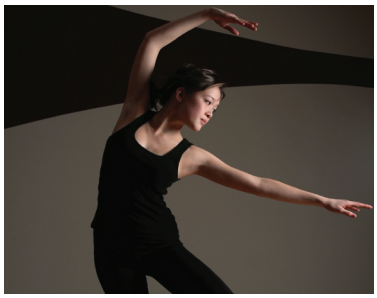
An Unfinished Canvas



District Capacity and the Use of New Funds for Arts Education in California

Research conducted by SRI International

This study was commissioned by The William and Flora Hewlett Foundation.

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Suggested citation:
Woodworth, K. R., Campbell, A. Z., Bland, J. A., and Mayes, N. L. (2009). *An unfinished canvas. District capacity and the use of new funds for arts education in California.* Menlo Park, CA: SRI International.

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An Unfinished Canvas

District Capacity and the Use of New State Funds for Arts Education in California

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2009

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ACKNOWLEDGMENTS

We thank the many district leaders across California whose participation made this study possible. The information they shared allowed us to gain insight into the state of district arts capacity and suggested approaches to increasing district capacity for the long-term stewardship of arts education.

We also thank Nancy Carr of the California Department of Education, Laurie Schell and Joe Landon of the California Alliance for Arts Education, Ron Jessee of the San Diego County Office of Education, and Susan Stauter of the San Francisco Unified School District for their careful review of a previous draft of this report. Nancy Carr and Joe Landon, as well as Ayanna Higgins of the Los Angeles County Arts Commission, also reviewed and provided critical feedback on an early draft of our survey instrument.

We further extend our appreciation to our SRI International colleagues. For research support, we thank Maria Abasi, Nancy Bier, June Park, Sylvia Rodezno, and Harold Javitz; for programming assistance, we thank Katherine Baisden; for editorial assistance, we thank Laurie Dunne and Mimi Campbell; for production assistance, we thank Eileen Behr.

Finally, we are grateful to The William and Flora Hewlett Foundation for sponsoring this research. Any opinions expressed in this publication are those of the authors and do not necessarily reflect the views of the reviewers or The William and Flora Hewlett Foundation.

PROLOGUE: KEY FINDINGS AND RECOMMENDATIONS FROM *AN UNFINISHED CANVAS*

In early 2007, SRI International published *An Unfinished Canvas. Arts Education in California: Taking Stock of Policies and Practices*, a statewide study on the status of arts education in California. That study's findings served as the impetus for a series of follow-up studies, including this study of district capacity and allocation of new state funding for arts education. A summary of key findings from the initial *An Unfinished Canvas* follows.

KEY FINDINGS

Overview of Arts Education in California

- 89% of California K-12 schools fail to offer a standards-based course of study in all four disciplines—music, visual arts, theatre, and dance—and thus fall short of state goals for arts education.
- Methods of delivering arts instruction vary by school level, often resulting in a limited experience at the elementary level and limited participation at the secondary level.
- 61% of schools do not have even one full-time-equivalent arts specialist, although secondary schools are much more likely than elementary schools to employ specialists.
- At the elementary level, arts instruction is often left to regular classroom teachers, who rarely have adequate training.
- Arts facilities and materials are lacking in most schools.
- Standards alignment, assessment, and accountability practices are uneven in arts education, and often not present at all.

Arts Education in Elementary Schools

- 90% of elementary schools fail to provide a standards-aligned course of study across all four arts disciplines.
- Elementary students who receive arts education in California typically have a limited, less substantial experience than their peers across the country.
- Inadequate elementary arts education provides a weak foundation for more advanced arts courses in the upper grades.

Arts Education in Middle and High Schools

- 96% of California middle schools and 72% of high schools fail to offer standards-aligned courses of study in all four arts disciplines.
- Secondary arts education is more intense and substantial than elementary arts education, but participation is limited.

Change Over Time in Arts Enrollment

- Enrollment in arts courses has remained stable over the last 5 years, with the exception of music, which has seen a dramatic decline.

Unequal Access to Arts Education

- Students attending high-poverty schools have less access to arts instruction than their peers in more affluent communities.

Barriers to Meeting the State's Arts Education Goals

- Inadequate state funding for education is a top barrier to the provision of arts education, and reliance on outside funding sources, such as parent groups, creates inequities.
- Pressure to improve test scores in other content areas is another top barrier to arts education.
- At the elementary level, lack of instructional time, arts expertise, and materials are also significant barriers to arts education.

Sources of Support for Arts Education

- Districts and counties can play a strong role in arts education, but few do.
- Schools are increasingly partnering with external organizations, but few partnerships result in increased school capacity to provide sequential standards-based arts instruction.

RECOMMENDATIONS

State Policy-Makers

- Increase and stabilize education funding so that districts can develop and support a standards-based course of study in each of the four arts disciplines.
- Strengthen accountability in arts education by requiring districts to report on the arts instruction provided, student learning in the arts, and providers of arts instruction, and by supporting the development of appropriate, standards-aligned assessments for use at the state and district levels.
- Rethink instructional time to accommodate the state's goals for meeting proficiency in English-language arts and math, while still providing access to a broader curriculum that includes the arts.
- Improve teacher professional development in arts education, especially at the elementary level, and consider credential reforms.
- Provide technical assistance to build districts' capacity to offer comprehensive, standards-based arts programs.

