vision of comprehensive arts education and where we’re headed in our state.”

The coordinated efforts of the state Department of Education and the Department of Cultural Resources, along with task force members representing legislators, principals, superintendents, professional associations, parents, arts organizations, arts educators, general education classroom teachers, teaching artists, business, and institutions of higher education, was essential towards developing a common vision; a shared definition of comprehensive arts education that includes arts learning, arts integration, and arts exposure; and a detailed action plan for implementing a comprehensive arts education in North Carolina's public schools. Submitted to the state legislature, the comprehensive arts education plan is being implemented by the two state agencies and others, representing all facets of the task force. According to the ELI team, “Taking ownership of components of the plan by the appropriate parties has increased our state's capacity to work toward common goals.”

Maintaining the sustained attention of state team members could be a challenge, particularly when they came from different organizations and had different work roles. The most successful state teams had committed members who continued to work together effectively after their ELI experience, with a partner coordinating their efforts. Regularly scheduled meetings and focused objectives helped the teams sustain their commitment and reach their goals. The teams continued to engage other stakeholders within their states to leverage additional support. State teams considered how to manage their arts education initiatives and ensure that different constituencies were included in the decision-making process. Progress was sometimes slow but the groups that persevered and adapted to new and changing circumstances made the most progress.

“ELI created a space for disparate organizations that had been doing some work together to form a partnership and a commitment to continuing the work. We came up with specific goals that we wanted to accomplish within a year, a blueprint for arts education.”



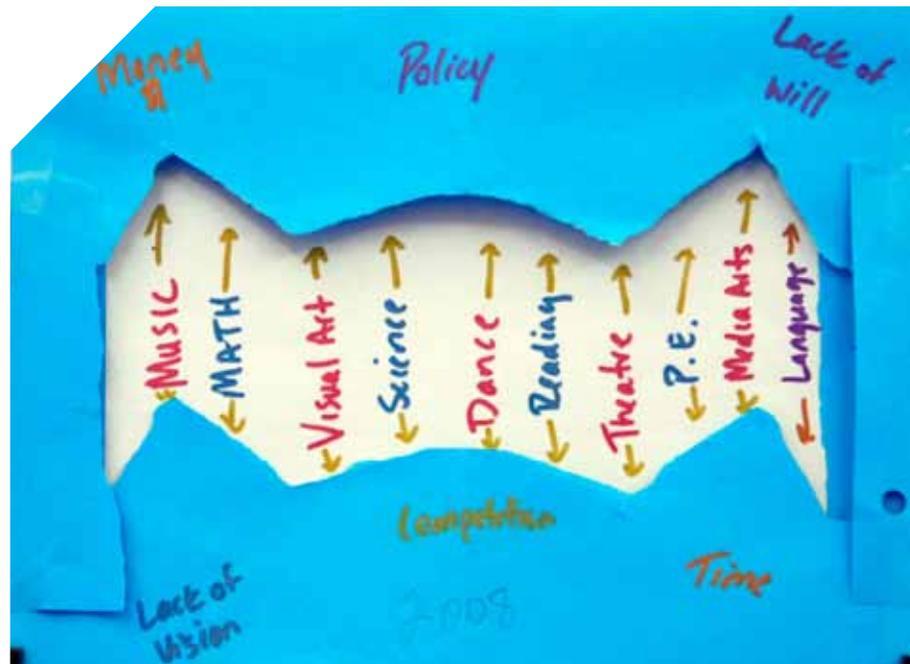
Creative Action works with Austin students. Photo courtesy of Creative Action



“I think the hardest part was that some passionate leaders were in place during ELI and... they left office at that particular time. Other people who are part of the team are still relatively close to the arts, but they have retired or taken on different positions. It’s been a challenge to find people to keep the work moving forward...I’ve felt very comfortable in contacting [other leaders in my state] and finding out what their ideas were and what they saw would be good for the entire state.”

Inspired by their participation in ELI, the **California** team began a series of forums and state conversations to build support for arts education. Through sustained collective effort, an umbrella movement, CREATE CA, was developed to advance an arts and creative education agenda. More than 600 invested participants included senior leadership from the California Department of Education, the California Arts Council, as well as the California Alliance for Arts Education and the California County Superintendents Educational Services Association. The team sought to ensure that all constituencies were included, with an ethnically and geographically diverse base of support. Through sustained efforts, a “culture of trust and cooperation” was developed among participant organizations.

