



# TURNAROUND: ARTS

creating success in schools

# Handbook





**Local Program**

# **Handbook**

**April 2015, second edition**

**President's Committee on the Arts and the Humanities**

400 7th Ave, SW  
Washington, D.C. 20506

**Telephone:**

(202) 682-5409

**Websites:**

<http://www.pcah.gov>

<http://turnaroundarts.pcah.gov>

<http://www.twitter.com/TurnaroundArts>

<http://www.facebook.com/TurnaroundArts>

This handbook was prepared by John Abodeely and Katy Mayo-Hudson,  
with assistance from Rachel Goslins and Kathy Fletcher.

Produced by the President's Committee on the Arts and the Humanities

Designed by Fuszion

**Printed in the United States of America**

Individuals are encouraged to cite and reproduce the instruments  
included in the appendices of this publication. When doing so,  
please include the following attribution:

*This document is reprinted from the program handbook for  
Turnaround Arts, a program of the President's Committee  
on the Arts and the Humanities.*

# Acknowledgements

The President's Committee on the Arts and the Humanities is deeply grateful to our program partners and supporters, without whom Turnaround Arts would not be possible.



We are grateful to the hardworking principals, Arts Team Leaders, students, teachers, and families of our Turnaround Arts schools. Your efforts to build thriving school communities amidst challenging circumstances are inspiring, and your work in your schools has informed everything we do. We are also grateful to the dedicated staff of all our Turnaround Arts local program partners, whose efforts to bring and adapt this work to their own communities have deepened its impact across the country.

Finally, we would like to express our gratitude for the organizations and individuals working in the field of education and the arts who have remained resolute and dedicated in their work on behalf of children. Many have generously lent their time, materials, advice, best practices, and expertise to improve and advance Turnaround Arts in schools. Countless national and local school and nonprofit leaders carry this torch each day in schools, districts, and states across the country. Our appreciation goes out equally to these admirable professionals.



# Hello & Welcome to Turnaround Arts!

On behalf of the President’s Committee on the Arts and the Humanities and Turnaround Arts: National, we are delighted to welcome you as partners in using the arts to help improve outcomes and lives for our nation’s students. Through our work, we’ve been fortunate to see children, teachers, and schools transformed when the arts are added to the “school improvement toolbox.” We can’t imagine a better way to invest in the country’s future, and we’re delighted to be working with you to make more of that happen in schools in your communities.

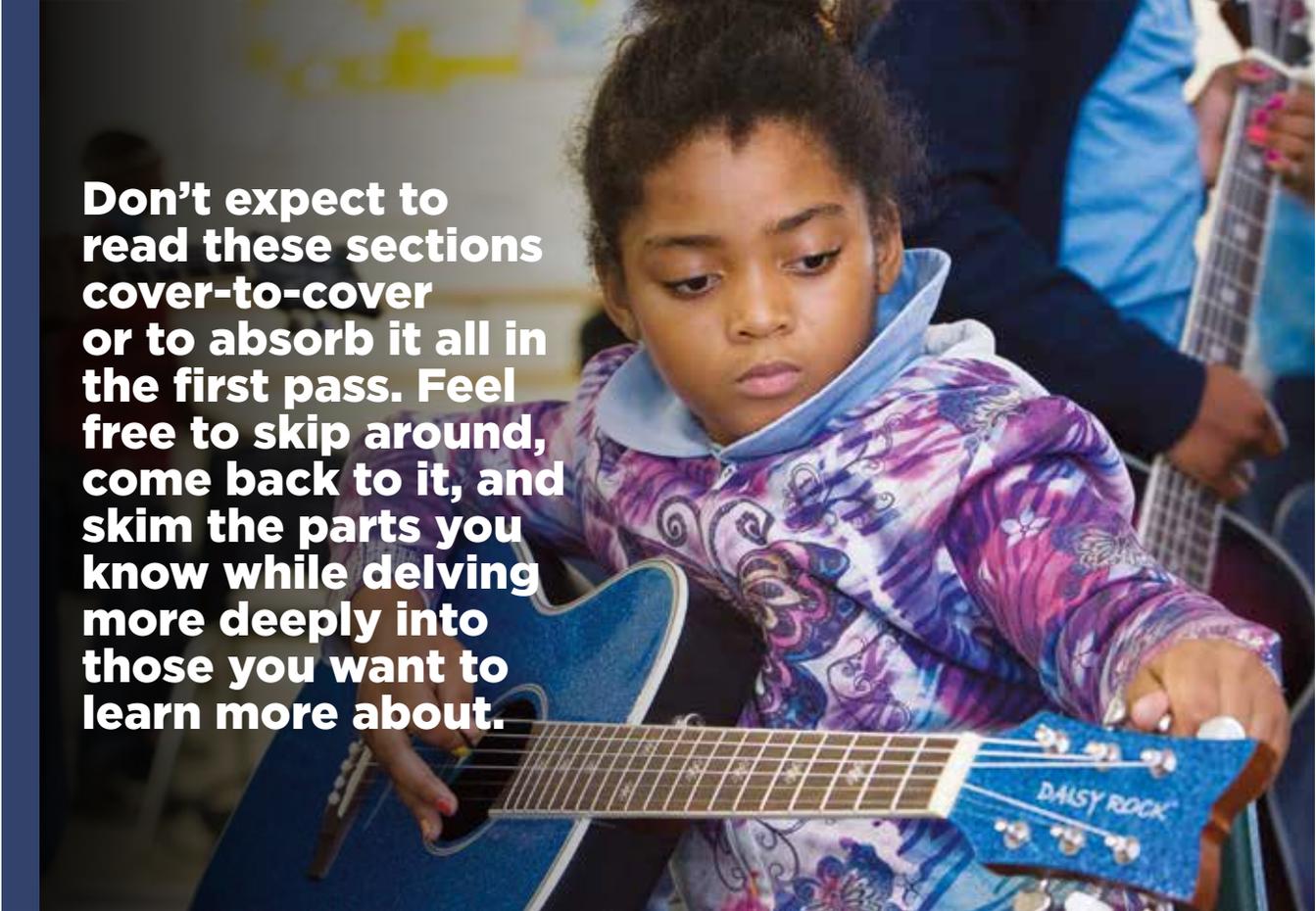
**W**e hope this program handbook will give you the knowledge, best practices, and lessons we’ve learned so far, working at the intersection of school reform and the arts. It explains the approach and methods you will be using to connect the arts with specific school turnaround goals and strategies—from capacity building and planning to implementation and reflection. We provide data collection tools so you can track your impact on school outcomes. We discuss ways you can launch your program with high-visibility events to create quick wins for your communities and schools.

And we focus on essential pieces of the Turnaround Arts program, such as how to best support great principals while helping them stretch to achieve their goals.

We also share information about building your local Turnaround Arts program—including which parts of the program are required and which are flexible, budget implications for each piece of work, a rough calendar of important program benchmarks, and, of course, the hard work of helping schools to use the arts for larger school improvement.

**Each section in this handbook discusses a critical aspect of the program:**

- ▶ **History and Background**
- ▶ **How It Works at a Glance**
- ▶ **Start with Building Your Local Program**
- ▶ **Working in Your Schools**
- ▶ **Evaluation & Reflection**
- ▶ **Communications**
- ▶ **Compliance**
- ▶ **Wrap Up**
- ▶ **Appendices**



**Don't expect to read these sections cover-to-cover or to absorb it all in the first pass. Feel free to skip around, come back to it, and skim the parts you know while delving more deeply into those you want to learn more about.**

Don't expect to read these sections cover-to-cover or to absorb it all in the first pass. Many of you have expertise in some of the areas we discuss, while others will be less familiar with this work. Also, the material is dense, and its scope is broad—trying to absorb information on everything from arts integration strategies to media communications to principal relationship building to staging public arts events in one sitting is not for the faint of heart. So feel free to skip around, come back to it, and skim the parts you know while delving more deeply into those you want to learn more about.

Templates for major program elements are discussed in the text and attached in the Appendices, as well as in a supporting website we will introduce to you in your spring Local Program Training. We're sharing these documents in Microsoft Word format to give you as much access and adaptability as possible. Copy and paste whatever you need. Make alterations as your program takes on its unique, local layout.

We hope this manual will give you a strong head start on implementing the promise of Turnaround Arts in your own community, and making your program the overwhelming success we know it can be. We look forward to seeing you in April and supporting you throughout the year in every way that we can.

# History & Background

Created in 1982 by President Reagan, the President's Committee on the Arts and the Humanities (PCAH) is an advisory committee to the White House on cultural issues, working with federal agencies and the private sector to initiate and support key programs in the arts and the humanities. Members of PCAH include the heads of twelve federal agencies, serving in their official capacity, and private individuals appointed by the President. Private members of PCAH include notable artists, scholars, businesspeople, and philanthropists. Under the Obama Administration, PCAH has engaged as a leader in efforts to bring arts education to the fore in school improvement efforts.

In 2011, PCAH published the landmark report *Reinvesting in Arts Education: Winning America's Future Through Creative Schools*, the first federal report in more than a decade to survey the challenges and opportunities in providing arts education to our nation's children. This report summarized over ten years of research illustrating the benefits of arts education on academic achievement and student engagement and highlighted the "equity gap" of unequal access to arts education programs in high-poverty schools. Two findings in particular were striking to members of PCAH.

First, the arts can help improve outcomes in some of the highest poverty, highest needs schools in our country. Decades of research show that students who are engaged with the arts have a higher likelihood of graduating high school and going on to college. They have higher attendance records, higher GPAs, and are more likely to participate in a math program or science fair. Arts education also gives struggling schools tools that they desperately need—tools to engage students and their parents, motivate positive behavior, boost morale, and literally change the way a school feels when students walk through the door. These benefits are amplified in low-income schools serving high-risk youth.

Second, the children who need arts education the most are getting it the least. After decades of budget cuts and high-stakes testing, arts education is disappearing from



schools in our country's high-poverty areas. Over 5 million high-poverty elementary and middle school students in America have no art or music classes in their schools, according to research from the U.S. Department of Education.

From these findings came the pilot phase of Turnaround Arts, created in 2011 by PCAH in coordination with the White House, the U.S. Department of Education, and foundation partners. The program was built on the premise that arts education can provide school leadership in failing schools with particularly powerful levers to improve school climate and culture, and to increase student and parent engagement, which ultimately contribute to improved academic achievement and successful school turnaround.

In the pilot phase of the program, eight schools from across the country, representing diverse student populations, school structures, and geographical context, were selected to test the Turnaround Arts hypothesis. All selected schools were elementary or middle and part of a larger pool of schools receiving School Improvement Grants (SIG), large 3-year federal grants that target the lowest performing 5% of schools and mandate relatively prescriptive intervention models. Over three years the Turnaround Arts program worked with the schools to build resources and target their arts education strategies to school outcomes. The program brought in arts supplies, musical instruments, training for teachers, principal coaching, strategic planning, community partnerships, and the involvement of high-profile artists, actors, and musicians to increase student engagement, improve school morale and environment, boost parent involvement, and foster creative thinking and innovation. Each school's progress was closely tracked by a team of researchers from the University of Chicago's Urban Education Institute and Booz Allen Hamilton.

The final evaluation for this phase of Turnaround Arts, released on January 22, 2015, demonstrated the success of this approach. The report includes the following findings.

**Program Implementation.** In three years of implementation Turnaround Arts schools showed:

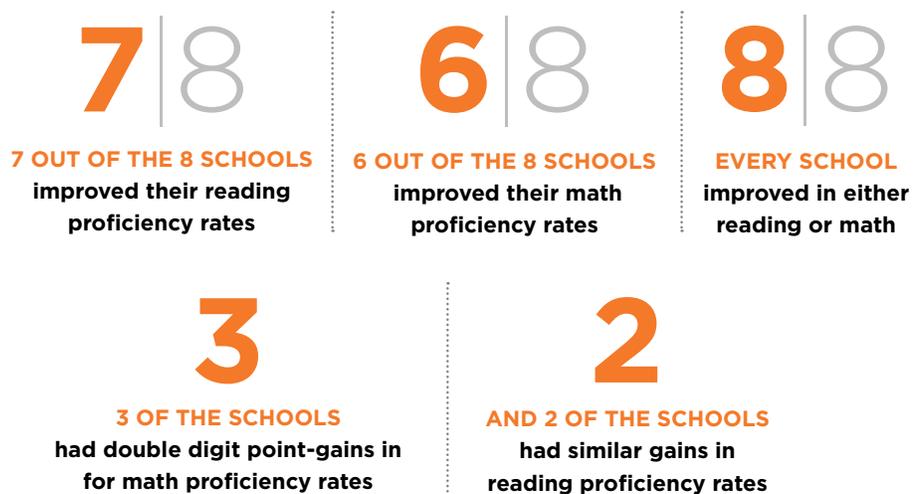
- ▶ **High prevalence of arts resources.** Turnaround Arts schools had broad and rigorous arts education programming not commonly found in comparable high-poverty, low-performing schools.
- ▶ **High prevalence of the use of the arts in non-arts classrooms.** 85% of teachers at Turnaround Arts schools reported integrating the arts into their classrooms over the school year.
- ▶ **Evidence of strategic mobilization of the arts towards larger school goals.** Leaders and teachers were able to articulate the ways in which they connected the arts to improve school outcomes, and examples of this mobilization were evident.
- ▶ **Relationship between implementation of Turnaround Arts and school outcomes.** Schools that exhibited higher levels of implementation generally had higher levels of school improvement in other indicators.

**Several indicators of successful school turnaround improved in all Turnaround Arts schools.**

**Program Impact.** In two years of implementation, Turnaround Arts showed:

- ▶ **Student achievement.** Between 2011 and 2014, Turnaround Arts schools demonstrated significant

progress in student achievement. Although not all schools progressed at the same rate across both math and reading proficiency, most Turnaround Arts schools made substantial improvement.



In terms of average improvement, from 2011 to 2014, Turnaround Arts schools demonstrated a

**22.55%**  
improvement in  
**MATH**  
proficiency

**12.62%**  
improvement in  
**READING**  
proficiency

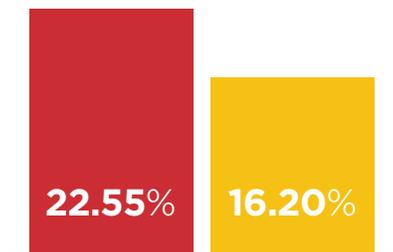
► **Comparison Groups.** The evaluation team compared Turnaround Arts schools to other schools in their states that receive federal School Improvement Grants (SIG)

and found that on average Turnaround Arts schools have higher rates of improvement in both math and reading than comparable SIG schools and district schools.

### Comparing against SIG-recipient Schools

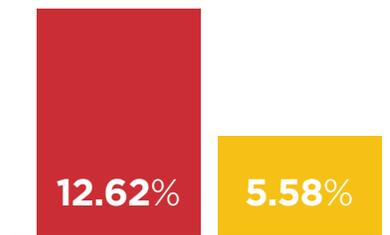
**Turnaround Arts schools** on average had higher rates of improvement in both math and reading than the cohort of analogous SIG schools between 2011 and 2014.

#### MATH



Turnaround Arts schools improved 22.55%, while SIG schools improved 16.20%.

#### READING



Turnaround Arts schools improved 12.62%, while SIG schools improved 5.58%.

### Comparing against School Districts

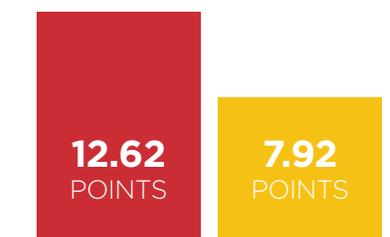
**Turnaround Arts schools** on average had a higher rate of improvement in both math and reading than the average of their school districts between 2011 and 2014.

#### MATH



Turnaround Arts schools improved 22.55 points while the district, on average, improved 20.13 points.

#### READING



Turnaround Arts schools improved 12.62 points, while the district, on average, improved 7.92 points.



► **Attendance.** Half of the Turnaround Arts schools improved their attendance rates significantly between 2011 and 2014, with an average attendance rate of 91.77%

► **Discipline.** More than half of Turnaround Arts schools dramatically reduced in-school and out-of-school suspensions.

In the fall of 2013, Turnaround Arts began its second phase of implementation, bringing in program partners at both the district and state level to help build local Turnaround Arts programs focused on clusters of schools in their community. We launched this expansion at the White House in May of 2014, bringing 6 new communities and 27 new schools into the national Turnaround Arts network. Now, in 2015, we are excited to further expand the program to additional local program partners across the country.

# Contents

<b>Acknowledgements</b> .....	<b>III</b>	<b>Working in Your Schools</b> .....	<b>20</b>
<b>Hello &amp; Welcome to Turnaround Arts!</b> .....	<b>V</b>	<b>Getting Started in Your Schools</b> .....	<b>22</b>
<b>History and Background</b> .....	<b>VII</b>	The Long View: A Three-Year Arc .....	22
<b>How it Works At a Glance</b> .....	<b>XIV</b>	Big Ideas .....	25
<b>“We Get What, When?” — Resources Provided</b>		<b>Implementing Across the Turnaround Arts Pillars</b> ..	<b>30</b>
<b>By Turnaround Arts: National</b> .....	<b>2</b>	Principal .....	30
<b>“We Do What, When?” — Local Program</b>		Arts Specialists .....	33
<b>Deliverables</b> .....	<b>4</b>	(Non-Arts) Classroom Teachers .....	35
<b>Turnaround Arts Checklist</b> .....	<b>6</b>	Teaching Artists .....	42
<b>Our Theory of Impact</b> .....	<b>7</b>	Parents, Community Members, and School	
The Pillars of Turnaround Arts .....	8	District Officials .....	45
<b>Start with Building Your Local Program</b> ...	<b>10</b>	Comprehensive Strategic Approach .....	49
<b>Local Program Benchmarks and Expenses</b> .....	<b>12</b>	Professional Development .....	53
1. Staffing and Set Up .....	12	School Environment .....	57
2. Selecting Schools .....	12	<b>Where to Go First</b> .....	<b>61</b>
3. Local Program Training .....	13	Overview: The First Sixth Months .....	61
4. Turnaround Arts Summer Retreat .....	13	Fall .....	65
5. Schools Write Strategic Arts Plans .....	14	<b>Evaluation and Reflection</b> .....	<b>66</b>
6. Implementation in Schools .....	14	<b>Required Data Instruments</b> .....	<b>69</b>
7. Communications .....	15	<b>Communications</b> .....	<b>70</b>
8. Planning, Evaluation, and Reflection .....	15	<b>Turnaround Artist Visits</b> .....	<b>73</b>
<b>A Note about Selecting Your Schools and Staffing</b>		<b>Site Visits: Special Visitors</b> .....	<b>75</b>
<b>Your Program</b> .....	<b>16</b>	<b>Communications with the Media</b> .....	<b>75</b>
<b>Taking It Public</b> .....	<b>17</b>	<b>Keeping in Touch with Partners</b> .....	<b>77</b>

**Compliance . . . . . 78**

- Fundraising . . . . . 81
- Adding New Schools . . . . . 82
- Representing Your Relationship with The White House or Federal Partners . . . . . 82
- Use of the Logo . . . . . 83
- Required Program Description Language . . . . . 84
- Remediation and Termination . . . . . 85

**Wrap Up . . . . . 86**

**Appendices . . . . . 90**

- A. Sample Agreement between the School and the Local Turnaround Arts Program . . . . . 92
- B. Turnaround Arts Program Description . . . . . 95
- C. School Profile . . . . . 97
- D. Pillars Assessment . . . . . 100
- E. Data Collection Form . . . . . 106
- F. Turnaround Artist/VIP Visit Instructions . . . . . 107
- G. Sample Artist Visit Press Release . . . . . 110
- H. Sample Artist Visit Agenda . . . . . 112
- I. Turnaround Arts Talking Points . . . . . 114



# How it Works At a Glance





# Turnaround Arts is...

Turnaround Arts is a partnership program, not a grant program. At the core of our work is partnership—with your local district or sponsoring agency, with federal agencies and national funders, and with experts in the arts and in education reform. Together, we are working to leverage the arts in struggling schools to bring significant and lasting improvement.

## “We Get What, When?” — Resources Provided By Turnaround Arts: National

Turnaround Arts: National provides our local partners and their schools with a host of capacity building services and program investments to maximize the impact of the arts on schools. Here is a quick reference list of what you can expect from us over the next year.

### Local Program Directors (LPDs) Training

April  
20-22  
2015

**All travel, lodging, most meals, and training for up to 2 staff members of local programs.** Turnaround Arts will host a three-day training for all our new LPDs to get you from zero to 60 in your Turnaround Arts work. We'll discuss the program's structure, how it impacts school-wide outcomes, your responsibilities as local program leaders, and more. Attendance is required.

### Turnaround Arts Summer Retreat

June 27  
-July 2  
2015

**Local travel support, lodging, meals, professional development, and training for local staff and teams of educators from every new Turnaround Arts school.** We will host you, your principals, and a team of their teachers for days of in-person, peer-to-peer learning and training from some of the country's leading experts in arts education and school reform. LPDs will start their work with us on June 27 and principals and teachers will begin on June 29 with a celebratory dinner and event. Attendance is required.



Year Round

### Technical Assistance

**Hands-on coaching, consultation, and feedback from Turnaround Arts: National as you implement the Turnaround Arts model.** This will include a minimum of two site visits to your local program per year, regularly scheduled calls and webinars, and on-call access to our staff. If you need us, we're here.

1-2 times over the three year term

### Turnaround Artists

**High-visibility professional artists paired with local programs.** They may lead workshops for students, host discussions with parents, get involved with the school musical, or help execute a positive press celebration. Turnaround Arts: National will work with Local Program Directors to schedule, organize, and leverage these artist visits

Fall 2015

### Community Engagement Grants

**Grants of up to \$40,000 in the first year of implementation and \$20,000 in the second year will be available to our program partners to facilitate partnerships that engage the community in your schools' work.** Community Engagement Grants are flexibly structured and can be deployed to support teaching artist residencies in schools, teacher professional development from local arts organizations, or other engagements with your local arts community.

Fall 2015

### Arts Supplies, Musical Instruments, Performance Rights, and Curricular Support

**Tangible arts education resources provided to Turnaround Arts schools through national partnerships.** In-kind resources you will receive for your schools include approximately \$4,000 in arts supplies and \$8,000 in music instruments per school per year, as well as music curriculum consultants, rights to musicals for performances, and visual arts integration training upon request.

1-2 times per year

### On-site Teachers Training

**Nationally recognized trainers in whole school arts planning, arts integration, and arts-based classroom management innovations.** These trainers will be free or subsidized to provide on-site professional development and consulting services for schools. Further details will be provided at your Local Program Training.

As Appropriate

### Participation in High-Profile Meetings and Events

**Invitations to join us at conferences, meetings, and events that impact education policy and expand the arts education conversation.** From local mayors to the White House and from local stages to national performance events, Turnaround Arts communities sit at many tables. As part of this signature program, local programs and our network of schools play an important role as ambassadors and models of success.



## “We Do What, When?” — Local Program Deliverables

Local Turnaround Arts programs are responsible for providing a series of resources and deliverables to Turnaround Arts: National over the course of the program. Here is a quick list of what we expect from you over the next year. We will provide you with coaching, guidance, and even practice runs at some of these items to ensure you have the competence and confidence you need to execute your duties.

### Signed Letters of Agreement

Each local Turnaround Arts program will sign a letter of agreement with Turnaround Arts: National. And each school will sign such a letter with their local Turnaround Arts program. These letters detail roles and responsibilities to ensure each party is clear on expectations and obligations.

Spring  
2015

### The 3 Fall Deliverables

#### School Strategic Arts Plans

With your guidance, each school will go through a strategic planning process and create individual Strategic Arts Plans. These plans will articulate the priorities for each school that connect their broad school change goals with their priorities for the arts. These should be completed and shared with Turnaround Arts: National by late fall and revised in the spring.

#### Turnaround Arts School Profiles

School Profiles collect information about each school: contact information, arts and other staffing figures, demographic data, arts programming history, and other information. They create a critical snapshot of key arts education inputs for each school and will greatly inform your work with them over the year.

#### Turnaround Arts Pillars Assessment

Every fall and spring we will ask you to work with your schools on assessing their arts education programming, according to the Pillars Assessment provided later in this handbook. And you'll share the results with Turnaround Arts: National in a scheduled call.

Nov.  
2015





### Participation in Program Director Cohort Activities

#### Ongoing

There will be required, twice-monthly individual calls, as well as monthly group calls, for Local Program Directors with the Program Director of Turnaround Arts: National. Local programs also submit written progress reports monthly. Implementation Coordinators will meet on the phone once per month with national implementation staff. While we expect everyone's schedule to get very busy, participation in these activities is very important and should be a top priority.