School and District Leaders

- Establish the infrastructure needed to support arts programs by developing a long-range strategic plan for arts education, dedicating resources and staff, and providing for the ongoing evaluation of arts programs.
- Signal to teachers, parents, and students that the arts are a core subject by providing professional development for teachers and establishing assessment and accountability systems for arts education.

Parents

- Ask about student learning and progress in the arts, and participate in school and district efforts to improve and expand arts education.
- Advocate for comprehensive arts education at the state and local levels.

EXECUTIVE SUMMARY

California has ambitious goals for the level of arts instruction that districts provide students, mandating that a course of study be offered to all students in Grades 1 through 12 in the visual and performing arts—dance, music, theatre, and visual arts. In 2006, with questions about student access to arts education and concerns about a gap between state goals for arts education and the reality in schools and districts, The William and Flora Hewlett Foundation commissioned SRI International to conduct a study documenting the status of arts education in California. The resulting report, *An Unfinished Canvas. Arts Education in California: Taking Stock of Policies and Practices*, revealed that the vast majority of California schools do not meet state goals for arts education—that is, they do not offer standards-aligned courses of study in dance, music, theatre, and visual arts.

Upon completion of *An Unfinished Canvas* in early 2007, The Hewlett Foundation sought to further explore relevant policy mechanisms or other means of increasing student access to arts education. To this end, The Hewlett Foundation commissioned a series of follow-up studies, including this study of district leadership and capacity in the arts. Findings from our initial study suggested that district leadership is key to developing and implementing arts programs, yet our research also indicated that districts varied in the extent to which they were providing such support for schools. Our research also suggested that districts that were most strategic in their support of arts education had some level of arts capacity; for example, some had a designated district staff person coordinating the arts, others formed a district arts committee to steer the development of expanded arts programs, and many of these districts were developing or had developed an arts education plan.

Coinciding with the release of the initial *An Unfinished Canvas* report, California school districts received an unprecedented influx of arts education funding from the state. The 2006–07 California state budget included two significant allocations for visual and performing arts education: a one-time Arts, Music, and Physical Education Block Grant of $500 million and an ongoing Arts and Music Block Grant of $105 million. Both grants were distributed to Local Education Agencies (LEAs) for allocation to individual programs and school sites. School districts could use the one-time funds to provide professional development opportunities for staff and to purchase supplies and equipment. The ongoing Arts and Music Block Grant was established to support the long-term implementation of standards-aligned arts programs serving K-12 students. Ongoing funding may be allocated not only for professional development and supplies, but also to hire teachers and arts coordinators.

Questions about district leadership and capacity—particularly in light of the new funding—served as the impetus for this study. Through a survey of leaders in 385 districts, we assessed districts' capacity with respect to arts education, explored early spending choices, and examined the relationship between the two. We also studied changes in arts education since the new resources became available and worked to understand the barriers that continue to stand in the way of comprehensive arts education for all California students.

KEY FINDINGS

Key findings are organized by three major topic areas: (1) district capacity and its relationship to the provision of arts education; (2) the new state arts funding and its allocation, including how districts made allocation decisions; and (3) changes that have occurred in districts since they received the new state funds and barriers that continue to impede the provision of arts education in California.

DISTRICT CAPACITY TO SUPPORT ARTS EDUCATION

We looked specifically at three elements of district infrastructure that have been identified as important in building district arts capacity—board-adopted strategic plans used to guide resource allocation in the arts, district arts committees, and district arts coordinators.

Board-adopted strategic plans that include the arts, district arts committees, and district arts coordinators are in place in less than half of California districts.

The majority of California school districts did not report having a strategic plan that includes the arts, a district arts committee, or a district arts coordinator. Thirty-five percent of districts across the state were implementing board-adopted strategic plans that guided decision-making on new arts funding. Forty-three percent of districts had committees in place that focus on arts education. Finally, 28% of districts had district-level personnel dedicated to coordinating arts education at a minimum level of 0.2 full-time equivalent, meaning that fewer than 3 in 10 districts are dedicating at least 1 day per week of district-level staff time to coordinating visual and performing arts.

Three in 10 California districts have more than one infrastructure-related support, implying higher capacity to build towards implementation of state arts standards.

Overall, 30% of California districts had more than one of three key district supports (a board-adopted strategic plan to guide allocation of new arts funds, a district arts committee, or a district arts coordinator working at least 20% time), suggesting higher capacity for long-term arts planning and implementation. Thirty-five percent of districts had one of these three supports in place, and another 35%—or just over a third of all California districts—did not have any.

Higher-capacity districts are more likely to have taken steps that signal a systemic approach to arts education.

To examine the relationship between district capacity and program development, we explored the prevalence of three specific district actions that signal a systemic approach to arts education: board adoption of visual and performing arts standards, presence of a standards-aligned curriculum guide, and purchase of state-adopted or recommended instructional materials. We found that higher-capacity districts were more likely to have taken each of these steps, supporting the notion that these districts are in a stronger position to work towards implementation of the state arts standards. This finding reinforces the need for capacity building in districts that lack arts-related infrastructure in order to prevent these districts from falling further behind in their efforts to meet state goals for arts education. In light of the new state funding that has been allocated specifically for arts education over the last 2 years, the capacity to develop and support the implementation of arts education programs is especially important for all California districts.

