Creativity Challenge

The State of Arts Education in California




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Creativity Challenge: The State of Arts Education in California

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Summary of Key Findings and Recommendations

California has long maintained ambitious goals for arts education. The state Education Code requires schools to offer courses of study in four arts disciplines to all California K–12 students.[1] In 2005/06, with support from the William and Flora Hewlett Foundation, SRI Education researchers conducted a study of arts education in California. Our goal was to assess schools' arts programs relative to state goals, examine the systems of support for these programs, and identify ways in which state and local policymakers might improve conditions for young people to experience arts education in schools. In 2019, the Hewlett Foundation engaged SRI to "refresh" the 2007 study. In most ways, the current study addresses the same research questions and relies on the same research design and data sources as the earlier report—a statewide school survey, case studies, and analysis of extant data provided by the California Department of Education. The context, however, has changed. Perhaps most prominently, in 2013, with the Local Control Funding Formula (LCFF), California radically changed its system for funding schools. Importantly, we examined arts education in California schools in school year 2019/20 and as such the data collected for this study reflect the status of arts education in California prior to the pandemic. In 2021 and 2022, before the release of this report (but after data collection), California enacted a host of new policies that may improve students' opportunities to experience arts education in schools.

Overall, we found that, while much remained the same in 2020 as in 2006, some aspects of arts education in California's K–12 schools had improved. These improvements coincide with funding increases associated with LCFF and career and technical education (CTE), coordinated advocacy efforts, changes to the state accountability system, and substantial increases in support from school districts, counties, and partner organizations. Nonetheless, despite improvements, California schools still fall short of state goals for arts education and a persistent pattern of inequity emerges from our current data.

Key Findings

Access to Arts Instruction

What access do students have to sequential, standards-based arts education in the four required arts disciplines (dance, music, theatre, and visual arts), and how has access changed over time?

- In school year 2019/2020, as in 2005/06, only 11% of California schools offered a sequential, standards-based course of study in all four of the arts disciplines required by California state policy.

[1] See California Education Code Sections 51210 and 51220.

- However, from 2006 to 2020, the percentage of schools offering a course of study in at least one required arts discipline increased modestly, as did the percentage of schools offering instruction in each one of the required arts disciplines.

How does access to sequential, standards-based arts education in the four required arts disciplines vary by school characteristics?

- Larger high schools and schools serving relatively affluent urban or suburban communities were more likely to offer access to at least one course in all four required arts disciplines in 2019/20.
- In different regions of the state, the percentage of high schools offering courses in all four required arts disciplines in 2019/20 ranged from fewer than one in 10 in the rural northeast corner of the state to nearly a third in the Inland Empire/Eastern Sierras.

How does access to sequential, standards-based arts education vary by discipline?

- Most California schools offer sequential, standards-based education in music and visual arts but not in dance, media arts, or theatre.[2]
- In 2019/20, most middle schools and many high schools failed to offer a single course in dance or theatre.

What access do high schools provide to advanced arts courses and career technical education (CTE) courses in arts, media, and entertainment (AME)?

- In 2019/20, 7 in 10 high schools offered at least one advanced arts course, with greater access for students attending larger schools and schools serving more affluent urban and suburban communities.
- Two-thirds of high schools offered at least one CTE AME course, and one-third of high schools offered a CTE AME pathway.

What barriers impede increased access to arts instruction?

- In 2019/20, inadequate funding remained the most significant barrier to increasing access to arts education.
- Elementary schools reported significantly more barriers to increasing arts access than secondary schools.
- More middle schools than high schools cited inadequate funding and lack of teacher capacity as barriers to access to arts education.
- Schools serving higher concentrations of students from low-income families and schools serving majority-students-of-color populations faced more barriers to increasing arts instruction.

[2] Media arts is included in the 2019 California Arts Standards and recognized in the California Education Code, but the state does not currently require schools to offer a course of study in media arts.

Student Participation and Arts Course Enrollment

How often do elementary students receive instruction in each arts discipline?

- In 2019/20, more than 3 in 5 elementary students experienced at least some visual arts and music instruction, and more elementary students received some instruction in each arts discipline than in 2006.
- The rate at which elementary students received music and visual arts instruction was substantially lower in schools serving low-income communities,

How many secondary students enroll in arts courses in each discipline, and how has this changed over time?

- In 2019/20, 38% of secondary students enrolled in at least one arts course, with fewer than 3% enrolling in theatre or dance.
- Secondary student enrollment in arts courses has not changed as a percentage of the student population since 2013/14, with the exception of CTE AME.

How does secondary student enrollment in arts courses vary by student characteristics?

- With the exception of music, students were more likely to enroll in arts courses later in their secondary education.
- Overall variation in arts enrollment by student characteristics was driven largely by disparities in music course enrollment in sixth grade.
- Female students were slightly more likely than male students to enroll in each arts discipline except for CTE AME.
- Approximately 1 in 20 11th- and 12th-grade students were enrolled in advanced arts courses that help qualify them as prepared for college and career.[3]

What barriers impede increased enrollment in arts courses in secondary schools?

- The most frequently cited barrier to secondary student participation in arts courses was the lack of room in students' schedules.
- Insufficient arts offerings as well as students', parents', and staff's prioritizing other subjects acted as barriers to increasing student participation in the arts in a large minority of secondary schools.

Arts Educators and Instructional Delivery

Who provides arts instruction?

- Across all disciplines, the number of arts teachers in California was on the rise.

[3] The College/Career Readiness Indicator on the California School Dashboard evaluates high schools and districts based on the proportion of graduating students "prepared" for college and career as determined by a number of criteria, including passing two AP or IB tests or completing a CTE pathway (along with either passing Smarter Balanced Assessments or acquiring college credits).

- Compared to 2006, more schools reported having at least one full-time equivalent (FTE) arts specialist.
- School leaders—especially in elementary schools and schools serving low-income families—cited a lack of certified arts specialists as an obstacle to increasing students' arts access.
- With the exception of music, elementary schools tended to rely on generalist classroom teachers to provide arts instruction.
- Many elementary classroom teachers tasked with providing arts instruction lacked key expertise.
- Limited teacher professional development opportunities undermined elementary arts instruction.
- Teaching artists were an important component of the arts instruction ecosystem, especially in elementary schools.

What instructional delivery methods are used?

- At the elementary level, the prevalence of arts integration versus stand-alone instruction varied by arts discipline.
- Although most secondary school leaders reported prioritizing arts integration, few secondary teachers participated in professional development to support arts integration or benefitted from interdisciplinary collaboration.
- The use of culturally responsive teaching practices in the arts increased as students got older.
- Teachers need professional development to learn to use culturally responsive teaching practices in the arts; as of 2020, opportunities were limited.
- Most schools sponsored field trips and assemblies to supplement in-class arts instruction.
- Schools hosted afterschool programs to extend arts instruction and extracurricular activities for students to collaborate on creative endeavors.

Funding, Facilities and Materials, and Other Supports

What funding sources support arts instruction?

- Most California schools blended general funds with a variety of other funding streams to support their arts programs.
- Compared to secondary schools, elementary schools were less likely to leverage general funds and more likely to rely on parent group and other outside funds.
- Schools serving more affluent communities were more than 10 times as likely to rely on parent group funds to support arts education than schools serving less affluent communities.

- Schools' use of federal Title I funds to support arts education appeared to have increased substantially since 2006.
- Though some schools leveraged increased funds under the Local Control Funding Formula (LCFF) to expand arts instruction, most continued to fund arts programs in much the same way they did in 2006.

What facilities, materials, and equipment are used for arts instruction?

- Despite improvements since 2006, access to equipped, dedicated space for arts instruction in elementary schools remained limited.
- Most high schools and many middle schools had dedicated arts rooms with special equipment.
- Schools serving low-income communities were less likely to have appropriate facilities and materials.

What roles do school and district leaders, county offices, and partner organizations play in supporting arts instruction?

- School leaders' support is essential for sustainable arts programs.
- Few school leaders reported leveraging arts instruction to pursue federal and state policy priorities.
- School districts increasingly provided critical coordination, professional development, and curricular support for arts instruction.
- Schools, especially in more rural communities, drew on county offices of education for curriculum specialists and support.
- Three of four California public schools partnered externally to support arts instruction.

Recommendations

To build on the incremental progress in arts education made since 2006, we make a series of recommendations aimed at increasing young people's access to standards-based arts education, with a focus on equity and capacity-building. Given the impact of the COVID-19 pandemic and the new opportunities ensuing from increased state education funding, our recommendations call for leaders at all levels of the system to work together to ensure that California students have access to a robust, well-rounded education that includes the arts.

State leaders and policymakers

- Leverage California's existing data and accountability systems by using the California Longitudinal Pupil Achievement Data System (CALPADS) to collect more data (i.e., elementary-level data, and data by student group) and requiring districts to report on the extent to which they are meeting California Education Code requirements for the arts.

- Encourage use of one-time block grant funds to support robust implementation of the new California Arts Standards (2019) and California Arts Education Framework (2020) and establish an incentive grant program modeled after the CTE incentive grant program to build district capacity.
- Develop or adopt instructional resources that support learning goals in the arts and other core disciplines (arts integration) and establish demonstration sites.
- Expand California's CTE AME demonstration program and workforce training initiative.
- Support the development of teacher residency programs through which artists can earn a teaching credential.
- Expand the number of California universities that prepare visual and performing arts teachers, particularly dance and theatre teachers.
- Encourage districts to use new construction funds to build facilities that support access to the arts.

County leaders

- Continue to support robust implementation of the new California Arts Standards and California Arts Education Framework.
- Educate school and district leaders about California Education Code requirements and how the arts can support the attainment of *Local Control and Accountability Plan* (LCAP) goals.
- Inform school and district leaders about allowable uses of federal funds (i.e., the use of Title I and one-time Covid relief and block grant funds to support the arts).
- Engage in strategic arts planning at the county level and support district-level planning and the inclusion of the arts in school sites' School Plan for Student Achievement (SPSA).

District and school leaders

- Collect and examine arts course enrollment data by subgroup (e.g., English learners, students with disabilities, gender, race/ethnicity, socioeconomic status).
- Include the arts in the district LCAP and in schools' SPSA.
- Use Title I and general fund dollars to support arts instruction.
- Rethink and, if needed, expand the school day, especially for secondary schools operating a six-period day, to create space for the arts, and build school schedules that include English learners and students with disabilities in arts programming.
- With new state funds to expand the elementary school day and year, integrate the arts into before- and after-school activities and summer school.

- Consider using one-time state and federal funds to refurbish and purchase musical instruments and other needed supplies and equipment.
- Support culturally responsive teaching and arts integration, and invest in arts-focused professional development.
- Establish “grow your own” teacher education programs for prospective arts teachers.
- Contract with community-based arts organizations and draw on the expertise of families and community members to increase the cultural responsiveness of arts programs.
- Leverage the arts to engage parents/guardians and the community (e.g., through school and community-based performances and exhibitions).
- Tap new and existing state funds for school construction as well as develop and leverage local advocates to support local construction bond measures.
- Apply for state grants, such as the CTE Incentive Grant (CTEIG) program and the Specialized Secondary Program grant program, and the state-administered federal Perkins grants to increase CTE AME access.

Institutes of higher education and other partners

- Establish additional teacher preparation programs in support of theatre and dance credentials.
- Partner with districts to develop new teacher residency programs for artists, including "grow your own" arts specialist programs.
- Prepare prospective multiple-subject teachers to integrate the arts with other core subjects, and partner with school districts to provide ongoing teacher professional development.
- Expand dual-enrollment programs and provide work-based learning experiences, including internships, in support of local CTE AME programs.

Glossary

arts integration	The Kennedy Center, which supports several arts initiatives across the country, defines arts integration as “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” (n.d.). The California Arts Standards explain that any comprehensive arts education program has three components: subject-centered arts instruction, interdisciplinary approaches among the arts disciplines, and integration of the arts into other content areas (California Department of Education, 2019, p. 14).
arts, media, and entertainment (AME)	A career technical education (CTE) industry sector that builds upon traditional arts programs to prepare students for careers in arts, media, and entertainment. The AME industry sector is made up of three pathways: Design, Visual, and Media Arts; Performing Arts; Production and Managerial Arts; and Game Design and Integration (California Department of Education, 2021c).
career pathway	A coherent, planned sequence of career technical education courses detailing the knowledge and technical skills students need to succeed in a specific career area” (California CTE Standards 2007, p. 447).
career technical education (CTE)	Organized educational activities that provide coherent, rigorous content aligned with challenging academic standards and relevant technical knowledge and skills needed to prepare for further education and careers in current or emerging professions” (California CTE Standards, 2007, p. 447).
culturally responsive teaching	Pedagogy that recognizes the importance of including students' cultural references in all aspects of learning (Ladson-Billings, 1994).

media arts	Media arts integrates digital technologies with traditional forms of artistic expression, and includes categories such as animation, video production, digital sound production, imaging design, and interactive design, as well as virtual and augmented reality design" (Assembly Bill [AB] 37). Media arts is included in the 2019 California Arts Standards and recognized in the California Education Code, but the state does not currently require schools to offer a course of study in media arts.
sequential course of study	A series of courses that builds from grade to grade and embodies grade- and age-appropriate key concepts and processes (California Department of Education, 2020a).
teaching artist	A practicing professional artist with the complementary skills and sensibilities of an educator, who engages people in learning experiences in, through, and about the arts" (Teaching Artists Guild, n.d.).

Chapter 1. Introduction

California has long maintained ambitious goals for arts education. The state Education Code (Ed Code) requires all public schools to offer courses of study in four arts disciplines to all California students.[4] The California Arts Standards articulate their goal—"for all California students to fully participate in a rich and well-rounded arts education"—and define what students should know and be able to do at each grade level in five arts disciplines: dance, media arts, music, theatre, and visual arts (California State Board of Education, 2019). (Note: Media arts is not a required discipline.)

The state also recognizes that some California public school students will become professional artists or work in the creative economy. According to a 2020 report, the creative economy in California generates more than $650 billion in economic output and employs 2.7 million people (Beacon Economics, 2021).[5] Accordingly, California developed a career pathway, designed to prepare students for careers in the arts, media, and entertainment industries. Moreover, even if students do not enter the AME industries, their participating in the arts is well understood to be a means of developing creativity, a capability in high demand in many sectors of the economy (Gray, 2016).

State education leaders recognize that in addition to developing fluency in the processes and practices of specific arts disciplines, the arts serve a variety of purposes in the lives of young people. As noted in the California Arts Framework, "An education in the arts develops engaged, creative, expressive, responsive, and artistically literate citizens" (p. x). Importantly, the arts promote positive youth development. During adolescence, youth grapple with their sense of self and begin to establish a sense of identity. Most research that examines identity development focuses on adolescents in high schools and finds that school-based arts activities not only help define an adolescent's own proclaimed identity but also serve to bring together groups of adolescents who share the same interests and pursuits, thus reinforcing a shared sense of identity (Elpus, 2013). Moreover, research on the arts and adolescent development finds that culturally responsive arts programming is related to positive identify development among Black youth (Loyd & Williams, 2017).

Research also suggests that the skills and knowledge developed through arts-learning experiences transfer to student performance in other academic subject areas and lead to improved graduation and college-going rates (Catterall et al., 2012; Kisida et al., 2014). The mechanisms by which this happens may be that students develop a stronger sense of identity

[4] See California Education Code Sections 51210 and 51220.
[5] To put these numbers in context, the creative economy represents nearly 20% of the state's gross domestic product that, according to the Federal Research Bank of St. Louis (2022), was $3.36 trillion in 2021, and the creative workforce represents approximately 15% of the total 2021 workforce of 17.5 million (California Employment Development Department, 2022).

and confidence, or it may be that, through their engagement in the arts, they become more engaged in school and learning generally.

Study background

In school year 2005/06, the William and Flora Hewlett Foundation commissioned SRI Education to study the status of arts education in California. The purpose was to assess K–12 public schools' arts programs relative to state goals, examine the systems of support for these programs, and identify ways in which state and local policymakers might improve conditions for young people to experience arts education in schools. In 2007, SRI published its findings as *An Unfinished Canvas*, reporting the following:

> *Although some California schools have excellent arts programs in place, with well-trained teachers, standards-aligned curricula, and high-quality facilities and materials, most do not. Instead, arts education in California is plagued by a lack of funding, underprepared elementary-level teachers, and inadequate facilities. It suffers from uneven implementation and is often crowded out by other curricular demands. As a result, most students in California do not receive instruction at the level required under state policy.*

In 2019, the Hewlett Foundation engaged SRI to "refresh" the 2007 study. For the most part, the current study addresses the same research questions and relies on the same research design and data sources, though the 2020 study includes more granular analysis of student coursetaking data.[6] What has changed, however, is *the social and political context.* We examined the status of arts education in California schools in 2019/20, a school year that ended with school closures due to the COVID-19 pandemic. Due to pandemic-related delays, we interviewed educators throughout the summer of 2020 while an unprecedented number of Americans protested systemic racism and police brutality, events that led many educators to express an increased sense of urgency regarding equity in education and the need for supports for culturally responsive schooling.

What also changed for the 2020 study was *California state policy*. In 2013, with its Local Control Funding Formula (LCFF), California radically changed its system for funding schools. In 2014, the California legislature adopted Assembly Bill 86, ushering in a new focus on career technical education (CTE), including the arts, media, and entertainment (AME) industry sector. In 2016, Senate Bill 916, the Theatre & Dance Act, reinstating single-subject credentials for California's theatre and dance teachers. In 2017, Assembly Bill 37 established media arts as a distinct arts discipline that California schools could offer. And, coinciding with the launch of this study, the state approved new California Arts Standards in 2019 and the California Arts Education Framework in 2020.

[6] A notable change was the addition of a focused study on arts education in court and community schools, published as a stand-alone report (see Benge et al., 2022).

Importantly, *this study reflects the status of arts education in California prior to the pandemic*. In 2021 and 2022, after our data collection but prior to the release of this report, California enacted a host of new policies and substantially increased school funding, thereby creating new opportunities to expand students' access to arts education in schools. Most recently, in June 2022, California's governor and legislature enacted a budget that "increases the base funding for the local control funding formula, the mechanism through which most of the state's public schools are funded, by $9 billion, or 13%..., the largest single-year increase to the formula since its inception in 2013" (Hong, 2022).

Finally, the context changed because, in the 15 years since *An Unfinished Canvas* was published, arts educators, policymakers and advocates in California joined together under the umbrella of a collective impact coalition called Create CA to make the case for the arts at the state level and to establish a statewide infrastructure for collaboration. The Create CA member organizations included the California County Superintendents Educational Services Association (CCSESA), the California Arts Council, the California Alliance for Arts Education, the California State PTA, and the California Department of Education.[7] Together, these member organizations worked to support the full inclusion of the arts into the California public education system and to build public will for arts education. Their collective work led to some of the policy changes and increases in access to arts education in local communities described in this report.

Study methods

The study was designed to replicate and expand on the 2007 study and address the following research questions:

- What federal and state policies establish expectations and support the provision of arts education in California schools?
- What access do students have to sequential, standards-based arts education in the four required arts disciplines (dance, music, theatre, and visual arts), and how has access changed over time?
- How does access to sequential, standards-based arts education in the four required arts disciplines vary by school characteristics?
- How does access to sequential, standards-based arts instruction vary by discipline?
- What access do high schools provide to advanced arts courses and *career technical education (CTE) courses in arts, media, and entertainment (AME)*?
- What barriers impede increased access to arts instruction?
- How often do elementary students receive arts instruction in each arts discipline?

[7] In 2021, the California Alliance for Arts Education merged with Create CA and now operates under the legal name Create CA. The member organizations continue to serve as leadership advisory partners to the new organization.

- How many secondary students enroll in arts instruction in each discipline, and how has this changed over time?
- How does secondary student enrollment in arts courses vary by student characteristics?
- What barriers impede increased enrollment in arts courses in secondary schools?
- Who provides arts instruction?
- What instructional delivery methods are used?
- What funding sources support arts instruction?
- What facilities and materials/equipment are used for arts instruction?
- What roles do school and district leaders, county offices, and partner organizations play in supporting arts instruction?

To answer these questions, we relied on a policy and literature review, a school survey, analysis of extant data and documents, and school-district case studies. We describe each in turn. (A more complete discussion of study methods is presented in Appendix A.)

Policy and literature review

SRI researchers reviewed sources in the following categories: national policy, national research and data, state policy, state research and data, arts integration, and culturally responsive teaching. Sources included legislative documents, the California Department of Education website and linked documents, reports from nonprofit organizations, journal articles, and news reports. We reviewed these sources and created an annotated bibliography that informed the development of the survey and interview protocols. The policy review served as the basis for Chapter 2. Policy Context.

School survey

In spring 2020, we surveyed 1,800 California public schools to develop a broad, generalizable picture of arts education in California.[8] We sampled schools based on school level (elementary, middle, high), locale (rural, suburban, urban), and concentration of students eligible for free and reduced-price meals[9] (FRPM) (low tercile, medium tercile, high tercile). We over-sampled schools in the California Bay Area to support analyses focused on this region, and we over-sampled schools serving a majority of Black/African American students (as there are relatively few of these schools in California) to support disaggregating our survey findings by schools'

[8] California has approximately 11,000 schools. Of these, approximately 8,600 schools met our inclusion criteria. Thus, our survey aimed to reach approximately 20% of all schools meeting our inclusion criteria. Please see Appendix A for details about our survey methodology.

[9] Free and reduced-price meals (FRPM) are available to students from families with incomes below either 130% (for free meals) or 185% (for reduced-price meals) of the federal poverty level. Not all eligible families apply for the benefit but an FRPM eligibility indicator, although imperfect, is commonly used as a proxy for a student's economic status, and we make use of it in this study.

majority racial/ethnic group. The survey response rate was 57%; the 1,024 respondents were school principals or their designees.

The survey asked respondents about the planning of arts instruction; delivery of arts instruction; providers of arts instruction; prioritization of arts education; standards and accountability; facilities, materials, and funding for the arts; the role of districts, counties, and partner organizations; barriers to offering arts education; and barriers to student participation in arts education. Because we sought to compare our 2020 replication findings with our prior 2006 study, we drew heavily on survey items from the past study (Woodworth et al., 2007), which drew from the Fast Response Survey System of the National Center for Education Statistics (NCES) (Carey et al., 2002). Our study advisers reviewed and provided feedback on the development of new survey items not included in the 2006 survey (e.g., arts integration questions) and the development of new response options, to ensure we captured new factors affecting arts education (e.g., possible barriers to student participation in arts education). The study used two survey forms, one for elementary schools and another for secondary schools. To enable reporting across both samples, the surveys overlapped on a substantial number of items.

We administered the survey online using Qualtrics. We launched the survey on March 10, 2020, barely a week before the COVID-related mandatory statewide stay-at-home order was issued on March 19. Unsurprisingly, the initial survey response rate was significantly lower than the 2006 survey. We engaged in a months-long survey-yield effort to achieve an acceptable response rate, including: mass and individualized email follow-up, systematic phone outreach, and mailing of postcards. In the end, our response rate was 5 percentage points lower than in 2006 (57% in 2020 v. 62% in 2006).

We conducted comparative analyses to examine similarities and differences by school level, urbanicity,[10] FRPM concentration, and the schools' majority racial/ethnic group. In addition, we conducted comparative analyses across the 2020 and 2006 survey results and reported comparative findings when differences between groups and/or time points were statistically and substantively meaningful.

Over-time comparisons can be informative, but we must also be alert to how the K–12 student population has changed over those 14 years. Most notably, during the period from 2005/06 to 2019/20, FRPM-eligible students increased from 51% of the K–12 student body to 59%, and Hispanic students increased from 48% to 55%. Also notably, overall enrollment decreased from 6,312,436 in 2005/06 to 6,163,001 in 2019/20.

[10] "Urbanicity" refers to the population density of a school's location. We categorized schools as being urban, suburban, or rural based on NCES data. Full urbanicity coding information can be found in Appendix A.

Extant data

The study team relied on extant data to examine student enrollment in arts courses over time and in the 2019/20 school year as well as to investigate trends in the arts teacher workforce over time. We also used student enrollment data to assess schools' arts course offerings. (For more detail on data sources, variable definitions, and analytic approach, see Appendix A.)

Per a special request, the California Department of Education (CDE) provided statewide *student-level* data on arts coursetaking, school attended, demographics (e.g., race and ethnicity), and federal program participation (e.g., FRPM) *for the 2019/20 school year*. We then merged in data on school characteristics (e.g., school enrollment, percentage of students eligible for FRPM, charter status) and school locale (e.g., urban, suburban, rural). With this merged dataset, we conducted descriptive analyses at the student level on the percentage of students taking an arts course by: arts discipline, student grade level, FRPM, race/ethnicity, gender, special education status, and English learner (EL) status. We also conducted descriptive analyses at the school level on the percentage of schools offering at least one arts course in each arts discipline, at least one advanced arts course, and at least one course in all four required arts disciplines, examining trends by school locale, school size, school FRPM level, and charter school status.

We also relied on *school-level* arts discipline and course-enrollment data provided by the CDE via a specific data request. These school-level enrollment data provide unduplicated student counts[11] to support more accurate calculations of student arts enrollment in schools over time, allowing us to identify the total number of students enrolled in arts courses from the 2013/14 to 2018/19 school years.[12] Finally, we used the publicly available Staff Assignment and Course Data file to identify teachers delivering arts instruction and CDE's Content Area Category Assignment Name in the publicly available course code documentation to classify arts courses by discipline.

Document review

We also reviewed extant documents. Specifically, California's LCFF policy requires all districts to submit a Local Control Accountability Plan (LCAP) that aligns district spending with achieving goals related to ten priorities. To identify the incidence of district-level arts initiatives, SRI researchers conducted an analysis of LCAPs for a representative sample of 227 districts across

[11] For this purpose, we use "unduplicated student counts" to describe school-level student enrollment counts that avoid students being "duplicated" across different arts courses within the same discipline. For example, if 50 students were enrolled in choir and the same 50 students were also enrolled in band, we would consider that to be 50 unduplicated students enrolled in music courses. We sought to avoid characterizing this enrollment pattern as 100 student enrollments in music courses as this would over-represent the actual number of students enrolled in music. In our 2007 *An Unfinished Canvas* report, we relied on publicly available data that would have included some number of duplicated students; as a result, we are not able to compare more recent student enrollment data with the findings presented in the 2007 report.

[12] The CDE revamped their state education data systems in 2012. Because of this, the CDE only posts datafiles dating back to the 2012/13 or 2013/14 school year (depending on the specific data type). Accordingly, we begin our cross-year analyses starting with 2013/14.

California (a subset of the districts associated with our school survey sample). Researchers then examined each Goal and Action/Service that included an arts-related term, such as visual and performing arts (VAPA), science, technology, engineering, arts, and mathematics (STEAM), or any of the five arts disciplines. We coded and counted instances of each of these terms to provide insight into the number of arts-related Goals and Action/Services and the percentage of LCAPs that made any mention of the arts.

Case studies

To gain an in-depth understanding of the opportunities for and barriers to expanding arts education in California schools, the research team conducted virtual site visits to school districts serving eight communities across the state. While the survey was administered to a representative sample of California schools, the research team designed the case studies to profile districts and schools recognized for prioritizing the arts. We sought nominations from members of the advisory group and other leaders in arts education in California. Members of the study team nominated additional sites based on the priorities they observed while analyzing the LCAPs. After compiling a list of nominations, the study team narrowed the list to ensure the case-study sites represented different California regions and a range of urbanicity and student demographics. We invited 14 districts serving 13 communities to participate in the case-study project (in one community, we invited a high school district and a feeder K–8 district). Due to the pandemic and associated impacts on schools, five districts withdrew or declined to participate; in the end, the final case-study sample consisted of nine districts in eight communities across the state. The participating districts are in six distinct California regions: the Bay Area, the Central Valley, the Inland Empire, Los Angeles County, the North Coast, and San Diego County. The communities serve distinct populations that vary by socioeconomic status, urbanicity, and race and ethnicity. See Appendix A for more details on the demographic makeup of the site visit communities.

To gather data for the case studies, the research team conducted interviews with school and district leaders, elementary classroom teachers and arts specialists, secondary arts teachers, and leaders from partner organizations and county offices of education, as well as held focus groups with middle and high school students. The focus groups included students who were both heavily involved in the arts and less involved so that we could hear an array of student perspectives. Each interview and focus group followed a semi-structured protocol based on the study's research questions. Due to COVID-19, all interviews and focus groups took place via videoconference. After completing the interviews and focus groups, the research team coded the transcripts based on the study's research questions. The team then examined the coded data for patterns across districts, as well as for examples of arts-supportive practices and accounts of both opportunities and challenges.

Report overview

Chapter 2 begins with an inventory of state and federal policies affecting arts education in California. Chapter 3 explores access to sequential, standards-based arts instruction over time, how access varies by school characteristics and arts discipline, and what barriers impede increased delivery of arts education. Chapter 4 describes student-level participation in arts at the elementary and secondary levels, explores how secondary students' enrollment in arts courses varies by student characteristics, and discusses what barriers impede increased enrollment in secondary arts courses. Chapter 5 explores who teaches the arts, including CTE AME teachers, and how arts instruction is delivered, including an analysis of the prevalence of arts integration and culturally responsive teaching. Chapter 6 examines the funding, facilities and materials, partnerships, and support that affect a district's ability to provide arts instruction. We conclude, in Chapter 7, with recommendations for state and local policymakers and leaders. Appendices include additional detail about our research methods (Appendix A), statistical support for the survey data (Appendix B), and the survey instrument (Appendix C).

Chapter 2. Policy Context

State and federal policies substantially structure, facilitate, or sometimes impede arts instruction. To begin with, state and federal legislation sets priorities and goals for schools and districts to pursue. Additionally, state and federal policies determine the eligibility of arts programming for state and federal funding. State-adopted standards and assessments then establish what students are expected to know and be able to do in the arts. State and local high school graduation requirements and college entrance requirements, in turn, compel high schools to offer arts courses and incentivize students to take them. Adequate state funding is critical for both the depth and breadth of arts programming. Finally, the structure of and requirements for teacher preparation determine what educators are expected to know and be able to teach in the arts. Federal and state policies in all these areas—standards, high school graduation and college entrance requirements, teacher preparation and credentialing—also affect career technical education (CTE) coursework that builds on foundational arts programs to prepare students for careers in the arts, media, and entertainment (AME) industries.

In 2007, the *Unfinished Canvas* report noted that while federal and state policies establish the importance of the visual and performing arts in public education, relatively few explicit funding or capacity-building mechanisms were built into education policies to support the arts. Much has changed since then, including the establishment of a new school funding system as well as policy changes directly focused on the arts, although it is still true that few mechanisms exist to build capacity in the arts or hold schools accountable for meeting state expectations for arts instruction (Exhibit 2-1).

Exhibit 2-1. Recent policy developments affecting arts education in California

Year	Policy Change
2013	The Local Control Funding Formula (LCFF) is adopted in California and replaces a funding system that relied on over 50 categorical funding programs. With the dual goals of increasing the flexibility and equity of funds, LCFF provides most California districts with more state funds than they received prior to the legislation (Johnson et al., 2018).
2014	Assembly Bill 86 is adopted by the California legislature, establishing the California Career Pathways Trust, and ushering in a new focus on career technical education (CTE) pathways, including in the arts, media, and entertainment (AME) industry sector.
2014	National Coalition for Core Arts Standards (NCCAS) releases the National Core Arts Standards (NCAS).
2015	The Every Student Succeeds Act (ESSA), the eighth reauthorization of the federal Elementary and Secondary Education Act, is signed into law. ESSA maintains the arts as part of a well-rounded education, continuing the arts' eligibility for support through federal funds (e.g., Title I). Additionally, ESSA establishes a new Student Support and Academic Enrichment Program (Title IV, Part A) that provides funding that may be used to support arts programming.
2016	Senate Bill 916, the Theatre and Dance Act (TADA), reinstates a single-subject credential for California's theatre and dance teachers. The first cohort of prospective teachers is expected to enter theatre and dance credentialing programs in fall 2021.
2017	Assembly Bill 37 establishes media arts as a distinct arts discipline for California to include in revisions to the state's arts content standards, with policymakers citing the multimedia world young people experience and a growing creative industry in California. Media arts includes

Year	Policy Change
	animation, video production, digital sound production, imaging design, and interactive design, as well as virtual and augmented reality design. Media arts is recognized in the California Education Code, but state policymakers did not add media arts to the list of required courses of study.
2019	California adopts new visual and performing arts standards, closely aligned to the NCAS and inclusive of media arts.
2020	The California State Board of Education adopts the Arts Framework to support the new arts standards adopted the previous year.
2021	The California State Board of Education adopts three instructional materials programs recommended by the Instructional Quality Commission in support for the 2019 arts standards.
2021	The 2021–22 state budget includes $100 million for the California Arts Council. This includes dedicated funds for the California Creative Corps Pilot Program and existing grant programs.
2021	Senate Bill 628, the California Creative Workforce Act, addresses COVID-19 economic recovery by funding job opportunities in the creative industries.
2022	The 2022 budget includes $3.6 billion in one-time funds called the “Arts, Music, and Instructional Materials Discretionary Block Grant” (Senate Bill 181, Section 134) that may be used for arts professional development and instructional materials, but that may also be spent to support all other academic subjects as well as for operational expenses, including retirement and health-care cost increases.

Policy priorities and accountability measures

Both federal and state policymakers influence local policy agendas by outlining priority areas and instituting accountability measures to assess progress toward goals. For example, the federal ESSA requires every state to submit a state accountability plan that includes three required “indicators” (academic achievement, graduation rates, English learner progress) and at least one indicator of school quality (e.g., student engagement, college and career readiness, or school climate). These indicators must be reported annually in publicly accessible school, district, and state report cards.

The implementation of California’s ESSA plan coincided with the rollout of the state’s new funding legislation: the Local Control Funding Formula (LCFF). LCFF requires all districts to submit a Local Control Accountability Plan (LCAP) that aligns district spending with achieving goals related to eight state priorities. Each priority is aligned with an indicator (including the ESSA indicators) that is published on the California School Dashboard (Exhibit 2-2). Lack of progress on certain indicators will qualify districts for “differentiated assistance” from county offices of education (COEs) (see Spotlight).

Exhibit 2-2. State and local indicators for each LCFF priority area

Priority area	State indicator	Local indicator
1: Basic Services and Conditions at Schools	N/A	Textbooks availability, adequate facilities, and correctly assigned teachers
2: Implementation of State Academic Standards	N/A	Annually report on progress in implementing the standards for all content areas
3: Parental Involvement and Family Engagement	N/A	Annually report progress toward (1) seeking input from parents/guardians in decisionmaking; and (2) promoting parental participation in programs
4: Student Achievement	Academic Performance (Grades 3–8 and Grade 11) English Learner Progress	N/A
5: Student Engagement	Graduation Rate Chronic Absenteeism	N/A
6: School Climate	Suspension Rate	Administer a Local Climate Survey every other year
7: Access to a Broad Course of Study	N/A	Annually report progress on the extent students have access to, and are enrolled in, a broad course of study
8: Outcomes in a Broad Course of Study	College/Career	N/A

Notes: Adapted from California Department of Education (2022). LCFF = Local Control Funding Formula; N/A = not applicable.

While ESSA and LCFF outline specific priorities for districts, they also afford districts new flexibilities in pursuing those priorities and require engaging with local community members in setting goals. Arts programming can be leveraged to pursue most or all of the priorities outlined by ESSA and LCFF; the degree to which this occurs depends upon local priorities and the nature and quality of community engagement processes.

Spotlight: ***The current iteration of "local control" tracks some priorities more rigorously than others and provides little to no accountability or differentiated assistance related to arts education***

Progress on the eight state priority areas is measured with a particular "indicator" and reported on the California School Dashboard. However, not all indicators are weighted equally when it comes to evaluating a district's status. Priority Areas 4, 5, 6, and 8 all have state indicators, meaning specific measures for each category to be used by all districts in the state. Priority 5 (Student Engagement), for instance, is evaluated based on state-defined graduation rates and chronic absenteeism.

The other four priority areas (1, 2, 3, and 7) are measured by local indicators, meaning a district creates its own metric for progress on these categories. In theory, arts education would be measured by a local indicator associated with Priority 7, which should describe "the extent to which students have access to, and are enrolled in, a broad course of study" that includes the courses of study specified in the California Education Code (California Department of Education, 2022). In practice, districts may or may not include arts education in their Priority 7 indicator, rendering their county offices of education unable to include arts education in their review of a district's progress on state priority areas.

State and local indicators also differ in how they inform the Statewide System of Support. If districts show insufficient progress on state indicators—for the district as a whole or for particular student

groups—they are identified for differentiated assistance. Their COEs offer these districts technical assistance to identify the "root cause" of insufficiencies and/or inequities on a qualifying indicator and develop a plan for addressing those gaps. The COEs receive additional funds to support each district in differentiated assistance.

In contrast, local indicators do not trigger differentiated assistance. As a result, even if a district chooses to include arts education among its Priority 7 indicators and consistently reports inequitable access to arts education for some student groups, the COE is neither required nor incentivized to address those inequities with the district. Ultimately, this means that although the California Education Code requires arts education, no statewide infrastructure monitors progress on or assists districts in meeting the requirements.

Arts as part of a well-rounded education

Since 1994, federal education legislation has included the arts as one of nine primary subjects in which students should demonstrate competency. The arts' position within a well-rounded education has remained secure through three major reauthorizations of the Elementary and Secondary Education Act: Improving America's Schools Act in 1994, No Child Left Behind in 2001, and Every Student Succeeds Act in 2015. This status allows districts and schools to leverage federal funds to provide arts instruction.

At the state level, the California Education Code's list of required subjects includes four arts disciplines. California schools are thus required to provide instruction in the subjects of dance, music, theatre, and visual arts to all students in grades 1 through 6 and must offer courses to all students in the same disciplines in grades 7 through 12. As of 2017, the Ed Code recognizes but does not require a fifth arts discipline: media arts.

California schools are required to provide or offer instruction in the subjects of dance, music, theatre, and visual arts to all students in grades 1–12.

Despite federal and state policy deeming the arts a core academic subject, our research found that local policies and practices do not consistently treat the arts as such. Moreover, the state has no mechanism to hold schools and districts accountable for complying with these Ed Code requirements.

Standards and assessments

Subject area academic standards inform teaching and learning in a discipline, stipulating the content appropriate for each grade level. For the arts, California relies on the California Arts Standards, which were originally published in 2001 and recently revised to align more closely to the National Core Arts Standards, including the addition of media arts as a fifth discipline. These standards focus on appreciating, understanding, and engaging with art in all five disciplines. Each discipline has a framework that comprises four artistic processes: creating; performing (for dance, music, and theatre), presenting (for visual arts), or producing (for media arts); responding; and connecting; 11 anchor standards (e.g., generate and conceptualize artistic work, develop and refine artistic work, interpret intent and meaning in artistic work); and

measurable performance standards by grade level. The standards also specify that "a comprehensive arts education program has three components: 1) Subject-centered arts instruction in dance, media arts, music, theatre, and visual arts; 2) Interdisciplinary approaches connecting the arts disciplines; 3) Interdisciplinary approaches connecting the arts and other content areas" (California Department of Education, 2019, p. 14). The new California Arts Standards were adopted in 2019 and the corresponding California Arts Education Framework was approved by the state Board of Education in 2020. In its guidance for arts education, the California Arts Standards acknowledge the need to establish the conditions necessary for rigorous and equitable learning environments. These conditions include access to certified arts instructors, robust course offerings in all five arts disciplines, and appropriate facilities and materials. Moreover, the conditions include enacting "inclusive, affirming, and culturally sustaining" practices (California Department of Education, 2019).

Two other sets of standards indirectly impact where and how arts instruction is delivered in California: the Common Core State Standards and California's Standards for Career Ready Practice. California has joined 40 other states in adopting Common Core's mathematics and English language arts/literacy standards. While the Common Core does not explicitly include arts integration as a means of meeting the standards in these subject areas, the College Board and the California County Superintendents Educational Services Association have both published papers outlining how arts instruction can be provided within the Common Core framework (College Board, 2012; California County Superintendents Educational Services Association, 2014).

To prepare students for "high-skill, high-wage, high-demand careers," career technical education has received increased attention and funding in recent years.

To prepare students for "high-skill, high-wage, high-demand careers," career technical education (CTE) has received increased attention and funding in recent years. Career Technical Education Model Curriculum Standards were approved in 2005 (California Department of Education, 2013). The CTE standards include Standards for Career Ready Practice that describe foundational skills students should master for workforce and career training. The standards apply to each CTE industry sector, including arts, media, and entertainment (AME). AME pathways include graphic design, animation, professional music, stage technology, film and video production, and game design, among others, and are intended to build upon foundational arts programs. The Career Technical Education Framework for California Public Schools (CTE Framework), adopted in 2007, "serves as a how-to manual … in developing standards-based CTE pathways, courses, curricula, and assessments" and includes AME as one of 15 possible industry sector pathways for grades 7 through 12 (California CTE Standards and Framework Advisory Group, 2007).

Standards can pave the way for subject area tests that assess the degree to which students have or have not met the standards. For example, the Smarter Balanced tests, which California uses for its statewide assessments in mathematics and English language arts, were specifically

developed to measure student achievement as defined by the Common Core. The National Core Arts Standards, which were the inspiration for the new California Arts Standards, include "model cornerstone assessments" for grades 2, 5, 8, and high school. The California Arts Education Framework discusses these and other forms of assessment as options for teachers to use in their classrooms.

Through the College Board's Advanced Placement Program and International Baccalaureate's Diploma Programme, standardized assessments in performance and visual arts are used in high schools in California and across the country. Moreover, in 2008 and 2016, the National Assessment of Educational Progress administered standards-based visual arts and music assessments to a national sample of eighth-graders as part of the "Nation's Report Card"; however, this practice of a national assessment every eight years ended in 2019 due to budget constraints (Americans for the Arts, 2019).

At this time, no federal or state agency administers assessments in the arts.

Graduation and college entrance requirements

Including the arts as a high school graduation requirement is one tool that can be used to increase both the availability of and participation in arts classes. Across the country, states have varying arts requirements for high school graduation (see the Education Commission of the States' 50-State Comparison of High School Graduation Requirements). California requires schools to offer arts classes to their students but does not require students to complete arts classes to graduate from high school. An arts class can, however, serve to meet one graduation requirement, which is one year of either arts, foreign language, or CTE.[13] Individual districts may increase their own high school graduation arts requirements from this minimum. College entrance requirements can incentivize schools to offer and students to take courses in a specific subject area. California public universities require applicants to have taken seven subjects—the A–G subjects—to be eligible for admission. The "F" requirement corresponds to visual and performing arts and mandates one year of "college-preparatory" coursework (University of California, 2020).

Funding

Given the arts' standing as an element of a "well-rounded education" according to the federal government and part of a required "course of study" according to the state, a variety of federal and state funds can be used to support arts education. Here, we describe the state of education funding in California at the time we collected data for this study in 2019/20. Since this time, California has significantly increased funding for education, including a $9 billion increase in

[13] In a sign of growing support for CTE, the CTE option for this requirement was added in the 2012/13 school year by AB 1330. Schools and districts are not required to accept CTE credit, nor are they required to offer CTE if it is not already in the curriculum; AB 1330 allows schools to opt in to accepting CTE credit instead of foreign language or the arts.

base funding for LCFF in the 2022 budget, a 13% increase over the prior year (see below for more on LCFF).

Federal funds

Approximately 9% of California's K–12 budget comes from federal funds (Murphy & Paluch, 2018). In 2018, for instance, California received $1.9 billion in Title I funds, $130 million in Title IV, Part A funds (Elementary and Secondary Education Act), $1.9 billion in special education funds (Individuals with Disabilities Education Act), and $50 million for CTE (Carl D. Perkins Career and Technical Education Act) (U.S. Census Bureau, 2018; Boyle & Wilkinson-Flicker, 2020). All these funds can be spent on arts education if leveraged to meet programmatic goals. Title I funds, for example, are intended for schools serving high concentrations of children experiencing poverty and can be used to provide arts education in pursuit of improving educational outcomes for students facing economic disadvantage (Brazell & Stevenson, 2014). Title IV, Part A funds Student Support and Academic Enrichment grants, which support districts to expand access to a well-rounded education. Similarly, the Perkins Act, reauthorized in 2018 as the Strengthening Career and Technical Education for the 21st Century Act, can be leveraged to support CTE programs and pathways, including those focused on the arts.