### Data Reporting

#### Summer 2016

As a piece of our evaluation, we'll rely on Local Program Directors to provide the national team with testing data from your schools, district, and state. We'll also ask you to share your program budgets with us, so we can track the investments you're making.





# Turnaround Arts Checklist

This quick checklist should help keep bigger items on your radar as you plan your Turnaround Arts work throughout the next year. It covers only the activities that we require of our local partners and does not include more specific implementation activities you'll be developing in each of your schools. The sections that follow include more detail about each item.

## SPRING & SUMMER

- Sign your letter of agreement with Turnaround Arts: National.
- Set up and staff your local program office.
- Get to know your local arts community.
- Sign letters of agreement with each of your schools.
- Orient your principals to the program and build relationships with them.
- Gather information on staffing, budgets, and daily school schedules in your schools, and start discussing the upcoming year's professional development schedules.

## AUGUST - OCTOBER

- Work with principals to select an Arts Leadership Team and choose an Arts Team Leader.
- Execute your three fall deliverables: the Pillars Assessment, School Profile, and Strategic Arts Plans.
- Create schedules for Arts Leadership Team and principal check-in's.
- Schedule/coordinate Turnaround Arts: National resources that will be coming to your schools—art supplies, musical instruments, rights to perform musicals, on-site training sessions, etc.
- Participate in regular Turnaround Arts calls.

## NOVEMBER - JANUARY

- Visit your schools weekly.
- Build your local professional learning community among your Arts Teams, Arts Team Leaders, and principals.

## FEBRUARY - MAY

- Maintain monthly school visits and ongoing coaching.
- Execute end-of-year Pillars Assessments and Strategic Plan reviews, and share updates with Turnaround Arts: National.

## JUNE - AUGUST

- Submit your local program budget and school data forms to Turnaround Arts: National.

# Our Theory of Impact

Turnaround Arts is a program that supports and guides high-needs schools as they use the arts to amplify their improvement efforts. Its application depends on a two-pronged approach: (1) building high-value arts assets in the school; and (2) strategically leveraging those assets to better achieve broader school improvement goals. These two efforts go hand in hand. Without a critical mass of high-quality arts education assets, schools will not have the tools to achieve significant impact (i.e. a great after-school band program is not enough). And without dedicated focus on how to best use and deploy those assets, a school may build a robust arts program but still fail to impact larger outcomes.

## Turnaround Arts Core Belief:

Arts education programming can be strategically used to specifically address persistent, pervasive problems commonly found in high-poverty, chronically underperforming schools, especially in the areas of school culture, climate, and engagement.

### WHY are we doing this?

We believe that schools in the early- to mid-stages of an improvement process that use high-quality, integrated arts education programming as part of their turnaround strategy will demonstrate:

- ▶ Rising student academic achievement;
- ▶ Increased student and teacher engagement;
- ▶ A more collaborative, creative learning environment;
- ▶ Increasing parent and community involvement; and
- ▶ Improvement in school organization factors that are accurate predictors of school success.

### WHAT do schools need to do in the arts to get these outcomes?

We believe that schools seeking to use the arts in a successful turnaround effort—as part of a whole school change approach—must both build a high-quality arts education program maximizing the following core assets and intentionally leverage those assets to target larger school challenges.



## The Pillars of Turnaround Arts

The first step to understanding how the Turnaround Arts model works in practice is to understand the Turnaround Arts Pillars. The Pillars enumerate the assets that each school should seek to develop, maximize, and mobilize in pursuit of a high-quality, impactful arts program. They include descriptors of what those assets look like in their most optimized state. We developed these cornerstones with input from staff, partners, peers, principals, teachers, and others. They've been revised and refined over the pilot phase of Turnaround Arts to ensure that they reflect our most current learning.

You will see these Pillars repeated and used in different ways throughout the Turnaround Arts program materials and templates. And you will be working with your schools over the duration of the program to build capacity in each of these areas and help them strategically apply that capacity in service of larger school outcomes.

# Pillars of Effective and Integrated Arts Education in Successful School Improvement:

1

## PRINCIPAL

An internal and external advocate and strategist for the arts in the school who targets and expands the use of the arts to address broader school issues.

2

## ARTS SPECIALISTS

Credentialed arts staff provide rigorous, sequential, and weekly (or more frequent) standards-based instruction to students during the school day and collaborate with staff regularly to develop arts integration.

3

## (NON-ARTS) CLASSROOM TEACHERS

Educators integrate the arts into other core content instruction and collaborate with arts educators.

4

## TEACHING ARTISTS

Artists from the community and local organizations perform and exhibit for students and work regularly with students and teachers to enrich and enhance learning.

5

## PARENTS, COMMUNITY MEMBERS, AND SCHOOL DISTRICT OFFICIALS

An extended community visibly supports and contributes to arts efforts.

6

## COMPREHENSIVE STRATEGIC APPROACH

An ongoing approach and mindset leverages the arts for targeted whole school improvement via shared leadership, strategic planning, an improved school reputation, and self-evaluation.

7

## PROFESSIONAL DEVELOPMENT

Training and teacher support in the arts and arts integration is an ongoing and imbedded activity.

8

## SCHOOL ENVIRONMENT

The school atmosphere celebrates creativity and artistic achievement, including performances and exhibitions by students, arts traditions, and beautified physical spaces.



# Start with Building Your Local Program



This part of the handbook contains guidance for building your local program, from inception through school selection and launch.

# Local Program Benchmarks and Expenses

First, here is an overview of the major steps to building your local program. This snapshot shares rough dates when each item is executed, the requirements of each, its cost to you, and a description.

## 1. Staffing and Set Up

**Dates:** After your acceptance into Turnaround Arts, staffing is a top priority. It should be completed as soon as possible, including hiring all necessary staff and/or re-designating existing staff as needed.

**Requirement:** All programs are required to have a designated full-time Local Program Director and the capacity to fulfill other Turnaround Arts functions as described below, including coordinating implementation, instructional coaching, and support for the schools. In addition, each program should have an administrative structure in place to support Turnaround Arts staff and process financial transactions.

**Expense to Turnaround Arts: Local:** Staff salaries, benefits, fiscal agent fees, and other HR expenses, as necessary and appropriate.

**Description:** Aside from selecting your program schools and principals, staffing your local program and planning for on-site support staff will be the most critical decisions you can make to ensure success. We encourage you to think carefully and realistically about the program's requirements and to hire and adequately support the absolute best people you can find in your communities.

## 2. Selecting Schools

**Dates:** After your acceptance into Phase 2 of Turnaround Arts, your school selection process should begin, if it has not already started. Schools should be selected by the Local Program Training, which begins on April 20, 2015. Signed Letters of Agreement with your schools should be completed and submitted by May 29.

**Requirement:** All schools must be recipients of a School Improvement Grant (SIG) or be designated "Priority" or Tier 1 or Tier 2 schools as defined by the U.S. Department of Education and listed by your state education agency. They must be elementary and/or middle schools and follow the guidelines for school selection in the section below.

**Expense to Turnaround Arts: Local:** Time required for a review committee to complete selection and possible site visit expenses.

**Description:** The school selection process is a critical element in the program. Perhaps the most important factor in Turnaround Arts' success is choosing schools led by visionary and highly capable principals who demonstrate both the capacity for approaching arts education as a cornerstone of their reform strategy and the ability to lead a staff into that work.



### 3. Local Program Training

**Dates:** April 20 to 22, in Washington, D.C.

**Requirement:** All Local Program Directors must attend; other local program team members may be included upon request and approval from Turnaround Arts: National.

**Expense to Turnaround Arts: Local:** Little. Turnaround Arts: National will cover all travel and lodging expenses, plus most meals. We do not reimburse for incidental expenses.

**Description:** This training will introduce you to the basics of Turnaround Arts, provide exercises and experiences that relate to your work over the next several months, and allow national and local partners to begin to connect as a team in our Turnaround Arts work.

### 4. Turnaround Arts Summer Retreat

**Dates:** June 27 to July 2 in Warrenton, VA (near Washington, D.C.)

**Requirement:** Attendance by the Local Program Directors starting on June 27, as well as any cohort-wide implementation coordinators who are part of your team. Attendance of each school's principal and two teacher-leaders also required, starting on June 28.

**Expense to Turnaround Arts: Local:** Travel expenses for each school team member to and from the conference (airfare and ground transportation). Turnaround Arts: National will cover lodging and meals at the conference site, as well as the cost of professional development and materials. We will also provide a shuttle from Dulles Airport to the conference site. National will provide airfare to Local Program Directors.

**Description:** Each year, the Turnaround Arts Summer Retreat kicks off implementation in the schools. The conference brings local program leaders, school principals, teachers, and nationally recognized education and arts education experts together for several days of professional development. Principals and teacher-leaders learn how to leverage the unique potential of the arts to help transform their schools and how to mobilize their staff and other players to use the arts for maximum benefit. Your school teams will perform original poems, dance, and cut their teeth on planning arts integration units. We'll bring in the best of the nation's arts education experts to discuss the Common Core, teacher training in the arts, and ways to improve culture and climate. Peer-to-peer brainstorming and networking sessions guided by experts will help schools develop a strategic approach to using the arts to address a range of challenges.

## 5. Schools Write Strategic Arts Plans

**Dates:** This process will start during the Summer Retreat in 2014 and be continued and completed on-site in the fall. Plans are updated each spring or fall, as decided and required by the local site.

**Requirement:** Principals and arts leadership teams oversee the creation of a plan for strategic use of the arts based on the templates and the methodology offered by Turnaround Arts: National. Local organizations can tailor their plans and processes (within reason) to combine strategically with existing goals.

**Expense to Turnaround Arts: Local:** Staff time from each school and Turnaround Arts: Local.

**Description:** The first program milestone is a school-based Strategic Arts Plan. As the district lead, you will facilitate the development of several shared local goals at the Summer Retreat, and then each school's further development of a few individualized targets in the fall. The plan is a critical piece of the Turnaround Arts program because it encourages a thought process that school communities use to prioritize their goals for school change, identify needs and wants for their arts program, and then pair their priorities for the arts with those non-arts goals. The plans also articulate expected outcomes, a vision that the staff can unify behind, and resource commitments to get the job done. The plan serves as an anchor document or touchstone for the work of Turnaround Arts throughout each year of the program.

## 6. Implementation in Schools

**Dates:** Implementation occurs throughout the school year.

**Requirement:** As the "meat" of Turnaround Arts, this is required!

**Expense to Turnaround Arts: Local:** The majority of your expenses—in both staff time and cash outlay—will be the strategic development of resources in each school. In addition, funds should be earmarked for local or site-based implementation personnel and ongoing local professional development, which can involve paying teachers stipends for attendance, hiring presenters, and/or releasing teachers to do observations or planning.

**Description:** This process—the ongoing school-wide expansion and deepening of high-quality arts experiences and arts education throughout the year, as well as the constant focus to frame those against larger school outcomes—is the core of Turnaround Arts. In the section of this handbook entitled *Working in Your Schools*, we'll share some best practices for the activities that Turnaround Arts facilitates: principal and teacher support, local partnerships, instruction from local teaching artists, and high-visibility artist visits.

**This process—the ongoing school-wide expansion and deepening of high-quality arts experiences and arts education throughout the year, as well as the constant focus to frame those against larger school outcomes—is the core of Turnaround Arts.**

## 7. Communications

**Dates:** Ongoing.

**Requirement:** Required. Communications and branding are a vital piece of the work you do.

**Expense to Turnaround Arts: Local:** Depends on in-house staff resources. Local programs may decide to incur related expenses such as communications or PR consultants, fees for circulating wire stories, website design, or other communications elements.

**Description:** Local programs will work to drive positive messages and media around their schools and work with Turnaround Arts: National to capitalize on other media opportunities. In addition, you'll facilitate communications within your cohort of schools and the community of partners that will boost your work in schools.



## 8. Planning, Evaluation, and Reflection

**Dates: Spring 2015:** Conduct an internal Pillars Assessment of each of your schools.

**Fall 2015:** Complete the School Profile, Pillars Assessments, and Strategic Arts Plans with your schools. The National Program Director of Turnaround Arts will visit your community.

**Summer 2016:** Report standardized data (test scores, attendance, etc.), as well as program budgets, to Turnaround Arts: National.

**Requirement:** Reflection, evaluation, and related data collection are executed in an ongoing fashion to ensure any course corrections can be made in a timely manner.

**Expense to Turnaround Arts: Local:** Staff time only; data points should be available from principals or state departments of education.

**Description:** Turnaround Arts tracks progress through a few critical data points: a profile of the school, information on the school's activities and teacher activities, and snapshots of educational outcomes.

# A Note about Selecting Your Schools and Staffing Your Program

The Turnaround Arts program serves some of the nation’s highest needs schools, using the arts to further each school’s broader turnaround strategies. Selected schools are chosen for their level of need, their commitment to the arts as a turnaround strategy, and their capacity to implement school-wide arts interventions strategically and intentionally.

In addition to school buy-in, staffing of the local program is the greatest single success factor for a Turnaround Arts program. Getting this right takes planning, management, and resources.

In February, you received a welcome memo with guidelines in each of these areas. It included eligibility, school selection processes and forms, and the suggested letter of agreement between local programs and schools. It also included staff structure guidelines and sample job descriptions. If you have questions or concerns about any part of school selection at any time, please contact our team.

Regarding the letter of agreement between your schools and your program, review the draft (**Appendix A**) closely—both independently and with your schools. This should be signed by schools and back to you before the Summer Leadership Retreat.



# Taking It Public

A strategic local media push or launch event can rally the community around your program, generate press placements, and enlist the public support of important leaders in the community. The program launch will set the stage for the visibility of the program going forward and forge initial media relationships and interest to build upon throughout the life of the program.

**A**s part of a coordinated national announcement of this expansion of the program, Turnaround Arts: National will conduct press outreach to both national and local outlets and provide customized press releases to local programs. These localized press releases, written in coordination with each local Turnaround Arts program, will include region-specific headlines, such as “Obama Administration Announces New Arts Initiative for Struggling Schools—California Selected to Participate.”

Turnaround Artists will also help drive visibility and coverage of the launch of your program. Turnaround Arts: National will manage their engagement in the launch. Your Turnaround Artist will provide quotes for press releases and may be available for broadcast and print interviews during launch events and local visits.

**Each school is full of stories—the principal’s, teachers’ and students’.**

For more tips and ideas on generating and handling media, see the Communications section in this handbook. In general, you should focus on two main strategies for the launch and any other early media opportunities:

**1. Plan Your Message.** The launch is the moment to disseminate basic messages about the effectiveness and importance of arts education. Talking points and press conference remarks should name and thank each participating organization, offer facts about the impact of the arts in education, and provide information about local participating schools, as well as reference the national program and its partners.

**2. Have Participating Schools/Students Tell Their Own Story.** Each school is full of stories—the principal’s, teachers’ and students’. These stories of transformation and redemption are very compelling for your local media, and many communities are hungry for good news related to the school system. Talk to your schools’ principals and teachers to find out personal stories about them or the students. Prepare students and teachers, and be prepared to speak with members of the media about each school and individual members of the school community.



## Tips & ideas if you want to stage a Turnaround Arts launch event

Turnaround Arts: National will be happy to help you organize a fantastic press event and/or program kick-off in the summer or early fall. The following tips and ideas will help you to execute a successful event—one that garners press attention while going off without a hitch.

Here are a few ideas to pull off a seamless launch that garners attention and is fun at the same time!

- ▶ Find a venue that is accessible and has parking. Consider holding it at one of your new Turnaround Arts schools or at city hall.
- ▶ Use your greatest assets—your students. Organize a short but impressive student performance from one of your schools, with a performance selection that ties into the inspirational message of the program.
- ▶ Invite your Turnaround Arts principals and teachers. Invite local VIPs to make short remarks that you prepare or suggest. Elected officials, the superintendent, your area's higher profile artists, and one or two kids whose lives have been changed by the arts each make great representatives of an arts-based change initiative such as Turnaround Arts.
- ▶ Provide talking points to your VIPs and principals about Turnaround Arts, and offer to practice press interviews with them, if they wish.
- ▶ Political leaders love a good photo op. Ensure they know what those opportunities are and have a photographer on hand to make good on your promise. Having a photographer on hand also provides your program with exciting images that can later be used in brochures and other communications materials.
- ▶ Make personal calls to the arts and education related reporters from your community's radio, newspapers, and local blogs.
- ▶ Offer arts-making activities for families and children, making it a community event, to grow your support and engage the broadest cross-section of your community.





# Working in Your Schools



# Getting Started in Your Schools

In this section, we'll dive into the most substantive Turnaround Arts work—helping schools to achieve their turnaround goals by strategically leveraging and utilizing the arts. This is challenging and rewarding work, and there is coaching and guidance that is needed on many levels. Your work with schools must be responsive and adaptable, while maintaining a laser-like focus on stated goals and high-quality implementation.

In the following pages, we will take you through an overview of the program's three-year arc, introduce the "Big Ideas" that are foundational to the Turnaround Arts approach, and, finally, take a deeper look at each Pillar.

## The Long View: A Three-Year Arc

Turnaround Arts has an initial, supported launch that takes place over three years, after which implementation is expected to be ongoing and independent. This, in the

world of educational reform, is a rapid implementation expectation, so it requires hearty focus and resources. In these early years, you will capitalize on the initial momentum and resource investments to build important structures and achieve the required baselines. These three-year achievements will sustain the approach in the fourth year and after.

Each year of Turnaround Arts has a fundamental focus, and the resources and support from Turnaround Arts are strategically designed to match each one accordingly.

## The Long View: A Three-Year Arc



## Year One: Build.

The first year of implementation is focused on building the program in robust and strategic ways. Attention is given to building arts assets across the eight Pillars in varying degrees, depending upon each Pillar's prior development, the available resources, and estimation of the potential impact on students and school. Putting leadership structures in place and nurturing a positive school culture for teachers, students, and the broader community are foundational to this first year, as is developing a strategic lens to the arts.

Benchmarks across the Pillars this first year, outlined below, align with building foundational structures and approaches that will ultimately maximize outcomes. We encourage schools to use this list as a guide for minimal or baseline growth when they are forming their Strategic Arts Plan, and we offer this list with hope that in many categories, they will be far surpassed.

Schools should achieve, at a minimum, the following in Year One of Turnaround Arts.

## Year 1 Expectations for Turnaround Arts Schools

- ▶ Attend the Turnaround Arts Summer Retreat with principal and two teachers to begin strategic planning and draft a shared vision for the arts.
- ▶ Build an Arts Leadership Team of arts specialists, classroom teachers, and administrators and designate an Arts Team Leader.
- ▶ Create a Strategic Arts Plan.
- ▶ Deliver in-school arts instruction from arts educators to every child at least 45 minutes weekly.
- ▶ Maintain a minimum of one full-time arts specialist on staff and hire additional arts specialists, if possible.
- ▶ Provide key staff with professional development in arts integration and, when feasible, make this available to the entire teaching staff.
- ▶ Prioritize time within the larger school schedule for staff to collaborate, plan, and receive training in arts integration.
- ▶ Solicit minimum levels of arts integration from non-arts teachers in specific subjects, classes, or teacher groups.
- ▶ Examine how the arts are and can be used in their school on a regular basis, informally and formally, with the principal and staff.
- ▶ Create communications strategies around the arts to mobilize community and generate positive press.
- ▶ Develop a network and community of practice with other Turnaround Arts schools and staff to share ideas and resources and problem solve.
- ▶ Cultivate relationships with local arts organizations, museums, universities, and businesses to bring in teaching artists, provide professional development, and support arts activities.
- ▶ Increase opportunities for parents to be actively involved in arts events and programs.
- ▶ Establish annual events and performances for students to perform and exhibit their work.
- ▶ Beautify physical spaces with student work and color.

## Year Two: Deepen.

In the second year, schools turn their attention to deepening their practice and use of the arts. A year of strategic experimentation behind them, structures established, and culture shifted towards collaboration and shared ownership, building of the arts program continues while increased attention is placed on incorporating the arts in ever richer, high-leverage ways. Arts leadership oversees an even more targeted deployment of the arts, including deeper use and design of the arts across classrooms, increased focus on mastery and artistry, establishment of school traditions, and more meaningful community and parent involvement.

It is expected that all Year One Expectations are deepened, as follows, in Year Two.

## Year Three: Extend and Sustain.

As you move into your third year of Turnaround Arts Implementation, we will work with you to become increasingly self-sufficient and sustainable. We will help develop customized expectations for your schools and to arrange for targeted support from our national office to compliment your local assets. We will work this year to ensure that you are deeply networked with other local Turnaround Arts programs and directors to give you an ongoing community of practice. And of course, our national office and staff will continue to communicate regularly and advise you throughout this year.

## Year 2 Expectations for Turnaround Arts Schools

- ▶ Deepen and strengthen strategic use of the arts to address key challenges at the school.
- ▶ Provide staff with high-quality professional development in arts integration techniques and explicitly connect them to desired academic outcomes and Common Core standards.
- ▶ Continue to improve the school aesthetic through increasingly meaningful and articulate displays, performances, and exhibitions of student work.
- ▶ Revise and expand the Strategic Arts Plan created in the first year.
- ▶ Collaborate with counterparts at other Turnaround Arts schools to problem solve and share resources.
- ▶ Refine and promote external messages about the transformative impacts of the arts and related positive school developments.
- ▶ Increase expectations and minimum levels for classroom teachers to integrate the arts into their content and for arts specialists to integrate academic content into arts instruction.
- ▶ Utilize teaching artists to augment instruction and follow best practices to ensure residencies are high-quality and integrated into larger school or instructional objectives.
- ▶ Communicate with their district and other educational stakeholders about positive developments within the school and the support they need to continue their work.
- ▶ Increase amount of in-school arts instruction that students receive.
- ▶ Focus on using arts programs and events to more deeply engage and involve the parent community.

## Big Ideas

Turnaround Arts is distinct from other arts programs in three key ways: *where* it focuses the arts—exclusively in struggling schools; *how* it focuses the arts—across the whole school, touching every classroom and stakeholder; and *why* it focuses the arts—explicitly as a strategic intervention, aimed at core school challenges. Moving arts education into these realms, where it has not traditionally been considered, requires laying some fundamental groundwork with staffs and school communities.

### 1. The Pillars as a Capacity Building Approach

Developing the eight Pillars of Turnaround Arts is a key activity of the program. You and your schools will be working to build arts programming by embracing and developing capacity across a number of strategic arts assets. But by building these assets, you are not only increasing the school's ability to implement a high-quality arts program, you are also increasing overall capacity to a run higher-functioning and more effective school. The work it takes to build the Pillars will create more effective leaders and teachers across the board, a healthier school environment, better professional development practices, and more engaged students and parents—all highly desirable and elusive goals within the larger school reform movement.

Ultimately, building these assets will involve smart management of people, time, funding, and even physical spaces.

**People.** This work involves coaching a variety of people to step forward in each school. Principals will need to send a strong mandate to teachers around the all-in nature of this work, orchestrate the supporting structures for teachers to

implement, and oversee the construction of a representative and functional Arts Leadership Team. Members of that team will play a key role in determining priorities for the arts and in leading their grade level teams in using the arts successfully in their classrooms. In many cases, arts teachers will step forward to take a leadership and coaching role on-site. Teaching artists from your community will come into schools not only to deliver integrated and rich experiences for students, but ideally to also educate teachers and students in ongoing ways to use the arts. For all parties, this more impactful approach can be alternately uncomfortable and thrilling.

**Time and Funding.** Time is critical for this work. Schools are very busy places, and Turnaround Arts is only one of the initiatives underway at these schools. Nonetheless, allocating time for arts-focused professional development, collaboration, observation, strategic planning, and leadership meetings will be vitally important. This will often involve getting into the weeds by tweaking school schedules, looking for flexibility in district calendars, and gaining understanding of union contracts. Funding needs to be considered as well when determining time—roving subs, paid professional development time, or stipends for hardworking Arts Team Leaders are common costs that our schools incur along the way.

**Physical Spaces.** Building capacity in the physical spaces of your schools is often under-estimated. Making basic physical changes—even simple ones like repainting the halls, stringing lights in the main entryway, designating an unused room a rehearsal space, or cleaning up your building—have a clear and immediate impact on students. Prioritizing quality spaces for the arts sends an important message to the community and staff about the arts and the richness and joy they bring.

## 2. Strategic Deployment of the Arts

Building a robust arts program across those assets only accomplishes part of what the arts have to offer. The remaining potential impact is found in focusing the arts towards addressing core challenges that stand in the way of school-wide progress.