USES OF NEW STATE FUNDING FOR ARTS EDUCATION

One-time funds were distributed to LEAs, with allocations for the arts *and* physical education averaging $83 per pupil. In the first year of the ongoing Arts and Music Block Grant (2006), the average per-pupil allocation was approximately $17; in the second and third years, the allocation increased to an average of $18 per student.

On average, districts allocated a larger proportion of one-time funds to visual and performing arts than to physical education.

Districts reported that, on average, 42% of funds were allocated to visual and performing arts, and 34% were allocated to physical education. Many districts reported that some funds were not allocated or that the allocation was unknown—on average, 9% of funds from the one-time block grant were not yet allocated and the allocation of 15% of funds was unknown. Districts offered several explanations for unallocated funds and unknown allocations; for example, some were creating a plan before determining allocations, whereas others did not know how funds were allocated because funds were passed directly to schools.

On average, districts allocated the largest proportion of both the one-time and ongoing funds to the purchase of supplies and equipment.

The one-time funds were intended to purchase supplies and equipment or to fund planning and professional development for teachers. The ongoing funds could be used for these same purposes but could also be used to hire new staff.

Districts allocated an average of 60% of one-time funds and 39% of ongoing funds to supplies and equipment. In both cases, this represents the largest proportion of funds allocated. For both the one-time and ongoing funds, districts allocated an average of just over 10% to professional development and planning. With the opportunity to use the ongoing funding for new staff, districts allocated an average of about one-third of funds to either district- or school-level arts staff. Although elementary and unified districts allocated a sizable proportion of funds to staffing, especially compared with high school districts, a larger proportion was still allocated to supplies and equipment.

Districts tended to allocate a larger proportion of funds to music than to any other arts discipline.

The initial *An Unfinished Canvas* study found that schools most frequently provided instruction in music, followed by visual arts. Dance and theatre were offered much less frequently in California schools. Recent funding allocations follow the same pattern—with districts allocating the most to music, followed by visual arts, theatre, and dance in declining order. District representatives reported that an average of 41% of one-time funds and 36% of ongoing funds were allocated to music.

Some district administrators expressed the desire to enhance existing programs, allocating funds to music programs that were already in place. Other districts appear to be working to rebuild programs that had previously been cut. Although music programs are still more prevalent than programs in other arts disciplines, the decline in music education in recent years has been well documented. The initial *An Unfinished Canvas* report revealed that California's K-12 student enrollment in music declined by over 200,000 students (over 25%) between 2000–01 and 2005–06, a time when overall student enrollment was on the rise.

Districts distributed the majority of both one-time and ongoing funds directly to schools.

Districts passed on an average of 76% of one-time and 65% of ongoing funds for arts education directly to schools on a per-pupil basis. Districts directed far fewer funds—an average of 19% of one-time and 29% of ongoing funds. Many districts decided to pass funds to schools to allow school leaders to individualize spending. Schools had varying levels of discretion for spending. Some district administrators gave schools complete spending authority without any reporting requirements. Other districts required some reporting and district approval.

Many districts relied on strategic plans and committees to determine the use of new funding; most did not.

Overall, 35% of districts reported that strategic plans guided decisions about resource allocation. Where district plans guided decisions, districts may have been able to implement changes more quickly. For example, one administrator explained, "We're happy to have the funding to make some of the programs we've planned for really come to life. We got our strategic plan and our direction and everything. We're really on our way to fully implementing our plan."

Just over two in five districts have a district-wide committee for arts education. In many cases, these committees helped guide expenditure decisions. In districts where board-adopted strategic plan guided arts funding decisions, 62% included an arts education committee in the development of the plan; districts that were not guided by a plan involved an arts committee in the decision-making process 34% of the time.

Districts that followed plans and involved key stakeholders in their decision-making process did so in hopes that taking these steps would lead to a more integrated and sustainable arts program. Some districts that were not using a district plan to guide decisions may be working to create a plan that will support long-term arts programming.

Higher-capacity districts were more likely to spend funds on professional development and planning than lower-capacity districts.

Higher-capacity districts—those that had a plan to guide decisions, had some dedicated district staff, and/or had an arts committee—made different decisions about funding allocations than lower-capacity districts. Higher-capacity districts were more likely to allocate both one-time and ongoing funding to professional development and planning than lower-capacity districts, allocating an average of 20% of one-time funds to professional development and planning compared with lower-capacity districts that allocated half that much. These trends suggest that having an infrastructure for arts education—personnel, a plan, or an arts committee—was related to investments in additional capacity building.

CHANGES IN ARTS EDUCATION AND REMAINING CHALLENGES

At the time of our data collection, districts had received approximately $35 per pupil in funds dedicated to arts education and approximately $83 per pupil that could be spent on either arts education or physical education. Both the size of the per-pupil allocation and the length of time the grant programs have been in existence suggest that changes would probably be modest—reflecting first steps towards improving arts education—and that systemic barriers would remain.