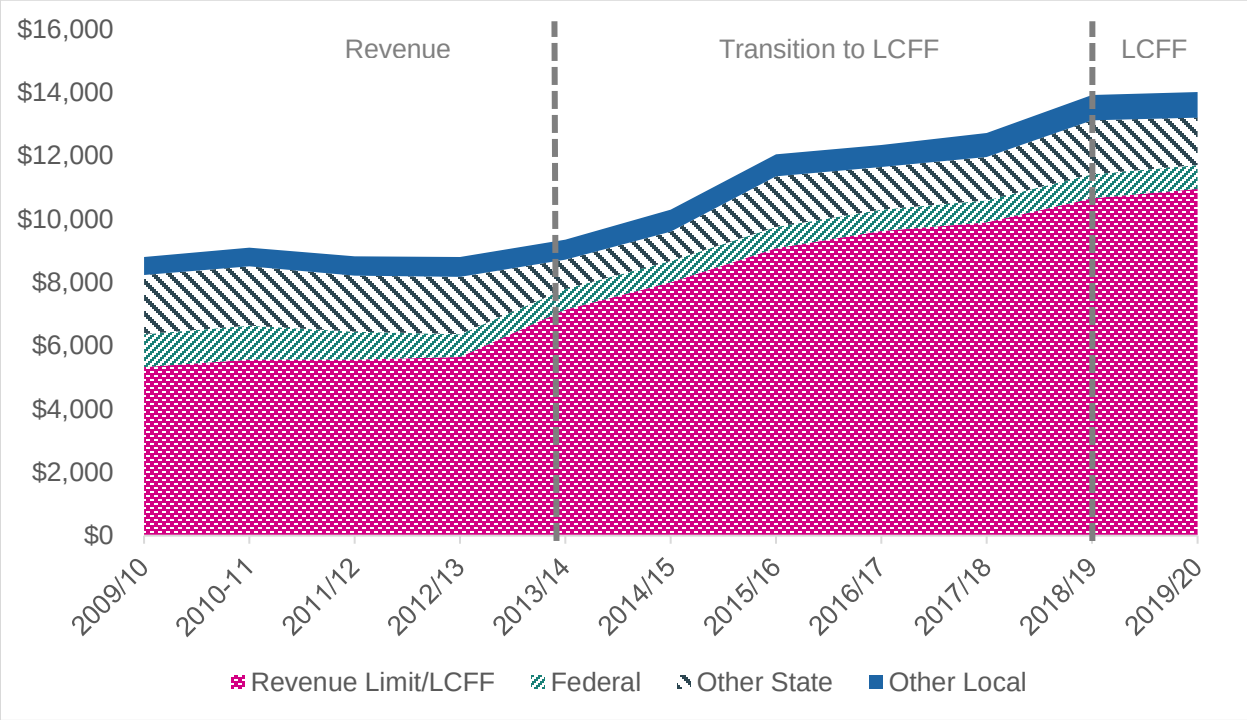
State funds

At the state level, revenues for K–12 education have increased largely as a result of the Local Control Funding Formula (LCFF), which passed in 2013 and began a gradual implementation in 2014 (Exhibit 2-3). LCFF introduced a weighted student funding formula to achieve two goals:

- Increase the equity of district funding across the state so that districts serving students with greater needs receive greater resources
- Return strategic budgeting and planning decisions to local communities.

The prior funding mechanism relied on a complex system of over 50 categorical programs. The new formula provides school districts with a base amount for each student, supplemental grants for foster youth, English learners, and students facing economic disadvantage (together known as "unduplicated" pupils), and concentration grants for districts serving more than 55% unduplicated pupils. Other than focusing supplemental and concentration grants on unduplicated pupils, districts set their own goals and determine how to use state funds to achieve those goals.

Exhibit 2-3. Sources and per pupil amount of general funds, 2009/10 to 2019/20



Source: SRI analysis of financial data accessed from EdData, 2022.
Note: Visual inspired by Figure 1 in Johnson et al., 2018.

While LCFF increased the state funding flowing through districts in recent years, especially for schools serving a large proportion of students from low-income families, California still ranked below the national average for per pupil expenditures in 2018 (Hahnel, 2020). Moreover, in 2020, researchers at Policy Analysis in California Education pointed out that "state spending on education has grown at a slower rate than spending on other program areas, district costs are increasing faster than revenues," and more than half of counties are experiencing declining enrollment (Hahnel, 2020; Cano, 2021). Accordingly, resources remained scarce and, for arts programs in need of funds to hire teachers, provide professional development, and maintain facilities and equipment, competition for those resources was fierce.

Career Technical Education funding

California has invested increasingly larger amounts of money in career technical education (CTE) programs over the last few decades. Beginning in 1984, the CDE supported high schools in establishing California Partnership Academies (California Department of Education, 2011). In 2013, Assembly Bill 86 established the California Career Pathways Trust (CCPT); over the next 3 years, the CDE administered nearly $500 million in local and regional implementation grants (California Department of Education, 2021d). In 2016, California added two new grant programs to the growing CTE revenue streams: $150 million/year of Career Technical Education Incentive Grants (CTEIG) and $500 million over several years via the Proposition 51 CTE Facilities program (California Department of Education, 2021b; California Department of Education,

2020b). In 2021, California's budget included an additional $150 million, doubling annual CTE funding.[14] As noted above, CTE funds are further supplemented by the federal Strengthening Career and Technical Education for the 21st Century Act (Perkins Act), which provides California with about $50 million a year (California Department of Education, 2020c). CDE administers a grant program—the Specialized Secondary Programs—that funds the development of innovative high school programs, including CTE courses and pathways.

The availability of CTE funds pertains to arts education because they are a separate source of funds that can support the arts via AME courses and pathways. Importantly, some of the state's increased investment in CTE occurred around the same time as the advent of LCFF, the funding formula that subsumed most of California's categorical funding programs. Since the CTE funds were excluded from the formula, they became one of the few sources of funds districts could access beyond their allocated state dollars, creating incentives for districts to create and expand CTE programs.

Teacher preparation and certification

To become licensed to teach the arts, California teachers must earn one of three primary credentials: a Multiple Subject Teaching Credential, a Single Subject Teaching Credential, or a Designated Subjects CTE Teaching Credential with an arts focus. A multiple subject credential is generally acquired by elementary teachers who teach all subjects, including the arts. A single subject credential is typically held by secondary teachers who teach one arts discipline or by arts specialists who teach an arts discipline at the elementary level. Since 1970, single subject credentials have been issued in visual arts and music but, prior to 2016, when SB 916 was enacted, dance was included in the physical education credential and theatre in the English credential. Beginning in 2021, universities could begin enrolling credential candidates in dance and theatre. As of the 2021/22 school year, only one institution (California State University, East Bay) hosted dance and theatre credential programs; Cal State East Bay expected to graduate its first students in 2022. Over 60 institutions offer visual arts or music credential programs.

The Designated Subjects CTE Teaching Credential certifies that a teacher is prepared to teach "career technical, trade, or vocational courses," including a variety of arts-related topics (Commission on Teacher Credentialing, 2017). A CTE credential requires teachers to have at least one year of work experience in the designated industry, 3,000 total hours of experience in the industry, a high school diploma, and a recommendation from a CTC-approved CTE program sponsor (Commission on Teacher Credentialing, 2009). In California, in 2020, six universities and 11 local education agencies (primarily county offices of education) were approved to

[14] Beginning in the 2021/22 school year, local education agencies (e.g., school districts) hosting CTE-based Advanced Placement and International Baccalaureate pathways became eligible to apply for the CTEIG program. The pathways must provide sequential CTE courses that "enable pupils to transition to postsecondary education programs that lead to a career pathway or attain employment or industry certification upon graduation from high school" (California Department of Education, 2021b).

recommend candidates for CTE credentials. By prioritizing work history over schooling, CTE credential requirements could lead to more arts practitioners' working as CTE teachers.

Chapter 3. Access to Arts Instruction

This study sought to update information on the degree to which California schools provide access to arts instruction. In this chapter, we begin by looking at access to sequential, standards-based arts instruction offerings generally and how access has changed since 2006. We then examine variation in access by school characteristics and by discipline before exploring high school access to CTE AME and advanced courses more specifically. Finally, we explore barriers to increasing access to arts education. For each of these topics, we report significant and substantive differences by school level (i.e., elementary, middle, or high school), the proportion of students from low-income families, and schools' racial/ethnic composition.

Our findings reveal that, while much remains the same, *more California students had access to arts education in 2020 than in 2006*. Specifically, more schools offer a course of study in each arts discipline and greater percentages of elementary school students are participating in arts ed. These improvements coincide with funding increases associated with LCFF (see Chapter 2) as well as greater use of Title I dollars to supports arts education (see Chapter 6), changes to the state accountability system (see Chapter 2), and substantial increases in support from school districts, counties, and partner organizations (see Chapter 6). Despite these gains, California schools still fall well short of state goals for arts education. Moreover, a persistent a pattern of inequity emerges in which elementary schools and schools serving large proportions of children from low-income families provide less access to arts instruction.

What access do students have to sequential, standards-based arts education in the four required arts disciplines, and how has access changed over time?

The California Ed Code outlines a required course of study for California schools serving students grades 1–6 and 7–12. Schools serving grades 1–6 are required to "include" instruction "in the subjects of dance, music, theatre, and visual arts" at all grade levels.[15] Schools serving grades 7–12 are required to "offer" instruction in the same subject areas at all grade levels. The California Arts Standards delineate a progression of "concepts, processes, and traditions" designed to guide schools to develop a sequential, standards-based course of study (California Department of Education, 2020a, p. 5). As noted in Chapter 2, the standards recognize three models for instruction: (1) subject-centered arts instruction in dance, media arts, music, theatre, and visual arts; (2) interdisciplinary approaches connecting the arts disciplines; and (3) interdisciplinary approaches connecting the arts and other content areas (California Department of Education, 2019).

[15] In 2017, Assembly Bill 37 added media arts as a fifth discipline to the California Arts Standards and Arts Framework. However, media arts was not added to the Ed Code's list of required courses of study.

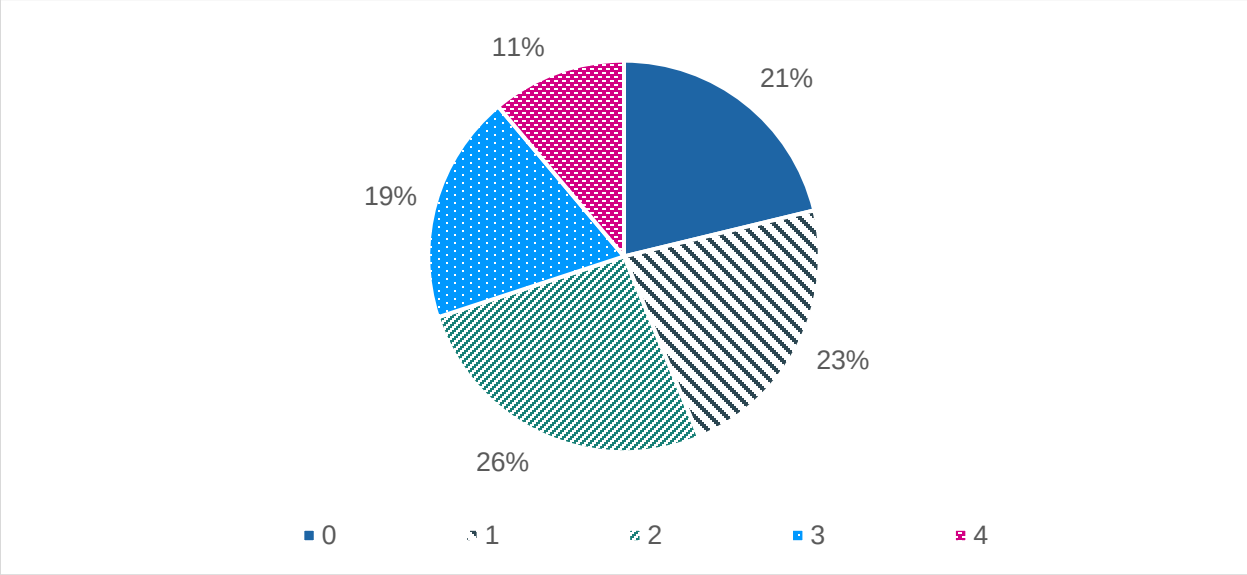
As in the 2006 study, we surveyed school leaders to determine the proportion of California schools offering a sequential, standards-based course of study in the four required arts disciplines. In this section, we report on overall findings for 2020 and change since 2006.

As in 2006, only 11% of California schools offered a sequential, standards-based course of study in all four of the arts disciplines required by California policy.

Although the Ed Code stipulates that all students should have access to a course of study in dance, music, theatre, and visual arts, only 11% of school leaders indicated their schools offered all four disciplines (Exhibit 3-1.). This statistic exactly matches the 2006 study finding, suggesting that the percentage of schools offering all four required arts disciplines has remained the same.

… the percentage of schools offering all four required arts disciplines has remained the same.

Exhibit 3-1. Percentage of schools offering a sequential, standards-based course of study in zero to four of the four required arts disciplines in 2019/20



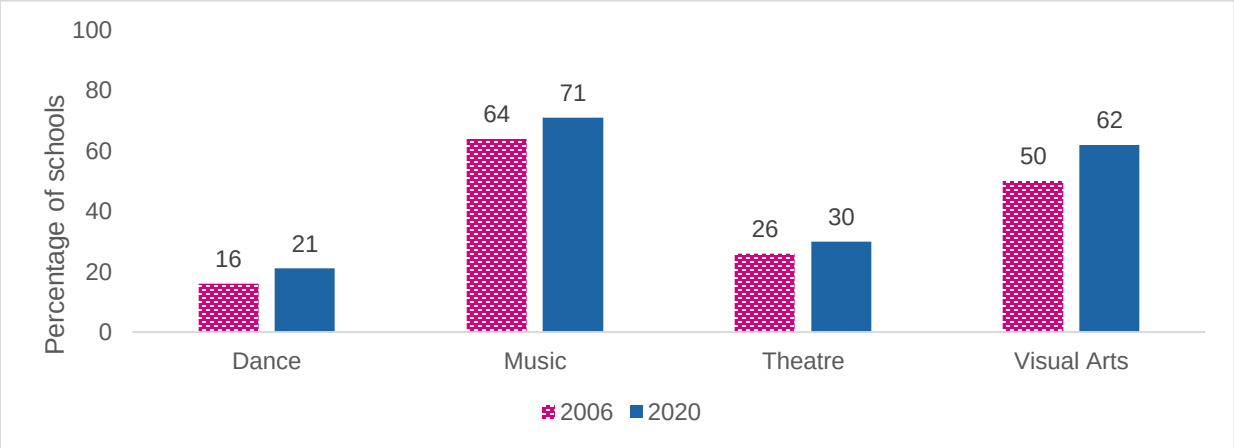
Source: 2020 SRI School Survey.

However, the percentage of schools offering a course of study in at least one required arts discipline increased from 2006 to 2020, as did the percentage of schools offering instruction in each one of the required arts disciplines.

Most California schools provide some sequential, standards-based arts education. When asked which of the four disciplines outlined in the California Ed Code were offered at their school, 79% of school leaders indicated they offered a sequential, standards-based course of study in at least one required arts discipline (). This finding represents an increase since 2006, when 71% of school leaders reported offering a sequential, standards-based course of study in at least one

arts discipline. Likewise, the percentage of schools offering between one and three arts disciplines increased from 60% in 2006 to 68% in 2020. The increases are evident in all four of the arts disciplines examined in 2006 and 2020 (Exhibit 3-2).

Exhibit 3-2. Schools offering courses of study in all four required arts disciplines: 2006 and 2020



Source: 2020 SRI School Survey.
Note: Differences in the percentage of schools offering theatre are not statistically significant.

How does access to sequential, standards-based arts education in the four required arts disciplines vary by school characteristics?

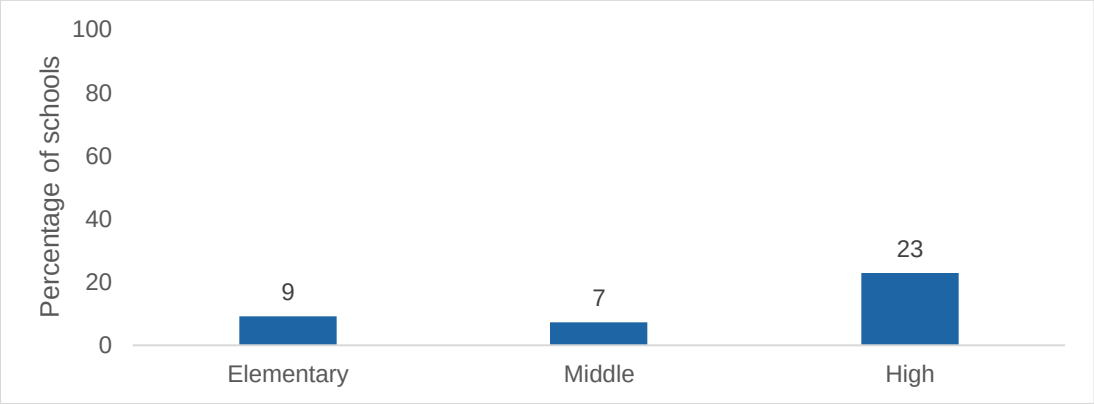
Survey data show that access to the four required arts disciplines varies by school level and proportion of students from low-income families. Extant course-enrollment data corroborate the survey data and show additional variation at the secondary level by school size, urbanicity, and charter status. Since course-enrollment data cannot illuminate elementary arts offerings, we begin this section by exploring survey results by school level. We then describe supporting and additional evidence of variation in arts access in secondary schools as found in the secondary course-enrollment data.

High schools are more than twice as likely to provide sequential, standards-based arts education in all four required arts disciplines than either middle or elementary schools.

While less than a quarter of high schools offer all four required arts disciplines (23%), even fewer elementary and middle schools offer instruction in all four disciplines (9% and 7%, respectively) (Exhibit 3-3). Case-study data support this finding, as multiple interviewees described elementary and middle school arts offerings as superficial or completely absent. For example, prior to implementing its strategic arts plan, one district's elementary arts programs

were described by a local advocate as “mostly experiential, not educational,” and even those “were … really random and not comprehensive, or cohesive.”

Exhibit 3-3. Schools offering courses of study in all four required arts disciplines in 2019/20, by school level



Source: 2020 SRI School Survey.

The absence of arts in the early grades can result in deficits in knowledge and skills in later grades, when teachers expect students to have a baseline mastery of an arts discipline to build on. A middle school principal observed that not only do some students “come in with really no knowledge of any art foundations, but some of them can’t even use a ruler—basic art tools. That can be a challenge.” Similarly, a high school visual arts teacher noted that the quality of arts courses in middle schools varies, and the consequences are evident in students’ level of preparation:

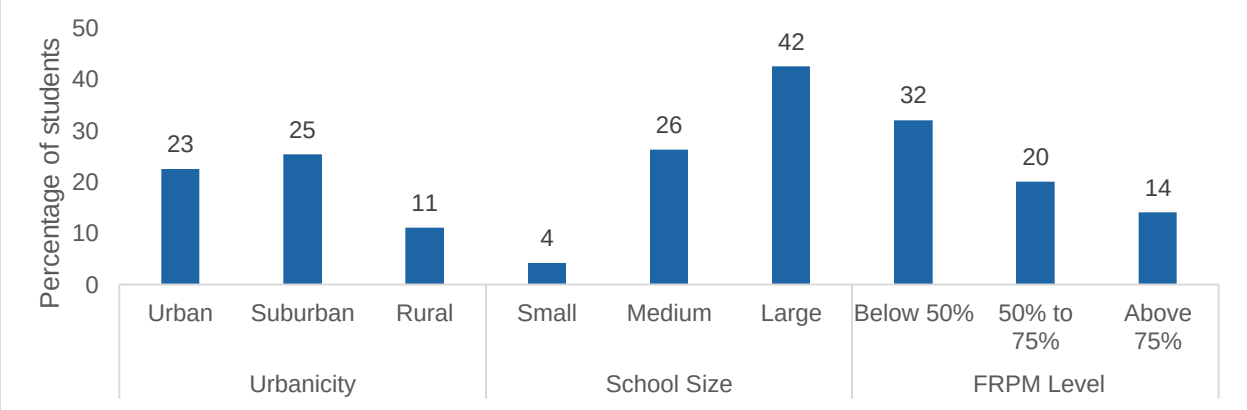
> *“Kids will come in and they don’t have the background knowledge or the technical skills that you would expect them to have for having one, two, or three years of middle school art. So, not even necessarily aware of what they should be competent in or any of the academic language or terminology. Not being able to explain, mixing a color, anything.… It's really a matter of … school sites making sure that they have people that are addressing the state standards and teaching kids the material.*

Case-study interviews also suggest that it is not only elementary and middle schools that need to improve student access to arts programs. The arts coordinator in one district remarked that most district high schools were only “really strong” in two disciplines, some may have been strong in three, but none were strong in all four. In another district, a school board member noticed similar deficiencies in access to high school arts courses. Of the four high schools in this board member’s district, only one had a choir and only two had band programs.

Larger high schools and schools serving relatively affluent urban or suburban communities were more likely to offer access to at least one course in all four required arts disciplines in 2019/20.

California high school students' access to at least one course in each of the four required arts disciplines depended on their schools' geographic location (11% of rural high schools offer all four required arts disciplines compared to 25% of suburban high schools), the number of students they enrolled [4% of small high schools (schools enrolling 1000 or fewer students) offer all four required arts disciplines compared to 42% of large high schools (schools enrolling more than 2000 students)], and the poverty level of the community (32% of schools with fewer than 50% of students eligible for FRPM offered all four required arts disciplines compared to 14% of schools in which more than 75% of students were eligible for FRPM) (Exhibit 3-4). That high schools in more affluent communities were more likely to offer arts courses in all four required arts disciplines may be, at least in part, a function of parent fundraising (see the funding discussion in Chapter 6). With only 7% of middle schools offering all four required arts disciplines, variation was minimal since there was little room for variation to occur.

Exhibit 3-4. High schools offering at least one course in all four required arts disciplines in 2019/20, by school characteristics



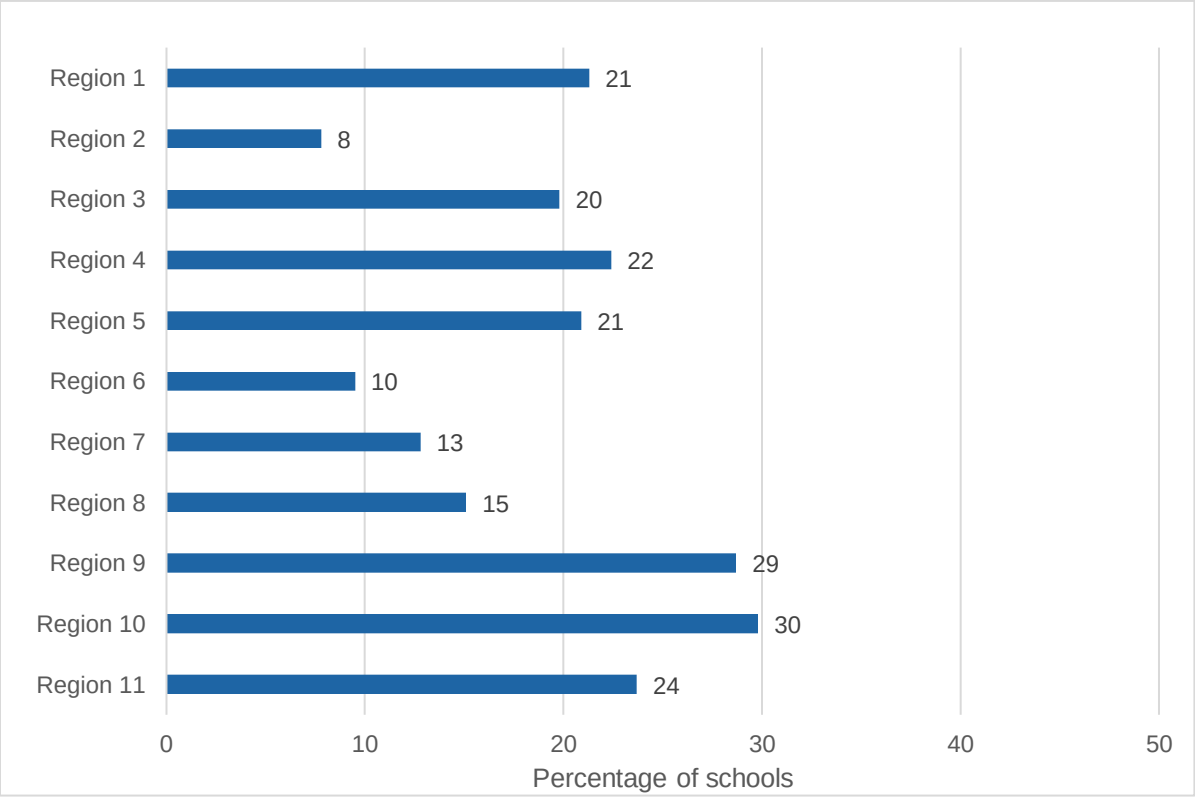
Source: SRI analysis of CDE course-enrollment data for 2019/20.
Note: Small high schools enroll 1000 or fewer students, medium high schools enroll 1001–2000 students, and large high schools serve over 2000 students.

Access to arts education varied by region: The percentage of high schools offering courses in all four required arts disciplines in 2019/20 ranged from fewer than one in 10 in the rural northeast corner of the state to nearly a third in the Inland Empire/Eastern Sierras.

California's county offices of education (COEs) support arts education for the school districts in their county and are in turn supported through the CCSESA Arts Initiative, which relies on a

regional structure defined by 11 "CCSESA Regions."[16] Given the importance of the county role and the regional system of support, we examined high school course offerings by CCSESA region (Exhibit 3-5). In 5 of the 11 regions (Regions 2, 3, 6, 7, 8), fewer than one in 5 high schools offered all four required arts disciplines, whereas in 2 of the 11 regions (Regions 9 and 10), nearly one in 3 high schools offered all four required arts disciplines.

Exhibit 3-5. High schools offering at least one course in all four required arts disciplines in 2019/20, by CCSESA region



Source: SRI analysis of CDE course-enrollment data for 2019/20.
Note: CCSESA designates California's regions as follows: Region 1: Del Norte, Humboldt, Lake, Mendocino, Sonoma; Region 2: Butte, Glenn, Lassen, Modoc, Plumas, Shasta, Siskiyou, Tehama, Trinity; Region 3: Alpine, Colusa, El Dorado, Nevada, Placer, Sacramento, Sierra, Sutter, Yolo, Yuba; Region 4: Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Solano; Region 5: Monterey, San Benito, Santa Clara, Santa Cruz; Region 6: Amador, Calaveras, San Joaquin, Stanislaus, Tuolumne; Region 7: Fresno, Kings, Madera, Mariposa, Merced, Tulare; Region 8: Kern, San Luis Obispo, Santa Barbara, Ventura; Region 9: Imperial, Orange, San Diego; Region 10: Inyo, Mono, Riverside, San Bernardino; Region 11: Los Angeles.

How does access to sequential, standards-based arts education vary by discipline?

In addition to the four disciplines required by the Ed Code, the California Department of Education provides standards and frameworks for two optional arts disciplines: media arts and

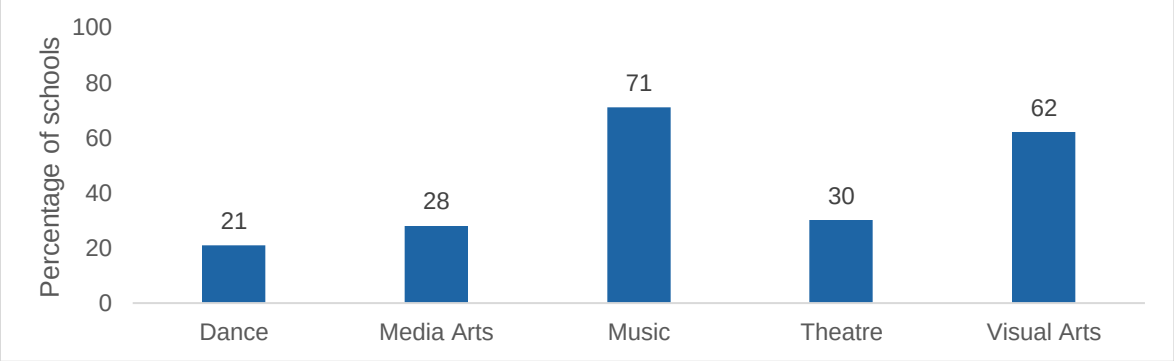
[16] CCSESA, the California County Superintendents Educational Services Association, is the statewide association for county superintendents of education.

career technical education—arts, media, and entertainment (CTE AME). Media arts is included as a fifth discipline in the California Arts Standards and Framework. CTE AME, on the other hand, is included in California Career Technical Education Model Curriculum Standards, is offered only in secondary schools, and builds on the other five arts disciplines with "career-ready practices" for secondary students. Additionally, some high schools offer advanced courses to students in the upper grades through programs such as Advanced Placement (AP) or International Baccalaureate (IB). In this section, we explore how access to all five disciplines, CTE AME, and advanced arts courses varies, using survey and course-enrollment data. Note: The study team has elected not to report on media arts course-enrollment data because its arts course code was available for the first time in 2019/20 and was not widely used.[17] We do, however, report on media arts using survey data where applicable.

Most California schools offer sequential, standards-based education in music and visual arts but not in dance, media arts, or theatre.

Over half of California's schools offer sequential, standards-based instruction in music and visual arts (71% and 62%, respectively) while less than a third offer sequential, standards-based instruction in dance, media arts, and theatre (Exhibit 3-6). This disparity in discipline offerings is evident throughout the nation. According to a 2009–10 national survey, most schools offer music and visual arts and fewer than half offer theatre and dance (Parsad, 2012). Students we spoke with expressed interest in more options for arts courses (see Spotlight).

Exhibit 3-6. Schools offering a standards-based course of study in 2019/20, by discipline



Source: 2020 SRI School Survey.

Spotlight: Students want more variety in arts offerings

Students in middle and high school focus groups expressed a desire for more variety in arts course offerings and had many suggestions for the kinds of courses they were interested in, including ceramics, film, animation, digital media, music production, acting, and choir. One high schooler suggested high school should be more like college, "where you pick what you want to do and there

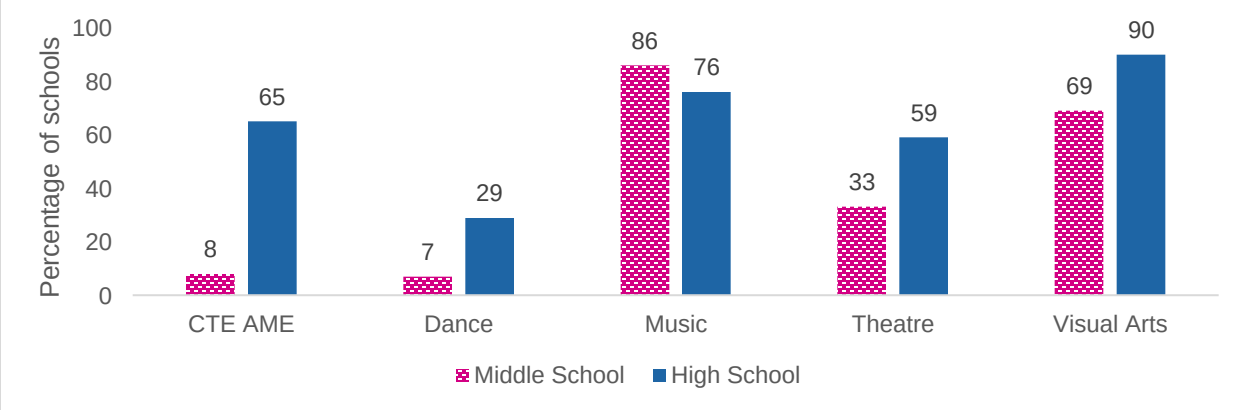
[17] Only two "course group" codes—"Media Arts (Departmentalized K–8)" and "Media Arts"—were associated with the media arts content area, whereas the course group "Media/Film/Video/Television Production" is coded as Drama/Theatre, and Introduction to Film/Video Production is coded as CTE AME.

[are] different classes that are given and you can choose." This same student wanted to see "actual pathways to arts programs" beyond the introductory courses that were offered, which the student described as "just being class one, class two: A, B, and you're done."

In 2019/20, most middle schools and many high schools failed to offer a single course in dance or theatre.

Among California high schools, 9 in 10 offered at least one visual arts course (90%) and three-quarters offered at least one music course (76%), while fewer than 3 in 5 offered a theatre course (59%) and fewer than 3 in 10 offered a dance course (Exhibit 3-7). For all disciplines except music, the proportion of schools offering at least one course in each arts discipline was smaller for middle schools than for high schools. That more middle schools than high schools offered a music course may be related to the Ed Code requirement that schools include the arts as part of the adopted course of study for students in grades 1 through 6, or it may be that district leaders understand the importance of sequential music instruction to ensure that students are prepared to participate in traditional high school course offerings such as band, choir, and orchestra. (See Appendix B for information on course offerings by discipline by school characteristics such as urbanicity, school size, and proportion of students eligible for FRPM.)

Exhibit 3-7. Secondary schools offering at least one arts course in 2019/20, by discipline



Source: SRI analysis of CDE course-enrollment data for 2019/20.
What access do high schools provide to advanced arts courses and CTE AME courses?

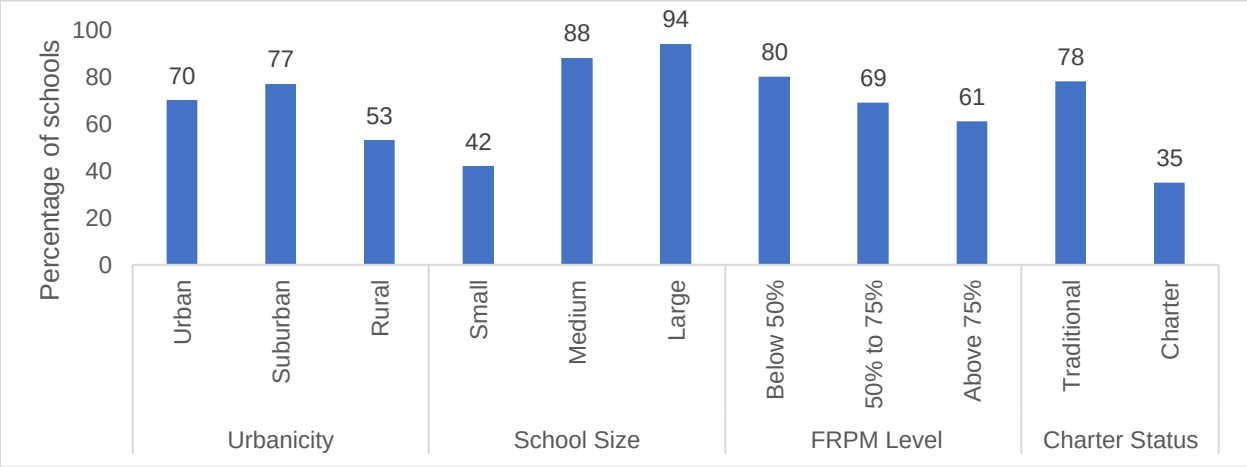
Analysis of arts course-enrollment data in a single school year does not shed light on whether schools offer a sequential course of study. However, offering advanced arts courses, such as IB or AP or dual enrollment courses, signals that a school may offer a sequential course of study because advanced courses typically necessitate prerequisite courses. Similarly, the completion of a CTE AME pathway, attained by completing a CTE AME capstone course (the final course in a sequence), certifies that a student has completed 300 hours of sequential coursework aligned with "career ready practices." The state incentivizes these types of course offerings through its College/Career Readiness Indicator on the California School Dashboard. This

indicator evaluates high schools and districts based on the proportion of graduating students "prepared" for college and career as determined by a number of criteria, including passing two AP or IB tests or completing a CTE pathway (along with either passing Smarter Balanced Assessments or acquiring college credits). In this section we consider how access to advanced arts courses, CTE AME courses, and CTE AME pathways varied by school characteristics.

In 2019/20, 7 in 10 high schools offered at least one advanced arts course, with greater access for students attending larger schools and schools serving more affluent urban and suburban communities.

Among California high schools, 70% offered at least one advanced course, defined as an IB diploma, AP, dual-enrollment, or a CTE AME capstone course. The schools most likely to offer advanced arts courses were suburban (77%), large (94%), or serving a student population in which fewer than 50% of students were eligible for FRPM (80%) (Exhibit 3-8). Additionally, traditional, non-charter high schools were more than twice as likely to offer an advanced arts course compared with charter schools (78% and 35%, respectively).

Exhibit 3-8. High schools offering at least one advanced arts course in 2019/20, by school characteristics



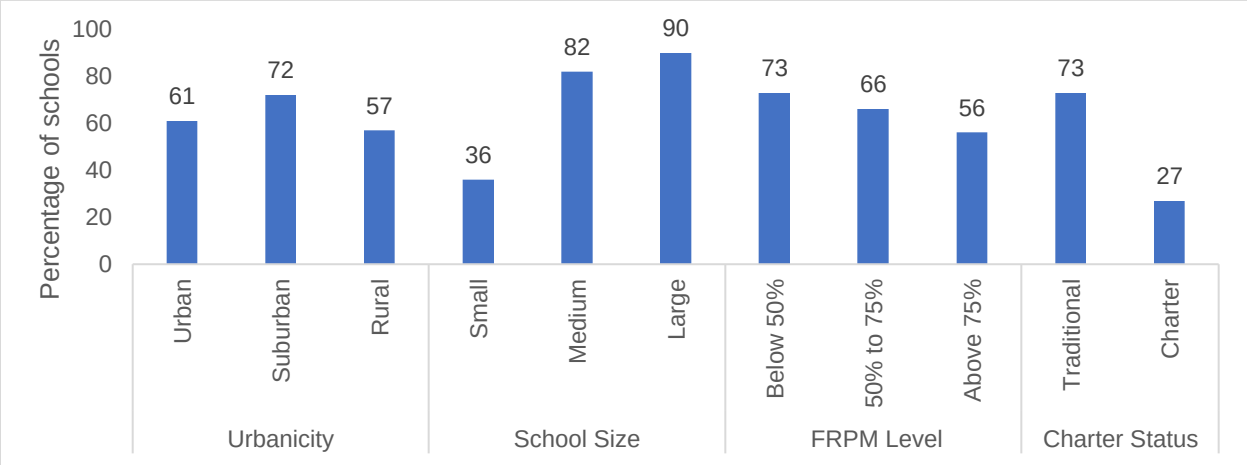
Source: SRI analysis of CDE course-enrollment data for 2019/20.
Note: Small high schools enroll 1000 or fewer students, medium high schools enroll 1001–2000 students, and large high schools serve over 2000 students.

Nearly two-thirds of high schools offered at least one CTE Arts, Media, and Entertainment (AME) course, and one-third of high schools offered a CTE AME pathway.

Among California high schools, 65% offered at least one CTE AME course in 2019/20. However, as with advanced arts courses, access to CTE AME courses varied by school characteristics and was greatest in high schools that were large (90% offered at least one course), suburban (72%), or serving a relatively affluent community (73% of schools serving a student population in which fewer than half of students were eligible for FRPM) (Exhibit 3-9). A

markedly smaller proportion of charter schools (27%) offered CTE AME courses than non-charter schools (73%).

Exhibit 3-9. High schools offering at least one CTE AME course in 2019/20, by school characteristics



Source: SRI analysis of CDE course-enrollment data for 2019/20.
Note: Small high schools enroll 1000 or fewer students, medium high schools enroll 1001–2000 students, and large high schools serve over 2000 students.

In addition to individual CTE AME courses, survey data indicate that 36% of high schools offer a CTE AME pathway[18] that provides students with 300 hours of sequential coursework aligned with the CDE's CTE Standards and Framework. A coordinator of a CTE AME pathway at a high school in the Central Valley described the goal of the AME pathway:

> *The idea is for the students to become pathway completers, which means that they have been in the CTE program for three years…. We develop students to really understand that there is a lot of opportunity in the arts… they can find a job and a career.*

While the expansion of CTE pathways has increased access to the arts for students within AME-specific pathways, the structure can limit access for students outside of an AME pathway (see Spotlight).

Spotlight: Transition to CTE pathways increases arts access for some and limits it for others

CTE pathways are increasingly seen as a means of advancing California secondary students' college and career readiness, a policy imperative coming from both the federal and state governments. Accordingly, some districts and schools require every student to enroll in a CTE pathway (referred to as wall-to-wall pathways). Students who choose an AME pathway are enrolled in an AME elective and have AME components integrated into their core classes (e.g., English language arts, science). However, students who enroll in a different pathway may have no access to any CTE AME courses. This may be because the CTE AME courses are reserved for pathway participants or because the other pathway requirements leave no time for CTE AME or arts electives in their schedule.

[18] The CDE defines a career pathway as "a coherent, planned sequence of career technical education courses detailing the knowledge and technical skills students need to succeed in a specific career area" (California Department of Education, 2007, p. 447).

Two arts teachers at an Inland Empire high school that offered seven pathways (four of which fell under AME) discussed the challenges non-AME students face in enrolling in arts courses. One explained that pathway teachers tell some students not to take arts courses even if they have a strong interest and room in their schedule:

> *I've had students come to me and tell me that other teachers have said, "Don't take art, you could be taking this class," even though the student said, "I really like art," and it was, "No, that doesn't have anything to do with your career.*

Students enrolled in CTE AME pathways expressed gratitude for the pathway system but recognized the tradeoffs it entails. One student explained, "You don't necessarily get to explore a lot of different things" because "you don't really … have the option to change … or go into different directions of what you want to do." A student in the same school expressed similar concerns about choosing a pathway at such a young age:

> *I feel like the downside is that it feels like you're choosing … your major for college. So, it's kind of a lot of pressure to put on a sophomore…. I had parents wanting me to go the AP route, not necessarily the arts route, and arts was my thing. So, I found that really hard.*

What barriers impede increased access to arts instruction?

Given the disparity between what schools are required to offer and what they do offer, the study team examined the barriers to increasing access to arts ed. Accordingly, the school survey asked school leaders to rank each of 11 possible barriers[19] to access as "not a barrier," a "minor barrier," a "moderate barrier," or a "serious barrier." Each of the 11 barriers to access (Exhibit 3-10) falls into one of four larger constructs: competing priorities, lack of teacher capacity, inadequate resources, and lack of support.

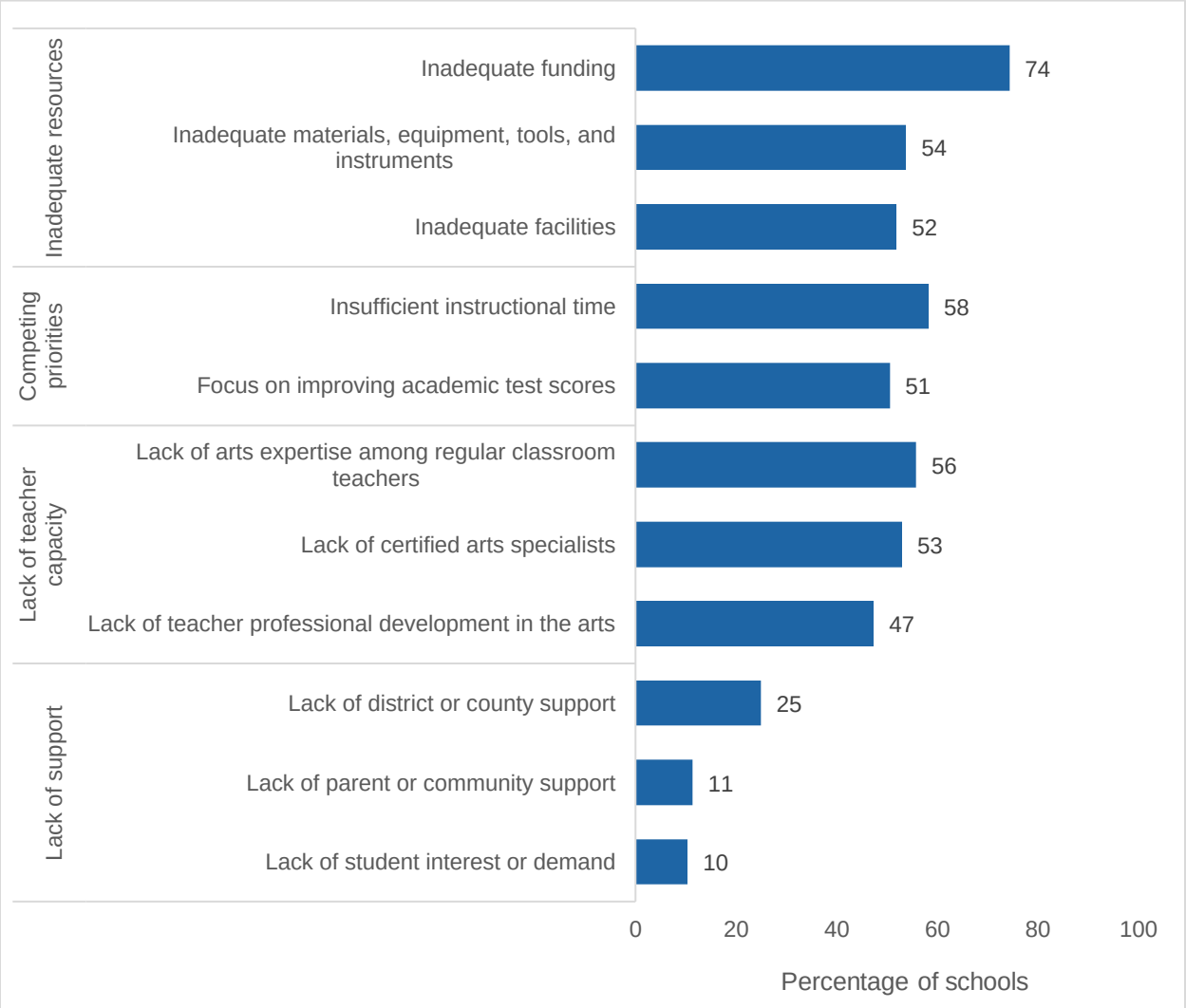
Since access to arts education does not necessarily translate to student participation in the arts, especially at the secondary level, the survey also asked secondary school leaders about barriers to increasing student participation in arts ed. In this section, we look at barriers to *access* across all survey respondents. In the subsequent section, we examine variations in barriers to *participation* at the secondary level.

In 2020, inadequate funding remained the most significant barrier to increasing access to arts education.

As in the 2006 study, inadequate funding was the most-often-cited barrier to increasing access to arts education, with 74% of school leaders ranking it as serious or moderate (Exhibit 3-10). (Note: This survey was administered before the state significantly increased funding for education in 2021 and 2022.) Most school leaders further reported a lack of other resources, such as lack of teacher capacity and competing priorities as barriers to access.

[19] Secondary school leaders were asked about only 10 barriers, as one ("Lack of arts expertise among regular classroom teachers") is less relevant at the secondary level, where teacher expertise is more specialized, whether in the arts or other academic subjects.