**Reinforcing Strategic Thinking.** The Strategic Arts Plan is where big pieces of this thinking are housed and will be a key tool for you in helping schools develop a capacity for strategic thinking around the arts. But there will be many more important opportunities throughout the school year to support and encourage explicit connections between what your schools are doing through the arts and what their goals are as a whole. It can often take significant time, training, prompting, and re-prompting before this way of thinking comes naturally to them.

Consider a common problem in low-achieving schools: students' low self-esteem and confidence. Low self-esteem is commonly regarded by teachers as a material barrier to success and a contributing factor to the behavior problems and low achievement scores that are targeted for improvement in School Improvement Plans. This is where articulating the ways that the arts could help address this challenge could have a powerful impact. A school could decide, for instance, to increase student self-esteem and confidence by featuring student work in the hallways and holding gallery walks with sticky note appreciations left behind to ensure that others see and praise the work. Schools could arrange for a monthly assembly for classes to perform songs, poems, or other arts-based work with other students. Teachers could hone in on students that struggle in this area and send them to a supplemental after-school readers' theater workshop to build their reading fluency while also increasing their confidence in front of others. These are just small examples of how you should constantly be working with your schools to identify and connect larger school and student challenges with what the arts can provide.

**An Ongoing, Maximizing Mindset.** The other important way that this strategic thinking is expressed is in an ongoing, maximizing mindset towards arts experiences. With coaching, school leaders can make creative tweaks or additions throughout the year to increase the impact of arts experiences across all Pillars. For instance, at one of our schools, fifth graders were working on a play for Martin Luther King, Jr. Day, a great activity in and of itself. But to maximize its impact, the fifth grade teachers shared the photos being used as the backdrop for show with the rest of the staff, who used visual thinking strategies with their classes to build background knowledge for the show. The music teacher selected accompanying music and taught those songs, as part of his regular curriculum, to all students. The principal and Arts Leadership Team asked the first and second graders to create simple invitations to parents on behalf of the school. The arts teacher constructed sets with the third and fourth graders. Kindergarteners studied shapes and drew pictures of Dr. Martin Luther King's face to decorate the lobby of the school. On the big day, what had once been one grade level's performance had become everyone's celebration, not only of this great man but also of their school community and the skills and knowledge they had acquired in production of the event.

**The Strategic Arts Plan will be a key tool for you in helping schools develop a capacity for strategic thinking around the arts.**



### 3. Framing Systematic, Whole School Change

A defining characteristic of Turnaround Arts is that it is a whole school reform program—explicitly aiming to impact all aspects of the school, touching every classroom, informing all levels of leadership, and creating a shared mission. However, this can cause tension with other initiatives at play in the school environment. All schools that apply to be part of Turnaround Arts are under immense pressure to change and change quickly. Often our schools have benchmarks to meet that are formidable, even threatening, and parents and community members who are anxious for change. Most often, the arts sit uneasily side-by-side with some very different sets of tools in our schools—data driven methodology, direct instruction, and standardized testing, among others.

For these reasons, it is important that at the start of this initiative, the principal and Arts Leadership Team carefully communicate how Turnaround Arts will work in concert with other school change efforts, and that it will impact and involve all parts of the school. It is important that teachers, and, by extension, students and parents, understand how the arts compliment and overlap with these other approaches. Discussing this as part of a *whole school* effort—whole school issues, whole staff participation, whole child focus, whole student body involvement, whole community engagement—sets the stage for the depth of commitment that will reap immediate and enduring results.

**Making the Case.** First, we suggest that Arts Leadership Teams and principals spend time up front clarifying for themselves, and then with staff, how the arts fits into the landscape of reform. Once leadership is clear about the role of the arts in relationship to other approaches in the school, the case can be made to the wider teacher community. Often, this is not a hard sell, as the arts are often seen as a happy addition to what are sometime bleak or barren settings. Furthermore, teachers often understand quickly that the arts hold particular potential for the whole school because they often have immediate positive impacts on culture and climate, and because they address needs that teachers often feel have been neglected by other interventions. Often, teachers and the community see the arts as an equity issue because opportunities are afforded to wealthier students and schools, and they believe that these efforts will help “even the playing field” in students’ confidence and life choices.

Despite these common convictions, teachers often voice concerns. Time is often at the top of that list. How they will find the class time for the arts and how they will find time to learn and plan for arts integration among the myriad other things they are expected to do? Leaders should have open conversations to air and respond to these concerns, defining the rationale for the arts’ inclusion in reform efforts and laying out the supportive process that staff will use to successfully integrate and capitalize upon the arts.

The best way to begin this process is to simply ask staff to be reflective and honest about their starting place. You can even lead a simple “journey exercise” (coming your way this summer, courtesy of Crayola). In this exercise, staff can safely acknowledge their differing levels of enthusiasm and comfort. This is a descriptive way to approach the topic, rather than a judgmental one, such that skeptics are not cast as “bad guys.” They are just making the journey in their own way.

**Build Collegial Experiences for Staff.** Robert Evans, school change expert and author of *The Human Side of School Change*, writes about the importance of fostering an environment in which teachers are seen as continuous developers of their craft. He notes that this environment arises from collaboration with colleagues. But meaningful and impactful collaboration happens less frequently than one might think. In fact, he makes the point that many staffs are “congenial” rather than “collegial.” While staff might get along great over lunch in the staff room, they aren’t truly engaging as professionals to influence one another.

Moving staff towards collegial interactions is tough. It requires teachers to learn to disagree respectfully, “de-privatize” their teaching, and share the successes and failures of their day. Getting teachers into one another’s classrooms to casually observe and give positive feedback is a great initial step. Learning and implementing new, engaging, whole staff instructional strategies can also help a staff break into this territory, particularly when arts leaders or the principal models the trial, error, and reflection that is part of learning something new.

#### 4. Building a Positive and High-Functioning School Culture

One of the significant and unique opportunities that the arts offers a school is a change in school culture and climate. The creative, expressive, and engaging qualities of the arts often have an immediate and transformative effect, particularly when purposefully leveraged to that end. In many of our schools, the impact is as distinct for teachers as it is for students.

**A Culture of Collaboration.** Collaboration is woven into many of Turnaround Arts’ structures and processes. The creation of an Arts Leadership Team, our model for professional development, and the process for the Strategic Arts Plans all require and expect teams of teachers to problem solve together. This expectation also extends to the arts-based strategies that we recommend for students. Most involve groups of students working together to problem solve and generate a group answer.

**A Culture of Shared Leadership and Empowerment.** In Turnaround Arts schools, the principal is expected to play a central, managerial role, rather than one of an omnipotent ruler. He or she oversees the early development of an Arts Leadership Team, which oversees strategic planning on behalf and with the involvement of the entire staff. Arts specialists and Arts Team Leaders also play a new role. They are empowered to lead instructional change and to develop events and celebrations. This kind of ownership beyond one’s own classroom is a new experience for many teachers, but a welcome one that leads to a more motivated and engaged staff. Meanwhile, new student leaders emerge, as students who are not usually at the forefront of academics find their voice and strengths through a new mode of expression.

**A Culture of Creative Expression and Risk Taking.** Bringing the arts into the school is liberating for some teachers and students, and intimidating for others. But for all, the arts are an invitation that is unique in schools undergoing reform. Teachers are asked to be creative and personal in their teaching and to experiment with new things rather than follow a script. While stressful at first, most teachers welcome a strand of liberated, creative teaching and the risks therein. Again and again, we hear about teachers who are re-engaging with their jobs through the fun of arts-based teaching. In a similar way, the arts liberate and empower students. Students find new things that they love to do and new venues for constructing their identity. Putting themselves out there to dance or sing or act in front of others inspires new confidence and pride.

**A Culture of Responsibility and Self-Management.** This kind of ambitious instruction cannot happen in an undisciplined environment. Students have to learn focus, concentration, and self-management through, and for, the arts. Each school will have its own discipline and management system in place that optimally gives students clear practice and understanding of expectations, celebrates self-control, and addresses the core emotional issues that often underlie challenging behaviors. On our part, we will offer your schools professional development in an arts-based approach to teaching students teamwork, self-management, focus, and concentration. This approach, called "Acting Right," has been very well received at our schools as a program fundamental, making possible successful implementation of new, exciting teaching methods.

As a leader in this program, it will be your job to help schools capitalize upon these opportunities to shift culture and climate.



**Teachers are asked to be creative and personal in their teaching and to experiment with new things rather than follow a script.**

# Implementing Across the Turnaround Arts Pillars

The fields of arts education and school reform are well-developed, replete with tools and strategies. You will support your schools with your own areas of expertise and knowledge from outside of this program, and your principals may have direct experience using the arts or with successful school improvement. In this program, we seek to support you by distilling the intersection of best practices between the two fields. At the base of that practice is the building of existing and new, carefully chosen assets. This section examines the arts assets that you will be developing in your schools. Below we take you on a tour of the Pillars, describing each one and identifying the one or two “Turnaround Arts Essentials,” key tools that are pivotal to success as a Turnaround Arts school. Finally, we highlight additional Priorities for Success to bear in mind as you implement.

## PRINCIPAL

An internal and external advocate and strategist for the arts in the school who targets and expands the use of the arts to address broader school issues.

The principal may be the most important factor in the success of this initiative in each school setting. Fostering a strong central figure who communicates this initiative to staff and the community and who takes practical steps to put aside needed school resources is pivotal to success. There are a wide range of leadership styles that can be successful in this role, but common among successful principals is a clear and transparent communication style, and active fostering of collegiality and leadership among staff.

The following descriptors outline the primary responsibilities of the principal in this initiative:

- ▶ Makes clear to families, staff, students, and partners the rationale for including the arts as a key part of the school's reform approach;

- ▶ Prioritizes time and funds for implementing expansion and improvements in arts instruction in all classrooms, including scheduling time for regular collaboration, instructional planning, and teacher training;
- ▶ Expands arts offerings in one or more ways (e.g. hiring additional arts specialists, bringing in teaching artists, or facilitating arts experiences for students on- or off-site); and
- ▶ Works with staff to set clear and appropriate expectations and accountability for arts integration across the school.

**The principal may be the most important factor in the success of this initiative in each school setting.**



### TURNAROUND ARTS ESSENTIAL

## Build Leadership

As a Local Program Director, you will be actively engaged in coaching your principals in leading this initiative in their schools. In some cases, this will be easy work. You will likely have one or more principals who have excellent leadership skills, delegate and share leadership strategically and successfully, and are highly motivated and engaged regarding the arts. But being a principal is challenging and extremely busy work, and this focus will be just one of several that he or she is coordinating as part of the school's plan for reform. It will fall to you, therefore, to remain engaged in an ongoing conversation around strong leadership of this project with each principal.

Early on, it is important to work with principals to first develop their conviction, and then refine their storylines. Many principals enter into this program enthusiastically, but have not yet fleshed out their fundamental beliefs about the arts, such as how the arts connects to student outcomes or how they complement other reform approaches that are underway. Exploring these lines of thinking with principals is an important early conversation to have in order to launch the program to staff and the broader community.

You will also work closely with principals to help them maintain focus and follow through. As part of this project, principals are agreeing to include the arts as a primary tool of improvement. Therefore, discretionary funding, school day scheduling, staff meetings, professional development calendars, available staff time, and other resources, including their own time, must reflect their commitment to developing the arts and enacting the school's strategic goals. Just as they must lead and nudge their staff to implement and prioritize the arts, it falls to you to lead and nudge principals to maintain their commitment to the same.

There will be a myriad of other things you will coax your principals to try, some of them riddled with the discomfort of new frontiers—shared leadership, increased media exposure, actively participating in arts-filled professional development, being a learner alongside their staff, and, for some, even making a stage appearance or two. This work is meant to stretch everyone into new places, and the principal models that adventurousness to his or her community. You are the voice in the ear of that leader.



## PRIORITIES FOR SUCCESS

### 1. Build a Productive and Trusting Relationship with Each Principal.

An honest and productive relationship between the Local Program Director and principal is key to the success of this

program. The following tips will help you to develop a strong relationship and a well of goodwill that you can draw upon in those moments you need it.

- ▶ **Listen first.** Each one of your principals will have a unique personality and style, so watch, listen, and notice the strengths of their approach before you step forward to give advice.
- ▶ **Lead from behind.** This is not about you being seen as a leader. It's about you helping them to lead. You will not agree with all of their decisions, but you should be thinking strategically about how to get them where they need to go. It is essential that principals feel ownership alongside their staff. It helps to be positive and point out all the amazing things that they are doing and putting into place. Positive reinforcement is highly impactful and paves the way for the harder moments of giving critical feedback.
- ▶ **Don't fall into the trap of admiring the problem.** Be aware of the futility and energy loss that comes with dwelling on problems, which can be a quicksand in schools and in the arts. There are lots of challenges these kinds of programs face. Once a problem is understood, move your principals towards confronting roadblocks with a steady and strategic eye.

### ▶ Set up consistent, convenient communication habits.

Even if there is no particular agenda, make yourself available as a sounding board and talking partner on a regular basis—weekly is a good frequency to start with. Figure out quickly your principal's preferred way to be contacted. Text? Email? Some people like the good, old-fashioned phone. Others only focus during in-person conversations.

### 2. Build a Principal Cohort.

Principals are generally quite isolated in their positions and can be particularly so in a unique arts initiative. Building collaboration among your principals can be a powerful tool for reflection and the spreading of good ideas.

Your work in this area will begin in the spring, immediately following your initial training in April. During this time you should coordinate monthly meetings of your principals, setting a tone of cross-sharing, trust, and teamwork. The Summer Retreat will reinforce and deepen these relationships. By the fall, you should have a team of local Turnaround Arts leaders who understand and rely on one another's strengths and good humor, and who are ready to act as advisors to one another in their common journey.



## ARTS SPECIALISTS

Credentialed arts staff provide rigorous, sequential, and weekly (or more frequent) standards-based instruction to students during the school day and collaborate with staff regularly to develop arts integration.

While expanding and extending the arts as part of a reform approach, it should be clearly understood that, if done well, this approach will add sizeable rigor and vigor to the student's academic experience. The arts specialists are the carriers of this torch, and as such, often rise as curricular leaders. To realize this success, arts specialists should:

- ▶ Be hired in sufficient quantity and teach with sufficient quality to adequately serve the entire student population in a variety of disciplines;
- ▶ Deliver in-school, sequential, standards-based arts instruction to every child for a minimum of one full class period per week;
- ▶ Support non-arts teachers by modeling or collaborating to develop arts integration lessons and instructional strategies; and
- ▶ Produce high-quality student performances and exhibitions for the school and broader communities.



### Promote Arts Specialists as Instructional Leaders

Arts specialists hold a unique potential for their schools. As in-house experts, they can be central to highly impactful use of the arts by offering rigorous

instruction and animating performances, particularly when they help develop instructional resources for colleagues.

For most, the transition from being an “extra” to an “essential” is liberating and exciting. These arts specialists jump at the chance to be members of the arts leadership team, and are eager to collaborate to develop arts integration with non-arts teachers and other arts specialists. But for a few this visibility and expectation is uncomfortable and foreign. Many among these teachers respond to coaching and encouragement, as well as a careful rollout of a more developed role.

Getting arts specialists and non-arts teachers working together is something to start doing right away. It's a great start, releasing arts specialists to observe classroom teachers who are interested in collaborating, and then releasing the classroom teacher to watch the arts specialist teach. Scheduling common planning time for arts specialists and teachers to collaborate also works. And some schools dedicate a set amount of time at each staff meeting for arts specialists to lead an arts activity that could be used back in the classroom, study student work, or lead a discussion.



### **1. Make It Clear that the Arts are Standards-based.**

The recent release of the National Core Arts Standards has prompted many states to take a fresh look at their arts standards, and upgrade them accordingly. Some states

have well-developed standards that are actively in use; others' standards are outdated or considered weak. Whichever the case, making sure that arts specialists are using and publicizing quality standards will be important to legitimizing the arts as a rigorous academic pursuit in the eyes of non-arts teachers, the community, and parents. It will also be important to the creation of arts integrated lessons.

### **2. Insure Rigorous Instruction in the Arts.**

An important part of promoting high standards for arts specialists' instruction is working with principals to refine and, in some cases, raise their expectations for their specialists' arts instruction. Just as with non-arts teachers, arts specialists should have standards, objectives, and assessments for their instruction. Principals may want support in observing arts instruction to help determine its quality and ambition.

### **3. Increase Arts Showcasing.**

Many schools already have a baseline of annual arts performances, but with increased attention and strategic use of the arts, arts specialists should start to approach performances as catalysts for parent involvement and opportunities to demonstrate higher order thinking that learning in the arts demands. Arts specialists lead this charge, in many cases doubling the number of performances and scheduling them strategically to engage parents and community. Visual arts specialists also can help set standards for public displays, and hold "gallery openings" and other events to showcase student artwork.





## 3 (NON-ARTS) CLASSROOM TEACHERS

Educators integrate the arts into other core content instruction and collaborate with arts educators.

Catalyzing classroom teachers to integrate the arts into instruction often proves to be the greatest point of impact but also the biggest challenge to full realization of the arts as a tool for improvement. Simultaneous with these efforts in the arts, teachers are under tremendous pressure to increase standardized scores and teach prescriptive programs that seem to leave little room for innovation or meaningful arts instruction.

The great news is that for many teachers, this approach answers some pedagogical prayers. Many teachers in high-needs schools know that the arts will engage their students, even if they have not considered the other cognitive and socio-emotional benefits. Many teachers too are very excited to be asked to innovate instructionally. For the teachers that don't bring either of these convictions, firsthand experiences and credible research usually open up the door.

Ultimately, your non-arts classroom teachers should come to meet the following standards:

- ▶ Regularly integrate arts content and instructional strategies in increasingly effective ways to deepen and enrich instruction, including by aligning with the grade level standards in their subject;
- ▶ Capitalize upon professional development opportunities to learn new strategies and collaborate and share with colleagues;
- ▶ Exhibit enthusiasm, determination, and teamwork towards developing the arts in their classroom and school; and
- ▶ Celebrate and illuminate classroom work that involves the arts in beautiful hallway and classroom exhibits.



## TURNAROUND ARTS ESSENTIAL

# Multiple Points of Entry for Non-Arts Teachers

As we have worked and watched in our schools, we have seen that moving teachers along is hard, careful work. Just like their students, teachers should be celebrated for where they start, and for the steps that they take forward. But, just as in the classroom, there are standards for instruction in this work that need to be upheld. To help navigate this tension, two key ideas have emerged that have helped us and our schools to conquer the challenging and thrilling task of integrating the arts across a school: moving teachers along a continuum of implementation and a layered and phased set of opportunities for building classroom arts integration.

## #1: Getting Going on a Continuum of Arts Integration

Among many in the field, the Kennedy Center articulates the gold standard for defining arts integration:

### The Kennedy Center's Definition for Arts Integration

Arts Integration is an **APPROACH** to **TEACHING** in which students **construct and demonstrate UNDERSTANDING** through an **ART FORM**. Students engage in a **CREATIVE PROCESS** which **CONNECTS** an art form and another subject area and meets **EVOLVING OBJECTIVES** in both.



Available on [www.artsedge.org](http://www.artsedge.org).

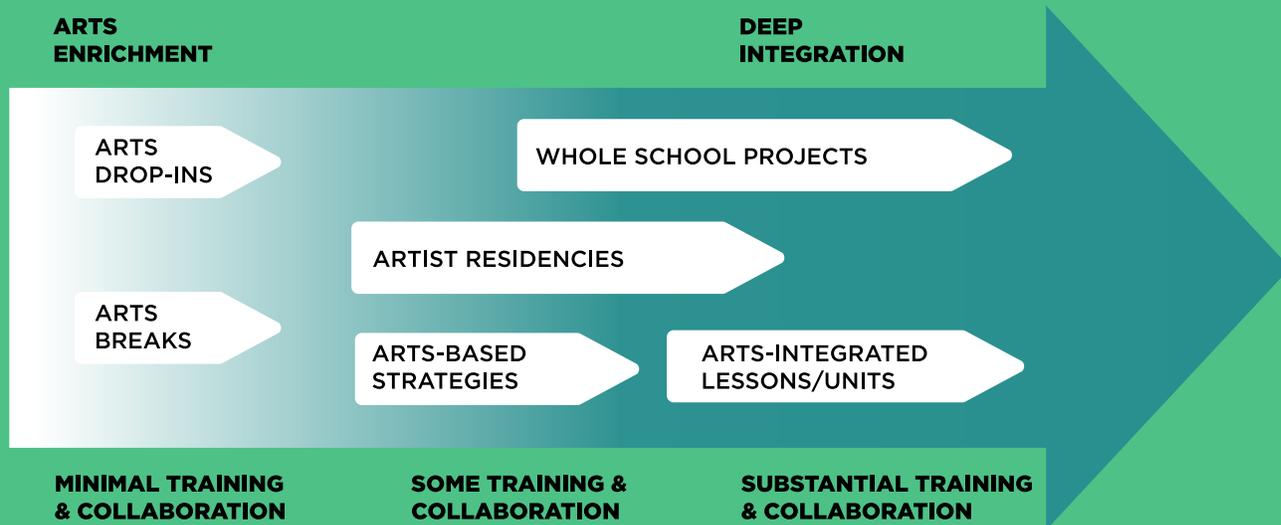
This description is seminal to the work in our schools, and is held up as the ideal. But satisfying this definition each and every time the arts are used in the classroom, particularly in the beginning, is a formidable challenge for teachers. They often need more accessible and independent entry points to bringing the arts into their classrooms. Furthermore, while the richest arts integration holds the highest potential for critical thinking, there are still strong benefits to less rigorous involvement of the arts, particularly if specific outcomes are identified and pursued. Over time, these teachers can be nudged and supported towards richer integration with these successful experiences at their back, eventually developing a sophisticated and diverse use of the arts in their classrooms.

It is for these reasons that, over the past three years, we have come to think about integration as part of a continuum, rather than as a static category of instruction. At the Summer Retreat, we will share with you some ways that teachers can examine the depth of the integration of a particular lesson or experience, and move themselves deeper over time, if appropriate. But in this first year of implementation, the important thing is inspiring initiative and getting them started while offering support to make those efforts as strategic, impactful, and deep as possible. Some of these starting points will be supported opportunities, such as strategies that the school may be implementing, residencies that are made available to them, or collaborations with art specialists. But some of these entry points are things that they can do themselves, with only light support.

The chart that follows shows several categories of entry points for classroom instruction in the arts, and the possible range of depth of integration for each.



# Arts Integration Continuum



## Types of Classroom Arts Instruction

Below are the six basic ways that we see non-arts teachers bring the arts in their classrooms. Each has value, and can be used strategically for specific outcomes. As teachers progress in their understanding and training, they should add or substitute deeper forms of integration to realize a wider range of student benefits.

**Arts Drop-Ins:** Simple arts or crafts activities are inserted into the curriculum, such as illustrating a poster to accompany a biography report or singing a song about a topic of study.

**Arts Breaks:** Arts experiences are added as breaks, treats or transitions, such as a morning welcome song, music for lining up, etc.

**Artist Residencies:** Teaching artists work with classroom teachers at various degrees of depth and complexity.

**Arts-based Strategies:** Teachers learn flexible arts-based instructional techniques and tools that develop basic skills of an art form and help interpret or synthesize non-arts content. (See call out)

**Whole School Projects:** Large groups of teachers collaborate to develop inter-related arts integrated projects with input from art educators. Examples include an all-school performance to celebrate Black History Month, or a cross-school photography residency that results in a school-wide portrait exhibition.

**Arts Integrated Lessons or Units:** Teachers work with arts educators to develop curriculum that teaches to both art and non-art content learning standards. Examples include learning dance technique in combination with geometry, or applying principles of design to plant studies.

## #2: Layered and Phased Arts Integration

There is a pattern among the schools most successful at achieving baseline arts integration throughout the school and in every classroom. These schools develop a structure that we refer to as “layered and phased.”

**Layering the Implementation.** In this approach, principals and arts leadership teams recognize that there will be layers of implementation occurring simultaneously and with varied levels of support and accountability. By layering, we mean all classrooms will be doing the minimum together, while some may also be going to deeper levels at a faster rate. Most of our model schools have three or four layers of implementation occurring in Year One of Turnaround Arts (see graphic below).

At the core of Year One is the base layer. This is the common learning for all staff. Often these take the form of one or more arts-based strategies (see call out) for which all teachers are getting training so that they can successfully implement arts approaches in their classrooms. Classroom support and accountability is high for this base layer of arts integration.

