



THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

KENNEDY CENTER ALLIANCE
FOR ARTS EDUCATION NETWORK



KCAAEN Leadership Kit

A FRAMEWORK AND RESOURCE
FOR STATE ALLIANCES FOR ARTS EDUCATION
TO SUPPORT LEADERSHIP DEVELOPMENT



The Kennedy Center

The John F. Kennedy Center for the Performing Arts

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KCAAEN Leadership Kit

Knowledge + Networking + Action = Effective Leadership

Purpose: The purpose of the *KCAAEN Leadership Kit* is to assist State Alliances for Arts Education by providing a framework and a resource for supporting its leadership development needs, focused around the roles of Executive Director, Chair with Staff, Chair without Staff and Board Members. The *KCAAEN Leadership Kit* is designed to be a companion piece to the *KCAAEN Self-Assessment Kit*, which helps state Alliances to conduct an assessment of their operations, programs, and services.

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Introduction

Welcome to the *KCAAEN Leadership Kit*

The *KCAAEN Leadership Kit* is designed for use by Executive Directors and Board Members involved with governing KCAAEN State Alliances for Arts Education. The development of KCAAEN informational resources and tools are important strategies within the KCAAEN strategic plan.

The KCAAEN represents a wide variety of individual State Alliance organizations. Each is a little bit different from all of the others. However, most Alliances have more in common than they have differences—because all State Alliances share a common vision and purpose. This *KCAAEN Leadership Kit* has been designed as a resource for State Alliances that operate with or without paid Staff, with small and large Boards, and with a variety of programs and services.

This is truly a self-assessment. It is designed for State Alliances leaders to use without the aide of outside consultants or facilitators. The *KCAAEN Leadership Kit* is designed to be a flexible resource. Its full application and use are yet to be discovered.

As part of this document the authors have:

- 1) identified characteristics of leadership;
- 2) developed job descriptions;
- 3) established criteria regarding the leadership role of the Executive Director, Chair with Staff, Chair without Staff and Board Member;
- 4) provided recruitment, promotion, and self-assessment tools to guide future professional development; and
- 5) provided a framework for discussion and learning about the four major Systems and Sectors which Alliances operate within.

Many would argue that true leadership is an art and not subject to measurement, or is in fact beyond measurement. We believe that the *KCAAEN Leadership Kit* is designed, not only to measure or assess, but also to provide an opportunity for leadership reflection. In addition, this self-assessment tool provides guidance for advancing leadership knowledge, management and skills that are essential in order to improve the performance of State Alliances for Arts Education.

About the *KCAAEN Self-Assessment Kit*

The *KCAAEN Self-Assessment Kit*, developed in 1999 and revised in 2007, is designed for State Alliance leaders to use to conduct an assessment of Alliance operations, programs, and services. It includes a comprehensive overview of all aspects of managing the work of State Alliances as independent, not-for-profit organizations.

Using the *KCAAEN Self-Assessment Kit* can help the leadership of your State Alliance gain a snapshot of how well you are doing. It can help you to identify both areas of strength and areas for improvement. It is an excellent tool for clarifying what you are doing well in all of these areas, while helping your organization to identify and self-select areas of weakness that you want to work on. In this light, it should be used as an aide in any planning effort.

The core of the *KCAAEN Self-Assessment Kit* is the **KCAAEN Self-Assessment Matrix**, which is organized around eight Focus Areas. These Focus Areas have also been incorporated into the Skills Assessment Questionnaires of the *KCAAEN Leadership Kit*. The Focus Areas overlap and work together. This is intentional because when you are operating a good organization you understand that all aspects of the organization are interrelated.

The Eight Focus Areas Are:

1. **Governance and Strategic Planning**

This area is about the governance of your organization—identifying its mission/vision; ensuring that legal and financial requirements as a not-for-profit organization are met; creating and implementing policies and procedures; and the entire function of planning.

2. **State Alliance Leadership**

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

3. Fund Development

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

4. Information and Analysis

This area emphasizes the need to gather information and use facts and data to guide the development of programs and services as well as to be effective in describing the impact of arts education and the work of a State Alliance.

5. Building Collaborations— Partnership Development

This area addresses the overall criteria related to partnership and collaboration, essential methodologies for the way in which Alliances conduct their business.

6. Ongoing Alliance Activities

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

7. Special Projects (Program Design and Operation)

This area identifies criteria for creating, planning, and implementing specific projects by considering what needs they are designed to meet as well as how they are planned, implemented, sustained, and documented.

8. Leveraging Our KCAAEN Connection

This area relates to the relationship of each individual State Alliance to the Kennedy Center Alliance for Arts Education Network. Its criteria describe ways in which State Alliances and their leaders participate in KCAAEN committees and special initiatives, including the Annual Meeting, the grants program, and other opportunities.

The Relationship Between The *KCAAEN Leadership Kit* and The *KCAAEN Self-Assessment Kit*

The *KCAAEN Leadership Kit* is designed to be a companion piece for the *KCAAEN Self-Assessment Kit*. While the *KCAAEN Self-Assessment Kit* is focused on evaluating the effectiveness of the operations, programs, and services of the State Alliance as an organization, the *KCAAEN Leadership Kit* helps individuals understand their leadership role within the context of Executive Director, Chair with Staff, Chair without Staff and Board Member.

The sample Job Descriptions, Leadership Roles Charts, and other components about recruitment and evaluation provide extensive detail to guide the Alliance and its leaders in selecting individuals to serve. Additionally the sample Job Descriptions and Leadership Roles Charts assist in defining the roles and responsibilities in relationship to each other and to the organization.

The individual Skills Assessment Questionnaires contained within the *KCAAEN Leadership Kit* are designed to help individual Alliance leaders reflect on their knowledge and understanding of the various components of their Alliance work. They can assist both the Alliance and individual leaders in recruitment, promotion, and continued professional development.

The Systems and Sectors Guides contained within the *KCAAEN Leadership Kit* provide more detailed content regarding what leaders need to know about arts education, education, not-for-profit arts and not-for-profit management in order to be effective change agents on behalf of arts education.

Characteristics of Leadership

For a State Alliance for Arts Education to be effective, it is crucial for the Board of Directors, through the Nominating Committee, to identify effective leaders who will have the ability to advance the State Alliance's respective mission and goals. This section on the "Characteristics of Leadership" is designed to assist State Alliances by broadening their leaders' collective understanding of the characteristics of leadership and the connections that can help further both individual and organizational goals.

Effective leaders are energetic, enthusiastic, hopeful, and able to motivate and influence others. They are knowledgeable, self-determined, strategic, empathetic and are resolved to do whatever it takes to make

the organizations great, no matter how big or hard the decisions. Finally, effective leaders set up their successors for even greater success in the next generation.

Leadership in State Alliances for Arts Education is a complex, multi-faceted task. It is important to acknowledge leaders often have different styles of leadership. However, effective arts education leaders often share common leadership characteristics. The four characteristics of leadership listed below are inspired by the work of James Kouzes and Barry Posner who identified "Fundamental Practices of Exemplary Leadership" in their book *The Leadership Challenge*.¹

1. Vision: Inspiring a Shared Vision

A leader—

- knows the history of the organization and is able to tell its story.
- envisions and enables an uplifting future.
- knows the systems and sectors which are the focus of the organization's mission (in this case— arts education, education, not-for-profit arts, not-for-profit management).
- enlists others in a common vision by appealing to their values, interests, hopes and dreams.
- demonstrates a service orientation.
- understands and is sensitive to the needs of stakeholders.

2. Attitude and Ethics: Modeling the Way

A leader—

- sets the example by behaving in ways that are consistent with shared values.
- achieves small wins that promote consistent progress and build commitment.
- sets a course of action and monitors progress.

3. Challenging the Process: Making Choices that Have a Lasting Impact

A leader—

- searches out challenging opportunities to change, grow, innovate and improve.
- experiments, takes risks, and learns from the resulting successes and mistakes.
- supports ongoing improvement based on measurable evaluation.

4. Relationships: Enabling Others to Act and Encouraging the Heart

A leader—

- fosters collaboration by promoting cooperative goals and building trust.
- strengthens people by giving power away, providing choice, developing competence, assigning critical tasks, and offering visible support.
- recognizes individual contributions to the success of every project.
- celebrates team accomplishments regularly.
- communicates effectively by enlisting a wide range of tools (print, face to face, email) and skills (listening, writing, speaking, etc.).

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

Additional Reflections on Leadership Characteristics by State Alliance Role

How do these characteristics of leadership translate into the board and staff leadership roles within the structure of an individual State Alliance for Arts Education, or a similar not-for-profit organization? This *KCAAEN Leadership Kit*, provides job descriptions and criteria charts that offer detailed information and insights into these roles and how leadership is embedded into the operating structure of each organization. To bridge the gap between general leadership characteristics, the following information provides a statement about leadership as it relates to the Alliance Executive Director, Chair and individual Board Member. The KCAAEN refers to “Chair” interchangeably with “President.”

Executive Director Leadership

Good management is recognized as one of the key factors in the success of an Alliance. The Executive Director plans for and administers the policies, programs and services of the Alliance in accordance with the mission and in such a manner that optimum results are achieved in relation to the available resources. The Executive Director establishes a consistent format for organizational operations. It is the Executive Director’s responsibility to provide effective communication and counsel to the board. Leadership characteristics of effective executive directors include:

- Understands his/her role in relationship to the Chair, Board Members, and other Staff (if applicable)
- Knows how to effectively position the Alliance within the context of the arts and education setting(s) at the state and national levels
- Follows through on commitments, setting the needed example
- Focuses on strategic action
- Models fairness, dignity and respect
- Feels safe in contributing ideas to enhance the work of the Alliance, providing background information and guidance for decision-making
- Resists the temptation to micro-manage the Board, Chair, committees and partnerships
- Creates opportunities to foster commitment to the Alliance among leaders and potential leaders
- Models effective communication (e.g. face-to-face, meetings, phone calls, email, internet-based communication and other channels)
- Maintains involvement and opportunities to learn in his/her professional field

Chair Leadership

The responsibility of the Chair is to keep the Board and Staff’s collective brainpower concentrated on carrying out their roles and responsibilities and doing significant work that has lasting effects on the viability of the State Alliance for Arts Education. Credibility of action is the single most significant determinant of whether a leader will be followed over time. Leaders understand and promote a culture of high expectations for themselves, the Board and Staff. Leadership characteristics of effective Chairs include:

- Understands the Chair’s role in relationship to the Executive Director and other Board Members
- Facilitates and negotiates effectively
- Follows through on commitments, setting the needed example
- Thinks strategically in weighing opportunities and allocation of resources (time, people, money)
- Ensures fairness, dignity and respect
- Creates a safe environment for decision making
- Acknowledges the responsibilities and contributions of each individual Board and Staff Members
- Resists the temptation to micromanage
- Promotes leadership development by investing in professional development for Staff and Board Members

Board Member Leadership

Individuals who serve on State Alliance for Arts Education Boards are workers, doers and builders. Effective Board Members want to leave something behind as proof of their service. Leadership characteristics of effective Board Members include:

- Supports the vision, mission and strategic plan of the Alliance
- Understands financial oversight, policy making and philanthropic duties
- Reaches out to others affiliated with the organization
- Follows through on commitments
- Maintains commitment, even in times of crisis
- Is open to the ideas of others while helping to build consensus
- Honors different points of view within the context of board meetings, but ultimately presents a united front
- Resists the temptation to micromanage

Job Descriptions: Introduction

The job descriptions that follow for State Alliance Executive Director, Chair with Staff, Chair without Staff and Board Member are generic models. They are based on standard not-for-profit practice and theory and are meant to be examples for Alliances to use in preparing job descriptions. They should be converted to use language specific to your State Alliance. Job descriptions can be used for a variety of purposes, including recruitment, promotion and evaluation of both staff and board members.