Exhibit 3-10. School leaders' perceptions of moderate and serious barriers to increasing access to arts instruction in 2019/20



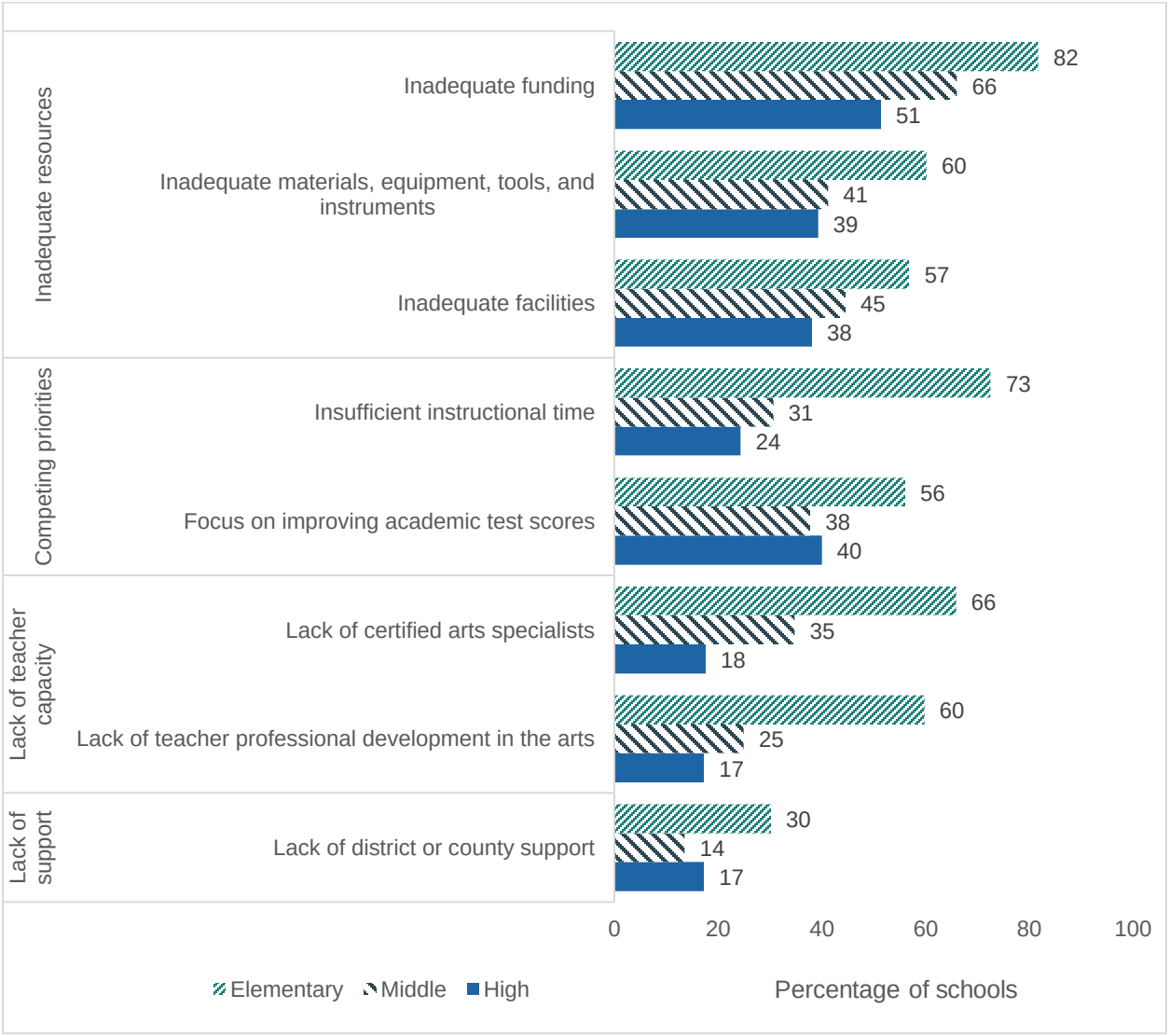
Source: 2020 SRI School Survey.

Note: "Lack of arts expertise among classroom teachers" was listed only on the elementary survey because much of the arts instruction at the elementary level is provided by regular classroom teachers rather than arts specialists. This is not the case at the secondary level, so this item was not included for secondary school respondents.

Elementary schools reported significantly more barriers to increasing arts access than secondary schools.

Of the 10 barriers to be considered, eight were more likely to be cited as moderate or serious barriers at the elementary level than at the secondary level (Exhibit 3-11). The largest differences between elementary- and secondary-level responses occurred in the categories of competing priorities and lack of teacher capacity.

Exhibit 3-11. School leaders' perceptions of moderate and serious barriers to increasing access to arts instruction in 2019/20, by school level



Source: 2020 SRI School Survey.

Competing priorities in elementary schools. While California Ed Code Section 51210 requires elementary schools to include instruction in seven courses of study, including visual and performing arts, it specifies a minimum number of instructional minutes only for physical education. For the other six courses of study, local administrators and educators have leeway in deciding how to allocate instructional time. Many interviewees indicated that visual and performing arts are often considered less important than other disciplines and consequently get ignored or tacked on at the end of units if time allows. An elementary teacher explained:

> *Teachers feel so pressed for time in teaching a curriculum. How am I going to get my kids through this grade level and make sure they got all they need to know with math and social studies and science and language arts? I barely have time for P.E…. How am I*

> *going to fit the arts in there as well? I think that's a huge deterrent for a lot of teachers. They feel like they just don't have the space for it.*

Besides lacking a stipulated minimum number of instructional minutes, the arts are not covered in the California Assessment System, which addresses English, mathematics, science, and physical education. Educators feel pressure to focus on the assessed subjects and even worry that spending too much instructional time on the non-tested areas will beget a reputation as an ineffective educator. One elementary teacher speculated most teachers would "love to do [art] a couple of times a week. However, we have this test to prep … and our kids aren't ready." The leader of a symphony orchestra that partners with local schools to provide music instruction observed that the arts are "still sitting in some kind of enrichment basket as opposed to being thought of ... [in] the same way as language arts, math, science" and "if it's not being tested or involved in some high-stakes testing thing, then it becomes a struggle to do it."

Educators … worry that spending too much instructional time on non-tested courses of study will beget a reputation as an ineffective educator.

Lack of teacher capacity in elementary schools. Traditionally, elementary teachers have a single class of students for a great majority of the day, responsible for providing instruction in all the required courses of study, including the arts. Some districts hire certified arts specialists to provide arts instruction to elementary school students via stand-alone classes (or "specials"), but the survey data described in Chapter 5 indicate that only a quarter of elementary schools have at least one full-time equivalent (FTE) arts specialist (see (see Exhibit 5-2).

More middle schools than high schools cited inadequate funding and lack of teacher capacity as barriers to access to arts education.

Middle school leaders were more likely than high school leaders to report 3 of the 10 possible barriers to access as "moderate" or "serious," especially barriers related to lack of teacher capacity (Exhibit 3-11). One middle school principal explained that it took a specific commitment and investment from the school board to get a music program into every middle school in its district. Prior to that, "our staffing … and our funding was so limited that we couldn't fit it in, we just didn't have the FTE to make that happen."

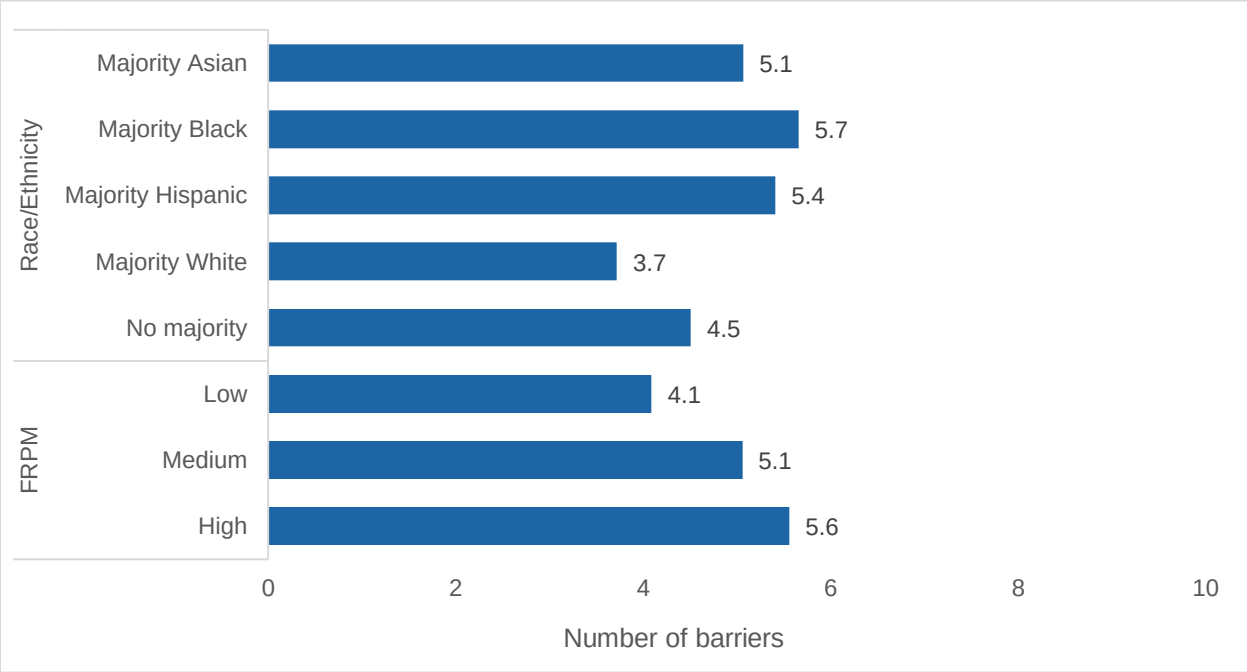
High school students also remarked on their lack of middle school arts opportunities. One described being thrilled to arrive at high school and have access to arts classes after having none for "so long."

Schools serving higher concentrations of students from low-income families and schools serving majority-students-of-color populations face more barriers to increasing arts instruction.

School leaders at low-FRPM-level schools reported an average of 4.1 barriers as moderate or serious barriers, while schools at high-FRPM-level schools reported an average of 5.6 barriers

as moderate or serious (Exhibit 3-12). Similarly, majority-White schools reported an average of 3.7 barriers as moderate or serious, while majority-Hispanic, -Asian, or -Black schools reported between 5.1 and 5.7 barriers as moderate or serious.

Exhibit 3-12. School leaders' perceptions of moderate and serious barriers to increasing access to arts instruction in 2019/20, by school characteristics



Source: 2020 SRI School Survey.

More specifically, school leaders at medium- and high-FRPM-level schools were more likely to report lack of arts expertise among regular classroom teachers, lack of teacher professional development in the arts, more focus on improving academic test scores, inadequate arts resources (facilities, materials, equipment, tools, and instruments), and lack of parent or community support as moderate or serious barriers. Case-study interviewees explained that schools serving students from low socioeconomic backgrounds feel pressure to focus on math and English, and consequently, feel there is no room for arts instruction.

A number or respondents explained that these barriers are particularly disheartening because students from low-income families are exactly those who lack the resources to pursue arts opportunities outside of school. A survey respondent explained: "We have felt for a long time that it's doubly important for our low-income students to be exposed to the arts. They almost need it *more* than other kids, since they may or may not have exposure at home." Students, too, recognize the role schools can play in providing arts opportunities. A high school student who was introduced to the cello in middle school and grew passionate about it explained:

> *For me, personally, I can't afford to do music like other students can outside of school. I don't have the money to pay for private lessons. So, school is the only option I have.*

Chapter 4. Student Participation and Arts Course Enrollment

In Chapter 3, we discussed the access schools provide to arts education. In this chapter, we turn to the student perspective and consider how often students participate in arts instruction. We begin by leveraging survey data to estimate elementary student participation. For secondary students, we turn to course-enrollment data to explore enrollment trends by discipline and variation by student characteristics. We conclude by examining barriers to secondary students' enrollment in arts instruction according to survey and case study data.

How often do elementary students receive instruction in each arts discipline?

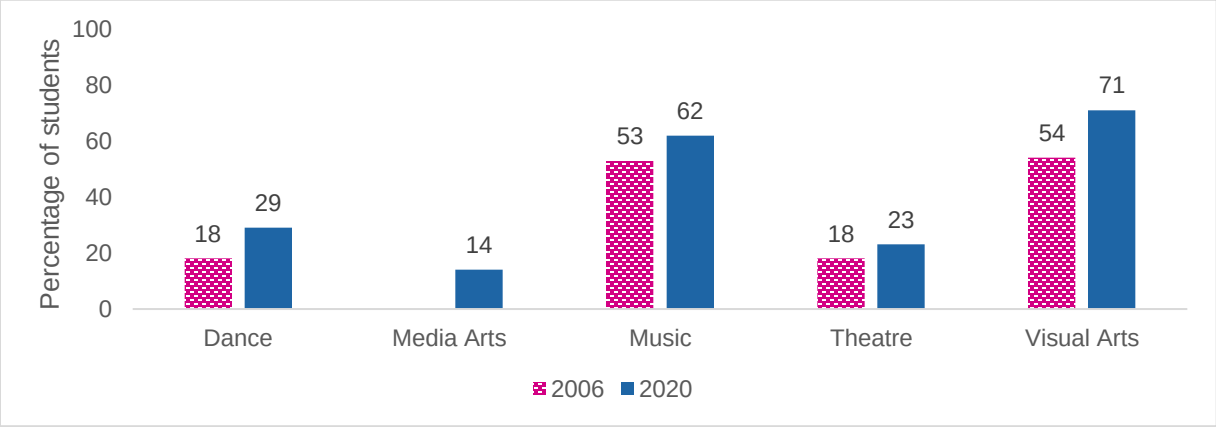
Because elementary students do not enroll in arts courses the way secondary students do, information about elementary student participation in arts education is not readily available. To address this gap, our survey asked school leaders for the percentage of students who receive arts instruction (by discipline). Since the survey does not ask about participation rates by student group (e.g., for English learners, students with disabilities), we conclude our exploration of elementary student participation in arts education by considering how the concentration of students eligible for FRPM within a school is related to the percentage of elementary students receiving arts instruction.

More than 3 in 5 elementary students experienced at least some visual arts and music instruction, and more elementary students received some instruction in each arts discipline in 2020 than in 2006.

According to our survey of elementary school principals, most elementary students receive some visual arts (71%) and music (62%) instruction, while relatively few elementary students receive dance (29%), theatre (23%), or media arts (14%) instruction (Exhibit 4-1). Notably, compared with 2006, larger percentages of elementary students receive some instruction in each of the arts disciplines. For example, the percentage of elementary students receiving visual arts increased from 54% in 2006 to 70% in 2020.

This expansion of elementary arts education coincides with funding increases (see Exhibit 2-3), coordinated advocacy efforts, and changes to the state accountability system. In 2006, the state was subject to the federal No Child Left Behind law and associated test-based accountability policies. At that time, 75% of elementary school leaders cited the "focus on improving academic test scores" as a moderate or serious barrier to increasing access to arts education. By 2020, that percentage had dropped to 56%.

Exhibit 4-1. Elementary students receiving arts instruction, by discipline: 2006 and 2020



Source: 2020 SRI School Survey.
Notes: (1) The 2006 survey did not ask about media arts instruction. (2) The student percentage results were weighted by school enrollment size to appropriately scale to the proportion of students in the state. Schools offering no instruction in an arts discipline were averaged as 0% of students receiving that discipline. (3) Differences in theatre participation were not statistically significant.

Case-study data suggest that even at elementary schools offering some arts instruction, arts instruction is often limited to a single discipline or certain grades. For example, an elementary teacher explained that only fourth- and fifth-graders receive music instruction with a credentialed art teacher. For first-graders at this teacher's school, arts instruction is mostly limited to visual arts, and even then, occurs only if a classroom teacher decides to integrate it into other instruction. Increased time for arts instruction can be a mechanism for providing classroom teachers more time for collaboration with each other while students work with a certified arts teacher (see Spotlight).

Spotlight: Leveraging arts instruction in elementary schools to provide collaboration time for teachers

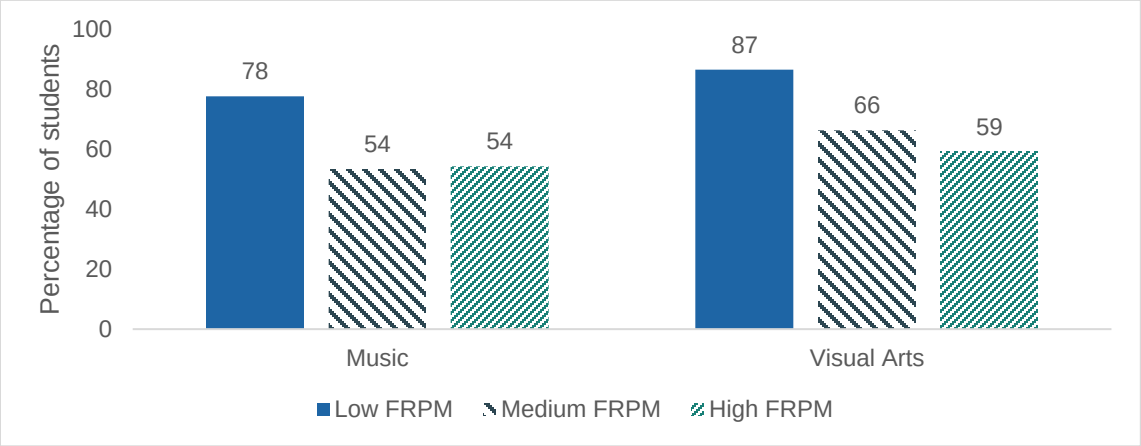
One elementary school district leveraged LCFF funds to increase its number of certified arts specialists from four to 64 in a single year. These teachers provide instruction in music and visual arts for half a day once a week to every student in the district. Regular classroom teachers use this time to meet with one another and prepare lesson plans, and thus are fully supportive of allocating instructional time and district resources to the arts. The district's arts coordinator explained the sustainability of this strategy: "[Teachers] are not necessarily going to always say, 'We want the arts' … but knowing that this is tied to your time to collaborate and have your planning, they are not going to want to let that go."

The rate at which elementary students received music and visual arts instruction was substantially lower in schools serving low-income communities.

The percentage of students receiving arts instruction in the two most common disciplines—music and visual arts—is consistently lower in schools serving low-income communities

communities (Exhibit 4-2).The gap between the schools in the low- and high-poverty terciles is 24 percentage points in music and 28 percentage points in visual arts.

Exhibit 4-2. Elementary students receiving arts instruction in 2019/20, by school FRPM level



Source: 2020 SRI School Survey.
Note: The student percentage results were weighted by school enrollment size to appropriately scale to the proportion of students in the state. Schools offering no instruction in an arts discipline were averaged as 0% of students receiving instruction in that discipline.

How many secondary students enroll in arts instruction in each discipline, and how has this changed over time?

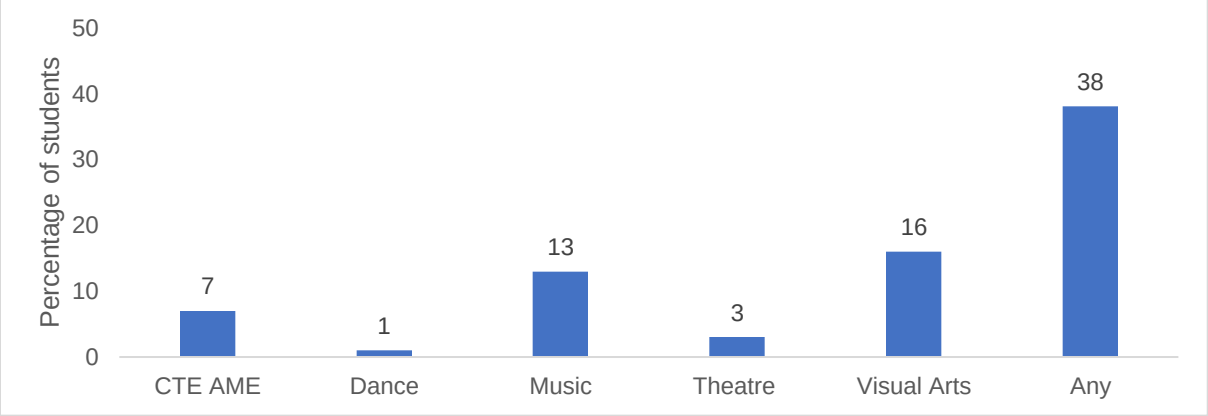
The annual collection of secondary course-enrollment data across the state allows for a broad look into the rate at which secondary students enroll in courses in each discipline and how enrollment has changed over time. Unlike the survey data, the course enrollment data include all middle and high schools throughout the state and can be linked to key student characteristics (e.g., gender, FRPM level, English learner and special education status). However, it is worth noting that the validity of these data relies on the accurate coding of courses at each school, and some case-study interviewees suggested this coding is not applied consistently across the state. Additionally, for this study, we relied on different datasets for historical data (2013/14 through 2018/19) and contemporary 2019/20 data (see Appendix A); given the different datasets, we do not include 2019/20 findings alongside the data showing change over time.[20]

[20] For the historical data, we relied on CDE-processed school-level data files for our analyses. For the contemporary data from 2019/20, the CDE provided us with deidentified student-level data that SRI analysts cleaned and analyzed. Because of the potential differences in data cleaning rules, aggregating processes, etc., we cannot be certain that our results were processed in the same way as CDE aggregated data. Accordingly, we present them as separate analyses.

In 2019/20, 38% of secondary students enrolled in at least one arts course, with fewer than 3% enrolling in theatre or dance.

Approximately 2 out of 5 secondary students (38%) were enrolled in at least one arts course at some point during the 2019/20 school year (Exhibit 4-3). The disparities by discipline, with higher rates of enrollment in visual arts (16%) and music (13%) than in theatre (3%) and dance (1%), is consistent with elementary and national trends as noted in the previous section.

Exhibit 4-3. Secondary student enrollment in arts courses in 2019/20, by discipline



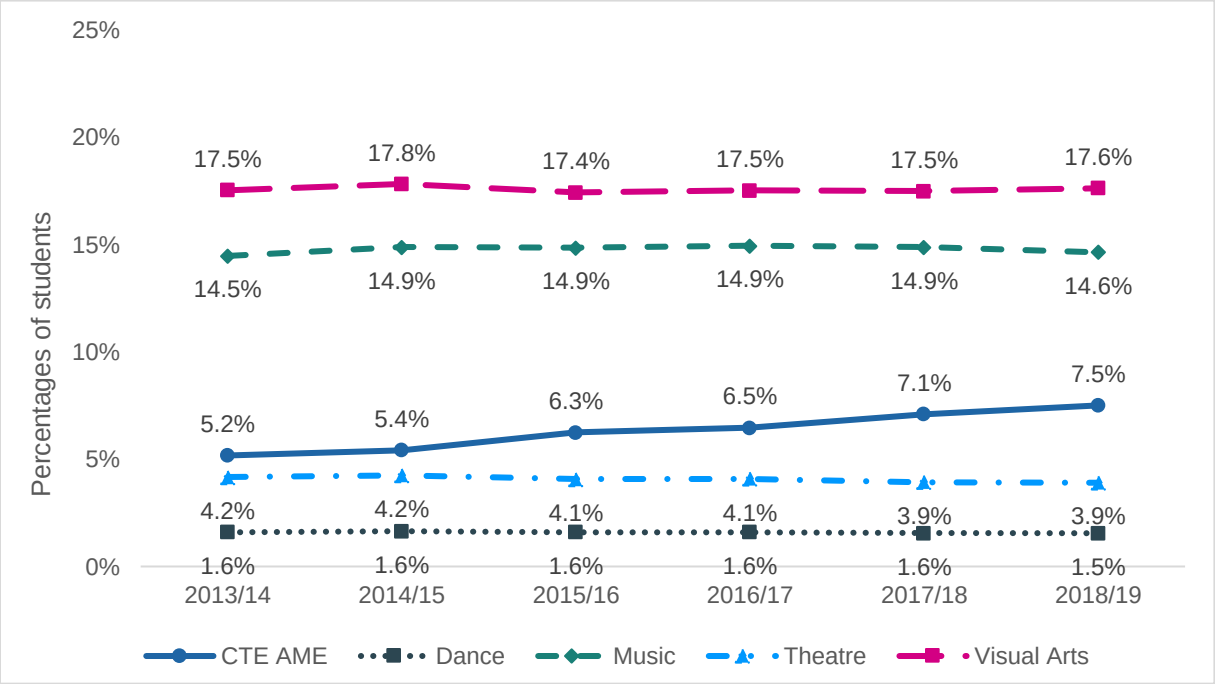
Source: SRI analysis of CDE course-enrollment data for 2019/20.

Secondary student enrollment in arts courses has not changed as a percentage of the student population since 2013/14, with the exception of CTE AME.

Since 2013/14, enrollment in visual arts courses has remained steady at approximately 17.5% of secondary students (Exhibit 4-4).[21] Likewise, enrollment in music courses has stayed near 14.5%. While much smaller percentages of students enroll in theatre and dance, participation in these courses has also remained consistent over time. In contrast, enrollment in AME courses increased by 50% during the same period (from 154,573 to 231,437 students). In fact, in 2018/19 at least twice as many students were enrolled in AME courses than in any other industry sector courses (California Department of Education, 2019).

[21] As noted above, the data in Exhibits 4-3 and 4-4 come from different datasets. While the numbers track closely, we do not interpret the lower course participation rates presented in Exhibit 4-3 to mean that the actual rates declined in 2019/20.

Exhibit 4-4. Secondary student enrollment in arts courses, by discipline: 2013/14 to 2018/19



Source: SRI analysis of CDE school-level course-enrollment data.

How does secondary student enrollment in arts courses vary by student characteristics?

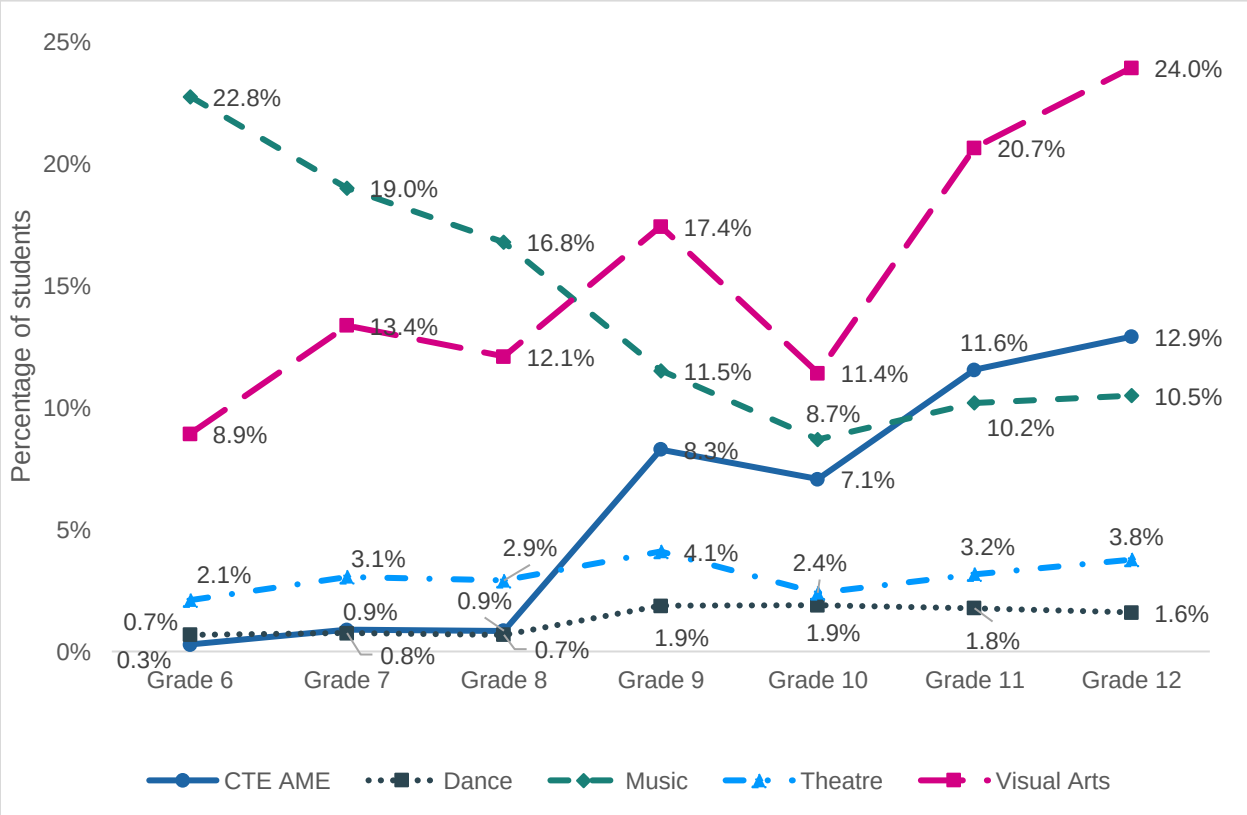
Next, we examined trends in enrollment by student characteristics such as grade level, special education status, English learner status, FRPM status, and race/ethnicity. Disparities in participation by these characteristics may indicate that certain student groups either have no access to these courses (e.g., due to schedule conflicts or a lack of prerequisites) or that they have access but prioritize other subjects over the arts.

Except for music, students were more likely to enroll in arts courses later in their secondary education.

Enrollment in arts courses generally increased as students progressed from sixth to 12th grade, likely a result of increased course offerings at the high school level. For all disciplines but music, enrollment increased over students' time in school, with a notable jump in ninth grade (particularly for visual arts and CTE) and a drop in 10th grade (Exhibit 4-5). Case-study data suggest that the drop in arts enrollment in 10th grade is likely due to that being a particularly challenging year for students to fit in all the courses required for graduation and A–G eligibility, whereas many students may choose to fulfill their "F requirement" in ninth grade and student schedules tend to open up in 11th and 12th grade. Scheduling challenges are discussed further in the Barriers section below.

Music is the only arts discipline in which more students enrolled in middle school (typically grades 6–8) than in high school (typically grades 9–12). A small percentage of middle schools require nearly all students to take music in sixth grade (a continuation of upper-elementary music instruction), which could drive some of this difference. Alternatively, students who had no music instruction in elementary or middle school may have felt unprepared for high school music courses, whereas students may find the other arts disciplines—particularly visual arts—more inviting, even without prior instruction. For example, one student explained that she would rather sign up for a ceramics course than something like "choir or band" because "you kind of have to already know how to do it to be able to join."

Exhibit 4-5. Secondary student enrollment in arts courses in 2019/20, by discipline and grade level



Source: SRI analysis of CDE course-enrollment data for 2019/20.

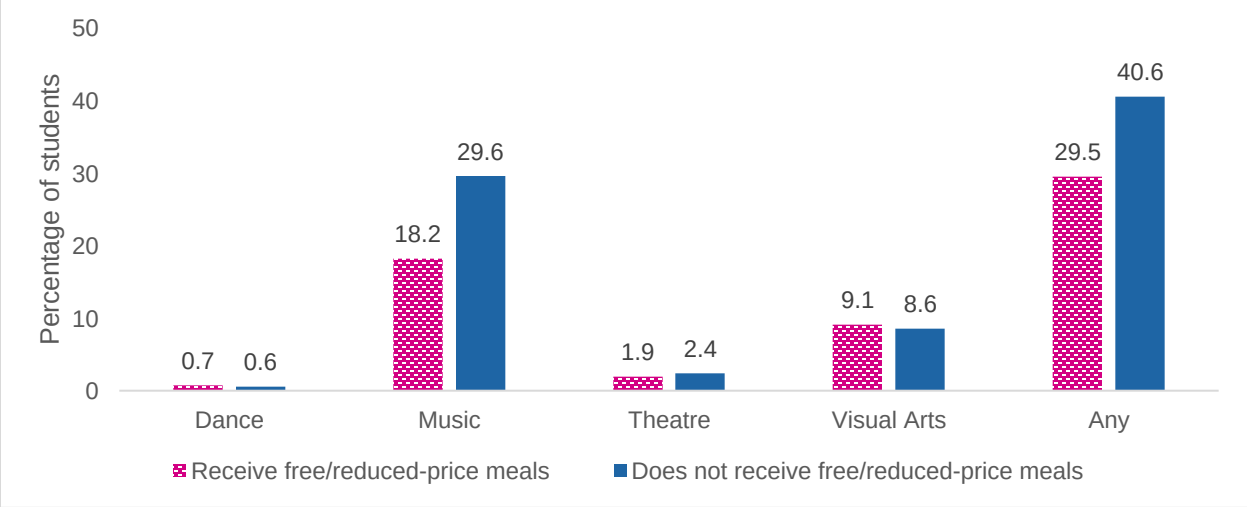
Overall variation in arts enrollment by student characteristics was driven largely by disparities in music course enrollment in sixth grade.

Although, overall, 38% of secondary students were enrolled in at least one arts course in 2019/20 (Exhibit 4-3), the percentage was lower for students eligible for FRPM, students with disabilities, English learners, and certain racial/ethnic student groups. Importantly, the variation

in enrollment among all secondary students can be traced back to variation in enrollment in music starting in sixth grade.

For example, there was an overall 4.6 percentage point gap in any arts enrollment between students eligible for FRPM (35.9%) and those not eligible for FRPM (40.5%). However, the gap in sixth grade was 11 percentage points (29.5% of sixth-graders eligible for FRPM enrolled in any arts course, compared with 40.6% of sixth-graders not eligible for FRPM) (Exhibit 4-6). Furthermore, the gap between students eligible for FRPM and those not eligible in grade 6 is entirely driven by an 11.4 percentage point gap in enrollment in music. In contrast, in visual arts, theatre, and dance, the gap between FRPM and non-FRPM sixth-graders is less than 1 percentage point. This trend is consistent across student characteristics, with sixth-grade students with disabilities and English learners less likely to be enrolled in music but just as likely to be enrolled in other arts disciplines. The same is true for certain racial/ethnic student groups: for example, 27% of White and 37% of Asian sixth-graders are enrolled in music compared to 18% of Hispanic and Black sixth-graders. This magnitude of disparity (9 and 19 percentage points) is much greater than disparities found in other disciplines, which show enrollment rates within 1 to 2 percentage points across all racial/ethnic groups (see Appendix B for additional information about arts course enrollment by student subgroup).

Exhibit 4-6. Sixth-grade enrollment in arts courses in 2019/20, by discipline and FRPM status

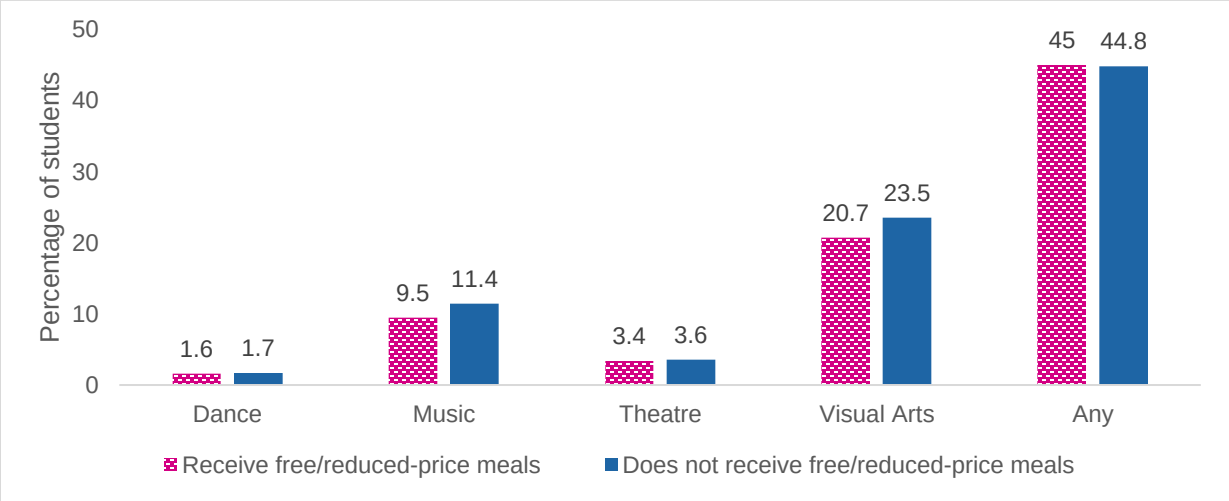


Source: SRI analysis of CDE course-enrollment data for 2019/20.

Disparities by student demographic characteristics in overall enrollment and enrollment by discipline essentially disappear in the last two years of secondary education (see Exhibit 4-7, which compares the same data for 11th- and 12th-graders as Exhibit 4-6 for sixth-graders, comparing those who receive FRPM to those who do not). Again, while the exhibit illustrates this comparison only for FRPM status, the same pattern appears among 11th- and 12th-grade

students when looking at special education status, English learner students, and racial/ethnic student subgroups (see Appendix B).

Exhibit 4-7. 11th- and 12th-grade student enrollment in arts courses in 2019/20, by discipline and FRPM status



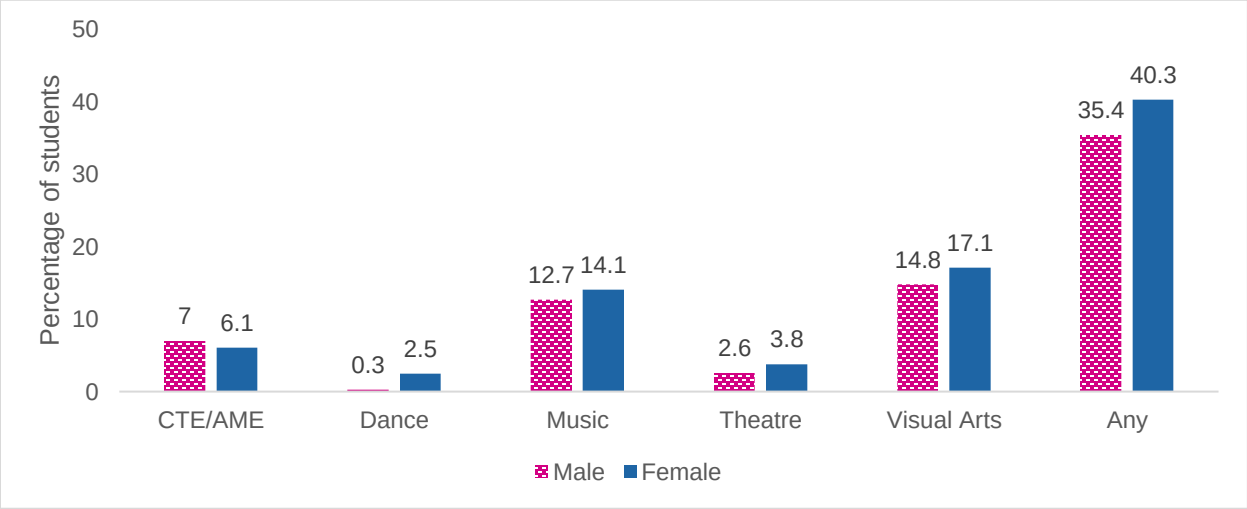
Source: SRI analysis of CDE course-enrollment data for 2019/20.

In summary, enrollment data show that course enrollment was generally equitable across student groups in 2019/20 except for enrollment in music courses in sixth grade. As mentioned above, this may be due to some middle schools requiring or encouraging sixth-graders to enroll in music to ensure that students are prepared to participate in high school course offerings, such as band, choir, and orchestra.

Female students were slightly more likely than male students to enroll in each arts discipline other than CTE AME.

Female secondary students enrolled in arts courses at a rate 5 percentage points higher than their male counterparts (Exhibit 4-8). This held true across secondary grade levels and across all disciplines except for CTE. However, none of the gaps by gender in each discipline exceeded 3 points, suggesting gender contributed only marginally to variation in course enrollment.

Exhibit 4-8. Secondary enrollment in arts courses in 2019/20, by discipline and gender



Source: SRI analysis of CDE course enrollment data for 2019/20.
Note: CDE data include non-binary students. The numbers are not reported here due to extremely small sample sizes; however, they do appear in Appendix B.

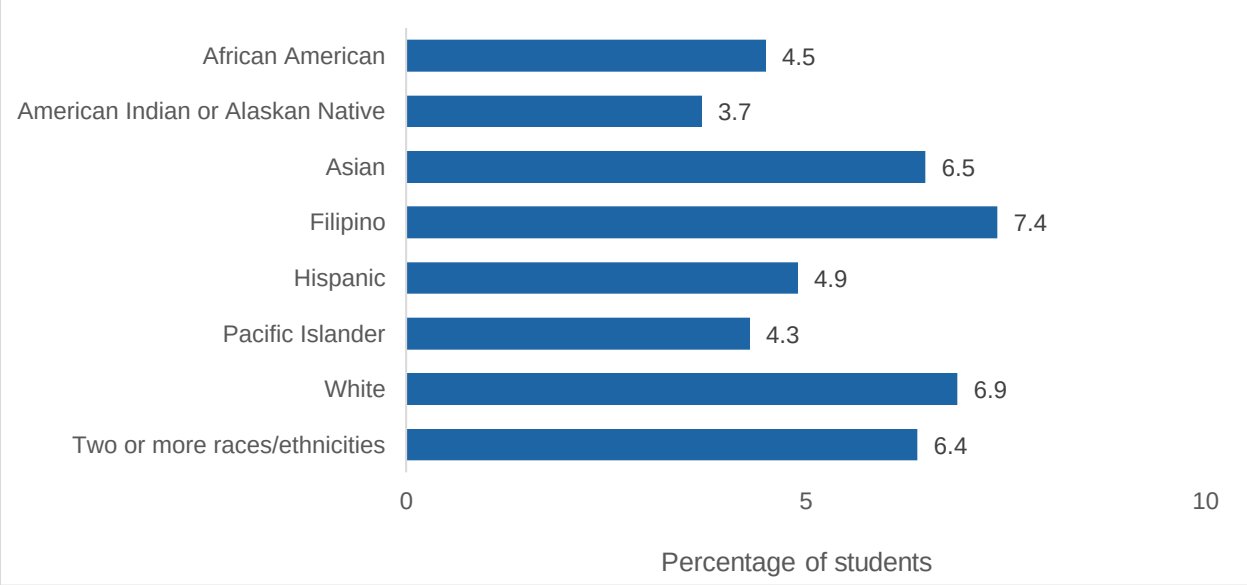
Approximately 1 in 20 11th- and 12th-grade students were enrolled in advanced arts courses that help qualify them as prepared for college and career.

Six percent of 11th- and 12th-graders were enrolled in an advanced arts course in 2019/20, defined as an Advanced Placement, International Baccalaureate, dual-enrollment, or CTE AME capstone course. These courses conclude a sequential, course of study and, if other requirements are met, offer a path for students to be designated "prepared" for college and career upon graduation.[22] In contrast to 11th- and 12th-grade enrollment in all arts courses (see Exhibit 4-7), enrollment in advanced courses varied by student characteristics such as gender, race/ethnicity, FRPM status, special education status, and English learner status (Appendix B). For example, 6.9% of White 11th- and 12th-graders enrolled in an advanced arts course compared with 4.9% of Hispanic 11th- and 12th-graders (Exhibit 4-9). Similarly, 11th- and 12th-graders who were male, special education students, English learners, or eligible for FRPM enrolled in advanced courses at rates that were 1.4 to 3.4 percentage points lower than their peers. These differences echo the differences seen in sixth-grade enrollment (Exhibit 4-6), suggesting that without middle school participation in arts courses, students may be precluded from access to advanced arts courses later in their secondary education.

Without middle school participation in arts courses, students may be precluded from access to advanced arts courses later in their secondary education.

[22] The College/Career Readiness Indicator on the California School Dashboard evaluates high schools and districts based on the proportion of graduating students "prepared" for college and career as determined by a number of criteria, including passing two AP or IB tests or completing a CTE pathway (along with either passing Smarter Balanced Assessments or acquiring college credits).

Exhibit 4-9. 11th- and 12th-grade students enrolled in at least one advanced arts course in 2019/20, by race/ethnicity



Source: SRI analysis of CDE course-enrollment data for 2019/20.

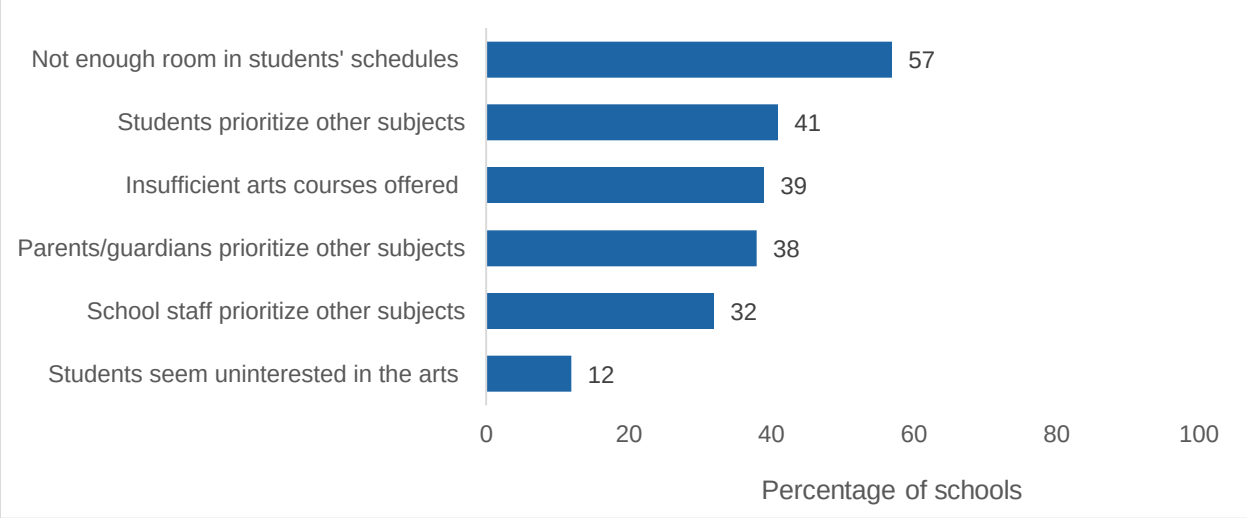
What barriers impede increased enrollment in arts courses in secondary schools?