In addition to this foundational, whole-staff base, other support is offered to staff who want to or can go farther along the continuum. Residencies with teaching artists are arranged for select classrooms (occasionally sites can afford to offer this to all classes). Arts specialists collaborate with individuals or grade level teams on particular art integration projects. Individual teachers bring in their own talents and interests, or apply new learnings from elective professional development. For each of these additional layers of implementation, people, time, and training should be carefully matched to expectation.

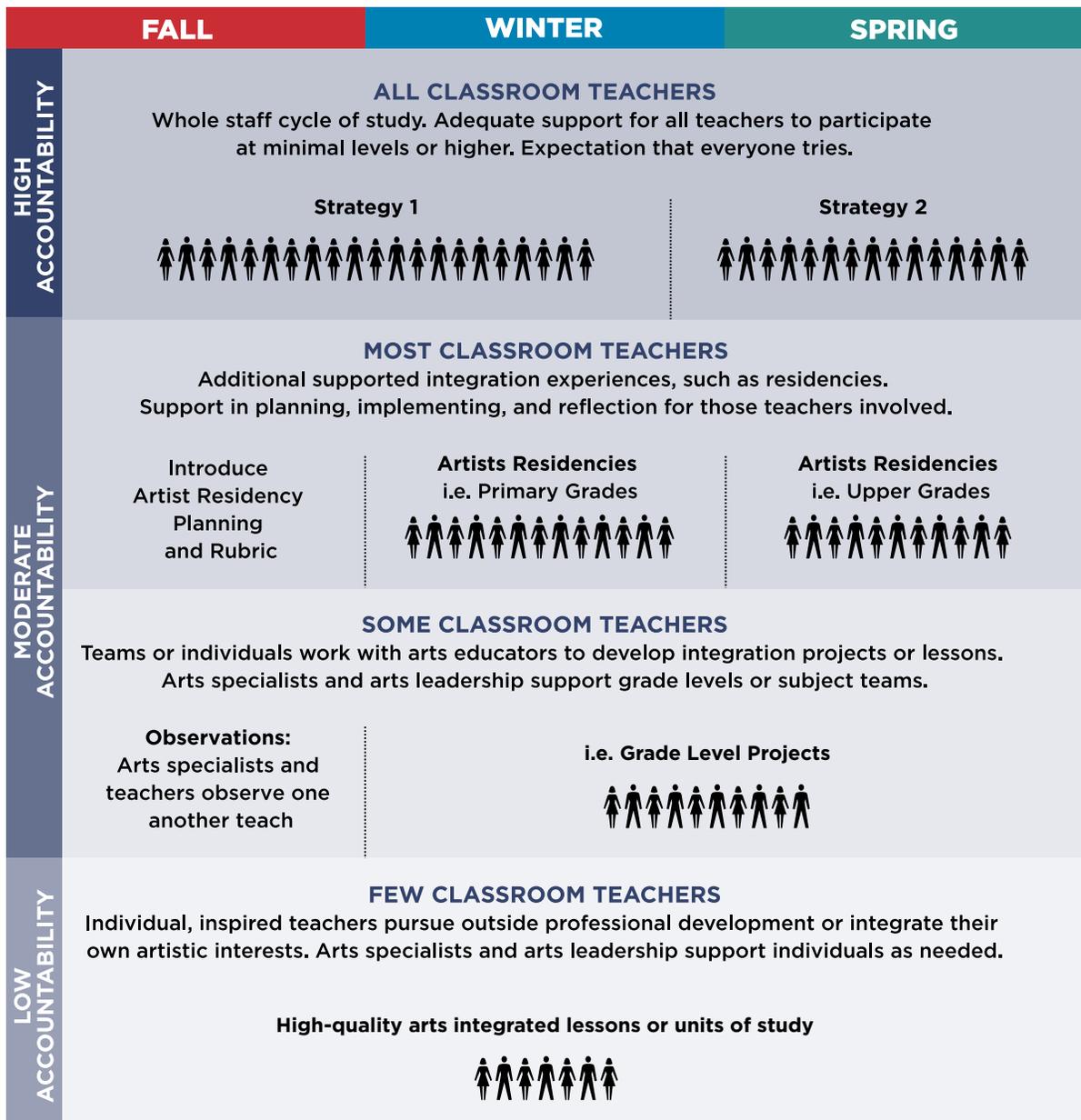
**Phasing the Rollout.** In addition to layering implementation, these schools also phase the rollout of strategies or approaches that involve large numbers of classrooms. This means that a new strategy is rolled out to a critical mass of classrooms at one or two points over the course of the year. Each of these phases is carefully staggered throughout the year so that time and people are available for support, and so that other demands such as testing windows are taken into account

Phasing is really about timing, and about making sure that you have lined up ample support. You only have so much PD time available, and the staff you have available to play support roles are probably limited too. It is better in many ways to do less, and to do it well, than to unleash a happy chaos of arts integration that can burn staff out if not successful.





# An Example of Layered and Phased Implementation in Year One





## PRIORITIES FOR SUCCESS

### 1. Be Clear about Expectations for Arts Integration with Non-Arts Teachers.

The advantage of having whole-school strategies or approaches is that everyone is in on this together.

Everyone is expected to use it in their classroom. Many schools set minimum expectations for frequency, or even let grade level teams set expectations for themselves that are then reviewed and discussed.

### 2. Consider Supportive Forms of Accountability.

Figure out additive, positive ways to check teachers' progress. Combine accountability with other objectives such as cross-sharing good ideas, problem solving, or refining instruction. Some of these checkpoints could include:

- ▶ Reporting on a lesson or strategy to a grade level team;
- ▶ Sharing and analyzing student work with staff;
- ▶ Meeting with the principal or arts team leader to discuss a lesson;
- ▶ Co-teaching with another teacher;
- ▶ Modeling a lesson for another teacher; or
- ▶ Writing a reflection.

### 3. Stay Flexible and Open.

This program asks teachers to make changes to something very dear and emotional to them, their teaching. Teaching is personal for most, and change is stressful, especially in stressed schools. This truth doesn't mean sacrificing resolve, but it does mean being willing to flex from time to time.

### 4. Celebrate Even the Baby Steps.

There will be a range of amazing things happening in your schools. But some of the most amazing are often the least recognized—the resistant science teacher who devotes extra time to dissection drawings this year and hangs them outside his room, the teacher who said that she couldn't draw but wells up the courage to lead her class in an art exercise, the teacher who tries a new strategy and fails, but tries again. Encourage the arts leadership to celebrate the small efforts and successes as well as the splashy and visible ones.





## Arts-Based Strategies— A Great Way to Get Started

Those strategies or approaches that are going to involve the whole school should be designed and described as cycles of study, in which the staff will work as a team to learn and implement one or more particular approaches through a supportive process. In the first year of bringing the arts into the non-arts classroom, most schools take on one to three of these approaches as a whole staff. Most often, these approaches include arts-based strategies, as they are highly accessible for teachers new to arts integration.

Arts-based strategies are instructional methods that come directly from an arts discipline. They all are fairly simple for a teacher to learn, but can be pushed to deeper levels over the year and can be used across subject areas. Pantomime, observational drawing, and rhythm clapping are a few. But the most successful initial strategies that our schools use in their first year of implementation are **Visual Thinking Strategies** (VTS) and **Tableau**. Optimally, a staff is trained in these two strategies by an expert in the related art form—visual art for VTS, and theater for tableau—to impart staff with the artistic context and content of the strategy. Teachers first teach the strategy to students with attention to developing the art skills involved, to ensure that the learning in the art form is frontloaded. Once that is established, teachers and students can begin to use the approach across content, effectively integrating that art form into their daily practice. Teachers for these strategies can often be found in your local communities, or we can assist you in finding national trainers to come to your schools.

### Here is a little more information about these first two arts-based strategies:

**Visual Thinking Strategies:** VTS is an observational routine used to study pieces of art. Teachers lead students through a series of questions that provoke students to look intently at a piece, then make inferences and support their thinking from the work. Other important high level thinking emerges as well, as students wonder and debate and imagine based on the visual provided. Throughout the process, the teacher is universally supportive of responses—this is about tapping into thinking and interpretation, not right and wrong answers.

**Tableau:** This strategy involves creating frozen group pictures. Students have to work as a team to use their bodies to express ideas, using important means of dramatic communication such as gesture, facial expression, body position, etc. This strategy, like VTS, is a great community builder as groups of students learn to negotiate and work together to form a product.



## TEACHING ARTISTS

Artists from the community and local organizations perform and exhibit for students and work regularly with students and teachers to enrich and enhance learning.

Teaching artists come from outside the school and are usually working artists. In theaters and art galleries, they create work for students to experience on a field trip to see. In schools, they are episodic specialized teachers who are most often hired by an arts organization in the community. Their position as working artists brings authenticity to the students. And because they do not need to be generalists in a discipline, they also often bring a specialized art form to students, presenting an opportunity for students to delve deeper or be inspired in a new interest.

Teaching artists can have a range of impacts on schools, teachers, and students. Primary marks of quality use of teaching artists are as follows:

- ▶ Provide residency or ongoing instruction that is high-quality, gives students experiences in new mediums, and is of sufficient duration and depth to impact student outcomes;
- ▶ Provide students project-based experiences in the arts, including culminating performances and exhibitions, and/or watching the artists perform or exhibit in or out of school;
- ▶ Work closely with classroom teachers to plan and integrate residency content with non-arts content; and
- ▶ Help host teachers build new arts integration skills or instructional approaches to use beyond the artist's involvement.



## TURNAROUND ARTS ESSENTIAL

### Maximize Residencies

There is great variability between what residencies seek to accomplish. Most organizations have a fairly simple objective in mind—to give students a quality arts

experience that results in an interesting, expressive product. This approach, while valuable, falls far short of the potential impact that a working artist can have in a classroom with the proper orientation, tools, planning, and information.

Fully realized, a residency can be a rich arts integrated unit that weaves arts instruction and content learning together across a series of lessons. Sometimes these lessons are taught in turn by the teaching artist and the classroom teacher. Residencies can also be designed to train the teacher in using a new medium or art form with students, or even extend to the teaching artist leading a professional development session with a grade level team or the whole staff. On our implementation website, we offer you a rubric to illustrate the range and potential depth and impact of artist residencies, falling into these four categories:

**Level 1: Minimal Impact.** Teaching artist delivers art content with little to no coordination with other learning goals and does not collaborate with classroom teacher.

**Level 2: Some Impact.** Teaching artist coordinates some elements of the residency with the classroom teacher, and the teacher observes instruction.

**Level 3: Substantial Impact.** Teaching artist integrates art goals with other learning goals and plans substantially with classroom teacher. Teaching artist and classroom teacher may co-teach or layer lessons.

**Level 4: Highest Impact.** Teaching artist integrates, plans, and collaborates as above, but also works with classroom teacher to impart new strategies or skills for ongoing use after the residency. Frequent check-ins and recalibrations are done throughout the residency.

With these categories in mind, take a look under the hood of the organization that is supplying the artists. Organizations that have developed their model to have high impact, and that also train their artists in practical things such as classroom management (a common challenge in residencies) and lesson design often send out artists that have high degrees of success. You also want to seek organizations that have thorough but efficient planning and communication structures, or that are open to adopting ones that you suggest. Once you have identified organizations that are strong in these two categories, you will discuss with the principal what grade levels and art forms would be most strategic to target, and then guide the teacher-artist planning process as needed.

As you begin to plan your residencies across your schools, we encourage you to hold a high bar for these experiences for students and teachers.



### 1. Insist On In-Person Planning Meetings.

To plan an effective and successful residency, there should be at least three meetings between the classroom teacher and the teaching artist: a planning meeting pre-

residency that should include conversation about content and classroom management, a mid-residency check in to make course corrections, and a post-residency reflection. On our implementation website, you will find our Artist Residency Planner, an instrument to help with this process.

As part of these meetings, it is very helpful to have a facilitator to help with planning and to establish norms around the roles of the two teachers. It is a huge lost opportunity if non-arts teachers leave the classroom during residencies—we urge you to establish a clear expectation that teachers are to remain and actively assist and engage in the lesson. This maximizes the possibility of transfer and makes for more engaged students.

### 2. Build a Relationship with the Arts Organization, as well as the Artist.

It is helpful if a relationship forms not only between the artist and the teacher, but also between the arts organization, the local program director, and the school arts leadership. This helps when navigating problems that may arise and also opens up conversation about other potential opportunities and benefits to the school, such as grants, partnerships, participation in events, or professional development opportunities.

### 3. Make a Public Splash.

Most residencies end with a culminating project. As you plan and orchestrate residencies, think about nudging residencies to make a lasting and highly visible impact on the school aesthetic. A photography series can be rethought to become a hallway mural. A mosaic project can become a garden pathway. Use residencies to beautify your schools in permanent and highly visible ways, rather than allowing them to be quiet, contained projects that go home in students' backpacks after a short display in the hallway. It is a win to fill your school with student work, and for students to see their mark upon the building.

Once the final product is decided, consider how to leverage student work to build pride for the involved students, and how to bring positive attention to the school. If students have developed a performance, help arrange for the class to take their show on the road and make the rounds to other classrooms, perform at an evening event, do a public flash mob, or perform at an assembly. If it is a static work of art, consider how to move it beyond the usual hallway gallery—look into featuring it at a local coffee shop or restaurant, at a local library, in the lobby of the school, or talk to the art organization about displaying the work in their offices or in those of a funder, and then hold a gallery-style opening.

As for enduring instructional impact, consider setting an expectation that teachers will share student work and reflect aloud to the entire staff at the end of the residency, and whenever possible, offer the staff an experience with that art form with the assistance of the teaching artist. Make it a goal to spark new ideas and excitement among your staff with each residency that occurs.

## PARENTS, COMMUNITY MEMBERS, AND SCHOOL DISTRICT OFFICIALS

An extended community visibly supports and contributes to arts efforts.

These three entities play crucial roles in the health of a school, but it is rare that they all initially play a constructive or supportive role in schools facing reform. The arts hold high potential for positive interaction, and, if properly leveraged, quality engagement from parents, community members, and district officials can be achieved. When this is accomplished, a school will see that:

- ▶ Parents are highly involved in the school through arts projects, events, and leadership opportunities;
- ▶ Community connections are strong, including relationships with local art organizations, museums, universities, and businesses;
- ▶ District provides resources to support the school and build a robust program, such as additional staff, funding, expertise, support for arts specialists, and professional development; and
- ▶ District provides needed flexibility and autonomy to schools in such areas as scheduling, staffing, and funding to support growth of their arts approach.





## TURNAROUND ARTS ESSENTIAL

### Focus on Inclusion

This initiative gives each school a golden opportunity: to gather important community members for the joyful experience of celebrating the potential and burgeoning success of the children they love. But that opportunity can be lost without an abiding spirit of inclusion, of being part of a school family.

To make parents, key community members, and district officials your best allies, your schools should treat them with respect, visibly assume the best of them, and be clear that this revitalizing school belongs to them, too. For schools with a fraught relationship with their parents or community, this may require a reset of attitude for teachers, a job that falls to the principal. It also often means that schools have to reach out and invite these important entities in, even if it means chasing people down. Some incredible resources will come knocking on your door because you are part of Turnaround Arts. But that doesn't mean that there aren't other, more high-leverage organizations that wouldn't want to be involved.

This welcoming spirit can be put to use in particular in the following ways.

**Performances and Exhibitions.** In addition to making sure that parents, community members, and district officials are amply invited to all art events at a school, consider how to maximize each one for maximum inclusion. Ask *how can we make these people feel welcome and celebrated?* Have students escort parents and guests to seats. Place a chocolate on each seat with a note thanking them for coming. Have greeters at the door. Play music as they walk in. Hang a sign on the stage that thanks parents and other key supporters. Work the welcome.

Some schools use performances to lure parents in particular for additional worthy purposes. One school had dentistry services available during a family art night; another had tax preparation services available. Many try to fill a need or want that their families share, such as providing a photographer to take family photos at a pre-holiday art show.

**Turnaround Artist Visits.** These are great opportunities to acknowledge supporters and give them a fun, meaningful experience. Usually students put on an assembly for the visiting artist, and special guests can be invited to sit in reserved seats alongside the artist. These visits are also a great way to shift community perception of your schools—win great press, and then leverage social media or forward news stories to get the word out to your supporters, with gratitude for their helping to make it all possible.

**Leadership and Special Projects.** As your community develops alongside your arts program, opportunities will arise for parents and community organizations in particular to get involved. For parents, this might mean being part of the “family squad” to help put on the musical, or serving as part of a parent advisory group to the principal on family events. For community organizations, this might mean getting asked to be involved in a particular special project, such as a mural for the foyer, or volunteering to help hang pictures for the school art show. There is nothing that gives a stronger sense of ownership than putting in time and sweat, and knowing that you contributed.



## Invite Parents To Leave Their Mark

Madison Elementary in Des Moines, IA, started off the year with two opportunities for parents to leave their mark. At their Fall Art Night, parents came to eat, sing, and dance with students. Then parents did two activities. They picked up a pen alongside their students and helped to color in the huge lion mascot poster, and then they decorated a popsicle stick with one word to describe what they wanted for their child this year in school. These popsicle sticks were arranged into grids, mounted, and then hung in the front lobby of the school, signaling to parents on a daily basis that their wishes are heard, and that this is their school too.





### 1. Ask for Advice, Opinions, and Talents.

Once your communities are developing, make it clear that their input is needed and their help desired. One school might put up sticker polls at art events to gather

input for decision-making or to gather feedback. Another might ask parents to write responses to a couple of questions upon sign in.

Tapping into the artistic talents of your families and local community members is another asset to mine. Don't underestimate the interests and talents that families have to share. A simple survey done at parent teacher conferences, for instance, can reveal great sources of classroom workshops, or matched help for an upcoming performance. Some classrooms host parents for visits around the arts asking them to share their favorite artist and explain why.



### 2. Ask the District for What You Need.

Your districts have all made a commitment to us and to you to support your use of the arts as a reform strategy. Be clear, as early as you can, about what you need from them. Here are three things that are frequent priorities:

**Ask #1: Synthesis and Sanctioning.** Being slated for reform brings its own set of demands, curriculum, and structures. Working with district officials to articulate the synthesis between these other approaches and the strategic use of the arts is an important initial step to a smooth and supportive relationship.

**Ask #2: Resources.** Investigate the people, time, and funding that are available to you in support of this work. Are there district staff that can help with coaching, professional development, or advisement? Are there arts standards or curriculum that schools can use? Is there district-offered professional development that schools can utilize?

**Ask #3: Flexibility.** Often, our schools experience challenges in scheduling professional development days, with calendar and content frequently governed by district mandates. It will be important to assess what professional development time you have control over, and to negotiate for additional time, as needed. Similarly, asking for flexibility in hiring or use of existing staff can be key to expanding your program, as will funding that can be flexibly spent for residencies, materials, or events.

### 3. Develop Direct Lines of Predictable Communication.

Getting regular and positive means of communication going with these entities is critical. School newsletters, a video showing classroom fun on a loop, a parent and community board in the lobby, and regular update emails or calls let people know that they matter and are part of the community.

## 6 COMPREHENSIVE STRATEGIC APPROACH

An ongoing approach and mindset leverages the arts for targeted whole school improvement via shared leadership, strategic planning, an improved school reputation, and self-evaluation.

Thinking strategically about how you target and extend the arts is a defining feature of Turnaround Arts. Unlike many other programs that bring the arts into low-performing schools, this program prioritizes connecting the arts directly with stubborn issues that are impeding improvement and with outcomes that will indicate that they have been overcome.

Indicators and structures that support a solid comprehensive strategic approach are as follows:

- ▶ **An Arts Leadership Team**, led by an Arts Team Leader and representative of staff, meets at least monthly to develop arts assets and oversee the implementation of the Strategic Arts Plan;
- ▶ **A Strategic Arts Plan** is developed by the Arts Team, with substantial whole staff input, to prioritize development of arts programming for specific, high-leverage outcomes;
- ▶ **Communications** efforts rebrand the school to improve reputation and increase pride;
- ▶ **Turnaround Artist visits** are designed strategically to increase student and teacher morale, impact student outlook, and improve perception of the school;
- ▶ **A maximizing mindset** is exercised to constantly seek additional ways to target arts endeavors to increase positive outcomes for students; and
- ▶ Formative and summative **assessment and evaluation** tools are utilized to measure growth in targeted areas and guide decision-making about deploying arts assets to have maximum and specific benefit.



Photo: Susie Fitzhugh



## TURNAROUND ARTS ESSENTIALS

### A Team and a Plan

There are two key structures that we ask you to put in place around this target: an Arts Leadership Team and a Strategic Arts Plan.

#### #1: Arts Leadership Team

Expanding and deepening use of the arts to aid school turnaround takes time and a widespread commitment. Even the most eager and well-liked principal can only do so much singlehandedly. The real transformation comes as teachers adopt new teaching strategies and a staff works together to maximize arts experiences. Helping your schools build this leadership through the creation of an Arts Leadership Team is one of the first agenda items at each site.

The Arts Leadership Team is an efficient and enthusiastic committee of 4 to 10 individuals (depending on school size) that leads the development, implementation, and updating of the Strategic Arts Plan, leads the staff in arts integration, and develops professional development opportunities. It also serves to deliver staff feedback about implementation to the principal and other arts leadership. A regular schedule of meetings, held at least monthly, should be laid out for Arts Teams beginning in the fall.

Turnaround Arts: National recommends that this team be comprised of the following entities:

**Principal or Other High-Level Administrator.** This is mandatory as there must be clear communication between this team and the principal;

**Grade Level Representatives.** Seek to include one teacher leader from each grade level (or, if a small school, from every two grade levels) who is charged with representing those grade level interests to the team as well as acting as a curricular leader in the arts. It is important to include

someone who is respected by and even holds sway with other staff members whenever possible;

**Arts Specialists.** In most cases, arts specialists are part of the Arts Leadership Team, as they will be acting as curricular leaders and in-house experts in the development of the arts; and

**Old Guard and New Guard.** Think strategically about making this team truly representative, including of skeptical voices, and new and veteran teachers. It is important that this team not be embroiled in staff politics if at all possible, although some principals have taken the opportunity to combine previously unfamiliar teachers to build new binding relationships.

#### #2: Strategic Arts Plan

Creating a Strategic Arts Plan is one of the most important leadership projects a school will undertake in Year One. As schools start the year and the buzz about Turnaround Arts is high, there are flurries of ideas and dreams for what can be done in the arts. This excitement is needed and wonderful, but it is only a starting place. What is needed is a smart plan that narrows the school's focus to a handful of high-leverage goals for the year, in order to build foundational elements and have immediate impacts. These goals, solidified in the Strategic Arts Plan, spring from two strategic lines of thought—how to build and improve arts assets and programming across the school with maximum impact, and how to strategically mobilize those assets toward particular challenges, to generate particular outcomes.

At the Summer Retreat, we will take school teams through this process in detail, and as a regional cohort, you will create several targets to work on across your schools. In the fall, Arts Leadership Teams will follow a process to gather staff input and construct several more targets for the arts and broader school reform goals.



# The Strategic Arts Plan Process

## DEVELOP REGIONAL TARGETS

School teams draft 2 regional goals at the Summer Retreat to be pursued in common

## INSPIRE A SCHOOL VISION

**Crash Course:** LPD and Principal share regional targets and Turnaround Arts basics with staff

**Visioning Exercise:** Staff imagines possibilities as an arts-rich school

## DRAFT YOUR STRATEGIC ARTS PLAN

### Part 1: Assess School Assets and Challenges

- *Pillars Assessment:* Evaluate art assets
- *Challenges and Goals:* Discuss core challenges and existing goals
- *Matching the Arts:* Explore arts-based responses to challenges/goals

### Part 2: Write School Targets

- *Strategic Arts Targets:* Describe all your targets and identify basic information about their implementation
- *Rollout of Strategic Arts Targets:* Using a separate grid for each target, indicate key benchmarks towards implementation
- *Share with Staff:* Share your Strategic Arts Plan with staff
- *Make a Statement:* Develop a school statement about the role of the arts





**PRIORITIES  
FOR SUCCESS**

### 1. Appoint an Arts Team Leader.

At some point in the first year, it is useful to identify an Arts Team Leader (ATL) at each site. This person heads the Arts Leadership Team and takes the lead on communicating and collaborating with the staff and with administration. In many cases it is obvious who this person will be, and he or she is appointed by the principal. In some cases, principals observe their Arts Leadership Team in order to see who emerges naturally as the leader, and then formalizes that role. If this person is carrying a full teaching load in addition to this role, his or her role is largely managerial, to oversee that things are largely carried out by other members of the team. In these cases, we recommend that this person receive a stipend to compensate them, at least in part, for the additional responsibilities that they will be shouldering.