Because it is so critical that Executive Directors, Chairs and Board Members understand their leadership roles, it is also helpful to review all of the job descriptions as part of an annual board orientation session. This reorientation to job descriptions can assist Alliances in keeping individuals focused on fulfilling their responsibilities. Many arts education leaders are involved in multiple school, cultural and community organizations. It is helpful to keep in mind which role an individual is playing in the context of their State Alliance leadership team.

Job Description: Executive Director

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

Responsibilities:

- Guides day-to-day operations of the Alliance, including maintaining the Alliance's phone, address, email; responding to requests for information
- Monitors arts, arts education and education legislation and policy at both state and local levels
- Supervises and evaluates any paid Staff, contractors, and interns
- Manages programming and service initiatives of the Alliance
- Works with appropriate Board Members to establish annual work plan, budget and set agendas for board meetings
- Provides staff support and guidance for Alliance committees and task forces
- Represents the Alliance at events
- Serves as primary contact person for state agency partners and other collaborating organizations
- Maintains ongoing relationships with key arts, arts education, education, community, corporate and other leaders
- Assists Chair and Board Members with fundraising, membership development and fulfillment of member benefits
- Assists Chair and Board Members with strategic planning
- Responsible for financial management in collaboration with Board Treasurer or other Board Members
- Responsible for managing evaluation of Alliance programs and services, including data collection and analysis of impact of efforts, and reporting on Alliance work to key partners, funders and the KCAAEN
- Serves as primary contact for KCAAEN
- Responsible for grant proposal development, writing and reporting with Board assistance, when appropriate

Qualifications: Suitable candidates for this position will have an interest and/or background in the arts, arts education and/or education and a demonstrated knowledge of how policy and programs which support arts education are created and evaluated. Suitable candidates will have demonstrated knowledge and experience in not-for-profit management, including working with a Board of Directors and volunteer leaders.

Job Description: Chair with Staff

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

Responsibilities:

- Official representative of State Alliance, along with Executive Director, in entering into legal agreements, including co-sponsorship agreements and grant contracts
- Monitors efforts of the Executive Director and Board Secretary to ensure that all licenses and legal filings are current and organizational records are in place.
- Monitors efforts of the Executive Director, Board Treasurer, and accountant(s) to ensure that appropriate financial management systems and controls are in place
- Serves as primary Board liaison to the Executive Director, who guides day to day operations of the Alliance
- Understands the development and implementation of arts, arts education, education legislation and policy at both state and local levels
- Oversees the hiring and evaluation of the Executive Director, who is an employee of the Board of the organization
- Works with the Executive Director and Board Members to identify opportunities for arts education throughout the state which provide opportunities for furthering the mission of the State Alliance
- Works with Executive Director to establish annual work plan, budget and set agendas for board meetings
- Represents the Alliance at public events
- Works with Executive Director to maintain solid working relationships with state agency partners and other collaborating organizations
- Maintains ongoing relationships with key arts, arts education, education, community, corporate and other leaders
- Works with other Board Members to ensure financial needs of the organization are met, including fundraising and membership development

- Works with Executive Director and other Board Members to ensure strategic planning and evaluation processes are developed and implemented
- Works with Executive Director and Board nominating committee to identify, recruit, train and reward State Alliance leaders and other arts education leaders in the state
- Serves as secondary contact for KCAAEN

Qualifications: Suitable candidates for this position will have an interest and/or background in the arts, arts education and/or education and a demonstrated knowledge of how policy and programs which support arts education are created and evaluated. Suitable candidates will have demonstrated knowledge and experience in not-for-profit management, including working with a Board of Directors and volunteer leaders.

Job Description: Chair without Staff

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

Responsibilities:

- Serves as the primary representative of the State Alliance, guiding the day-to-day operations of the Alliance, including maintaining public phone, address, email; responds to public requests for information
- Serves as the official representative of State Alliance in entering into legal agreements, including co-sponsorship agreements and grant contracts
- Monitors efforts of the Board Secretary to ensure that all licenses and legal filings are current and organizational records are in place
- Monitors efforts of the Board Treasurer, and accountant(s) to ensure that appropriate financial management systems and controls are in place
- Understands the development and implementation of arts, arts education, education legislation and policy at both state and local levels
- Oversees the hiring and evaluation of any independent contractor(s)

- Works with other Board Members to identify opportunities for arts education throughout the state which provide opportunities for furthering the mission of the State Alliance
- Works with other Board Members to establish annual work plan, budget and set agendas for board meetings
- Represents the Alliance at public events
- Works to maintain solid working relationships with state agency partners and other collaborating organizations
- Works to maintain ongoing relationships with key arts, arts education, education, community, corporate and other leaders
- Works with Board Members to ensure financial needs of the organization are met, including fundraising and membership development
- Works with Board Members to ensure strategic planning and evaluation processes are developed and implemented
- Works with Board nominating committee to identify, recruit, train and reward State Alliance leaders and other arts education leaders in the state
- Serves as primary contact for KCAAEN

Qualifications: Suitable candidates for this position will have an interest and/or background in the arts, arts education and/or education and a demonstrated knowledge of how policy and programs which support arts education are created and evaluated. Suitable candidates will have demonstrated knowledge and experience in not-for-profit management, including working with a Board of Directors and volunteer leaders.

Job Description: Board Member

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

Responsibilities:

- Regularly attends Board meetings, as well as any committee meetings or task forces assigned
- Works to maintain ongoing relationships with key arts, arts education, education, community, corporate and other leaders throughout the state which provide opportunities for furthering the mission of the State Alliance
- Works with other Board Members to ensure financial needs of the organization are met, including fundraising and membership development
- Works to maintain solid working relationships with state agency partners and other collaborating organizations, in accordance with his/her role on the Alliance board
- Represents the Alliance at public events and may be authorized to serve as an official representative of the Alliance in entering into legal agreements
- Understands the development and implementation of arts, arts education, education legislation and policy at both state and local levels
- Works with other Board Members to ensure strategic plans and evaluation processes are developed and implemented
- Works with Board nominating committee to identify, recruit, train, and reward State Alliance leaders and other arts education leaders in the state.
- Is familiar with KCAAEN and its initiatives in his/her capacity as a Board Member of the State Alliance which is a Member of the KCAAEN.
- Is willing to assume leadership roles to include committee/task force Chair, Secretary, Treasurer, Chair/President

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

Introduction to The Leadership Roles Charts

In not-for-profit arts organization management today there is a growing trend toward team-oriented leadership as an effective way for organizations, including associations, to face new challenges. This trend merges the experience, talent and commitment of the paid Executive Director with the unselfishness and focus of the Chair or leader who has been elected by his/her peers and who is held accountable by the Board. This system of team leadership adopts the belief that achievement flows from the team at the top (the elected Chair and the Executive Director). In cases where all of the leaders of the organization are volunteers, this “team approach” is even more essential.

The following charts take the job descriptions one step further. They are designed to parallel the framework of the *KCAAEN Self-Assessment Kit*, by echoing the *Foundation, Building and Best Practices* continuum. The criteria in this *KCAAEN Leadership Kit* further clarify the *knowledge, management and leadership* skills needed by those guiding the work of State Alliances in terms of both their *State & Local* and *KCAAEN & National* work.

If we are to have a suitable and useable description of what a leader should know and be able to do, then we must articulate the results of effective leadership along this continuum. In terms of developing current and future leaders for each State Alliance, each of these charts identifies specific criteria to articulate the knowledge, management and leadership qualities which the Executive Director, Chair with Staff, Chair without Staff and individual Board Members need in order to understand and be effective in their Alliance roles

Recommendations for How to Use The Leadership Roles Charts

The most productive use of the *KCAAEN Leadership Kit* will be for State Alliance leaders (Chair, Executive Director, Board Members) to review these charts as a point of departure for

1. self-reflection regarding personal effectiveness,
2. as a tool for promoting current Alliance leaders based on their knowledge, management and leadership skills and
3. as a tool for recruiting and identifying potential new Alliance leaders.

If a State Alliance leader is serious and committed to improvement, they might seek out professional development opportunities, enlist a peer mentor, or discuss these issues with colleagues.

This does not mean that the leader does everything right or perfectly executes every criteria. Rather, it means that a Chair, Executive Director, or Board Member understands their individual leadership strengths and recognizes the need to learn more about the unique components of what “they need to know and be able to do” so that they can be an effective leader and contribute to the success of their State Alliance for Arts Education.

As in the *KCAAEN Self-Assessment Kit*, the *KCAAEN Leadership Kit Roles Charts* are divided into three main levels: **Foundation, Building, Best Practice**. You may feel that your Alliance is at the Foundation or Building or Best Practice level in every area, or on balance can predominantly be described as a Foundation, Building or Best Practice level Alliance. However, the *KCAAEN Self-Assessment* is not designed to “grade” your organization or “label” your organization at one particular level. In fact, you will probably find that your State Alliance has Foundation, Building, and Best Practice characteristics in all eight focus areas.

Likewise, as a State Alliance leader, you might feel that you are “just beginning” to understand your leadership role, and may consequently find that your work is currently focused at the “Foundation” level of expertise. However, as your State Alliance grows, and as your individual leadership skills grow along with it, you may begin to identify your skills as **Building** or **Best Practice**. In fact, as more experienced arts, education and not-for-profit community leaders join your organization in all capacities — both Staff and Board — you may feel that leaders are bringing more advanced skills in a range of areas to their Alliance work.

General Understanding: *Knowledge, Management and Leadership Skills*

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

By reviewing the criteria across all the roles, Alliance leaders begin to see that there is significant sharing and overlapping of responsibilities in terms of leadership. This is intentional — as leadership of a not-for-profit organization is, in fact, a shared responsibility. Each individual affiliated with the organization has an important role to play in taking responsibility for being a leader, as well as identifying and grooming their successors — the next generation of leaders.