Many districts reported increases in key areas of arts education since receipt of new state funding; many others did not.

Many district administrators noted the value of the new funding in expanding their districts' visual and performing arts programs. One administrator from a small district, echoing comments made by

many others, stated that “The ongoing new state funding allowed our district to expand visual arts, performing arts, and dance in ways that the district could not have otherwise accomplished.”

While district reports of increases in key areas of arts education were mixed, a comparison to school surveys administered in 2006 suggests that trends are improving relative to previous years. For example, 50% of districts reported increases in the budget dedicated to arts education since the new funding compared with 18% of principals reporting an increase between 2001 and 2006. Similarly, 53% of districts reported an increase in professional development in support of arts education since the new funding, whereas 15% of California schools reported an increase between 2001 and 2006.

Higher-capacity districts were more likely than lower-capacity districts to report increases in key areas of arts education.

Higher-capacity districts were more likely than lower-capacity districts to report increases in enrollment in arts classes, support from partner organizations, and professional development in support of arts education.

Ongoing funds enabled about a quarter of California districts to leverage additional new funding for arts education.

One in four districts reported that they were able to use the new state funding they received to help raise additional funds from partners, foundations, businesses, or the local community. A handful of districts reported using the state funding as a match for other grants, thereby enabling them to grow the amount available for their arts programs. Other districts explained that the new funds have allowed them to create new programs that demonstrate the district’s commitment to the arts and that encourage other partners or foundations to help support arts education.

Even with new state funding in place, inadequate funding remains a top barrier to the provision of arts instruction.

In the initial *An Unfinished Canvas* study, 84% of elementary principals and 67% of secondary principals reported that inadequate funds were a moderate or serious barrier to the delivery of arts instruction. Two years later, and despite the influx of new state funding for arts education, 76% of district administrators reported that inadequate funding is a barrier at the elementary level, and 59% reported that inadequate funding is a barrier at the secondary level.

Inadequate funding is a barrier across California districts—that is, the frequency with which districts identified it as a barrier does not differ by district size, type (elementary, unified, or high), poverty level, or API level—suggesting that most if not all California districts are in the position of having to make tough decisions given competing demands for limited resources.

More districts face barriers to arts education at the elementary level than at the secondary level.

More district administrators reported barriers to the delivery of standards-based arts education at the elementary level than at the secondary level. These trends are consistent with findings reported in previous *Unfinished Canvas* studies, where school administrators and teachers identified barriers at the elementary level more frequently than for secondary schools.

At the elementary level, more than half of districts reported that there were barriers imposed by insufficient instructional time, inadequate funding, insufficient time for instructional planning, lack of expertise among regular classroom teachers, a focus on improving academic test scores, insufficient time for professional development, lack of specialized arts teachers, and lack of supplies and equipment. In contrast, at the secondary level, only two barriers were identified by

more than half of district administrators: the focus on improving academic test scores and inadequate funding.

Lack of instructional and planning time persist as barriers to the provision of arts instruction in elementary schools.

The majority of districts reported that insufficient time for instruction (80%), instructional planning (72%), and professional development (66%) are barriers to arts education at the elementary level. In fact, at the elementary level, a lack of instructional time was cited as a barrier slightly more frequently than lack of funding (76%).

The pressure to improve test scores in other content areas continues to act as a barrier to arts instruction for most schools.

Many district administrators made the connection between limited instructional time and the pressure to improve test scores. Across the state, district administrators reported that the focus on improving academic test scores is a barrier at both the elementary level (68%) and the secondary level (60%). On our 2006 school survey, 75% of elementary principals and 51% of secondary principals cited the focus on improving test scores as a barrier. Taken together, these findings suggest that test score demands continue to be an impediment to the provision of arts education at both the elementary and secondary level.

The pressure to improve test scores disproportionately affects lower-achieving and higher-poverty districts. Challenges are particularly great for schools and districts identified for program improvement under NCLB.

* * *

New resources appear to be jump-starting efforts to renew arts education in many California districts. Still, it is important to recognize that the new state funds for arts education have been in place for only a short time and were not intended as a stand-alone solution to bridge the gap between state goals for arts education and the reality in California schools. Ensuring that every child in California has access to a quality education that includes the arts will require a sustained commitment over time to build capacity at all levels of our educational system.

IMPLICATIONS FOR POLICY AND PRACTICE

Despite unprecedented levels of new funding for arts education, a sizable gap remains between California's goals for arts education and the delivery of arts instruction in districts across the state. Although some districts have or are establishing an infrastructure to support arts education, too many have no such infrastructure. In most cases, districts lack capacity in the arts because, for years, the arts have been on the losing end of competition for limited resources. Years of neglect cannot be easily overcome, yet districts are making some progress. Here, we identify actions that need to be taken at the state and local level to ensure that progress continues and even accelerates.

STATE LEVEL

Support districts and counties in building capacity for arts education.

Many district leaders reported that they were eager to invest the new state arts funding in sustainable long-term programming, but they lacked the time and know-how to develop and implement programs. Our research suggests that some districts are receiving support from counties, arts organizations, local TCAP (The California Arts Project) sites, and the California Alliance for Arts Education (CAAE) as they develop plans and programs and make decisions about how to

allocate resources. This work should continue and expand to serve more districts, which may require increasing the local capacity of these entities. In addition, the California Department of Education (CDE) provides information about the support and technical assistance available to districts and counties; the current level of district arts capacity suggests increasing the breadth and depth of this work, which would require an increase in CDE capacity.