In some cases, this person plays a more developed role on-site in supporting implementation, with a day or more per week allocated in his or her schedule. In these cases, where the ATL plays the role of a school-specific, in-house arts coach, these coaches would work closely with the Local Program Director to develop on-site arts programming, professional development, and arts integration. In this role, the Arts Team Leader may also work closely with the principal and other teachers to help oversee artist residencies and lead coordination of school arts events.

When this person has a strong background in the arts or in instructional coaching, he or she can do a tremendous amount to deepen and accelerate efforts on-site by visiting classrooms, releasing teachers for peer observations, co-teaching to demonstrate new approaches, and helping teachers to plan. In most of our schools, this role is given to an arts specialist, instructional coach, or assistant principal. We have seen the greatest success in schools that create a paid position, at least part-time.

### 2. Leverage Your Turnaround Artist Visits.

Turnaround Artist visits are thrilling and catalyzing events. Beyond a press opportunity, they can leverage a lot of energy and buy-in to create the type of change that's envisioned in the Strategic Arts Plan. Often, they are the spark that mobilizes district investments in the school grounds, and they energize students, teachers, and families in new ways.

Critical to leveraging this excitement is an agenda and other preparation that builds a rapport between the Turnaround Artist and the school community, engages your Artist's talents, and connects your students to him or her in thoughtful, educational contexts.

Turnaround Arts: National will work with each local program on Artist visits to achieve these ends. A few helpful guideposts, such as a sample press release and visit agenda, are included in the appendices (**G and H**).



### 3. Build in Means of Evaluating Progress.

Throughout this program, you will work with Arts Leadership Teams to check in periodically on program development using the Pillars Assessment tool. The Pillars Assessment (**Appendix D**) is a simple tool that local programs and schools use on an ongoing basis to measure progress in each asset area. But schools will need additional checkpoints, particularly in connection with their identified targets. These are part of the Strategic Arts Plan design, but will likely need your support and development on-site. Setting up simple systems and documentation, such as a means to track parent attendance or detailing outcomes of residencies, will be critical to the reflection and refinement processes for related targets.

On a classroom level, teachers will need guidance and suggestions to design and carry out appropriate assessments for arts integrated lessons. We will introduce some key tools at the Summer Retreat, but this is something that you should plan to support locally by networking and coordinating tools with instructional coaches at each site, through the district if they have qualified arts integration experts available, or through local arts organizations that specialize in arts integration. We also offer insights and a variety of tools on this topic on our implementation website.

## PROFESSIONAL DEVELOPMENT

Training and teacher support in the arts and arts integration is an ongoing and imbedded activity.

Professional development can and should take a wide variety of forms in a Turnaround Arts school. Since our model is based on a model of shared leadership and school-wide implementation, a well-designed professional development plan should allow for both presentations of new information and doses of time for teachers to process through cross-sharing, collaboration, and observation.

Markers of quality professional development include:

- ▶ High-quality, scaffolded, and effective professional development sessions in arts integration are provided for all teachers;
- ▶ Instructional support and coaching for classroom teachers are available to boost implementation of arts integration strategies and lessons;
- ▶ Regular time for teacher collaboration and planning are built into the schedule to apply new information and provide feedback and support;
- ▶ Teachers share student work and sample lessons across grade levels to refine use of the arts and encourage increased depth of instruction; and
- ▶ Teaching artists and art teachers are utilized to impart additional arts strategies to teachers.



### TURNAROUND ARTS ESSENTIAL

## Supported Implementation Cycles

Designing effective professional development is paramount to many outcomes of this program, particularly the academic outcomes for students. We suggest that to

teach the teachers, it is vitally important that we apply the principles of strong teaching to professional development.

It's helpful to think of each professional development session as an opportunity to *model* good instruction using the arts, not just discuss it. But the call to rethink how we train teachers goes beyond the design of individual sessions. We need to recognize and plan for the learning needs of the teacher, and make the distinction between the small new ideas that can be chewed in one bite and the ones that need a more sustained and focused cycle of implementation, such as learning a new strategy or instructional approach.

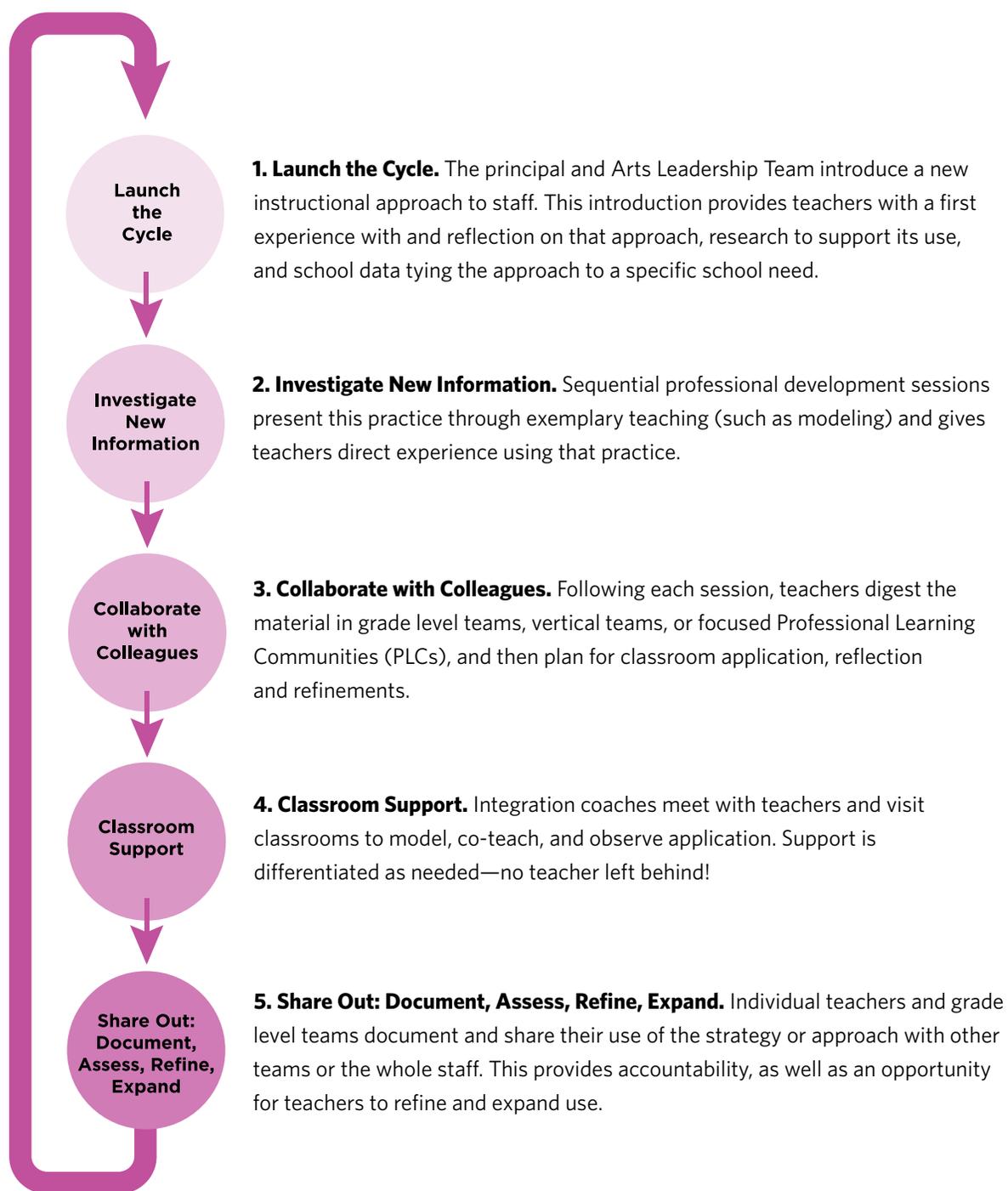
Here's what we know about our students: when learning a chunky new concept and skill set—let's say multiplication—

they need a solid, hands-on introductory experience, followed by repeated, logical bites at the apple. They need guided opportunities to practice. Some will need one-on-one help. They need feedback and course correction. They need independent practice. They need celebration and recognition. Multiplication is not a concept that is taught once and immediately learned—it is imbedded as a concept and skill set over a cycle of support.

So too with teachers learning specific ways to integrate the arts. They need a cycle of support that includes help in applying a new strategy or approach to their classroom and instructional practice, not just the new information alone. And this cycle needs to be flexible so that support can be differentiated, just as we do for our students.

Below are the components that we see our most successful schools providing their teachers in the implementation of the new, meaty instructional pieces of this work, such as a new arts-based strategy for the whole staff.

# Supported Implementation Cycles





## PRIORITIES FOR SUCCESS

### 1. Launching a Cycle of Study: Focus on Conviction.

One principal recently said to us, “If a teacher is not convinced, she just isn’t going to do it. You have to make the case, and make it good.” And rightly so. One cultural shift

that is part of this program is the empowerment of teachers to be intellectuals, as well as practitioners, and to make well-founded decisions for instruction. This means that the first sessions on a given strategy need to be strongly focused on delivering information (research) and experiences that demonstrate the usefulness and impact of the topic at hand. Principals must be strong and definite that this is going to make a difference for kids, and be clear about expectations.

### 2. Go Deep, Not Wide, with Whole-Staff Learning.

Schools that successfully implement go deep rather than wide when it comes to whole school initiatives. They carefully choose two to three strategies for the year and



dedicate the time, people, space, and funding to support full implementation of each across the staff. (See earlier section on layered and phased approach.)

### 3. Keep All the Balls in the Air.

Most of the professional development time that your schools can put towards this effort is going to be focused on arts integration, since that is the use of the arts that involves the most teachers, requires the most support and clarification, and holds some of the highest potential for improvements in student achievement. But it is important to remember that there are other priorities of this program that will need doses of professional development time, especially at the beginning of the first year, such as preparing teachers for residencies, selecting strategic planning exercises, and giving your arts specialists opportunities to present ideas and content to staff, to name a few.

### 4. Create a Consistent Feedback Loop.

In addition to checking in frequently while leading PD, coach presenters to create a simple ritual closing for each session that involves getting feedback. Next session, begin by referencing and responding to key pieces of that feedback. Teachers need to see that whoever is leading them is listening and adjusting their content accordingly.

### 5. Spark Innovation.

Remember the layers of implementation we covered earlier? Make sure that schools are providing short doses of fun, stimulating seed ideas to spark individual teachers and inspire collaborations with arts specialists. A 15 minute dose of group drumming with the music teacher followed by a five minute conversation about ways to integrate this back in the classroom? A Ted Talk about using spoken word poetry to investigate culture? These small, stimulating doses expose the breadth and depth of possibility in arts education, and will help teachers find new entry points into the work and tap into their personal interests.



## SCHOOL ENVIRONMENT

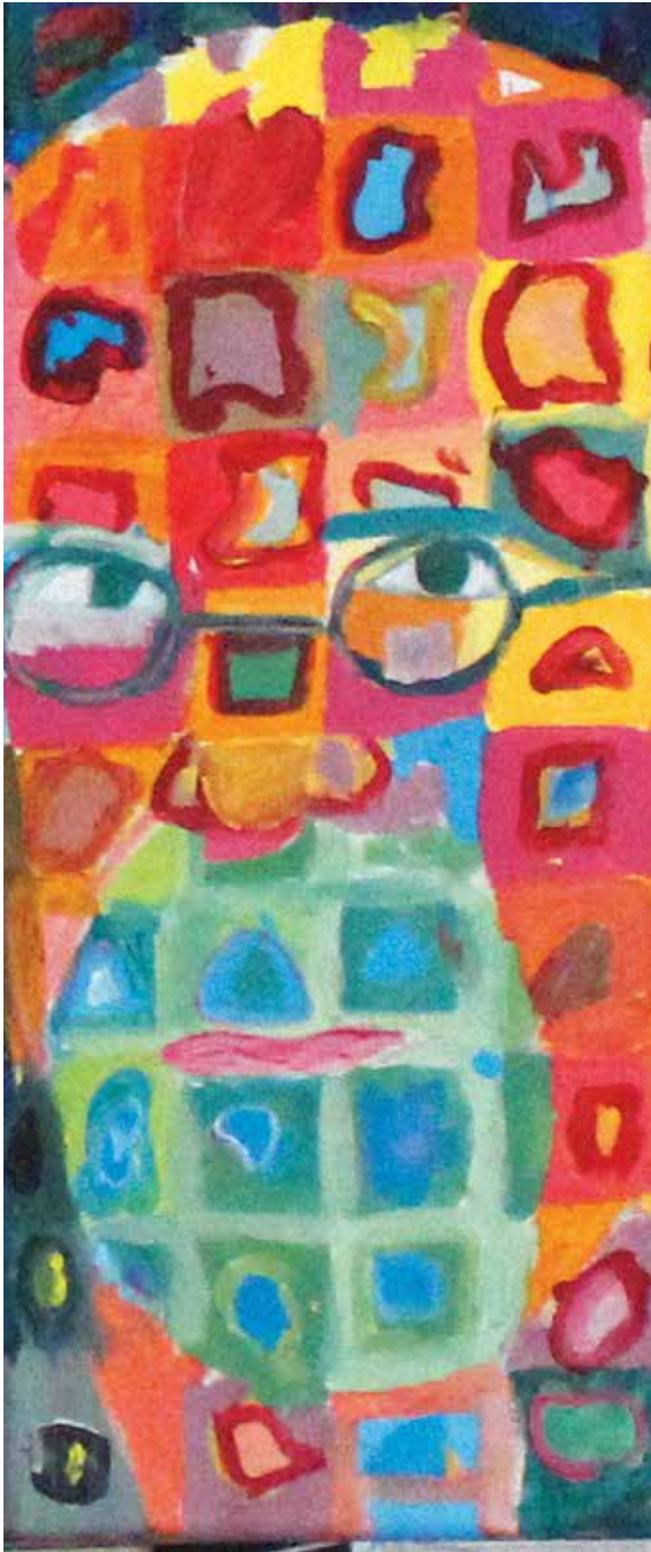
The school atmosphere celebrates creativity and artistic achievement, including performances and exhibitions by students, arts traditions, and beautified physical spaces.

Many of our schools had environments that betrayed their low morale when the program began. They were sterile in some cases, disheveled and falling apart in others. Hallways were bare and showed few signs of student learning and passion. Occasions for the school community to come together and celebrate were rare. The atmosphere in the halls was punitive. The message to students, families, and staff was not one of pride, positive identity, or belonging.

Over the course of the first year, these schools got cleaned up and repaired, often with the help of the school community itself. A good number of schools had summer painting campaigns to bring color to the walls, and prioritized a new look and feel—one in which students are featured for their artistic accomplishments. The whole atmosphere changed in school after school. They became places full of life and energy.

Here are indicators of a developed school environment:

- ▶ A clean, bright, beautiful, and inspiring environment that greets students as they come through the door;
- ▶ Plentiful opportunities for all students to perform and exhibit their artistry are offered, including annual art events and traditions;
- ▶ A culture of risk taking, focus, joy, and creativity is developed and celebrated and is reflected in learning and instruction; and
- ▶ Student work is displayed attractively, is highly visible, and informs viewers about artistic and other learning outcomes.



### TURNAROUND ARTS ESSENTIAL

## School as Gallery and Stage

Much of this transformation will come naturally as an expression of the increased access and vigor in the arts. Certainly increasing the number and diversity of exhibits and performances has a strong impact on the atmosphere of a school. But focusing principals and their staffs on honing the everyday environment is critical to making strong gains in climate and culture. Filling the environment with the arts will spur teachers and students to further create and build pride among community, staff, and students. In the best of cases, the school becomes a daily gallery, amphitheater, and stage where every child has a venue to shine.

**Halls as Gallery.** As you walk the halls of the school with principals and teachers, ask them to think of it as a gallery space rather than a school. What could be the impacts of walls that told a story about learning? What would displays need to tell observers, and who would those observers be? What would be aesthetically pleasing and beautiful to look at? This year, many staffs had this conversation and developed their own criteria or rubrics for hall displays with these potential impacts in mind. Conversations with students about not disturbing hallway displays were had and were reinforced by involving students in the display design and construction process.

**Anyplace a Stage.** Encourage the habit of performance at your schools. Whether it is having a talent show once a month during lunch, convincing teachers to send their students to perform for another class, or developing a video of students reflecting on an arts integrated project, get this work out and visible. Students will take it more seriously when an audience is promised, teachers' interest will spark, and the community will galvanize around the fun.



# Small Changes Can Have Big Impacts

Here are a few of the additions in our schools that have helped transform their environments.

▶ **Color:** Bringing in the community on a painting crusade is a great community builder and will immediately transform the space. Murals and other highly visible projects are also impactful.

▶ **Bulletin boards that make learning visible:** Teachers document student learning for others to see through explanations of student and teacher process, connections to standards, and student reflections.

▶ **Open mic or foyer performances:** Students sign up to perform at lunchtime for their peers, or music teachers organize small groups to play in the foyer as students come and go.

▶ **Student galleries:** Several schools allocated space for student galleries to put on visual arts shows over the course of the year and have genuine gallery openings.

▶ **Dance or music traditions:** One school has students and parents gather in front of the school every Friday to dance the Cuban Shuffle. The principal shows up with her boom box and everyone falls into their lines to get their groove on. Talk about a way to start a Friday!

▶ **Assemblies:** Students are enriched by local artists performing for students or by students performing for other students.

▶ **Morning meeting:** All students and teachers gather to sing songs, remember the creed of the school, and declare their intentions to focus and work hard.

▶ **Playground projects:** Decorating fences, working with a teaching artist to paint a labyrinth on the blacktop, stepping stone projects...anything that gets signs of the kids and their creative energy out and visible!



### PRIORITIES FOR SUCCESS

#### 1. Create Regular Artistic Rituals.

Many of these have to do with starting the day off right, with a handshake for each student at the door as they come in, with a morning meeting for all students,

or with an announcement led by students on the PA. Some schools play classical music in the mornings during breakfast or have their music specialist play live music on Friday mornings. One school has the principal and teachers doing the Cuban Shuffle with parents and students in front of the school every Friday. Starting the day with love, fun, and focus is a great way to set students up for a productive and lower stress day.

#### 2. See Art Gatherings as Branding Opportunities.

Throughout these pages, we have mentioned how performances can be leveraged to build community. To summarize, gatherings are a prime opportunity to not only share the artistic accomplishments of students, but to also communicate your school culture to the wider community. Design your culture, rather than default to it. Decide your storyline and key attributes, and plan your events to reflect and reinforce those principles.

# Where to Go First

We have taken you through our logic model, timelines, big ideas of implementation, and our Pillars. But what exactly does this mean for your year ahead? How do you begin to get your head around beginning the rollout on your end?

## Overview: The First Six Months

The first six months of this program will be ones devoted to getting informed and setting up fundamental systems and relationships to support the work ahead. In the following pages, we lay out a road map for getting ahead of the curve and starting off your school year strong and ready.

### May and June: Investigation, Relationship Building, and Setting Up Shop

Upon return from your April training, you will start to lay the groundwork for your local Turnaround Arts chapter. May and June will be your time to get to know your principals and schools, set up your office, and gather information about your schools and available resources.

There are five categories of tasks to carry out to get your local Turnaround Arts organization off and running, and to prepare for the Summer Retreat.

#### 1. Visit and present at each of your schools.

Arrange a time for you to come to the school, have an initial meeting with the principal, and get a tour. Make a point of seeing any art spaces, meeting and getting to know arts specialists, and generally sizing up your initial impressions of what assets they currently have in place.

At the close of that day or a day soon after, lead a 45 minute to 1 hour meeting with the whole staff. At this meeting, you can let the staff know your background and role, welcome them to Turnaround Arts, show them the Turnaround Arts welcome video, and provide them with some basic information about the program (see key talking points about the program in **Appendix I**).



## 2. Hold a subsequent one-on-one meeting with each principal.

After this initial introduction, schedule two hours to meet with each principal to get to know him or her better, find out more about the school, get your working relationship launched, and lay important groundwork for the summer and following year.

We suggest you cover the following topics in your conversations during the spring.

- ▶ **Discuss basic timeline and tenets of Turnaround Arts.** Provide them with information you cull from this Handbook. Pieces may include the Year One expectations, for example.
- ▶ **Discuss turnaround or reform status.** Review school achievement data and goals for improvement, such as the formal School Improvement Plan, other initiatives that are in play, and what interventions or systems the school is obligated or has selected to use towards improvement. Ask about the district's approach in high need schools and its general pedagogical orientation.
- ▶ **Discuss the role of the Arts Leadership Team.** Find out what other leadership committees they have in place and how the ALT could be complimentary. Review suggested membership and consider potential candidates and the best process for forming the team.
- ▶ **Discuss school culture.** Ask about student culture—discipline issues and their approach to dealing with misbehavior, any racial or class tensions, and what ways the school has focused previously on building culture. Ask too about the staff culture. Is there an old guard/new guard dynamic? How collaborative and bonded are teachers with one another and with administration?
- ▶ **Discuss and assess staffing to support implementation.** Describe the resources that are important to the success of the program, and inquire about what staffing is available or could be adjusted to play the following roles: Arts Team Leader/Coordinator, instructional coaching, administrators, and arts specialists.
- ▶ **Discuss and assess structures to support implementation.** There are key structures that can be beneficially leveraged for this work, as follows:
  - **Staff meetings:** How often are staff meetings held? Who or what determines topics? What is the tenor of these meetings at present? Look at the staff meeting schedule for next year and block out one session per month, if possible.
  - **Professional Learning Communities:** Are there established PLCs? How are agendas determined for them? Are they grade level or vertical teams? How often do they meet? How well are they utilized and embraced by staff? What protocols or systems are incorporated? What plans, if any, are there for utilizing them for other initiatives? How could they be leveraged for this work?
  - **School schedule and prep time:** Is prep time currently arranged to have prep periods coordinated for collaborating teachers? Could the schedule be designed to increase opportunities for arts specialists to collaborate with non-arts teachers?

### 3. Gather your principals for an initial team meeting.

If possible, make this a face-to-face meeting in a relaxed setting. Happy hour comes to mind! Let them get to know one another, and ask them to share in some basic categories with one another. What is motivating them to be a Turnaround Arts school? What is going well in their school and what is hard? What are their dreams for their students and their school?

### 4. Set up your office and get advisement and support from Turnaround Arts: National.

Establish your office space, equipment and technology, and basic organization. Hire or orient your administrative support and implementation coordinator. Check in weekly with Kathy about your progress and to help with questions or roadblocks that arise.

### 5. Prepare for the Summer Retreat.

Complete an initial Pillars Assessment (**Appendix D**) for each school based on your initial meetings. (Don't share it with your principals at this time. This is just a practice run to help you think about your schools through the Turnaround Arts framework.) Outline any goals for the Summer Retreat. It is going to be a great time!

**As the Local Program Director, you will be actively involved in guiding and leading your group over the course of the conference.**

## June 27–July 2: Turnaround Arts Summer Leadership Retreat

At the Summer Retreat, school teams will be introduced to the Turnaround Arts Program, learn arts integration fundamentals, and have experiences in a range of art forms. They will receive training from several of our national partners and plan for their involvement in the coming year in their schools. School teams will also reflect on their school and begin the strategic planning process by constructing several targets in common with their other local schools.

As the Local Program Director, you will be actively involved in guiding and leading your group over the course of the conference. At the close of each day's sessions, you will assemble your local school teams for reflections and planning conversations. We have planned for you to arrive a day early to allow some time for you to reflect on what you have learned about your schools to date and get some final preparatory training.

## July and August: Prepare for Fall

In these months leading up to the fall, you will continue to lay groundwork, and to follow up from the summer retreat. The following are some other things to put on your list, as is appropriate:

**Build the principal cohort.** Whether through group calls or in-person, continue to facilitate principals getting to know and rely upon one another. Work together to plan a launch event, and prepare for enacting the targets that were decided at the Summer Retreat.

**Work with principals to finalize structures and schedules.** Continue to finalize the formulation of the Arts Leadership Team, any staffing adjustments to provide support of additional arts instruction, and the PD schedule. Work alongside principals to investigate support from the district.

**Meet with key district contacts and supports.** Hear their thoughts about how the arts fits with other planned interventions and approaches for your schools, and give your pitch as needed. Inquire about resources they can offer in the categories you reviewed with principals: arts experts, partner programs, funds, materials, and state arts standards. Ask about flexibility for your schools, such as discretionary professional development days and their level of autonomy in decision-making about funding and staffing. If time allows, discuss a Turnaround Arts launch event for parents and the community, and swing by and introduce yourself to your schools' points of contact in the communications department.