Criteria Regarding The Leadership Role Of The Executive Director

FOUNDATION 1.1-1.4		X	BUILDING 1.7-1.10		X
1.1	<p>Knowledge/State & Local</p> <p>a. has a working knowledge of state and local education issues, policies, legislation, curriculum and programs in arts education</p> <p>b. has a working knowledge of not-for-profit practices and principles in order to guide the day-to-day operations of the Alliance</p>		1.7	<p>Knowledge/State & Local</p> <p>a. understands state/local issues, trends, and developments, having the capacity to accurately analyze their importance for furthering arts education</p>	
1.2	<p>Knowledge/KCAAEN & National</p> <p>a. is familiar with KCAAEN policies, programs, and services</p> <p>b. has a working knowledge of national issues, policies, legislation, curriculum and programs in arts education</p>		1.8	<p>Knowledge/KCAAEN & National</p> <p>a. understands the history of KCAAEN and its development</p> <p>b. ensures that new leaders in the State Alliance are provided with training to understand and be effective partners with KCAAEN</p> <p>c. understands national issues, trends, and developments, having the capacity to accurately analyze their importance for furthering arts education</p>	
1.3	<p>Management/State & Local</p> <p>a. serves as primary contact to state agency partners</p> <p>b. serves as primary representative of Alliance</p> <p>c. works with the Chair to support Board management, long-range planning and fundraising strategies of the Alliance</p>		1.9	<p>Management/State & Local</p> <p>a. has sufficient command of internal operations so that the Alliance has the capacity to be an effective provider of arts education information, programs and services to others</p> <p>b. supports the professional development needs and evaluation of other Alliance Staff</p> <p>c. provides management support for the work of the Board and its committees, creating an environment for effective Board leadership and development</p>	
1.4	<p>Management/KCAAEN & National</p> <p>a. responds to requests/meets requirements of KCAAEN</p> <p>b. serves as primary contact to KCAAEN</p> <p>c. attends and participates fully in KCAAEN Annual Meeting</p>		1.10	<p>Management/KCAAEN & National</p> <p>a. manages KCAAEN requests and requirements including meeting deadlines, submitting complete and accurate materials with a minimal number of corrections/changes</p> <p>b. looks for and responds to opportunities provided for sharing information about the Alliance's work with others, both within the KCAAEN and in other national forums</p>	

BEST PRACTICES 1.13–1.16	X	EVIDENCE /INDICATORS OF SUCCESS
<p>1.13 Knowledge/State & Local</p> <ul style="list-style-type: none"> a. stays up-to-date on developments with state and local arts education related-issues and trends, sharing this knowledge and opinion broadly among key stakeholders b. is perceived as a critical source of information & opinion-maker c. understands and communicates essential need for evaluation and documentation of impact of Alliance work, developing systems to meet these needs on an ongoing basis 		
<p>1.14 Knowledge/KCAAEN & National</p> <ul style="list-style-type: none"> a. stays up-to-date on developments with the KCAAEN and other national arts education issues and forums, sharing this knowledge broadly among state and local leaders b. monitors and understands the value of new research related to arts education 		
<p>1.15 Management/State & Local</p> <ul style="list-style-type: none"> a. balances both internal and external leadership demands of this position in creative ways (includes advocacy, fundraising, program management and financial management) b. facilitates and encourages Alliance flexibility in adjusting to change c. incorporates results of Alliance research into both short and long-range plans 		
<p>1.16 Management/KCAAEN & National</p> <ul style="list-style-type: none"> a. regularly submits information to keep KCAAEN apprised of its work; regularly meets deadlines and provides complete and accurate materials to KCAAEN (i.e. project grants, final reports, awards, etc.) b. shares Alliance ideas, resources, research and materials with others so that they might be of value to arts education initiatives elsewhere while building the reputation of the State Alliance both in and out of state c. pursues national support for Alliance efforts 		

Criteria Regarding The Leadership Role Of The Executive Director continued

FOUNDATION 1.5–1.6		X	BUILDING 1.11–1.12		X
1.5	<p>Leadership/State & Local</p> <ul style="list-style-type: none"> a. supports partnership as an essential strategy for furthering Alliance mission and goals b. communicates effectively with key players in arts education throughout the state c. makes an effort to meet new leaders d. takes appropriate action on arts education legislation 		1.11	<p>Leadership/State & Local</p> <ul style="list-style-type: none"> a. understands characteristics of effective partnerships, and allocates Alliance resources to continuous improvement as a partnering organization b. supports partnerships among other organizations on behalf of arts education c. is a capable spokesperson for arts education in a variety of contexts (legislative, press and other media, corporate, government, community) d. provides guidance to others about appropriate action regarding state/local issues, trends and developments in arts education 	
1.6	<p>Leadership/KCAAEN & National</p> <ul style="list-style-type: none"> a. takes appropriate action on KCAAEN opportunities/initiatives b. takes appropriate action on national arts education issues and legislation c. understands that national organizations, including the KCAAEN, are partners in support of arts education 		1.12	<p>Leadership/KCAAEN & National</p> <ul style="list-style-type: none"> a. serves as a resource to the KCAAEN, including volunteering to serve on KCAAEN committees b. participates in some KCAAEN initiatives, often through a phased in timeline c. provides guidance to others about appropriate action regarding national issues, trends and developments in arts education d. supports national partnerships on behalf of arts education 	

BEST PRACTICES 1.17–1.18	X	EVIDENCE /INDICATORS OF SUCCESS
<p>1.17 Leadership/State & Local</p> <ul style="list-style-type: none"> a. utilizes Alliance partnerships as the foundation for sustaining a network of state leaders b. provides opportunities for other leaders to share the spotlight c. encourages others to take leadership roles in state and local initiatives, as well as in the Alliance d. actively supports Alliance board development, including Alliance processes for recruitment, training, recognition and evaluation of Board Members e. recognizes that goals are measurable, providing strong leadership for Alliance self-assessment and accountability f. takes effective strategic action on issues, trends, and developments which impact arts education at the state and local level; is flexible to enable the Alliance to adjust to change g. is perceived as a highly articulate spokesperson for arts education h. trains others and/or serves as a role model, including the use of new research, to make the case for arts education 		
<p>1.18 Leadership/KCAAEN & National</p> <ul style="list-style-type: none"> a. participates as a leader at KCAAEN, other national organizations and forums by sharing expertise with and learning from and about new leaders b. is often among the first to take action on new KCAAEN initiatives, finding ways to adapt ideas and resources to meet State Alliance needs c. takes an entrepreneurial approach to new opportunities d. participates in national partnerships on behalf of arts education 		

Criteria Regarding The Leadership Role Of The Chair with Staff

FOUNDATION 2.1–2.4		X	BUILDING 2.7–2.10		X
2.1	<p>Knowledge/State & Local</p> <ul style="list-style-type: none"> a. has a working knowledge of state and local education issues, policies, legislation, curriculum and programs in arts education b. has a working knowledge of not-for-profit practices and principles in order to be an effective employer and Chair of the Alliance 		2.7	<p>Knowledge/State & Local</p> <ul style="list-style-type: none"> a. understands state/local issues, trends, and developments, having the capacity to accurately analyze their importance for furthering arts education 	
2.2	<p>Knowledge/KCAAEN & National</p> <ul style="list-style-type: none"> a. is familiar with KCAAEN policies, programs, and services b. has a working knowledge of national issues, policies, legislation, curriculum and programs in arts education 		2.8	<p>Knowledge/KCAAEN & National</p> <ul style="list-style-type: none"> a. understands the history of KCAAEN and its development b. ensures that new leaders in the state Alliance are provided with training to understand and be effective partners with KCAAEN c. understands national issues, trends and developments, having the capacity to accurately analyze their importance for furthering arts education 	
2.3	<p>Management/State & Local</p> <ul style="list-style-type: none"> a. knows individuals who are the Alliance's state agency partners b. serves as primary Board representative of Alliance c. responsible for overall Board management, strategic planning, and fundraising strategies of the Alliance, managed in collaboration with and with the support of the Executive Director d. creates an environment which encourages involvement with the Alliance, cultivating trust in both Staff and Board leadership throughout the state 		2.9	<p>Management/State & Local</p> <ul style="list-style-type: none"> a. monitors internal operations so that the Alliance has the capacity to be an effective provider of arts education information, programs and services b. entrusts appropriate authority to Executive Director c. ensures that proper fiscal systems and controls are in place d. supports professional development and evaluation of Alliance Executive Director e. oversees the work of the Board and its committees, creating an environment for effective Board leadership and development f. leads fundraising efforts g. delegates appropriate authority to committee Chairs 	
2.4	<p>Management/KCAAEN & National</p> <ul style="list-style-type: none"> a. is aware of requests/requirements of KCAAEN b. serves as secondary contact to KCAAEN and attends KCAAEN Annual Leadership Meeting 		2.10	<p>Management/KCAAEN & National</p> <ul style="list-style-type: none"> a. understands need for Alliance timely and accurate response to KCAAEN information requests and reporting requirements b. supports Alliance participation in KCAAEN initiatives c. looks for opportunities to promote Alliance best practices in national forums 	

BEST PRACTICES 2.13–2.16	X	EVIDENCE /INDICATORS OF SUCCESS
<p>2.13 Knowledge/State & Local</p> <ul style="list-style-type: none"> a. stays up-to-date on developments with state and local arts education related-issues and trends, sharing this information with others b. is perceived as a “change agent” for furthering arts education c. understands and communicates essential need for evaluation and documentation of impact of Alliance work, supporting the development of systems to meet these needs on an ongoing basis 		
<p>2.14 Knowledge/KCAAEN & National</p> <ul style="list-style-type: none"> a. stays up-to-date on developments with the KCAAEN and other national arts education issues and forums, sharing this knowledge with others b. understands the value of new research related to arts education 		
<p>2.15 Management/State & Local</p> <ul style="list-style-type: none"> a. finds creative ways to balance both internal and external human resource needs of the Alliance (includes advocacy, fundraising, program management and financial management) b. incorporates results of Alliance research into both short and long-range alliance plans 		
<p>2.16 Management/KCAAEN & National</p> <ul style="list-style-type: none"> a. supports Alliance’s efficient and accurate response to KCAAEN requests and requirements b. supports sharing of Alliance ideas, resources, research and materials with others so that they might be of value for arts education initiatives elsewhere while building the reputation of the State Alliance both in and out of state c. pursues national support for Alliance efforts 		

Criteria Regarding The Leadership Role Of The Chair with Staff continued

FOUNDATION 2.5–2.6		X	BUILDING 2.11–2.12		X
2.5 Leadership/State & Local	a. supports partnership as an essential strategy for furthering Alliance mission and goals		2.11 Leadership/State & Local	a. understands characteristics of effective partnerships, and allocates Alliance resources to continuous improvement as a partnering organization	
	b. communicates effectively with key players in arts education throughout state			b. supports partnerships among other organizations on behalf of arts education	
	c. makes an effort to meet and/or mentor new leaders			c. is a capable spokesperson for arts education in a variety of contexts (legislative, press and other media, corporate, government, community)	
	d. leads Board efforts in recruitment, retention, reward and evaluation of Board and committee members			d. directs others to the Alliance to secure guidance about appropriate action regarding state/local issues, trends and developments in arts education	
	e. finds meaningful ways to acknowledge accomplishments of both Staff and Board				
	f. takes appropriate action on arts education legislation				
	2.6 Leadership/KCAAEN & National	a. takes action on KCAAEN opportunities/initiatives			2.12 Leadership/KCAAEN & National
b. takes appropriate action on national arts education issues and legislation			b. directs others to the Alliance to secure guidance about appropriate action regarding national issues, trends and developments in arts education		
c. understands that national organizations, including the KCAAEN, are partners in support of arts education			c. supports national partnerships on behalf of arts education		

