

Arts Education Policy and Advocacy Grantmaking Sub-Strategy *2018-2023*

PERFORMING ARTS PROGRAM | January 2019



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The William and Flora Hewlett Foundation is a nonpartisan, private charitable foundation that advances ideas and supports institutions to promote a better world. The foundation's Performing Arts Program makes grants to sustain artistic expression and encourage public engagement in the arts in the San Francisco Bay Area, to give California students equitable access to high-quality, sequential arts education opportunities, and to provide necessary resources to help organizations and artists be effective in their work.



Arts Education Policy And Advocacy Grantmaking Sub-Strategy 2018-2023

January 2019 | PERFORMING ARTS PROGRAM

Overview of Arts Education Policy and Advocacy Sub-Strategy

THE PROBLEM

Giving children early, often and rich arts experiences can generate more engaged learners, participation and engagement, and improve academic success. However, fewer than half of California students participate in high-quality arts education experiences, and the gaps are even greater for students of color and those from low-income communities.

GOAL	All California students will have equitable access to high-quality, sequential arts education opportunities	
VISION	We envision a future in which every student's creativity is a central resource for their own learning, motivation, self-expression, and social navigation. It is guided by teachers, artists, classroom environments, and school cultures that prioritize and trust the power of art to generate positive learning environments and engaged citizens.	
OUTCOMES	<ul style="list-style-type: none"> • Increase the quality of arts education opportunities in CA's public schools • Increase the students' access to the five arts disciplines • Decrease barriers to students' participation in high-quality arts education • Increase equity of access to and participation in high-quality arts education for all students 	
PRIORITIES	CONTINUING <ul style="list-style-type: none"> • Build on and defend state policy wins • Inform, influence and evaluate local plans for prioritizing and resourcing arts education 	NEW <ul style="list-style-type: none"> • Better understand inequities and possible solutions • Improve arts education data collection and use • Support new advocacy leaders



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Introduction: Ensuring High-Quality Arts Education for All California Students

From its founding in 1966, the William and Flora Hewlett Foundation has made grants to help sustain the Bay Area’s arts ecosystem and encourage public engagement in the arts as a core priority of its Performing Arts Program. For the past 10 years, strengthening the quality and availability of arts education in California’s public schools—both by supporting advocates to inform policymakers and supporting improvements in local programs and capacity—has been an important strand within the program’s Strategic Framework.¹

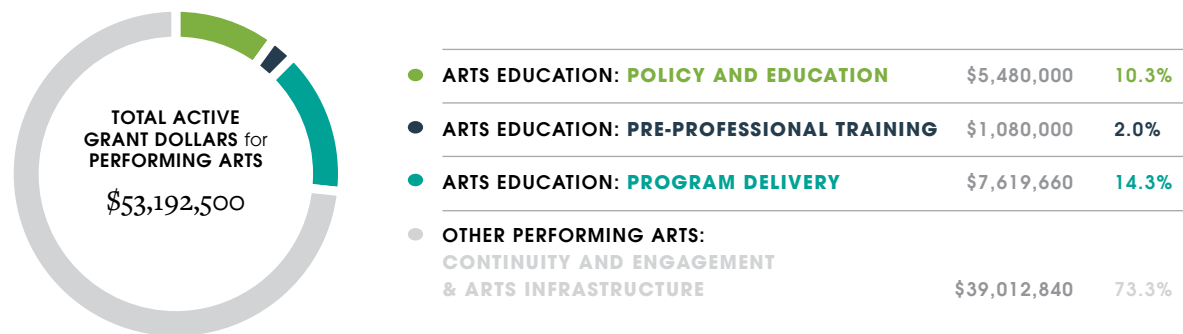
The arts education strategy is comprised of three sub-strategies: program delivery, policy and advocacy, and pre-professional training. This document focuses on the policy and advocacy sub-strategy, which aims to help organizations encourage greater public investment at the state and local levels to strengthen and expand arts education. To advance this sub-strategy, the program makes grants to organizations that raise awareness among parents and educators, develop and disseminate research to inform policymakers, and help set priorities and standards for arts education in schools.²

¹ Arts education policy and advocacy grantmaking exists as one part of the Performing Arts Program’s overall work. In 2017, the program conducted grantmaking in three strategy areas: Continuity and Engagement, Arts Education (which includes the focus on policy and advocacy), and Infrastructure. The program began its new five-year Hewlett 50 Arts Commissions initiative in 2017, which is not included in Figure A.

² Although some of the work of the grantees described in this report may reflect the passage of legislation, the Hewlett Foundation does not lobby or earmark its funds for prohibited lobbying activities, as defined in the federal tax laws. The foundation’s funding for policy work is limited to permissible forms of support only, such as general operating support grants that grantees can allocate at their discretion and project support grants for non-lobbying activities (e.g., public education and nonpartisan research).

Today, the Performing Arts Program invests about 27 percent of its active grant funds in the arts education strategy and 10 percent (about \$5.5 million) of its active grant dollars to support the arts education policy and advocacy grantmaking sub-strategy. *See Figure A below.*

FIGURE A. Performing Arts Program Active Grantmaking Budget (2017)
By Strategy and Arts Education Sub-Strategy



Last year (2018) offered an important opportunity for the Performing Arts Program staff to take stock of progress in supporting arts education policy and advocacy, consider how the field’s needs are changing and determine how best to support this work. A recent evaluation of the sub-strategy helped identify successes and remaining challenges after a decade of funding in this work. *See more about the evaluation findings in Section III below.*

In addition, last year saw internal changes in the program’s leadership, with the appointment of a new program director who is leading an examination of the Performing Arts overall strategy while bringing her own experiences and insights to the work.

The education policy landscape in California has remained relatively stable since 2011, facilitating the adoption of important policy “wins” for arts education advocates during that time. However, the new State Superintendent of Public Instruction and Governor in California, elected in fall 2018, could mean changes in that landscape in the longer term.

This document describes how the arts education policy and advocacy sub-strategy will continue key grantmaking priorities and make adjustments that account for progress to date and what grantee strategies have been effective as well as a changing education policy landscape in California.

Background: Arts Education Policy and Advocacy Sub-Strategy Goal & Approach

Performing Arts Program staff members first began considering whether and how the foundation could strengthen arts education in public schools in the mid-2000s. They observed that the demographics of artists and audiences within the Bay Area were out of step with those of individuals and communities in the region. To help address this gap, they proposed that providing children with early and rich arts experiences could increase their participation as adults in arts communities; as both audience members and artists themselves. (Since that time, numerous research studies have confirmed the case for arts education producing positive outcomes for students both specific to the arts and for education more broadly—see sidebar for summary of key findings in recent years.)

In sorting out how best to proceed in advancing arts education, the program made an important, early investment to assess the condition of arts education in the state. Released in 2007, *An Unfinished Canvas: Arts Education in California: Taking Stock of Policies and Practices*³, documented how California had failed not only to address its instructional requirements⁴ for arts education but also how poorly California was doing compared to other states. For example, at the time, 11 percent of K-12 public schools in California offered a course of study in all four required arts disciplines (dance, music, theater and visual arts) and 29 percent offered no course of study in any arts discipline at all.⁵ The inequities between high- and low-poverty schools also became clearer: 37 percent of high-poverty schools failed to provide a standards-based course of study in any arts discipline, compared with 22 percent of low-poverty schools.