**Get the lay of the local land.** Research local arts organizations, including what they offer schools, costs, their model for residencies, if they have one, any constraints in scheduling, and process and timing for booking their services. If you have time, assess local media sources, including key reporters or publications and investigate possible model schools. There are a few additional partners listed in a subsequent section about exactly this. You never know where great support will come from until you ask!

**With your principal, assess available discretionary funding.** Investigate what funding sources are available that could be used for the following: paid presenters, paid PD time for teachers, sub time to release teachers, funding for family events, stipend or staffing for on-site instructional or coordination support, arts residencies, performance costs, field trips, and any off-site elective PD for individual teachers.

**Prepare a launch event.** Work with principals and the communications department in your district to develop a fall launch event to bring attention to your Turnaround Arts schools and the convictions and research behind it.

**Plan fall PD in response to targets and the Summer Retreat.** Work with principals to plan fall professional development for strategic planning, to orient staff to arts integration, and to introduce any focus areas. Prepare the principal and Arts Team for their messaging to staff and the community by working with principals and available teachers or school leaders to develop clarification about how the arts fits with other reform approaches and fundamental beliefs about children and education.

**Begin completion of School Profile for each school.** Work with principals to collect all information that you can during the summer months. Final details can be added in the fall.

**Work with principals and the communications department in your district to develop a fall launch event to bring attention to your Turnaround Arts schools and the convictions and research behind it.**

## Fall

As we near the fall, we will be in close conversation with you about priorities, and we will provide support and suggestions for rolling things out in a smooth, engaging, and informative way. But to complete your six-month view, here is a list of some key things that you and your team will be addressing in your schools and local Turnaround Arts program in the fall.

**Develop your Arts Leadership Teams and Strategic Arts Plans.** You will work with the core team that attended the Summer Retreat to assemble a representative Arts Leadership Team and start work on the Strategic Arts Plan, including getting staff input.

**Develop staff momentum and understanding.** You will work with the principals and Arts Team Leaders to develop presentations to inspire teachers and connect this initiative to goals and beliefs for students. You will work to inform teachers about the capacity building approach of Turnaround Arts, clarify their roles, and lay foundational understandings about strategic uses of the arts in their classrooms and across the school. Throughout these meetings, you will also be focusing on establishing a collaborative and healthy staff culture to support the work ahead.

**Start cycles of implementation for staff.** Once arts integration goals and planning are settled in the Strategic Arts Plan, you will support principals and Arts Leadership Teams in launching a cycle of whole school implementation.

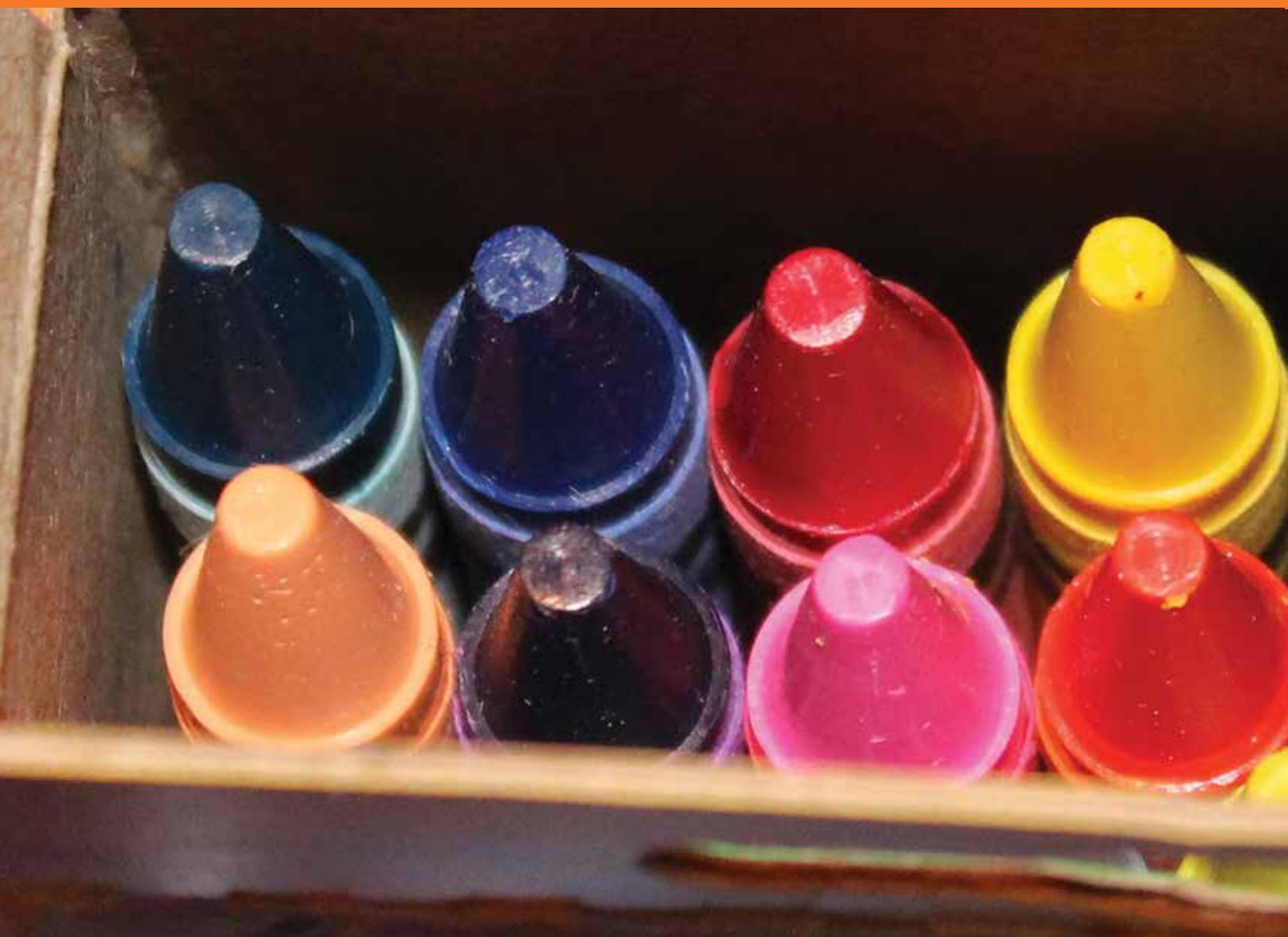
**Finalize residencies.** Per targets in the Strategic Arts Plan, you will pair art organizations with schools and advise them on residency artist selection and planning protocols.

**Coordinate Turnaround Arts: National professional development visits.** There will be three visits to coordinate: Deb Brzoska will address arts integration and/or school culture; Focus Five will teach the Acting Right Approach; and Crayola will supply leadership coaching or arts integration from literacy through a professional coach.

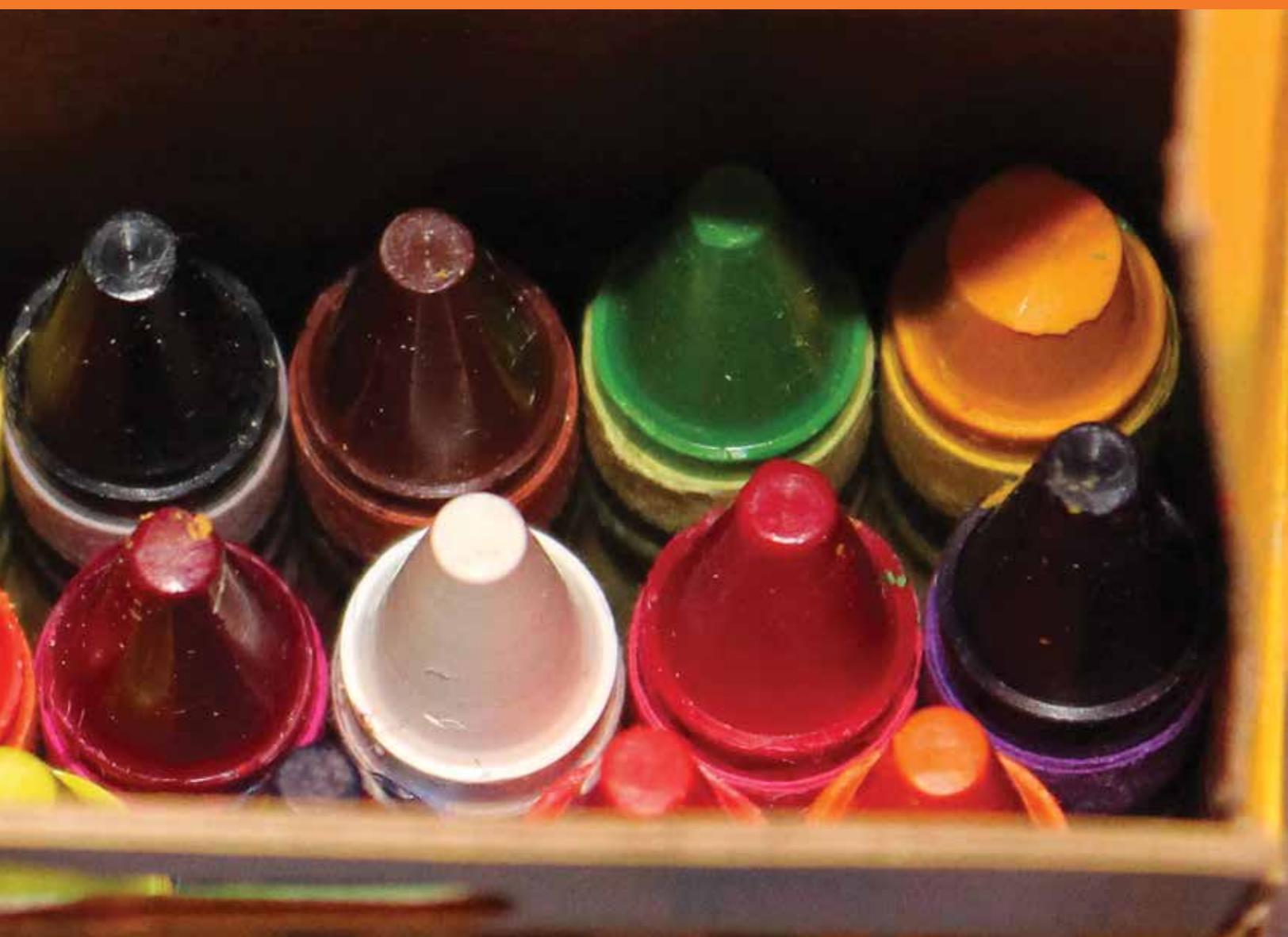
**Turnaround Arts launch event.** Early in the fall, you may elect to do a public event or official kick-off to spread the word to the broader community.

**Site visits.** You will make frequent visits to your schools, some of them evaluative. (Forms to support this are available on our implementation website)

**Fall deliverables to Turnaround Arts: National: School Profiles, Strategic Arts Plans, and Pillars Assessments.** We will ask you to provide us with finalized versions of these key research and development pieces by mid- or late fall.



# Evaluation and Reflection



Thoughtful reflection and concerted self-assessment are a fundamental practice of Turnaround Arts. As you work in schools, you will engage in this process regularly and organically, and you will help schools to develop their own tools to reflect on and assess their progress and course of action. In the end, pausing to take stock helps all of us to clearly see who our schools and students are, the educational inputs students are receiving, and the impact and effectiveness of the program.

The evaluation and reflection tools in this section allow principals, local program teams, and Turnaround Arts: National to fully understand and communicate about what is taking place in our Turnaround Arts schools. Some of the tools help you and your principals assess the quality of implementation and progress against school outcomes. All of the tools listed and explained below can be used to support and improve program implementation. Several are a required part of the program and will be shared with Turnaround Arts: National during set timelines or upon request. Each listing below notes requirements, timelines, and a general description. Forms are included in the Appendices. Some tools are available in editable formats.



# Required Data Instruments

## 1. SCHOOL PROFILE

**Date:** Completed by November 1, 2015; updated each fall.

**Description:** This Excel document, available online, should be filled out in its entirety and submitted to Turnaround Arts: National. It captures information about each school. Key contacts, class schedules, arts staffing, partnerships, and other education and arts education “inputs” are collected. This information is critical for working with schools on areas for improvement and speaking publicly about the Turnaround Arts cohort of schools. You may want to ask your principals to fill this out on their own time, or you may want to dedicate some time in-person or over the phone to fill it out with them so you can clarify anything as needed. (**Appendix C**)

## 2. PILLARS ASSESSMENT

**Date:** Completed at the start and end of the school year.

**Description:** It is useful to regularly track and cross-check progress towards fully realizing the Pillars in the school. This document should be discussed with principal at beginning of program and updated annually. After that initial conversation with the principal, the Pillars Assessment should be completed in the fall by the Arts Team, reviewed by Turnaround Arts: Local staff, and then updated in the spring. It will provide a helpful snapshot of the school’s growth and remaining challenges. (**Appendix D**)

## 3. STANDARDIZED DATA REPORTING

**Date:** Standardized measures such as test scores, attendance, truancy, etc., are due when standardized data is released publicly throughout the state. Public release may occur anytime between June and September. Turnaround Arts: National’s evaluator will guide sites through these submissions.

**Description:** This spreadsheet captures standardized metrics in education to assess the progress of each school. It looks at testing, attendance, and disciplinary data for each Turnaround Arts school, the district, the state, and a cohort of comparable schools—a cohort of schools that are also “Priority” designated. Many of these data points will be posted online at the state’s department of education website. In advance of the form’s submission, Turnaround Arts: National will help local program staff to understand the form’s requirements. Gathering all the necessary data may be time consuming and require cooperation from your district and, in the case of cohort data, various school leaders. (**Appendix E**)

## 4. PROGRAM BUDGET

**Date:** At the end of every school year.

**Description:** Turnaround Arts: National will ask for basic information about your local program’s finances, such as a budget that breaks down income types (corporate, foundation, individual, and private) and expense types (staff salaries, in-kind, volunteer, and other). Turnaround Arts: National will provide guidance on these budgets near the end of each school year.



# Communications



You've heard a fair amount so far about communications, but in this section we'll delve deeper into strategies for managing Turnaround Artist visits, generating substantive media coverage for your program and schools, creating positive relationships with outside partners, and hosting special visitors. While communications is only a part of your job as Local Program Directors, it can be one of the most important, as it generates quick wins and excitement for your schools, draws in new partners and opportunities, and creates positive momentum that can buoy your program and take your schools to new heights.

As you build your communications work, remember that it is crucial that publicity be coordinated with the public relations department at each district.



# Turnaround Artist Visits

At least once during the course of your participation in this program, the Turnaround Artist that adopts your district will make school visits and perhaps participate in a community meeting or event. This is a great opportunity not only to connect the Artists with your students and teachers, but also to leverage their time to pull in community supporters and stakeholders.

Our Turnaround Artists may be President’s Committee on the Arts and the Humanities members or other high-profile artists affiliated with the program. Many of our Artists feel a kinship to the part of the country in which they choose to volunteer. All of them are committed to the growth of their students and positive change in our schools.

Turnaround Artist visits build a relationship between the Artist and the school community. During the visits, Artists gain an understanding of the developing arts program on site and interact directly with staff and students. Artists may teach students, speak with teachers and the principal, watch a student performance, and sometimes even join one!

Turnaround Artist visits are a great opportunity for the school to highlight—for the Artist and the larger community—their artistic and academic accomplishments and their arts-rich approach to school improvement. The visit is a morale boost for teachers and students alike, often garnering positive press and energizing individuals both inside and outside of the school. Turnaround Arts plans these visits carefully to maximize the positive impact for schools.

Staff of Turnaround Arts: National will manage communication with the Artists and their representatives, collaborate with you to set up any phone or video chats, arrange any communications from the Artists to their school communities, and handle logistics and on-site management of their visits. Instructions for planning Turnaround Artist visits, including tips for students and teachers, can be found in **Appendix F**; a sample press release for the visit, in **Appendix G**; and a sample agenda, in **Appendix H**.



## PROGRAM TIP

### Things to Consider for Your Artist Visit

As you begin working with Turnaround Arts: National to plan a Turnaround Artist visit, consider the following guidelines to make your visit a success.

- ▶ Balance press with creating an authentic experience for the artist and school community;
- ▶ Find a role for parents;
- ▶ Expect a typical Artist visit to include a few basic elements: teaching kids, a student performance for your Artist, a meeting with the principal, a school tour that includes a few classroom visits and an interview with the local press; and
- ▶ Prep your school’s staff and students with the Artist’s biography, expectations for the classroom visit, lessons on how to introduce themselves and some basic do’s and don’ts.



# TURNAROUND ARTIST FAQ'S

Here are the answers to a few common questions about our Turnaround Artists. As other questions arise, reach out and we will provide answers!

## How often and for how long will our Artist visit?

Turnaround Artists will do their best to visit their sites at least once during the program. Time spent in the school is usually half of the school day.

## What do the Artists like to do when they visit?

Visits generally include the Artist working with small groups of children in poetry, music, or movement workshops, an all-school assembly, a meet and greet with teachers and administrators, a short meeting with parents, and sometimes a community performance.

We're happy to discuss your ideas for their visit with the Artist and his or her representatives. Of course, we can't guarantee anything.

## Who comes with the Artist?

The Artist is often joined by members or his or her staff. The Local Program Director will join, as will at least one staff member from Turnaround Arts: National, to support the visit. Other VIPs may join as well.



# Site Visits: Special Visitors

If the Local Program Director is bringing outside visitors to the school, whether funders, prospective partners, visiting artists, groups from the district, other educators, or other VIPs, more advance preparation is required. These visits, properly planned, can provide huge opportunities to show off your schools and bring in new resources. Planning recommendations to ensure a successful visit can be found in **Appendix F**, with the instructions for your Turnaround Artist visits.

## Communications with the Media

Generating positive media coverage for the great things that are happening in your schools is a key part of a successful Turnaround Arts program. Especially for schools that almost always receive only negative coverage, positive press can be transformative for the way they see themselves and the way their community sees them. There are many different opportunities to drive positive media coverage for your program and your schools. An obvious example is when a Turnaround Artist or other VIP visits one of your schools. But there are numerous other opportunities, such as a blockbuster school performance, positive news about academic achievement in the school, or community arts events held at the school. Start by familiarizing yourself and your principals with the basic Turnaround Arts Talking Points in **Appendix I**, and consider the following framing techniques for your story.

### Turnaround Arts Media Strategies and Tips

► **Things to Bear in Mind when Approaching Press:**

- **You Bring Good News:** People are ready for some good news to come out of these schools.
- **This is Not Business As Usual:** Adding in the arts is not usually the first thing principals of high-poverty, chronically failing schools think of as a cornerstone of their reform strategy. Use this to captivate the imagination of the press.
- **Your Currency:** You are partnering with the President's Committee on the Arts and the Humanities and a well-known Artist is championing your cause. Leverage

this to get attention for the broader reform work you are doing!

- **Your Students are Your Greatest Assets.** Prep them to talk to the press and share their stories about how the arts have impacted their lives!

- **Link Your Arts Program To Your Overall Turnaround Strategy:** Journalists tend to report on either successful school turnaround or great arts programs in schools. It is your job to help link these two. When being interviewed or speaking at an event, whether about Turnaround Arts or some other reason, remember to connect what you are doing with the arts to positive

changes you are seeing in your overall turnaround. *Don't let them write a story about your schools' turnaround without mentioning their innovative approach to the arts or write a story on their arts program without mentioning the impact it is having on student and school success.* In short, be proactive about highlighting the arts as part of your reform strategy. Don't wait to be asked.

- ▶ **Use Data and Anecdote Effectively:** Choose two of your best data points (often something with a number and a percentage symbol) and use those to illustrate the early progress of your school overall. This does not have to be directly connected to arts, just a way to show that things are already looking up. These data points can be anything you think is relevant: an enrollment bump, fifth grade math scores, the number of parents attending your school arts event, teacher retention, attendance increase, etc. Also come prepared with one or two anecdotes that illustrate the effect the arts have had on your school: the story of a particular student who has demonstrated improved motivation or academic success after finding the arts, a teacher who has a renewed zeal for his or her job because of arts integration, the positive impact of putting on a school musical, or any other uplifting stories.

- ▶ **Suggest Obvious and Unlikely Validators:** When possible, suggest that people talk to others from the school community who can validate the effect the arts are having on your schools. Parents, teachers, and students are often good choices. Friendly voices at the district, such as local business people or civic leaders who have seen the changes in your school and are familiar with your arts program, can also be good candidates.
- ▶ **Don't Be Afraid to Talk About the "Before:"** We understand that there can be sensitivities about speaking too frankly about the state of the school before it began its turnaround or the challenges it still faces. But your audience needs to understand the prior situation in order to appreciate the steepness of the hill your schools are climbing and the progress they have already made. When possible and appropriate, help people understand the hurdles your schools have confronted and the ongoing challenges faced by your student population. The darker the night, the brighter the dawn.
- ▶ **Be a Storyteller:** You and your principals have an amazing, heroic story to tell about your schools—a story about one of the toughest schools in your state getting a new lease on life. About kids and teachers finding their voices, discovering their talents, and learning more deeply through and with the arts. About a school turning itself around, against the odds, and using a strategy counterintuitive to many educators. A story of courage, risk, and reward. Each of you has a real voice in and perspective on that story—so tell it.

## PROGRAM TIP

### 4 Winning Press Ideas

- ▶ Make the connection between the arts and school improvement.
- ▶ Prepare several data points/statistics and use them in the interview.
- ▶ Use your teachers, students and parents.
- ▶ Tell a good story.



# Keeping in Touch with Partners

We've talked a bit about reaching out to partners and community leaders to bring them into your schools. As you work with school leaders to transform individual schools, consider the impact you can have more broadly by telling the story of your Turnaround Arts work. Regular outreach to decision-makers and colleagues can not only bring new resources for your efforts, but can also impact the ways in which school transformation is supported throughout your community and your state.

Consider the diverse types of organizations and individuals that may be interested in learning about the Turnaround Arts approach to school change and its impact. This list is not comprehensive, but it's a good start.

**City Council Members**

**County Offices of Education**

**District Arts Coordinators or Directors of Instruction**

**District Superintendents**

**Education or School Reform Nonprofits**

**Local Arts Agencies**

**Mayors**

**Philanthropists and Other Grantmakers**

**PTAs and PTOs**

**School Board Members**

**State Alliances for Arts Education**

**State Arts Advocacy Organizations**

**State Arts Agencies**

**State Business Associations**

**State Departments of Education**

**State Legislators**

**State University Systems**

**Statewide Associations for Music, Art, Dance, or Theatre Teachers**

**Teacher Unions**

Each of these organizations may have an arts or education designate. They may be able to help position your organization to speak with key influencers in local and state education policy, funding, and reform. Some of the people may need only a regularly shared newsletter or email update. Others may be more receptive to a biannual visit or brief presentation during which you provide updates

on the program's activities and impact. Each will have a unique interest—statistical data, stories about individual kids, information about the arts strategies your schools use, or insights into how education changes when it's infused with the arts.



# Compliance



Turnaround Arts offers a good opportunity to combine high-impact, on-the-ground work for students while leveraging attention from the involvement of the White House, federal agencies, and celebrated artists. It can garner attention for broader issues, such as access to arts education and equal educational opportunity for our nation's neediest students, while transforming our schools for the better.

However, because of the federal interface, many of the program's activities are subject to federal ethics laws and regulations. In addition, programs affiliated with the federal government can be vulnerable to political sensitivities and agendas. We call these considerations "the legal test" and "the Washington Post test." The first question is always "does this violate any clear rules or regulations?" This is usually followed by "even if it is technically ok, would we want to read about it on the front page of the Washington Post?"

Moreover, as a national organization with many local partners, it is our job to ensure quality control, regulate capacity, and maintain the brand across our network. As such, there are certain activities that require coordination, permission, or approval from Turnaround Art: National before local programs can proceed.

Limitations on program activities and representations usually revolve around four categories: fundraising, expansion, affiliation with the White House or other federal partners, and use of the logo/PCAH seal. We'll also touch on common crediting language that we ask our local partners to use. The ins and outs of these rules can be complicated and confusing, so as a general rule, and especially in the early stages of the program as everyone is learning the parameters, we encourage you to reach out to us as often as possible with questions or let us review something before it goes out. We recommend you ensure your communications team—marketing professionals, designers and other staff—understand and adhere to these requirements.

The examples provided below are intended as an overview and are not exhaustive. Many press and outreach opportunities will arise. We are happy to weigh in on your print or digital materials for proper crediting prior to their production.