Even when the arts are offered, many students report being unable to participate because of schedule conflicts or their lack of prerequisites. Limited enrollment in arts courses can also, of course, reflect little demand, causing courses and sections to be cut, thus further limiting access. While it is not possible to fully disentangle these factors, our secondary school survey asked for school leaders' perceptions of this issue.

The most frequently cited barrier to secondary student participation in arts courses was the lack of room in students' schedules.

A majority of secondary school principals (57%) identified the lack of room in students' schedules as a barrier to student participation in the arts (Exhibit 4-10), more than any other barrier listed. Related to the lack of room in students' schedules is that students, their parents, and school staff may prioritize other subjects.

Exhibit 4-10. Secondary school leaders' perceptions of moderate or significant barriers to increasing participation in arts instruction in 2019/20



Source: 2020 SRI School Survey.

Teachers, administrators, and students at case-study secondary schools were quick to mention the challenges imposed by scheduling, especially in schools that offered only six-period days. While California middle schools are required to offer five hours of instruction per day and high schools are required to offer six hours of instruction per day, districts have autonomy to determine when the instructional day begins and ends and how many class periods are offered each day (California Department of Education, 2020d). Accordingly, the number of class periods varies from school to school. Students at schools that offer only six periods per day have less access to the arts because their schedules accommodate fewer elective courses. At a Bay Area middle school that ran on a six-period day schedule, the principal explained that if a student had an IEP (individualized education plan for students with disabilities) that required them to have additional minutes of instruction in math or language arts, they would lose an elective. She reported, "Those students would not have access. [In sixth grade] they weren't able to have band or participate in the [elective] wheel or in seventh grade have a full year of drama or art." Likewise, she noted that English learners who had not passed the California English language proficiency exam, "had to take an ELD, English Language Development, class as their elective. So, they didn't have room in their schedule as well."

Switching to a seven- or eight-period day, however, does not necessarily make it easier for students to access arts. If they have any extra room in their schedules, students may have competing demands, for example, between an arts course, a world language course, or college prep elective, like AVID (see Spotlight). Students reported that zero-period classes (offered before school) were not enjoyable because they were too early in the morning. Seventh-period offerings often conflicted with sports schedules, forcing students to choose between the arts and sports. Further, one case-study school offered an eight-period day, but students reported not being able to sign up for more than six or seven classes due to scheduling conflicts or

competing demands on their time. One high-achieving student explained why students might not take full advantage of the additional offerings:

> *Kids feel very busy with how many classes they have currently … each class is a pretty demanding one…. And also, junior and senior year … I've had work. So, I have a very busy schedule outside of school and inside of school. So, it's just hard to put in another class when you're already feeling so pressured to be doing everything constantly.*

Spotlight: Arts or college prep?

Courses designed to prepare secondary students for college, like AVID, often deter students from enrolling in arts courses. (AVID, or Advancement Via Individual Determination, is a national program, typically offered as an elective, designed to help students develop the skills necessary for college and career readiness.) Students have finite room in their schedules, and many cannot take multiple electives. In an interview, one arts teacher said AVID students have no room in their schedules and, as a result, this teacher had never had an AVID student in class. At this school, AVID students must make special arrangements to attend classes outside of regular school hours (i.e., zero period) to access any arts experience.

Since students, parents, and educators often do not recognize the arts as "academic" or "rigorous," the arts' ability to help students be ready for college is overlooked in favor of more explicit college prep programs like AVID. One band teacher explained, "All of the students, their schedules are jam-packed with extra reading, extra math, and then on top of that, AVID. I'm just left with whoever is left." Ironically, this teacher noted that the student community that develops in band is exactly what students need (i.e., a cohesive, engaged peer group) to stay on track academically and be ready for postsecondary pursuits.

Insufficient arts offerings and students', parents', and staff's prioritizing other subjects acted as barriers to increasing student participation in the arts in a large minority of secondary schools.

Approximately 2 in 5 secondary school principals identified insufficient arts offerings (39%) and the prioritizing by students (41%) and parents (38%) of other subjects over the arts as barriers to increasing student participation in arts education (Exhibit 3-13). Nearly one-third (32%) reported school staff's prioritizing other subjects over the arts as a barrier to student participation.

In focus groups, students explained that even when their schedule allowed for an arts course, sometimes school offerings were not sufficiently robust or diverse to allow them to enroll. They noted that arts classes might be full—or the particular arts discipline a student was interested in was not offered. A high school teacher explained that students from all grades enroll in an introductory course because many were unable to get into the course in ninth grade:

> *Because we have such high demand and so few [arts] classes, I actually don't have mostly freshmen…. [I] would say a quarter are freshmen, because some students, and this kills me, can't take any of those classes, the creative classes, the music, the arts, until their senior year.*

Additionally, students expressed interest in more diverse arts offerings and earlier entry points into arts-related courses of study. Some students reported feeling uncomfortable signing up for

arts courses in high school because they had had no experience with a particular arts discipline in middle school. One middle school addressed this qualm by providing universal access to the arts through its transition to an IB program (see Spotlight).

Spotlight: Middle school IB program leads to more arts opportunities, especially for English learners and students with disabilities

A middle school in the Inland Empire recently transitioned to a schoolwide International Baccalaureate Middle Years Programme (IB MYP) that requires every student to take at least 50 hours of arts instruction each year. In sixth grade, most students take a "wheel" that exposes them to multiple disciplines. In seventh and eighth grade they choose which disciplines to explore in more depth. The IB coordinator explained that since "arts are required…, it's not subsumed to language arts and math" but rather seen as a core subject with "equal weight."

Since the transition to IB MYP, the middle school has increased its number of arts sections and brought on a fourth full-time arts instructor. Sequential, standards-based courses are now available to all students in grades 6–8 for all disciplines. Additionally, English learners and students with disabilities have equal access to arts instruction. Previously, these students had less access as their single elective was consumed by an English language development or academic support class.

Case-study interviews amply support the idea that the arts are not valued the way "core" subjects of English, math, science, and social science are. One principal explained that "essentially arts [do] fall under electives," and consequently, they are prioritized only after access to the "core" subjects has been established. Students report that parents significantly influence which courses they take, and many parents push students toward classes that they perceive as more directly leading to college or career readiness.

Several interviewees cited the role counselors play in perpetuating the status of the arts as a low-priority subject. One high school arts teacher explained that even though arts are a district graduation requirement, counselors advise students "to make room in their schedule somehow, but it's definitely not pushed as a priority or … presented to them as … a career option.... It's more like, 'Don't worry, you'll get that requirement. You'll fit it in there somehow.'"

Students respond to the messages they encounter regarding the importance of arts in their education in a variety of ways. A number of students heeded the common advice to pursue more "rigorous" coursework instead of taking more arts classes, and some looked back on those decisions with some regret or resentment. A high school student explained that it is not just the directives students get, but it is also obvious how subjects are valued based on what gets funded and what is required for high school graduation and college admission. After taking an underfunded photography course that provided no opportunity for students to showcase their work, this student concluded:

> *I don't think it's the school's main priority, because we have one class where we get to express ourselves, and then the rest of the classes, they program us, like you're not going to be successful if you don't go to college, you're not going to be successful if you don't know what the Pythagorean … theorem is…. They just don't give us enough opportunities to express ourselves, especially in high school.*

Some teachers and administrators recognized that students are often most engaged by the "elective" courses that parents and staff consider low priority (see Spotlight). A high school principal lamented this, explaining:

> *Some of these [arts courses] are the courses that bring joy and passion to the kids, and they identify skills within themselves that they didn't know that they had…. The huge emphasis in math and English—for schools, that may be a high priority, but for students, some of these [arts] courses are their high priority and it's their high passion.*

Many school leaders recognized students' interest in more arts opportunities, including greater access to coursework and more variety of courses. On the school survey, only a small fraction (12%) of secondary school leaders reported that students' seeming uninterest in the arts inhibited their participation.

Spotlight: Students are especially interested in the intersection of social media and media arts

The California Arts Standards added media arts as a fifth discipline only in 2019, but students have clearly been exposed to media arts through social media and other extracurricular applications for some time. Students across several districts described using cameras in their personal lives and recognized that media arts classes offered an academic space to develop their skills in photography. In focus groups, students noted that their personal connection to social media made learning about photography and other skills important in learning how to express themselves. One student used photography to amplify and promote an extracurricular organization for lesbian, gay, bisexual, transgender, and queer (LGBTQ) students that had previously been unknown to most students at the school. When asked for suggestions about how to expand the arts offerings at their school, one student said that digital and media art "is this whole different realm where there are a bajillion different things you can do on your computer. Exploring that in a class with guidance would be amazing."

Teachers and principals often use social media to make arts relevant to students. The arts are ubiquitous on social media, and teachers can point that out as an example of the relevance of their course content. Staff members also note that social media allow students to be judged or scrutinized, and they worry about students struggling with backlash.

Chapter 5. Arts Educators and Instructional Delivery

In California, arts instruction is provided by a combination of credentialed arts teachers, multiple-subject teachers, and teaching artists who typically work for community-based arts organizations. Ideally, multiple-subject teachers—most often working in self-contained elementary classrooms—have had substantial training in the arts and in arts integration, and teaching artists work in collaboration with credentialed teachers. In this chapter, we explore the prevalence and qualifications of arts educators across school levels and consider how professional development opportunities intersect with arts educator capacity. We then transition from the "who" to the "how", as we describe the various instructional strategies used to deliver arts instruction to California's students. Specifically, we examine the role that arts integration plays in arts instruction in California classrooms, and we explore teachers' use of culturally responsive teaching practices in the arts. Finally, we report on schools' use of supplemental arts experiences (e.g., field trips and after-school programs) to extend arts learning.

Who provides arts instruction?

More than half of survey respondents (56%) cited a lack of certified arts specialists as a barrier to increasing access to arts. In this section, we examine the number of certified arts teachers in California schools and then look at what other kinds of educators deliver arts instruction. At the elementary level, this includes regular classroom teachers, and at the secondary level it includes CTE AME teachers. We also discuss the role of teaching artists. Throughout this section we explore the degree to which arts teachers have access to and participate in discipline-specific and more general professional development, including professional development in arts integration and culturally responsive pedagogies.

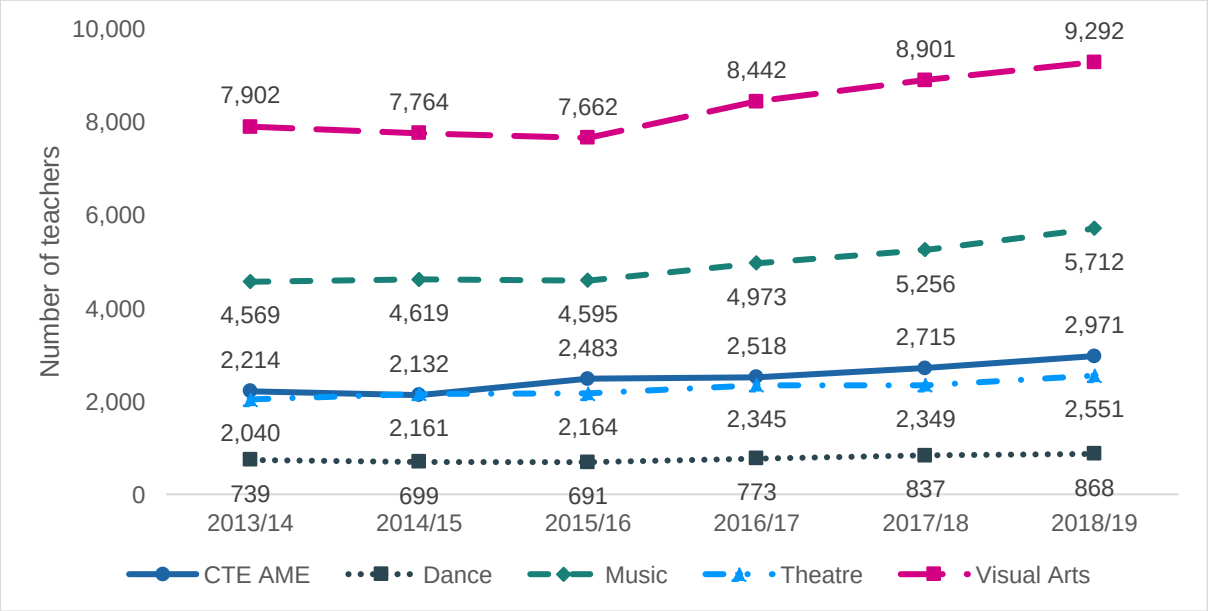
Arts Specialists/Teachers

At the elementary level, credentialed arts teachers typically serve as "specialists" who provide arts instruction in a particular arts discipline to students across a school or grade level. At the secondary level, credentialed arts teachers typically serve students who elect to take their discipline-specific courses over a semester or year. Some elementary arts specialists and secondary arts teachers are itinerant—that is, they teach at more than one school site.

Across all disciplines, the number of arts teachers in California was on the rise.

In 2018/19, 17,897 arts teachers[23] were employed across California. This number is an increase of 2,622 arts teachers (17%) relative to 2014 (Exhibit 5-1), a significantly greater change than the 5% increase in the overall number of teachers during this time (273,977 to 287,043). Over this five-year span, the number of arts teachers increased across all disciplines, with the greatest increase in absolute numbers being among visual arts and music teachers (over 1,000 additional teachers in each of these disciplines) and the greatest rate of increase among CTE AME teachers (from 2,040 to 2,971, or 46%). In comparison, the percentage increase from 2014 to 2019 in other disciplines was 25% for music (4,569 to 5,712 teachers), 18% for visual arts (7,902 to 9,292 teachers), 18% for theatre (2,214 to 2,551 teachers), and 17% for dance (739 to 868 teachers). Notably, these increases occurred during a period when overall student enrollment decreased from 6,312,436 to 6,163,001 (see Exhibit 5-1).

Exhibit 5-1. Arts teachers in California schools, by discipline: 2013/14 to 2018/19



Source: SRI analysis of CDE Staff Assignment data files.
Note: Teachers are counted in multiple disciplines if they teach arts courses from multiple disciplines.

Growth in number of arts teachers varied by school level. The expansion of the CTE AME workforce occurred almost exclusively in high schools (an increase of 36%, from 1,700 to 2,310 teachers), whereas the increase in music teachers took place mostly in elementary schools (an increase of 45%, from 654 to 948 teachers). The more modest increase in theatre teachers was fueled by a rise at the middle school level (an increase of 17%, from 495 to 580 teachers),

[23] We define an "arts teacher" as a teacher assigned to teach one or more arts courses. A teacher assigned to teach in more than one discipline (e.g., music and CTE AME) would be counted in both discipline-specific groups, yet only once in the overall number of arts teachers.

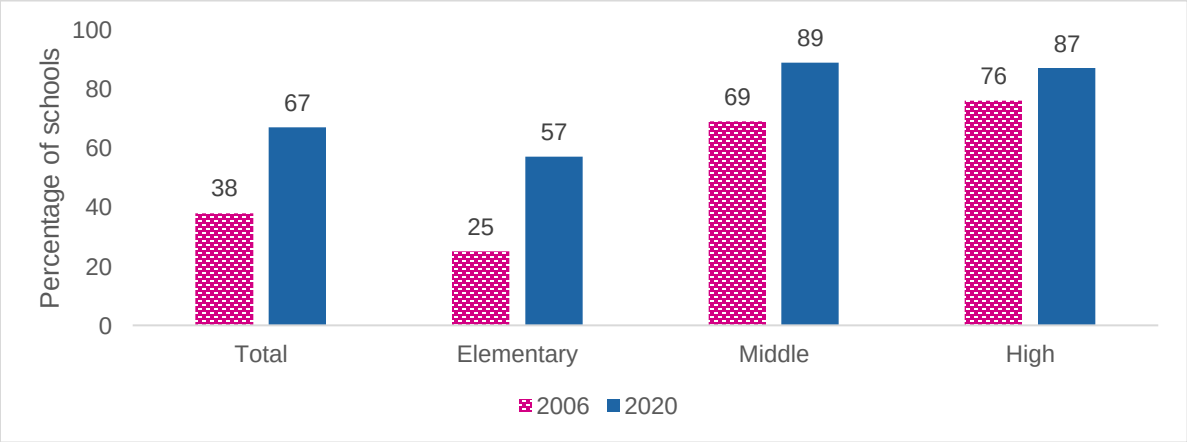
amidst slight decreases for elementary schools (a decrease of 18%, from 141 to 116 teachers) and high schools (a decrease of 3%, from 1,303 to 1,270).

Overall, in 2018/19, slightly over half of all California arts teachers taught visual arts (52%, 9,292 of 17,897). In order of remaining prevalence, 32% of arts teachers taught music, 17% taught CTE AME, 14% taught drama, and 5% taught dance.

Compared to 2006, more schools reported having at least one FTE arts teacher.

With the rise in arts teachers in California, more schools reported having at least one FTE arts teacher. In 2006, only 38% of California schools reported having one or more FTE certified arts teachers; by 2020, about 67% of California schools did—a 29 percentage point increase (Exhibit 5-2). The increase among elementary schools was 32 percentage points.

Exhibit 5-2. Schools with at least one FTE arts teacher, by school level: 2006 and 2020



Source: 2020 SRI School Survey.

School leaders—especially in elementary schools and schools serving families experiencing poverty—cited lack of certified arts specialists as an obstacle to increasing students' arts access.

In most schools (53%), leaders reported that a lack of certified arts specialists is a moderate or serious barrier to increasing students' access to the arts. A lack of certified arts specialists was more often cited as a moderate or serious barrier in elementary schools (66%) than in middle (35%) or high schools (18%). However, the percentage of middle school leaders citing a lack of arts specialists as a moderate or serious barrier increased 11 percentage points since 2006. This finding may be due to relatively small absolute increases in certified arts teachers at the middle school level in recent years, compared with increases in elementary and high schools. Finally, shortages in arts specialists were more prevalent in schools serving higher

Shortages in arts specialists were more prevalent in schools serving higher proportions of students living in poverty.

proportions of students living in poverty (59%) than in schools serving medium or lower proportions of students living in poverty (50% in each).

Hiring arts teachers is difficult for several reasons. In many cases, schools may not employ an arts teacher because of funding. (In Chapter 6, we report keys findings relating to funding of arts education in schools.) In case-study districts, we also learned of challenges with arts teacher recruitment, reflecting an apparent workforce shortage. One superintendent mentioned that the district recruited out of state as well as in its local area. In another district, the district arts coordinator helped site-based principals hire certified arts specialists by recruiting candidates, culling through applications, and participating in interviews. Another district found recruiting less difficult because a local university has a music program they draw from. This district's emphasis on providing music education from elementary through high school means that more school sites have positions for teachers; many elementary music teachers work at multiple sites, allowing them to have a full-time position. A local arts organization shared that some of the district's arts educators also work as professional musicians in the area. The existence of positions at schools and cultural institutions creates a stronger workforce ecosystem for arts educators. In contrast, a string music teacher in a rural county pointed out that the county has only one other certified string specialist, so if she were to leave her position, the pool of local applicants would be very small.

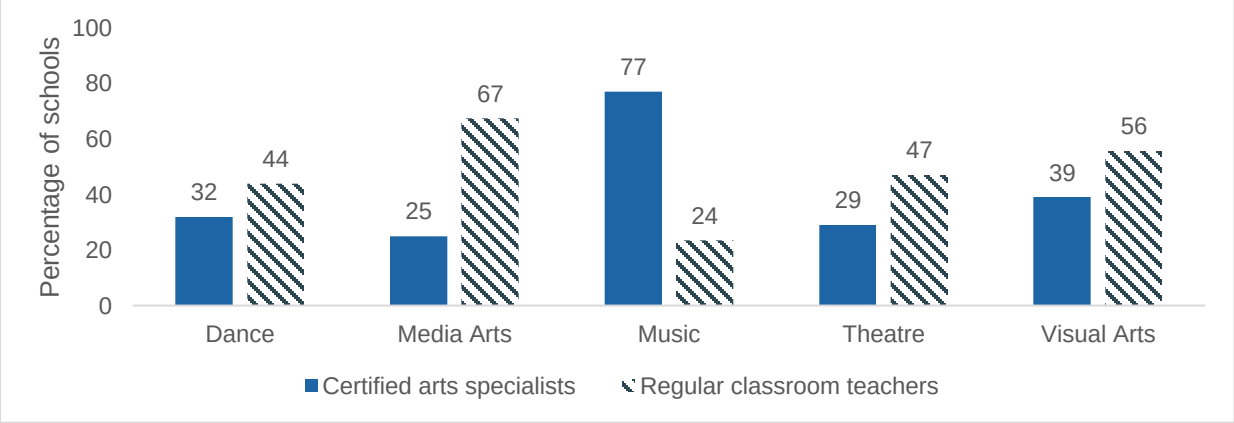
Elementary classroom teachers

Elementary students typically spend most of their day with one teacher who is responsible for teaching multiple subjects, including the arts. As described in Chapter 2, elementary classroom teachers typically receive limited training in arts education during their teacher preparation. When preparation programs include the arts, the focus is often on arts integration.

With the exception of music, elementary schools tended to rely on generalist classroom teachers to provide arts instruction.

In all arts disciplines except music, more elementary schools rely on classroom teachers than on arts specialists to provide arts instruction (Exhibit 5-3). Among elementary schools offering media arts instruction, two-thirds (67%) do so via classroom teachers while 25% rely on specialists. Similarly, a majority of elementary schools that offer visual arts do so via classroom teachers (56%). Of elementary schools offering instruction in the other arts disciplines, a plurality depend on classroom teachers for instruction in theatre (47%) and dance (44%).

Exhibit 5-3. Elementary schools offering arts education via arts specialists and classroom teachers in 2019/20, by discipline



Source: 2020 SRI School Survey.
Notes: (1) Percentages are based on elementary schools providing instruction in each discipline. (2) Certified arts specialists include both full- and part-time employees.

In case-study interviews, elementary classroom teachers generally discussed providing arts instruction in one or two disciplines. Visual arts was the most common discipline discussed in the interviews. No teacher interviewed delivered instruction in all five arts disciplines.

Many elementary classroom teachers tasked with providing arts instruction lacked key expertise.

Most California elementary school leaders (66%) cited insufficient arts expertise among regular classroom teachers as a moderate or serious barrier to increasing students' access to arts education (Exhibit 3-10), about the same percentage that identified this as a barrier in 2006. Many elementary classroom teachers agreed that they and their colleagues lack the expertise and confidence to teach the arts. In fact, during interviews many elementary teachers reported being overwhelmed by the volume of material they were expected to teach in a limited amount of time and readily admitted feeling insecure about teaching the arts given their lack of training in the subject matter. One explained how students' art experiences often "depended on how comfortable [teachers] were teaching it." Several described learning new skills or providing arts in their classroom as "risk-taking." A teacher in a Southern California elementary school that focuses on arts integration stated that teachers would benefit from "more opportunities to practice the ideas and the skills, to be able to experiment with it, because as soon as that comfort level comes up and that fear, uncomfortable feeling goes away, [fellow teachers] are more apt to use it, and it's definitely something that our kids benefit from."

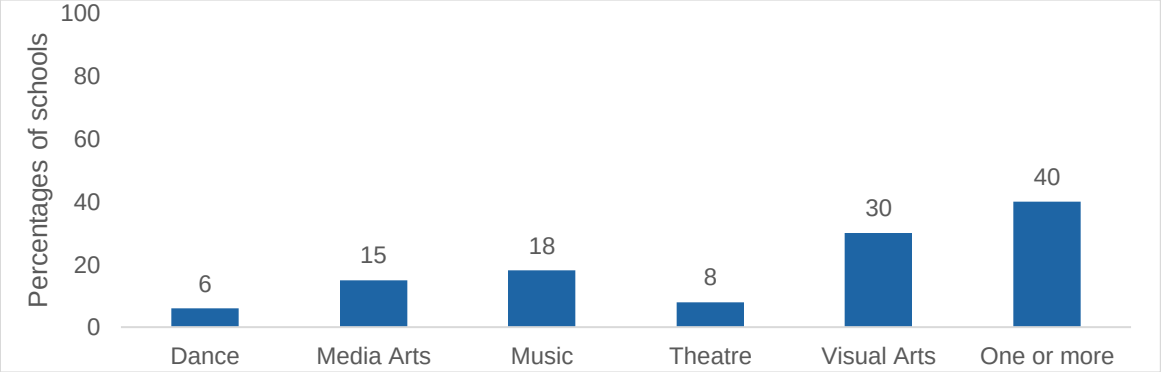
Elementary classroom teachers surfaced two ways they have been able to gain expertise in arts instruction: professional development, often provided by their district, and collaboration with other classroom teachers, arts specialists, or teaching artists. Some build arts instruction capabilities through self-initiated professional development.

Limited teacher professional development opportunities undermined elementary arts instruction.

Professional development (PD) in the arts could help address the lack of arts expertise among regular classroom teachers, but it is in short supply in most California elementary schools. Six in 10 elementary school principals (60%) reported that a lack of teacher professional development in the arts was a moderate or serious obstacle to expanding students' access to arts education (Exhibit 3-11). Nonetheless, school leaders reported that classroom teachers in about 4 of 10 elementary schools (40%) participated in PD in one or more of the five arts disciplines in the last year (Exhibit 5-4). When teachers did participate in arts PD, the focus was most often visual arts: the percentage of California elementary schools in which classroom teachers participated in professional development was 30% for visual arts, 18% for music, 15% for media arts, 8% for theatre, and 6% for dance.

When teachers did participate in arts PD, the focus was most often visual arts.

Exhibit 5-4. Elementary schools in which classroom teachers participated in arts professional development in 2019/20, by discipline



Source: 2020 SRI School Survey.

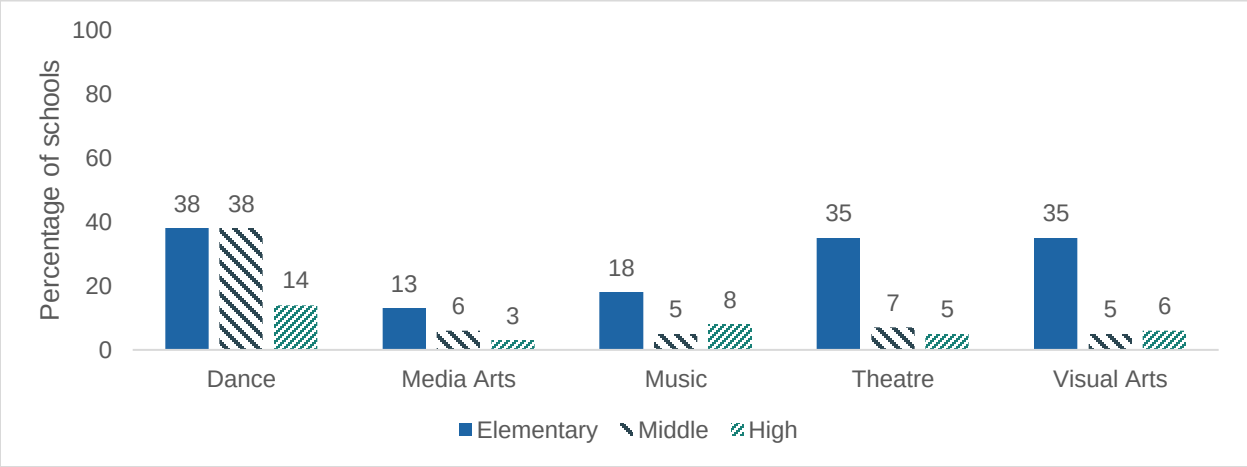
Teaching Artists

In addition to generalist classroom teachers and certified arts teachers, schools rely on teaching artists to provide arts instruction. According to the Teaching Artists Guild (n.d.), "a teaching artist is a practicing professional artist with the complementary skills and sensibilities of an educator, who engages people in learning experiences in, through, and about the arts." Most teaching artists do not hold a teaching credential, and they typically work with a credentialed teacher; however, the level of collaboration ranges from no teacher participation to teachers and teaching artists co-creating arts-integrated curricula.

Teaching artists were an important component of the arts instruction ecosystem, especially in elementary schools.

The prevalence of teaching artists varied across disciplines and school levels: Among those schools offering instruction in each discipline, elementary schools were more likely to rely on teaching artists than middle or high schools (Exhibit 5-5).

Exhibit 5-5. Schools relying on teaching artists in 2019/20, by discipline and school level



Source: 2020 SRI School Survey.
Note: Percentages are based on schools providing instruction in each discipline.

Teaching artists may operate independently or work with a community-based arts organization. In general, teaching artists have short-term engagements with school sites, which are often called residencies. For example, one district contracted with a community-based arts organization to facilitate elementary arts-integration teaching artist residencies and lead districtwide professional development for classroom teachers. In another case, a high school contracted with individual artists to offer "master classes" that both expanded the arts content provided in the CTE AME pathway and highlighted potential careers for students. Other partnerships with teaching artists were initiated by arts teachers. For example, one elementary music teacher brought professional musicians into the school to demonstrate advanced techniques on instruments and provide informal learning opportunities for students. This music teacher felt that students sometimes took suggestions more seriously when they came from professional musicians.

Teaching artists we interviewed throughout California took a variety of paths into the profession, typically starting their journey as artists and then turning to teaching. One interviewee explained: "I'm an artist, first and foremost. So, as an artist, I wear a lot of hats. It's just kind of how it works. I am like the typical independent contractor. I've got gigs all over the place."

What instructional delivery methods are used?

The rest of this chapter investigates stand-alone versus integrated arts instruction, delves into the prevalence of culturally responsive arts instruction strategies, and discusses supplemental arts experiences such as field trips and assemblies.

Integrated arts instruction

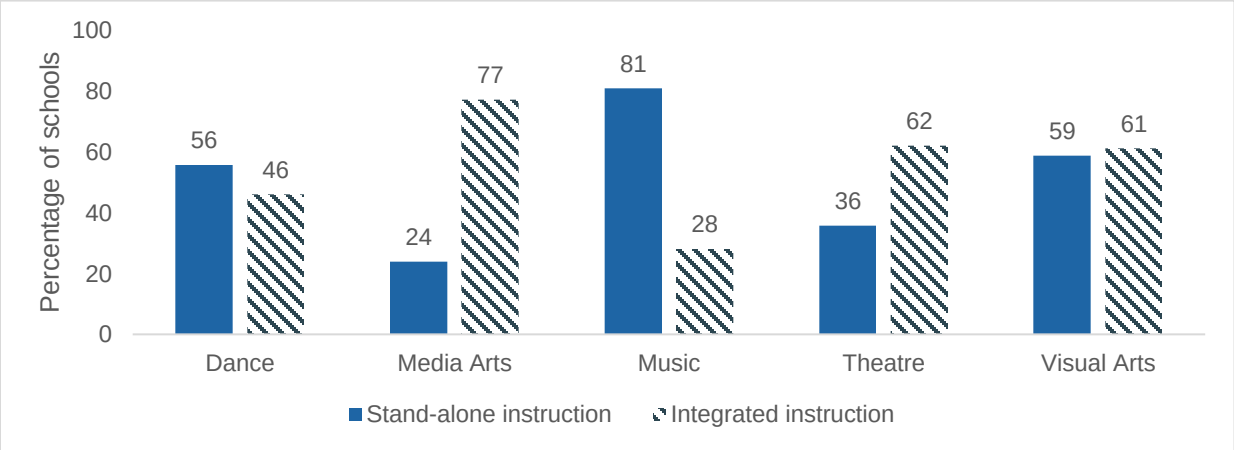
The California Arts Standards describe a comprehensive arts education program as having three components: subject-centered arts instruction, interdisciplinary approaches among the arts disciplines, and integration of the arts into other content areas (California Department of Education, 2019, p. 14). Whereas subject-centered arts courses focus on meeting the four artistic processes indicated in the arts standards (creating, performing/presenting/production, responding and connecting) in a particular arts domain (California Department of Education, 2019, p. 8), arts integration entails the synergistic combination of arts with other content areas of instruction. The California Arts Framework emphasizes a co-equal approach to arts integration, where instruction and learning, as measured by assessment, are achieved by one or more arts disciplines and a partner subject (California Department of Education, 2020a). The Kennedy Center (n.d.), which supports several arts initiatives across the country, defines arts integration as "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." The California Arts Framework warns that "at times lessons that are called integrated when examined closely are not, because they use a process or technique from an arts discipline without providing students with foundational instruction in that arts discipline" (2020a).

The California Arts Framework emphasizes a co-equal approach to arts integration, where instruction and learning are achieved by one or more arts disciplines and a partner subject.

At the elementary level, the prevalence of arts integration versus stand-alone instruction varied by arts discipline.

When offering arts instruction, elementary school leaders reported that the arts are taught differently by discipline (Exhibit 5-6). For example, music instruction was much more likely to be taught as a stand-alone class (81%) than to be integrated with other subjects (28%). It may be that music was less likely to be integrated because elementary schools were more likely to have a credentialed music teacher who offered a subject-centered course. In contrast, media arts and theatre were more likely to be taught via integrated instruction than in stand-alone courses.

Exhibit 5-6. Elementary schools reporting integrated and stand-alone arts instruction in 2019/20, by discipline



Source: 2020 SRI School Survey.
Note: Percentages are based on elementary schools providing instruction in each discipline.

Interviews with teachers and administrators across California revealed a highly nuanced picture of arts integration in the state's elementary schools. Interviewees shared that they integrate the arts by integrating a single arts discipline with other academic content, integrating multiple arts disciplines into one other academic subject, or integrating arts across multiple subjects and disciplines.

To develop teacher capacity for arts integration, schools get support from their district or county or partner with state or local organizations. About 1 in 5 elementary schools (22%) had teachers who participated in PD around arts integration in the prior year, while 55% of elementary school leaders reported teachers had participated in professional development for STEAM. (The distance between these two statistics suggests that integrating the arts is not central to STEAM professional development.) One rural school district won a competitive federal grant to develop arts integration training and curriculum focused on integrating arts with English language arts (ELA) (see Spotlight). The consultant who designed the curriculum and professional development explained the district's strategy: "We focused on their ELA curriculum, since we knew that that would never go away, and we felt like if we integrated the arts with ELA that [there was] a high likelihood that the arts would be taught year after year."

Spotlight: A rural district brings arts integration professional development to elementary teachers

While creating a district strategic arts plan, community members and education leaders identified a gap in elementary school arts instruction. Without arts specialists, the district relied on generalist classroom teachers to provide arts instruction; however, these teachers lacked curricular resources and professional learning opportunities. The district applied for and received a competitive federal grant to develop an arts-integrated curriculum and provide corresponding PD.

The consultant who developed the curriculum described the approach they took:

> *It's structured in three big sections. The first section is skill building. Teachers and students learn the skills that they need to create the integrated art piece and also just the foundational skills in that arts discipline. Those are taught in two or three weeks leading up to the integrated unit itself. Then there is the create phase, where they are actually creating the integrated arts product, whether that's a song that they are composing or a portrait that they are painting or a dance that they are choreographing. Whatever that piece is, it demonstrates their understanding of the ELA content. Then the assessment piece. We created [a tool] that the teachers can use to assess student artwork in real time, using exemplars embedded in the rubric.... We started talking about assessment right at the beginning of their training because we felt like if teachers know what they are going to be assessing in the arts, they are going to teach it more rigorously.*

An elementary classroom teacher described her experience with the PD and how she came to view arts integration as replacing other modes of instruction rather than adding something new:

> *Teachers in my grade level felt like we can't do any more, we cannot learn something else right now. I thought, well, but it's art! This is so important. I just thought I'll go to a couple of meetings, see what this is about. I went to a couple of meetings and [our PD providers] were really trying to get us to understand it's not one more thing, it's almost instead of or it's in replacement of … so instead of doing this social studies worksheet that you might do, let's do this acting activity with our students.*

Other case-study districts found different means of supporting elementary classroom teachers with arts integration. In a Bay Area elementary school, all teachers completed the same county-developed 90-hour arts-integration training during their first two years of teaching. One new classroom teacher in this school said the course provided a common language for collaboration on arts-integration projects with colleagues. An elementary school district in Southern California relied on a partner arts organization to design artist residencies to build teacher capacity and confidence to integrate the arts in their classrooms. The residencies were structured such that a teaching artist taught the first lessons to model activities and then invited the classroom teacher to co-teach. The model included embedded, paid collaboration time between the teaching artist and classroom teacher. One administrator at the partner organization said of the design: "Obviously, we care so much about the students, and the whole point of this is that the teachers then are continuing [to incorporate the arts in their teaching]. It's almost like we're putting ourselves out of business in some way." In other schools, it became clear that teachers needed more support to understand and master the purpose and practice of arts integration: A teacher in a Southern California school district complained, "A lot of teachers fall back on, 'I did art. We painted that.' But where is the [arts] education behind it?" (See Spotlight for examples of arts integration in California classrooms.)

Spotlight: Arts integration in California schools

Classroom teachers, students, administrators, and school board members throughout the state shared examples of their practice of arts integration. We connected teachers' and students' examples to the components of the Kennedy Center definition of arts integration.

Approach to teaching. One elementary school teacher described her use of arts integration as an extension of a developmentally appropriate practice. She reported that integration occurs within multiple curricular units throughout the year. The actual activities in the units are guided by student interest, which can vary from year to year. For example, the teacher shared that during one year, students created animals out of paper bags. Students then became interested in building habitats for their sculptures, so this teacher led a subsequent activity on habitats while introducing new art-making materials for students to use to build those habitats.

Demonstrate understanding. During distance learning, one middle school science teacher asked students to demonstrate their understanding of a topic using the medium of their choice. She provided a list of mediums for students to choose from. One student created a TikTok video. The teacher noted that intentionally opening the format for response options to include social media cultivated student engagement and deeper understanding.

Through an art form. A student shared how the arts are integrated in English class. In small groups, students were asked to adapt, modernize, and perform an assigned Shakespeare play. The student explained, "Instead of just reading the plays and writing an essay about it, we did mini-performances [of an adapted scene]. So, we cover pretty much everything else that any other student is doing, but it's through an art lens, which is really great."

Connecting the arts to another subject. One generalist elementary teacher explained that, drawing inspiration from a professional development session, she collaborated with the music teacher on a project about the blues. The music teacher taught the elements of blues music, and the classroom teacher asked students to write their own blues lyrics. The students then fused the music and lyrics by performing their piece before the class.

Evolving objectives in both. A classroom teacher in Northern California explained how arts-integration objectives can build on each other and incorporate multiple subject areas. In her class, students began to work with movement and acting while learning to write narratives. The two experiences led to a conversation about the nuance of expression, followed by a self-portrait project. The teacher's underlying objective was for "them to understand tone, mood, and facial expressions, and how we can get those things to come across to our reader and the person who is looking at our art."

Although most secondary school leaders said they prioritized arts integration, few secondary teachers participated in professional development to support arts integration or benefitted from interdisciplinary collaboration.

Despite 60% of secondary schools reported prioritizing arts integration (i.e., agreeing or strongly agreeing that their school prioritized planning and delivering arts-integrated lessons), only 29% of secondary schools had teachers who had participated in PD for arts integration, and fewer than 2 in 5 school leaders (38%) strongly agreed that their arts and non-arts teachers spent time collaborating to create arts-integrated lessons.

School leaders reported that arts teachers made a greater effort to deliver arts-integrated lessons than non-arts teachers (65% of secondary school respondents strongly agreed that arts

teachers were actively involved in delivering arts-integrated lessons, compared with 39% of respondents who strongly agreed that non-arts teachers were actively involved in doing so).

Some secondary teachers described efforts to integrate the arts with another academic subject. At one middle school, administrators supported arts integration by asking teachers to complete district-level arts-integration professional development and scheduling weekly collaboration time. Teachers at this school remarked that the weekly grade-level meetings are an important place to brainstorm and receive support for implementing an arts-integrated activity. At a Northern Coast high school, social studies, English, and CTE AME teachers build their curriculum around one topic for the year. As the principal explained:

> *They use Understanding by Design® as a focus point, and they come up with an "essential question." Whatever their essential question is then drives the research that they do. From there, they'll pull different texts or stories or biographies [in their] English and history [classes] and then, in their art [CTE AME] classes, they'll bring it to life.*

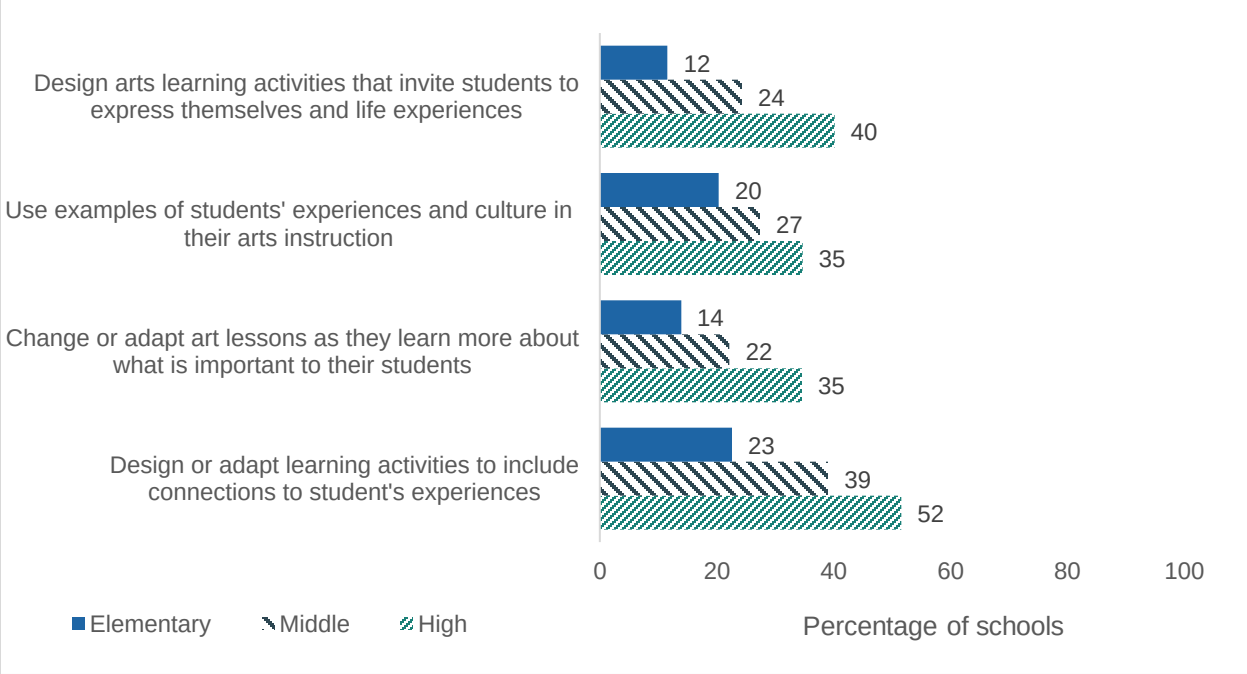
Culturally responsive arts instruction

Scholars and practitioners have been critically reflecting on culturally responsive teaching for several decades (Ladson-Billings, 1994; Gay, 2018; Hammond, 2015). Geneva Gay defines culturally responsive teaching as "using cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them" (Gay, 2018, p.71). Definitions of culturally responsive teaching vary by user and are sometimes used interchangeably with other terms (like culturally relevant teaching) despite variations in approach (Education First, 2021). California's Continuum of Teaching Practice, a framework aligned with the California Standards for the Teaching Profession and intended to support professional growth, uses the Geneva Gay definition (California Commission on Teacher Credentialing, 2012). A recent 50-state analysis of the integration of culturally responsive teaching in state professional teaching standards found that California is among the states with the most precise and detailed definitions of the competencies (Muñiz, 2019). However, educators in case-study sites did not articulate a shared understanding of culturally responsive teaching, mirroring the finding of a recent study (Education First, 2021).

The use of culturally responsive teaching practices increased as students get older.

Overall, fewer than 3 in 10 survey respondents strongly agreed that their school's teachers' instructional methods and tactics were aligned with the four culturally responsive teaching practices described on the survey (listed on Exhibit 5-7). That said, the prevalence of these culturally responsive teaching practices increased from elementary schools to high schools (Exhibit 5-7). Although culturally responsive teaching practices were not prevalent, students in focus groups reported feeling more engaged with the content when teachers used these practices (see Spotlight).

Exhibit 5-7. School leaders' reporting "strong agreement" that their teachers make use of various culturally responsive practices in 2019/20, by school level



Source: 2020 SRI School Survey.

Spotlight: Students notice and appreciate when teachers use culturally responsive teaching practices in the arts

In focus groups, students across four districts concurred that they felt more engaged when arts lessons were relevant to their background, culture, and interests. An example of this sentiment was expressed by a Bay Area high school student:

> *I've always had an interest in dance and music, and visual arts as well, and it wasn't until I entered middle school that I joined a ballet folklorico dance club, and that was really my first experience with a dance class. I think it was just so beautiful that I was able to connect the arts with my culture, and it was something that I had never looked into. So, I just think with that experience, I've really been able to learn so much more not only about my culture but this beautiful art that I still do.*

Conversely, several students noticed when lessons did not feel culturally responsive. In these cases, they thought the arts lessons were not directed toward them specifically, causing them to lose interest. When asked about arts lessons that did not feel culturally responsive, one rural student observed:

> *I feel like teachers have the same assignments every year, and they've been teaching this subject for over 10 years or something like that. It's not necessarily geared to the students. It's more of what they have to teach you.*

Teachers need professional development to learn to use culturally responsive teaching practices; as of 2020, opportunities were limited.