BEST PRACTICES 2.17–2.18	X	EVIDENCE /INDICATORS OF SUCCESS
<p>2.17 Leadership/State & Local</p> <ul style="list-style-type: none"> a. provides opportunities for other leaders to share the spotlight b. encourages others to take leadership roles in state and local initiatives, as well as in the Alliance c. actively supports Alliance board development, including Alliance processes for recruitment, training, recognition and evaluation of board members d. recognizes that goals are measurable, providing strong leadership for Alliance self-assessment and accountability e. understands trends and is flexible to enable Alliance to adjust to change f. is perceived as a highly articulate spokesperson for arts education g. trains others and/or serves as a role model, including the use of new research, to make the case for arts education 		
<p>2.18 Leadership/KCAAEN & National</p> <ul style="list-style-type: none"> a. participates as a leader at KCAAEN, other national organizations and forums by sharing expertise with and learning from and about new leaders b. is often among the first to take action on new KCAAEN initiatives, finding ways to adapt ideas and resources to meet State Alliance needs c. takes an entrepreneurial approach to new opportunities d. understands and communicates the ways in which Alliance’s leadership role at the state and local levels can have an impact for the KCAAEN and nationally 		

Criteria Regarding The Leadership Role Of The Chair without Staff

FOUNDATION 3.1–3.4		X	BUILDING 3.7–3.10		X
3.1	<p>Knowledge/State & Local</p> <p>a. has a working knowledge of state and local education issues, policies, legislation, curriculum and programs in arts education</p> <p>b. has a working knowledge of not-for-profit practices and principles in order to guide the operations of the Alliance and to be an effective chair of the Alliance</p>		3.7	<p>Knowledge/State & Local</p> <p>a. understands state/local issues, trends and developments, having the capacity to accurately analyze their importance for furthering arts education</p>	
3.2	<p>Knowledge/KCAAEN & National</p> <p>a. is familiar with KCAAEN policies, programs and services</p> <p>b. has a working knowledge of national issues, policies, legislation, curriculum and programs in arts education</p>		3.8	<p>Knowledge/KCAAEN & National</p> <p>a. understands the history of KCAAEN and its development</p> <p>b. ensures that new leaders in the state Alliance are provided with training to understand and be effective partners with KCAAEN</p> <p>c. understands national issues, trends and developments, having the capacity to accurately analyze their importance for furthering arts education</p>	
3.3	<p>Management/State & Local</p> <p>a. serves as primary contact to state agency partners</p> <p>b. serves as primary representative of Alliance</p> <p>c. responsible for overall Board management, long-range planning and fundraising strategies of the Alliance, managed in collaboration with the Board</p> <p>d. creates an environment which encourages involvement with the Alliance, cultivating trust in board leadership throughout the state</p>		3.9	<p>Management/State & Local</p> <p>a. has sufficient command of internal operations so that the Alliance has the capacity to be an effective provider of arts education information, programs and services to others</p> <p>b. ensures that proper fiscal systems and controls are in place</p> <p>c. oversees the work of the Board and its committees, creating an environment for effective Board leadership and development</p> <p>d. leads fundraising efforts</p> <p>e. delegates appropriate authority to Alliance committee Chairs, Board Members and contractors</p>	
3.4	<p>Management/KCAAEN & National</p> <p>a. responds to requests/meets requirements of KCAAEN</p> <p>b. serves as primary contact to KCAAEN</p> <p>c. attends and participates fully in KCAAEN Annual Leadership Meeting</p>		3.10	<p>Management/KCAAEN & National</p> <p>a. manages KCAAEN requests and requirements including meeting deadlines, submitting complete and accurate materials with a minimum number of corrections/changes</p> <p>b. supports Alliance participation in KCAAEN initiatives</p> <p>c. looks for and responds to opportunities provided for sharing information about Alliance's work with others, both within the KCAAEN and in other national forums</p>	

BEST PRACTICES 3.13–3.16	X	EVIDENCE /INDICATORS OF SUCCESS
<p>3.13 Knowledge/State & Local</p> <ul style="list-style-type: none"> a. stays up-to-date on developments with state and local arts education related-issues and trends, sharing this information with others b. is perceived as a change agent for furthering arts education c. understands and communicates essential need for evaluation and documentation of impact of Alliance work, supporting the development of systems to meet these needs on an ongoing basis 		
<p>3.14 Knowledge/KCAAEN & National</p> <ul style="list-style-type: none"> a. stays up-to-date on developments with the KCAAEN and other national arts education issues and forums, sharing this knowledge with others b. monitors and understands the value of new research related to arts education 		
<p>3.15 Management/State & Local</p> <ul style="list-style-type: none"> a. finds creative ways to balance both internal and external human resource needs of the Alliance (includes advocacy, fundraising, program management and financial management) b. facilitates and encourages Alliance flexibility in adjusting to change c. incorporates results of Alliance research into both short and long-range Alliance plans 		
<p>3.16 Management/KCAAEN & National</p> <ul style="list-style-type: none"> a. regularly submits information to keep KCAAEN apprised of its work; regularly meets deadlines and provides complete and accurate materials to KCAAEN (i.e. grants, final reports, awards, etc.) b. supports sharing of Alliance ideas, resources, research and materials with others so that they might be of value for arts education initiatives elsewhere while building the reputation of the State Alliance both in and out of state c. pursues national support for Alliance efforts 		

Criteria Regarding The Leadership Role Of The Chair without Staff continued

FOUNDATION 3.5–3.6		X	BUILDING 3.11–3.12		X
3.5	<p>Leadership/State & Local</p> <ul style="list-style-type: none"> a. supports partnership as an essential strategy for furthering Alliance mission and goals b. communicates effectively with key players in arts education throughout state c. makes an effort to meet and/or mentor new leaders d. leads board efforts in recruitment, retention, reward and evaluation of board and committee members e. finds meaningful ways to acknowledge accomplishments of the board f. takes appropriate action on arts education legislation 		3.11	<p>Leadership/State & Local</p> <ul style="list-style-type: none"> a. understands characteristics of effective partnerships, and allocates Alliance resources to continuous improvement as a partnering organization b. supports partnerships among other organizations on behalf of arts education c. is a capable spokesperson for arts education in a variety of contexts (legislative, press and other media, corporate, government, community) d. provides guidance to others about appropriate action regarding state/local issues, trends, and developments in arts education 	
3.6	<p>Leadership/KCAAEN & National</p> <ul style="list-style-type: none"> a. takes action on KCAAEN opportunities/initiatives b. takes appropriate action on national arts education issues and legislation c. understands that national organizations, including the KCAAEN, are partners in support of arts education 		3.12	<p>Leadership/KCAAEN & National</p> <ul style="list-style-type: none"> a. serves as a resource to the KCAAEN, including volunteering to serve on KCAAEN committees b. participates in some KCAAEN initiatives, often through a phased in timeline c. provides guidance to others about appropriate action regarding national issues, trends, and developments in arts education d. supports national partnerships on behalf of arts education 	

BEST PRACTICES 3.17–3.18	X	EVIDENCE /INDICATORS OF SUCCESS
<p>3.17 Leadership/State & Local</p> <ul style="list-style-type: none"> a. utilizes Alliance partnerships as the foundation for sustaining a network of state leaders b. provides opportunities for other leaders to share the spotlight c. encourages others to take leadership roles in state and local initiatives, as well as in the Alliance d. actively supports Alliance board development, including Alliance processes for recruitment, training, recognition and evaluation of board members e. recognizes that goals are measurable, providing strong leadership for Alliance self-assessment and accountability f. takes effective, strategic action on issues, trends, and developments which impact arts education at the state and local level; is flexible to enable the Alliance to adjust to change g. is perceived as a highly articulate spokesperson for arts education h. trains others and/or serves as a role model, including the use of new research, to make the case for arts education 		
<p>3.18 Leadership/KCAAEN & National</p> <ul style="list-style-type: none"> a. participates as a leader at KCAAEN, other national organizations and forums by sharing expertise with and learning from and about new leaders b. is often among the first to take action on new KCAAEN initiatives, finding ways to adapt ideas and resources to meet State Alliance needs c. takes an entrepreneurial approach to new opportunities d. understands and communicates the ways in which Alliance’s leadership role at the state and local levels can have an impact for the KCAAEN and nationally, including participation in national partnerships on behalf of arts education 		

Criteria Regarding The Leadership Role Of The Board Member

FOUNDATION 4.1–4.4		X	BUILDING 4.7– 4.10		X
4.1	<p>Knowledge/State & Local</p> <p>a. has a working knowledge of state and local education issues, policies, legislation, curriculum and programs in arts education</p> <p>b. has a working knowledge of not-for-profit practices and principles in order to be an effective Board Member of the Alliance</p> <p>c. has a working knowledge of the Alliance history, policies and procedures in order to be an effective Board Member of the Alliance</p>		4.7	<p>Knowledge/State & Local</p> <p>a. understands state/local issues, trends and developments, having the capacity to accurately analyze their importance for furthering arts education</p>	
			4.8	<p>Knowledge/KCAAEN & National</p> <p>a. understands the history of KCAAEN and its development, helping to ensure that new leaders in the state Alliance are provided with training to understand and be effective partners with KCAAEN</p> <p>b. understands national issues, trends and developments, having the capacity to accurately analyze their importance for furthering arts education</p>	
4.2	<p>Knowledge/KCAAEN & National</p> <p>a. is familiar with KCAAEN policies, programs and services</p> <p>b. has a working knowledge of national issues, policies, legislation, curriculum and programs in arts education</p>		4.9	<p>Management/State & Local</p> <p>a. participates appropriately in board efforts to monitor internal operations so that the Alliance has the capacity to be an effective provider of arts education information, programs and services to others</p> <p>b. delegates appropriate authority to Executive Director</p> <p>c. supports professional development and appropriate evaluation of Alliance Executive Director</p> <p>d. participates in the work of the Board and its committees, helping to create an environment for effective Board leadership and development;</p> <p>e. participates in fundraising efforts</p> <p>f. participates actively and appropriately in Alliance committee work</p>	
4.3	<p>Management/State & Local</p> <p>a. knows individuals who are the Alliance's state agency partners</p> <p>b. serves as Board representative of Alliance</p> <p>c. participates in Board meetings, long-range planning processes, and fundraising strategies of the Alliance, supporting the efforts of the Chair and Executive Director to lead the organization</p> <p>d. shares ideas and recognizes the value of diverse perspectives among the Alliance board</p>		4.10	<p>Management/KCAAEN & National</p> <p>a. supports Alliance participation in KCAAEN initiatives</p> <p>b. looks for opportunities to promote Alliance best practices in national forums</p> <p>c. helps to identify ways to pursue national support for Alliance efforts</p>	
4.4	<p>Management/KCAAEN & National</p> <p>a. is aware of requests/requirements of KCAAEN</p> <p>b. attends KCAAEN Annual Meeting when resources/time permits; reviews meeting materials</p>				

BEST PRACTICES 4.13–4.16	X	EVIDENCE /INDICATORS OF SUCCESS
<p>4.13 Knowledge/State & Local</p> <ul style="list-style-type: none"> a. stays up-to-date on developments with state and local arts education-related issues and trends, sharing this information with others b. is perceived as a change agent for furthering arts education c. supports and communicates the need for evaluation and documentation of impact of Alliance work 		
<p>4.14 Knowledge/KCAAEN & National</p> <ul style="list-style-type: none"> a. stays up-to-date on developments with the KCAAEN and other national arts education issues and forums, sharing this knowledge with others b. understands the value of new research related to arts education 		
<p>4.15 Management/State & Local</p> <ul style="list-style-type: none"> a. recognizes, helps to identify, and supports creative ways to balance both internal and external human resource needs of the Alliance 		
<p>4.16 Management/KCAAEN & National</p> <ul style="list-style-type: none"> a. supports sharing of Alliance ideas, resources, research and materials with others so that they might be of value for arts education initiatives elsewhere while building the reputation of the State Alliance both in and out of state 		