An Unfinished Canvas highlighted the need for regularly-collected, actionable data about arts education in the state’s schools. It served as a rallying point that unified a disconnected and nascent field of advocates for arts education. The study gave urgency to the issues the foundation and its emerging network of grantees wanted to address, including a focus on equitable access and participation in arts education for students.⁶

Making the Case for Arts Education

Effective arts education brings a host of benefits to individual students, to schools and to society. For students, arts education positively influences other academic and non-academic outcomes.¹ Coupled with teacher professional development, integrated arts education dramatically improves students’ test scores and overall academic achievement.² Moreover, arts education has proven an effective strategy for helping students develop advanced “deeper learning” skills, such as critical thinking, creativity, communication and perseverance.³

For schools, arts education can be an effective school improvement strategy. For example, arts education has been associated with positively influencing school culture and reducing academic achievement gaps between low-income students and their higher income peers.⁴ Focusing on the larger community, studies suggest that effective arts education develops the “cultural capital” of students, which in turn can nurture a lifelong interest in the arts.⁵

See Appendix B for sources.

³ Katrina R. Woodworth, Alix Gallagher, Roneeta Guha, Ashley Z. Campbell, Alejandra M. Lopez-Torkos and Debbie Kim, *An Unfinished Canvas. Arts Education in California: Taking Stock of Policies and Practices* (2007), SRI International.

⁴ [Section 51210 \(5\)](#) and [Section 51220](#) of the California Education Code specify that students in grades 1-6 and 7-12, respectively, shall receive instruction in visual and performing arts, including instruction in dance, music, theater, and visual arts, as part of the course of study.

⁵ *An Unfinished Canvas: Arts Education in California*, page 5. Beginning in the 2018-19, California is elevating media arts as a fifth required arts discipline.

The sub-strategy the foundation ultimately endorsed for this work included a commitment to helping arts organizations, artists, school leaders and parents, in the Bay Area and across the state, advocate for policies and funding that can lead to high-quality, sequential⁷ arts education in public schools for more students. The Performing Arts Program took a statewide approach to this particular issue because it recognized an interdependence of education decisions at the local, state and national levels. The program had to contend with national and state policies, priorities, and systems to support robust arts education programs for all Bay Area students.

As such, the goal of the program’s arts education policy and advocacy sub-strategy has been to ensure “all California students have equitable access to high-quality, sequential arts education opportunities.”

Over time, to support this goal, the program grew to support about 15 regular grantees to work at the national, state and/or local levels in five ways:

1. *Research, information-sharing and evaluation* including data collection and dissemination and hosting regular convenings of grantee organizations.
2. *Advocacy for policy change* including advocate training and organizing, permissible lobbying activities and educator professional development.
3. *Policy implementation* including local planning—district arts education plans and influencing Local Control and Accountability Plans (LCAPs)—and developing tools and resources for advocate, district and school use.
4. *Public will-building* including media campaigns, as well as gathering input from and sharing feedback with stakeholders.
5. *Coalition-building* including creating coalitions and partnerships to pursue common goals.

⁶ [History of the Performing Arts Program: 1966 to 2016](#), page 46, Hewlett Foundation, 2017.

⁷ A sequential curriculum is presented as a series of topics that establishes continuity between the ending and beginning points of individual topics and between topics and disciplines. Sequential curriculum enables students to use their foundational knowledge in one topic or discipline to develop new skills and knowledge. Too often, students do not have an opportunity to go learn deeply about one visual and performing arts (VAPA) discipline or form a bridge between VAPA and other academic disciplines because they bounce from one VAPA discipline to a different one with minimal coherence between them.



PHOTO © Getty Images

Evaluation Findings: 2007-2017

In 2017—roughly 10 years after the release of *An Unfinished Canvas* and the start of the program’s arts education policy and advocacy grant-making—the program commissioned an evaluation of the sub-strategy from consultants Education First.⁸ The evaluation identified four major policy milestones over the past five years that clearly benefited from involvement and leadership by foundation grantees—and that moved California policies and funding in a positive direction, strengthening local arts education. *These accomplishments are briefly described below; more details on each of the four milestones are summarized in Appendix A.*

The evaluation also documented that, during this same period, leadership for advocacy, especially at the state level, broadened to include new coalitions (e.g., Create CA⁹) and organizations not solely or traditionally focused on arts education (e.g., California County Superintendents Education Service Association, the California State PTA and the California Department of Education).

⁸ Full evaluation report here: <https://hewlett.org/wp-content/uploads/2018/04/Arts-education-policy-and-advocacy-grantmaking-evaluation-report.pdf>

⁹ [Create CA](#) is statewide coalition of organizations committed to ensuring “all students are able to reach their full potential by advancing an education model that promotes creativity and the arts for the 21st century workforce.” Coalition members include five organizations including the California Department of Education, California Arts Council, California PTA, California County Superintendents Educational Services Association and the California Alliance for Arts Education, as well as five elected members from the field. (Website accessed June 20, 2018)

The program maintained a consistent approach to supporting grantees and arts advocates during this time, with four factors, in particular, contributing to grantees' successes:

1. *Opportunistic grantmaking*, which has focused on supporting advocacy strategies and policy-change goals that are nuanced for the time and situation, and responsive to changing contexts, opportunities and needs. For example, in the mid to late 2000s, grantees tactically made the case for arts education reforms in part by conveying the benefits to broader educational outcomes; this nimble approach to advocacy has had long-term impacts, contributing to policy gains for arts education, such as Title I funding flexibility and ESSA's local control framework.
2. *A focus on multiple governance levels that recognize the many policy actors in education*, which has meant funding some grantees who work nationally to share best practices and inform federal policy that impacts California schools, some grantees who focus on supporting California leaders and state policy changes, and some grantees who work locally to shape decisions and policies for arts education in local school districts.
3. *Convening*, which has brought grantees together regularly to share knowledge and find ways of collaborating, thereby strengthening advocacy efforts and collective impact. By convening grantees so they could learn from each other, helping them get clear about their work, and aligning their objectives and fostering collaborations, the foundation has helped grantees build momentum and achieve several successes over the last decade. Indeed, according to one grantee, the foundation's relationships with its grantees "has been key to this initiative."
4. *Support for data and research*, which has looked for ways of increasing state and local policy-makers' access to and understanding of the gaps in arts education opportunities, and improving grantees' ability to implement targeted strategies.