The CREATE CA movement has developed a blueprint for creative schools, along with an action plan to implement its recommendations. The state ELI team is confident that CREATE CA “can lead California to an integrated, student-centered educational structure that will build on California’s diversity to strengthen student achievement and support California’s creative economy.” Recommendations include expanding arts instruction and integration in low performing schools, including arts and creative education in state assessments, and strengthening the collaborative relationship between credentialed arts specialists and teaching artists. Most important will be the continued, sustained engagement and commitment from all constituencies that has proven so successful in building collective impact in support of arts education.



From the Education Leaders Institute. Photo by Nati Soti, Zero One Projects

Aligning Priorities

ELI state teams struggled with balancing the need for expanding access to arts education with competing state priorities. ELI helped each state to position their arts initiatives within the broader movements of educational reform, economic growth, and innovation. Involvement with ELI provided cachet, legitimacy, and recognition, and helped propel the efforts of those struggling to coordinate state resources in the service of arts education. The message to the home states was that this was important. Team members were part of a national, multi-state effort that coordinated top-to-bottom resources across diverse constituencies to position arts education as essential to a complete education.



After returning from ELI, the **Oklahoma** team reframed the message about the importance of arts education in their state. In alignment with the work of state government, higher education, and Creative Oklahoma, Inc., the ELI team framed the dialogue on arts education more broadly by taking into account the state's priorities for economic stability, social value, and quality learning for every student. In addition to enhancing the benefits of creativity and innovation for its workforce and schools, the work of this team has been critical in conveying the urgency and necessity for connecting all Oklahomans with creativity, imagination, and inquiry through the arts.

“A lot of our challenges are due to policy and legislation that is already in place. There’s a huge emphasis on accountability, initiatives like Race to the Top, and new standards. We have to constantly figure out ways to keep [the arts] entwined and moving forward in the context of all these other initiatives.”

To support these priorities, the governor of Oklahoma convened a multi-sector task force to create an Innovation Index. The index will provide a measurement of the number and quality of creative opportunities in each school. Designed by a team that included senior cabinet members representing the Departments of Commerce and Education, ELI team members, and other community leaders, this rating system will ensure that opportunities for high quality creative programs are supported and encouraged for all students. Dissemination will raise public awareness of the creative learning experiences available to students throughout the state and will help to document growth in those opportunities. The goal is to make creativity and innovation a part of every student's skill set.



Next Steps for the National Endowment for the Arts: A Strategic Plan for Arts Education

The NEA Arts Education staff had an “aha” moment when reflecting on the lessons learned from our overall investment in ELI and the alumni summit. We realized that the four catalysts to advance arts education present in the work of the ELI state teams—Cross-Sector Collaboration, Systemic Change, Building Consensus for Sustained Commitment, and Aligning Priorities—align perfectly with the collective impact framework articulated in an article written by John Kania and Mark Kramer.⁷ NEA staff suspected that this framework could yield powerful insights into how leaders can develop systemic support for an excellent arts education for all students within an overall pre-K through 12th-grade education.

In preparation for the alumni summit, NEA staff shared Kania and Kramer’s article on collective impact with the ELI teams as one of the many provocative reading assignments. The collective impact framework resonated deeply with the alumni summit participants from the eight states. During stimulating discussions, each participant was challenged to think about areas of their work to strengthen and expand within this framework. These discussions also proved to validate successes and helped explain challenges the teams had experienced to date.

Given the alignment of the four catalysts identified for advancing arts education with the framework for collective impact, the **NEA has developed an Arts Education Strategic Plan** which is grounded in collective impact. It is guiding the agency’s leadership, investments, and annual priority-setting process for pre-K through 12th-grade arts education. Fulfillment of the strategies in this plan will further deepen the agency’s leadership and contributions to arts learning across the country.