# Fundraising

Turnaround Arts local programs must adhere to the following requirements regarding fundraising. These are pertinent to both the distributed leadership model that builds capacity in local communities and the position of the program in relationship to the White House and Administration.

**Approaching Funders.** Local programs are free to fundraise from corporations and foundations within their geographic region using only their local program name, i.e. Turnaround Arts: Hawai'i. In the case of soliciting national funders, Turnaround Arts: National requires advisement and consent. When a funder directly funds both local and national programs, as is sometimes the case, we require all parties to coordinate and keep others informed of touch points, solicitations, and other engagements. We'll help ensure that talking points, program messaging, and other communications are fully aligned in order to strengthen the position of both National and local.

**Fundraising Requests Involving Turnaround Artists.**

Often Turnaround Artists are interested in donating money or supporting fundraisers for Turnaround Arts. In these cases, National will manage these efforts, including approving any requests from local programs or schools, overseeing the implementation of the project, or other elements of Artist financial support. Local programs should bring any requests to have Turnaround Artists fundraise for their programs or their schools to Turnaround Arts: National prior to discussing it with the Turnaround Artist. Any offers or suggestions by a Turnaround Artist should be referred to Turnaround Arts: National. These requests will be evaluated on a case-by-case basis, and all reasonable

efforts will be made to accommodate them. As a general rule, when Turnaround Artists fundraise specifically for "their" school or local program, Turnaround Arts: National requires 25% of any funds be retained by National for services and programs that reach the entire national network of our schools.

**Legal Restrictions.** You may not charge for access to presidentially appointed individuals (some Turnaround Artists) or federal employees (PCAH staff). Because these are individuals who serve the American people and taxpayers, it is against the law to limit access to them for a fee. In practice, this comes up most frequently when schools want to host a fundraiser in connection with their Turnaround Artist's visit. They are not allowed to sell tickets or require a donation for entry to an event with a Turnaround Artist. In limited circumstances, the Turnaround Artist may be able to participate in an event that has a fundraising component. For example, when local businesses are sponsoring an event at which the Turnaround Artist is present or at more diffuse "fund-raiser" events for the school that do not require a specific *quid pro quo* to attend. These events, as well as any associated printed promotional material, must be discussed with and approved by Turnaround Arts: National in advance.

## Adding New Schools

As local programs succeed and grow, the question of which and how many schools may be added to the local cohort will arise. National requires local programs to seek approval for the addition of new schools in order to ensure national resources are available and that eligibility and compliance elements are fully vetted. Any requests to add new schools to your network should be raised with Turnaround Arts: National in the fall or early winter preceding the school year in which you would like them to enter the program.

## Representing Your Program or Schools' Relationship with the White House or Other Federal Partners

It is important that Turnaround Arts: Local representatives—both program staff and school leaders—accurately describe their relationship with the White House and our other federal partners. For example, it is accurate to say that your communities or schools are participating in a White House program, but it is not accurate to say that they have been chosen by the White House, NEA, or U.S. Department of Education to receive an award or honor. Likewise it is not accurate to say that the First Lady or the President selected a particular school or locality to participate in the program. In practice most of this will be common sense, but we urge you to contact us for guidance or request a review of materials when these kinds of descriptions arise.

## Use of the Logo

Turnaround Arts: National will create customized versions of the Turnaround Arts logo for each of our communities. This common branding allows us to share the President's Committee Seal with you and provides a powerful unity across our diverse communities and schools that will leverage increased visibility for all participating programs.

We ask our local communities to use the logo wherever and whenever possible to ensure the program is properly credited. This request includes use on websites and in print, in emails when possible, and on written documents sent to key stakeholders. Turnaround Arts: National will make every effort to shine a spotlight on our local partners. Fidelity of branding ensures our maximum impact.

Because of the presence of the President's Committee Seal, there are a few restrictions on its placement and use. The logo cannot be given primary placement in fundraising activities and should be used descriptively as opposed to

promotionally. For example, a flyer for a charity action may include the logo when saying "Come support our Arts Council program Turnaround Arts: [local]." But it should not have the seal and logo on the letterhead, saying "Turnaround Arts: [local] invites you to purchase tickets for our auction."

In addition, the President's Committee Seal cannot be disassociated from or used independent of the Turnaround Arts logo. Partners may not modify the logo in any way, including adding or deleting text, without prior, written permission from Turnaround Arts: National.



# Required Program Description Language

It is also important to include your program's affiliation with Turnaround Arts: National in your materials and external communications. Affiliation language should be prominently included on your website homepage and on the title page of any printed materials about your program. The proper crediting language for both programs and schools is included below. We have included several options of varying length and detail. These should not be substantially altered without written permission from Turnaround Arts: National.

## For Programs

Turnaround Arts: [local] is part of a national public-private partnership that leverages the arts to help turn around the nation's lowest performing schools. Turnaround Arts: [local] is run by [administering organization] and is one of ten localities from across the nation selected by the President's Committee on the Arts and the Humanities, in partnership with the U.S. Department of Education, the National Endowment for the Arts, and several private foundations.

[Administering organization] was selected to participate in Turnaround Arts, a program of the President's Committee on the Arts and the Humanities, launched in conjunction with the White House, the U.S. Department of Education, the National Endowment for the Arts, and several private foundations.

Turnaround Arts: [local] is part of Turnaround Arts, a signature program of the President's Committee on the Arts and the Humanities.

## For Schools

[School name] was selected to participate in Turnaround Arts: [local], a program of [administering organization], in partnership with the President's Committee on the Arts and the Humanities.

[School name] belongs to a network of Turnaround Arts schools across the country that is using the arts to improve student learning, as part of a national program of the President's Committee on the Arts and the Humanities and other federal and private partners.

Font size should be consistent with the majority of type in your materials and, generally, not smaller than 10-point type.

If any questions or additional gray areas arise, please contact the Turnaround Arts staff. We are always available to review materials prior to their use. We appreciate your patience and attention to these issues.

# Remediation and Termination of Program Participation

During the course of the program, local programs may fall out of compliance with the above requirements or the expectations of local programs, which are outlined in letters of agreement between Turnaround Arts: National and each local program. In addition, schools may fail to meet yearly benchmarks or other minimum requirements as outlined above and in the template letter of agreement that is signed by local programs and schools.

In the event during the term of the program that either local program requirements or school-level requirements are not met by the responsible party, Turnaround Arts: National will contact the local program team and outline issues of concern. Turnaround Arts: National will make every effort within reason to support the local program as it attempts to enter into compliance or as it works with schools to support their entrance into compliance.

If school requirements are not realized after a reasonable period of time and reasonable support efforts are made by local and national Turnaround Arts staff, then local Turnaround Arts programs will be required to terminate the school's participation in the program. Refusal to do so will require Turnaround Arts: National to terminate the local program's participation in Turnaround Arts. Similarly, in the event that local programs do not come into compliance following reasonable efforts by Turnaround Arts: National, Turnaround Arts: National reserves the right to terminate the local program's participation in Turnaround Arts. In all cases, program termination includes revocation of affiliation rights and use of the name Turnaround Arts, as well as termination of program support. Turnaround Arts: National will be the sole judge of compliance, reasonable efforts, and reasonable time periods.





# Wrap Up



# Phew! We made it to the end of the whole thing.

Hopefully by now you feel like you have a good grounding in some of the tools and strategies of Turnaround Arts.

Before you close this book, remember to revisit the checklist of the major Turnaround Arts action steps for your work in schools throughout the year. It's back on page 6. It should be a quick reference list that is helpful as you dive in.

And now, onward! We are so excited to take this journey with you—to support you as you help your schools breathe new life into their halls and classrooms through the arts. We look forward to benefitting from your wisdom and experience, your insight, and your troubleshooting, and to helping you in any way we can.







# Appendices





## Sample Agreement between the School and the Local Turnaround Arts Program

[Intro language by local program explaining Turnaround Arts and welcoming schools]

While a Turnaround Arts school, your school can expect local and national Turnaround Arts teams to provide the following:

- Affiliation with the President’s Committee on the Arts and the Humanities, managed by Turnaround Arts: [local], to include
  - Shared branding;
  - Press outreach and communications assistance;
- The designation of a high-profile artist who will work with the school over the length of the program to increase student and community engagement and promote local visibility for the school;
- Parameters for program practice in using the arts to aid school improvement, including best practices, program requirements, accountability expectations and staff responsibilities;
- A national summer conference for school teams to plan, receive training and build a professional learning community among participants;
- Opportunities for in-school professional development in arts integration for you and/or your staff during the school year;
- Facilitation of partnerships with community arts education, cultural organizations and potential funders to expand your ability to offer arts programming to your students, as appropriate;
- Arts supplies, musical instruments and additional materials and resources provided by Turnaround Arts partners;
- Support for and coordination of public arts event at your school with students, parents, community and your Turnaround Artist sometime during the length of the program;
- An annual 5Essentials school improvement survey tool, paid for by Turnaround Arts: National, with results interpreted by the University of Chicago; and
- A summative evaluation of the program after each year, based on data submitted by schools.

In return for these services, your school commits to:

- Provide transparency and cooperation from you and your staff in executing all aspects of the Turnaround Arts program. This includes but is not limited to:
  - Designating a primary point of contact at your school to work as the Turnaround Arts liaison with the local Turnaround Arts Program Director throughout the term of Turnaround Arts;
  - Assisting the local Turnaround Arts Program Director to work effectively with your district and state officials, PTA and community members, community organizations and other entities as needed;
  - Making all necessary efforts to generate, collect and share school, student and testing, discipline and other data needed for Turnaround Arts researchers, including annual 5Essentials administration, as requested and agreed upon;
  - Identifying, emphasizing and prioritizing arts education as a tool for educational reform in your strategic planning and in communications with your staff, district and community stakeholders, as appropriate and feasible;
  - Facilitating of the signing of parent release forms for appropriate use of student photographs, statements and artwork;
  - Adhering to all branding and other communications guidelines and restrictions, including:

# Appendix: A

## Sample Agreement between the School and the Local Turnaround Arts Program Continued...

- Cooperating with Turnaround Arts: [local] on all press outreach and interface; and
- Obtaining Turnaround Arts: [local] approval for all uses of the Turnaround Arts logo.
- Implement and adhere to key structures, benchmarks required of all schools in the national Turnaround Arts network including:

### Year 1 Expectations for Turnaround Arts Schools

- Attending the Turnaround Arts Summer Retreat with principal and two teachers to begin strategic planning and a shared vision for the arts;
- Building an Arts Leadership Team of arts specialists, classroom teachers and administrators and designating an Arts Team Leader;
- Creating a Strategic Arts Plan;
- Delivering in-school arts instruction from arts educators to every child at least 45 minutes weekly;
- Hiring additional arts specialists, if possible;
- Providing key staff with professional development in arts integration and, when feasible, making this available to the entire teaching staff;
- Prioritizing time within the larger school schedule for staff to collaborate, plan and receive training in arts integration;
- Soliciting minimum levels of arts integration from non-arts teachers in specific subjects, classes or teacher groups;
- Examining how the arts are and can be used in their school on a regular basis, informally and formally, with the principal and staff;
- Creating communications strategies around the arts to mobilize community and generate positive press;
- Cultivating relationships with local art organizations, museums, universities and businesses to bring in teaching artists, provide professional development and support arts activities;
- Increasing opportunities for parents to be actively involved in arts events and programs;
- Establishing annual events and performances for students to perform and exhibit their work;
- Beautifying physical spaces with student work and color;

### Year 2 Expectations for Turnaround Arts Schools

- Deepening and strengthening strategic use of the arts to address key challenges at the school;
- Revising and expanding the Strategic Arts Plan created in the first year.
- Increasing expectations and minimum levels for classroom teachers to integrate the arts into their content and for arts specialists to integrate academic content into arts instruction;
- Increasing amount of in-school arts instruction that students receive.
- Providing staff with high-quality professional development in arts integration techniques and explicitly connect them to desired academic outcomes and Common Core standards;
- Utilizing teaching artists to augment instruction and follow best practices to ensure residencies are high-quality and integrated into larger school or instructional objectives;
- Focusing on using arts programs and events to more deeply engage and involve the parent community;

## Appendix: A

### Sample Agreement between the School and the Local Turnaround Arts Program Continued...

- Continuing to improve school aesthetic through increasingly meaningful and articulate displays, performances and exhibitions of student work;
- Refining and promoting external messages about the transformative impacts of the arts and related positive school developments; and
- Communicating with district and other educational stakeholders about positive developments within the school and the support they need to continue their work.

Our invitation to participate in Turnaround Arts is based on confidence in your school's leadership and our conviction in your school's active commitment to arts education, as gathered during the nomination and selection process. At the end of the first year of the program or in the event of major changes in any of these elements prior to the end of the first year, Turnaround Arts reserves the right to revoke your participation in the program and/or decline to renew your school's participation for the second year. Failure to meet any of the condition precedent in this agreement will also constitute cause to reassess your school's participation in the program.

[SIGNATURE BLOCKS]



## Turnaround Arts Program Description



**TURNAROUND: ARTS**  
creating success in schools

### ***About the President's Committee***

The President's Committee on the Arts and the Humanities (PCAH), of which First Lady Michelle Obama is Honorary Chair, is an advisory committee to the White House on cultural issues. It works with federal agencies and the private sector to initiate and support key programs in the arts and the humanities, particularly in education. Members of PCAH include public figures and presidentially appointed private individuals. Further details are available at [www.pcah.gov](http://www.pcah.gov).

### ***About Turnaround Arts***

Turnaround Arts is a national program by the President's Committee, in coordination with the White House, the U.S. Department of Education, and several foundations, to bring arts education programming and resources to high-poverty elementary and middle schools across the country. It is based on the premise that high-quality and integrated arts education can strengthen school reform efforts, boost academic achievement, and increase student engagement in schools facing some of the toughest educational challenges in the country.

During a two year pilot phase, Turnaround Arts worked with a group of the country's lowest performing middle and elementary schools across the country to provide intensive arts resources that support broad school turnaround goals. Evaluation results from this pilot phase show that participating schools demonstrated improved academic performance, increased student and parent engagement, and improved culture and climate. As a group, they outperformed comparable schools in their city and state in academic achievement over the three years of the program. In the spring of 2014 and again in 2015, Turnaround Arts expanded the program, bringing in local program partners to work in clusters of high-poverty, low-performing schools in their region. There are currently 54 Turnaround Arts schools in 30 school districts and 14 states and the District of Columbia.

As part of Turnaround Arts, PCAH and its local partners provide these schools with an array of arts education services, resources, and materials designed to increase their chances of success, engage their community, and raise the visibility of their achievements. Key to these efforts is building arts education programming that is rigorous, effective, and integrated into the school, as well as strategically used to target larger school challenges. The program works closely with each of the schools throughout the program to help them plan and implement their arts-based transformation and ensure its impact.

## Appendix: B

### Turnaround Arts Program Description Continued...

Each school in the Turnaround Arts network receives:

- The designation of a high-profile artist who will work with the school over the length of the program to increase student and community engagement and promote local visibility for the school;
- Arts supplies, musical instruments, the rights to perform musicals, and additional materials and resources provided by Turnaround Arts;
- Parameters for program practice in using the arts to aid school improvement, including best practices, program requirements, accountability expectations, and staff responsibilities;
- A national summer conference for school teams to plan, receive training, and build a professional learning community among participants;
- Opportunities for in-school professional development in arts integration during the school year;
- Facilitation of partnerships with community arts education, cultural organizations, and potential funders to expand the school's ability to offer arts programming;
- Support for and coordination of public arts events at the school.

**TURNAROUND ARTISTS:** Individuals currently serving as Turnaround Artists include Paula Abdul, Marc Anthony, Elizabeth Banks, David Blaine, Chuck Close, Citizen Cope, Cameron Diaz, Carla Dirlikov, Jesse Tyler Ferguson, Frank Gehry, Macy Gray, Josh Groban, Herbie Hancock, Elton John, Jack Johnson, Rashida Jones, Nigel Lythgoe, Yo-Yo Ma, Kerry James Marshall, Irvin Mayfield, Jason Mraz, Sarah Jessica Parker, Kal Penn, Tracy Reese, Tim Robbins, Doc Shaw, Silk Road Ensemble, Russell Simmons, Chad Smith, Trombone Shorty, Kerry Washington, Forest Whitaker, Damian Woetzel, Alfre Woodard, and John Lloyd Young. Each “adopts” one or more Turnaround Arts schools and participates in events, master classes, and community events with their school over the course of the term.

**NATIONAL PARTNERS:** U.S. Department of Education, National Endowment for the Arts, the Ford Foundation, the Herb Alpert Foundation, Rosenthal Family Foundation, Crayola, the NAMM Foundation, and Music Theater International. The program is administered in partnership with Americans for the Arts.

**LOCAL PARTNERS:** Academy of Urban School Leadership, Chicago, IL; Turnaround Arts: California, Los Angeles, CA; Des Moines Public Schools, Des Moines, IA; George Rodrigue Foundation of the Arts, Baton Rouge, LA; Perpich Center for Arts Education, Minneapolis, MN; Fund for Public Schools, New York City, NY; Hawai'i Arts Alliance, Honolulu, HI; Bridgeport Public Schools, Bridgeport, CT; DC Public Schools, Washington, D.C.; and Broward County Public Schools, Fort Lauderdale, FL.

**SCHOOLS:** Participating schools were competitively selected by local partners according to national guidelines. Criteria for selection included demonstrated need and opportunity, strong school leadership and district support, and a commitment to arts education. Turnaround Arts schools represent elementary and middle schools from across the country and encompass a diversity of student demographics and urban and rural settings.

For more information, see <http://turnaroundarts.pcah.gov>.



## School Profile

Name and email of person filling out this form:

GENERAL INFORMATION	
School address:	
School contacts:	
Link to the school calendar:	
Principal contact information:	
Grade levels:	
# of students:	
Student demographics: % free and reduced lunch & % race/ethnicity:	
Link to roster of teachers	
If SIG recipient, SIG year started:	
SIG model:	
Annual SIG grant amount:	
PRINCIPAL	
Years of experience:	
Arts background, if any:	
Total amount of school operating budget:	
Total amount of operating budget used for arts education program:	
SCHEDULING OF THE ARTS	
Total minutes of instruction from arts specialists by grade level per week	
How many minutes of instruction are provided by teaching artists? Please list by grade level in minutes per week.	
Which arts clubs or activities are provided during out-of-school time?	
INSTRUCTIONAL LEADERSHIP	
Is regularly scheduled time for arts specialist and classroom teacher collaboration provided? (y/n, details)	
Is whole-school PD in arts required/supported? (y/n, details)	
Are minimum levels of arts integration expected from the entire staff? (y/n, details)	
PUBLIC BRANDING	
Description of arts program from school website:	
Other ways school makes arts program visible to broader community:	
ARTS SPECIALISTS	
How many certified arts teachers are on staff?	
Please list each full-time teacher's name, the grade levels they teach, and their artistic discipline.	
How many certified arts teachers are on staff part time?	
Please list each part-time teacher's name, the grade levels they teach, their artistic discipline, and their hours per week.	

# Appendix: C

School Profile Continued...

TEACHING ARTISTS AND COMMUNITY ARTS ORGANIZATIONS	
How many teaching artists and arts organizations are working in the school?	
Which artistic disciplines are represented?	
<p>Teaching Artists &amp; Organizations: For each, please list name of organization, discipline, number of instructors, description of involvement, number and grade levels of students and duration of residency. Please note if involvement includes teacher coaching, PD, co-teaching or student instruction.</p>	<p><i>EXAMPLE</i>            NAME: Shakespeare in the Schools            TYPE: Student Instruction            DISCIPLINE: Drama, theater, costume design            NUMBER OF ARTISTS: 10            SCHEDULE: 1 hour per week for 6 weeks            RECIPIENT GROUP: Two 4th grade and two 5th grade classes            ESTIMATED # OF STUDENTS SERVED: 95            NATURE OF CONTRIBUTION: Provided instruction in the arts to students during the school day, performed for assembled students, worked with principal or arts leadership to develop planning for the arts. Presented a play. Four workshops: costume design; character design; saw a Shakespeare play.            LENGTH OF RELATIONSHIP: 2 years</p>
	<p>NAME:            TYPE:            DISCIPLINE:            NUMBER OF ARTISTS:            SCHEDULE:            RECIPIENT GROUP:            ESTIMATED # OF STUDENTS SERVED:            NATURE OF CONTRIBUTION:            LENGTH OF RELATIONSHIP:</p>
	<p>NAME:            TYPE:            DISCIPLINE:            NUMBER OF ARTISTS:            SCHEDULE:            RECIPIENT GROUP:            ESTIMATED # OF STUDENTS SERVED:            NATURE OF CONTRIBUTION:            LENGTH OF RELATIONSHIP:</p>
	<p>NAME:            TYPE:            DISCIPLINE:            NUMBER OF ARTISTS:            SCHEDULE:            RECIPIENT GROUP:            ESTIMATED # OF STUDENTS SERVED:            NATURE OF CONTRIBUTION:            LENGTH OF RELATIONSHIP:</p>
What is the common planning practice for all partnerships and residencies? Provide details.	
CLASSROOM TEACHERS	
% of teachers who participated in on-site, arts-focused PD this year:	
Approx. % of teachers who participated in off-site, arts-focused PD this year:	
# of non-arts classroom teacher FTE allocated for school:	
Principal's estimation of % of classroom (non-arts) teachers actively integrating the arts into instruction:	
Principal's estimation of % of arts specialists actively integrating core content into instruction:	

# Appendix: C

School Profile Continued...

COMMUNITY, PARENTS, DISTRICT	
<b>NON-ARTS COMMUNITY SUPPORT</b>	
Partner organizations and description of their involvement:	
Individuals and description of their involvement:	
<b>PARENT INVOLVEMENT VIA THE ARTS</b>	
Are attendance rates at arts events tracked? (y/n and details)	
Changes in attendance rates at arts events over year/over time (general/anecdotal):	
Please list the frequency (often, sometimes, seldom, or never) of the listed categories of parent and community volunteer support.	Assist with arts instruction: Accompany class on arts field trips: Attend school arts events on/off school premises: Serve in a committee for a arts/dance/music/drama event in class or outside school: Help to publicize an arts event: Share opinions regarding their children's arts education needs: Assist with before or after school programs: Raise funding for the arts: Other:
<b>DISTRICT AND THE ARTS</b>	
Principal's impression of district support for the arts at your school (scale of 1-10, 10 being highly supportive):	
Examples of district support of the arts in your school, not including FTE (teacher coaching, PD, increased autonomy, other opportunities):	2
What is the expected FTE site allocation from the district for the arts?	
Has your district increased its FTE allocation to hire arts specialists for your school?	
Standardized or district-wide assessments in the arts?	
<b>STRATEGIC ARTS PLANNING</b>	
Is the Strategic Arts Plan current? Y/N	
What year(s) are covered by the Plan's Arts Targets?	
Describe the process used to develop each section of the plan. Who participated in the creation of each section? Has the final been shared with staff?	
<b>ARTS TEAM LEADERSHIP</b>	
List Arts Team Members and their positions.	
What is their meeting frequency/schedule?	
Does the Principal regularly attend their meetings?	
What are the responsibilities of the Arts Team?	
Is there a designated Arts Coordinator for the school?	
<b>SUSTAINABILITY</b>	
What are the school's sources of funding?	
What are the sources of funding for arts specialists salaries?	
How do you fund your teaching artists?	
How are trips, materials, and activities paid for?	