Pilot a program to extend the length of the school day.

Mounting evidence suggests that students attending California's lowest performing and highest poverty schools are not receiving an education reflecting the curricular breadth called for in the Education Code. We urge state leaders to take the initiative to respond. Drawing on the example of the Massachusetts' Expanded Learning Time initiative, described in our follow-up report, *An Unfinished Canvas: Allocating Funding and Instructional Time for Elementary Arts Education*, we encourage state lawmakers to pilot a program to extend the length of the school day.

Increase and stabilize general education funds.

Instability of resources in general and concern about categorical programs being eliminated undermine the establishment of district infrastructure, which in turn limits the development of comprehensive arts programs. We urge the state to provide schools with the level of resources needed to fully implement the curricular expectations called for in the state Education Code.

LOCAL LEVEL

Build the arts-related infrastructure necessary to support the development and implementation of a long-term arts plan.

Districts with supports that facilitate thoughtful long-term arts planning—specifically, strategic plans that include arts education, district arts committees, and district arts coordinators—are more likely to take additional steps towards the development of sequential standards-based arts programs. While we recognize that some districts are limited by size and other factors, particularly in their ability to hire arts coordinators, we urge district leaders to put supports in place that will enable their districts to move towards the implementation of comprehensive arts education. Putting such supports in place will require leadership from both the board and the superintendent.

Leverage the new state funding to increase support for arts education.

The new state funding is allowing for many positive changes in arts education, but nearly all districts report that funding remains a substantial barrier to the provision of sequential standards-based arts instruction for all students. As part of a their strategic planning processes, we encourage districts to consider ways to showcase progress in the arts, including inviting decision-makers into classrooms to see arts teaching and learning and developing local arts assessments, in order to leverage additional resources—including ensuring greater use of general funds for the arts and accessing possible external sources of funding and in-kind support.

Engage local community and arts leaders to help provide and build capacity.

Given many districts' lack of internal arts capacity, community leaders (including city and county staff and volunteers) and leaders of arts organizations can help build districts' capacity by joining or helping to establish district arts committees and supporting or spearheading long-term planning efforts.

CHAPTER 1

INTRODUCTION

California has ambitious goals for the level of arts instruction that districts provide students, mandating that a course of study be offered to all students in Grades 1 through 12 in the visual and performing arts—dance, music, theatre, and visual arts. In 2006, with questions about student access to arts education and concern about a gap between state goals for arts education and the reality in schools and districts, The William and Flora Hewlett Foundation commissioned SRI International to conduct a study documenting the status of arts education in California. The resulting report, *An Unfinished Canvas. Arts Education in California: Taking Stock of Policies and Practices*, revealed that the vast majority of California schools do not meet state goals for arts education—that is, they do not offer a standards-aligned course of study in dance, music, theatre, and visual arts. School principals cited a number of barriers to the provision of arts education, with the most frequently cited barrier being a lack of funding for arts education, followed by a focus on improving test scores and insufficient instructional time; at the elementary level, the lack of expertise among regular classroom teachers also was identified as a barrier with the same frequency. At the same time, school principals identified few sources of support for arts education.

Upon completion of *An Unfinished Canvas* in early 2007, The Hewlett Foundation sought to further explore policy mechanisms or other means of increasing student access to arts education. To this end, The Hewlett Foundation commissioned a series of follow-up studies, including this study of district leadership and capacity in the arts. Findings from our initial study suggested that district leadership is key to developing and implementing arts programs, yet our research also indicated that districts varied in the extent to which they were providing such support for schools. For example, approximately one-fourth of principals said that their district provides professional development in support of arts education, and fewer than 4 in 10 principals reported receiving curricular support for the arts from their district. Our research also suggested that districts that were most strategic in their support of arts education had some level of arts capacity; for example, some had a designated district staff person coordinating the arts, others formed a district arts committee to steer the development of expanded arts programs, and many of these districts were developing or had developed a plan for arts education.

Coinciding with the release of the initial *An Unfinished Canvas* report, California school districts received an unprecedented influx of arts education funding from the state. The 2006–07 California state budget included two significant allocations for visual and performing arts education: a one-time Arts, Music, and Physical Education Block Grant of $500 million and an ongoing Arts and Music Block Grant of $105 million.[1] Both grants were distributed to Local Education Agencies (LEAs) for allocation to individual programs and school sites.[2]

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[1] Assembly Bill [AB] 1802 (2006) established the one-time Art, Music, and Physical Education Block Grant. The legislation specified that funds may be used on supplies and equipment, only. Senate Bill [SB] 1131 (2006) amended the law to include professional development. SB 1811 (2006) established the ongoing Arts and Music Block Grant. The legislation specifies that funds may be spent on supplies and equipment, professional development, and staffing.

[2] LEAs are entities authorized to distribute federal and state education funds. An LEA may include County Offices of Education, school districts, and direct-funded charter schools.