The evaluation also identified three challenges grantees have grappled with in their work to date:

- 1. *Lack of a common definition and varying priorities for improving equitable opportunities and outcomes in arts education:*** Arts advocates, including the grantees, lack a common definition and shared understanding of what “equity” means for arts education. While some define it as ensuring equal access, others describe it as culturally responsive curriculum. And although many grantees work with an eye towards promoting greater equity in the K-12 system, specifically working to target resources to disadvantaged communities and to close equity gaps between haves and have nots, this has not been a primary focus of grantee advocacy in the past.
- 2. *Leadership turnover:*** Individual leaders at the local, state and national levels who understand the importance of the arts are key for policy change and are difficult to replace when they inevitably move on. Due to high rates of turnover among education leaders (primarily state and local policymakers and district leaders), grantees have had to repeatedly build understanding of and will for arts education in communities. (And, with an election looming in fall 2018 that will lead to both a new governor and state superintendent of public instruction, grantees will have another important leadership transition with which to contend.)
- 3. *Lack of comprehensive data:*** Although the collection and use of arts education data has improved significantly over the past decade, there are critical gaps in the data that advocates and educators have available to them. For example, there are no statewide data on access to and quality of arts education at the elementary school level (grades K-5), a lack of student-level disaggregated data by race and income, and no statewide data on the number and quality of arts education plans in districts. The program staff, grantees and the field, in general, need these types of data to better measure progress. More comprehensive data will also illustrate what district and school-level decisions (e.g., course offerings and schedules, local partnerships, etc.) make a difference and for what kids, allowing districts and schools to replicate successful practices.

As the Performing Arts Program moves forward with a refreshed sub-strategy for arts education policy and advocacy, its continuing and new grantmaking activities will address these barriers and build on the success factors.



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Arts Education Policy and Advocacy Sub-Strategy: 2018-2023

Since 2012, the program’s goal for the arts education policy and advocacy sub-strategy has prioritized quality, access and equity: *All California students will have equitable access to high-quality, sequential arts education opportunities.* For at least the next five years, the refreshed sub-strategy will aim for the same goal, undertake a similar approach to supporting grantee advocacy priorities and capacity, and (for the most part) continue investing in the same network of grantees. At the same time, the program will make important refinements to sub-strategy priorities to match the current environment and needs in the field and to incorporate clearer outcomes to guide the work, as described in detail below.

Grantmaking will seek to define and support high-quality arts education in more nuanced ways—and pursue a deeper understanding of how best to address deep, systemic equity issues affecting who has access to and participates in high-quality programs. The program staff’s expectations for what “high quality” arts education is has expanded in tandem with students’ and teachers’ more sophisticated understanding. Whereas quality used to simply mean students having sequential arts experiences, it is now more broadly understood as sequential courses *with rigorous pedagogy and culturally relevant curricula*. Similarly, access used to mean that students had at least one of the various arts disciplines available to them at their schools. Now, true access means ensuring that *all* students can and do choose to participate in *all five* visual and performing arts disciplines: dance, music, theater, visual arts and media arts.¹⁰

¹⁰ In 2019, the California Department of Education will add media arts as a fifth arts discipline: <https://www.cde.ca.gov/be/st/ss/vaparevguidelines.asp>

Connecting to the Performing Arts Program Refresh

Performing Arts program staff will begin a process to review and refresh the program’s overall grantmaking strategy in fall 2018. The arts education policy and advocacy sub-strategy refresh can inform the larger refresh in four ways.

Advocacy: The advocacy structure for the arts field overall is weak, and other Performing Arts program grantees can learn from what the arts education advocates have accomplished. In particular, grantees in the arts education program delivery sub-strategy may be in a unique position to develop their advocacy skills.

Addressing a fragmented field: Like the arts education advocacy field was 10 years ago, the overall performing arts field often exhibits fragmentation and competition between organizations. The regular convening of the arts education policy and advocacy grantees could be a model to build cohesion and relationships, strengthening grantee effectiveness, as the Performing Arts program has never regularly convened its Bay area grantees.

Equity learning agenda: The refresh process for the arts education policy and advocacy sub-strategy has suggested that other grants and activities funded by the Performing Arts program may be unintentionally contributing to equity gaps in arts education. For example, the program will examine to what degree other grantees could be supported to provide high-quality arts education activities that help, or at least do not exacerbate, gaps in access, participation and equity.

Connections with the Education program: Ideally, grantees of the Performing Arts program (especially those part of an arts education sub-strategy) should be coordinating and with any California-focused grantees for the foundation’s Education program; at the very least, foundation grantees in different programs should not be working at cross-purposes. The Education strategy is undergoing a refresh process in 2018 that will be implemented in 2019.

The sections below describe how the program will build on its past arts education policy and advocacy efforts to make even greater progress toward its goal.

CLARIFYING A VISION AND PROBLEM STATEMENT

With a new and more robust understanding of what “high quality arts education” needs to include, the program has adopted a long-term vision to guide the arts education policy and advocacy sub-strategy:

We envision a future in which every student’s creativity is a central resource for their own learning, motivation, self-expression and social navigation. It is guided by teachers, artists, classroom environments and school cultures that prioritize and trust the power of art to generate positive learning environments and engaged citizens.

Program staff identified a key problem hampering achievement of the vision—which grantmaking (and grantee efforts) seek to solve:

Giving children early, often and rich arts experiences can generate more engaged learners, participation and engagement, and improve academic success. However, fewer than half of California students participate in a high-quality arts education experiences, and the gaps are even greater for students of color and those from low-income communities.

FOCUSING THE WORK ON FOUR OUTCOMES FOR IMPROVED ARTS EDUCATION

To make further headway toward the goal of all California students having access to high-quality, sequential arts education opportunities over the next five years, the sub-strategy aims to accomplish a set of ambitious outcomes. The outcomes elevate four aspects of arts education that need attention:

Quality

Access

Participation

Equity

The most recent data available on arts education and California public school students reinforce the case that the program and its grantees must fully attend to all four outcomes. According to the California Arts Education Data Project—managed by grantee Create CA and using data reported to the California Department of Education—most students in grades 6-12 have access to some form of arts education in their schools (97.2 percent) [*access*], but only 39 percent of students participated or enrolled [*participation*] and only 12 percent of schools offer courses in all four currently required arts disciplines [*quality and access*].

Furthermore, percentages are generally lower in schools with majorities of black and Latino students, higher-poverty schools, and rural schools [*equity*]. For example, schools where the majority of students are African American had the lowest student participation rate (34 percent) when looking at race as the primary variable and compared with schools that have majorities of students who are white (40 percent participation) or “other races”, such as Asian, (46 percent participation). In high-poverty schools, only 36 percent of students participated in arts courses versus 44 percent at low-poverty/high-income schools. And only 35 percent of students in rural schools participated in arts courses compared with 40 percent of students in urban schools.¹¹

The tables below describe each of the sub-strategy’s new five-year outcomes in detail, including key elements and targeted gains to make in student learning for California public school students in by 2023.¹² Metrics for assessing progress in changing these realities for students’ arts education experiences balance the availability of reliable data with data that is meaningful for both the program and its grantees. The metrics also reflect the key data tracked by arts education advocates. All baseline figures are based on statewide secondary school (grades 6-12) data from the 2016-17 academic year, which are the most recent available data and data that can be feasibly compiled in the future.¹³ The program will comprehensively evaluate progress made against these four outcomes.