Across all school levels, approximately 2 in 5 survey respondents (38%) reported that teachers participated in professional development focused on culturally responsive teaching, and even

fewer (19%) reported that teachers participated in arts-specific PD focused on culturally responsive teaching. While many teachers recognized the need for training and resources to support their efforts to make their classes more culturally responsive, few teachers discussed professional development or resources related to culturally responsive teaching during interviews. (See Spotlight for an example of available resources related to culturally responsive arts teaching.)

Spotlight: California County Superintendents Educational Services Association (CCSESA) developed resources to support culturally responsive arts teaching

A 2017 CCSESA handbook, *Culturally & Linguistically Responsive Arts Teaching and Learning in Action*, features classroom strategies designed to be used by both generalist and specialist teachers (California County Superintendents Educational Services Association, 2017, p.155). The handbook also invites teachers to reflect on four key questions to support more culturally and linguistically responsive strategies:

(1) Who are my students and how can I build on the rich language, culture, and experiences they bring to the classroom to create new learning success?

(2) In what ways can I acknowledge my students as assets that bring a wealth of positive attributes to the classroom?

(3) What standards best support this work, and how can I expand/extend learning in subject matter across the curriculum to include one or more of these strategies?

(4) In what ways can I utilize community and county resources to deepen culturally and linguistically responsive arts learning?

A teacher who had participated in professional development related to culturally responsive teaching noted the lack of expertise in the district: “I don’t think there is somebody in the district where if I had a question about culturally responsive teaching that I would email them in particular.” Instead, this teacher reached out to other teachers who had participated in the same PD. Many other teachers did their own research in order to design their instruction to include multiple perspectives from non-dominant cultures and interrupt cultural stereotypes (see Spotlight).

Spotlight: Culturally responsive lessons were typically teacher-initiated

- A theatre teacher noted issues with representation in the standard drama texts and decided to bring in contemporary writers of various identities by doing some independent research to obtain those scripts.
- An elementary visual arts teacher also discussed the value of bringing in contemporary artists, who offer greater diversity than the classical canon, into the curriculum. The teacher noted that this diversity exposes students to more possibilities in the arts: “… to normalize that there are all kinds of different ways of making art and types of arts that are valid, and all kinds of different people who make art in all different kinds of ways.”
- A music teacher used resources from a community-based organization whose mission is to “center Black, Brown, Indigenous, and Asian voices in music education” and as a way to investigate her own teaching practice. This led the teacher to think critically about her approach to an arts integration unit that included a Native American musical component. Ultimately, the music education curriculum for that project addressed cultural stereotypes and connected the students to the history of their land.

Interviews in the summer and fall of 2020 suggested that support was or would be increasing. According to one superintendent, teachers who participated in recent professional development focused on culturally responsive teaching reported that the learning would help them better meet the needs of all of their students.

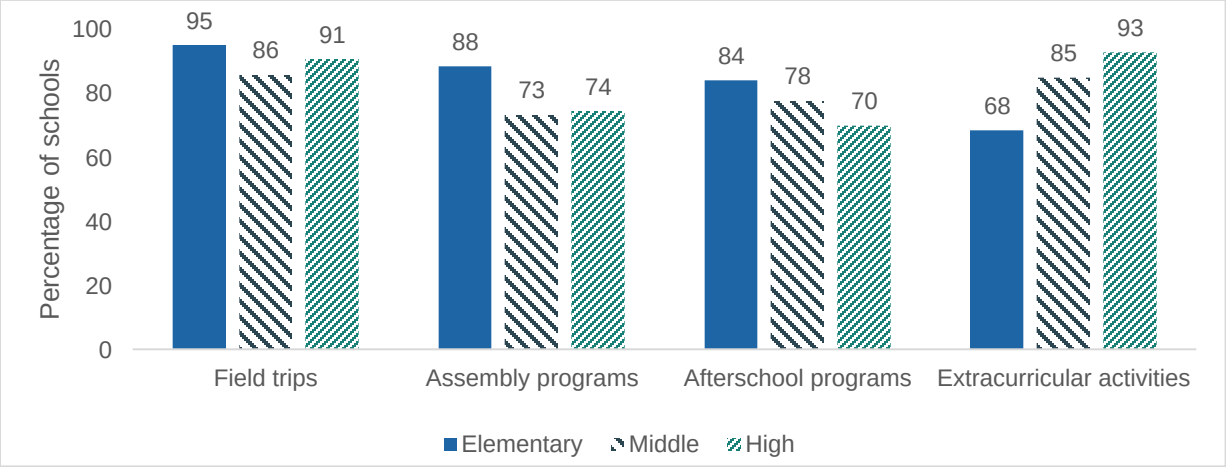
Supplemental Arts Experiences

In addition to in-class arts instruction, schools often sponsor field trips and assemblies, and many support afterschool programs or extracurricular arts experiences.

Most schools sponsored field trips and assemblies to supplement in-class arts instruction.

The vast majority of California schools supplement arts instruction with arts-focused field trips and assemblies: 93% of California schools sponsored field trips that incorporated the arts, and 84% held assemblies that did so. Both field trips and assemblies were most frequently offered in elementary schools (Exhibit 5-8).

Exhibit 5-8. Schools sponsoring supplemental arts experiences in 2019/20, by school level



Source: 2020 SRI School Survey.

Of course, the nature and value of field trips and assemblies vary substantially. One case-study district organized an immersive field trip in which all fourth-graders in the district played the recorder with a local professional orchestra. When describing the experience, several respondents noted that during previous field trips to this orchestra, students had been limited to watching a performance and learning to be an audience member. A leader from the community arts organization that hosted the field trip described how the program grew in depth and quality as it transitioned from a “music appreciation model” with uneven participation to universal fourth-grade participation in a standards-based arts program:

> *We had been offering what I would describe as music appreciation concerts for students…. It was basically either a teacher-level or principal-level decision as to whether they wanted to attend [one of our concerts] in a year … but it wasn't in any way systematized. [The concerts] weren't specifically connected to, say, specific grade-level learning standards.... [Now, our] program has a standards-based curriculum that students can study recorders and then that curriculum prepares students to then perform in a concert with a professional symphony orchestra. So, like in the hall, students were all sitting in the audience part but playing along with the symphony orchestra. So, it's very different. It wasn't just a passive music appreciation thing. It was like the students were engaged as participants in the concert experience.*

Schools hosted afterschool programs to extend instuction and extracurricular activities for students to collaborate on creative endeavors.

Out-of-school activities provide critical opportunities to spark students' interest in the arts, grow their expertise, and engage in collaborative arts-related experiences, and most schools sponsor them. Four in 5 schools (81%) host afterschool arts programs (e.g., classes held after school), and three-fourths (75%) support extracurricular arts activities (e.g., a school play). High schools are the most likely to sponsor extracurricular arts activities and the least likely to sponsor afterschool arts programs (Exhibit 5-8).

CTE programs require work-based learning, including internships (see Spotlight in Chapter 6). Nearly a quarter of high schools (23%) sponsor arts internships for their students, usually associated with the schools' AME pathways.

Many of these opportunities are initiatives designed and led by individual teachers. An elementary classroom teacher described a ukulele club, where students from kindergarten through sixth grade could drop in after school to learn to play the instrument and help teach each other. In addition to afterschool opportunities, some teachers offered extracurricular activities during lunch. A middle school arts teacher described offering a club during lunch where students could come and be creative in a safe space. The club was immensely popular with students, and frequently the arts room would be filled to capacity. And, of course, high school arts teachers support significant extracurricular activities that are often a routine part of teaching band, choir, orchestra, or theatre.

Chapter 6. Funding, Facilities and Materials, and Other Supports

This chapter explores funding sources, access to appropriate facilities and materials, and other supports for arts instruction. As discussed in Chapter 2, revenue for K–12 education increased by 73% from 2009/10 to 2019/20. Still, California schools fund arts education through a blend of general funds and other funding streams, including parent fundraising and Title I funds. Besides money, teaching the arts requires unique facilities and materials, so we examine access to facilities and materials across schools. Finally, we delve into the role of school and district leaders, county offices of education, and external partner organizations in supporting the arts.

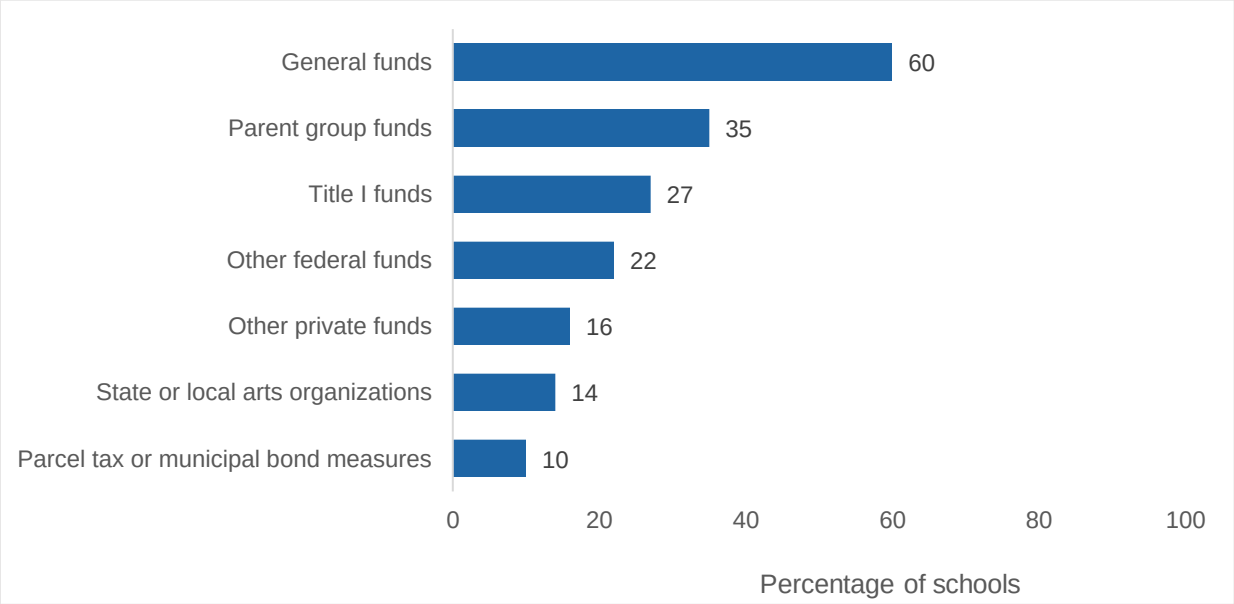
What funding sources support arts instruction?

As discussed in Chapter 3, inadequate funding is the most frequently cited barrier to increasing access to arts instruction, with 74% of survey respondents ranking it as either a moderate or serious barrier. Here we discuss how schools fund the arts and consider variations in funding strategies associated with school levels, the socioeconomic status of students attending the schools, and the schools' racial/ethnic composition. We also compare today's funding strategies to those described in the 2007 study.

Most California schools blended general funds with a variety of other funding streams to support their arts programs.

California schools typically tapped a variety of funding streams to support arts programming. The survey listed eight different funding sources, and schools reported drawing on an average of three of them. The most-cited top or significant source of dollars for arts budgets was general funds (61%), while parent group funds and federal funds, including Title I, also played an important role for 22% to 35% of schools (Exhibit 6-1). Other sources, such as private donors, state or local arts organizations, and parcel tax or municipal bond measures, were cited as important contributors by fewer than 17% of schools.

Exhibit 6-1. Top or significant sources of school funding for arts education in 2019/20



Source: 2020 SRI School Survey.

The general fund … is simply not adequate to provide the level of instruction required by the California Education Code.

In interviews, local educators and policymakers indicated that state funds were insufficient to support the arts, providing insight into why the general fund is not cited more frequently as a top funding source. One school board member described giving up on relying on the state to provide adequate funds "years ago," and a high school arts educator compared having adequate arts funding to winning the lottery since support for the arts depends so heavily on the luck of having access to outside funding. These educators' attitudes align with research showing that the general fund, which is primarily state dollars distributed through LCFF, was not adequate to provide the level of instruction required by the California Education Code (Levin et al., 2018).

Given this context, district administrators, principals, and teachers turned to less consistent funding sources to supplement general funds. They pursued supplementary support through fundraising, parent donations, federal funds, and one-time grants from state and local organizations (for examples of teacher-led fundraising efforts, see Spotlight). One disadvantage of relying on uncertain dollars is the inability of districts to invest in staff and build programs. A middle school principal explains:

> *Every year, it's a crapshoot about whether or not we're going to get money, which means you can't tie it to staffing.... It's actually pretty easy to get stuff, but it's really hard to build programs because there is no consistency with our funding.*

Spotlight: Teacher-led fundraising efforts

Arts teachers described a considerable amount of teacher-initiated and managed fundraising. While some teachers felt they could approach their principal or arts coordinator for needed supplies, many assumed additional funds were not available or opted for other routes, given the bureaucratic hurdles to procuring additional funds through the district. They described several ways they attempted to fund their work with California's students, including:

- **Online fundraising.** An elementary classroom teacher explained: "If I wanted to do a more in-depth project … I did that on my own. I had to submit on DonorsChoose and do a write-up."
- **Applying for grants.** In some districts, local education foundations offer teachers grants to support special projects. A district arts coordinator warned this strategy works only for a small subset of experienced teachers with a specific interest and skill set that align to the special projects.
- **Drawing on personal funds.** An elementary classroom teacher said, "Typically, the school gives you colored pencils and crayons, the basics," but "when it comes to … other stuff," teachers have to "use [their] own money because that's not within the budget." Teachers spent varying amounts of their own money on supplies, but one reported spending as much as $500 in a year.
- **Soliciting parent donations.** One elementary teacher "in a pretty affluent area" cited the importance of parent donations in supporting the school's arts education. A middle school principal similarly credited the PTA for providing pottery wheels and other materials needed for students. Another middle school principal reported leaning on parents for in-kind donations "from [parents'] own companies."
- **Selling student services or products.** One high school teacher arranged for students to work as face painters at an annual Day of the Dead festival, and another solicited student-created artwork to auction off at a community event.

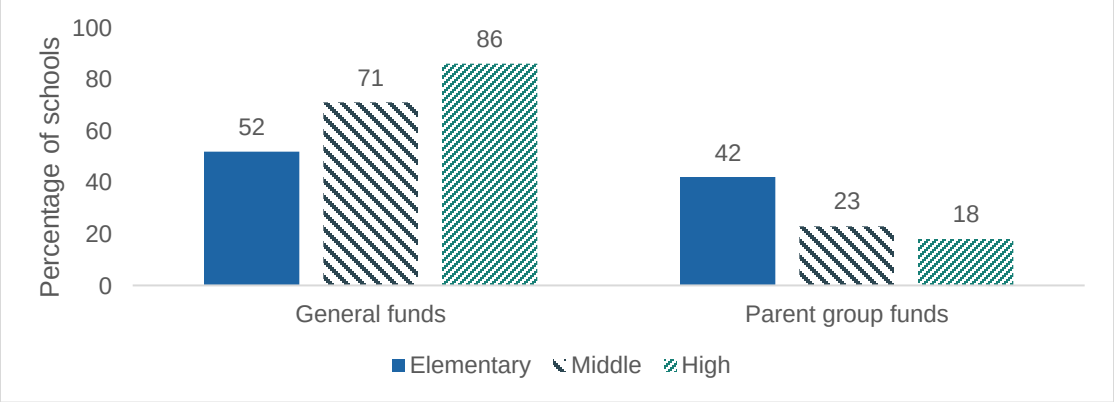
Elementary schools were less likely than secondary schools to leverage general funds and more likely to rely on parent group and other outside funds.

On average, respondents from elementary schools were less likely to cite the general fund as a significant or top source of funding (52%) than middle and high school respondents (71%, 86%) (Exhibit 6-2). On the other hand, they were much more likely to cite parent group funds as a significant or top funding source and reported being more reliant on outside funds overall. In fact, when looking only at *top* funding sources for elementary schools, the general fund and parent group funds are cited at remarkably similar rates (22% and 23%).

… funding for arts programs is particularly challenging in the elementary grades.

These findings are consistent with the finding, described in Chapter 3, that 82% of elementary school respondents cited inadequate funding as a moderate or serious barrier to providing arts programs (Exhibit 3-11). Combined, these statistics indicate that funding for arts programs is particularly challenging in the elementary grades.

Exhibit 6-2. Importance of general funds and parent group funds in supporting schools' arts programs in 2019/20, by school level

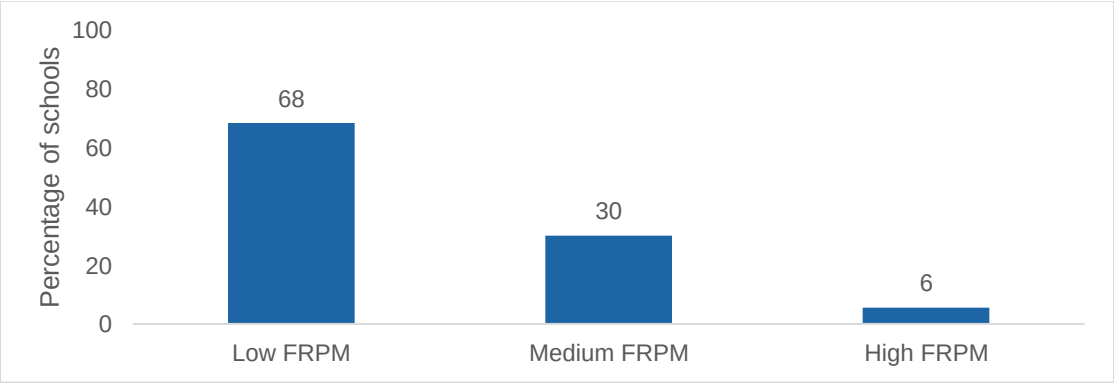


Source: 2020 SRI School Survey.

Schools serving more affluent communities were more than 10 times as likely to rely on parent group funds to support arts education than schools serving less affluent communities.

The differences in schools' reliance on parent group funds is stark: While only 6% of schools serving low-income communities rely on parent fundraising to supports arts ed, more than two-thirds of schools (68%) serving more affluent communities leverage parent funds for the arts (Exhibit 6-3). These findings are consistent with 2006 findings—and with national research that documents how leveraging parent fundraising to support public education systematically privileges the schools attended by the children of affluent families (Brown et al., 2017).

Exhibit 6-3. Importance of parent group funds in supporting arts education in 2019/20, by FRPM level



Source: 2020 SRI School Survey.

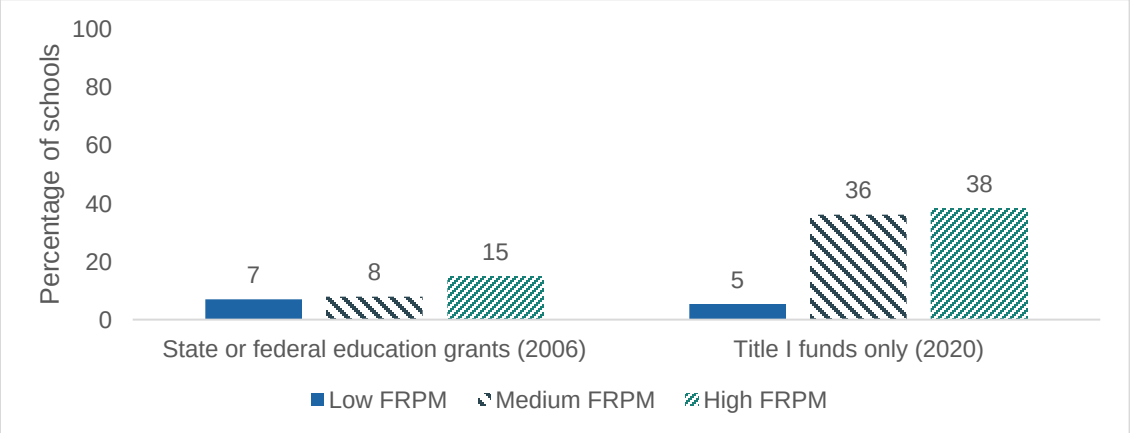
Schools' use of Title I funds to support arts education appeared to have increased substantially since 2006.

Title I funds are allocated to schools based on the number of students they serve from low-income families. As such, in general, schools serving more students from low-income families have larger Title I allocations. Importantly, as part of the Every Student Succeeds Act, which includes the arts as part of a "well-rounded education," Title I funds may be applied to arts instruction. While using Title I funds for arts education has been allowable for some time, school and district leaders have not been consistently aware of this. For example, a principal in the Inland Empire mistakenly claimed that it was "very, very difficult to use Title I for the arts," because "it has to be allocated for English language arts and math."

While using Title I funds for arts education has been allowable for some time, school and district leaders have not been consistently aware of this.

Our survey findings suggest that this misperception of allowable uses of Title I funds has changed in recent years (see Spotlight describing related arts education advocacy efforts). Our 2006 survey did not ask about uses of Title I funds in particular; however, we did ask about "state and federal education grants" to support the arts. Assuming respondents had Title I funds in mind in 2006, the percentage of schools reporting using Title I funds to support the arts was much greater in 2020 (Exhibit 6-4). In accordance with the way Title I funds are allocated, this change is most evident in the schools serving the highest proportions of students from low-income families: in 2020, 38% of schools in the highest-poverty tercile reported using Title I funds to support the arts compared with 15% of schools in the highest-poverty tercile identifying "state or federal education grants" as a top or significant source of funding for the arts in 2006.

Exhibit 6-4. Importance of federal / Title I funds in supporting arts education in 2019/20, by FRPM level: 2006 and 2020



Source: 2020 SRI School Survey.

Spotlight: Advocacy at work

In 2011, the California Alliance for Arts Education (now known as Create CA) launched an initiative to help schools and districts understand that Title I funds could be spent on the arts and to help them connect their arts strategies to Title I goals. As told in a 2019 history of arts advocacy, "The California Alliance for Arts Education and Arts for LA recruited allied organizations including the California State PTA and the California Arts Council to pressure education officials at the state and federal level to issue clarifying letters about how Title I funds could be used. And once those letters were issued, these groups, and Americans for the Arts, did the follow-up work of disseminating them to superintendents across the state and country, leading to a positive shift in how money was allocated to support arts instruction" (Vogl & Varian, 2019). In particular, arts advocacy groups sought to help education leaders see connections between arts education and outcomes such as student engagement, family and community involvement, and positive school climate. Create CA hosts a website (www.title1arts.org) that links to resources that school and district leaders can draw on to develop Title I plans that include the arts. This focused advocacy work coincides with the increase in schools' reported use of federal/Title I funds for arts education.

Few districts leveraged LCFF funds to expand arts instruction, but those that did reported that advocacy groups, strategic arts plans, district leadership, and arts coordinators were critical.

Given that LCFF increased the amount and flexibility of funds provided to districts, one might anticipate a shift in how districts fund arts education. Specifically, given the larger per pupil base amount feeding into the general fund, districts and schools could leverage more general funds and rely less on other funds to support their arts programs. However, the percentage of schools citing general funds and parent group funds as significant sources in 2020 (60% and 35%, respectively) is remarkably similar to the percentages cited in 2006 (62% and 35%). (As noted above, the change in schools' uses of federal/Title I funds stands out as an exception.) Since LCFF increased allocations for districts serving high proportions of high-need students in particular, one might expect changes to be concentrated in schools serving a high proportion of FRPM-eligible students; nonetheless, the statistics for 2006 and 2020 are similar when disaggregated by FRPM status.

Despite the overall stasis, some districts viewed LCFF dollars and the LCAP community engagement process as an opportunity to finally fund a previously aspirational commitment to arts education. One district arts coordinator explained, "It was the one thing that we needed to make it happen…. Without this new type of funding, you really couldn't do anything new or different." Another arts coordinator said the introduction of LCFF changed the prospects for arts programming dramatically "because, for the first time, there was a real place [LCAP] to look at how to fund arts in a more dedicated way."

Interviewees in these districts identified several factors that facilitated their incorporating arts into their LCAP. These included:

- **Targeted resources from advocacy groups.** Several interviewees mentioned the importance of the California Alliance for Arts Education (now Create CA) for equipping community members with resources to effectively advocate for the arts in the LCAP.

Among other things, Create CA's website offers a local advocacy webinar series (Create CA, 2021a) and an LCFF toolkit that gives examples of arts education in district LCAPs, a customizable PowerPoint for school board presentations, and an LCAP template (Create CA, 2021b). Create CA also supports a network of local arts advocacy groups via the Arts Now Campaign, whose goal is to establish "the expectation that every district is responsible for providing their students with a high quality, comprehensive education that includes a robust arts program" (Create CA, 2021c).

- **Strategic arts plans.** Some district and community leaders developed strategic arts plans, some with support from Create CA (formerly, known as the California Alliance for Arts Education) and in at least one case, with support from the California Arts Project, a collaborative statewide network of K–12 and university-based educators that works to expand student access to arts. The purpose of strategic arts plans is to create "a visionary, sustainable arts education plan to increase the quality, quantity, and equity of arts education" in a district (Create CA, 2021c). One district arts coordinator explained that the district had developed a strategic arts plan that had "lain dormant for a little while" due to lack of resources, "and then all of a sudden, LCFF came in and that was like, here is the ticket. This is how we're going to pay for it."
- **Support from district administrators.** While LCFF is designed to increase the role various community members play in shaping the budget, many interviewees credited district leadership with codifying a commitment to the arts in the LCAP. In one district, the administrator who was the primary author of the LCAP happened to be a champion for arts education. This district dedicated a certain percentage of federal grants, such as Title I and Title II, to arts education and documented this set-aside in the LCAP. In another district, a school board member suggested that the handful of full-time arts teachers employed by the district be written into the LCAP as a means of documenting the district's commitment to funding those positions.
- **A dedicated arts coordinator.** A couple of case-study districts reported using LCFF funds to hire a district-level arts coordinator. These arts coordinators actively engaged parents and teachers, rallied support for the arts in LCAP community meetings, developed strategic arts plans, and were described as essential to the success of the arts programs in those districts.

In districts where arts education was less incorporated into the LCAP process, interviewees described a lack of meaningful community engagement[24] or district support as impediments (see Spotlight). One high school arts teacher shared that the budget process was "kept as a mystery." The arts coordinator in another district said that even when community members

[24] Community engagement is at the heart of the Local Control Funding Formula. According to the California Education Code, school districts must "consult with teachers, principals, administrators, other school personnel, local bargaining units of the school district, parents and pupils" in developing their LCAPs [Section 52060(g)]. Moreover, they must document how they engaged these community groups and how this engagement informed the LCAP.

organized and made clear requests at LCAP meetings, the district administrator in charge of drafting the LCAP declined to write them into the plan.

Spotlight: Is the LCAP process working as planned?

Some district leaders observed that the LCFF vision for local control was not being realized in their districts as state policymakers intended. One superintendent said that while district administrators may "philosophically get" that LCFF is "an opportunity for local control," the LCAP process has turned into "just another click the box … thing." In another district, a school board member described its community engagement processes as "rubber-stamp cursory" and said, "We almost do the LCAP on autopilot." The school board member observed that anyone who has been in California education for 10 or more years "cut their teeth and became principals and district office administrators by categorical funding." As such, "there is this culture and environment that they came up in that was driven by this top-down process," and that culture is hard to change.

Local education leaders expressed interest in embracing LCFF as an opportunity to reimagine how strategic planning and budget decisions are made and documented. One school board member noted the district's overwhelming number of strategic planning documents in play at any given time. In addition to the LCAP these included: "a rolling three-year budget … a facilities-use master plan … a visual and performing arts strategic plan," and "a technology implementation plan." The school board member would "like to see all of those woven into the LCAP process."

This school board member imagines a future in which instead of having to look "at the real budget, which has nowhere near the level of detail and programmatic background behind it" that the LCAP has, and then look at the LCAP, which represents only 60–75% of the district's total budget, they could construct a single comprehensive document that clearly lays out the district's community-informed strategic vision and aligned budget priorities. To move toward this future, the school board member believes district leaders need to go beyond dealing with immediate crises and make long-term plans. "We are good about dealing with technical things…. We're really fairly poor about strategic visioning." In addition to working smarter, this school board member suggests the state can support these efforts by sharing examples of "frighteningly innovative ways that the LCAP can be adapted."

What facilities, materials, and equipment are used for arts instruction?

The California Arts Framework sets a high bar for the type of facilities, materials, and equipment that would best support authentic arts learning: they must be of "university and industry standards [to] ensure that students are prepared to continue their learning beyond the [transitional kindergarten] TK–12 grades" (California Department of Education, 2020a).

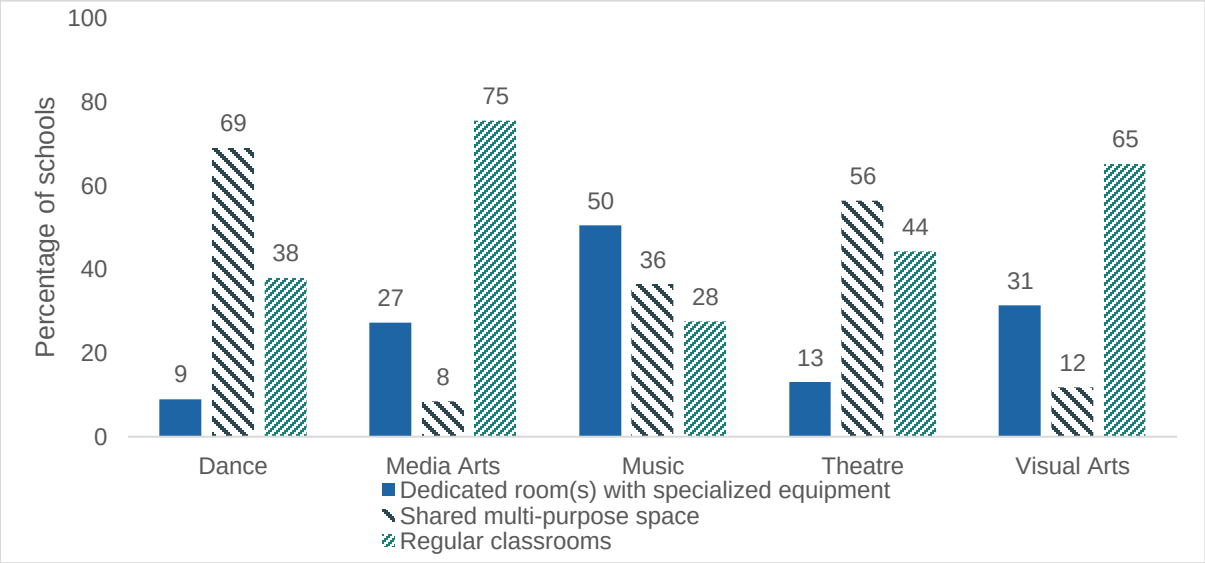
As discussed in Chapter 3, inadequate facilities and materials are moderate or serious barriers to increasing students' access to the arts in most schools and commonly cited barriers in elementary schools, schools serving low-income families, majority-Hispanic, and majority-Black schools. Here we look closely at the facilities and materials schools are using for arts instruction, highlighting the differences between elementary and secondary schools, and illuminating inequities in access to art facilities and materials.

Despite improvements, access to equipped, dedicated space for arts instruction in elementary schools remained limited.

Arts instruction requires special equipment and facilities (hardware and software for media arts, sink and running water for visual arts, sprung floor for dance). Among elementary schools providing music instruction, half (50%) reported dedicated music rooms (with musical instruments), up from 31% in 2006. Likewise, the use of equipped, dedicated rooms for elementary visual arts instruction increased from 13% in 2006 to 31% in 2020. However, dedicated rooms with special equipment were still not the norm in elementary schools (Exhibit 6-5). Elementary schools were more likely to use regular classrooms for instruction in media arts and visual arts and more likely to use shared multi-purpose spaces for instruction in dance and theatre (disciplines that require more physical space).

The use of equipped, dedicated rooms for elementary visual arts instruction increased from 13% in 2006 to 31% in 2020.

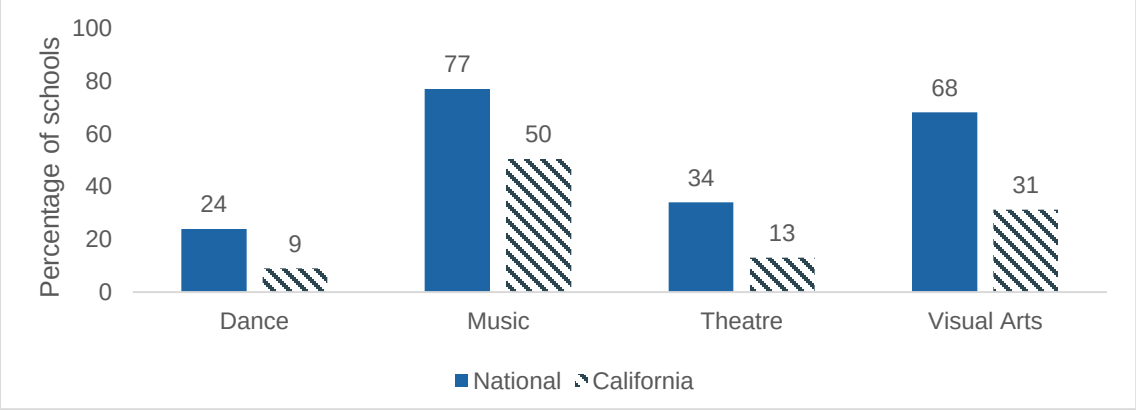
Exhibit 6-5. Elementary schools using various spaces for arts instruction in 2019/20, by discipline



Source: 2020 SRI School Survey.
Note: Percentages are based on elementary schools providing instruction in each discipline.

Moreover, the percentage of California elementary schools providing arts instruction in dedicated rooms with special equipment is far smaller than the most recent national percentages (Parsad et al., 2012) (Exhibit 6-6).

Exhibit 6-6. Elementary schools with equipped, dedicated rooms for arts instruction: California (2020) v. national (2010)



Sources: 2020 SRI School Survey and Parsad et al. (2012).
Note: Percentages are based on elementary schools providing instruction in each discipline.

The lack of dedicated, specialized spaces for arts instruction in elementary schools presents challenges for both teachers and students and can signal to students—and other community members—that arts education is not a priority at the school. One elementary school teacher described the physical space for arts instruction as "like an art on a carpet situation." She added, "You really want kids to come into an environment that's art-rich.... There is code-switching that goes on coming into an environment that has an explicit purpose of creating art." Another teacher explained, "We don't have a stage anywhere on our campus and our students often have to perform in the gym.… When our kids walk into the gym, they think, 'This is the place where I run and I'm crazy and loud,' as opposed to, 'This is our amphitheater, where we sit quietly and watch a performance.'"

Educators in case-study districts noted that elementary schools in California schools were not designed with adequate spaces for arts. When asked what should change, one school board member answered, "First build every school with adequate room, great band rooms, music rooms, art rooms." An elementary district superintendent explained:

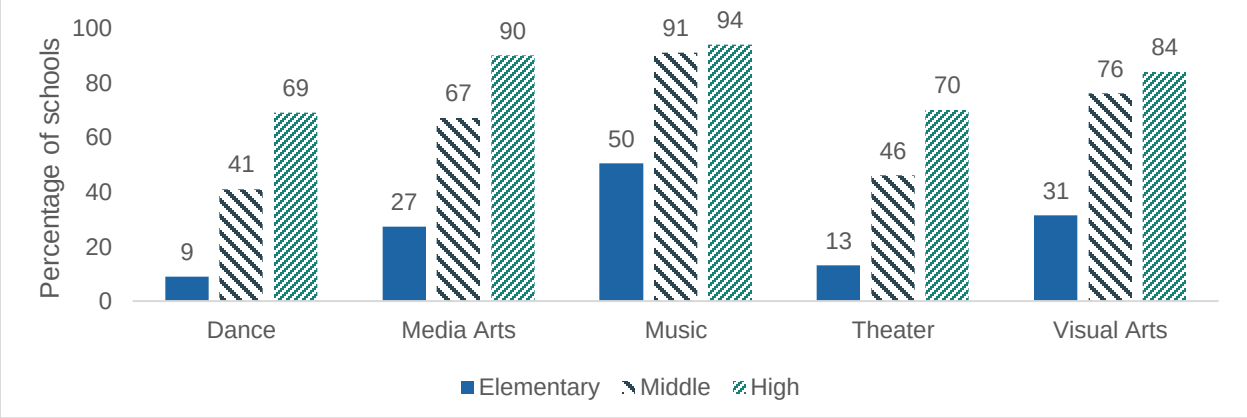
"I wish that each one of our arts teachers had their own space."

> *Because our schools weren't built with [dedicated spaces for the arts] from the onset, that's a missing piece … not all of our arts teachers have their own classrooms and that makes it really hard. It makes it feel like it's extra. So, I know that this is tied to more funding, but I wish that each one of our arts teachers had their own space. I wish that there was a dance studio on each campus. I wish that there was an arts room on every campus.*

Most high schools and many middle schools had dedicated arts rooms with special equipment.

In California high schools offering arts courses, dedicated rooms with specialized equipment were the norm across all disciplines, with high school respondents reporting that instruction typically took place in dedicated rooms with specialized equipment in music (94%), media arts (90%), visual arts (84%), theatre (70%), and dance (69%) (Exhibit 6-7). This equipment and these dedicated spaces require ongoing investment (see Spotlight). Across disciplines, middle schools fell in between elementary and high schools in terms of the percentage of schools having dedicated rooms with specialized equipment, though patterns more closely resembled high schools, especially in music.

Exhibit 6-7. Schools using dedicated rooms with special equipment for arts instruction in 2019/20, by discipline and school level



Source: 2020 SRI School Survey.
Note: Percentages are based on schools providing instruction in each discipline.

Secondary school educators spoke of the importance of specialized facilities for instruction. For example, a principal explained that music rooms must have storage space for instruments. Facilities can also serve to recruit and retain students within the arts. As one high school principal explained, the new studio they are building with CTE grants "is actually going to be pretty huge, I think, [in terms of] recruitment and retention of students within that pathway, because they'll have a unique experience. They are not just in a room with computers, they are going to be in a full multimedia studio that has broadcasting and production capabilities." Inadequate facilities can impact the variety of classes offered. As one principal reported on the survey, the school would like to "add more CTE-type classes, but [they] don't have the facilities."

Spotlight: Developing and maintaining arts facilities and equipment requires ongoing investment

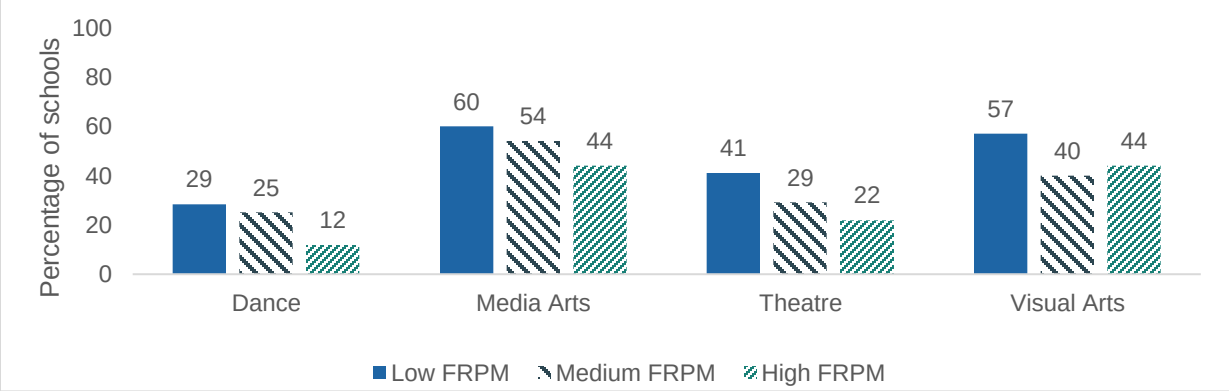
The arts require physical resources—musical instruments, paints and brushes, computers and software—that need repair and replacement. They also require particular facilities (rooms with sinks, kilns, performance spaces with microphone systems). Developing and maintaining these facilities and equipment is an essential and continual process. At one high school, the arts teacher explained that they have adequate, but "not ideal" space for theatre, although they are "getting another grant" to finish the space. One arts coordinator pointed out: "We had no repair budget. There was no money from the district for repair … [so] you're not taking care of that million-dollar investment [in the instruments]."

The need for ongoing investment in facilities extends well beyond the arts. Recent estimates suggest that California school districts will need as much as $4.1 billion each year for facilities maintenance and another $117 billion for facilities modernization and new construction over the next decade (Brunner & Vincent, 2018). Funding for facilities comes from both state and local voter-approved general obligation bonds as well as from developer fees, although reliance on local bonds has increased over time. In their *Getting Down to Facts II* report on financing school facilities, Brunner and Vincent observe that the increased reliance on local bond revenue exacerbates inequalities in funding for school facility maintenance, modernization, and construction because "school districts with higher property wealth … raise substantially more money through local general obligation bonds than their less affluent counterparts" (2018, p. 5). In March 2020 (after the Brunner and Vincent report), California voters rejected a $15 billion school construction bond.

Schools serving low-income communities were less likely to have appropriate facilities and materials.

As noted in Chapter 3, school leaders at medium- and high-FRPM schools were more likely than leaders at low-FRPM schools to cite inadequate facilities and materials as barriers to increasing arts instruction. Schools in low-income communities were less likely than affluent schools to have dedicated rooms with specialized equipment for teaching dance (12% versus 29%), media arts (60% versus 44%), theatre (22% versus 41%), and visual arts (44% versus 57%) (Exhibit 6-8). The differences for music, while following a similar trend, were not statistically significant, likely because schools' use of dedicated rooms with special equipment for music was more prevalent overall. The differential access to appropriate facilities and equipment may reflect increased reliance on local bond measures (see Spotlight above).

Exhibit 6-8. Schools using dedicated rooms with special equipment for arts instruction in 2019/20, by discipline and FRPM level



Source: 2020 SRI School Survey.
Notes: (1) Percentages are based on schools providing instruction in each discipline. (2) The differences in use of dedicated space with special equipment for music by school FRPM-level rates were not statistically significant.

Lack of equipment can hinder student participation in the arts, particularly in instrumental music. In case-study districts, leaders were focused on removing barriers associated with the high cost of musical instruments. A community partner who fundraised to support procuring and maintaining instruments in an Inland Empire district explained:

> *There are thousands of students that won't even come forward because they know that they can't afford it and they don't want to burden their family with the cost, the monthly or the purchase. And what if it breaks? How are they going to be able to pay for that? We want to be able to take all of that out of the equation. If you have a desire to play an instrument, we want to support it. No questions asked.*

Another district included access to instruments in its LCAP. The district superintendent explained that if a student is unable to rent or buy an instrument, "We get that for them. We take away every barrier so that they can participate."

"If you have a desire to play an instrument, we want to support it. No questions asked."

What roles do school and district leaders, county offices, and partner organizations play in supporting arts instruction?

Chapter 3 describes unequal access to sequential, standards-based arts instruction. In the case-study districts, progress toward providing a program of study in one or more arts disciplines depended on support from school and district leaders and, to a lesser extent, county offices of education or partner organizations. Here, we describe the prevalence and roles that each of these sectors plays in supporting arts education.

School leaders' support is essential for sustainable arts programs.

The case-study schools and districts were selected because they had prioritized arts education offerings and experiences. In some cases, the changes were part of a districtwide program. In others, school-level leadership was essential: principals at these schools strategically promoted arts-themed events to parents, community members, and district leaders, to ensure continued support for the arts. An arts teacher and CTE AME program director at one of these schools emphasized the importance of the school leaders' commitment to the arts and securing the requisite resources: "It really relies on a principal who is willing to go to bat for me, and a superintendent who sees the value in the program…. You absolutely have to have administrators who are willing to take risks, creatively problem-solve, and advocate for you." These same administrators reported that engaging the community through the arts (e.g., at performances and exhibits) brought families together and enhanced overall parent participation in school events and activities, and improved school climate.

"You absolutely have to have administrators who are willing to take risks, creatively problem-solve, and advocate for you."

A CTE video production teacher described similar support, especially for ensuring the program had the requisite facilities and equipment:

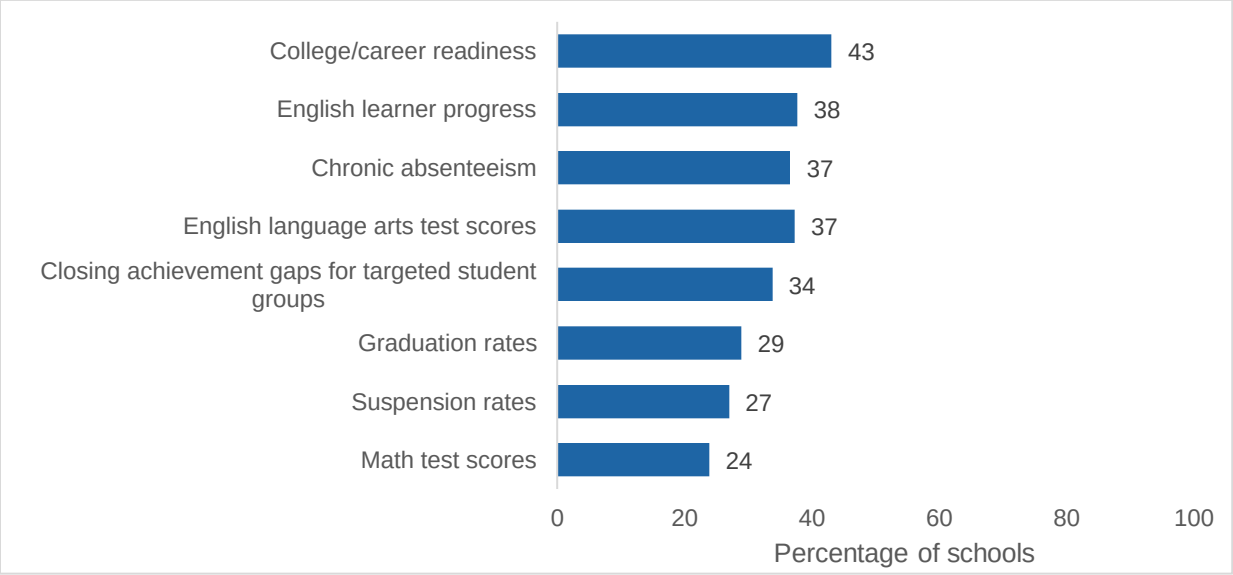
> *I didn't come from a teacher background, I came from a film background, but [school administrators] have been like, "What do you need? What else can we do?" They've been so supportive. Every time, when we talk about "I would love to teach them about this, this is what's going on in the industry," [my administrators] say, "Okay, let's make it happen." Since I've been there, we now have built two studios. We have a TV broadcast studio and a film production sound stage.... It's been amazing. They've been really, really good about it. We have all new computers for the editing.... So, that's really nice, because the other ones were quite old, obsolete. I can't complain on the support side. It's been wonderful.*

Few school leaders reported leveraging arts instruction to pursue federal and state policy priorities.