The one-time Arts, Music, and Physical Education grants provided $500 million to support K-12 physical education and visual and performing arts programs. School districts could use funds to provide professional development opportunities for staff and to purchase supplies and equipment. Individual districts were given discretion to decide how to divide the funds across the four arts disciplines and physical education.

Whereas the one-time funds were intended for short-term use, the state also created an ongoing source of funding for more long-range spending. The ongoing Arts and Music Block Grant was established to support the implementation of sequential standards-aligned arts programs serving K-12 students on a more sustainable, long-term basis. The ongoing funding consisted of $105 million in the first year (2006–07) and $109,757,000 in the second and third years.[3] This funding could be allocated towards professional development for teachers, hiring of teachers and arts coordinators, and the purchase of supplies and equipment in support of standards aligned arts instruction.[4] The authorizing legislation specifies that the new funding was intended to supplement, rather than supplant existing resources for arts education.

Questions about district leadership capacity—particularly in light of the new funding—served as the impetus for this study. Through a survey of district leaders, we assessed districts' capacity with respect to arts education, explored early spending choices, and examined the relationship between the two. We also studied changes in arts education since the new resources became available and worked to understand the barriers that continue to stand in the way of comprehensive arts education for all California students.

Although our analysis documents important progress, it is important to note that the new state funds for arts education—in place for only a year and a half at the time of our data collection—were not intended as a stand-alone solution to bridge the gap between state goals for arts education and the reality in California schools. Ensuring that every child in California has access to a quality education that includes the arts will require a sustained commitment over time to build capacity at all levels of our educational system.

OVERVIEW OF THE STUDY

A team of SRI researchers conducted a phone survey of California school district administrators in early 2008. Survey respondents provided information on district infrastructure related to arts education, current levels of arts programming, uses of the new one-time and ongoing state funds for arts education, processes for making decisions about the allocation of those funds, and barriers to arts education.[5]

Our sample included 385 public school districts selected to represent districts across the state.[6] We received responses from 67% of the sample, or 258 respondents.

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[3] SB 77 Chapter 171 (2007) established accountability measures not present in the 2006–07 legislation. The new measures require each district to submit a report to the California Department of Education summarizing the expenditures made or proposed with Arts and Music Block Grant funds and the number of students and grade levels served by these expenditures. Districts submitted their first report in February 2008 and will report again in February 2009, per the reauthorizing legislation (AB 88, 2008).

[4] Because the arts are a core academic subject under the NCLB, arts teachers must be compliant with the teacher quality provisions in NCLB.

[5] The survey instrument also included questions about arts-related partnerships. We report on these items in a companion report on the role of partnerships in expanding student access to arts education.

[6] Because our focus is on district arts capacity, we excluded LEAs that are not districts—e.g., county offices of education and direct-funded charter schools.

In each district, our goal was to identify the staff member who was the most knowledgeable about districtwide visual and performing arts curriculum and funding. Due to the range of sizes and organizational structures found in districts across the state, this process yielded a number of different types of respondents in different districts. The most typical respondents included superintendents, members of a district's curriculum and instruction or educational services staff, or visual and performing arts coordinators.

Our analysis involved an assessment of differences across districts along the following dimensions:

- *District size*. To understand whether district size is related to arts capacity or decisions regarding funding allocation, we compared responses for districts with varying levels of student enrollment: small (those serving fewer than 9,000 students), medium (those serving more than 9,000 but fewer than 22,000 students), and large (those serving more than 22,000 students).
- *District type*. Because of differences in the delivery of arts education at the elementary and secondary level—e.g., high schools typically offer arts education through elective courses with dedicated teachers and protected time, while at the elementary level, arts instruction is often integrated with other core subjects and delivered by classroom teachers—we anticipated that districts serving different grade configurations might have different levels of arts capacity and may make different resource-allocation decisions. Sample districts fell into one of three categories: unified (K-12) districts, elementary (K-8) districts, and high school (9-12) districts.
- *District poverty*. Our previous work revealed differences in access to arts education by school poverty level. Because of these earlier findings, we explored the possibility of differences in district arts capacity as well as differences in funding priorities. We grouped districts into terciles based on the percentage of students in a district whose families were below the federal poverty level from U.S. Census data: low poverty (less than 10.75% below poverty level), medium poverty (10.75 to 21.49% below poverty level), and high poverty (21.50% or more below poverty level).
- *District Academic Performance Index (API)*. Again, because our previous work uncovered differences in school responses by API level, we examined responses by district API. We grouped districts into terciles based on their most recent (2006–07) API score: low API (716 and below), medium API (717 to 781), and high API (782 and above).

All differences between groups presented in the report are statistically significant unless otherwise noted.

Appendix A provides additional information about the study design and methodology. Detailed information about survey data presented in this report (including significance tests and standard errors) can be found in Appendix B. The complete survey is located in Appendix C.

REPORT ORGANIZATION

Chapter 2 describes the current infrastructure for arts education that exists in districts across the state. It includes an exploration of district capacity and its relationship to the provision of arts education. In Chapter 3, we discuss the new state funding, its allocation, and variations in spending across districts. Chapter 4 describes some of the changes that have occurred in districts since receiving the new state funds and examines the barriers that continue to impede the provision of arts education in California. Chapter 5 presents implications and recommendations for moving towards full implementation of the state goals for arts education.