¹¹ Data from <http://www.createca.dreamhosters.com/interactive-dashboard/> (accessed April 30, 2018). Data are from the 2016-17 school year. Importantly, these data only cover schools with students in grades 6-12; elementary school programs are not required to provide data about arts education offerings to the California Department of Education.

¹² The California Department of Education only requires schools to report data for grades 6-12, and not for K-5 (in part because of the challenges of collecting information in elementary schools where arts education may be embedded in regular classroom teaching rather than offered as a separate class that can be easily “counted”). As described later in this document, over the next five years, the foundation will support grantees in working to overcome the challenges of collecting data for students in grades K-5 and to getting the state to gather arts education data from all public schools.

¹³ Baseline data for student enrollment, course offerings, and FTEs is provided by the California Department of Education to the Arts Ed Data Project and analyzed as part of Create CA’s baseline report. <http://www.createca.dreamhosters.com/wp-content/uploads/2016/09/California-Data-Project-Executive-Summary-Report1.pdf>. Baseline report refers to data from academic year 2014-15, grades 6-12 only.

We hasten to offer some anticipatory comments about the tables that follow, lest what they mean to the foundation and/or for its grantees be misunderstood. The foundation believes it important to establish targets of this sort, and we do so in all our programs and strategies. The targets provide benchmarks that are useful to know whether we are making progress toward the ultimate goal of any particular strategy or sub-strategy. We make the goals ambitious—stretching our expectations for ourselves—though we try to keep them within the range of plausibly attainable. But these are our goals, not those of our grantees, and they are not intended to change how our grantees work or what they do. Rather, they reflect our hopes of what we can accomplish together—our part being to select and support a cohort of grantees whose collective work will achieve these ambitious targets.

Most important, we do not present or frame these targets as measures of whether we are “failing” or not, and they are not gauges of accountability to determine who should be rewarded or punished. They are tools to frame questions about progress, so we can determine whether we need to do more or act differently. They provide a starting point for conversations, both internally and with our grantees, about what we might do better. If all goes well, over the next five years, we hope to see results like those described below. If not, we hope to work with our grantees to figure out what we can do to get there.

OUTCOME #1: QUALITY

INCREASE THE QUALITY OF ARTS EDUCATION OPPORTUNITIES IN CALIFORNIA'S PUBLIC SCHOOLS	
<p>What does “quality” arts education look like in schools? Elements include:</p> <ul style="list-style-type: none"> • School courses that robustly feature all five arts disciplines and that provide sufficient depth and breadth • Course offerings that are sequenced appropriately • Arts education that is culturally relevant to students • Courses that are taught by credentialed, effective arts teachers and experienced teaching artists using rigorous pedagogy • Integrated arts content, where applicable, across the curriculum 	<p>What progress can be made over the next five years? Metrics include:</p> <ul style="list-style-type: none"> • Student/Teacher Ratio for Theatre is 750:1. Baseline: 1050:1 • Student/Teacher Ratio for Dance is 750:1. Baseline: 1374:1 • Student/Teacher ratio for Visual Arts is 400:1. Baseline: 448:1 • Student/Teacher ratio for Music is 700:1. Baseline: 744:1 • Student/Teacher ratio for Media Arts is 600:1. Baseline: 663:1 • Total credentialed art teachers statewide will be 14,000. Baseline: 12,071

OUTCOME #2: ACCESS

INCREASE STUDENTS' ACCESS TO THE FIVE ARTS DISCIPLINES	
<p>What does “access” to arts education look like in schools? Elements include:</p> <ul style="list-style-type: none"> • A sufficient number of arts courses and effective teachers at each school to serve all students • All students, and subgroups of students, having all five arts disciplines available to them 	<p>What progress can be made over the next five years? Metrics include:</p> <ul style="list-style-type: none"> • 100% of students in grades 6-12 have access to courses in at least one arts discipline in their schools. Baseline: 97.2% • 100% of schools, grades 6-12, offer courses in at least one arts discipline. Baseline: 87% • 60% of schools offer courses in at least 3 of the 5 required arts disciplines. Baseline: 54% • 80% of students have access to at least 3 of the 5 required arts disciplines. Baseline: 73% • 15% of schools offer courses in all 5 required arts disciplines. Baseline: 8% • 30% of students have access to all 5 required arts disciplines. Baseline: 20%

OUTCOME #3: PARTICIPATION

DECREASE BARRIERS TO STUDENTS' PARTICIPATION IN HIGH-QUALITY ARTS EDUCATION	
<p>What does "participation" arts education look like in schools? Elements include:</p> <ul style="list-style-type: none"> • All students having the ability to choose, and choosing, high-quality, culturally relevant arts education courses • State policy makers, districts, schools and other decision-makers identifying and removing barriers to students' participation 	<p>What progress can be made over the next five years? Metrics include:</p> <ul style="list-style-type: none"> • 60% of students participate (enroll) in at least one arts discipline. Baseline: 39%

OUTCOME #4: EQUITY

INCREASE EQUITY BETWEEN WHICH STUDENTS HAVE ACCESS TO AND PARTICIPATE IN HIGH-QUALITY ARTS EDUCATION	
<p>What does "equity" to arts education look like in schools? Elements include:</p> <ul style="list-style-type: none"> • Closing gaps between students, and subgroups of students, who routinely have had access (higher income communities, and schools with majority white and/or Asian students) and those who have not (lower-income communities, and schools with majority black and/or Latino students) • Gaps being closed between students and subgroups of students who routinely have participated in high-quality arts education and those who have not • State policy makers, districts, schools and other decision-makers identifying ways to remove barriers to equity and proactively improve access and participation for students of color and low-income students • Arts education that is culturally relevant to students • Courses taught by teachers and teaching artists who are representative of the students they are teaching 	<p>What progress can be made over the next five years? Metrics include:</p> <p>Student populations below are based on student subgroups with the lowest and highest participation (enrollment) rates statewide according to CDE data¹⁴.</p> <ul style="list-style-type: none"> • 60% of students at Title I schools are participating in at least one arts course. Baseline: 37%¹⁵ • 60% of students at schools where the majority of students are Hispanic participate in at least one arts course. Baseline: 37% • 60% of students at schools where the majority of students are African American participate in at least one arts course. Baseline: 34% • 60% of students at schools where the majority of students are white participate in at least one arts course. Baseline: 40% • 60% of students at schools where the majority of students are "other race" participate in at least one arts course. Baseline: 46%

¹⁴ State average for student participation in arts courses based on enrollment in available courses is 39%.

¹⁵ Title I, Part A (Title I) of the Elementary and Secondary Education Act, as amended (ESEA) provides financial assistance to local educational agencies (LEAs) and schools with high numbers or high percentages of children from low-income families to help ensure that all children meet challenging state academic standards. The term "Title I schools" refers to those schools in which children from low-income families make up at least 40 percent of total enrollment. Those schools are eligible to use federal Title I funds, along with other federal, state, and local funds, to upgrade the instructional program for the whole school, serving all children; and not just a targeted program serving a subset of children.

