

Fostering the Next Generation of Arts Education Leaders

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Abstract

Education within the arts is more important than ever. Within the global economy, creativity is important. Today's workers need quite just skills and knowledge to be productive and innovative participants within the workforce. Just check out the inventors of the iPhone and therefore the developers of Google: they're innovative also as intelligent. Through their combination of data and creativity, they need to transform the way we communicate, socialize, and do business. Creative experiences are a part of the daily work life of engineers, business managers, and many other professionals. To succeed today and within the future, students will get to be inventive, resourceful, and imaginative. The simplest thanks to foster that creativity is thru arts education. This paper attempts to bring art and craft together within the enterprise of leadership, first by reframing the art of leadership in light of art thinking, and then joining it to notions of craft. With this, we develop an approach to leadership where artistry is closely hooked into, yet distinct from, craft. This paper makes a compelling argument for creating arts-rich educational institutes and interesting artists in ways in which complement and foster subsequent generation of art education leaders

Keywords: *Arts Education, Leadership, Future generation, Trends*

Introduction

Both scholars and educators have argued that participation in the arts prepares students to fully participate in a democratic society and helps to “develop the capacity for social and cultural transformation,” giving them understanding and appreciation of cultures beyond their own. The most important first step of art education leadership is to possess a clear vision of the future. That vision should be related to the leading edge of the field, reflect best practices, and be written in a curriculum rationale. Even more important, art education can be reinvented through leadership in ways that can help to secure its future. In many places, and by well-intentioned teachers, art is still being taught the way it has been taught for decades. Creative leadership provides a vision for the future that, for example, takes into account the increasing attention of students to socio-cultural conditions, sustainable design, visual technologies, and popular visual culture, which can attract students to elective programs. Leadership can encourage school and community program transformation, promoting growth in the field and new learning opportunities for students. The Power of Art’s effective contemporary leadership vision for art education needs several baseline characteristics. It must characterize knowledge of the visual arts as essential to human life. It must take into account the cultural and personal impact of the range of popular and fine art. It must connect the visual arts to a variety of societal aims as well as educational goals. It must renew an emphasis on creative thinking and behaviors in the face of increased standardization. And, it must guarantee to learn, using appropriate student assessment as proof of achievement. Based on these criteria, the following are critical components of successful leadership. It is time to reclaim the curriculum. To do this, we need creative leadership by teachers, professors, and community educators who are willing to take action against policies and managerial decisions that diminish students’ opportunities for learning through art (Freedman, 2007). For over a generation, scholars in education have been pointing to the disempowerment of teachers in the wake of public policymakers, school administrators, and other stakeholders’ efforts to countermand the expertise of teachers and undermine the importance of teachers knowledge about their students (Giroux, 1988). Now, art educators need to draw on our expertise to ensure that we are included in educational decision-making in schools and out.

The Power of Art

An effective contemporary leadership vision for art education needs several baseline characteristics. It must characterize knowledge of the visual arts as essential to human life. It must take into consideration the cultural and private impact of the range of popular and art. It must connect the visual arts to a spread of societal aims also as educational goals. It must renew a stress on creativity and behaviors within the face of increased standardization. And, it must guarantee to learn, using appropriate student assessment as proof of

accomplishment. supported these criteria, the subsequent are critical components of successful leadership. It is time to reclaim the curriculum. to try to do this, we'd like creative leadership by teachers, professors, and community educators who are willing to require action against policies and managerial decisions that diminish students' opportunities for learning through art (Freedman, 2007). For over a generation, scholars in education are pointing to the disempowerment of teachers within the wake of public policymakers, school administrators, and other stakeholders' efforts to countermand the expertise of teachers and undermine the importance of teachers' knowledge about their students. Now, art educators got to draw on our expertise to make sure that we are included in educational deciding in schools and out.