CHAPTER 2

DISTRICT CAPACITY TO SUPPORT ARTS EDUCATION

Efforts to support the implementation of comprehensive arts programs often start at the district level. In the late 1990s, the California Model Arts Program Network involved a focus on building district capacity, encouraging districts to begin their work with a review of existing arts programs. Since then, regional initiatives, such as those in Alameda, Orange, and Los Angeles counties, have built on this work by establishing goals and benchmarks for the development of district arts programs and providing technical assistance for district-level arts program development (Alameda County Office of Education, 2005; Los Angeles County Arts Commission, 2004; Orange County Department of Education, 2008). More recently, the California Arts Education Strategic Task Force—which was convened in 2007 by the California County Superintendents Educational Services Association (CCSESA) and the California Alliance for Arts Education (CAAE) and included representatives from the state legislature and major education and arts stakeholder groups—included building district and school leadership capacity as one of six high priority recommendations (CCSESA, 2007, pages 7–9).

The *Visual and Performing Arts Framework for California Public Schools (VPA Framework)*, which was developed to guide implementation of a sequential standards-based course of study in each of the arts disciplines, also highlights the importance of district-level arts leadership and planning, noting that "district-level administrators and staff, from superintendents to visual and performing arts coordinators and lead teachers, are key participants in implementing arts education programs" (California Department of Education [CDE], 2004, page 9). More specifically, the *VPA Framework* suggests that among the first steps a district should take towards providing sequential standards-based arts instruction are to conduct an assessment of current arts education programs; develop a long-range plan by district, school, and community contributors; and ensure that the plan is adopted by the school board (CDE, 2004, pages 9–10). The *VPA Framework* goes on to suggest that districts should provide leadership and support for coordinating arts resources, stating that "meetings between community representatives, arts chairpersons, and teachers of the arts should become routine" in order to build effective arts programs (CDE, 2004, page 15). The *VPA Framework* specifically cites the importance of district-level arts coordinators, noting that best practices for district-level arts program implementation include "designated administrators in the arts disciplines [who] provide leadership, a vision for the future and planning capabilities" (CDE, 2004, page 15).

In this chapter, we focus on the issue of district leadership and capacity. We begin with a brief description of the status of arts education across California districts. We then explore district capacity to support arts education by investigating the extent to which districts have specific supports in place—such as district arts committees, strategic plans that include the arts, and district staff responsible for arts coordination—that are likely to facilitate long-term stewardship of arts education.

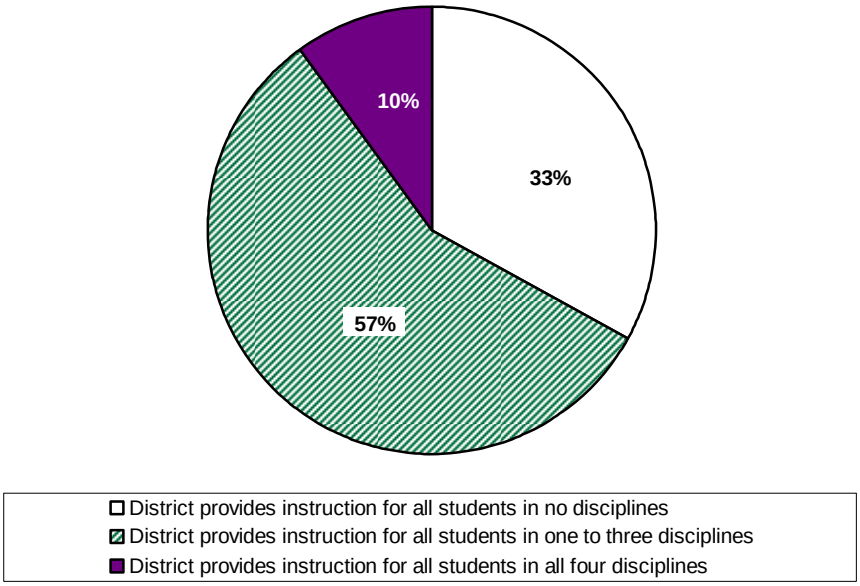
DELIVERY OF ARTS EDUCATION

Whether districts offer sequential standards-based instruction for all students in the four arts disciplines serves as a baseline measure for districts as they aim to meet state standards. It provides a useful benchmark for understanding current district offerings and how they differ across California districts.

Overall, 10% of districts reported providing sequential standards-based instruction for all students in all four arts disciplines.

Very few districts reported that they are fulfilling the state-mandated course of study for all students in all four arts disciplines, with 10% meeting this standard. The majority of districts (57%) reported offering instruction to all students in one to three disciplines, while one-third of California districts (33%) did not report offering sequential standards-based instruction to all students in any of the four disciplines (see Exhibit 2-1).