ONGOING AND NEW GRANTMAKING PRIORITIES

With a new and more robust understanding of what “high quality arts education” needs to include, the program has adopted a long-term vision to guide the arts education policy and advocacy sub-strategy:

Program staff reviewed possible new opportunities and persistent challenges and identified how support to grantees—both direct grantmaking dollars as well as other forms of help—should evolve to continue to support arts education in California. Over the next five years, the program will continue to support grantees to advocate for arts education through one new priority and four continuing priorities—developed in consultation with grantees, peer funders, and state policy experts and leaders. Program staff anticipates investing an additional \$2.6 million to support existing grantees and explore strategic opportunities within each of the five priorities.

In addition to the four continuing priorities for 2018-2023 listed below, the program will begin exploratory work with its grantees in a new, fifth priority area:

BETTER UNDERSTANDING INEQUITIES IN ARTS EDUCATION AND POSSIBLE SOLUTIONS

Data show large gaps persist in access to and quality of arts education between student groups (e.g., by race/ethnicity, socio-economic status, English-language learner status and students with disability identification) and across geographies (e.g., urban, rural and suburban) across California. However, even after 10 years of grantmaking in this area, program staff still have much learning to do—in conjunction with grantees—to understand the specific reasons for inequities in arts education and what levers might exist to reduce them.

The solutions for closing these gaps may require different, more targeted strategies than those that seek to improve arts education for *all* students. (It also is possible that some problems may be so endemic to the public education system that there would not be a feasible role for the program alone to play.) Grantees and other arts education stakeholders and experts suggest there is much more to learn before the program can make specific investments or take specific actions to address equity gaps with confidence. There is no consensus yet about what “equity” means for arts education, for example.

With this in mind, as part of a new fifth grantmaking priority, the program will embark on an equity-specific learning agenda focused on research and inquiry into arts education equity gaps, associated root causes and possible solutions. The program will seek to help the field (and program staff) better understand key factors contributing to the persistent equity gaps in arts education quality, access and participation; explain how these gaps affect student outcomes; and identify potential opportunities to address the gaps. This exploratory learning agenda will seek to tap more diverse voices for both identifying the problems to be solved and the potential solutions.

Activities in this new area may include grantmaking for research and data analysis that looks at disaggregated patterns and impacts, or convening grantees and other stakeholders to craft a common definition of equity in arts education to guide collective efforts. In addition, the program will better engage the perspectives and ideas from community members and families from schools that are most directly affected by a lack of access to high-quality arts education.

Although this sub-strategy is focused on arts education policy and advocacy, many of the inequities are a result of, or derived from, broader public education inequities. This learning agenda seeks to understand discrete equity gaps in arts education in the context of broader educational equity gaps within California’s K-12 public schools.

Four of five grantmaking priorities between 2018-2023 continue—and deepen and extend—efforts in which the program and its grantees have successfully been engaged already over the past five years. In these four areas, the program will work to sustain and expand existing advocacy efforts and coalitions, continue building grantee capacity to be successful (individually and collectively) and help grantees take advantage of emerging possibilities.

The four priorities that continue and extend efforts include:

BUILDING ON AND DEFENDING STATE POLICY WINS

The program will continue to help grantees identify, research solutions for and organize advocacy activities to make arts education a policy and funding a priority in California. The state’s innovative Local Control Funding Formula (LCFF) and Local Control and Accountability Plan (LCAP) reforms—championed by outgoing Governor Jerry Brown—have set the table for greater community involvement and potential prioritization of resources for arts education locally. Grantees will continue to make the case and provide tools for local communities to support stronger arts education as part of the LCAP priority-setting process.

At the same time, the policy gains grantees have achieved are neither complete nor safe. The LCFF funding reforms and others are still new and, especially with the transition to a new governor and state superintendent, the program and its grantees recognize that they need to protect these policies and champion still more awareness and commitment for the arts among policymakers at all levels. Advocates also need to build on the momentum behind the new theater and dance teaching credentials by helping institutions of higher education design and offer high-quality preparation programs for the reinstated credentials, ensuring schools and districts can access a robust pipeline of qualified teachers.

To further deepen grantee effectiveness within this priority, the program will be considering ways to help organizations identify and fill gaps in their advocacy activities and capabilities, and to reach more policymakers persuasively. The program also will work to selectively introduce new organizations that focus on certain issue areas (e.g., educational equity) or with certain decision-makers (e.g., local school boards) to its network of existing grantees. Most grantees report that they see the need for stronger collaborations with education advocates beyond arts education; arts education is only one, albeit essential, part of students’ education, and grantees have the potential to amplify their advocacy efforts by working with others (including potentially California-focused advocacy grantees of the foundation’s Education Program).

INFORMING, INFLUENCING AND EVALUATING LOCAL PLANS THAT PRIORITIZE AND RESOURCE ARTS EDUCATION

Decisions, choices and capacity of local schools and communities have the greatest impact on student outcomes—and both federal education policy and California education policy now prioritize local control, innovation and resource allocations. Thus, the program will continue helping grantees work with districts across California to create local arts education plans and funding priorities that seek to close gaps in quality, access, participation and equity. Indeed, as part of this priority area, the program plans to support grantees to work directly with many more districts than in the past in directing local funds to improving arts education.

The program also will work with grantees to begin to track the adoption and content of these plans. And, as districts implement their arts education plans and LCAPs, the program will support grantees to evaluate the components of local plans and subsequent actions that prove effective.

Effective local planning activities can serve as “proof points” for state policymakers and school leaders about what delivering high-quality arts education looks like. Thus, the program’s arts education policy and advocacy grantmaking will continue to support regions and communities across California, with a particular focus on the Bay area and the Los Angeles area (Los Angeles, with its strong public/private infrastructure for arts education, can continue to be an exemplar and a generator of new tools and knowledge that can be used by communities statewide). The program and its grantees will be aiming for districts to replicate effective plans and practices (although program staff and grantees recognize that evaluating plans and replicating effective practices is a longer-term activity that will likely continue beyond 2023).

IMPROVING ARTS EDUCATION DATA COLLECTION AND USE

Through grantee leadership, California now collects data on arts education experiences and offerings for all public-school students in grades 6-12—providing some insight into the quality of, access to, participation in and equity of arts education in the state’s schools. Looking forward, the program will continue to support state-level advocates working to improve the collection of more systematic arts education data, especially by helping to ensure elementary grade data (grades K-5) can be collected, as well. Having data from middle and high schools yields only an incomplete picture of who is participating in the arts and makes it difficult for advocates to identify targets for their work.

Data for middle and high schools with majority populations of black and/or Latino students and low-income students, compared with schools with majority white and/or Asian students and higher-income students, has helped shed a light on the very real gaps that exist community-by-community in who receives high-quality (or any) arts education. Better, more comprehensive data will help the program target those gaps and support a new priority focused on better understanding inequities and possible solutions. *See more about this new equity-focused priority area below.*

A state commitment to collect arts education data for all grades is more permanent and sustainable than commissioning large, occasional research studies to generate these data. However, with transitions in state leadership this fall, program staff and grantees will monitor if the time is right and opportunities are available to push for broader data collection requirements for all schools. If progress looks unlikely given the priorities of new state leaders and the state’s financial situation, the program may choose to commission a new An Unfinished Canvas-like research report. Just as it did 10 years ago in deepening the understanding of policy leaders and educators about the inadequacy of arts education in California at the time, a new report might be needed to help decision-makers recognize the progress California has made over the past decade in arts education, as well as the persistence of disparities in arts education quality, access and participation. Advocates could then use a new comprehensive report like this to push policymakers to require school-level data on arts education access, participation and quality for grades K-5.