Criteria Regarding The Leadership Role Of The Board Member continued

FOUNDATION 4.5–4.6	X	BUILDING 4.11–4.12	X	
<p>4.5 Leadership/State & Local</p> <ul style="list-style-type: none"> a. communicates effectively with key players in arts education throughout state b. makes an effort to meet and/or mentor new leaders c. participates in Board efforts in recruitment, retention, reward and evaluation of Board and committee members d. supports Alliance efforts to acknowledge accomplishments of both Staff and Board e. takes appropriate action on arts education legislation <p>4.6 Leadership/KCAAEN & National</p> <ul style="list-style-type: none"> a. supports action on KCAAEN opportunities/initiatives b. takes appropriate action on national arts education issues and legislation 	X	<p>4.11 Leadership/State & Local</p> <ul style="list-style-type: none"> a. is a capable spokesperson for arts education in a variety of contexts (legislative, press and other media, corporate, government, community) b. directs others to the Alliance to secure guidance about appropriate action regarding state/local issues, trends and developments in arts education <p>4.12 Leadership/KCAAEN & National</p> <ul style="list-style-type: none"> a. serves as a resource to the KCAAEN b. volunteers to participate on KCAAEN committees c. directs others to the Alliance to secure guidance about appropriate action regarding national issues, trends and developments in arts education 	X	

BEST PRACTICES 4.17–4.18	X	EVIDENCE /INDICATORS OF SUCCESS
<p>4.17 Leadership/State & Local</p> <ul style="list-style-type: none"> a. provides opportunities for other leaders to “share the spotlight” b. encourages others to take leadership roles in state and local initiatives, as well as in the Alliance c. actively supports and participates in Alliance board development, including Alliance processes for recruitment, training, recognition and evaluation of Board Members d. recognizes that goals are measurable, providing strong leadership for Alliance self-assessment and accountability e. understands trends and supports Alliance flexibility in adjusting to change f. is perceived as a highly articulate spokesperson for arts education, who trains others and/or serves as a role model in this area, including the use of new research 		
<p>4.18 Leadership/KCAAEN & National</p> <ul style="list-style-type: none"> a. participates as a leader at KCAAEN, other national organizations and forums by sharing expertise with and learning from and about new leaders b. supports Alliance action on new KCAAEN initiatives c. takes an entrepreneurial approach to new opportunities d. understands the ways in which Alliance’s leadership role at the state and local levels can have an impact for the KCAAEN and nationally 		

Overview of the Recruitment and/or Promotion Matrixes

Not-for-profit organizations are often challenged to identify leaders for the organization who collectively provide a balance of skills, represent a variety of constituencies, and provide diverse points of view. While job descriptions can provide an overall sense of the tasks required of a leader in accordance with their individual role, it is often helpful to use a matrix similar to the samples that follow to provide a summary or checklist of the characteristics, skill sets and sectors represented by individual candidates for a given leadership role. In addition, it is important that an executive committee or nominating committee look to the collective qualifications of a pool of candidates, so that the resulting leadership team is as diverse as possible. This diversity clearly strengthens the organization internally and has the potential to significantly impact the ability of the organization to be successful in meeting its mission.

In promoting Board Members to enhanced leadership positions, i.e. committee Chair or Alliance Chair, revisiting these matrixes can bring clarity and objectivity to the selection process. Identifying leaders who have those qualities identified within the *Characteristics of Leadership* section of this *KCAAEN Leadership Kit* as well as a balanced mix of the factors identified in these matrices can go a long way in helping any organization identify the “right leaders at the right time.” This is especially meaningful when dealing with the many complex *Systems and Sectors* which impact arts education.

Sample Board Member Agreements

Leaders are people who genuinely want to do a good job and work for the common good of the organization. Helping Board Members find their place, their voice and their contributions is at the essence of leadership. However, it is equally important for the Alliance to clearly communicate expectations and responsibilities to board members. Written Board Member Agreements are one way to meet this challenge. Two Sample Alliance Board Member Agreements are included for your reference.

A Word About Evaluation

Evaluating the performance of both paid Staff and volunteer Board Members is integral to effective management of the not-for-profit organization. There is substantial information within this *KCAAEN Leadership Kit* that can inform the development and implementation of effective evaluation processes, including the narrative questions at the bottom of each *Recruitment Matrix*, the *Job Descriptions*, and

the *Leadership Roles Charts*. However, the KCAAEN feels that each State Alliance is best suited to design its own evaluation tools and processes.

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

Recruitment and/or Promotion Matrix

Complete this matrix for each individual being considered for service on the State Alliance Board, Executive Committee and/or Chair leadership. This form could be further adapted with additional criteria added to fit the organization. Check all boxes that are applicable.

Name: _____

Gender: Male Female Residence: Urban Rural Suburban

Ethnicity: White Black American Indian/Alaska Native Asian/Pacific Islander
 Other

Are you of Hispanic or Latino origin? Yes No

Geographic Region of the State: N S E W

EXPERIENCE	X
School-Based	
Board of Education	
Superintendent	
Principal	
Curriculum Director	
Arts Supervisor	
Special Education	
Classroom Teacher	
Arts Teacher	
Higher Education	
Content/Discipline of Interest	
Visual Art	
Music	
Drama/Theatre Arts	
Dance	
Other:	
Education Organization	
State Agency	
Department of Education	
State Arts Council/Agency	
Other:	

EXPERIENCE	X
Cultural Organization	
Performing Arts Center	
Museum/Visual Art Center	
Theatre	
Dance Company/Studio	
Community Arts	
Director/Administrator	
Education Director	
Program Director	
Artistic/Artist	
Community/Civic	
Elected Official	
Government Leader	
Business	
Parent	
Foundation	
Funder	
Special Skills	
Marketing	
Public Relations	
Legal	
Accounting	

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

Experience with the State Alliance:

Other special attributes brought to this position:

State Alliance Knowledge and Skills Assessment

For each Focus Area, rate your knowledge and understanding as “Excellent, Good, Fair or Needs Improvement.” In the “Notes” column, indicate any particular strength, skill, past experience or expertise in the Focus Area that might benefit the Alliance.

FOCUS AREA	Excellent	Good	Fair	Needs Improvement	NOTES
1. Governance & Strategic Planning					
2. State Alliance Leadership					
3. Fund Development					
4. Information and Analysis					
5. Building Collaborations/ Partnership Development					
6. Ongoing Alliance Activities					
7. Special Projects					
8. Leveraging KCAAEN Connection					
10. Arts Education Sector and Its Systems					
11. Education Sector and Its Systems					
12. Not-for-Profit Arts Sector and Its Systems					
13. Not-for-Profit Management Sector and Its Systems					

- Choose one Focus Area that you would be willing to share your knowledge and skills with other Alliance Board Members and/or staff.
- Choose one Focus Area that you have an interest in learning more about during the upcoming year.

Sample Alliance Board Member Agreement #1

I, _____ understand that as a member of the Board of Directors of the _____ Alliance for Arts Education, I have a legal and moral responsibility to ensure that the organization does the best work possible in pursuit of its goals. I believe in the purpose and the mission of the organization, and I will act responsibly and prudently as its steward.

As part of my responsibilities as a board member:

- I will interpret the organization's work and values to the community, represent the organization and act as a spokesperson.
- I will attend at least 75% of Board meetings, committee meetings, and special events in a calendar year.
- I will purchase an individual membership in the Alliance at the Patron level. If I am elected as an officer of the Alliance, I agree to increase my giving from the Patron level.
- In addition to my membership, I will make a personal financial contribution at a level that is meaningful to me.
- I will actively participate in one or more fundraising activities. If I am elected as an officer of the Alliance, I agree to assist the Executive Director with fundraising solicitations, calls, and other activities as requested.
- I will offer one or more names to the Nominating Committee for the recruitment of new Board Members.
- I will act in the best interest of the organization, and excuse myself from discussions and votes where I have a conflict of interest.
- I will stay informed about what is going on in the organization. I will ask questions and request information. I will participate in and take responsibility for making decisions on issues, policies and other Board matters.
- I will work in good faith with Staff and other Board Members as partners towards achievement of Alliance goals.
- If I do not fulfill these commitments to the organization, I will expect the Board President to call me and discuss my responsibilities with me.

In turn, the organization will be responsible to me in several ways:

- I will be provided, without request, quarterly financial reports and an update of organizational activities at quarterly board meetings that allow me to meet the "prudent person" section of the law.
- Opportunities will be offered to me to discuss with the Executive Director and the Board President the organization's programs, goals, activities, and status; additionally I can request such opportunities.
- The organization will help me perform my duties by keeping me informed about issues in the field in which we are working, and by offering me opportunities for professional development as a Board Member.
- Board Members and Staff will respond in a straightforward fashion to questions I have that I feel are necessary to carry out my fiscal, legal, and moral responsibilities to this organization. Board Members and Staff will work in good faith with me towards achievement of our goals.
- If the organization does not fulfill its commitments to me, I can call on the Board President and Executive Director to discuss recommendations.

Signed:

Member, Board of Directors

Date

President, Board of Directors

Date

Executive Director

Date

Sample Alliance Board Member Agreement #2

Dear _____,

Thank you for agreeing to serve on the _____ Alliance for Arts Education.

Alliance Mission Statement

We are committed to accomplishing this **mission** by:

- Advocating for arts education programs for all students;
- Sharing information, ideas, and resources among people dedicated to arts education;
- Promoting innovative collaboration among artists, individuals, cultural, and educational organizations and institutions; and
- Recognizing notable achievements by individuals and organizations in arts education.

The **vision** for the future of our organization is to serve as strong advocates for arts education in _____.
State

The **role** of the Board Member is to participate actively in performing the following responsibilities:

- Maintain active membership in the Alliance (membership dues amount \$)
- Attend regularly scheduled Board meetings
- After missing three meetings within a given year, at the discretion of the Executive Committee of the full Board, the member will be asked to review his/her commitment and determine if membership on the Board should be continued at this time.
- Serve on at least one committee (ad hoc or standing) and attend committee meetings
- Actively participate in policy making that guides and directs all aspects of the Alliance
- Elect Board officers as designated in the by-laws
- Work with other Board Members to review and approve the annual budget
- Participate in hiring and evaluating Staff as requested
- Work with other Board Members to identify, recruit, and train new Board Members
- Participate in the development of activities and projects, either by donating or raising funds
- Promote Alliance programs and services

Board members attend quarterly board meetings. In addition, members participate in committee work at various times throughout the year.

Welcome aboard. We look forward to working with you. Please sign the enclosed two copies of this Board Member Agreement. Keep one copy and return one copy to the Alliance office.