The Art of Leadership

Now more than ever, leadership is needed at all levels of art education to sustain the field. The breadth of art education—in schools, communities, museums, and so on—is being threatened by political and economic forces causing the reduction and elimination of art programs. Advocacy can help, but advocacy is just one part of leadership. Advocacy can enable us to maintain what is currently in place, but leadership can enable the cultivation of new ideas and practices necessary for long-term sustainability. Leadership in art education is a form of social action. Leader activism enables students to have the educational advantages they deserve. By forming and working in leadership groups, art educators promote essential alliances that can nurture a shared vision for the growth of art education among teachers, administrators, parents, and other community members. Art education leadership demands a critical attitude that reveals a healthy skepticism toward status-quo practices, conflicting educational policy, and over-simplified solutions to complex problems. However, leaders must balance their critical perspective with a conviction that things can change for the better and the belief that they can make change occur. Decision-making in school districts and other institutional contexts for art education is becoming increasingly data-based. Good data collection inside and outside of programs can lead to administrative decisions that support art education. Learning about and conducting data collection enables art educators to present a new type of case that can convince stakeholders to value art programs. Although art education includes subjective content, an experienced art educator provides the carefully considered judgment of an expert. Such leaders are positive role models as well as sponsors of student interests. Identifying Adaptive Challenges in Arts Education Now a decade into the 21st Century the field of arts education faces unique challenges that divide its constituents, stifle its progress, compromise its relevance, and threaten its survival in the decades to come. At this very moment the way we experience, understand, teach, fund, and advocate for the arts is in flux. Change is not necessarily a bad thing, but the changes now faced by arts education are of the variety that challenges the

very nature of what we do, how we do it, where we do it, and why we do it. Heifetz and Laurie (1999) identify such challenges as being adaptive challenges. Adaptive challenges differ from technical challenges in that routine procedures cannot be called upon to solve problems that go beyond the capacities of traditional technical expertise. At the same time as the field of arts education is struggling to play catch-up with digital technology, globalization, and its own attempts at professionalization, there is yet another challenge that looms over the field. Arts organizations need leaders who can manage, and managers who can lead. It is not an either/or, but rather application of an appropriate mix of behaviors based on the demands of the situation and tasks at hand. Developing the skills and abilities to be an effective leader and manager takes practice. Learning to apply these skills and to develop these abilities in a constantly evolving workplace requires significant and continuous effort. *Fostering Future Leaders in Arts Education* What is at stake in this ongoing conversation about the meaning of leadership? Arts organizations must make the most of their talent, or risk driving away potential leaders who are ready to contribute, reluctant to “wait for their turn,” and who have the entrepreneurial chops to find other ways to realize their ambitions. But organizations should also consider the diversity of ideas and experiences embodied by their entire staff, and how embracing these perspectives can help them connect with new audiences and develop innovative approaches to achieving their mission. Leadership that flows from the vision of a single individual has served the nonprofit arts sector well for a generation or more. But to be able to effectively respond to an increasingly demanding environment, organizations not only must adapt, but they must also be adaptive. Individuals with the responsibility, and the authority, to ensure that their organizations continue to thrive should invite their colleagues—people who care deeply about the mission of their organizations and understand their unique value to the communities they serve—to participate meaningfully in shaping the future of those organizations. In other words, they should invite them to share leadership. Reimagining leadership is not a call to action that we take lightly. Nevertheless, we cannot ignore the insights from a growing body of research that clearly shows it is a necessary one. The change will not be easy, of course, not least because the change required is in many ways antithetical to the more traditional form of leadership that our sector currently embraces. That is why the future of the field depends on what current leaders and funders choose to do at this moment. In sharing our research, we hope to contribute to the broadening of the field’s view of leadership, prepare it for a future that is rushing toward us, and urge our colleagues to seize this opportunity for building an even more resilient and vibrant nonprofit arts field. *Identifying Adaptive Challenges in Arts Education*