SUPPORTING ADVOCACY LEADERS

Much of the foundation’s influence and grantees’ success over the past 10 years has come from efforts that go beyond grantmaking to include convenings that build trust among grantees, elevate issues for common action and lead to meaningful collaborations. The existing grantee organizations—many of which are long-time grantees—play distinctive roles in informing and influencing California arts education policies. They also work together effectively to share new knowledge, advice and effective approaches.

The program will maintain this continuity and this focus on growing the skills and relationships of grantee organizational leaders. The program in 2018 has already renewed grants for many of these organizations for five years, and most of the other organizations will be considered for renewals next year. It also will continue regularly convening grantees.

Program staff also recognize that one reason grantee efforts have been successful in California is that leadership has remained relatively stable, allowing relationships and trust to grow over time. Looking forward, the program will seek ways to more deliberately help grantees plan and execute effective transitions between leaders and help new leaders “on-board” seamlessly into the existing network of grantees. Another way the program can support grantee leadership transitions is by continuing to offer predictable funding.

While stability has been a strength, it has also limited opportunities for new, more diverse leadership and voices to develop in the field and specifically within this sub-strategy grantee cohort. And while leaders of current grantee organizations care deeply about the communities where they live and work, these leaders are the first to say they are not fully representative of the communities and students they aim to serve—by race/ethnicity, gender, language, culture, and other aspects of individual and community experience.

With these realities in mind, the program will seek to more intentionally bring together diverse perspectives and experiences, especially from the communities the program staff and its grantees hope will benefit the most from advocacy activities that expand and improve arts education. This approach could mean expanding the sub-strategy’s convenings to include individuals and organizations outside the current grantee cohort and/or identifying select new grantees to add to the portfolio. With support, grantees themselves also can contribute to the diversity of arts education advocates they train and regularly engage with.

Finally, recognizing that the Hewlett Foundation remains the largest arts education funder in California, the program staff will pay more attention to recruiting other grantmakers as funding partners. Growing the understanding of other philanthropists about the needs for arts education in California and increasing their commitment to investing in the leaders and advocates of key organizations is critical for the long-term viability of grantees.

Program staff can learn from peer funders in other communities across the country who are working to recruit more funders into the sector, such as EdVestors in Boston and the Geraldine R. Dodge Foundation in New Jersey, both of whom are in similar leadership positions in their respective communities. A more sustainable arts education advocacy community ultimately requires more funders to prioritize this area of work, and to recognize the role policy and advocacy play overall.

IMPLEMENTATION MARKERS

To guide immediate next steps and monitor ongoing progress towards the four outcomes for improved arts education in California, program staff have developed short-term implementation markers. These markers—and whether they are met or not, and why—can inform any course changes needed and help program staff make informed grantmaking decisions. The Hewlett Foundation’s *Outcome-Focused Philanthropy* framework defines an implementation marker as “a catch-all term referring to particular activities, developments, or events (internal or external) that are useful measures of progress toward our outcomes and goal.”¹⁶

In developing implementation markers to assess progress over the next five years, program staff considered the current state of the arts education field, including what data are currently available and what data would need to be collected for the first time to know whether progress against the outcomes is being made. These markers are described below.

OVERALL IMPLEMENTATION MARKERS

6 MONTHS	12 MONTHS	BY 2020	ONGOING >
<ul style="list-style-type: none"> Assess the results of the 2018 gubernatorial and state superintendent elections, including implications for new education priorities 	<ul style="list-style-type: none"> Develop a shared strategy with grantees for how to address the lack of K-5 data collection in California, including data on credentialed FTEs 	<ul style="list-style-type: none"> Assess the state’s progress on implementing new requirements for K-5 data collection 	<ul style="list-style-type: none"> Assess the state’s progress on implementing new requirements for K-5 data collection Assess potential changing roles of county offices of education to support school improvement activities, including the role of arts education

¹⁶ William and Flora Hewlett Foundation, [A Practical Guide to Outcome-Focused Philanthropy](#), November 2016.

1. QUALITY IMPLEMENTATION MARKERS

Increase the quality of arts education opportunities in California’s public schools

12 MONTHS	CONTINUE TO TRACK >
<ul style="list-style-type: none"> · (Within 6 months) Develop more specific working definition of “quality arts education” as part of the Performing Arts strategy refresh process · Develop a shared strategy with grantees for how to make headway on lack of K-5 data collection in California, including data on credentialed FTEs 	<ul style="list-style-type: none"> · Increase the number of VAPA-credentialed FTEs employed in the state, per California Department of Education data

2. ACCESS IMPLEMENTATION MARKERS

Increase students’ access to the five arts disciplines

12 MONTHS	CONTINUE TO TRACK >
<ul style="list-style-type: none"> · Collaborate with the California Alliance for Arts Education and other grantees to develop a plan for creating baseline information and regularly tracking districts’ arts education plans and Local Control and Accountability Plans with a focus on arts education 	<ul style="list-style-type: none"> · Increase arts education access in all public secondary schools (grades 6-12) in California and in target geographies by course availability

3. PARTICIPATION IMPLEMENTATION MARKERS

Decrease barriers to students’ participation in high-quality arts education

12 MONTHS	CONTINUE TO TRACK >
<ul style="list-style-type: none"> · Develop a research scope and identify a research partner to better understand the barriers to students choosing to participate in high-quality arts education—as part of equity learning agenda 	<ul style="list-style-type: none"> · Increase arts education participation in all public secondary schools (grades 6-12) in California and in target geographies by course enrollment

4. EQUITY IMPLEMENTATION MARKERS

Increase equity between which students have access to and participate in high-quality arts education

12 MONTHS	CONTINUE TO TRACK >
<ul style="list-style-type: none"> · Hire a consultant to develop an equity learning agenda—which ultimately will lead to a broadly shared equity definition, understanding of root causes, and identification of potential solutions for arts education (and perhaps broader grantee pool) 	<ul style="list-style-type: none"> · TBD

Potential Risks

In refreshing this sub-strategy, the program has taken into account lessons from the evaluation, as well as advice from grantees, peer funders and state education leaders. Changes are on the horizon in California, at the state and local levels, for both education policymaking and arts education advocacy, and—while the new sub-strategy has been developed to consider what activities are likely to meet with continued success and what activities need to be adjusted—with all changes come some uncertainty and unpredictability.

Most immediately, a new state superintendent of public instruction and a new governor will take office in early 2019, potentially bringing with them new priorities for arts education more broadly at the state level. Newly elected leaders always assess where they can leave their marks and what policies from prior administrations to continue or to reverse, and none of the leading candidates for either elected position have expressed a detailed position or offered plans for advancing arts education.