Signed:

Member, Board of Directors

Date

President, Board of Directors

Date

Executive Director or Chair of the Nominating Committee

Date

Sample Executive Director Agreement

Agreement Regarding Services as Executive Director
for the (State) Alliance for Arts Education
7/01/____ - 6/30/____

Date
Name
Street address
City, state, zip

Dear _____,

This letter will serve as a summary of the terms and conditions for your employment as the Executive Director of the (State) Alliance for Arts Education (AAE), as of (date).

Responsibilities

As Executive Director of the (State) AAE, you will have the duties and responsibilities customary to such a position, such as general supervision, direction, leadership and management of the business of the (State) AAE, subject to oversight by the Board of the (State) AAE. Your specific responsibilities may be set forth in a job description as the Board of Directors may from time to time establish and provide to you. You shall report solely and directly to the Chair/President and the Board of Directors. Any other employees or contracted services of the (State) AAE shall report directly to you.

Compensation

We are able to offer the following compensation package:

- An annual salary of \$ _____. The amount of compensation and employment status offered to the Executive Director are discretionary and may be subject to increase or decrease by the Board of Directors of (State) AAE; specifically, the Board may review the salary amount whenever feasible if additional funding sources are secured or funded projects are undertaken.
- Reimbursement for documented expenses that are specified by the approved (State) AAE Budget (i.e. mileage, parking, meals while on Alliance business, professional development registration fees, memberships in professional organizations, cellphone, etc.)
- Optional: \$ _____ per month for use of your home office

Benefits

- In addition to the salary set forth above, the Executive Director is eligible, while a full-time employee of the (State) AAE, to participate in the regular insurance benefits as are or may be established by (State) AAE at the Board of Directors' sole discretion, including health insurance benefits. The Board of Directors has authorized health insurance benefits at the level of a full-time employee for the services contracted at a rate of \$ _____ per month.
- The Board realizes and appreciates that the nature of the Executive Director's work is ongoing; workload and time off therefore do not always fit easily into the confines of a typical work schedule. However, the Board views compensated time off as an important benefit and therefore encourages the Executive Director to use up to 21 absence days, for any purpose, in addition to 11 holidays, within the fiscal year without diminution of salary. More absence days may be requested by the Executive Director as needed, and approved by the Chair/President of the Board. There will be no additional compensation paid in the event the Executive Director does not utilize all of the absence days and holidays permitted in the fiscal year. Absence days and holidays not utilized within a fiscal year will not accumulate or roll over to the next fiscal year. The Executive Director will make reasonable efforts to inform the Chair/President of any extended vacations or absences, and of the holidays selected within the fiscal year, for informational and planning purposes.

(continued)

At-Will Employment and Complete Agreement

You and the (State) AAE agree that your employment is for an unspecified duration and creates an “employment at will” relationship that may be terminated by you or by the (State) AAE, with or without cause, at any time. The “at will” nature of your employment shall not be affected by any evaluation or performance review that the Board of Directors may from time to time in its discretion conduct. You and the (State) AAE agree to provide at least 14 days notice of termination and, recognizing that a longer notice period may benefit both parties, will make reasonable efforts to provide more than 14 days notice.

This letter sets forth our complete agreement regarding your employment with the (State) AAE. This letter supersedes and replaces all prior negotiations and all agreements proposed or otherwise, whether written or oral, concerning your employment with the (State) AAE. Any representation, promise or agreement omitted from this document shall not be binding or enforceable against you or the (State) AAE.

If this letter acceptably summarizes our agreement, please sign one copy of this letter in the space provided below and return it to the Chair/President in the enclosed envelope. On behalf of the Board of Directors, we are pleased to have you serve as Executive Director of the (State) AAE and look forward to working with you to meet the mission and goals of the (State) Alliance for Arts Education.

Sincerely,

Chair/President
On behalf of the Board of Directors
(State) Alliance for Arts Education

I accept this offer of employment and agree to the terms stated in this letter.

Signed:

Executive Director

Date

Introduction to the Systems and Sectors Guides

Arts Education, Education, Not-for-Profit Arts, Not-for-Profit Management

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

As a leader in any field, there is core knowledge and vocabulary that individuals need to have a basic familiarity with in order to be effective. In considering what knowledge and skills are important for leaders of State Alliances for Arts Education, it is essential that those considering leadership positions have some background and understanding of four interrelated sectors which influence arts education before they can develop strategies, programs and services to address opportunities.

While each individual leader does not need to have a depth of understanding of each sector in order to be effective in their Alliance role, they should have or be committed to acquiring a basic understanding of several complex, independent Systems and Sectors. As a State Alliance, the combined staff and board leadership need to have a critical mass of knowledge, understanding and influence regarding the Systems and Sectors: Arts Education, Education, Not-for-Profit Arts, Not-for-Profit Management.

Each sector is organized to contain the following information:

Who — Infrastructure — Organizations/Individuals Involved

- Who comprises the infrastructure of this sector?
- As an Alliance leader, which organizations and individuals are the core leaders in this sector?
- Which organizations are engaged in the work of this sector, at the local, state and national levels?

How — How the Infrastructure Operates — How Policy/Programs/Funding Decisions Are Made

- How is policy made in this sector, at the local, state and national levels?
- How are funding decisions made at each level in terms of arts education?

What — Approaches to Arts Education (Education/Not-for-Profit Arts/Not-for-Profit Management)

- What are the systems or operating approaches to this sector?
- What vocabulary relates to key content pieces of this field and its structure?

Measuring Success and Impact

- How does this sector approach evaluation?
- What vocabulary relates to evaluation in this sector?

What — Key Issues in Arts Education (Education/Not-for-Profit Arts/Not-for-Profit Management)

- What are the key issues that this sector is concerned with at this time?
- What other issues are of concern that might be specific to your state or community?

What the Research Shows or “Also Noteworthy”

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

Recommendations for How to Use the Systems and Sectors Guides

In helping leaders understand these four complex *Systems and Sectors: Arts Education, Education, Not-for-Profit Arts, Not-for-for Management*, this section of the kit is intentionally streamlined to provide a basic overview. It is intended to engage leaders in their work, rather than overwhelm them. As we bring people from many diverse backgrounds and experiences into the leadership pool, we often find it easier to work with those already familiar with our work. But this limits our ability to attain our collective goals. As State Alliances and leaders in arts education, it is important to build our collective knowledge and keep abreast of developments that impact our work.

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

The *Systems and Sectors* guides provide highlights of essential vocabulary that has stood the test of time. It provides ideas and concepts which might be considered universal. The website addresses were current at the time of publication. The information can assist arts education leaders to train new leaders about the KCAAEN mission: ***To promote learning in and through the arts for all students.***

It is essential in reviewing this material to keep one's Alliance role in perspective in order to place the *Systems and Sectors* material in context. It is predominantly designed for Staff and Board Members of State Alliances for Arts Education to use in the context of their Alliance work. Of course, the material provides a summary overview of the *Systems and Sectors* for any individual interested in being an effective champion for arts education.

As State Alliance Board and Staff Members review and discuss these *Systems and Sectors*, they should consider what knowledge and understanding all of their leaders bring to the Alliance, and assets, if you will—their collective brainpower. If there are meaningful gaps in knowledge throughout the State Alliance leadership, perhaps the *Systems and Sectors* guides can provide insights into topics for Board meetings and retreats, so that an Alliance can plan for professional development for its leaders.

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

Arts Education— Things Leaders Need to Know About

I. Infrastructure—Organizations/Individuals Involved—(Who)

There are organizations involved with arts education at the national, state and local levels.

A. National Level

- 1) Arts Education Partnership (AEP)—a national coalition of more than 150 arts and education organizations, formed in 1994 to support arts education. Housed at CCSSO (refer to education section), AEP was created by the NEA and the USDOE, but is not a federal agency, www.aep-arts.org
- 2) International Council of Fine Arts Deans (ICFAD) — www.icfad.org
- 3) The John F. Kennedy Center for the Performing Arts—the national center for the performing arts, The Kennedy Center’s arts education and outreach programs are available at www.kennedy-center.org/education. Also see ArtsEdge, national arts and education information internet web site: www.artsedge.kennedy-center.org
- 4) Kennedy Center Alliance for Arts Education Network (KCAAEN) — a national coalition of not-for-profit organizations, working in partnership with the Kennedy Center to support the arts as a critical and essential part of American K-12 education, www.kennedy-center.org/education/kcaaen
- 5) National Academy of Recording Arts and Sciences, Inc. (NARAS), www.grammy.com
- 6) National Assembly of State Arts Agencies (NASAA) — the national service organization for state arts agencies, which jointly manages the Arts Education Partnership, www.nasaa-arts.org
- 7) National Endowment for the Arts (NEA)—the federal agency which supports the arts, including arts education in the USA, www.arts.gov
- 8) National Foundation for Advancement in the Arts (NFAA), www.nfaa.org
- 9) Professional Arts Education Associations (these associations also have state level affiliates — see below)
 - a. American Alliance for Theatre and Education (AATE), www.aate.com
 - b. Educational Theatre Association (EdTA), www.edta.org
 - c. National Art Education Association (NAEA), www.naea-reston.org
 - d. The National Association for Music Education (MENC), www.menc.org
 - e. National Dance Education Organization (NDEO), www.ndeo.org
- 10) U.S. Department of Education (USDOE)—the federal agency which supports education in the USA, www.ed.gov
- 11) VH1 Save The Music, www.vh1.com
- 12) VSA arts—opportunities for persons with disabilities through education/employment in the arts, www.vsarts.org

B. State Level

- 1) State Arts Agency (Government)—arts education plan expresses policy as implemented by AIE program
- 2) State DOE or DPI (Government/see education for abbreviations)—fine arts consultant(s) and/or staff as assigned
- 3) AAE (Citizens)—refers to State Alliances for Arts Education (Kennedy Center)

- 4) State affiliates of national arts education organizations—not-for-profit associations (see national information above)—MENC; NAEA; NDEO; EdTA; AATE. These organizations form the core of State Alliance boards. The other national arts education organizations with state affiliates are: NASAA, KCAAEN, VSA arts. Some organizations, including VH1 Save the Music (see above), Young Audiences and Different Ways of Knowing (see next page) also have affiliates in select locations. Some states have a statewide assembly of local arts agencies (refer to Americans for the Arts under “not-for-profit arts”). Other organizations have national memberships but do not have an office or structure to serve their members in a particular state or locale.

C. Local Level

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

Organization of arts education at the local level—within the community:

- a. Cultural organizations with arts education programs
- b. Local Arts Agencies with arts education programs
- c. Artists in residence/teaching artists
- d. Parent Groups—(see note below under “local funding”).

D. Funding Organizations

- 1) National—USDOE; NEA; Major Foundations (These have separate arts and education staff and programs), Corporations
- 2) State—State Arts Agencies; State Departments of Education; Regional or State-based foundations
- 3) Local—Local school districts; local arts agencies; local funding agencies (community or family foundations, corporations); individual donations to not-for-profit arts organizations; Parent Groups—Booster clubs and other parent-led organizations. Current trends reveal that these groups are stronger at the local level.

II. How the Infrastructure Operates—How Policy/Programs Decisions Are Made (How)

All policies regarding education, including arts education, are determined at the state and local levels.