Now a decade into the 21st Century the sector of arts education faces unique challenges that divide its constituents, stifle its progress, compromise its relevance, and

threaten its survival within the decades to return. At this very moment the way we experience, understand, teach, fund, and advocate for the humanities is in flux. Change isn't necessarily a nasty thing, but the changes now faced by arts education are of the variability that challenges the very nature of what we do, how we roll in the hay, where we roll in the hay, and why we roll in the hay. Heifetz and Laurie (1999) identify such challenges as being adaptive challenges. Adaptive challenges differ from technical challenges therein routine procedures can't be called upon to unravel problems that transcend the capacities of traditional technical expertise. At an equivalent time, because the field of arts education is struggling to play catch-up with digital technology, globalization, and its own attempts at professionalization, there's yet one more challenge that looms over the sector. Arts organizations need leaders who can manage, and managers who can lead. it's not an either/or, but rather applying of an appropriate mixture of behaviors supported the stress of things and tasks at hand. Developing the talents and skills to be an efficient leader and manager takes practice. Learning to use these skills and to develop these abilities during a constantly evolving workplace requires significant and continuous effort.

Fostering Future Leaders in Arts Education

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should also consider the range of ideas and experiences embodied by their entire staff, and the way embracing these perspectives can help them connect with new audiences and develop innovative approaches to achieving their mission. Leadership that flows from the vision of one individual has served the nonprofit arts sector well for a generation or more. But to be ready to effectively answer an increasingly demanding environment, organizations not only must adapt, but they also need to be adaptive. Individuals with the responsibility, and therefore the authority, to make sure that their organizations still thrive should invite their colleagues—people who care deeply about the mission of their organizations and understand their unique value to the communities they serve—to participate meaningfully in shaping the longer term of these organizations. In other words, they ought to invite them to share leadership. Reimagining leadership isn't a call to action that we take lightly. Nevertheless, we cannot ignore the insights from a growing body of research that clearly shows it's a necessary one. Change won't be easy, of course, not least because the change required is in some ways antithetical to the more traditional sort of leadership that our sector currently embraces. That's why the longer term of the sector depends on what current leaders and funders prefer to neutralize at this moment. In sharing our research, we hope to contribute to the broadening of the field's view of leadership, prepare it for a future that's rushing toward us, and urge our colleagues to seize this chance for building a good more resilient, and vibrant nonprofit arts field

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Core Competencies of an Arts Education leader

- Collaboration: Working together within and without the arts field, we recognize that we are stronger together.
- Criticality: Seeing beyond how the work currently is and envisioning how it can be.
- Creativity: Thinking outside the box to solve problems and imagine the future.
- Policy Literacy: Understanding the impact of the implicit and explicit policies which impact our work.
- Evidence Use: Utilizing quantitative and qualitative data to illustrate the impact of our work.
- Storytelling: Illuminating the impact of our work through the real-life experiences of individuals and groups.
- Advocacy Strategy: Formulating the strategies which unify advocacy efforts to effect sustained change.
- Learning: Continuously engaging in opportunities to attain new knowledge and maintain up-to-date with current trends
- Networking: Recognizing our own and fostering community among diverse individuals with different strengths to contribute.
- Mentoring: Engaging in multi-generational cyclical learning experiences to foster the next (and renew the current) generation of leaders
- Commitment: A love for and joy of working with learners and in the arts is essential for sustained engagement in a career as an arts education professional

Conclusion

The concept of externally facing leadership often revolves around exploring new models and practices in the arts, and is closely tied to influencing the larger arts field or addressing broader social concerns—what emerging arts leaders shorthand as “vision.” Emerging leaders in particular have an appetite for practicing externally facing leadership and experimenting with what it means to try to put their vision into practice. Part of the appeal of externally facing leadership is that it inherently requires leading alongside others. It also addresses the growing sense that it is no longer feasible for one leader alone to manage and respond to the increasingly complex and changing environment that arts

organizations face. This is a different environment than what most late-career leaders experienced in the early stages of their careers, when they effectively built their own organizations based on their distinct visions and leadership, and essentially created the nonprofit arts field as we know it today.

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