But even beyond a potential policy reset under new state leaders, how the new state superintendent chooses to engage with Create CA could be consequential. Outgoing State Superintendent Tom Torlakson, and the California Department of Education (CDE) under his leadership, played a key role in supporting the development of Create CA, which is now one of the foundation's core grantees and an important vehicle for organizing the arts education advocacy community. CDE remains actively engaged in the Create CA coalition for arts education advocacy. If the new superintendent (and thus CDE) are less interested in playing a leading role, other arts education organizations and advocates could encounter more difficulties engaging influential state policymakers.

Taking the long view for how California's education policy environment might change—and affect arts education—the biggest risk on the horizon is the sustainability of overall school funding. Tax increases to raise more revenue and an improving economy have now increased education funding to pre-recession 2008 levels, but with the inevitability of an economic downturn, funding challenges for arts education are likely to worsen absent any meaningful increase in state education funding overall.

Another potential risk to this sub-strategy is the changing role of county offices of education. In recent years, county offices—four of which are program grantees—have acted as leading advocates and technical assistance providers for advancing arts education in the districts they serve. Individually and collectively, with the support of another grantee, the California County Superintendents Educational Services Association (CCSESA), county offices have helped districts create and implement arts education plans and embed arts education into their LCAPs.

However, as part of the LCFF/LCAP framework, county offices are now expected to play a “first responder” role in providing assistance and support to school districts in turning around struggling schools. The new California School Dashboard will flag the lowest performing schools, and state law gives county offices the responsibility to work with districts in conducting needs analyses, identifying possible solutions and implementing reforms in these schools. This new role could be either a threat or an opportunity depending on the specific context. County offices and CCSESA may need to spend more resources on school improvement activities that do not explicitly include the arts. However, in counties where the superintendent is deeply committed to arts education – and there are several – this newly established partnership between county offices and districts could lead to greater partnership in support of arts education (through the LCAP process, for example).

These potential risks mean the successful, opportunistic approach this sub-strategy has pursued—building the capacity of advocates, investing in data about the problem and giving grantees flexibility to move when “windows for policy change” open unexpectedly—will still be the guiding approach upon which program staff make grantmaking recommendations and decisions. Program staff will closely monitor any potential shifts in this landscape through election season and as new policymakers take office. An opportunistic grantmaking approach can continue to serve the sub-strategy’s goals well in times of transition.

Conclusion

A high-quality, sequential and equitable arts education for all students—and particularly for students of color and low-income students—has long-lasting benefits both inside the classroom and beyond the school’s walls. We envision a future in which every student’s creativity is a central resource for their own learning, motivation, self-expression and social navigation. In this future, teachers, artists, classroom environments and school cultures prioritize and trust the power of art to generate positive learning environments and engaged citizens.

The quilt of national, state and local grantees that the program has funded over the past 10 years in its arts education policy and advocacy sub-strategy has played a substantial role in winning changes in California, prioritizing policymakers’ commitment to arts education and beginning to improve quality and access. Just as important, grantees value the role that the program has played in supporting and celebrating their accomplishments, serving as more than just “a funder behind a curtain.”

The changes outlined in this strategy document will help us build successful approaches from the past decade of work to more rapidly and effectively close gaps between students who have and those who do not have access to and participate in high-quality arts education in California.

APPENDIX A: Key Policy Milestones and Accomplishments Affecting Arts Education (2013-2017)

- 1. The Every Student Succeeds Act (ESSA):** In 2015, the new federal law, the reauthorized Elementary and Secondary Education Act (ESEA), explicitly encouraged states and districts to prioritize the arts and other subjects that lead to a well-rounded education for students.
 - National-level grantees, along with many other arts education organizations, advocated for including language that would elevate the importance of arts education. The foundation supported their work by contributing to a pool of funds dedicated to national advocacy activities, enabling grantees to effectively inform and lobby for arts education language in ESSA.
- 2. Local Control Funding Formula (LCFF):** In 2013, Governor Brown’s commitment to “subsidiarity” created opportunities for local communities to choose themselves to invest in arts education via districts’ Local Control and Accountability Plans (LCAPs).
 - Program grantees, along with many other education organizations, advocated for more flexible funding at the district level and for the broadening of the state accountability system used to assess school quality. In response, the foundation provided grantees with one-time county-wide arts education planning grants that allowed grantees to capitalize on newfound LCFF and LCAP opportunities.
- 3. Title I Funding Guidance:** In 2014, the U.S. Department of Education clarified states’ and districts’ ability to use federal funds for arts education.
 - Program grantees pushed for guidance and clarity from federal and state officials that Title I funds could in fact be used for arts education, if district leaders determined that this approach could improve learning outcomes for their low-income students. Getting this guidance from the U.S. Department of Education took a high level of collaboration—which the foundation helped support and facilitate—among local, state and national grantees.
- 4. Theater and Dance Credentials for Teachers:** In 2016, California restored special requirements for arts educators, which contribute to higher quality arts education offerings
 - Grantees prioritized the passage of dance and theater credentials for teachers and strategically worked together to ensure the bill passed. Create CA—an organization made possible by Hewlett’s grantmaking—played a critical role in the passage of these credentials by unifying the messaging and advocacy approach among grantees.

APPENDIX B: “Making the Case for Arts Education” Sidebar Sources

- ¹ Emily Workman, *Beyond the Core: Advancing student success through the arts* (2017), Education Commission.
- ² Lawrence Scripp & Laura Paradis, *Embracing the Burden of Proof: New Strategies for Determining Predictive Links Between Arts Integration Teacher Professional Development, Student Arts Learning, and Student Academic Achievement Outcomes* (2014), *Journal for Learning through the Arts* 10(1).
- ³ Creative Advantage Schools, 2015 Progress Report (2015)
- ⁴ Lawrence Scripp & Laura Paradis, (2014).
- ⁵ Brian Kisda, Jay Green, & Daniel Bowen, *Creating Cultural Consumers: The Dynamics of Cultural Capital Acquisition* (2014), *Sociology of Education* 87 (2), 281-295.