According to Kania and Kramer, “collective impact” refers to the commitment of a group of important stakeholders, from different sectors, working together to solve a specific complex problem through a structured process. The framework for collective impact comprises a common agenda, a system for shared measurement, the identification of mutually reinforcing activities, continuous communication, and a backbone support organization.⁸

The Arts Endowment's vision is that **every student** is engaged and empowered through an excellent arts education. This statement reflects a fundamental belief that all students should have the opportunity to participate in the arts, both in school and out of school. It also acknowledges the very real benefits of an arts education—students participating in the arts are engaged in life and are empowered to be fulfilled, responsible citizens who make a profound, positive impact on this world.⁹

The NEA's arts education mission is to position arts education as a driver for transforming students, schools, and communities. What's key here is a continued focus on students; an acknowledgment that students, communities, and schools change when the arts are at the core; and a recognition of the increasing robustness of out-of-school time initiatives, as well as the trend of the blending of in-school and out-of-school time to better support students.



Lee Nolting teaches a summer workshop at COCA (Center of Creative Arts) in St. Louis. Photo courtesy of COCA

NEA Goal: Leverage Investments for Deeper Impact

The NEA is investing in projects that transform pre-K through 12th-grade students, the adults that support them, and the communities that serve them. Funded projects will utilize and test innovative strategies, or scale-up proven methodologies, for increasing student access to arts education. Projects must have significant potential to be shared and customized in communities across the country.

In addition to the NEA's Direct Learning Grants for Students (designed to increase knowledge and skills in the arts) and Professional Development Grants (designed to deepen knowledge and strengthen the practice of educators and/or community leaders to engage students in arts learning), in 2014 the agency added a third project type, **Collective Impact Grants**.¹⁰ These awards are intended to impact entire systems that serve students—for example, neighborhoods, schools, school districts, states—in rural, suburban, or urban areas. Projects must be either for emerging new work or for sustaining and growing established field work that is proven to increase arts education for students across a whole system. All projects must embrace the guiding principles of cross-sector partnerships, data, planning, programming, and evaluation. The agency anticipates making multi-year investments in collective impact projects.



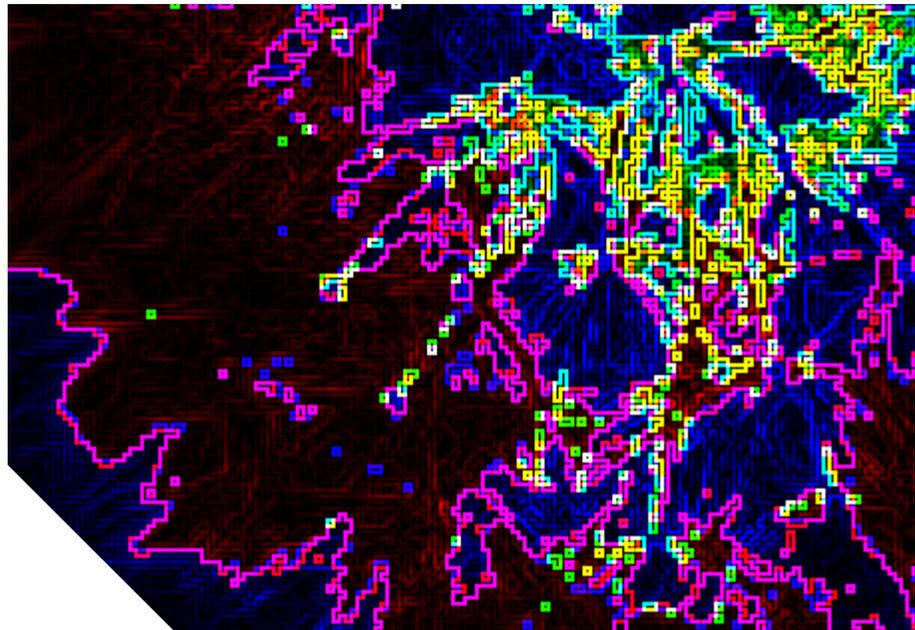
NEA Goal: Drive a National Arts Education Data and Research Agenda

While NEA grants will help local schools, school districts, and communities determine the status of arts education and move arts education forward, the NEA is helping states understand how much and to whom pre-K through 12th-grade arts education is being delivered at the local, state, and national levels. These data can help decision-makers in every state determine whether they are meeting their state-approved policies and content standards regarding arts education, while also helping state arts agencies, funders, and other stakeholders direct resources to increase the likelihood that every student in each state will benefit from an education that includes the arts.