In response to a survey question about the importance of arts education to various stakeholder groups, 60% of respondents reported that the arts are "very important" to school leadership. Despite most school leaders' describing the arts as important, less than one-third (32%) reported that arts education is mentioned in their school plan, known as the Single Plan for Student Achievement. Similarly, school leaders rarely reported leveraging arts education to improve on state indicators included on the California School Dashboard (Exhibit 6-9), despite research linking participation in the arts to improved student performance in other academic subject areas, increased student engagement, and higher graduation and college-going rates (Catterall et al., 2012; Kisida et al., 2014). Although arts education is not explicitly included as a state indicator (see Exhibit 2-2), the provision of arts instruction falls under Priority 2,

Implementation of State Academic Standards, and Priority 7, Access to a Broad Course of Study (both of which are measured by locally determined indicators).

Exhibit 6-9. Schools using arts education to improve on state performance indicators in 2019/20



Source: 2020 SRI School Survey.
Notes: (1) With LCFF, the state established eight priority areas. Some priority areas are measured by state indicators that are published on the California School Dashboard, including Student Achievement (measured by math and ELA test scores and EL progress), Student Engagement (measured by graduation rate and chronic absenteeism), School Climate (measured by suspension rates), and Outcomes in a Broad Course of Study (measured by college/career readiness). Others priority areas are measured by local indicators, such as Basic Services and Conditions, Implementation of State Academic Standards, Parental involvement and Family Engagement, and Access to a Broad Course of Study. The 2020 SRI School Survey only asked about state indicators, though case-study districts indicated that the arts can support priority areas that are measured locally, such as family engagement. (2) Only middle and high schools were asked about graduation rates and college/career readiness.

Interviewees, like survey respondents, pointed to insufficient instructional time and a focus on improving academic test scores to explain how the arts could simultaneously be "very important" and secondary to other priorities. In fact, one school board member pointed to the California School Dashboard to illustrate how the state priorities exclude the arts:

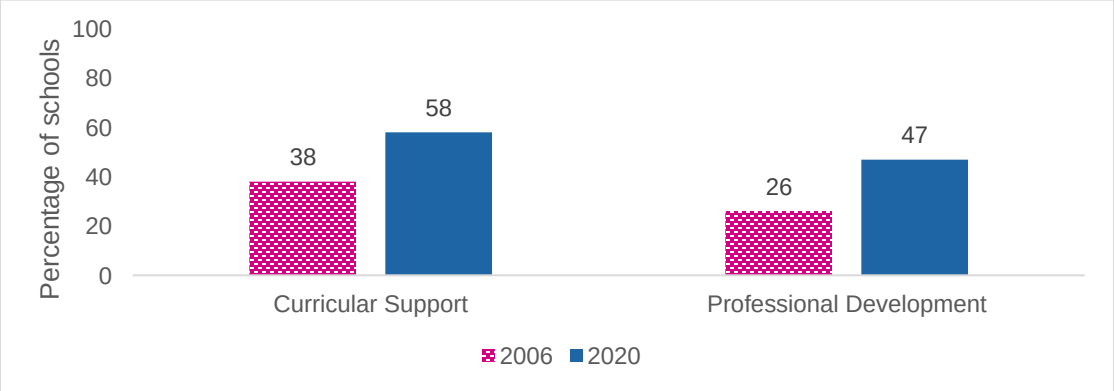
> *Everybody likes music and what not, but come on, that's not in our dashboard that we're getting evaluated on…. There [are] very few places that there is an articulated measurement that gives you any credit whatsoever for having a visual and performing arts program. If it's not being measured … stop saying it's important. If it's going to be important, let's measure it and highlight it.*

School districts increasingly provided critical coordination, professional development, and curricular support for arts instruction.

Districts can provide support in a variety of ways. Case-study districts had either dedicated arts coordinators or district administrators who oversaw arts programming, among other responsibilities. These educators did everything from providing instructional and curricular support, to seeking out and presenting professional development, to establishing and maintaining partnerships (e.g., with community-based arts organizations). From 2006 to 2020, the percentage of school leaders who reported obtaining curricular support for arts education from their school district increased 20 percentage points, from 38% to 58%, and the percentage of school leaders reporting that their teachers received professional development for arts instruction from their district increased 21 percentage points, from 26% to 47% (Exhibit 6-10). (Despite this increased support, as noted above, 60% of elementary school leaders identified a lack of PD in the arts as a barrier to increasing student access to the arts.)

From 2006 to 2020, the percentage of school leaders who reported obtaining curricular support for arts education from their school district increased 20 percentage points.

Exhibit 6-10. Schools receiving arts-related curricular support and professional development from school districts: 2006 and 2020



Source: 2020 SRI School Survey.

Districts increased their support for arts education for several reasons. As described above, some case-study districts leveraged the LCAP process to increase district support for the arts. Interviewees also described local advocacy efforts as part of Create CA's Arts Now Communities, which led to the development and board adoption of district strategic arts plans (Create CA, 2021c). In some case-study districts, dedicating resources for an arts coordinator came about after strategic arts planning led to a board-adopted plan. In one district, the superintendent mustered support for the arts by focusing on equity: the district initiated arts programs in schools serving the largest number of high-need students; the positive community response provided district leaders with the support needed to extend arts programming to more schools. This superintendent explained how starting small led to increased community support:

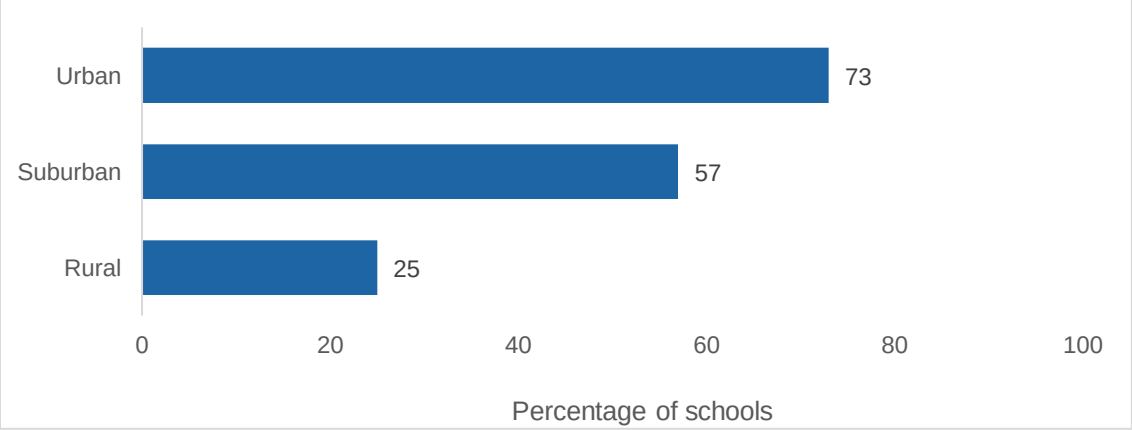
> *It just grew and caught fire. I think once the community gets a feel for that … you just can't let it go. It becomes something that people are prepared for, and when it comes to budgeting and allocating funding for that, people can really stand behind what's good for kids, and in this case, it's the arts.*

A school board member in this same district commented on the importance of broad board support for the arts and the value of investing in local leadership to build the program:

> *[You] have to be united as a board. It would be very difficult if I were the only one that felt that arts were important. I think that [board members] have to come to that determination together as a team, and then they have to seek out great people to lead and participate in the instructional part of that program and networking.*

Paying for dedicated district staff to lead the arts depends on local decisions about where the arts fall among district priorities. Sometimes district leaders' perspectives were informed by personal experience. In one case-study district, the superintendent's own music background reinforced his commitment to arts education: "My reality is, I took two periods of music every year from my middle school and all my high school years, and that was just my hook. That was my thing. It gave me a sense of self." Overall, just 2 in 5 school survey respondents (39%) reported that arts education is "very important" to district leadership, and only 21% reported that the arts are mentioned in their district LCAP (see Spotlight). Dedicating district staff to lead the arts may also depend in part on the size of the district (in small districts, district administrators wear multiple hats): Schools in urban communities (often part of larger school districts) received more district support for arts coordination and curricular support than did schools in suburban and rural areas (see Exhibit 6-11).

Exhibit 6-11. Schools receiving district support in the form of arts program coordinators or curriculum specialists in 2019/20, by urbanicity



Source: 2020 SRI School Survey.

Larger districts may also have more capacity to provide arts-focused professional development. For example, in one large Central Valley district that focuses on providing music instruction and

employs many arts specialists, music teachers are able to meet as a group, by regional feeder schools and by specialty (e.g., choir or band), because there are enough specialists for the district to convene them.

Finally, district support makes a difference when it comes to establishing a culture that values the arts. Teachers across several districts cited administrator support as critical to overcoming some of the barriers to teaching the arts, such as the focus on improving test scores and insufficient instructional time. One teacher summarized the importance of administrator support:

> *If you know that your district is backing you and you know that your district and your administration hold arts integration and arts in general in high esteem and that they are okay when you maybe carve out some of your math time to do some art skill-building that relates to a language arts lesson, that you have that reassurance in the back of your head, then you know that it's okay.*

Spotlight: An apparent disconnect

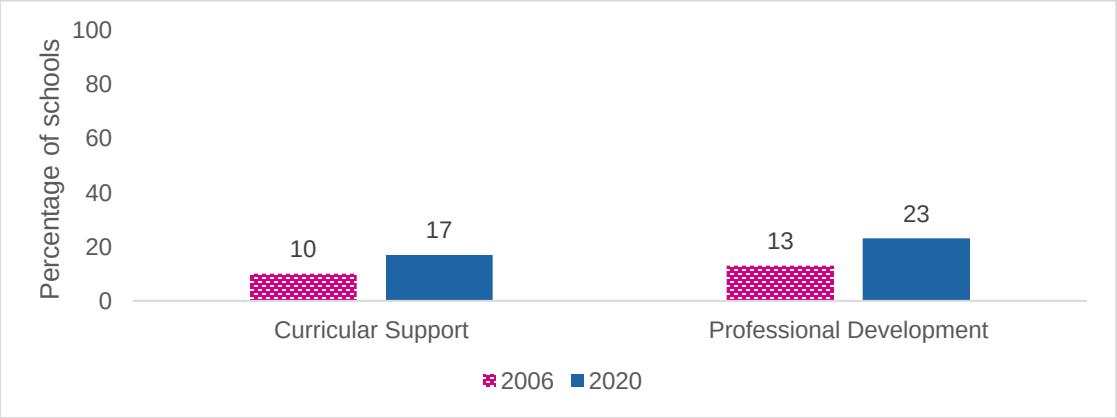
Although only one in 5 school leaders reported that their district LCAP mentioned the arts, our analysis of a representative sample of 227 LCAPs found that 71% mention the arts, nearly always among the actions and services districts plan to undertake in support of the district's stated goals. For example, one district set a goal of increasing the percentage of students who meet A–G requirements. One action taken to achieve this goal was budgeting for staff and supplies to support increasing the participation rate of "unduplicated students" (i.e., socioeconomically disadvantaged, English learners, and foster youth) in arts courses, including high school courses that meet the "F" or visual and performing arts (VAPA) requirement.

The fact that school leaders are seldom aware that arts are mentioned in their district's LCAP indicates a disconnect between a district's stated priorities, at least in terms of the arts, and what school leaders understand district priorities to be. This disconnect may also point to a lack of school-level engagement in the LCAP process.

Schools, especially in more rural communities, turned to county offices of education to provide them with curriculum specialists and support for the arts.

Small, but meaningful percentages of schools rely on county offices of education to support their delivery of arts instruction. From COEs, 18% of schools reported receiving support from arts program coordinators or curriculum specialists, and 17% received arts curricular support. Moreover, from 2006 to 2020, the percentage of schools obtaining curricular support from COEs increased 7 percentage points (from 10% to 17%), and the percentage of schools receiving professional development from COEs increased 10 percentage points (from 13% to 23%) (Exhibit 6-12).

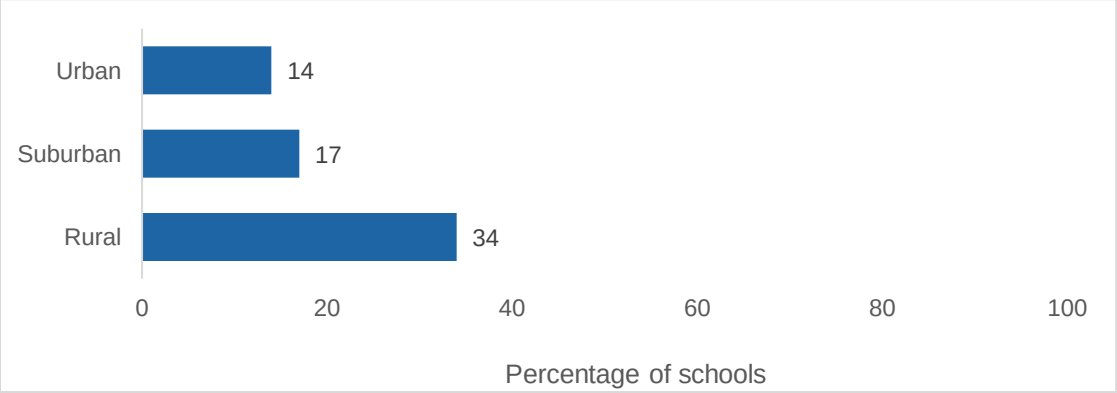
Exhibit 6-12. Schools receiving arts-related curricular support and professional development from county offices of education: 2006 and 2020



Source: 2020 SRI School Survey.

Schools in rural communities were more likely than schools in suburban and urban communities to draw on arts-related PD and support from program coordinators or curriculum specialists from COEs (Exhibit 6-13).

Exhibit 6-13. Schools receiving county support in the form of arts program coordinators or curriculum specialists in 2019/20, by urbanicity



Source: 2020 SRI School Survey.

Two of the case-study districts are in rural counties. The leaders of a partner organization in one of these districts described the county office as a "great support" and went on to note the interdependence of the local districts, partner organizations, and the county: "Because we are so isolated … we have to share resources and support one another so that we can survive."

In another county with small rural districts, the county office of education administers a program that provides small seed grants to "ignite arts education in schools that did not have much or any arts." This program helps county staff build relationships with district leaders that allow county leaders to strategize about how to sustain district arts programs. The county arts coordinator described this work:

> *We provide seed grants to schools, and … in order for them to receive those funds, they need to put into place a plan for what they will do beyond [the grant].... So, we talk about how they might be able to fund that program in Title I, Title IV-A, and using LCAP, using their state and federal dollars, so that those programs can continue beyond the initial grant period.*

This county office also helps connect districts to private grants and partner organizations that can provide technical assistance and arts experiences. Finally, the county office provides direct services to schools and districts, ranging from helping teachers to develop a music scope and sequence to working with district leaders to develop an arts plan. In some instances, the county works under contract to area school districts; the county arts coordinator explained:

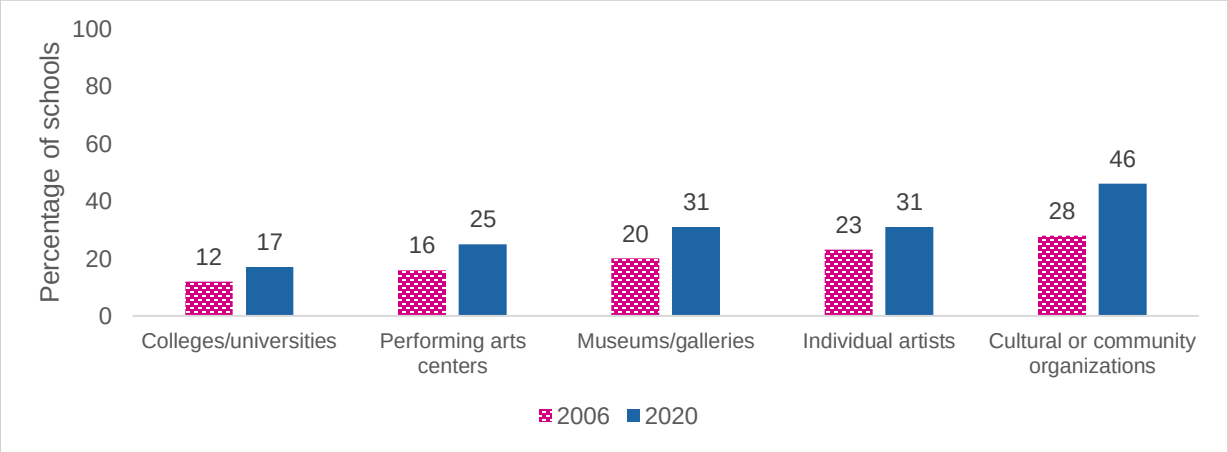
> *We are contracted with districts within [the] county to provide arts-integration coaching, curriculum development support, instructional coaching for arts teachers and for general education teachers.*

Despite schools in rural districts' being more likely to report benefiting from county office of education support in the form of program coordinators or curriculum specialists, schools in urban communities were more likely than schools in rural communities to report getting support from either the district or the county (because they are so much more likely to benefit from district support, see Exhibit 6-11).

Three of four California public schools partnered externally to support arts instruction.

In 2020, almost three-quarters of California public schools (73%) reported partnering with external organizations to support their delivery of arts instruction—a 20 percentage point increase from 2006. Moreover, in 2020 compared with 2006, more schools reported partnerships with all types of organizations: cultural or community organizations, individual artists, museums or galleries, performing arts centers, and colleges or universities (Exhibit 6-14. High schools engaged in partnerships with individual artists, cultural or community organizations, and colleges or universities at higher rates than middle schools or elementary schools—with middle schools the least likely to form most types of partnerships. These same patterns also existed in 2006.

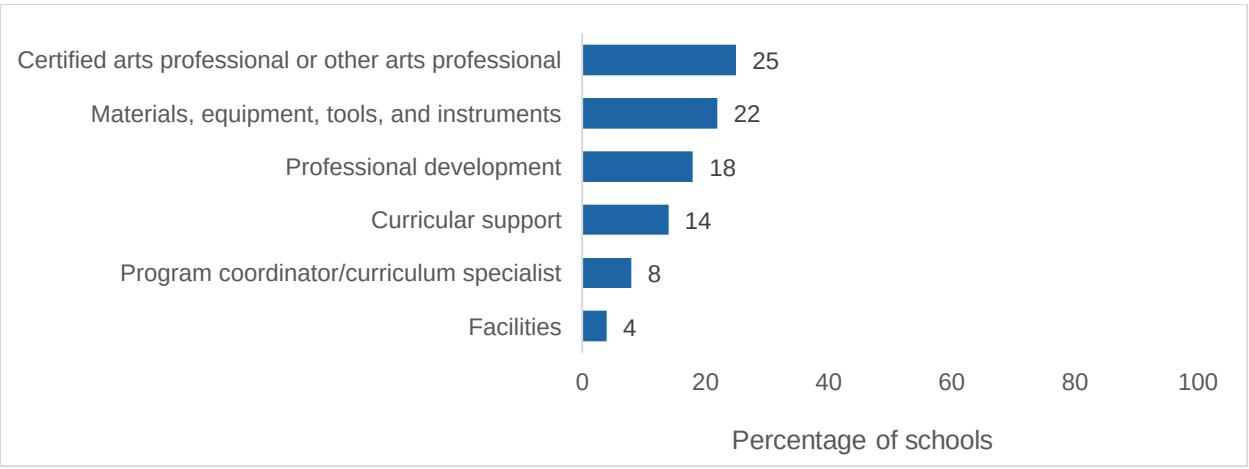
Exhibit 6-14. Types of arts partnerships, by organization type: 2006 and 2020



Source: 2020 SRI School Survey.

These partnerships provided a mixture of supports, ranging from assisting with program development and strategic arts planning to providing professional development to placing teaching artists to hosting students and educators at concerts and museums to securing instruments or other equipment (Exhibit 6-15). While curricular support and program coordination are more commonly provided by districts or county offices of education, the percentage of schools obtaining curricular support from partner organizations increased 9 percentage points since 2006 (from 5% to 14%).

Exhibit 6-15. Types of support provided by partner organizations in 2019/20



Source: 2020 SRI School Survey.

Though the survey did not ask about industry partnerships (and as a result, we cannot report on the prevalence of these partnerships), CTE educators in case-study districts noted that partnerships with local business are an important source of support for CTE (see Spotlight).

Spotlight: High school CTE programs partner with local industry

CTE educators in case-study districts discussed the importance of industry partnerships to ensure students gain access to career exploration and work-based learning experiences. These educators had varying degrees of success establishing these partnerships.

A CTE teacher in one case-study high school described a robust partnership with a community-access media organization: “They help us with internships. They help us with certifications. They'll come and do guest-speaking. They'll help us facilitate events.” This teacher went on to describe the internships held by students in the school’s cinematography class: “[The community-access media organization staff] come out and help train our students and then, every baseball game, basketball game, football game, everything that we broadcast, that is considered part of their internship with [the community media organization].” The teacher is trained by the media group and serves as the on-site facilitator of the internship. The teacher explained: “They train our students, and they also train me. I'm training with those guys all the time because there is so much to know in video production, and you really want to make sure that you're up to date on the latest technology and trends.” The principal of this school noted that it has been harder to find community partners in some areas (e.g., dance) than others (e.g., media arts).

The California Partnership Academies (CPA) grant program requires schools to obtain financial or in-kind contributions from employers that equal or exceed the amount of the state grant (Dayton et al., 2011). The CTE teacher, who coordinates the school’s CTE program, noted that finding partners able to provide financial support is difficult: “We got there, but it was really close. It was right around the dollar amount that we needed…. I'd like to have more access to relevant business partners that are interested in helping our pathway out.”

Finally, while finding industry partners would seem to be easier in urban areas, a CTE teacher in Los Angeles County noted that local businesses are inundated with schools wanting to partner, so competition is stiff: “One thing I would like is more business partnerships, which I'm working on, but that's a little tougher, because of the competition and all the schools out there.”

A few schools and districts turn to major state and national programs for support. The case-study sites included schools receiving support from Carnegie Hall’s Link Up program, the Kennedy Center, and Turnaround Arts: California. These programs require an application and commitment by the schools in exchange for financial support, professional development for teachers, and access to free curriculum. Carnegie Hall Link Up connects schools to partner orchestras and provides a recorder and voice curriculum for third through fifth grade which culminates in a participatory performance with the local partner orchestra. The Kennedy Center provides professional development, often through teaching artists, and maintains a repository of curricular resources. Schools involved with the Kennedy Center’s Any Given Child program benefit from technical assistance in support of strategic arts planning and implementation. Turnaround Arts: California (TACA) is a private-public partnership that amplifies the reach of the Kennedy Center Turnaround Arts program in California. To participate, schools must be designated eligible by the CDE and apply to the program. TACA provides comprehensive supports for schoolwide improvement through the arts by establishing peer support networks, funding partnerships with local community organizations, coaching and mentorship for school leaders, and delivering PD for teachers, administrators, and arts specialists. TACA is a multiyear program. In the first three years, TACA provides intensive support while encouraging the transition to independent sustainability. In turn, the school commits to providing students

with instruction from an arts specialist and schoolwide representation in arts-focused professional development.

The experiences of case-study sites with partnerships point to important characteristics of productive relationships that lead to meaningful experiences for students.[25] One community arts leader discussed the advantages of each partner's leveraging their experience, calling this "alignment of resources":

> *I think what was successful, one of the reasons why [our partnership model] grew quickly and was able to be adopted by these other districts locally is that it was mostly about alignment of resources…. We were already doing concerts; they were already teaching recorders. So, it was just trying to find a way to put those things together as opposed to starting from a blank slate to create something entirely out of whole cloth. I think it connected and grew quickly because it came out of this sense of alignment and the two partners doing, staying within their wheelhouse.*

Partners and district leaders also spoke about sustainability. One partner explained that the organization offers professional development for teachers while providing direct services to students, all with the goal of "putting ourselves out of business." This partner noted, "[We] try and work to change the system, instead of just filling a hole." A principal in this district described what this looks like:

> *Our kids … had a teaching artist [from the local theater company] come out and work with their teacher for a whole quarter, integrating drama along with their social studies or science content for that quarter. So, the purpose of that was professional development [for the teacher]. At the same time, the kids were benefitting from having those teachers co-teaching in their classroom, their teacher plus the teaching artist. But the point was that by the end of the quarter the classroom teachers could do that drama integration on their own.*

A survey respondent explained how a school's successful participation with Turnaround Arts: California supported continuity of the arts in that school but failed to lead to the scaling-up of arts education districtwide:

> *Groups from [our school] have been to the White House and performed at the Kennedy Center. Students are now studying in college and universities to become arts educators. Because of the progress made at [our school], other schools in the district are asking to have the arts in their schools. Unfortunately, the district has not increased funding or created policies yet to make this happen.*

Finally, partnerships can offer culturally responsive experiences that school-based staff lack the knowledge, expertise, or resources to provide. A leader at an organization that partners with a school serving Indigenous students described how the local university provides students with access to cultural resources:

[25] Meaningful student experiences are also dependent on the nature of the arts education practice available to them [a recent report by Stevenson and Crowell (2021) details "ten dimensions of powerful arts education practice"]. We did not have the opportunity to examine or observe community-based arts organizations' arts education practices.

> *One of the things that the university has that's kind of exceptional is that there is a gallery totally devoted to Native American art.... So, what we did several times, we took the kids down to the university, and the [university] students studying arts education were docents and led them through the exhibitions, and then, whenever possible, we actually had the artists meet with [visiting K–12] students.*

Partnerships face some of the same funding challenges as district-funded arts programs. Relying on grants subjects arts organizations to inconsistent funding and changes in grant guidelines and priorities. A leader at an arts organization described a recent scenario in which a prior funder "suddenly, they changed their funding. They started funding different things that were not necessarily related to cultural programs. So, we just have to keep knocking on doors." A leader at another partner organization explained why consistent, long-term funding is important to its work:

> *It takes a couple of years for everybody to get to know each other and begin to see the benefits. You're establishing relationships and, because we're not there every day, it takes time for that to happen. Then to develop trust about who we are and what we're there to accomplish as a team … that we don't see ourselves coming in as elite outsiders. We come in and work as a team with the teachers and the principal, and the students.*

In some cases, schools and districts seek out grants to support partnership work, and in other cases, the partner organizations assume responsibility for fundraising to support their education programs.

Finally, the case-study districts served very different communities and had different levels of access to arts resources. The arts coordinator in an urban district acknowledged the potential for partnerships in the area: "We're really lucky to have a big breadth of organizations to choose from, based on our needs." An educator in a small rural district also expressed appreciation for the county's relative abundance of arts organizations: "There are a lot of artists here, and it's infused in our whole community culture and then also feeds into the school in terms of arts inherently being important, as part of an education. So, that's great. We're lucky for that." In contrast, an educator in the Inland Empire lamented its lack of arts resources and industry partners: "The only reason people come to [our community] is to go to bed. We have homes and warehouses."

Chapter 7. Recommendations

The data presented in this report reflect the status of arts education in California schools during the 2019/20 school year, prior to the pandemic-related disruptions that began in the spring of 2020. We lack data on how the pandemic impacted arts education, but we have no reason to believe that course offerings, coursetaking, and the conditions for arts learning have improved.

However, since we collected data for this study, the *opportunities* for equitable arts learning have improved considerably (Fensterwald & Xie, 2022). After passing a record-breaking education budget in 2021, in June 2022 California's governor and legislature agreed on a budget that "increases the base funding for the local control funding formula, the mechanism through which most of the state's public schools are funded, by $9 billion, or 13%..., the largest single-year increase to the formula since its inception in 2013" (Hong, 2022). This increase in LCFF funds is weighted to benefit districts that serve large proportions of students from low-income households and English learners, the children whom we found to have the least access to arts education. The 2022 budget also provides funds for districts to offer three hours of before- and after-school activities and six weeks of summer school to elementary school children, including a requirement that these services be offered to all low-income students and English learners, allocates general fund resources for school construction, and includes a one-time flexible $3.6 billion Arts, Music, and Instructional Materials Block Grant[26] (Fensterwald & Xie, 2022). These state resources are in addition to federal funds made available to schools in response to the pandemic. Federal funds include the $15 billion allocated to California through the ESSER III Fund in the American Rescue Plan Act of 2021.

To build on the incremental progress in arts education made since 2006, we make a series of recommendations aimed at increasing young people's access to standards-based arts education, with a focus on equity and capacity-building. Given the impact of the COVID-19 pandemic and the new opportunities ensuing from increased state education funding, our recommendations call for leaders at all levels of the system to work together to ensure that California students have access to a robust, well-rounded education that includes the arts.

State leaders and policymakers

To increase visibility into schools' arts education programming, leverage California's existing **data and accountability** systems by:

- Using CALPADS to collect data on and examine access to and participation in arts education, including at the elementary level, and ensure visibility into enrollment by student subgroups (e.g., English learners, students with disabilities)

[26] Named the "Arts, Music, and Instructional Materials Discretionary Block Grant," the funds may be used for a wide variety of operational costs, ranging from professional development and instructional materials to support any discipline (from the arts to computer science) to increases in districts' retirement and health care costs to pandemic-related supplies and equipment (e.g., ventilation upgrades).

- Offering a definition of Access to a Broad Course of Study (Priority 7) that requires districts to report the extent to which they are meeting California Ed Code requirements for the arts.

To build **county and district capacity** to support arts instruction, consider:

- Encouraging use of one-time block grant funds to support robust implementation of the new California Arts Standards and California Arts Education Framework
- Establishing an incentive grant program, modeled after the CTE incentive grant program, that prioritizes California's underserved communities and, to ensure that small schools and districts can benefit, allow applications from county and district consortia and partnerships with community-based arts organizations
- Developing or adopting instructional resources (including authentic assessments of student learning) that support learning goals in the arts and other core disciplines as well as recognize exemplary implementation for the purposes of establishing demonstration sites.

To support California's **creative workforce** priorities, consider expanding California's CTE AME demonstration program and workforce training initiative.

To ensure that California has the necessary **visual and performing arts teachers** to expand access to arts learning, reinforce and expand the teacher pipeline by:

- Supporting the development of teacher residency programs through which artists can gain the requisite knowledge and skills to obtain a teaching credential, including "grow your own" arts specialist programs that recruit and train arts education teachers from within local communities
- Expanding the number of California universities that prepare visual and performing arts teachers, with a particular emphasis on expanding training opportunities for dance and theatre teachers.

To expand equitable access to modern **school facilities**, encourage districts to use new construction funds to build specialized facilities that support access to the arts.

County leaders

To build **school and district capacity** to provide standards-based arts instruction, continue to support robust implementation of the new California Arts Standards and California Arts Education Framework.

To increase school and district leaders' understanding of the role of the arts in a **comprehensive, well-rounded education** and support the appropriate **allocation of resources** to the arts:

- Educate school and district leaders about California Ed Code requirements and how the arts can support the attainment of LCAP goals

- Inform school and district leaders about allowable uses of federal funds (i.e., the use of Title I and one-time Covid relief and block grant funds to support the arts)
- Engage in strategic arts planning at the county level and support district-level planning and the inclusion of the arts in school sites' School Plan for Student Achievement.

District and school leaders

As a first step toward ensuring equitable arts-learning experiences, collect and examine **arts course enrollment data by subgroup** (e.g., English learners, students with disabilities, gender, race/ethnicity, socioeconomic status).

To expand equitable access to the arts, allocate resources—**money and time**—to arts education by:

- Including the arts in the district LCAP and in schools' SPSA
- Using Title I and general fund dollars to support arts instruction
- Using ESSER III funds to address the impact of lost instructional time in the arts through summer, after-school, and other extended school day and year programs
- Rethinking and potentially expanding the school day, especially for secondary schools operating a six-period day, to create space for the arts
- Building school schedules that include English learners and students with disabilities in arts programming
- With new funds to extend the elementary school day and year, integrate the arts into expanded learning time.

To begin to close the **equity gap in music**, consider using recent one-time state and federal funds to refurbish and purchase instruments and other needed supplies and equipment.

To ensure both generalist elementary teachers and arts specialists/teachers have the knowledge, skills, and resources to implement standards-based arts instruction, including culturally responsive teaching and arts integration, invest in arts-focused **professional development**.

To ensure sufficient **visual and performing arts teachers** to expand access to arts learning, create a new teacher pipeline by establishing "grow your own" teacher education programs.

To provide **culturally responsive arts experiences** and build instructional capacity, contract with community-based arts organizations and draw on the expertise of families and community members.

To increase **home-school connections**, leverage the arts to engage parents/guardians and the community (e.g., through school and community-based performances and exhibitions) and conduct targeted outreach to ensure broad participation.

To refurbish or build **arts and CTE AME facilities**, tap new and existing state funds for school construction as well as develop and leverage local advocates to support local construction bond measures.

To expand **CTE AME** offerings, apply for state grants, such as the CTE Incentive Grant (CTEIG) and the Specialized Secondary Program grant, and the state-administered federal Perkins grants.

Institutes of higher education and other partners

To expand **theatre and dance** education, establish additional teacher preparation programs in support of theatre and dance credentials.

To expand the **arts teacher pipeline,** partner with districts to develop new teacher residency programs for artists, including "grow your own" arts specialist programs that recruit and train arts education teachers from within local communities.

To build **instructional capacity**, prepare prospective multiple-subject teachers to integrate the arts with other core subjects, and partner with school districts to provide ongoing teacher professional development.

To support students considering careers in the **creative economy** (including future arts teachers), expand dual-enrollment programs and provide work-based learning experiences, including internships, in support of local CTE AME programs.

Parents, students, and community leaders

To develop **local support for arts education**, increase community and education leaders' understanding of the benefits of arts education and knowledge of best practices for arts education program implementation by:

- Advocating for resources (funding and instructional time) for arts education directly to school principals, superintendents, and school board members
- Joining a local parent or community group and sharing information on the role of arts education in increasing student achievement, engagement and sense of belonging, and preparation for the jobs of the future
- Joining your district's parent advisory committee to advise and provide input regarding LCAP priorities and resource allocation.

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Appendix A. Research Methods

Here we describe the approach we took to collect and analyzing data from the following sources:

- Statewide schools survey
- Extant data from the California Department of Education
- District case studies

Statewide Survey

Our survey of California schools was designed to provide a broad picture of arts education in California. We surveyed 1,800 public schools, representative of public schools in the state, targeting a response rate of at least 60%. The response rate achieved was 57%, or 1,024 respondents (principals or their designees).

Sampling procedures

The research team selected a stratified random sample of California public schools to participate in the survey portion of the study. The sample plan was designed to provide a sufficiently large number of respondents to conduct analyses of, and make comparisons across, subgroups of schools.

Our survey team obtained the roster of California public schools from California's Public Schools and Districts Data Files.[27] We conducted an initial screening process before generating our survey sample based on several school characteristics:

- **School status** is based on data from California's Public Schools and Districts Data Files. We required all schools to be designated as active and removed schools with other status types (closed, merged, pending).
- **Education option code** is based on data from California's Public Schools and Districts Data Files. We required all schools to be described as providing traditional (TRAD) education and removed schools offering other types of education (e.g., special education school, community day school, juvenile court school).
- **Virtual instruction status** is based on data from California's Public Schools and Districts Data Files. We required all schools to be described as offering no virtual instruction or primarily classroom instruction (N, C) and removed schools offering primarily or exclusively virtual instruction (V, F).
- **School enrollment** is based on data from California's Longitudinal Pupil Achievement Data System[28]. We required all schools to have a minimum enrollment of 20 students and removed schools with fewer than 20 students.

[27] California Public Schools and Districts Data Files are available on the California Department of Education website, https://www.cde.ca.gov/ds/si/ds/pubschls.asp

[28] California's Longitudinal Pupil Achievement Data System UPC Source File (K-12) is available on the California Department of Education website, https://www.cde.ca.gov/ds/ad/filescupc.asp

- **Data missingness** was assessed on the above screening variables and the following stratification variables. We screened out schools with missing data that we could not reliably impute from other data sources.

The above screening criteria support our study in describing arts education in the state's more typical school settings.

The sample was stratified by four variables: school level, free and reduced-price meals (FRPM) eligibility, urbanicity, race/ethnicity of the school population, and geographic region within California.

- **School level** is based on school type data from California's Public Schools and Districts Data Files. We organized school levels into three levels based on the California Department of Education's School Ownership Code (SOC) variable: elementary schools (SOC 60 & 61, elementary schools), middle schools (SOC 62 & 64, junior high schools, intermediate schools, middle schools), and high schools (SOC 66 & 67, high schools).[29] We intentionally excluded schools that serve a combination of elementary and secondary students (e.g., SOC 65, K–12 Public Schools) as we wanted to be able to compare arts education in the most typical school levels: elementary, middle, and high.
- **FRPM eligibility level** is based on California's Longitudinal Pupil Achievement Data System. We grouped schools into three categories based on the percentage of enrolled students who are FRPM-eligible: low, medium, and high. We used enrollment data for each school level to separate schools into terciles (three groups with equal numbers of schools). The percentages of FRPM-eligible students differed across the three school levels as well as from our prior 2007 report as shown below. This reflects the increase in the proportion of students eligible for FRPM in 2020 (59% of students) compared to 2006 (51% of students).

	2006 Sample			2020 Sample		
FRPM-eligibility Level	Elementary	Middle	High	Elementary	Middle	High
Low	0-≤38%	0-≤35%	0-≤22%	0-49.2%	0-51.0%	0-49.1%
Medium	38.1-≤75%	35.1-≤66%	22.1-≤48%	49.3-82.2%	51.1-81.1%	49.2-75.7%
High	75.1-100%	66.1-100%	48.1-100%	82.3-100%	81.2-100%	75.8-100%

- **Urbanicity** (population density) is based on location data from the National Center for Education Statistics (NCES),[30] which are based on U.S. Census Bureau data. We organized the twelve NCES codes for urbanicity into three categories: urban (any city code), suburban (any suburban code, town – fringe), and rural (other town codes, any rural code). When NCES urbanicity data were unavailable, we imputed this variable using ZIP code data from California's data files. This urbanicity coding approach is different from the approach used in our 2007 report as NCES uses different categories for how it assesses population density. We provide the following crosswalk to readers interested in comparing the present findings to our prior report:

[29] While we neither screened nor stratified our sample by Educational Instruction Level Code (EIL), we confirmed that our sample exclusively contained schools identified as elementary (ELEM), intermediate/middle/junior high (INTMIDJR), or high (HIGH) according to this code.
[30] School Locations & Geoassignments is available on the National Center for Education Statistics (NCES) website, https://nces.ed.gov/programs/edge/Geographic/SchoolLocations

Population Density/Urbanicity	2007 Report	2022 Report
High density/Urban	Large City Mid-Size City	City – Large City – Midsize City – Small
Medium Density/Suburban	Urban fringes of large city Urban fringes of mid-size city Large town	Suburb – Large Suburb – Midsize Suburb – Small Town – Fringe
Low Density/Rural	Small town Rural Outside Metropolitan Statistical Area (MSA) Inside MSA	Town – Distant Town – Remote Rural – Fringe Rural – Distant Rural – Remote

- **Race/ethnicity of the school population** is based on California's School-level Enrollment Data.[31] For the purposes of stratification, we identified schools serving a majority of African American/Black students so we could intentionally over-sample them in our survey. There are relatively few schools serving a majority of African American/Black students in California, and we wanted to ensure we had a representative sample of such schools in our analysis to support comparative analyses between schools serving different communities.
- **Geographic region** is based on county location data provided by California's Public Schools and Districts Data Files. We identified schools located in the Bay Area through their county location: Alameda, Contra Costa, Marin, Napa, San Mateo, Santa Clara, Solano, Sonoma, and San Francisco. We intentionally over-sampled schools within the California Bay Area to support a companion analysis focused exclusively on this region.

Instrument development

Researchers developed the survey instruments to address the study's research questions. The survey asked respondents about the planning of arts education; delivery of arts education; providers of arts education; prioritization of arts education; standards and accountability; facilities, materials, and funding for the arts; arts integration; the role of districts, counties, and partner organizations; barriers to offering arts education; and barriers to student participation in arts education. Because we sought to compare our 2020 replication findings to our prior 2006 study, we drew heavily on survey items from the past study (Woodworth, Gallagher, Guha, Campbell, Lopez-Torkos & Kim, 2007), which drew from the Fast Response Survey System of the National Center for Education Statistics (Cary, Kleiner, Porch & Farris, 2002). Our advisory board reviewed and provided feedback on the development of new survey items not included in the 2006 survey (e.g., arts integration questions, questions about barriers to student participation in arts education).

The study used two survey forms, one for elementary schools and another for secondary (middle and high) schools. Schools offering both elementary grades (K–5) and middle grades

[31] California's School-level Enrollment Data is available on the California Department of Education website, https://www.cde.ca.gov/ds/ad/fsenr.asp

(6–8) were given the elementary school form. To enable reporting across both samples, the surveys overlapped on the vast majority of items. Appendix C contains the survey instrument, noting differences as they applied to the two forms.

Survey administration

The research team's approach to survey administration was multipronged and multistep. The survey of California schools was administered online using Qualtrics. We launched the survey on March 10, 2020, shortly before the Covid-related mandatory statewide stay-at-home order was issued on March 19. Respondents were offered $115 gift cards to amazon.com as an incentive for completing the survey. We emailed principals an explanatory letter with a link to the online questionnaire. The study team obtained principals' email addresses through publicly available school roster data files and schools' websites. After the first email was sent, the study team identified inaccurate email addresses and reviewed publicly available websites for new contact information. When new email addresses could not be found, a member of the study team called schools and districts for current contact information.

Principals were assigned a unique identifier to link them to their school's stratification information and survey questionnaire. As surveys were submitted to the study team, we logged the surveys into our sample tracking system. Throughout survey administration, researchers tracked response rates by school level, FRPM eligibility, urbanicity, and geographic region. Beginning in April and continuing through the summer, the study team made targeted follow-up phone calls to nonresponding principals to support a higher response rate. The study team additionally followed up with targeted email outreach and physical postcard mailings and identified alternate contacts at schools (e.g., the VAPA department chair or an assistant principal). When a principal explicitly opted out of participating in the study, we replaced that school in our sample with another from the same stratification group when possible. Exhibit A- 1 summarizes the final survey response rates by school level, FRPM-eligibility, and urbanicity.

Survey analysis

The survey team began its analysis by generating statistical weights for the data to represent the populations of schools in California. Then, the survey team generated descriptive statistics, including frequencies, means, and measures of variance, for each survey item. Along with descriptive analyses, researchers also ran comparative analyses to examine differences by school level, FRPM eligibility level, urbanicity, school level, English learner tercile, and racial/ethnicity composition of the communities served by the schools. Additionally, we compared the results from our 2007 report (using 2006 survey data) with the present survey results to assess change over time. We used *t*-tests and chi square tests as our main comparative methods. We report comparative results only when the results are statistically significant, with a few exceptions noted in the text. All findings are based on weighted analyses.

Exhibit A-1. Survey response rates by school level, FRPM eligibility, and urbanicity

		School Poverty Level Relative to Other Schools at the Same Level									
		Low Poverty Population Density			Medium Poverty Population Density			High Poverty Population Density			
		Low	Medium	High	Low	Medium	High	Low	Medium	High	Total
Elementary	Number of schools in California	236	986	718	372	830	735	226	772	943	5818
	Number of schools sampled	40	180	137	38	115	139	23	85	129	886
	Response rate of schools sampled	57.5%	52.2%	61.3%	47.4%	52.2%	66.9%	39.1%	48.2%	57.4%	56.0%
Middle	Number of schools in California	45	238	165	88	198	164	41	194	212	1345
	Number of schools sampled	25	102	78	21	57	69	20	36	59	467
	Response rate of schools sampled	72.0%	50.0%	59.0%	57.1%	61.4%	59.4%	80.0%	50.0%	47.5%	56.7%
High	Number of schools in California	75	229	156	96	178	189	64	172	225	1384
	Number of schools sampled	25	99	75	23	44	69	20	34	58	447
	Response rate of schools sampled	72.0%	53.5%	53.3%	69.6%	54.5%	62.3%	60.0%	55.9%	65.5%	58.8%
Total	Number of schools in California	356	1453	1039	556	1206	1088	331	1138	1380	8547
	Number of schools sampled	90	381	290	82	216	277	63	155	246	1800
	Response rate of schools sampled	65.6%	52.0%	58.6%	56.1%	55.1%	63.9%	58.7%	50.3%	56.9%	56.9%

Constructed variables based on survey responses

Statewide elementary student participation rates in the arts. We estimated elementary (K–5) students' participation rates in each of the five arts disciplines during the 2019/20 year based on survey respondents' reports of schoolwide rates of participation in each discipline and grade level (e.g., principals reported that 50% of their grade 3 students participated in dance). We found that participation rates did not meaningfully vary by grade level within schools; accordingly, we averaged participation rates across to calculate the average percentage of K–5 students participating in each arts discipline. For student participation in the arts for grades 6–12, we relied on extant enrollment data from the California Department of Education instead of the survey data based on the assumptions the extant data would be more accurate.