APPENDIX C: Arts Education Policy and Advocacy Sub-Strategy Refresh Summary Table

CURRENT (2007-2017)	REFRESHED (2018-2023)
GOAL ¹⁷	
All California students have equitable access to high-quality, sequential arts education opportunities.	
VISION	
None explicitly stated	We envision a future in which every student’s creativity is a central resource for their own learning, motivation, self-expression, and social navigation. It is guided by teachers, artists, classroom environments, and school cultures that prioritize and trust the power of art to generate positive learning environments and engaged citizens.
PROBLEM STATEMENT	
Young people are missing out on opportunities to experience the arts, especially as racial, ethnic and economic demographics shift. As of 2007, only 11 percent of California schools provided sequential, standards-based instruction in all four Visual and Performing Arts disciplines required by state standards, and some 29 percent offered programs in none.	Giving children early, often and rich arts experiences can generate more engaged learners, participation and engagement, and improve academic success. However, fewer than half of California students participate in a high-quality arts education experiences, and the gaps are even greater for students of color and those from low-income communities.
OUTCOMES	
Increased quality of arts education in schools	Increase the quality of arts education opportunities in California’s public schools <ul style="list-style-type: none"> • Student/Teacher Ratio for Theatre is 750:1. Baseline: 1050:1 • Student/Teacher Ratio for Dance is 750:1. Baseline: 1374:1 • Student/Teacher ratio for Visual Arts is 400:1. Baseline: 448:1 • Student/Teacher ratio for Music is 700:1. Baseline: 744:1 • Student/Teacher ratio for Media Arts is 600:1. Baseline: 663:1 Total credentialed art teachers statewide will be 14,000. Baseline: 12,071

¹⁷ Although the goal will remain the same for the next five years, progress over the past decade has led the field and the program to think about quality and access in more nuanced ways. In the past, quality meant students receiving sequential arts instruction. Quality arts education now means sequential classes with rigorous pedagogy and culturally relevant curricula. Similarly, the concept of access formerly focused on the availability of one or more the arts disciplines. Access now encompasses the idea of ensuring all students can participate in all five arts disciplines.

CURRENT (2007-2017)

REFRESHED (2018-2023)

OUTCOMES <i>(continued)</i>	
<p>Increased access to arts education in schools</p>	<p>Increase students' access to the five arts disciplines</p> <ul style="list-style-type: none"> • 100% of students in grades 6-12 have access to courses in at least one arts discipline in their schools. Baseline: 97.2% • 100% of schools, grades 6-12, offer courses in at least one arts discipline. Baseline: 87% • 60% of schools offer courses in at least 3 of the 5 required arts disciplines. Baseline: 54% • 80% of students have access to at least 3 of the 5 required arts disciplines. Baseline: 73% • 15% of schools offer courses in all 5 required arts disciplines. Baseline: 8%. • 30% of students have access to all 5 required arts disciplines. Baseline: 20%.
<p>Decreased barriers to students' participation in high-quality arts education</p>	<p>Decrease barriers to students' participation in high-quality arts education</p> <ul style="list-style-type: none"> • 60% of students participate (enroll) in at least one arts discipline. Baseline: 39%
<p>Increase equity of participation in schools</p>	<p>Decrease disparities between which students have access to and participate in high-quality arts education [equity]</p> <p>Student populations below are based on student subgroups with the lowest and highest participation (enrollment) rates statewide according to CDE data ¹⁸</p> <ul style="list-style-type: none"> • 60% of students at Title I schools are participating in at least one arts course. Baseline: 37% • 60% of students at schools where the majority of students are Hispanic participate in at least one arts course. Baseline: 37% • 60% of students at schools where the majority of students are African American participate in at least one arts course. Baseline: 34% • 60% of students at schools where the majority of students are white participate in at least one arts course. Baseline: 40% • 60% of students at schools where the majority of students are "other race" participate in at least one arts course. Baseline: 46%

¹⁸ State average for student participation in arts courses based on enrollment in available courses is 39%.

CURRENT (2007-2017)

REFRESHED (2018-2023)

GRANTMAKING PRIORITIES	
<ul style="list-style-type: none"> • Opportunistic grantmaking • A focus on multiple governance levels that recognize the multiple policy actors in education • Convening grantees to share knowledge and find ways of collaborating • Support for data and research 	<ul style="list-style-type: none"> • Defend and implement policy wins • Inform, influence and evaluate local plans for prioritizing and resourcing arts education • Support new advocacy leaders • Improve arts education data collection and use • Better understand inequities and possible solutions

KEY GRANTEE AND FOUNDATION ACTIVITIES ¹⁹

Research, Information Sharing and Evaluation includes data collection and dissemination and hosting regular convenings of grantee organizations

Advocacy for Policy Change includes advocate training and organizing, permissible lobbying activities and educator professional development

Policy Implementation includes local planning—district arts education plans and influencing Local Control and Accountability Plans—and developing tools and resources for advocate, district and school use

Public Will Building includes media campaigns and gathering input from and sharing feedback with stakeholders

Coalition Building includes creating coalitions and partnerships to pursue common goals

IMPLEMENTATION MARKERS

OVERALL

A. Increase by 1% public investment in arts education at the state and local levels

OVERALL

- A. Develop shared strategy with grantees for how to address the lack of K-5 data collection in California, including data on credentialed FTEs (within 12 months)
- B. Assess the state’s meaningful progress on implementing new requirements for K-5 data collection (by 2020)
- C. Assess the results of the gubernatorial and state superintendent elections, including implications for new education priorities (within 6 months)
- D. Assess possible downturns in the state economy and any implications for education funding (ongoing)
- E. Assess potential changing roles of county offices of education to support school improvement activities (ongoing)

¹⁹ The five key grantee activities were identified through an evaluation conducted in late 2017. They were not an explicit part of the previous sub-strategy, but rather what the program and its grantees pursued in mostly opportunistic ways based on the policy landscape and policy windows at any given time. Moving forward, the program will explicitly pursue these same activities while also looking for ways to be opportunistic in its grantmaking.

CURRENT (2007-2017)

REFRESHED (2018-2023)

IMPLEMENTATION MARKERS <i>(continued)</i>	
<p>QUALITY</p>	<p>QUALITY</p> <ul style="list-style-type: none"> A. Develop more specific working definition of “quality arts education” as part of the Performing Arts strategy refresh process (within 6 months) B. Assess the landscape for teacher preparation in California, including how VAPA credentials are being implemented and who the key (within 12 months) actors/decision-makers/influencers are C. By 2021, increase the number of VAPA-credentialed teachers employed in the state, per California Department of Education data (track year over year)
<p>ACCESS</p> <ul style="list-style-type: none"> A. Increase by 1% the number of K-12 students receiving in-school sequential, curriculum-based arts education 	<p>ACCESS</p> <ul style="list-style-type: none"> A. Collaborate with the California Alliance for Arts Education and other grantees to develop a plan for creating baseline information and regularly tracking districts’ arts education plans and Local Control and Accountability Plans with a focus on arts education (within 12 months) B. Increase arts education access in all public secondary schools (grades 6-12) in California and in target geographies by course availability (track year over year)
<p>PARTICIPATION</p> <ul style="list-style-type: none"> A. Increase by 1% the percentage of California schoolchildren by race/ethnicity, income, and geography participating in some form of organized arts education (Aggregate) B. Increase by 3% the number of K-12 students participating in after-school and out-of-school arts enrichment programs from grantees 	<p>PARTICIPATION</p> <ul style="list-style-type: none"> A. Develop a research scope and identify a research partner to better understand the barriers to students participating in high-quality arts education (as part of Equity Learning Agenda - within 12 months) B. Increase arts education participation in all public secondary schools (grades 6-12) in California and in target geographies by course enrollment (track year over year)
<p>EQUITY</p>	<p>EQUITY</p> <ul style="list-style-type: none"> A. Hire a consultant to develop an equity learning agenda, which will ultimately lead to a shared definition of equity, an understanding of the root causes of inequities in arts education participation, and identification of potential ways to increase arts education (within 18 months)