As first steps in shaping a strategy, the NEA consulted with the **U.S. Department of Education's National Center for Educational Statistics** and **education data managers** across the country. The agency is also now a **member of the National Forum on Education Statistics**.



The importance of data is clearly articulated by the ELI **Wisconsin** team—"When the team initially met in 2008, the overall discussion included a review of the current status of arts education. A shared concern was that there was a lack of data identifying the availability of quality arts [education] across the state. Without data, it is a challenge to identify what arts education experiences are available, what is missing, and opportunities that [exist to] build engaging arts experiences for all students . . . Our ultimate goal to provide a comprehensive arts education to all students was hard to measure given the available information was incomplete and out-of-date. . ."



NEA Goal: Collaborate with National, State, and Local Leaders for Collective Impact

To achieve the NEA's vision for arts education, it will take more than grants and more than arts education data. We know we need the leadership of our arts and education colleagues, and we need alliances with other organizations and agencies. This combined work is about embracing collective impact.

As we know from Kania and Kramer, and the experiences of the ELI states, collective impact is more than a simple partnership—it's about determining how multiple partners each align their resources to move a common agenda forward. It's an entirely different way of addressing complex, challenging issues—issues like engaging and empowering all students through an excellent arts education.

The NEA's major task is to listen and to talk with national and state partners in the field of arts education and to engage new partners outside of the arts education field in order to develop and implement a defined national coordinated strategy for arts education.

As an important first step, in 2013 the NEA **joined Grantmakers for Education (GFE)**, a network of private and public philanthropies working to improve outcomes and expand opportunities for students. By playing a leadership role in GFE, the NEA will explore, promote, and align arts education grantmaking efforts with national education funders through national convenings, funder networks, and publications to gain a deeper understanding of national investment trends in education. Additionally, NEA and GFE have a shared focus on collective impact, systemic change, and data-driven investments, with the **NEA now a member of the GFE-supported Collective Impact Forum.**



NEA Goal: Provide Leadership for the Field of Arts Education

The NEA will become a **clearinghouse and central point of information on what is working in the field in terms of collective impact**. As we review trends across the projects we fund, the Arts Endowment will share this information on our website, in a webinar series, e-newsletter (both of which were launched spring 2013) and in arts education reports¹¹, to help the arts education field better understand what works to increase student equity and access in arts education.

This report on lessons learned from the NEA's investment in the Education Leaders Institute is one of the first outcomes of this strategy. Through this report, the agency seeks to drive a national conversation about changing pre-K through 12th-grade learning systems by advancing the arts as a core element of education.

In addition to these areas of focus, the agency will continue to provide leadership in the national and state arts education ecosystem by investing in the Arts Education Partnership, the State Education Agency Directors of Arts Education, and the professional development of state arts agency arts education managers (which is implemented in partnership with the National Assembly of State Arts Agencies).





Share Your Stories

As the NEA's collective impact strategy unfolds over the coming years, the Arts Endowment believes that schools and communities will be transformed through arts education, and over time, the NEA and its partners can ensure that **every student** is engaged and empowered through an excellent arts education.

We can benefit from each other's experiences. As a partner in this important work, **you are invited to share collective impact stories about your community, including successes and challenges at collectiveimpact@arts.gov**. We look forward to hearing your stories!



Batiste Cultural Arts Academy in New Orleans providing music lessons and introducing students to different instruments. Photo by David Aleman, f-stop Photography