Extant data from the California Department of Education

We used two types of data from the CDE:

1. Student-level arts course-taking data obtained via special request
2. School-level course-taking, staffing, and demographic data

We describe our use of each in turn.

Student-level arts course-taking data

We requested statewide student-level data on arts coursetaking, school membership, demographics, and federal program participation. We received two files: a student-by-school level file that included all arts courses in the state in the 2019/20 school year; and a student-by-school level enrollment demographics file. Students who changed schools during the 2019/20 school year appeared more than once in each file: once for each school they attended. First, we combined these two files, merging on student ID and school ID. Then we merged in data on school characteristics, Local Control Funding Formula (LCFF) grants, and school locale, merging on NCES ID. These datasets are described further in the next section.

The merged dataset included 98 percent of the records in the student demographics file and 96 percent of the records in the arts courses file. The remaining records (53,923 records representing 33,365 students) did not match to one or more data sources required for analysis and were dropped.

After combining the datasets, we reviewed descriptive statistics on the variables available in the datasets and removed additional records that appeared to be outliers or have data errors. This included: 1) students enrolled in 5 or more schools in the 2019/20 school year (2882 records representing 553 students); 2) students enrolled in 4 or more arts courses in the 2019/20 school year (916 records representing 869 students); 3) students enrolled in schools with fewer than 20 or more than 5,000 students (31,623 records, representing 20,577 students in 311 schools); 4)

students with mismatched grade level for their school type (e.g., grade 6 students enrolled in high schools or grade 9 students enrolled in elementary schools; 22,410 records, representing 16,339 students). We further restricted the sample to traditional and charter middle and high schools. The final clean dataset included 2.9 million records on 2.8 million students.

Next, we created additional variables for analysis. All variables, their sources, and their definitions are shown in Exhibit A- 2 below.

Exhibit A-2. Variables used in analysis, sources, and definitions

Variable	Source	Definition
Student-level variables		
Grade level	Demographics file provided by the state	Categorial: Student's grade level in the 2019/20 school year (categories = 6, 7, 8, 9, 10, 11, 12)
Free or reduced-price meals (FRPM)	Demographics file provided by the state	Binary (yes/no): Student is identified as receiving FRPM in the 2019-20 school year
Race/Ethnicity	Demographics file provided by the state	Categorical: Student's race/ethnicity as recorded in the 2019/20 school year (categories = African American/Black; White; Asian; Filipino; Hispanic; Multiracial; American Indian or Alaskan Native; Pacific Islander; and Not Reported)
Gender	Demographics file provided by the state	Categorical: Student's gender as recorded in the 2019-20 school year (categories = male, female, nonbinary)
Special education services	Demographics file provided by the state	Binary (yes/no): Student received special education services in the 2019/20 school year
English learner	Demographics file provided by the state	Binary (yes/no): Student identified as an English learner in the 2019/20 school year
Enrolled in any arts courses	Created from Demographics files provided by the state and publicly available course code documentation	Binary (yes/no): Student from the demographics file who appeared in the arts courses file
Number of arts courses	Created from publicly available course code documentation	Continuous: count of the number of courses (identified by unique state course IDs) for each student
Course-level variables		
Arts course discipline	California publicly available course code documentation	Categorical: discipline of the arts course (categories = Art, Career and Technical Education, Dance, Drama/Theatre, Media Arts, Music)
AP Arts course	California publicly available course code documentation	Binary (yes/no): art courses identified as Advanced Placement (AP)
IB Arts course	California publicly available course code documentation	Binary (yes/no): art courses identified as International Baccalaureate (IB)

Variable	Source	Definition
Advanced arts course	Created from California publicly available course code documentation	Binary (yes/no): Based on state course codes. "Advanced" defined as any course labeled as Advanced Placement (AP), International Baccalaureate (IB), dual enrollment, or CTE capstone
School-level variables		
Middle school	California publicly available Public Schools and Districts Data Files[32]	Educational Instruction Level Code (EILCode), Intermediate/Middle/Junior High (INTMIDJR)
High school	California publicly available Public Schools and Districts Data Files	Educational Instruction Level Code (EILCode), High School (HS)
Charter school	Created from California publicly available Public Schools and Districts Data Files	Binary (yes/no): Charter / non-charter
Traditional school	California publicly available Public Schools and Districts Data Files	Binary (yes/no): SOCs 60–67 and EILCode INTMIDJR and HS, not virtual
School size – Large	Created from Demographics file provided by the state	Categorical: Based on count of the total number of students enrolled in the school, high schools enrolling more than 2000 students and middle schools enrolling more than 1000 students
School size – Medium	Created from Demographics file provided by the state	Categorical: Based on count of the total number of students enrolled in the school, high schools enrolling 1001–2000 students and middle schools enrolling 501–1000 students
School size – Small	Created from Demographics file provided by the state	Categorical: Based on count of the total number of students enrolled in the school, high schools enrolling 1000 or fewer students and middle schools enrolling 500 or fewer students
School locale – Rural	Created from National Center for Education Statistics (NCES) school locations file	Binary (yes/no): Locale codes 11, 12, 13
School locale – Suburban	Created from NCES school locations file	Binary (yes/no): Locale codes 21, 22, 23, 31
School locale – Urban	Created from NCES school locations file	Binary (yes/no): Locale codes 32, 33, 41, 42, 43
School percent receiving free or reduced-price meals (FRPM)	Created from Demographics file provided by the state	Continuous: Count of the number of students receiving FRPM divided by the total number of students enrolled in the school
School percent receiving special education services	Created from Demographics file provided by the state	Continuous: Count of the number of students receiving special education services divided by the total number of students enrolled in the school

[32] California Public Schools and Districts Data Files are available on the California Department of Education website, https://www.cde.ca.gov/ds/si/ds/pubschls.asp

Variable	Source	Definition
School percent English Learners (EL)	Created from Demographics file provided by the state	Continuous: Count of the number of EL students divided by the total number of students enrolled in the school
School offered arts courses	Created from Arts courses file provided by the state	Binary (yes/no): School had at least one student enrolled in at least one arts course in the 2019-20 school year
School offered arts courses in all four required disciplines	Created from Arts courses file provided by the state	Binary (yes/no): School had at least one student enrolled in at least one course in each of the four required disciplines (Visual Arts, Music, Dance, and Drama/Theatre) in the 2019-20 school year

Using these variables, we conducted descriptive analyses at the student level on the percentage of students taking an arts course by: arts discipline, student grade level, FRPM, race/ethnicity, gender, Special Education status, and EL status. We also conducted descriptive analyses at the school level on the percentage of schools offering at least one arts course in each arts discipline, at least one advanced arts course, and at least one course in all four required arts disciplines, examining trends by school locale, school size, school FRPM percentage, and charter school status (yes/no). Descriptive statistics included means and counts of records contributing to the mean.

School-level course-taking, staffing, and demographic data

The study team analyzed extant data reported by the California Department of Education to gauge statewide enrollment in arts courses over time and examine trends in the arts teacher workforce over time. Additionally, we used extant data to support our other analyses, such as subgrouping our survey sample of schools into terciles based on Free or Reduced-Price Meal eligibility data in the publicly available datafiles. Our review of extant data on California arts education relied on publicly available datafiles posted by the California Department of Education[33] on their website spanning 2013/14 through 2019/20, depending upon the specific data files.[34] The data files we used for our analyses were:

- Census Day Annual Enrollment by School
- CALPADS UPC (Unduplicated Student Count) Source File (K–12)
- Free or Reduced-Price Meal (Student Poverty) Data[35]
- Public Schools and Districts Data Files
- Staff Demographic Data

[33]Downloadable data files are available on the California Department of Education website, https://www.cde.ca.gov/ds/ad/downloadabledata.asp

[34] Data reporting by the California Department of Education substantively changed in 2012, which is why they provide historical data for many datafiles only as early as 2013/14. At the time of analysis, some datafiles were only posted through 2018/19 data whereas others also contained 2019/20 data.

[35] We normally prefer to use language describing students as being impacted by poverty, and here we report the specific language used by the California Department of Education to describe its own dataset.

- Staff Assignment and Course Data
- Statewide LCFF Summary Data[36]

We additionally relied on supplemental enrollment data provided by the Department of Education via a specific data request. These supplemental enrollment data provide unduplicated student counts for school-level arts discipline and course enrollment data to support more accurate calculations of student arts enrollment in schools over time. For example, if the publicly available course enrollment data file for a given school indicated that 50 students were enrolled in music courses and 50 students were enrolled in visual arts courses, the total number of students enrolled in at least one arts course at this school could be between 50 (if all music students were also visual arts students) or 100 (if none of the music students were also visual arts students). The supplemental data request allowed us to identify the total number of students enrolled in arts courses.

We focused our extant data analysis on the most traditional school types as identified by School Ownership Codes (SOCs) with an emphasis on non-virtual middle schools and high schools based on Educational Instruction Level Code (EILCode) and Virtual status. We included the following SOCs in our analytic sample: Elementary Schools (SOCs 60 and 61), Middle Schools (SOCs 62 and 64), High Schools (SOCs 66 and 67), K-12 Schools (SOC 65) and Alternative Schools of Choice (SOC 63).

We identified teachers delivering arts instruction and students enrolled in arts courses and arts disciplines (Career Technical Education Arts, Media, and Entertainment program, Dance, Drama/Theater, Media Arts,[37] Music, Visual Arts) using the Department of Education Content Area Category Assignment Name in the publicly available California Basic Educational Data System (CBEDS) course code documentation.[38]

Case Studies

To supplement survey and extant data, the research team conducted case studies of school districts serving eight communities across California. The goal of the case studies was to gain an in-depth understanding of arts education in California schools, including the opportunities and challenges.

Sample

While the survey was administered to a representative sample of California schools, the research team designed the case studies to profile districts and schools that were recognized

[36] Statewide LCFF Summary Data are available through the Finance & Grants portal on the California Department of Education website, https://www.cde.ca.gov/fg/aa/pa/lcffsumdata.asp
[37] Media Arts did not appear in course categorizations until 2019/20. Accordingly, we do not report on Media Arts courses in our extant data analysis as many of the datafiles were only provided through 2018/19 at time of analysis.
[38] The California Department of Education has changed its course code datafiles since the time of analysis. The most recent course code documentation is now the California Longitudinal Pupil Achievement Data System (CALPADS) Code Sets, available here: https://www.cde.ca.gov/ds/sp/cl/systemdocs.asp .

for prioritizing the arts. We sought nominations from members of the advisory group and other leaders in arts education in California. Members of the study team nominated additional sites based on the priorities observed as part of the LCAP analysis. After compiling a list of nominations, the study team narrowed the list to ensure the case study sites represented different California regions and a range of urbanicity and student demographics. We invited 14 districts serving 13 communities to participate in the study (in one community, we invited a K-8 district and the high school district it fed into). Due to the Covid-19 pandemic and associated impacts on schools, five districts withdrew or declined to participate; in the end, the final case study sample consisted of 9 districts in 8 communities across the state. The communities varied in terms of geographic region, FRPM eligibility, urbanicity, and race and ethnicity (Exhibit A- 3).

Exhibit A-3. Case study district profiles

Community	Region	FRPM eligibility tercile	Urbanicity	Race/Ethnicity
Community 1	Bay Area	Low	Suburban	No Majority
Community 2	Central Valley	High	Urban	Majority Hispanic
Community 3	North Coast	Medium-High	Rural	Majority American Indian
Community 4	San Diego County	Medium	Urban	Majority Hispanic
Community 5	Inland Empire	High	Suburban	Majority Hispanic
Community 6	Bay Area	Medium-Low	Suburban	No Majority
Community 7	North Coast	Low	Rural	Majority White
Community 8	LA County	High	Suburban	Majority Hispanic

The research team conducted between 4 and 25 interviews and 0 to 4 student focus groups at each site (Exhibit A- 4). There number of schools and interviews at each site varied because of community population, pandemic-related scheduling challenges, and student interest.

Exhibit A-4. Schools and interviews per community

Community	Region	Number of Schools in Case Study Sample				Number of Interviews	Number of Student Focus Groups
		Elementary	*Middle*	*High*	*Total Number of Schools*		
Community 1	Bay Area	1	1	0	2	7	0
Community 2	Central Valley	2	1	1	4	17	2
Community 3	North Coast	1	0	0	1	4	0
Community 4	San Diego County	2	0	0	2	16	0
Community 5	Inland Empire	1	1	2	4	20	4
Community 6	Bay Area	2	1	1	4	21	4
Community 7	North Coast	0	0	1	1	5	3
Community 8	LA County	2	0	1	3	7	1
Total		**11**	**4**	**6**	**21**	**96**	**14**

Data collection

To gather data for the case studies, the study team conducted interviews with school and district leaders, elementary classroom teachers and arts specialists, secondary arts teachers, and leaders from partner organizations and, in some cases, county offices of education (Exhibit A-5). We also conducted focus groups with middle and high school students who were both heavily involved in the arts and less involved to hear a range of perspectives (Exhibit A-6).

Exhibit A-5. Interviews by role

Role	Number of Interviews
Certified Arts Specialist	17
Classroom Teacher	33
Partner Organization or Advocate	13
Principal	14
District Administrator (e.g., Superintendent or Assistant Superintendent) and School Board Member	11
District/County VAPA Coordinator	8
Total	**96**

Exhibit A-6. Student focus groups

	Middle School		High School		Total
	Arts-Involved	Non-Arts Involved	Arts-Involved	Non-Arts Involved	
Focus Groups	3	2	5	4	14
Students	18	9	25	20	72

Each interview and focus group followed a semi-structured protocol. The study team developed the protocols based on the study's research questions. Due to Covid-19, all interviews and focus groups took place via videoconference; the research team was not able to physically visit any schools. All interviews were audio-recorded.

Data analysis

After completing the interviews and focus groups, the research team transcribed the interviews and coded the transcripts based on the study's research questions. This was done in two rounds: first researchers added high-level codes to interviews, and then researchers would look across high-level codes and code for more specific sub-topics. Examples of high-level codes include policy context, access, participation, educators, instruction, and resources. The team then examined the coded data for patterns across districts, as well as for specific examples of opportunities and challenges within the arts.

Appendix B. Statistical Support for Survey and Extant Data

The following tables provide supplementary information for the exhibits and report text that are based on survey and extant data. The tables are organized, by chapter, as the data appear in the text of the report. Within the tables based on survey data, the notation SE is used to denote standard error, N_w denotes weighted sample size and N_{uw} denotes unweighted sample size, x^2 denotes a statistic from a chi-square test, *t* denotes a statistic from a t-test of the difference in means, F denotes a statistic from an ANOVA, and df denotes degrees of freedom for the associated statistical test.

Chapter 3. Access to Arts Instruction

Exhibit B-1. Schools that provided a standards-based, sequential course of study in the arts, by school level

		School Level						
		All schools	Elementary	Middle	High	x^2	df	*p* - value
All 4 arts disciplines	%	11	9	7	23	73.29	8	<0.01
	SE	1.48	1.99	2.44	3.96			
3 arts disciplines	%	19	14	25	32			
	SE	1.70	2.41	4.06	4.4			
2 arts disciplines	%	26	28	29	17			
	SE	2.09	3.07	4.27	3.57			
1 arts discipline	%	23	25	23	12			
	SE	1.95	2.97	3.96	3.1			
No course of study offered in any arts discipline	%	21	24	15	16			
	SE	1.93	2.93	3.38	3.42			
N_w		8,546	5,816	1,346	1,384			
N_{uw}		1,024	495	266	263			

Source: 2020 SRI School Survey.

Exhibit B-2. Schools that provided a standards-based, sequential course of study in the arts, by discipline and year (2006 and 2020)

		All schools in 2006	All schools in 2020	*t*	df	*p*-value
Dance	%	16	21	1.9	1,925	0.06
	SE	1.72	2.00			
	N_w	7,395	8,011			
	N_{uw}	1061	948			
Media Arts	%	--	28		n/a	
	SE	--	1.87			
	N_w	--	7,954			
	N_{uw}	--	956			
Music	%	64	71	2.43	1,966	0.02
	SE	1.84	2.21			
	N_w	7,645	8,218			
	N_{uw}	1,103	979			
Theatre	%	26	30	1.49	1,926	0.14
	SE	1.72	2.06			
	N_w	7,409	8,074			
	N_{uw}	1069	962			
Visual Arts	%	50	62	4.47	1,604	<0.01
	SE	1.37	2.31			
	N_w	7,552	8,167			
	N_{uw}	1,098	975			

Source: 2020 SRI School Survey.

Exhibit B-3. High schools offering at least one course in each of the four required arts disciplines in 2019/20, by school characteristics

		Total high schools	Percent offering all 4 required disciplines
School Locale	Urban	552	22%
	Suburban	588	25%
	Rural	243	11%
School Size	School Size: <1000	594	4%
	School Size: 1001-2000	369	26%
	School Size: >2000	420	42%
School FRPM Percent	FRPM Student Percent: ≤ 50%	456	32%
	FRPM Student Percent: 50% - 75%	446	20%
	FRPM Student Percent: > 75%	481	14%
Charter Status	Charter	256	6%
	Non-charter	1,127	25%
	All	1,383	22%

Source: SRI analysis of CDE course enrollment data for 2019/20

Exhibit B-4. High schools offering at least one CTE AME course in 2019/20, by school characteristics

		Total high schools	Percent offering at least one CTE AME course
School Locale	Urban	552	61%
	Suburban	588	72%
	Rural	243	57%
School Size	School Size: <1000	594	36%
	School Size: 1001-2000	369	82%
	School Size: >2000	420	90%
School FRPM Percent	FRPM Student Percent: ≤ 50%	456	73%
	FRPM Student Percent: 50% - 75%	446	66%
	FRPM Student Percent: > 75%	481	56%
Charter Status	Charter	256	27%
	Non-charter	1,127	73%
	All	1,383	65%

Source: SRI analysis of CDE course enrollment data for 2019/20

Exhibit B-5. High schools offering at least one course in each of the four required arts disciplines in 2019/20, by discipline and CCSESA region

School CSSESA region	Total high schools	Percent offering courses in all required disciplines	Percent offering at least one course in each discipline				
			Visual arts	CTE AME	Music	Theatre	Dance
1	47	21%	81%	53%	70%	55%	23%
2	51	8%	90%	51%	71%	51%	12%
3	111	20%	90%	62%	74%	64%	23%
4	156	22%	94%	65%	76%	65%	28%
5	91	21%	91%	64%	76%	63%	31%
6	63	10%	90%	48%	79%	71%	10%
7	109	13%	88%	65%	82%	46%	19%
8	86	15%	93%	86%	87%	42%	27%
9	195	29%	91%	80%	80%	58%	38%
10	141	30%	87%	71%	84%	72%	33%
11	333	24%	90%	56%	67%	55%	33%
All	1,383	22%	90%	65%	76%	59%	29%

Source: SRI analysis of CDE course enrollment data for 2019/20

Note: CCSESA defines California's regions as follows: Region 1: Del Norte, Humboldt, Lake, Mendocino, Sonoma; Region 2: Butte, Glenn, Lassen, Modoc, Plumas, Shasta, Siskiyou, Tehama, Trinity; Region 3: Alpine, Colusa, El Dorado, Nevada, Placer, Sacramento, Sierra, Sutter, Yolo, Yuba; Region 4: Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Solano; Region 5: Monterey, San Benito, Santa Clara, Santa Cruz; Region 6: Amador, Calaveras, San Joaquin, Stanislaus, Tuolumne; Region 7: Fresno, Kings, Madera, Mariposa, Merced, Tulare; Region 8: Kern, San Luis Obispo, Santa Barbara, Ventura

Region 9: Imperial, Orange, San Diego; Region 10: Inyo, Mono, Riverside, San Bernardino; Region 11: Los Angeles

Exhibit B-6. Middle schools offering at least one course in each of the four required arts disciplines in 2019/20, by discipline and CCSESA region

School CSSESA region	Total middle schools	Percent offering courses in all required disciplines	Percent offering at least one course in each discipline				
			Visual Arts	CTE AME	Music	Theatre	Dance
1	37	5%	76%	3%	86%	32%	11%
2	32	0%	47%	3%	72%	6%	3%
3	90	6%	72%	8%	90%	34%	7%
4	167	3%	83%	10%	90%	44%	7%
5	101	4%	71%	7%	87%	27%	7%
6	45	7%	58%	2%	87%	22%	9%
7	91	7%	58%	2%	91%	31%	9%
8	100	3%	60%	5%	90%	29%	3%
9	202	4%	81%	8%	90%	45%	6%
10	156	3%	65%	8%	91%	33%	6%
11	325	4%	63%	11%	77%	28%	7%
All	1,346	4%	69%	8%	86%	33%	7%

Source: SRI analysis of CDE course enrollment data for 2019/20

Note: CCSESA defines California's regions as follows: Region 1: Del Norte, Humboldt, Lake, Mendocino, Sonoma; Region 2: Butte, Glenn, Lassen, Modoc, Plumas, Shasta, Siskiyou, Tehama, Trinity; Region 3: Alpine, Colusa, El Dorado, Nevada, Placer, Sacramento, Sierra, Sutter, Yolo, Yuba; Region 4: Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Solano; Region 5: Monterey, San Benito, Santa Clara, Santa Cruz; Region 6: Amador, Calaveras, San Joaquin, Stanislaus, Tuolumne; Region 7: Fresno, Kings, Madera, Mariposa, Merced, Tulare; Region 8: Kern, San Luis Obispo, Santa Barbara, Ventura

Region 9: Imperial, Orange, San Diego; Region 10: Inyo, Mono, Riverside, San Bernardino; Region 11: Los Angeles

Exhibit B-7. High schools offering at least one arts course in 2019/20, by discipline and school characteristics

		Total high schools	Percent offering at least one course in each discipline				
			Visual arts	CTE AME	Music	Theatre	Dance
School Locale	Urban	552	90%	61%	70%	59%	29%
	Suburban	588	91%	72%	82%	62%	33%
	Rural	243	85%	57%	74%	50%	16%
School Size	School Size: <1000	594	79%	36%	48%	36%	10%
	School Size: 1001-2000	369	98%	82%	96%	70%	35%
	School Size: >2000	420	99%	90%	98%	80%	50%
School FRPM Percent	FRPM Student Percent: ≤ 50%	456	92%	73%	85%	69%	39%
	FRPM Student Percent: 50/75%	446	89%	66%	77%	59%	25%
	FRPM Student Percent: > 75%	481	88%	56%	67%	49%	22%
Charter Status	Charter	256	79%	27%	41%	40%	12%
	Non-charter	1,127	92%	73%	84%	63%	32%
	All	1,383	90%	65%	76%	59%	29%

Source: SRI analysis of CDE course enrollment data for 2019/20

Exhibit B-8. Middle schools offering at least one arts course in 2019/20, by discipline and school characteristics

			Percent offering at least one course in each discipline				
		Total middle schools	Visual arts	CTE AME	Music	Theatre	Dance
School Locale	Urban	527	70%	9%	84%	28%	7%
	Suburban	643	72%	8%	90%	39%	7%
	Rural	176	52%	3%	78%	28%	3%
School Size	School Size: ≤500	337	48%	3%	56%	17%	4%
	School Size: 501-1000	645	72%	7%	96%	33%	7%
	School Size: >1000	364	83%	13%	97%	49%	9%
School FRPM Percent	FRPM Student Percent: ≤ 50%	420	79%	12%	94%	48%	6%
	FRPM Student Percent: 50/75%	350	69%	7%	87%	32%	5%
	FRPM Student Percent: > 75%	576	61%	5%	80%	23%	8%
Charter Status	Charter School	130	45%	3%	32%	20%	5%
	Non-charter	1,216	71%	8%	92%	35%	7%
	All	1,346	69%	8%	86%	33%	7%

Source: SRI analysis of CDE course enrollment data for 2019/20

Exhibit B-9. High schools offering at least one advanced arts course in 2019/20, by school characteristics

		Total high schools	Percent offering an advanced arts course
School Locale	Urban	552	70%
	Suburban	588	77%
	Rural	243	53%
School Size	School Size: <1000	594	42%
	School Size: 1001-2000	369	88%
	School Size: >2000	420	94%
School FRPM Percent	FRPM Student Percent: ≤ 50%	456	80%
	FRPM Student Percent: 50% / 75%	446	69%
	FRPM Student Percent: > 75%	481	61%
Charter Status	Charter	256	35%
	Non-charter	1,127	78%
	All	1,383	70%

Source: SRI analysis of CDE course enrollment data for 2019/20

Exhibit B-10. High schools that provided a CTE AME Pathway

		High schools
CTE AME pathway	%	36
	SE	4.59
	N_w	1,360
	N_{uw}	257

Source: 2020 SRI School Survey.

Exhibit B-11. Schools that faced moderate to serious barriers to arts instruction (as opposed to minor or no barriers), by school level

		School level						
		All schools	Elementary	Middle	High	x^2	df	p-value
Inadequate funding	%	74	82	66	51	71.6	2	<0.01
	SE	2.05	2.60	4.32	4.71			
	N_w	8,444	5,757	1,319	1,368			
	N_{uw}	891	429	242	220			
Inadequate facilities	%	52	57	45	38	23.18	2	<0.01
	SE	2.44	3.27	4.58	4.23			
	N_w	8,401	5,713	1,318	1,370			
	N_{uw}	887	425	241	221			
Inadequate materials, equipment, tools, and instruments	%	54	60	41	39	36.01	2	<0.01
	SE	2.46	3.29	4.55	4.57			
	N_w	8,418	5,728	1,320	1,370			
	N_{uw}	891	428	242	221			
Focus on improving academic test scores	%	51	56	38	40	26.6	2	<0.01
	SE	2.5	3.38	4.05	4.60			
	N_w	8,398	5,705	1,340	1,353			
	N_{uw}	891	429	242	220			
Insufficient instructional time	%	58	73	31	24	186.3	2	<0.01
	SE	2.29	3.03	4.08	4.08			
	N_w	8,433	5,762	1,318	1,353			
	N_{uw}	892	430	242	220			
Lack of arts expertise among regular classroom teachers	%	56	66	44	23	112.9	2	<0.01
	SE	2.33	3.12	4.36	3.48			
	N_w	8,385	5,696	1,320	1,370			
	N_{uw}	890	427	242	221			
Lack of certified arts specialists	%	53	66	35	18	152.3	2	<0.01
	SE	2.35	3.18	4.00	3.12			
	N_w	8,378	5,669	1,340	1,370			
	N_{uw}	889	426	242	221			
Lack of teacher professional development in the arts	%	47	60	25	17	134.5	2	<0.01
	SE	2.4	3.32	3.76	3.06			
	N_w	8,347	5,666	1,318	1,363			
	N_{uw}	886	426	241	219			
Lack of district or county support	%	25	30	14	17	26.3	2	<0.01
	SE	2.12	2.97	2.55	3.27			
	N_w	8,222	5,572	1,301	1,350			
	N_{uw}	882	422	241	219			
Lack of parent or community support	%	11	11	14	11	1.48	2	0.62
	SE	1.57	2.10	3.28	2.43			
	N_w	8,381	5,694	1,318	1,368			
	N_{uw}	887	426	241	220			
Lack of student interest or demand	%	10	8	14	15	9.7	2	0.08
	SE	1.55	2.01	3.18	3.26			
	N_w	8,357	5,667	1,320	1,370			
	N_{uw}	889	426	242	221			

Source: 2020 SRI School Survey.

Exhibit B-12. Schools that faced moderate to serious barriers to arts instruction (as opposed to minor or no barriers), by school poverty tercile

			Poverty level					
		All schools	Low	Medium	High	x^2	df	p-value
Inadequate funding	%	26	31	26	20	10.7	2	0.10
	SE	--	3.75	3.62	3.27			
	N_w	8,444	2,811	2,828	2,805			
	N_{uw}	891	370	290	231			
Inadequate facilities	%	48	59	26	42	25	2	<0.01
	SE	--	4.03	3.62	4.60			
	N_w	8,401	2,775	2,828	2,805			
	N_{uw}	887	368	290	231			
Inadequate materials, equipment, tools, and instruments	%	46	55	44	40	15.54	2	0.05
	SE	--	4.17	4.13	4.47			
	N_w	8,418	2,783	2,827	2,808			
	N_{uw}	891	370	289	232			
Focus on improving academic test scores	%	49	61	44	44	28.06	2	<0.01
	SE	--	4.12	4.10	4.72			
	N_w	8,398	2,750	2,818	2,830			
	N_{uw}	891	368	290	233			
Insufficient instructional time	%	42	49	38	38	11.27	2	0.08
	SE	--	3.99	3.62	4.26			
	N_w	8,433	2,813	2,815	2,805			
	N_{uw}	892	371	290	231			
Lack of arts expertise among regular classroom teachers	%	44	57	45	32	43.06	2	<0.01
	SE	--	4.10	3.96	3.99			
	N_w	8,385	2,752	2,826	2,808			
	N_{uw}	890	369	289	232			
Lack of certified arts specialists	%	47	50	50	41	7.15	2	0.21
	SE	--	3.80	4.05	4.30			
	N_w	8,378	2,752	2,798	2,828			
	N_{uw}	889	369	288	232			
Lack of teacher professional development in the arts	%	53	61	53	44	20.91	2	0.01
	SE	--	4.06	3.95	4.48			
	N_w	8,347	2,747	2,801	2,799			
	N_{uw}	886	368	289	229			
Lack of district or county support	%	75	79	76	69	8.92	2	0.15
	SE	--	3.02	3.31	4.51			
	N_w	8,222	2,718	2,766	2,738			
	N_{uw}	882	367	287	228			
Lack of parent or community support	%	89	95	88	83	23.33	2	<0.01
	SE	--	1.53	2.51	3.64			
	N_w	8,381	2,783	2,793	2,805			
	N_{uw}	887	370	287	230			
Lack of student interest or demand	%	90	93	87	89	5.52	2	0.35
	SE	--	2.18	2.85	2.92			
	N_w	8,357	2,752	2,797	2,808			
	N_{uw}	889	369	288	232			

Source: 2020 SRI School Survey.

Exhibit B-13. Elementary schools that faced moderate to serious barriers to arts instruction (as opposed to minor or no barriers), by year (2006 and 2020)

		All schools in 2006	All schools in 2020	*t*	df	*p*-value
Focus on improving academic test scores	%	75	56	4.76	744	<0.01
	SE	2.12	3.38			
	N_w	5,357	5,705			
	N_{uw}	566	429			
Lack of arts expertise among regular classroom teachers	%	67	66	0.25	886	0.80
	SE	2.55	3.12			
	N_w	5,284	5,696			
	N_{uw}	563	427			

Source: 2020 SRI School Survey.

Exhibit B-14. Number of barriers that schools faced, by school majority race/ethnicity

		School majority race/ethnicity								
		All schools	Majority Asian	Majority Black	Majority Hispanic	Majority White	Non-Majority	F	df	*p*-value
Number of barriers	N	4.9	5.1	5.7	5.4	3.7	4.5	12.85	828	<0.01
	SE	0.13	0.53	0.41	0.20	0.31	0.26			
	N_w	8,487	182	79	4,862	1,556	1,808			
	N_{uw}	893	48	47	384	139	275			

Source: 2020 SRI School Survey.

Exhibit B-15. Number of barriers that schools faced, by school poverty level

		Poverty Tercile						
		All schools	Low	Medium	High	F	df	*p*-value
Number of barriers	N	4.9	4.1	5.1	5.6	11.99	828	<0.01
	SE	0.13	0.23	0.24	0.27			
	N_w	8,487	2,817	2,840	2,830			
	N_{uw}	893	371	291	231			

Source: 2020 SRI School Survey.

Chapter 4. Student Participation and Arts Course Enrollment

Exhibit B-16. Elementary students receiving arts instruction, by discipline and year (2006 and 2020)

		Elementary students in 2006	Elementary students in 2020	*t*	df	*p*-value
Dance	%	18	29	1.90	1,925	0.06
	SE	2.15	3.18			
	N_w	5,166	5,668			
	N_{uw}	551	421			
Media Arts	%	--	14		n/a	
	SE	--	2.39			
	N_w	--	5,500			
	N_{uw}	--	413			
Music	%	53	62	2.33	869	0.02
	SE	2.41	3.02			
	N_w	5,074	5,736			
	N_{uw}	539	430			
Theatre	%	18	23	1.56	636	0.12
	SE	1.48	2.84			
	N_w	5,200	5,531			
	N_{uw}	550	416			
Visual Arts	%	54	71	3.97	933	<0.01
	SE	2.93	3.12			
	N_w	5,115	5,662			
	N_{uw}	542	425			

Source: 2020 SRI School Survey.
Notes: (1) The 2006 survey did not ask about media arts instruction. (2) The student percentage results were weighted by school enrollment size to appropriately scale to the proportion of students in the state. Schools offering no instruction in an arts discipline at all were averaged as 0% of students receiving that discipline. (3) Differences in theatre participation are not statistically significant.

Exhibit B-17. Elementary students receiving arts instruction in 2020, by discipline and school poverty level

			Poverty Tercile					
		All schools	Low	Medium	High	F	df	p-value
Music	%	62	78	54	54	10.15	413	<0.01
	SE	3.02	3.83	5.14	5.76			
	N_w	5,736	1,940	1,908	1,888			
	N_{uw}	430	169	151	110			
Visual Arts	%	71	87	66	59	10.98	408	<0.01
	SE	3.12	3.01	5.43	6.16			
	N_w	5,662	1,898	1,900	1,863			
	N_{uw}	425	165	149	111			

Source: 2020 SRI School Survey.

Exhibit B-18. Secondary student enrollment in each arts discipline in 2019/20, overall

Total middle and high school students	Percent of students enrolled in at least one arts course					
	Any arts course	Visual arts	CTE AME	Music	Theatre	Dance
2,923,903	38%	16%	7%	13%	3%	1%

Source: SRI analysis of CDE course enrollment data for 2019/20

Exhibit B-19. Secondary student enrollment in arts courses, 2013/14 to 2019/20

Academic year	Total secondary enrollment	Visual arts	CTE AME	Music	Theatre	Dance
2013/14	2,763,933	14.5%	5.2%	4.2%	1.6%	17.5%
		487,632	143,382	401,752	115,831	44,312
2014/15	2,748,739	14.9%	5.4%	4.2%	1.6%	17.8%
		489,912	148,982	408,879	116,633	45,226
2015/16	2,748,353	14.9%	6.3%	4.1%	1.6%	17.4%
		479,045	171,775	408,144	111,909	43,885
2016/17	2,752,697	14.9%	6.5%	4.1%	1.6%	17.5%
		482,076	177,994	411,410	112,325	44,227
2017/18	2,758,913	14.9%	7.1%	3.9%	1.6%	17.5%
		482,652	195,982	410,363	108,518	42,840
2018/19	2,738,984	14.6%	7.5%	3.9%	1.5%	17.6%
		482,981	205,532	400,983	106,905	42,437

Source: SRI analysis of CDE school-level course enrollment data.

Exhibit B-20. Secondary student enrollment in each arts discipline in 2019/20, by grade level

Student grade level	Total students	Percent of students enrolled in at least one arts course				
		Visual arts	CTE AME	Music	Theatre	Dance
Grade 6	237,942	8.9%	0.3%	22.8%	2.1%	0.7%
Grade 7	396,979	13.4%	0.9%	19.0%	3.1%	0.8%
Grade 8	412,379	12.1%	0.9%	16.8%	2.9%	0.7%
Grade 9	501,027	17.4%	8.3%	11.5%	4.1%	1.9%
Grade 10	487,686	11.4%	7.1%	8.7%	2.4%	1.9%
Grade 11	452,301	20.7%	11.6%	10.2%	3.2%	1.8%
Grade 12	435,589	24.0%	12.9%	10.5%	3.8%	1.6%
All	2,923,903	15.9%	6.6%	13.4%	3.2%	1.4%

Source: SRI analysis of CDE course enrollment data for 2019/20

Exhibit B-21. Secondary student enrollment in each arts discipline in 2019/20, by student characteristics

			Percent of students enrolled in at least one arts course				
		Total students	Any arts course	Visual arts	Music	Theatre	Dance
FRPM Status	Receive FRPM	1,716,407	35.9%	16.2%	11.7%	2.8%	1.4%
	Not Receive FRPM	1,207,496	40.5%	15.5%	15.7%	3.6%	1.5%
Race/ ethnicity	African American	158,633	35.5%	15.2%	10.9%	4.0%	1.7%
	White	649,490	40.9%	16.3%	14.6%	4.3%	1.4%
	Asian	280,490	41.8%	14.2%	20.2%	2.5%	1.4%
	Hispanic	1,611,644	35.6%	16.2%	11.5%	2.7%	1.4%
	Two or More Races/ Ethnicities	101,016	41.3%	15.8%	16.6%	3.9%	1.5%
	Filipino	77,460	43.8%	15.2%	19.2%	2.8%	2.1%
	American Indian or Alaska Native	13,668	36.3%	17.3%	11.7%	3.4%	1.0%
	Pacific Islander	13,867	36.8%	15.8%	13.3%	3.2%	1.0%
	Not Reported	17,356	35.6%	14.9%	12.3%	3.4%	1.3%
Gender	Male	1,498,152	35.4%	14.8%	12.7%	2.6%	0.3%
	Female	1,425,484	40.3%	17.1%	14.1%	3.8%	2.5%
	Non-Binary	267	40.4%	16.9%	16.5%	5.6%	0.4%
Special Education	Receive Special Education Services	361,027	34.5%	17.9%	9.1%	2.9%	1.0%
	Not Receive Special Education Services	2,562,876	38.3%	15.6%	14.0%	3.2%	1.5%
English Learner	Receive EL Services	389,695	27.0%	13.9%	7.6%	1.7%	1.0%
	Not Receive EL Services	2,534,208	39.5%	16.2%	14.3%	3.4%	1.5%
	All	2,923,903	37.8%	15.9%	13.4%	3.2%	1.4%

Source: SRI analysis of CDE course enrollment data for 2019/20

Exhibit B-22. 6th grade student enrollment in each arts discipline in 2019/20, by student characteristics

			Percent of students enrolled in at least one arts course				
		Total 6th grade students	Any arts course	Visual arts	Music	Theatre	Dance
FRPM Status	Receive FRPM	142,432	29.5%	9.1%	18.2%	1.9%	0.7%
	Not Receive FRPM	95,510	40.6%	8.6%	29.6%	2.4%	0.6%
Race/ ethnicity	African American	13,517	30.2%	9.7%	17.8%	2.1%	1.3%
	White	54,243	38.4%	9.4%	26.6%	2.6%	0.6%
	Asian	21,891	45.8%	7.8%	36.7%	1.3%	0.3%
	Hispanic	128,730	29.4%	8.8%	18.4%	2.0%	0.7%
	Two or More Races/Ethnicities	10,217	41.1%	9.1%	30.0%	2.5%	0.5%
	Filipino	5,517	42.9%	8.7%	31.5%	2.0%	0.9%
	American Indian or Alaska Native	1,088	32.4%	9.6%	21.5%	2.8%	0.0%
	Pacific Islander	1,046	33.8%	10.1%	21.9%	2.1%	0.7%
	Not Reported	1,693	36.4%	11.8%	22.4%	2.7%	0.5%
Gender	Male	122,809	31.6%	8.4%	21.4%	1.7%	0.4%
	Female	115,117	36.4%	9.5%	24.3%	2.5%	1.0%
	Non-Binary	16	18.8%	6.3%	12.5%	0.0%	0.0%
Special Education	Receive Special Education Services	33,197	24.3%	8.6%	14.0%	2.0%	1.0%
	Not Receive Special Education Services	204,745	35.5%	9.0%	24.0%	2.0%	1.0%
English Learner	Receive English Learner Services	43,593	19.9%	6.5%	11.7%	1.4%	0.5%
	Not Receive English Learner Services	194,349	37.1%	9.5%	25.3%	2.3%	0.7%
	All	237,942	33.9%	8.9%	22.8%	2.1%	0.7%

Source: SRI analysis of CDE course enrollment data for 2019/20

Exhibit B-23. Middle school student enrollment in each arts discipline in 2019/20, by student characteristics

			Percent of students enrolled in at least one arts course				
		Total middle school students	Any arts course	Visual arts	Music	Theatre	Dance
FRPM Status	Receive FRPM	640,112	31.2%	11.8%	16.1%	2.3%	0.8%
	Not Receive FRPM	407,188	39.7%	12.0%	23.5%	3.6%	0.6%
Race/ ethnicity	African American	56,344	31.1%	11.5%	15.3%	2.9%	1.1%
	White	226,221	38.6%	12.8%	21.1%	4.2%	0.7%
	Asian	99,384	43.5%	11.1%	29.6%	2.3%	0.5%
	Hispanic	585,553	31.0%	11.6%	16.1%	2.2%	0.7%
	Two or More Races/Ethnicities	39,697	40.4%	12.8%	23.6%	3.7%	0.7%
	Filipino	24,661	41.8%	11.6%	26.6%	2.7%	0.7%
	American Indian or Alaska Native	4,552	33.3%	13.5%	16.7%	3.3%	0.3%
	Pacific Islander	4,732	34.4%	11.9%	19.0%	3.1%	0.5%
	Not Reported	6,156	33.9%	12.1%	18.3%	3.3%	0.5%
Gender	Male	538,870	32.2%	11.1%	17.9%	2.2%	0.3%
	Female	508,355	37.3%	11.2%	22.3%	2.9%	0.2%
	Non-Binary	75	31.5%	11.5%	17.0%	2.0%	0.2%
Special Education	Receive Special Education Services	139,992	28.2%	10.7%	14.8%	1.7%	0.4%
	Not Receive Special Education Services	907,308	37.0%	12.7%	20.1%	3.4%	1.2%
English Learner	Receive English Learner Services	172,941	43.1%	13.7%	24.5%	4.6%	1.2%
	Not Receive English Learner Services	874,359	37.0%	12.8%	20.3%	3.4%	0.7%
	All	1,047,300	31.7%	11.8%	16.2%	2.3%	1.5%

Source: SRI analysis of CDE course enrollment data for 2019/20

Exhibit B-24. High school student enrollment in each arts discipline in 2019/20, by student characteristics

			Percent of students enrolled in at least one arts course				
		Total high school students	Any arts course	Visual arts	Music	Theatre	Dance
FRPM Status	Receive FRPM	1,076,295	39.0%	18.9%	9.1%	3.2%	1.7%
	Not Receive FRPM	800,308	41.0%	17.2%	11.7%	3.6%	1.9%
Race/ ethnicity	African American	102,289	37.9%	17.2%	8.5%	4.7%	2.1%
	White	423,269	42.1%	18.1%	11.1%	4.4%	1.7%
	Asian	181,485	40.9%	16.0%	15.1%	2.5%	1.9%
	Hispanic	1,025,991	38.3%	18.8%	8.8%	2.9%	1.7%
	Two or More Races/Ethnicities	61,319	41.8%	17.8%	12.0%	4.0%	2.0%
	Filipino	52,799	44.8%	16.9%	15.7%	2.8%	2.7%
	American Indian or Alaska Native	9,116	37.9%	19.2%	9.2%	3.5%	1.4%
	Pacific Islander	9,135	38.1%	17.8%	10.3%	3.2%	1.2%
	Not Reported	11,200	36.6%	16.4%	9.0%	3.5%	1.7%
Gender	Male	959,282	37.2%	16.9%	9.7%	2.8%	0.4%
	Female	917,129	42.2%	19.5%	10.8%	4.0%	3.3%
	Non-Binary	192	43.2%	17.7%	17.2%	6.8%	0.5%
Special Education	Receive Special Education Services	221,035	39.4%	21.4%	7.7%	3.5%	1.3%
	Not Receive Special Education Services	1,655,568	39.7%	17.7%	10.6%	3.3%	1.9%
English Learner	Receive English Learner Services	216,754	32.1%	17.9%	6.1%	2.0%	1.4%
	Not Receive English Learner Services	1,659,849	40.6%	18.2%	10.8%	3.5%	1.8%
	All	1,876,603	39.6%	18.2%	10.2%	3.4%	1.8%

Source: SRI analysis of CDE course enrollment data for 2019/20

Exhibit B-25. 11th and 12th grade student enrollment in arts courses in 2019/20, by student characteristics

			Percent of students enrolled in at least one arts course				
		Total 11th and 12th grade students	Any arts course	Visual arts	Music	Theatre	Dance
FRPM Status	Receive FRPM	495,112	45.0%	23.5%	9.5%	3.4%	1.6%
	Not Receive FRPM	392,778	44.8%	20.7%	11.4%	3.6%	1.7%
Race/ ethnicity	African American	48,044	42.6%	20.4%	8.9%	4.7%	2.0%
	White	205,004	45.5%	21.3%	11.0%	4.3%	1.6%
	Asian	89,634	44.0%	19.4%	14.1%	2.5%	1.7%
	Hispanic	476,616	44.9%	23.6%	9.2%	3.1%	1.7%
	Two or More Races/Ethnicities	27,855	45.0%	21.1%	11.7%	4.1%	1.8%
	Filipino	27,009	50.2%	21.0%	15.3%	3.0%	2.9%
	American Indian or Alaska Native	4,116	42.7%	22.9%	9.7%	3.7%	1.4%
	Pacific Islander	4,417	42.6%	20.9%	10.4%	3.3%	1.1%
	Not Reported	5,195	39.6%	19.2%	8.9%	3.3%	1.7%
Gender	Male	451,816	43.7%	21.0%	10.1%	3.2%	0.4%
	Female	435,991	46.2%	23.6%	10.6%	3.8%	3.0%
	Non-Binary	83	38.6%	20.5%	12.0%	6.0%	0.0%
Special Education	Receive Special Education Services	103,127	43.9%	24.6%	8.1%	3.8%	1.3%
	Not Receive Special Education Services	784,763	45.1%	22.0%	10.6%	3.4%	1.7%
English Learner	Receive English Learner Services	88,639	38.1%	22.5%	6.5%	2.1%	1.3%
	Not Receive English Learner Services	799,251	45.7%	22.3%	10.8%	3.6%	1.7%
	All	887,890	44.9%	22.3%	10.4%	3.5%	1.7%

Source: SRI analysis of CDE course enrollment data for 2019/20

Exhibit B-26. Secondary student enrollment in each arts discipline in 2019/20, by gender

		Percent of students enrolled in at least one arts course					
Student gender	Total students	Any arts course	Visual arts	CTE AME	Music	Theatre	Dance
Male	1,498,152	35.4%	14.8%	7.0%	12.7%	2.6%	0.3%
Female	1,425,484	40.3%	17.1%	6.1%	14.1%	3.8%	2.5%
Non-Binary	267	40.4%	16.9%	7.1%	16.5%	5.6%	0.4%
All	2,923,903	37.8%	15.9%	6.6%	13.4%	3.2%	1.4%

Source: SRI analysis of CDE course enrollment data for 2019/20

Exhibit B-27. 11th and 12th grade student enrollment in at least one advanced arts course in 2019/20, by student characteristics

		Total students	Percent of students enrolled in at least one advanced arts course
FRPM Status	Receive FRPM	495,112	4.8%
	Not Receive FRPM	392,778	6.6%
Race/ ethnicity	African American	48,044	4.5%
	White	205,004	6.9%
	Asian	89,634	6.5%
	Hispanic	476,616	4.9%
	Two or More Races/Ethnicities	27,855	6.4%
	Filipino	27,009	7.4%
	American Indian or Alaska Native	4,116	3.7%
	Pacific Islander	4,417	4.3%
	Not Reported	5,195	5.0%
Gender	Male	451,816	4.9%
	Female	435,991	6.3%
	Non-Binary	83	4.8%
Special Education	Receive Special Education Services	103,127	3.4%
	Not Receive Special Education Services	784,763	5.9%
English Learner	Receive English Learner Services	88,639	2.5%
	Not Receive English Learner Services	799,251	5.9%
	All	887,890	5.6%

Source: SRI analysis of CDE course enrollment data for 2019/20

Note: We defined "advanced course" to include AP, IB, dual enrollment, and CTE capstone courses.