- A. Federal—Arts education “policy” is guided by the way(s) in which arts education is included in education legislation (Elementary and Secondary Education Act) and/or the policies of the National Endowment for the Arts.
- B. State—State policy relative to arts education involves decisions such as graduation requirements, assessment in the arts, whether or not the arts “count” in the GPA (grade point average).
- C. Local—In many, if not most, locations, school boards determine the actual curriculum and often have final authority whether or not a local school district adopts state guidelines (items listed above) or requires their own local mandates.
- D. Programmatically—arts education leaders need to know what is “in vogue” in both school-based and community-based arts education at any point in time.

III. Approaches to Arts Education (What)

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

A. Within the school district/school setting

- 1) Arts within the K-12 curriculum—certified/licensed arts specialists teach art, music, dance, and theatre requirements, various electives, etc. as well as classroom teachers integrating the arts in other areas of the curriculum.
- 2) Advanced Placement—specialized, advanced coursework in the arts at the high school level.
- 3) Arts Integration or Interdisciplinary—connecting or relating the arts with other academic subjects.
- 4) Artist Residencies—bringing individual artists or arts organizations into the school, preferably for an extended period of time, so teachers and students interact with artists in addition to viewing a professional performance or artwork.
- 5) Whole School Reform—Whole School Reform takes a “building wide approach” to school change. Various approaches which have included the arts are sometimes referred to as:
 - a. Magnet—students generally ‘audition’ to attend. (Some of these schools are members of International Network of Performing and Visual Arts Schools, www.artsschoolsnetwork.org)
 - b. Integration or Arts-Focused or Arts-Based School Reform—students generally do not ‘audition’ to attend.
- 6) “Methodology-Based Organizations”—Organizations which have developed an approach to arts education in schools. The ones noted have proven the test of time, so that leaders are aware of them. Regularly featured at national conferences; conducting research regarding their impact.
 - a. Arts in the Basic Curriculum (ABC) Project, South Carolina model, www.winthrop.edu/abc
 - b. Changing Education Through the Arts (CETA), Kennedy Center model, www.kennedy-center.org/education/ceta
 - c. Different Ways of Knowing (Galef Institute), www.differentways.org
 - d. The Kenan Institute—A+ Schools Network, North Carolina model, www.aplus-schools.org

B. School/Community Partnership approaches to arts education in the school and/or within the community

- 1) Artist Residencies (see above)
- 2) Community Schools of the Arts (music/art instruction)—see also National Guild of Community Schools of the Arts, www.natguild.org
- 3) The Transforming Education Through the Arts Challenge (TETAC)—managed by the National Arts Education Consortium. Report available in the Evaluation/Research section of www.aep-arts.org
- 4) Young Audiences—Arts 4 Learning Initiative, www.youngaudiences.org

C. School/Community Partnership approaches to professional development

- 1) Distance Learning—generic term for the use of technology at a distance for teaching and learning, in regard to student learning as well as professional development for teachers.
- 2) The J. Paul Getty Trust—Discipline-Based Arts Education (DBAE) (California), www.getty.edu

- 3) Kennedy Center Partners in Education program—assists cultural organizations/school districts to use Kennedy Center approaches to professional development for teachers; www.kennedy-center.org/education/partners
- 4) Lincoln Center Institute for the Arts in Education (New York City), www.lcinstitute.org
- 5) Urban Gateways (Chicago), www.urbangateways.org
- 6) Wolf Trap Institute for Early Learning Through the Arts—pre-school (Virginia), www.wolf-trap.org

IV. Curriculum and Assessment—Measuring Success and Impact (current vocabulary)

- A. Assessment—rubrics, checklists, extended response, etc. within the classroom
- B. Curriculum frameworks—state and local
- C. Program evaluation—for school/community partnership or community-based programs
- D. Standards—national, state and local
- E. “No Child Left Behind,” (NCLB)—name of President George W. Bush administration’s education policy, as written into reauthorization of Elementary and Secondary Education Act (ESEA). Includes focus on student assessment and overall evaluation of how well schools are doing based on these assessments.

V. Key Issues in Arts Education (What)

- A. Impact of education issues on arts education programs/services
- B. Keeping the arts in the curriculum
- C. Professional development (classroom teachers, arts specialists, teaching artists, administrators) see INTASC; www.ccsso.org
- D. Graduation Requirements (high school graduation/college admission)
- E. Sustained funding
- F. Partnerships
- G. Staffing
- H. Resources
- I. School facilities and scheduling

VI. What the Research Shows (also noteworthy)

(see aep-arts.org for copies of these * reports)

- A. Arts Integration—A+; ABC studies—see Kenan A+ and ABC contact information above
- B. **Champions of Change: The Impact of the Arts on Learning*
- C. **Critical Links: Learning in the Arts and Student Academic and Social Development*
- D. **Gaining the Arts Advantage: Lessons from School Districts That Value Arts Education*
- E. Harvard Project Zero; www.pzweb.harvard.edu
- F. *National Standards for Arts Education—What Every Young American Should Know and Be Able to Do in the Arts*, published 1994 (available at www.menc.org)
- G. Note—individual communities and arts education projects conduct their own additional research.

Education— Things Leaders Need to Know About

I. Infrastructure—Organizations/Individuals Involved—(Who)

There are organizations involved with arts education at the national, state, and local levels.

A. National Level

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

B. State Level

- 1) Governors—recommend state support for education in their budgets
- 2) State Boards of Education—some are elected; some are appointed
- 3) State chapters of national education organizations
- 4) State College Boards/Boards of Regents/Council of Higher Education
- 5) State Departments of Education (DOE)/State Departments of Public Instruction (DPI)
- 6) State Legislatures—for national information, see National Conference of State Legislatures (NCSL); www.ncsl.org
- 7) State oversight of charter schools
- 8) State Superintendents/Commissions of Education—their national organization is CCSSO—(see above)

C. Local Level

At the local level, the leadership of key individuals, with the power to influence decision-making is proven to be essential to furthering arts education.

- 1) Within the school district/schools
 - a. Superintendents/Deputy or Associate Superintendents
 - b. Principals
 - c. Curriculum Directors
 - d. Arts Supervisors (some districts also have Arts Directors—higher position than Arts Supervisors)
 - e. Arts Specialists
 - f. Classroom teachers
 - g. School boards or school committees—16,000 school districts in the USA
 - h. Arts education advisory committees
 - i. Some states have Regional Educational Service Agencies working with multiple districts
- 2) Higher education—colleges or departments of education

II. How the Infrastructure Operates—How Policy/Programs Decisions Are Made (How)

A. Federal

- 1) Arts Education—NEA and NEA/State Arts Agency relationships through “Partnership grants and long range plans submitted to the NEA, requires education component from SAA. (See www.arts.gov for Arts Learning grants; database of arts education funding through other federal agencies).
- 2) Education, including the Arts—USDOE inclusion of the arts as a “core subject” in reauthorization language for Elementary and Secondary Education Act (ESEA–NCLB in current administration); makes federal funding for education eligible to be used for arts education initiatives. (See www.ed.gov for federal registry posting of grants)

B. State

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

C. Local

Local School Board (elected or appointed)

- 1) Impact of regulatory legislation, i.e. mandates, state “takeovers,” equity issues
- 2) Impact of referendum votes
- 3) Various ways in which local school budgets are determined: Property taxes; other school assessments

III. Approaches to Education (What)

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

IV. Curriculum and Assessment—Measuring Success and Impact

- A. National Assessment Governing Board (NAGB), sets policy for NAEP (below), www.nces.ed.gov
- B. National Assessment of Educational Progress (NAEP), the national tests which compare how U.S. students are doing in a wide range of subjects as compared to others throughout the world. “The Nation’s Report Card.” (see NAGB above).
- C. Authentic Assessment
- D. Performance-Based
- E. Accreditation
- F. School report cards
- G. ESEA—The major legislation which funds education in the US. Reauthorized every 5–7 years; Annual appropriations process.
 - 1) NCLB—name for national education policy under the Bush Administration. Continued to include the arts as a core subject. Additional focus on “annual yearly progress” based on use of standardized tests, use of scientifically-based research to determine classroom practice, focus on reading and mathematics, to ensure that “no child is left behind.” (see more information above)
 - 2) Goals 2000—name for national education policy under the Clinton Administration. The Arts were included as a core subject in the curriculum in federal policy for the first time with the adoption of Goals 2000 in March 1994. Federal policy is a ‘recommendation’ not a ‘mandate’ for state and local policy. Goals 2000 era was noted for creation of standards of “what students should know and be able to do” for all subject areas at the national level, followed by creation of state standards and local curriculum frameworks based on these standards.
- H. Accountability
- I. High Stakes Testing

V. Key Issues in Education (What)

- A. Teacher Certification and Licensure
- B. Pre-Service/Higher Education
- C. Professional Development/In-Service
- D. Graduation Requirements; GPA (grade point average)
- E. Block Scheduling
- F. Multi-Age Classrooms
- G. Literacy
- H. Charter Schools
- I. Vouchers
- J. Home Schooling
- K. Bi-lingual Education (ESL)
- L. Special Education (including Gifted and Talented)

VI. What the Research Shows (also noteworthy)

- A. American Education Research Association (AERA)—this major association for education research is working with the Arts Education Partnership to sponsor a research agenda for arts education, www.aera.net
- B. Annenberg Institute for School Reform (Brown University), www.annenberginstitute.org
- C. Brain Research (i.e. The Jensen Learning Corporation www.jlcbrain.com)
- D. Educational Testing Services (ETS), www.ets.org
- E. The Education Trust, www.edtrust.org
- F. Education Week (weekly education news), www.edweek.com
- G. Multiple Intelligences, the work of Howard Gardner, www.pzweb.harvard.edu/PIs/HG.htm
- H. National Center for Education Statistics (NCES)—includes “Fast Response Surveys on the status of arts education, co-sponsored by the NEA, www.nces.ed.gov

Not-for-Profit Arts— Things Leaders Need to Know About

I. Infrastructure—Organizations/Individuals Involved—(Who)

There are organizations involved with arts education at the national, state, and local levels.

A. National Level

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

B. State Level

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

C. Local Level

At the local level, the leadership of key individuals, with the power to influence decision-making is proven to be essential to furthering arts education.

- 1) Not-for-Profit arts organizations, including: (see next page for descriptions of producing/presenting)
 - a. Performing Arts producing organizations
 - b. Performing Arts presenting organizations
 - c. Museums (including visual art, historic, or other museums)
 - d. Other artistic discipline organizations including but not limited to writing, design, and media arts
- 2) Adult Education/Community Outreach—divisions of higher education
- 3) State to County/City Partnership—community development/cultural districts
 - a. Local government, including county or city divisions which fund or present arts programs or activities
 - b. Local arts agencies/local arts councils which fund or present arts programs or activities

II. How Policy/Programs/Appropriations (Government Funding Decisions) Are Made (How)

A. Federal

These items are determined through the NEA, the NEH, and IMS. The NEA/State Arts Agency relationship is realized through “Partnership Grants” and state long range plans submitted to the NEA. Each federal agency has a “council” (oversight board) appointed by the President; agency chairs approved by Senate.

B. State

These items are determined by Governor’s budget; Legislative appropriations process; State Arts Agency Council Members (oversight board) make policy and final funding decisions, carried out by SAA staff.

C. Local

Individual city or county governments often have policies/programs/funding for arts programming and/or services via park and recreation and/or division of cultural affairs.