Notes on Cited Works

- ^{1,9} United States. National Endowment for the Arts. Office of Research and Analysis. *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies*. By James S. Catterall, Susan A. Dumais, and Gillian Hampden-Thompson. Washington, DC: n.p., 2012. Print. Downloadable PDF available at: <http://arts.gov/sites/default/files/Arts-At-Risk-Youth.pdf>
- ² *Mayors' Institute on City Design*. National Endowment for the Arts, n.d. Web. <<http://arts.gov/partnership/mayors-institute-city-design>>.
- ³ *NEA Education Leaders Institute (ELI)*. N.d. A comprehensive list of speakers at the NEA Education Leaders Institute convenings.
- ^{4,5} *NEA Education Leaders Institute (ELI)*. N.d. A comprehensive list of readings at the NEA Education Leaders Institute convenings.
- ⁶ "Systemic Change." *Systemic Change*. Association for Educational Communications and Technologies (AECT), n.d. Web.
- ^{7,8} Kania, John, and Mark Kramer. "Collective Impact." *Stanford Social Innovation Review* Winter (2011): 36-41. Stanford University. Web.
- ¹⁰ "Grants Guidelines." *ART WORKS: Arts Education*. National Endowment for the Arts, n.d. Web. <<http://arts.gov/grants-organizations/art-works/arts-education>>.
- ¹¹ "Arts Education." *Artistic Fields: Arts Education*. National Endowment for the Arts, n.d. Web. <<http://arts.gov/artistic-fields/arts-education>>. Information about NEA Arts Education can be found at this link, including archives of webinars, e-newsletters and Arts Education reports.

NEA Education Leaders Institute Speakers

(This list is a compilation of the speakers from all the institutes between 2008 and 2012.)

Burgos, Rafael. "The Creative Industry." NEA Education Leaders Institute. Spertus Institute, Chicago, IL. 27 July 2010. Lecture.

Cox, Maurice, and Sarah B. Cunningham. "Exercise for Radical Thinking." NEA Education Leaders Institute. Gleacher Center, Chicago, IL. 16 July 2008. Lecture.

Cunningham, Sarah B. "Ideal Mechanical Advantage." NEA Education Leaders Institute. Summit Executive Centre, Chicago, IL. 11 May 2011. Lecture.

"Mechanical Advantage: Work and Dialogue in Arts Education." NEA Education Leaders Institute. Spertus Institute, Chicago, IL. 26 July 2010. Address.

"Simple Machine and Design." NEA Education Leaders Institute. Gleacher Center, Chicago, IL. 15 July 2008. Lecture.

"Thinking as Design ~ Ridiculousness as Innovation~A Provocative Challenge." NEA Education Leaders Institute. Gleacher Center, Chicago, IL. 18 Mar. 2009. Lecture. This lecture was also repeated for the fourth NEA Education Leaders Institute June 15, 2009.

Friedenwald-Fishman, Eric. "Public Will for Progress and Change." NEA Education Leaders Institute. Gleacher Center, Chicago, IL. 17 July 2008. Lecture. This lecture was also repeated for the third Education Leaders Institute on March 18, 2009 and the fourth institute on June 16, 2009.

Kirkpatrick, Kevin. "Is "Art" a Four-letter Word? The Challenges and Opportunities in Building Public Will for Arts Education." NEA Education Leaders Institute. Summit Executive Centre, Chicago, IL. 12 May 2011. Lecture.

Lew, Jack. "The Creative Industry: Same Classroom, New Technologies." NEA Education Leaders Institute. Gleacher Center, Chicago, IL. 16 July 2008. Lecture. This lecture was also repeated for the third Education Leaders Institute on March 19, 2009.

Macklin, Colleen. "The Creative Industry: Same Classroom, New Technologies." NEA Education Leaders Institute. Spertus Institute, Chicago, IL. 15 June 2009. Lecture.

"Extreme Pressures, Epic Fails, and Do-Overs: Recipes for Success." NEA Education Leaders Institute. Spertus Institute, Chicago, IL. 27 July 2010. Lecture.

Noppe-Brandon, Scott. "Imagination and Creativity in Arts Learning." NEA Education Leaders Institute. Cantigny Park, Wheaton, IL. 11 Mar. 2008. Speech. This speech was also repeated for the second Education Leaders Institute on July 15, 2008.

Nwoffiah, Chike. "Creativity and Imagination." NEA Education Leaders Institute. Spertus Institute, Chicago, IL. 16 June 2009. Speech. This speech was also repeated for the fifth NEA Education Leaders Institute on July 28, 2010.

Rich, Damon. "Design and Deliberation." NEA Education Leaders Institute. Spertus Institute, Chicago, IL. 26 July 2010. Lecture.