Exhibit B-28. Secondary school leaders' perceptions of barriers to increasing participation in arts instruction, by school level

		School level					
		All secondary schools	Middle schools	High schools	x^2	df	p-value
Not enough room in students' schedules	%	57	54	60	4.01	2	0.60
	SE	3.06	4.27	4.35			
	N_w	2,727	1,345	1,382			
	N_{uw}	466	245	221			
Students prioritize other subjects over the arts	%	41	36	46	10.07	2	0.30
	SE	3.14	4.38	4.49			
	N_w	2,710	1,342	1,368			
	N_{uw}	463	243	220			
Insufficient arts courses offered	%	39	43	35	6.53	2	0.46
	SE	3.11	4.50	4.26			
	N_w	2,694	1,326	1,368			
	N_{uw}	463	243	220			
Parents/guardians prioritize other subjects over the arts	%	38	36	41	2.61	2	0.73
	SE	3.06	4.31	4.34			
	N_w	2,702	1,342	1,360			
	N_{uw}	462	243	219			
School staff prioritize other subjects over the arts	%	32	30	34	1.47	2	0.84
	SE	2.95	4.08	4.24			
	N_w	2,710	1,342	1,368			
	N_{uw}	463	243	220			
Students seem uninterested in the arts courses school offers	%	12	13	11	1.81	2	0.81
	SE	2.09	3.14	2.77			
	N_w	2,700	1,342	1,358			
	N_{uw}	461	243	218			
Students seem uninterested in the arts	%	12	15	9	1.47	2	0.84
	SE	1.95	3.09	2.40			
	N_w	2,685	1,317	1,368			
	N_{uw}	461	241	220			

Source: 2020 SRI School Survey.

Chapter 5. Arts Educators and Instructional Delivery

Exhibit B-29. Schools with at least one full-time equivalent (FTE) arts teacher, by school level and year (2006 and 2020)

		Schools in 2006	Schools in 2020
All Schools	%	38	67
	SE	--	2.39
	N_w	7,002	8,270
	N_{uw}	1,015	883
Elementary Schools	%	25	57
	SE	--	3.43
	N_w	4,905	5,597
	N_{uw}	515	420
Middle Schools	%	69	89
	SE	--	2.77
	N_w	1,132	1,330
	N_{uw}	238	240
High Schools	%	76	87
	SE	--	3.14
	N_w	965	1,343
	N_{uw}	262	215

Source: 2020 SRI School Survey.

Note: In the 2007 report, the technical appendix did not include standard errors or a test of statistical significance. We conducted statistical tests assuming standard errors for 2006 that were twice those of 2020 to provide a conservative comparison.

Exhibit B-30. Elementary schools offering arts instruction via specialists and classroom teachers, by discipline

		Elementary schools relying on certified arts specialists	Elementary schools relying on classroom teachers
Dance	%	32	44
	SE	4.46	5.58
	N_w	3,078	
	N_{uw}	213	
Media Arts	%	25	67
	SE	4.68	6.16
	N_w	2,013	
	N_{uw}	156	
Music	%	77	24
	SE	2.94	3.50
	N_w	5,417	
	N_{uw}	395	
Theatre	%	27	47
	SE	4.14	5.60
	N_w	3,026	
	N_{uw}	214	
Visual Arts	%	39	56
	SE	3.51	4.20
	N_w	5,182	
	N_{uw}	376	

Source: 2020 SRI School Survey.
Notes: (1) Percentages are based on elementary schools providing instruction in each discipline. (2) Certified arts specialists include both full- and part-time employees.

Exhibit B-31. Elementary schools in which classroom teachers participated in professional development supporting arts education, by discipline

		Elementary schools
Dance	%	6
	SE	1.51
	N_w	5,674
	N_{uw}	431
Media Arts	%	15
	SE	2.40
	N_w	5,698
	N_{uw}	431
Music	%	18
	SE	2.69
	N_w	5,710
	N_{uw}	434
Theatre	%	8
	SE	1.83
	N_w	5,669
	N_{uw}	430
Visual Arts	%	30
	SE	3.12
	N_w	5,674
	N_{uw}	431
PD in at least 1 discipline	%	40
	SE	3.33
	N_w	5,710
	N_{uw}	434

Source: 2020 SRI School Survey.

Exhibit B-32. Middle and high schools using certified arts teachers, by discipline

		Middle schools	High schools
Dance	%	33	60
	SE	8.04	6.65
	N_w	395	602
	N_{uw}	70	102
Media arts	%	55	74
	SE	5.89	4.50
	N_w	791	1122
	N_{uw}	151	173
Music	%	87	77
	SE	3.15	4.34
	N_w	1210	1108
	N_{uw}	223	180
Theatre	%	46	68
	SE	6.19	5.12
	N_w	724	1038
	N_{uw}	129	169
Visual arts	%	70	79
	SE	4.40	4.00
	N_w	1143	1294
	N_{uw}	212	209

Source: 2020 SRI School Survey.
Notes: (1) Percentages are based on schools providing instruction in each discipline. (2) Certified arts teachers include both full- and part-time employees.

Exhibit B-33. Schools relying on teaching artists, by discipline

		School level						
		All schools	Elementary	Middle	High	x^2	df	p-value
Dance	%	35	38	38	14	33.2	2	<0.01
	SE	3.59	5.46	9.55	5.65			
	N_w	4,075	3,078	395	602			
	N_{uw}	385	213	70	102			
Media arts	%	9	13	6	3	27.79	2	<0.01
	SE	2.06	4.48	3.15	2.13			
	N_w	3,926	2,013	791	1,122			
	N_{uw}	480	156	151	173			
Music	%	15	18	5	8	25.39	2	<0.01
	SE	2.01	3.20	2.35	3.34			
	N_w	7,735	5,417	1,210	1,108			
	N_{uw}	798	395	223	180			
Theatre	%	24	35	7	5	108.89	2	<0.01
	SE	2.94	5.34	3.79	2.7			
	N_w	4,787	3,026	724	1,038			
	N_{uw}	512	214	129	169			
Visual arts	%	26	35	5	6	103.14	2	<0.01
	SE	2.38	4.05	2.47	2.73			
	N_w	7,619	5,182	1,143	1,294			
	N_{uw}	797	376	212	209			

Source: 2020 SRI School Survey.
Note: Percentages are based on schools providing instruction in each discipline.

Exhibit B-34. Elementary schools reporting integrated and stand-alone arts instruction, by discipline

		Elementary schools offering stand-alone arts instruction	Elementary schools offering integrated arts instruction
Dance	%	56	46
	SE	4.80	4.91
	N_w	2,908	
	N_{uw}	200	
Media Arts	%	24	77
	SE	4.76	4.75
	N_w	2,085	
	N_{uw}	154	
Music	%	81	28
	SE	2.94	3.2
	N_w	5,152	
	N_{uw}	377	
Theatre	%	36	62
	SE	4.58	4.85
	N_w	2,795	
	N_{uw}	191	
Visual Arts	%	59	61
	SE	3.55	3.58
	N_w	4,918	
	N_{uw}	358	

Source: 2020 SRI School Survey.
Note: Percentages are based on elementary schools providing instruction in each discipline.

Exhibit B-35. Elementary and secondary schools reporting classroom teachers participated in professional development supporting arts integration

		Elementary schools	Secondary schools
Teachers participating in PD for arts integration	%	22	29
	SE	2.83	3.02
	N_w	5,669	2,673
	N_{uw}	432	454
Teachers participating in PD for STEAM (Science, Technology, Engineering, Arts & Mathematics) curricula focused on integrating these subjects across disciplines	%	55	45
	SE	3.17	3.17
	N_w	5,732	2,699
	N_{uw}	434	462

Source: 2020 SRI School Survey.

Exhibit B-36. Secondary schools "strongly agreeing" with statements regarding support for arts integration

		Secondary schools
School prioritizes planning and delivering arts integrated lessons	%	60
	SE	3.11
	N_w	2,728
	N_{uw}	466
Our arts and non-arts teachers spend time collaborating together co-creating arts integrated lessons	%	38
	SE	3.11
	N_w	2,702
	N_{uw}	465
Our arts teachers are actively involved in delivering arts integrated lessons	%	65
	SE	3.13
	N_w	2,717
	N_{uw}	460
Our non-arts teachers are involved in delivering arts integrated lessons	%	39
	SE	3.13
	N_w	2,719
	N_{uw}	464
Our teachers meet both arts and non-arts objectives by delivering arts integrated lessons	%	48
	SE	3.22
	N_w	2,724
	N_{uw}	464

Source: 2020 SRI School Survey.

Exhibit B-37. Schools "strongly agreeing" with statements regarding culturally responsive practices, by school level

		School level						
		All schools	Elementary	Middle	High	x^2	df	p-value
Design arts activities that invite students to express themselves and life experiences	%	18	12	24	40	78.3	2	<0.01
	SE	1.65	2.00	3.80	4.39			
	N_w	8,540	5,813	1,347	1,380			
	N_{uw}	908	441	246	221			
Change or adapt art lessons as they learn more about what is important to their students	%	19	14	22	35	39.5	2	<0.01
	SE	1.79	2.26	3.65	4.42			
	N_w	8,542	5,815	1,347	1,380			
	N_{uw}	909	442	246	221			
Use examples of students' experience and culture in their arts instruction	%	24	20	27	35	16.5	2	<0.01
	SE	2	2.59	3.81	4.33			
	N_w	8,542	5,815	1,345	1,382			
	N_{uw}	909	442	245	222			
Design or adapt learning activities to include connections to student experiences	%	30	23	39	52	61.6	2	<0.01
	SE	2.1	2.68	4.46	4.52			
	N_w	8,542	5,815	1,345	1,382			
	N_{uw}	909	442	245	222			

Source: 2020 SRI School Survey.

Exhibit B-38. Schools reporting teachers participated in professional development supporting culturally responsive practices

		All schools
Teachers participated in professional development for culturally responsive teaching with arts focus	%	19
	SE	1.93
	N_w	8,274
	N_{uw}	883
Teachers participated in professional development for culturally responsive teaching without arts focus	%	38
	SE	2.43
	N_w	8,305
	N_{uw}	887

Source: 2020 SRI School Survey.

Exhibit B-39. Schools offering the following types of arts activities to students, by school level

		School level						
		All schools	Elementary	Middle	High	x^2	df	p-value
Field trips	%	93	95	86	91	18.41	2	<0.01
	SE	1.03	1.7	3.66	3.22			
	N_w	8,507	5,783	1,347	1,377			
	N_{uw}	906	439	246	221			
Assembly programs	%	84	88	73	74	34.77	2	<0.01
	SE	1.66	2.51	4.68	4.87			
	N_w	8,403	5,746	1,316	1,341			
	N_{uw}	895	437	241	217			
After School programs	%	81	84	78	70	19.96	2	<0.01
	SE	1.76	2.84	4.39	5.11			
	N_w	8,439	5,745	1,339	1,355			
	N_{uw}	896	436	243	217			
Extracurricular activities	%	75	68	85	93	52.88	2	<0.01
	SE	2.13	3.67	3.74	2.87			
	N_w	8,422	5,698	1,347	1,377			
	N_{uw}	899	432	246	221			

Source: 2020 SRI School Survey.

Chapter 6. Funding, Facilities and Materials, and Other Supports

Exhibit B-40. School reports of "top" or "significant" sources of school funding for arts education, by school level

		School level						
		All schools	Elementary	Middle	High	x^2	df	p-value
General funds	%	60	52	71	86	74.5	2	<0.01
	SE	2.45	3.41	3.98	3.16			
	N_w	8154	5513	1305	1335			
	N_{uw}	871	418	238	215			
Parent group funds	%	35	42	24	18	43.8	2	<0.01
	SE	2.07	2.80	3.42	3.57			
	N_w	8,178	5,574	1,307	1,296			
	N_{uw}	872	426	236	210			
Title I funds	%	27	25	32	28	3.29	2	0.38
	SE	2.24	2.98	4.22	4.21			
	N_w	8,215	5,601	1,315	1,299			
	N_{uw}	856	420	229	207			
Other federal funds	%	22	22	20	24	0.90	2	0.79
	SE	2.14	2.86	3.77	3.99			
	N_w	8,019	5,467	1,275	1,277			
	N_{uw}	838	409	226	203			
Other private funds, including business and foundation grants	%	16	16	12	19	2.64	2	0.44
	SE	1.86	2.50	2.86	3.56			
	N_w	8,150	5,565	1,294	1,292			
	N_{uw}	855	417	230	208			
State or local arts organizations	%	14	17	12	7	9.88	2	0.53
	SE	1.83	2.54	2.96	2.55			
	N_w	7,860	5,295	1,288	1,278			
	N_{uw}	842	408	227	207			
Parcel tax or municipal bond measures	%	10	8	10	15	7.44		0.08
	SE	1.26	1.58	2.53	3.23			
	Nw	7,947	5,409	1,289	1,249			
	Nuw	844	411	227	206			

Source: 2020 SRI School Survey.

Exhibit B-41. Elementary schools reporting general and parent funds as top sources of school funding for arts education

		Elementary schools
General funds	%	52
	SE	3.41
	N_w	5513
	N_{uw}	418
Parent group funds	%	42
	SE	2.80
	N_w	5,574
	N_{uw}	426

Source: 2020 SRI School Survey.

Exhibit B-42. School reports of "top" or "significant sources" of school funding for arts education, by school poverty level

		Poverty level						
		All schools	Low	Medium	High	x^2	df	p-value
General funds	%	60	61	64	56	3.86	2	0.47
	SE	2.45	4.22	4.67	5.40			
	N_w	8,154	2,722	2,721	2,711			
	N_{uw}	871	359	285	227			
Parent group funds	%	35	68	30	6	304.73	2	<0.01
	SE	2.07	3.98	4.49	2.50			
	N_w	8,178	2,816	2,663	2,699			
	N_{uw}	872	366	282	224			
Title I funds (see note)	%	27	5	36	38	116.08	2	<0.01
	SE	2.24	1.99	4.66	5.30			
	N_w	8,215	2,665	2,788	2,762			
	N_{uw}	856	344	285	227			
Other federal funds	%	22	7	26	32	66.23	2	<0.01
	SE	2.14	2.28	4.38	5.09			
	N_w	8,019	2,630	2,659	2,730			
	N_{uw}	838	340	273	225			
Parcel tax or municipal bond measures	%	10	14	9	7	9.6	2	0.09
	SE	1.26	3.01	2.77	2.80			
	N_w	7,947	2,676	2,607	2,664			
	N_{uw}	844	349	272	223			
State or local arts organizations	%	14	15	18	11	6.18	2	0.34
	SE	1.83	3.13	3.73	3.45			
	N_w	7,860	2,590	2,651	2,619			
	N_{uw}	842	342	280	220			
Other private funds, including business and foundation grants	%	16	20	10	16	14.45	2	0.06
	SE	1.86	3.54	2.94	4.02			
	N_w	8,150	2,714	2,649	2,787			
	N_{uw}	855	348	278	229			

Source: 2020 SRI School Survey.

*Note: * In 2006, our survey did not ask about uses of Title I funds in particular; however, we did ask about "state and federal education grants." Assuming respondents would have reported their use of Title I funds as a federal education grant, the percentage of schools using Title I funds to support the arts was much greater in 2020 compared to 2006 when 10% of schools identified state and federal education grants as a top or significant source of funding for the arts, including 7% of low poverty schools, 8% of medium poverty schools, and 15% of high poverty schools.*

Exhibit B-43. Elementary schools using dedicated room(s) with specialized equipment for arts instruction, by year (2006 and 2020)

		Elementary schools in 2006	Elementary schools in 2020	*t*	df	p-value
Dance	%	10	9	0.24	523	0.81
	SE	2.41	3.30			
	N_w	2,149	2,904			
	N_{uw}	241	303			
Media Arts	%	--	27		n/a	
	SE	--	5.99			
	N_w	--	2,015			
	N_{uw}	--	149			
Music	%	31	50	4.1	579	<0.01
	SE	2.06	4.15			
	N_w	4,710	5,344			
	N_{uw}	509	391			
Theatre	%	6	13	1.59	284	0.11
	SE	1.88	3.98			
	N_w	2,469	2,886			
	N_{uw}	262	198			
Visual Arts	%	13	31	4.03	546	<0.01
	SE	2.02	3.98			
	N_w	4,072	4,963			
	N_{uw}	439	365			

Source: 2020 SRI School Survey.

Note: Percentages are based on elementary schools providing instruction in each discipline.

Exhibit B-44. Schools using various spaces for arts instruction, by school level

			School level						
			All schools	Elementary	Middle	High	x^2	df	p-value
Dance	Dedicated room(s), specialized equipment	%	22	9	41	69	305.29	2	<0.01
		SE	2.69	3.30	9.55	7.61			
	Shared multi-purpose space	%	61	69	52	26	104.97	2	<0.01
		SE	3.72	5.33	9.71	7.23			
	Regular classrooms	%	30	38	12	6	82.06	2	<0.01
		SE	3.65	5.59	6.23	3.96			
		N_w	3,913	2,904	402	606			
		N_{uw}	375	203	72	100			
Media Arts	Dedicated room(s), specialized equipment	%	53	27	67	90	315.55	2	<0.01
		SE	3.30	5.99	6.28	3.75			
	Shared multi-purpose space	%	8	8	9	6	1.97	2	0.79
		SE	1.96	3.74	3.76	2.95			
	Regular classrooms	%	49	75	35	11	327.75	2	<0.01
		SE	3.27	5.80	6.37	3.96			
		N_w	3,950	2,015	824	1,111			
		N_{uw}	472	149	151	172			
Music	Dedicated room(s), specialized equipment	%	63	50	91	94	163.38	2	<0.01
		SE	2.53	4.15	3.16	2.94			
	Shared multi-purpose space	%	27	36	4	7	106.11	2	<0.01
		SE	2.42	3.99	2.08	3.17			
	Regular classrooms	%	22	28	10	6	49.42	2	<0.01
		SE	2.21	3.71	3.37	2.82			
		N_w	7,645	5,344	1,195	1,105			
		N_{uw}	789	391	220	178			
Theatre	Dedicated room(s), specialized equipment	%	31	13	46	70	273.16	2	<0.01
		SE	2.78	3.98	7.33	5.85			
	Shared multi-purpose space	%	43	56	28	18	118.46	2	0.79
		SE	3.32	5.79	6.59	4.92			
	Regular classrooms	%	37	44	33	21	42.07	2	<0.01
		SE	3.28	5.80	6.91	5.17			

			School level						
			All schools	Elementary	Middle	High	x^2	df	p-value
		N_w	4,614	2,886	691	1,037			
		N_{uw}	488	198	125	165			
Visual Arts	Dedicated room(s), specialized equipment	%	47	31	76	84	219.99	2	<0.01
		SE	2.48	3.98	4.84	4.19			
	Shared multi-purpose space	%	10	12	6	6	8.9	2	0.10
		SE	1.67	2.77	2.64	2.73			
	Regular classrooms	%	51	65	29	16	176.08	2	<0.01
		SE	2.58	4.09	5.16	4.13			
		N_w	7,345	4,963	1,100	1,282			
		N_{uw}	779	365	207	207			

Source: 2020 SRI School Survey.

Exhibit B-45. Elementary schools using various spaces for arts instruction, 2006 and 2020

			Elementary schools in 2006	Elementary schools in 2020	*t*	df	p-value
Music	Dedicated room(s), specialized equipment	%	31	50	4.10	592	<0.01
		SE	2.06	4.15			
	Shared multi-purpose space	%	41	36	0.91	1075	0.36
		SE	3.81	3.99			
	Regular classrooms	%	37	28	1.90	898	0.06
		SE	2.95	3.71			
		N_w	6,794	5,344			
		N_{uw}	997	391			
Visual Arts	Dedicated room(s), specialized equipment	%	13	31	4.03	561	<0.01
		SE	2.02	3.98			
	Shared multi-purpose space	%	14	12	0.52	992	0.60
		SE	2.62	2.77			
	Regular classrooms	%	77	65	2.51	642	0.01
		SE	2.46	4.09			
		N_w	6,075	4,963			
		N_{uw}	921	365			

Source: 2020 SRI School Survey.

Exhibit B-46. Schools using dedicated room(s) with specialized equipment for arts instruction, by school poverty level

		School poverty level						
		All schools	Low	Medium	High	x^2	df	p-value
Dance	%	22	29	25	12	33.15	2	0.02
	SE	2.69	5.96	6.53	5.30			
	N_w	3,913	1,290	1,231	1,392			
	N_{uw}	375	155	120	100			
Media Arts	%	53	60	54	44	15.81	2	0.16
	SE	3.30	5.24	5.88	5.66			
	N_w	3,950	1,507	1,305	1,139			
	N_{uw}	472	225	142	105			
Music	%	63	67	66	56	9.58	2	0.18
	SE	2.53	3.96	4.16	5.01			
	N_w	7,645	2,700	2,465	2,480			
	N_{uw}	789	355	258	176			
Theatre	%	31	41	29	22	30.83	2	0.02
	SE	2.78	4.74	4.58	4.86			
	N_w	4,614	1,740	1,341	1,533			
	N_{uw}	488	237	138	113			
Visual Arts	%	47	57	40	44	22.02	2	0.01
	SE	2.48	4.11	3.95	4.87			
	N_w	7,345	2,608	2,489	2,249			
	N_{uw}	779	341	254	184			

Source: 2020 SRI School Survey.

Exhibit B-47. Schools characterizing arts education as "very important" to school and district leaders

		All schools
School leadership	%	60
	SE	2.45
	N_w	8,496
	N_{uw}	894
District leadership	%	39
	SE	2.42
	N_w	8,361
	N_{uw}	873

Source: 2020 SRI School Survey.

Exhibit B-48. Schools mentioning the arts in their single plan for student achievement (SPSA) and in their district's LCAP

		All schools
Arts mentioned in District LCAP	%	21
	SE	1.91
	N_w	8,325
	N_{uw}	992
Arts mentioned in SPSA	%	32
	SE	2.15
	N_w	8,317
	N_{uw}	993

Source: 2020 SRI School Survey.

Exhibit B-49. Schools reporting arts education as strategy to improve school performance indicators

		All schools
English language test scores	%	37
	SE	2.34
Math test scores	%	24
	SE	2.08
Suspension rates	%	27
	SE	2.1
English learner progress	%	38
	SE	2.32
Chronic absenteeism	%	37
	SE	2.31
Closing achievement gaps for targeted student groups	%	34
	SE	2.26
	N_w	8,228
	N_{uw}	982

Source: 2020 SRI School Survey.

Exhibit B-50. Secondary schools reporting arts education as strategy to improve school performance indicators

		Secondary schools
Graduation rates	%	29
	SE	2.62
College/career readiness	%	43
	SE	2.98
	N_w	2,612
	N_{uw}	507

Source: 2020 SRI School Survey.

Exhibit B-51. Schools receiving curricular support and professional development from school districts by year (2006 and 2020)

		All schools in 2006	All schools in 2020	*t*	df	*p*-value
Professional development	%	26	47	6.85	1442	<0.01
	SE	1.64	2.59			
Curricular support	%	38	58	6.91	1285	<0.01
	SE	1.37	2.55			
	N_w	7,731	7,941			
	N_{uw}	1,123	822			

Source: 2020 SRI School Survey.

Exhibit B-52. Schools receiving district support in the form of program coordinators or curriculum specialists, by urbanicity

			Urbanicity					
		All schools	Rural	Suburban	Urban	x^2	df	p-value
Program coordinators or curriculum specialists	%	58	25	57	72	104.6	2	<0.01
	SE	2.44	5.93	4.10	3.19			
	N_w	7,941	1,167	3,575	3,199			
	N_{uw}	822	113	320	389			

Source: 2020 SRI School Survey.

Exhibit B-53. Schools receiving curricular support and professional development from county offices of education by year (2006 and 2020)

		All schools in 2006	All schools in 2020	*t*	df	p-value
Professional development	%	23	13	4.27	1288	<0.01
	SE	2.06	1.11			
Curricular support	%	17	10	3.12	1468	<0.01
	SE	1.88	1.22			
	Nw	7,941	7,731			
	N_{uw}	822	1,123			

Source: 2020 SRI School Survey.

Exhibit B-54. Schools receiving county support in the form of program coordinators or curriculum specialists, by urbanicity

			Urbanicity					
		All schools	Rural	Suburban	Urban	x^2	df	p-value
Program coordinators or curriculum specialists	%	18	34	17	14	31.4	2	<0.01
	SE	1.83	6.35	2.67	2.46			
	N_w	7,941	1,167	3,575	3,199			
	N_{uw}	822	113	320	389			

Source: 2020 SRI School Survey.

Exhibit B-55. Types of arts partnerships, by school level

		All schools	School level			x^2	df	p-value
			Elementary	Middle	High			
Cultural or community organizations	%	46	45	40	56	9.63	2	0.05
	SE	2.49	3.93	5.17	5.49			
Individual artists	%	31	30	22	46	25.5	2	<0.01
	SE	2.26	3.61	4.35	5.52			
Museums/ galleries	%	31	33	22	28	7.75	2	0.09
	SE	2.35	3.72	4.39	4.97			
Performing arts centers	%	25	27	16	24	7.91	2	0.09
	SE	2.21	3.51	3.91	4.74			
Colleges/ universities	%	17	11	21	40	79.91	2	<0.01
	SE	1.80	2.48	4.26	5.42			
Not applicable	%	27	25	39	19	19.16	2	<0.01
	SE	2.23	3.44	5.15	4.33			
	N_w	8,484	5,770	1,341	1,373			
	N_{uw}	893	431	242	220			

Source: 2020 SRI School Survey.

Exhibit B-56. Types of arts partnerships, by year (2006 and 2020)

		All schools in 2006	All schools in 2020	*t*	df	*p*-value
Cultural or community organizations	%	28	46	4.95	2008	<0.01
	SE	2.65	2.49			
Individual artists	%	23	31	2.58	1885	<0.01
	SE	2.03	2.26			
Museums/galleries	%	20	31	3.77	1719	<0.01
	SE	1.73	2.35			
Performing arts centers	%	16	25	3.27	1728	<0.01
	SE	1.64	2.21			
Colleges/universities	%	12	17	2.30	1627	0.02
	SE	1.22	1.80			
Not applicable	%	47	27	6.54	1950	<0.01
	SE	2.09	2.23			
	Nw	7,731	8,484			
	Nuw	1,123	893			

Exhibit B-57. Types of support provided by partner organizations, by year (2006 and 2020)

		All schools in 2006	All schools in 2020	*t*	df	*p*-value
Certified arts specialists or other arts professionals	%	22	25	1.06	1,700	0.29
	SE	1.77	2.21			
Materials, equipment, tools, and instruments	%	16	22	2.23	1675	0.03
	SE	1.66	2.12			
Professional development in support of arts education	%	7	18	4.91	1295	<0.01
	SE	1.07	1.97			
Curricular Support	%	5	14	4.65	1188	<0.01
	SE	0.83	1.75			
Program coordinators or curriculum specialists	%	--	8			
	SE	--	1.39		n/a	
Facilities	%	3	4	0.90	1359	0.37
	SE	0.56	0.96			
	N_w	7,731	7,941			
	N_{uw}	1,123	822			

Appendix C. Survey Instrument

Note: We launched this survey in March 2020, before pandemic-related school closures. Once it became apparent that California schools were not going to re-open quickly, we added this note to the survey: "We understand that most schools in California have closed due to concerns about COVID-19. Please respond to the questions in this survey as if school were carrying on as usual so that we can make reliable comparisons to past surveys."

Elementary and secondary schools received slightly different forms of the survey; where they differ, it is noted in red.

1. Does your school specialize in the arts? (select all that apply)
    a. No, we do not specialize in the arts
    b. Yes, we are an arts magnet school
    c. Yes, we are a STEAM (Science, Technology, Engineering, Arts & Mathematics) school
    d. Yes, we provide conservatory-style arts training
    e. Yes, we specifically mention arts in our school's mission statement
    f. **[For Secondary Grade Level Only]** Yes, we specifically offer a CTE Arts, Media, and Entertainment career pathway
    g. Yes, other (please specify): _____
2. Is arts education mentioned in your Local Control Accountability Plan (LCAP)?
    a. Yes
    b. No
    c. Don't know/Not applicable
3. Is arts education in your school's Single Plan for Student Achievement (SPSA)?
    a. Yes
    b. No
    c. Don't know/Not applicable
4. Does your school use arts education as a strategy to improve performance on any of the following school performance indicators? (Select all that apply)
    a. English language arts test scores
    b. Math test scores
    c. Suspension rates
    d. Chronic Absenteeism
    e. Closing achievement gaps for targeted student groups
    f. Graduation rates **[Secondary Grade Level Only]**
    g. College/career readiness **[Secondary Grade Level Only]**
    h. Not applicable – our school does not use the arts to improve performance on any of these performance indicators

5. Does your school provide a sequential course of study for students in each of the arts disciplines that is aligned with the California Arts Standards? (Select one per row)

	Yes	No
Dance		
Media Arts		
Music		
Theatre		
Visual Arts		

6. What grade levels do you offer at your school? (Select all that apply)

[For Elementary Grade Level Only]

a. Kindergarten
b. Grade 1
c. Grade 2
d. Grade 3
e. Grade 4

[For Elementary Grade Level if applicable, and Secondary Grade Levels]

f. Grade 5
g. Grade 6
h. Grade 7
i. Grade 8

[For Secondary Grade Level Only]

j. Grade 9
k. Grade 10
l. Grade 11
m. Grade 12

7. We understand that most schools in California have closed due to concerns about COVID-19. Please respond to the questions in this survey as if school were carrying on as usual so that we can make reliable comparisons to past surveys.

For each arts discipline, what is the percentage of students who receive instruction in a given discipline and what is the average amount of instructional time they receive each year?

a. **[For Elementary Grade Level Only]** For students in **kindergarten**:

	What is the percentage of students who receive instruction in this discipline?	Of those who receive instruction, what is the average number of weeks students receive instruction (For many schools, academic years have 36 weeks and semesters have 18 weeks.)	Of those who receive instruction, approximately how many minutes per week do students receive instruction? (For example, 45 minutes a day every day would be 45 * 5 = 225 minutes per week)
Dance			
Media Arts			
Music			
Theatre			
Visual Arts			

b. **[For Elementary Grade Level Only]** For students in **first grade:**

	What is the percentage of students who receive instruction in this discipline?	Of those who receive instruction, what is the average number of weeks students receive instruction (For many schools, academic years have 36 weeks and semesters have 18 weeks.)	Of those who receive instruction, approximately how many minutes per week do students receive instruction? (For example, 45 minutes a day every day would be 45 * 5 = 225 minutes per week)
Dance			
Media Arts			
Music			
Theatre			
Visual Arts			

c. **[For Elementary Grade Level Only]** For students in **second grade:**

	What is the percentage of students who receive instruction in this discipline?	Of those who receive instruction, what is the average number of weeks students receive instruction (For many schools, academic years have 36 weeks and semesters have 18 weeks.)	Of those who receive instruction, approximately how many minutes per week do students receive instruction? (For example, 45 minutes a day every day would be 45 * 5 = 225 minutes per week)
Dance			
Media Arts			
Music			
Theatre			
Visual Arts			

d. **[For Elementary Grade Level Only]** For students in **third grade:**

	What is the percentage of students who receive instruction in this discipline?	Of those who receive instruction, what is the average number of weeks students receive instruction (For many schools, academic years have 36 weeks and semesters have 18 weeks.)	Of those who receive instruction, approximately how many minutes per week do students receive instruction? (For example, 45 minutes a day every day would be 45 * 5 = 225 minutes per week)
Dance			
Media Arts			
Music			
Theatre			
Visual Arts			

e. **[For Elementary Grade Level Only]** For students in **fourth grade:**

	What is the percentage of students who receive instruction in this discipline?	Of those who receive instruction, what is the average number of weeks students receive instruction (For many schools, academic years have 36 weeks and semesters have 18 weeks.)	Of those who receive instruction, approximately how many minutes per week do students receive instruction? (For example, 45 minutes a day every day would be 45 * 5 = 225 minutes per week)
Dance			
Media Arts			
Music			
Theatre			
Visual Arts			

f. **[For Elementary if applicable, and Secondary Grade Level]** For students in **fifth grade:**

	What is the percentage of students who receive instruction in this discipline?	Of those who receive instruction, what is the average number of weeks students receive instruction (For many schools, academic years have 36 weeks and semesters have 18 weeks.)	Of those who receive instruction, approximately how many minutes per week do students receive instruction? (For example, 45 minutes a day every day would be 45 * 5 = 225 minutes per week)
Dance			
Media Arts			
Music			
Theatre			
Visual Arts			

g. **[For Elementary Grade Level if applicable, *and Secondary* Grade Level Only]** For students in **sixth grade:**

	What is the percentage of students who receive instruction in this discipline?	Of those who receive instruction, what is the average number of weeks students receive instruction (For many schools, academic years have 36 weeks and semesters have 18 weeks.)	Of those who receive instruction, approximately how many minutes per week do students receive instruction? (For example, 45 minutes a day every day would be 45 * 5 = 225 minutes per week)
Dance			
Media Arts			
Music			
Theatre			
Visual Arts			

h. **[For Elementary if applicable, and Secondary Grade Level]** For students in **seventh grade:**

	What is the percentage of students who receive instruction in this discipline?	**Of those who receive instruction, what is the average number of weeks students receive instruction (For many schools, academic years have 36 weeks and semesters have 18 weeks.)**	**Of those who receive instruction, approximately how many minutes per week do students receive instruction? (For example, 45 minutes a day every day would be 45 * 5 = 225 minutes per week)**
Dance			
Media Arts			
Music			
Theatre			
Visual Arts			

i. **[For Elementary if applicable, and Secondary Grade Level]** For students in **eighth grade:**

	What is the percentage of students who receive instruction in this discipline?	**Of those who receive instruction, what is the average number of weeks students receive instruction (For many schools, academic years have 36 weeks and semesters have 18 weeks.)**	**Of those who receive instruction, approximately how many minutes per week do students receive instruction? (For example, 45 minutes a day every day would be 45 * 5 = 225 minutes per week)**
Dance			
Media Arts			
Music			
Theatre			
Visual Arts			

j. **[For Secondary Grade Level Only]** For students in **ninth grade:**

	What is the percentage of students who receive instruction in this discipline?	**Of those who receive instruction, what is the average number of weeks students receive instruction (For many schools, academic years have 36 weeks and semesters have 18 weeks.)**	**Of those who receive instruction, approximately how many minutes per week do students receive instruction? (For example, 45 minutes a day every day would be 45 * 5 = 225 minutes per week)**
Dance			
Media Arts			
Music			
Theatre			
Visual Arts			

k. **[For Secondary Grade Level Only]** For students in **tenth grade:**

	What is the percentage of students who receive instruction in this discipline?	Of those who receive instruction, what is the average number of weeks students receive instruction (For many schools, academic years have 36 weeks and semesters have 18 weeks.)	Of those who receive instruction, approximately how many minutes per week do students receive instruction? (For example, 45 minutes a day every day would be 45 * 5 = 225 minutes per week)
Dance			
Media Arts			
Music			
Theatre			
Visual Arts			

l. **[For Secondary Grade Level Only]** For students in **eleventh grade:**

	What is the percentage of students who receive instruction in this discipline?	Of those who receive instruction, what is the average number of weeks students receive instruction (For many schools, academic years have 36 weeks and semesters have 18 weeks.)	Of those who receive instruction, approximately how many minutes per week do students receive instruction? (For example, 45 minutes a day every day would be 45 * 5 = 225 minutes per week)
Dance			
Media Arts			
Music			
Theatre			
Visual Arts			

m. **[For Secondary Grade Level Only]** For students in **twelfth grade**

	What is the percentage of students who receive instruction in this discipline?	Of those who receive instruction, what is the average number of weeks students receive instruction (For many schools, academic years have 36 weeks and semesters have 18 weeks.)	Of those who receive instruction, approximately how many minutes per week do students receive instruction? (For example, 45 minutes a day every day would be 45 * 5 = 225 minutes per week)
Dance			
Media Arts			
Music			
Theatre			
Visual Arts			

8. Is student performance in the arts assessed and reported to parents/guardians through report cards or progress reports? (Select one per row.)

	Yes	No	Not applicable – our school does not provide instruction in this arts discipline
Dance			
Media Arts			
Music			
Theatre			
Visual Arts			

9. **[For Elementary Grade Levels Only]** Indicate the ways in which arts instruction is delivered at your school in each arts discipline. (Select all that apply.)

	Classwork focused solely on this discipline	Classwork focused on multiple arts disciplines	Integrated instruction with this discipline and other core subjects	Not applicable – Our school does not provide instruction in this arts discipline
Dance				
Media Arts				
Music				
Theatre				
Visual Arts				

10. **[For Secondary Grade Levels Only]** Indicate the ways in which arts instruction is delivered at your school in each arts discipline. (Select all that apply.)

	Stand-alone courses focused solely on this discipline	Stand-alone courses focused on this arts discipline and other arts disciplines	Integrated courses that blend this discipline with other core subjects	Not Applicable – our school does not provide instruction in this arts discipline
Dance				
Media Arts				
Music				
Theatre				
Visual Arts				

11. To what extent do the following statements reflect arts instruction at your school? (Select one per row.)

	Strongly disagree	Disagree	Agree	Strongly Agree
Our teachers design or adapt arts learning activities to include clear connections to our students lived experiences				
Our teachers change or adapt arts lessons as they learn more about what is important to our students				
Our teachers use examples of students experiences and culture in their arts instruction				
Our teachers design arts learning activities that invite students to express themselves and their life experiences				

12. Which of the following statements best describes the space used for teaching each of the arts disciplines at your school this year? (Select all that apply.)

	Dedicated room(s) with special equipment	Dedicated room(s), no special equipment	Shared multi-purpose space	Regular classrooms	Specialized off-site location(s)	Not applicable – our school does not provide instruction in this arts discipline
Dance						
Media Arts						
Music						
Theatre						
Visual Arts						

13. This year, did/will your school provide or sponsor any of the following experiences for students that incorporate the arts? (Select one per row.)

	Yes	No
Field trips (e.g., museums, performances)		
Assembly programs		
After-school programs		
Private lessons (funded through the school)		
Extracurricular activities (e.g., clubs, plays, dance teams)		
[For Secondary Grade Level Only] Internships		

14. Who provides instruction in each arts discipline? (Select all that apply)

	Full-time, certified arts specialists	Part-time, certified arts specialists	Regular classroom teachers	Other arts professionals (e.g., artist-in-residence, visiting artist)	Volunteers	Not applicable – our school does not provide instruction in this arts discipline
Dance						
Media Arts						
Music						
Theatre						
Visual Arts						

15. Indicate how many full-time equivalent (FTE) certified arts specialist's teachers provide instruction at your school, in each arts discipline.

    a. Not applicable, we have no certified arts specialists.
    b. Dance _____
    c. Media Arts _____
    d. Music _____
    e. Theatre _____
    f. Visual Arts _____

16. To what extent do the following statements reflect arts instruction at your school? (Select one per row.)

	Strongly disagree	Disagree	Agree	Strongly agree
Our school prioritizes planning and delivering arts integrated lessons				
[Elementary Grade Level] Our certified arts specialists and classroom teachers spend time collaborating together co-creating arts integrated lessons				
[For Secondary Grade Level Only] Our arts specialists and non-arts teachers spend time collaborating together co-creating arts integrated lessons				
[For Secondary Grade Level Only] Our arts teachers are actively involved in delivering arts integrated lessons				
[For Secondary Grade Level Only] Our non-arts teachers are involved in delivering arts integrated lessons				
[For Secondary Grade Level Only] Our teachers meet both arts and non-arts objectives by delivering arts integrated lessons				
Our certified arts specialists are involved in delivering arts integrated lessons				
Our classroom teachers are involved in delivering arts integrated lessons				
Our teachers effectively meet both arts and non-arts objectives by delivering arts integrated lessons				

17. In the last year did your arts teachers participate in professional development in any of the following areas? (Select one per row.)

[For Elementary Grade Levels Only]

	Yes	No	Don't Know
Dance			
Media Arts			
Music			
Theatre			
Visual Arts			

[All]

	Yes	No	Don't Know
2019 California Arts Standards			
Culturally responsive teaching (w/ arts focus)			
Culturally responsive teaching (w/o arts focus)			
Arts Integration			
STEAM (Science, Technology, Engineering, Arts & Mathematics curricula focused on integrating these subjects across disciplines			

[For Secondary Grade Levels Only]

	Yes	No	Don't Know
CTE Arts, Media, and Entertainment offerings			

18. Indicate how important the following sources are in supporting the arts budget in your school? (Select one per row.)

	Top funding source	Significant funding source	Minimal funding source	Not a funding source
General funds				
Title I funds				
Other federal funds				
Parcel tax or municipal bond measures				
State or local arts organizations				
Parent group funds				
Other private funds, including business and foundation grants				
Other (please specify)				

19. To what extent does your school rely on outside sources of funding (including, but not limited to, parents' groups, foundations, or local businesses) to fund the school's arts program? (Select one.)

    a. Not at all
    b. A little
    c. Moderately
    d. Greatly

20. Indicate the type(s) of partnerships your school has that support your school's delivery of arts instruction. (Select all that apply.)

    a. Not applicable – Our school does not have any partnerships in the arts
    b. Individual artists
    c. Cultural or community organizations
    d. Museums/galleries
    e. Colleges/universities
    f. Performing arts centers
    g. Other (please specify):_____

21. Please indicate what district offices, county offices of education, and partner organizations provide support for your school's delivery of arts instruction. (Select all that apply.)

	District office	County office of education	Partner organization(s)
Program coordinators or curriculum specialists (e.g., VAPA coordinator)			
Certified arts specialists or other arts professionals			
Professional development in support of arts education			
Curricular support			
Facilities			
Materials, equipment, tools, and instruments			

22. How important is arts education to the following stakeholder groups in your school's community?

	Not at all important	Slightly important	Moderately important	Very important	[For Secondary grade Level Only] Not applicable
Students					
Parents/guardians					
Teachers					
[Secondary Grade Level Only] Counselors					
[Secondary Grade Level Only] School leadership					
[Secondary Grade Level Only] District leadership					

23. Which of the following presents barriers to increasing students' access to arts education at your school? (Select one per row.)

	Not a barrier	Minor barrier	Moderate barrier	Serious barrier
Inadequate funding				
Inadequate facilities				
Inadequate materials, equipment, tools, and instruments				
Focus on improving academic test scores				
Insufficient instructional time				
Lack of certified arts specialists				
Lack of arts expertise among regular classroom teachers				
Lack of student interest or demand				
Lack of parent or community support				
Lack of district or county support				
Lack of teacher professional development in the arts				
Other (please specify)				

24. **[For Elementary Grade Level Only]** Which of the following presents barriers to increasing students' participation in arts education offerings at your school? (Select one per row.)

	Not a barrier	Minor barrier	Moderate barrier	Serious barrier
Insufficient arts courses/activities				
Students are pulled out of class during arts activities				
Students seem uninterested in the arts				
Students seem uninterested in the arts instruction our school offers				
Parents/guardians prioritize other subjects over the arts				
School staff prioritize other subjects over the arts				
Other (please specify)				

25. **[For Secondary Grade Level Only]** Which of the following prevents students from participating in arts education offerings at your school? (Select one per row.)

	Not a barrier	Minor barrier	Moderate barrier	Serious barrier
Not enough room in students' schedules				
Insufficient arts courses offered				
Students seem uninterested in the arts				
Students seem uninterested in the arts courses our school offers				
Students prioritize other subjects over the arts				
Parents/guardians prioritize other subjects over the arts				
School staff prioritizes other subjects over the arts				
Other (please specify)				

26. Is there anything else you'd like to share about arts instruction at your school?