III. Approaches to Not-for-Profit Arts (What)

- A. Producing Organizations (i.e. symphonies, theatre companies, dance companies, opera companies)
- B. Presenting (facilities or series which present touring performances, including those which are part of colleges and universities; some presenting organizations also do some producing; present festivals)
- C. Service Organizations (these vary by state; include service networks by discipline to artists, aspiring artists; theatre or other discipline specific consortiums or special interest groups)
- D. Museums (including visual art, historic, or other museums)
- E. Artistic Staff vs. Management Staff—two-tiered management, including those managing the artistic process and those managing the administrative support for the artistic process, is a common structure in the not-for-profit arts sector. In many cases, there is also education program staff managing both the artistic (programmatic) and administrative needs of education programs and services.
- F. Boards/Advisory Boards/Education Committees—All not-for-profit organizations have Boards, sometimes called Boards of Directors or Boards of Trustees. These volunteer Boards, represent the “mission” of the organization and “keep the public trust” for the entity as a not-for-profit, tax exempt, generally ‘educational’ institution, in accordance with the incorporation papers and the organization’s by-laws. Some organizations also have advisory Boards, to involve former leaders or involve/recognize important community leaders. Some have Board committees in education, in addition to long-range plan, fundraising, nominating, finance and other areas specific to the needs of the organization. (see more under “not-for-profit management” sector)
- G. Not-for-profit arts as related to arts education
 - 1) Arts education as one component of programs and services, not total mission focus
 - 2) Youth and Family programming
 - 3) Performance guides connecting arts education programs to standards and the curriculum
 - 4) School/Community Partnerships (also refer back to arts education section)
 - a. Youth at Risk—term popularized in the 1990’s, relates to the way in which students in high poverty or inner-city situations often succeed through the arts
 - b. After-School—important venue for arts education with many arts organizations providing programs/services “after-school,” which refers to after the school day, on weekends, or in the summer
 - c. Artists residencies by performers, artists and writers into the community and/or school
 - 5) Adult education/Outreach (i.e. lecture-demonstrations, conversations with the director, conductor)

IV. Evaluation—Measuring Success and Impact

A. Program Evaluation

Not-for-profit arts organizations use of multiple evaluation measures, i.e. box office data, critical reviews, surveys, community planning forums, other measures depending on the program/service being evaluated.

B. Program Impact

In terms of arts education, not-for-profit arts organizations use a variety of methods to gauge the impact of their work. These include short term and long-term evaluation methods:

- 1) Surveys or evaluation forms which gather feedback during or immediately following an event(s),
- 2) Evaluation methods which help to identify what new knowledge or skills have been applied as a result of participation (i.e. KCAAEN Impact Survey), and
- 3) More extensive research using outside evaluators to document and improve the quality of an arts education program.

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

V. Key Issues in Not-for-Profit Arts (What)

- A. Artistic Vision/Mission
- B. Leadership and Board Development
- C. Financial Management
- D. Fundraising, includes corporate, foundation, individual, government
- E. Communications, including Community Relations, Press and Media coverage of the arts
- F. Cultural Planning
- G. Membership and Audience Development; Marketing
- H. Community Arts Development
- I. Volunteerism

VI. What the Research Shows (also noteworthy)

- A. Economic Impact—Americans for the Arts (a merger of the former ACA—American Council for the Arts—and NALAA—National Assembly of Local Arts Agencies) has historically sponsored the economic impact studies regarding the not-for-profit arts sector. The most recent studies are available at www.artsusa.org
- B. Arts Wire Website (news of interest), www.nyfa.org
- C. Some commonly held beliefs about fundraising—
 - 1) Fundraising is a necessity for survival
 - 2) Funding and support changes over time due to the economy, politics and public perception of the importance of arts and culture
 - 3) Policy—general shift for most funding agencies—from providing Operating vs. Project Funding

Not-for-Profit Management— Things Leaders Need to Know About

I. Infrastructure—Organizations/Individuals Involved—(Who)

There are organizations involved with arts education at the national, state and local levels.

A. National Level

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

B. State Level

- 1) Foundations/Corporations which support not-for-profit development
- 2) Statewide not-for-profit support organizations including state affiliates of national organizations (Professional Management Associations)
 - a. Business Volunteers for the Arts
 - b. Community Foundations (example Arizona Community Foundation, Columbus Foundation, etc.)
 - c. Higher education— not-for-profit management centers/institutes
 - d. Volunteer Lawyers for the Arts
- 3) Networks of not-for-profits that may exist within a state

C. Local Level

- 1) Chamber of Commerce
- 2) Networks of not-for-profits that may exist locally

II. How the Infrastructure Operates—How Policy/Programs Decisions Are Made (How)

- A. Federal—IRS regulations/laws for not-for-profit, tax-exempt organizations
- B. State—Regulatory mandates of not-for-profit, tax-exempt organizations
- C. Local—Regulatory in terms of requirements—i.e. licensing, business, other fees and taxes

III. Approaches to Not-for-Profit Management (What)

- A. Dominated by Service Organizations/Trade Associations vs. Presenting/Producing organizations (as in the arts)—content driven by member needs for support. Membership-based
- B. How do arts nonprofits and education nonprofits fit into the overall issue of being a not-for-profit and what are the legal responsibilities? (BoardSource, www.ncnb.org) 501c3 and 501c4 structures—legal operating structures. Partnerships—Not-for-profits of all types are doing business in collaboration with others through Partnerships
- C. Organizational structures—
 - 1) Paid Executive Directors and Staff
 - 2) All Volunteer Boards
 - 3) Boards of Directors/Boards of Trustees, and related committees (Executive Committee—officers)
 - 4) Standing and Ad-Hoc Committees including fundraising, finance, nominating, etc.
 - 5) Advisory and/or Honorary Boards/Committees
 - 6) Members

IV. Evaluation—Measuring Success and Impact

- A. Program Evaluation
Not-for-profit organizations of all kinds use multiple evaluation measures, i.e. surveys, focus groups, individual interviews and other measures depending on the program/service being evaluated.
- B. Program Impact
Not-for-profit organizations of all kinds are challenged to use a variety of methods to gauge the impact of their work. Whichever method(s) an organization uses, the summary and analysis of the information and data collected is essential.

V. Key Issues* in Not-for-Profit Management (What)

*Refers to Focus Areas of KCAAEN Self-Assessment Kit

- A. Governance and Strategic Planning
- B. Leadership, including Board/Staff Development
- C. Fund Development including both fundraising and financial management (includes endowments)
- D. Information and Analysis
- E. Building Collaborations—Partnership Development
- F. Ongoing Activities, including monitoring legislation, policy, advocacy, membership, public information
- G. Special Projects, including program design and operation
- H. Success—Evaluating the Results (includes capacity and sustainability)

VI. Also Noteworthy

- A. Fiduciary role of not-for-profit boards
- B. Employment responsibilities of board to staff (compensation/benefits)
- C. Meeting acceptable standards of managing a not-for-profit organization, including the roles of staff and board, working “in the public trust” to work toward a shared vision/mission
- D. Knowing the specialized role of statewide nonprofits

Resource List

Resources on Leadership

- Leadership for Learning*—Carl D. Glickman, ASCD (2002)
- Standards for What Principals Should Know and Be Able to Do*, National Association of Elementary School Principals (2001)
- The Kind of Schools We Need*—Elliot W. Eisner, Phi Delta Kappa
- The Leadership Challenge*—James Kouzes and Barry Posner (1995)
- Leaders Count*, Wallace-Reader's Digest Fund
- Interstate School Leaders Licensure Consortium, Standards for School Leaders*, Council of Chief State School Officers (1996)
- The Leadership Issue: What Volunteer Leaders Need to Know*, Association Management (January 2002)
- Teachers as Leaders: Perspectives on the Professional Development of Teachers*, edited by Donovan R. Walling, Phi Delta Kappa Educational Foundation (1994)

Select Publications

Arts Education Partnership: aep-arts.org

- Champions of Change: The Impact of the Arts on Learning* (1999)
- Gaining the Arts Advantage*
- Gaining the Arts Advantage: Lessons from School Districts That Value Arts Education* (1999)
 - Gaining the Arts Advantage: MORE Lessons from School Districts that Value Arts Education* (2001)
 - Why Your Child Needs the Arts Advantage and How You Can Gain It* (2000)
- Critical Links: Learning in the Arts and Student Academic and Social Development* (2002)
- Envisioning Arts Assessment: A Process Guide for Assessing Arts Education in School Districts and States* (2002)
- Teaching Partnerships: Report of a National Forum on Partnerships Improving Teaching of the Arts* (2002)
- Young Children and the Arts: Making Creative Connections* (1998)

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

- A Community Audit for Arts Education (2001 and 2007), Findings Report (2002) and Findings Report Addendum (2003)*
- The Arts Beyond the School Day: Extending the Power* (2000)
- KCAAEN Self-Assessment Kit* (2007)

State Alliances for Arts Education Publications

- Refer to the KCAAEN website for contact information and links to individual State Alliances for Arts Education*

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

- Creating Capacity—A Framework For Providing Professional Development Opportunities for Teaching Artists* (2001)
- Giving Cues: Developing Performance Materials for Young People* (1998)
- Artists as Educators: Planning Effective Workshops for Teachers* (2002)

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

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

Teaching Artist Journal: www.erlbaum.com

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

The Dana Foundation: www.dana.org

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



The Kennedy Center Alliance for Arts Education Network (KCAAEN), a program of the Kennedy Center Education Department, is a coalition of statewide not-for-profit Alliances for Arts Education working in partnership with The John F. Kennedy Center for the Performing Arts to support policies, practices, programs and partnerships that ensure that the arts are an essential part of American K-12 education.

MISSION STATEMENT

The mission of the KCAAEN is to promote learning in and through the arts for all students.

GUIDING PRINCIPLES FOR OUR WORK

The KCAAEN maintains a commitment to arts education by:

1. advocating for arts education at the local, state, and national levels;
2. creating an environment for shared values and beliefs;
3. promoting a common set of core beliefs about arts education that unites the KCAAEN in a shared vision and mission;
4. recognizing the value and demonstrating the impact of the KCAAEN's work;
5. establishing strategic communication systems; and
6. advancing leadership, knowledge and skills that are essential to strengthen arts education.

To meet the following program objectives, members of the KCAAEN in partnership with the Kennedy Center will:

- **Build Collaborations:** Develop and support innovative collaborations among schools, community partners and cultural institutions that sustain arts education.
- **Position the Arts:** Speak out on behalf of arts education to citizens, policy makers, state agencies and others about the value and benefits of arts education.
- **Generate Resources:** Develop, publish and/or disseminate resources for arts education leaders and practitioners.
- **Provide Professional Development:** Implement professional development through educational programs, training and resources.
- **Recognize Innovation and Achievement:** Provide awards and recognitions to individuals, organizations and schools that demonstrate outstanding support for arts education.

Formed in 1973, the KCAAEN brings together educators, school administrators, parents, cultural leaders and citizens from across the nation. Throughout the United States, the KCAAEN seeks to advance the quality of education through the inclusion of the arts in the curriculum. The Kennedy Center supports the growth and development of the Network and the efforts of participating State Alliances through staff consultation, professional development, project grant support and other resources.



The Kennedy Center