Roumain, Daniel B., (DBR). "Creativity and Imagination." NEA Education Leaders Institute. Gleacher Center, Chicago, IL. 19 Mar. 2009. Speech.

Straumanis, Joan. "Breaking News about Learning: What the Research Tells Us." NEA Education Leaders Institute. Summit Executive Centre, Chicago, IL. 13 May 2011. Lecture.

Zhao, Yong. "What Knowledge Is of Most Worth: Education in the Age of Globalization." NEA Education Leaders Institute. Summit Executive Centre, Chicago, IL. 11 May 2011. Lecture.

NEA Education Leaders Institute Readings

(This list is a compilation of the required readings from all the institutes between 2008 and 2012.)

Bronson, Po, and Ashley Merryman. "Chapter 8: Can Self-Control Be Taught?" *NurtureShock: New Thinking about Children*. New York: Twelve, 2009. N. pag. Print.

Brown, Malcolm. "Ideas That Matter: Of Wicked Problems and Design Thinking." Proc. of New Media Consortium, Cambridge, Massachusetts. N.p., 1 Aug. 2012. Web.

Casner-Lotto, Jill. *Are They Really Ready to Work? : Employers' Perspectives on the Basic Knowledge and Applied Skills of New Entrants to the 21st Century U.S. Workforce*. Danbury: Conference Board, Incorporated, The, 2006. Print.

Davidson, Cathy N., David T. Goldberg, and Zoë M. Jones. *The Future of Learning Institutions in a Digital Age*. Publication. John D. and Catherine T. MacArthur Foundation, 2009. Web.

Evans, Susan H., and Peter Clarke. "Disseminating Orphan Innovations." *Stanford Social Innovation Review* Winter (2011): 42-47. Print. Web.

Fuchs Holzer, Madeleine. *Aesthetic Inquiry and Imagination*. Publication. New York: Lincoln Center Institute, 2007. Web.

Fullan, Michael. "Lead the Change Series: Q & A with Michael Fullan." Interview. *American Educational Research Association*. American Educational Research Association Educational Change SIG, Feb. 2012. Web.

Gioia, Dana. "Stanford University Commencement Speech." N.p., 17 Jan. 2007. Web.

Isaacs, William. "Dialogic Leadership." *Dialogue and the Art of Thinking Together: A Pioneering Approach to Communicating in Business and in Life*. New York: Currency, 1999. N. pag. Print.

Kania, John, and Mark Kramer. "Collective Impact." *Stanford Social Innovation Review* Winter (2011): 36-41. Print. Web.

Lennertz, Bill. "The Charrette as an Agent for Change." *New Urbanism: Comprehensive Report & Best Practices Guide*. Ithaca: New Urban Publications, 2003. N. pag. Print.

Matthews, Jay. "The Latest Doomed Pedagogical Fad: 21st-Century Skills." *The Washington Post*. N.p., 5 Jan. 2009. Web.

Pascale, Richard T., and Jerry Sternin. "Your Company's Secret Change Agents." *Harvard Business Review* (2005): 74-81. Print.

Portnow, James. "The Power of Tangential Learning." *Edge Online*. Edge Magazine, 10 Sept. 2008. Web.

Prensky, Marc. "Adopt and Adapt: Shaping Tech in the Classroom." *Edutopia* (2008): 1-6. *Edutopia.org*. Web.

Rosenblatt, Seth. "Viewpoint: Why Education Is Not Like Business." *Viewpoint: Why Education Is Not Like Business*. ESchool News, 15 Feb. 2011. Web.

Stern, Mark J., and Susan C. Seifert. "From Creative Economy to Creative Society." (n.d.): n. pag. University of Pennsylvania, Social Impact of the Arts Project, 2007. Web.

Straumanis, Joan, Ph.D. "The Science of Learning: Breaking News." *Journal of Diabetes Science and Technology* 5.2 (2011): 251-55. Diabetes Technology Society. Web.

Wadhwa, Vivek. "Engineering vs. Liberal Arts: Who's Right—Bill or Steve?" *TechCrunch.com*. TechCrunch, 21 Mar. 2011. Web.



400 7th Street SW | Washington, DC 20506

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The imagery used in the NEA Goals section (pgs. 19–22) was provided by www.freeimages.com