## Pillars Assessment

### Turnaround Arts Pillars - Program Assessment

Date: \_\_\_\_\_ School: \_\_\_\_\_ Submitted By: \_\_\_\_\_

Levels of Development:

1	2	3	4	5
Undeveloped	Emergent	Established	Developed	Maximized

PILLAR	LEVEL: 1-5	NOTES – CURRENT	IDEAS FOR DEVELOPMENT
<b>Principal</b>  An internal and external advocate and strategist for the arts in the school targets and expands use of the arts to address broader school issues.			
Makes clear to families, staff, students, and partners the rationale for including the arts as a key part of the school's reform approach			
Prioritizes time and funds for implementing expansion and improvements in arts instruction in all classrooms, including scheduling time for regular collaboration, instructional planning, and teacher training.			
Expands arts offerings in one or more ways (e.g. hiring additional arts specialists, bringing in teaching artists, or facilitating arts experiences for students on or off site)			
Works with staff to set clear and appropriate expectations and accountability for arts integration across the school			
Examines and deepens how the arts are used through ongoing dialogue with staff, leadership, and community players			

# Appendix: D

## Pillars Assessment Continued...

PILLAR	LEVEL: 1-5	NOTES – CURRENT	IDEAS FOR DEVELOPMENT
<p><b>Arts specialists</b></p> <p><b>Credentialed arts staff provide rigorous, sequential, and weekly (or more frequent) standards-based instruction to students during the school day and collaborate with staff regularly to develop arts integration.</b></p>			
Hired in sufficient quantity and quality to adequately serve entire student population in a variety of disciplines			
Deliver in-school, sequential, standards-based arts instruction to every child for a minimum of one full class period per week			
Support non-arts teachers by modeling or collaborating to develop arts integration lessons and instructional strategies			
Produce high-quality student performances and exhibitions for the school and broader communities			
<p><b>Non-Arts Classroom Teachers</b></p> <p><b>Educators integrate the arts into other core content instruction and collaborate with arts educators.</b></p>			
Regularly integrate arts content and instructional strategies in increasingly impactful ways, including by aligning with Common Core and state standards			
Capitalize upon professional development opportunities to learn new strategies and collaborate and share with colleagues			
Exhibit enthusiasm, determination, and teamwork towards developing the arts in their classroom and school			
Celebrate and illuminate student learning through the arts in beautiful hallway and classroom exhibits			

# Appendix: D

## Pillars Assessment Continued...

PILLAR	LEVEL: 1-5	NOTES – CURRENT	IDEAS FOR DEVELOPMENT
<p><b>Teaching Artists</b></p> <p>Artists from the community and local organizations perform and exhibit for students and work regularly with students and teachers to enrich and enhance learning.</p>			
Provide residencies that are high-quality, provide experiences in new mediums, and are of sufficient duration and depth to impact student outcomes			
Provide students project-based experiences in the arts, including culminating performances and exhibitions			
Work closely with classroom teachers to plan and integrate residency content with non-arts content			
Impart host teachers with new arts integration skills or instructional approaches to use beyond the artist's involvement			
Perform or exhibit high-quality arts to students at school or out in the community that develop students' aesthetic and artistic appreciation			
<p><b>Parents, Community, and District</b></p> <p>An extended community visibly supports and contributes to arts efforts.</p>			
<b>Parents</b> are highly involved in the school through arts projects, events, and leadership opportunities			
<b>Community</b> connections are strong, including relationships with local art organizations, museums, universities, and businesses that support arts activities			
<b>District</b> officials work with schools to develop synthesis between district-led goals and approaches with targeted use and expansion of the arts			

# Appendix: D

## Pillars Assessment Continued...

PILLAR	LEVEL: 1-5	NOTES – CURRENT	IDEAS FOR DEVELOPMENT
<b>District</b> provides resources to support the school and build a robust program, such as additional staff, funding, expertise, support for arts specialists, and professional development			
<b>District</b> provides needed flexibility and autonomy to schools in such areas as scheduling, staffing, and funding to support growth of their arts approach			
<b>Comprehensive Strategic Approach</b>  An ongoing approach and mindset leverages the arts for targeted whole school improvement via shared leadership, strategic planning, an improved school reputation, and self-evaluation.			
<b>An Arts Leadership Team</b> , led by an Arts Team Leader and representative of staff, meets at least monthly to develop arts assets and oversee the implementation of the Strategic Arts Plan.			
<b>A Strategic Arts Plan</b> is developed by the arts team, with substantial whole staff input, to prioritize development of arts programming for specific, high-leverage outcomes.			
<b>Communications</b> efforts rebrand the school to improve reputation and increase pride			
<b>Turnaround Artist visits</b> are designed strategically to increase student and teacher morale, impact student outlook, and improve perception of the school			
<b>A maximizing mindset</b> is exercised to constantly seek additional ways to target arts endeavors to increase positive outcomes for students			

# Appendix: D

## Pillars Assessment Continued...

PILLAR	LEVEL: 1-5	NOTES – CURRENT	IDEAS FOR DEVELOPMENT
Formative and summative <b>assessment and evaluation</b> tools measure growth in targeted areas and guide decision-making about deploying arts assets to have maximum and specific benefit			
<b>Professional Development</b>  Training and teacher support in the arts and arts integration is an ongoing and imbedded activity.			
High-quality, scaffolded, and effective professional development sessions in arts integration are provided for all teachers			
Instructional support and coaching for classroom teachers is available to boost implementation of arts integration strategies and lessons			
Regular time for teacher collaboration and planning are built into the schedule to apply new information and provide feedback and support			
Teachers share student work and sample lessons across grade levels to refine use of the arts and encourage increased depth of instruction			
Teaching artists and art teachers are utilized to impart additional arts strategies to teachers			

# Appendix: D

## Pillars Assessment Continued...

PILLAR	LEVEL: 1-5	NOTES – CURRENT	IDEAS FOR DEVELOPMENT
<p align="center"><b>School Environment</b></p> <p><b>School atmosphere and culture celebrates creativity and artistic achievement, including performances and exhibitions by students, arts traditions, and beautified physical spaces</b></p>			
<p>Plentiful opportunities for all students to perform and exhibit their artistry are offered, including annual art events and traditions</p>			
<p>A culture of risk taking, focus, joy, and creativity is developed and celebrated and is reflected in learning and instruction</p>			
<p>Student work is displayed attractively, is highly visible, and informs viewers about artistic and other learning outcomes</p>			





# Turnaround Artist/VIP Visit Instructions

## PRE-PLANNING

Whether planning for a visit by your Turnaround Artists or for other national or local VIPs to whom you want to show off the school, the key is preparation with an eye to strategic impact. In the case of Turnaround Artists and other Turnaround Arts: National VIPs, the Program Director of Turnaround Arts: National will work closely with the Local Program Director and the principal on the planning of these visits. Often prior notice of these visits is short, so planning can be fast and intense. It is critical that all of us working on the visit quickly overcome challenges and work as efficiently as possible, and that all parties involved fully follow through on their responsibilities.

### ***STEP 1: Draft a Schedule***

In the case of Turnaround Artist visits, the Program Director of Turnaround Arts: National will generally convene a conference call with the principal, Local Program Director, and the school district's public relations person as soon as a date has been set. They'll discuss and draft an agenda for the day—from arrivals to departures. The draft agenda will then be shared with the Turnaround Artist for his or her approval. In all cases, VIP visits should have a pre-set schedule.

Schedules should take into account the agenda for the day, the driving questions, and the school and local program objectives for the visit. They should almost always include a greeting by a student ambassador when the guest walks in the door, classroom visits, and time spent with the principal.

### ***STEP 2: Making the Visit Happen***

Once a rough agenda has been approved, preparations for the visit begin. Roles and responsibilities will be determined early on. Here are some examples:

#### ***Securing Press***

Turnaround Arts: National will work directly with the school district's PR person to secure press coverage for the event. Frequently, our Artists have strong preferences about the type and degree of press they prefer so please do not take initiative in this area unless approved or encouraged by Turnaround Arts: National. National staff will also work with the local team to draft a news release.

#### ***Preparing Staff and Students for a Visit***

Prior to any high-profile visitors, it is important to inform staff as to the identities of the visitors, the purpose of the site visit and what their respective roles will be during the day. The Local Program Director or principal should also meet with teachers of classrooms that will be visited, and plan with them how to inform students about visitors, the purpose of the visit, and their expected behaviors. Often, it is helpful to have students practice desired behaviors such as explaining their work, greeting someone, and pronouncing their guests' names accurately. When visitors walk into a classroom, either the teacher or a student should greet them and explain what the class is doing.

# Appendix: F

## Turnaround Artist/VIP Visit Instructions Continued...

### **Turnaround Artist Visits**

Having a celebrity walk the halls of your school is an exciting experience for nearly everyone. It's important that some groundwork be laid to make it an enjoyable and fun experience for all. So please share the following information at your school at least one week before the Artist's visit. These are written for teachers and other school leaders to easily review with students.

### **ARTISTS' VISITS TIPS FOR STUDENTS**

1. Be yourself and be friendly. S/he flew all the way from XXX to visit with you!
2. If s/he walks in your room or when s/he enters the cafeteria, acknowledge him/her by saying hello and thanking your Artist for visiting. Screaming, taking photos or asking for an autograph might make your Artist embarrassed and will hold up the day.
3. If you pass your Artist in the hall or playground, wave and say hello, and then keep playing or walking as usual. S/he wants to see you as you usually are at school.
4. If your Artist is introduced to you, shake their hand (or give them a hug) and say "Nice to meet you!" and welcome them to your school. Answer any questions, and, if there is time, ask a friendly question.
5. Address your Artist as Ms. or Mr. XXX unless they tell you otherwise.
6. Most of all, enjoy the honor of having your Artist at your school. Your school is an amazing place, and your Artist will love being here and seeing you all!

### **ARTIST VISIT TIPS FOR TEACHERS AND STAFF**

1. Follow all the student tips!
2. Often there is a scheduled time for a staff photo with your Artist. Please do not request individual photos with him or her.
3. If your students make a gift or card for your Artist, please discuss with your principal the best way to give that to the Artist.
4. Keep the visit a secret from your community until told that the visit is public knowledge. We control press very carefully and a leaked story can compromise timing, diminish the benefit to the school, and conflict with the Artist's request.
5. Consider how to make the school as inviting and artistic as possible. This is a great time to put amazing art in the hall or make a welcome banner.
6. Take time to inform your students about the Artist and their work. Some materials will be provided to you, but consider how to best make this Artist real and approachable to your students. In the past, schools have studied their artwork, read up on their lives, studied quotes, done art projects related to his or her work, listened to music created by the Artist, and written letters to him or her as a writing exercise
7. Make it fun and build the suspense!

## Appendix: F

### Turnaround Artist/VIP Visit Instructions Continued...

#### CONDUCTING THE VISIT

On the day-of, school visits often involves at least these four parts:

1. Student Ambassadors

Students are the best ambassadors for your school. Assign student escorts for each VIP visiting the school. Make sure they have read up on their guest and are ready to discuss the positive changes in your school.
2. Initial Meeting with School Leadership and Arts Team Leader
  - a. Introductions and agenda for the day are reviewed and approved.
  - b. Often, some time alone with the principal is optimal at the beginning of the visit, so visitors can learn about the background of the school and current successes and challenges. This may often include explaining the basic information of school, including enrollment, curriculum description, goals for the arts this year, etc. This is the guest's first visit. Encourage your principal to think of these remarks as "telling the story of the school," giving his or her guests insights into the driving issues and challenges, and also inspiring them with the school's vision and innovative approach.
  - c. Clarify any expected behaviors or interactions, including for classroom visits. Note: Classroom visitors generally are expected to not interrupt instruction and will take cues from the teacher and student as to where to sit and, if appropriate, to talk.
3. Tour of School and/or Classroom Visitations
  - a. School leadership orients the team to the building: Orientation to grade and classroom organization, teacher workspaces, and special rooms such as library, gym, art studios, etc.
  - b. The team visits classrooms, as fits with the visit's objectives.
4. Performances or Demonstrations of Learning

It is always a hit to include a short assembly during the visit so all of the school can hear from and see your VIP. This is also a great time to showcase some of your amazing talent, such as a short program that includes, singing, spoken word, dance, or theater. Make it brief and high-quality. You may consider giving a piece of student artwork to your guest to thank them for visiting.



## Sample Artist Visit Press Release



**TURNAROUND ARTS:**  
**CALIFORNIA**  
creating success in schools

### CONTACT

Zipporah Yamamoto  
Program Director, Turnaround Arts: California  
[zipporah@turnaroundartsca.org](mailto:zipporah@turnaroundartsca.org)  
310.736.9616

### FOR IMMEDIATE RELEASE

January 8, 2015

### **WORLD RENOWNED ARCHITECT FRANK GEHRY TO VISIT HOOPA VALLEY ELEMENTARY SCHOOL ON WEDNESDAY, JANUARY 14**

HOOPA, CA — Frank Gehry, one of the most inventive and pioneering architects working today, will visit Hoopa Valley Elementary School on Wednesday, January 14, 2015, as part of the Turnaround Arts program at the school. Hoopa Valley Elementary School is located at 11500 State Highway 96, in Hoopa, CA.

Turnaround Arts, a signature program of the President's Committee on the Arts and the Humanities, works with local program partners to provide intensive arts education resources to struggling schools across the country, leading to increases in attendance, academic achievement, and student engagement. The initiative focuses on strategic approaches to school improvement by building whole school vision and consensus, leveraging community resources for maximum impact, and utilizing arts resources to target priority areas aligned with school improvement plans. Each Turnaround Arts school receives professional development from experts in the field and a range of resources provided by national partners to bolster student learning and build school community.

There are thirty-five Turnaround Arts partner schools in the nation, and ten are located in California. As part of the initiative, each school is adopted by a well-known artist, who serves as a role model and inspires students to set high goals and work hard to achieve them. Gehry is the Turnaround Artist paired with Hoopa Valley Elementary School. Based in Los Angeles, where he relocated with his family in 1947, Gehry has developed a unique vocabulary that reflects both the urban vernacular and his long association with contemporary artists. In 1954, he received his undergraduate degree in architecture from the University of Southern California and in the years immediately following, worked in a number of

## Appendix: G

Sample Artist Visit Press Release Continued...

firms including Victor Gruen Associates and Pereira and Luckman Associates. After brief studies in urban planning at Harvard University's Graduate School of Design and a year in Paris working for André Rémondet, Gehry returned to California and opened a small office in Santa Monica in 1962. His distinctive formal vocabulary developed in early residential commissions in which he explored the expressive potential of humble materials and infused the architectural envelope with a sense of movement. As his practice expanded, the scope of his commissions grew to include exhibition design, furniture, libraries, office buildings, restaurants, schools, and visual and performing arts venues. The award of the Pritzker Architecture Prize in 1989 brought increased recognition, and the years following have been among the most productive and rewarding of Gehry's career. Frank O. Gehry & Associates has grown to over 140 employees, and the geographic terrain covered by the firm's work includes the Czech Republic, France, Germany, Japan, Scotland, Spain, Switzerland, and the United States.

INSERT FRANK QUOTE HERE.

Gehry will address students and teachers at an assembly at 1:30 PM on January 14. "Frank Gehry is a very special artist, designer, and architect," said Malissa Feruzzi Shriver, executive director of Turnaround Arts California. "Mr. Gehry has been working with students for more than forty years, inspiring them to find their 'signature' style, to dream big, and to think deeply about their environment, spaces, and what excites them. I am thrilled that these students and their teachers will have the opportunity to work with Mr. Gehry, a brilliant artist, a true visionary, and one of the greatest architects in the world."

**About Turnaround Arts:** Turnaround Arts is a program that uses arts education as a tool to help turnaround America's struggling schools. Led by the President's Committee on the Arts and the Humanities, together with national and local partners, it brings high-quality arts education resources to some of the lowest performing elementary and middle schools in the country. Frank Gehry is the founding funder responsible for initiating Turnaround Arts: California and contributing to the statewide initiative. Additional support for the California program is made possible through the California Arts Council, The Eisner Foundation, Herb Alpert Foundation, Rosenthal Family Foundation, Nigel Lythgoe, Lynda and Stewart Resnick, and Susan Steinhauser, and Daniel Greenberg. Learn more about Turnaround Arts at [www.turnaroundarts.pcah.gov](http://www.turnaroundarts.pcah.gov).



## Sample Artist Visit Agenda

### JOSH GROBAN SCHEDULE Chicago Trip: November 6, 2014

#### - CONTACTS -

Name	Title	Phone
Kathy Fletcher	Director, Turnaround Arts: National	240.893.0203
Dr. Don Feinstein	Executive Director, Academy for Urban School Leadership	773.534.0129
Shana Hayes	Managing Director, External Affairs, Academy for Urban School Leadership	847.814.8043
Verneé Green	Local Program Director, Turnaround Arts: Chicago, Academy for Urban School Leadership	773.456.5571
Tre Childress	Director, Advisory Services, Academy for Urban School Leadership	708.200.9850
Josh Groban	Singer	Contact Kathy
Tim Sheldon	Principal, Chalmers School of Excellence	773.655.6116

#### - SCHEDULE -

#### WEDNESDAY, NOVEMBER 6

- 1:35 PM PDT** Josh departs from LAX to ORD on American Flight 1169
- Confirmation: XYNOKR
- 7:40 PM** Josh arrives at ORD
- Shana Hayes picks up Josh and takes him to hotel
- 8:30 PM** Josh checks into Ritz-Carlton Hotel, downtown Chicago
- Address: 160 E. Pearson St., Chicago, IL 60611
  - Phone: 312.266.1000
  - Confirmation #: 50245881
  - Website: <http://www.fourseasons.com/chicagorc/>

# Appendix: H

Sample Artist Visit Agenda Continued...

## THURSDAY, NOVEMBER 7

**Launch at Chalmers School of Excellence (10:00 AM – 2:00 PM)**  
Address: 2745 W Roosevelt Rd, Chicago, IL 60608  
Contacts: Verneé Green (773.456.5571) & Tre Childress (708.200.9850)

### Quick facts @ Chalmers:

- Grade: Pre K-8
- Enrollment: 370
- Student Population: 99% African American, 41% Students in Transitional Living Situations
- Free and Reduced Lunch: 99%
- Arts Staff: 1 FT Music Teacher, 1 FT Drama Teacher
- Principal: Tim Sheldon

- 9:30 AM** Tre Childress picks up Kathy & Josh and takes them to Chalmers SOE
- 10:00 AM** Guests arrive at Chalmers School of Excellence and are met by Principal Sheldon.
- Josh Groban, Singer
  - Samantha Phillips, Josh Groban Foundation
  - Rachel Goslins, Executive Director, PCAH
  - Paula Crown, Member, PCAH
  - Kathy Fletcher, Director, Turnaround Arts: National
  - Verneé Green, Local Program Director, Turnaround Arts: Chicago
- 10:10 AM** Private meet and greet with principal
- 10:30 – 12:00 AM** Tour of school; visit three core classes to see excellent examples of arts integration
- 12:10 – 12:40 PM** Lunch with Arts Leadership Team & AUSL Leadership
- 12:45 – 1:35 PM** Josh participates in music and drama class (3<sup>rd</sup> and 4<sup>th</sup> grades)
- 1:35 – 1:45 PM** Media Interviews (in Drama Classroom)
- 1:45 – 2:15 PM** Full school assembly
- 1:45 PM – Welcome by Tim Sheldon/Good Afternoon Song (3 min)
  - 1:48 PM – Verneé introduces Rachel (3 min)
  - 1:51 PM– Rachel introduces Josh (3 min)
  - 1:54 PM – Student Performances (15 min)
  - 2:09 PM – Josh addresses students. Encourages kids to participate in ANNIE the first ever musical they will be doing (Auditions in Dec). (5 min)
- 2:25 PM** Josh and Samantha are transported back to the Ritz-Carlton Hotel by Tre Childress
- Address: 160 E. Pearson St., Chicago, IL 60611
- 3:00 PM** Josh arrives at the hotel
- 6:15 PM** Kathy, Samantha & Josh picked up for AUSL Dinner at the Ritz-Carlton Hotel



## Turnaround Arts Talking Points

### **OVERALL TURNAROUND ARTS MESSAGE**

- The arts can play an important role in the early and mid-stages of a school turnaround. They are a valuable part of the toolkit in schools like this.
- A good arts program, used strategically, can help target some of the persistent, pervasive problems commonly found in high-poverty, underperforming schools. These include student engagement, parent and community involvement, improving teacher collaboration and quality of instruction, and giving students the experience of success.
- While there are a host of school turnaround programs, few offer educators tools to accelerate school culture and climate changes that are absolutely necessary for real change to take hold.
- The arts are not something you add in after you've solved your school's problems—they are something you can use to help fix them.
- In schools like these, the arts are not a flower. They are a wrench.
- In order to see the benefits of using the arts, you have to **both** build a high-quality, integrated arts program in your school, **and**, at the same time, think strategically about how to deploy it as an asset in tackling larger school challenges.

### **OVERALL ARTS EDUCATION MESSAGE**

- **Arts education is an important part of education as a whole** and of giving kids the tools for success.
- **Decades of research show that arts-engaged students perform better than their peers.** For example, recent studies show that students that participate regularly in the arts:
  - Are more self-confident and better able to express their ideas;
  - Have higher attendance and high school graduation rates; and
  - Are more likely to go on to a four-year university, graduate from that university, and go on to a career with potential.
- **Arts education also benefits overall school culture and climate**, especially when it is integrated into the school, giving teachers new tools, increasing collaboration, creating an atmosphere of creativity and inspiration, and engaging parents and the community.
- **And yet, federal data overwhelmingly shows that the students who need it the most are getting it the least.** While affluent public schools have high rates of arts education, high-poverty schools often have almost none. There are over 5 million students in public elementary schools in this country without either a music or an arts class in their school. Almost all are high-poverty.

# Appendix: I

## Turnaround Arts Talking Points Continued...

### What is Turnaround Arts?

Turnaround Arts is a national program by the President's Committee on the Arts and the Humanities, in coordination with the White House, the U.S. Department of Education, and several foundations, to bring arts education programming and resources to high-poverty elementary and middle schools across the country. It's the first federal program to specifically support arts education as an improvement tool in high-poverty, underperforming schools.

There are currently 54 Turnaround Arts schools in 30 school districts and 14 states and the District of Columbia.

In [YOUR CITY], Turnaround Arts is run by [LOCAL PROGRAM PARTNER], which brings arts education into a group of [CITY] schools. The program works in schools that started out in the lowest performing 5% of the state but are working hard to close the achievement gap and turnaround their school.

### How were schools selected for Turnaround Arts?

Schools were selected by [LOCAL PROGRAM PARTNER] according to guidelines and requirements provided by the President's Committee and the U.S. Department of Education. Requirements included that the schools were Title 1 schools among the lowest performing 5% in the state, and that they had a principal interested in using the arts to help school improvement and at least one full-time arts teacher on staff.

### What does Turnaround Arts actually DO?

Schools in the program get arts supplies and musical instruments, licensing rights to perform school musicals, professional development in the arts and arts integration for teachers, strategic planning assistance and coaching, and the involvement of high-profile artists in the school, as well as some funding for individual projects. They get access to materials and expertise from some of the leading arts education organizations in the country and a network of schools going through the same reform process. The program is very hands-on in helping schools to build up their arts program and to be strategic in using it to move the needle on bigger school challenges.

### What does the Turnaround Artist do in your school?

[YOUR TURNAROUND ARTIST] will be involved in the school in various ways over the two years. At the beginning of the school year, they send letters to our kids/parents about the program and/or record morning announcements for everyone coming back to school. They have visited/will visit the school several times to work with the students and meet the parents and the community. They also do things like Skype with our kids and work with our teachers. [TALK ABOUT ANY PARTICULAR INTERACTIONS THE ARTIST HAS HAD OR PLANS TO HAVE.]

Although the celebrity involvement is just a small part of the overall program, it's been really great to have them involved, and, obviously, it gets the kids and everyone really excited. And it makes them feel special, which is something these students deserve.

## Appendix: I

### Turnaround Arts Talking Points Continued...

#### How much money do you get?

We pay for our arts education programming through different sources, including the Turnaround Arts program, [IF YOUR SCHOOL IS A SIG RECIPIENT: the SIG program,] our regular budget, and [ADD ANY OTHER PROGRAM FUNDERS OR SOURCES]. Through Turnaround Arts: National we get about \$25K of arts supplies, musical instruments, expert trainers, and licenses to perform schools musicals, plus some funding to bring in teaching artists into the school[s]. We also get/give [INCLUDE DIRECT RESROUCES FROM LOCAL PROGRAM]. A lot of the benefit is not the direct funding, but the training, materials, and hands-on help, which can't really be broken down into a number.

#### What do you expect to see after two years?

In the next two years we expect to see more engaged, excited students, more involved parents and community, and rising student achievement. We're already seeing some promising signs: [FILL IN WITH ANY APPLICABLE DATA POINTS: ENROLLMENT, TEST SCORES, ATTENDANCE, ETC.]

#### How do you know it's the arts that are making the difference?

There's a lot going right at our school and we're doing a lot of things at the same time. The evaluation that the Turnaround Arts program is conducting will tease out some of the direct impact of the arts. But what I'm seeing on the ground is persuasive—what we're doing with the arts is a big part of what's turning this school around. [EXAMPLES.]





**TURNAROUND: ARTS**  
creating success in schools

**President's Committee on the Arts and the Humanities**  
400 7th St, SW  
Washington, DC 20506  
t: 202/682-5409  
[turnaroundarts.pcah.gov](http://turnaroundarts.pcah.gov)

 [facebook.com/TurnaroundArts](https://facebook.com/TurnaroundArts)

 [twitter.com/TurnaroundArts](https://twitter.com/TurnaroundArts)