Exhibit 2-1
Distribution of Number of Disciplines in Which Districts Offered Sequential Standards-Based Arts Instruction to All Students



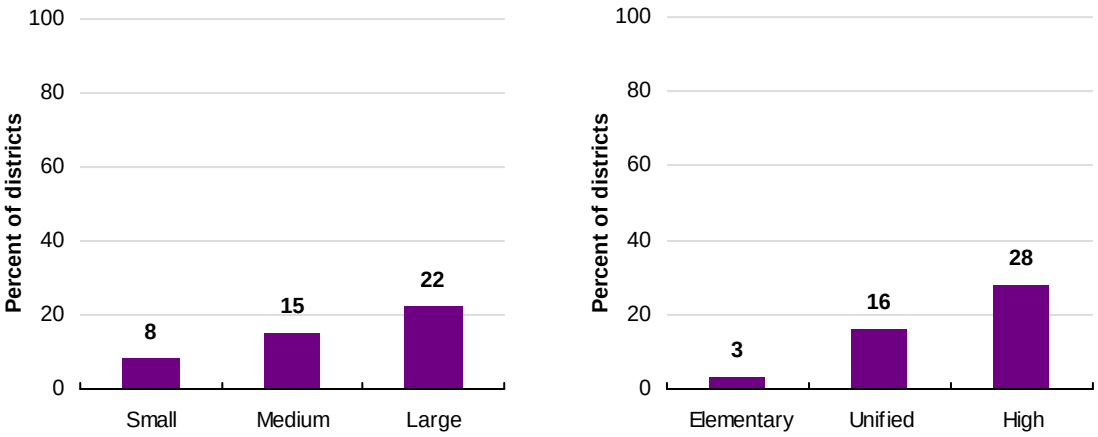
Broken down by discipline, sequential standards-based instruction was more prevalent in music and visual arts than in theatre and dance. Nearly two-thirds (64%) of California districts reported offering music instruction to all students, and half (50%) reported offering visual arts instruction, compared with 23% of districts reporting instruction in theatre and 12% doing so in dance. These district-level trends are consistent with previous school-level findings reported in the initial *An Unfinished Canvas* study (Woodworth et al., 2007, page 13).

To understand whether different types of districts face different challenges in offering arts instruction to all students, we examine reports by district size (i.e., student enrollment levels), type (i.e., elementary, unified, and high school districts), API, and poverty levels. Overall, we find that responses tended to vary more by district size and type than by API or poverty.

Larger districts and high school districts are more likely to offer sequential standards-based instruction in all four arts disciplines.

While relatively few districts—large or small—reported offering sequential standards-based instruction in all four disciplines, larger districts were more likely than smaller districts to report providing such instruction. Over one-fifth (22%) of large districts reported providing instruction for all students in all disciplines, compared with 15% of medium-sized districts and 8% of small districts (see Exhibit 2-2). This may be because larger districts have more capacity to deliver instruction or because larger districts are more likely to include high schools (see Exhibit A-3 in Appendix A). Whether a district serves high schools is important in light of our finding that providing sequential standards-based arts instruction for all students in all four disciplines was more common among high school districts (28%) than unified districts (16%) or elementary school districts (3%; Exhibit 2-2). The elective-based structure that dominates at the secondary level—that is, the provision of arts instruction by designated arts teachers via elective courses—may explain these differences.

Exhibit 2-2
Districts Offering Arts Instruction to All Students in All Disciplines, by District Size and Type



Given the low overall frequency with which districts reported meeting state goals for arts education, we turn next to an examination of district supports for implementation of comprehensive arts programs.

DISTRICT SUPPORTS FOR ARTS EDUCATION

Efforts to increase district capacity in the arts often start with the planning process. For example, from 1999 through 2004, the state funded the Arts Work: Visual and Performing Arts Education Grant Program, which included grants to support for participation in the Model Arts Program (MAP) Network. Through the Network, districts collaborated with each other and with experts in the field on arts planning strategies. This collaboration led to the Arts Work Toolkit, a resource documenting best practices for district strategic arts planning published and made available to districts through the CDE in 2001 (Nancy Carr, personal communication, November 21, 2008).

Building on the work of the Model Arts Program Network, numerous statewide and regional arts education initiatives have reiterated the need for strategic district arts planning and have often developed their own planning resources. At the state level, the CAAE collaborated with the California State PTA to develop the Community Arts Education Project (CAEP), which has published a guidebook entitled “The Insider’s Guide to Arts Education Planning.” The CAEP also

offers "a hands-on technical assistance process that enables districts to assess current arts learning programs and funding allocations, identify gaps in delivery, and create long range plans that will ensure equitable access for all students in each of the four arts disciplines" (CAAE, 2008).[7] Regional arts education initiatives also provide their own resources. For example, the Los Angeles County Arts Commission maintains a large online database of sample district arts plans and planning tools; the Alameda County Office of Education offers a district arts planning workshop and supports plan development and implementation with district arts coaches; and the Orange County Department of Education provides districts with written resources as well as "a trained planning coach provided at no cost to the district to assist the coordinator and planning team" (Los Angeles County Arts Commission, 2008; Alameda County Alliance for Arts Learning Leadership, 2008; Orange County Department of Education, 2008, page 6). More recently, the California Arts Education Strategic Task Force, composed of arts education leaders from across the state, reinforced the need for strategic district arts education planning (CCSESA, 2007, page 8).

State and regional capacity building efforts typically call for district arts committees and coordinators to support the formation and implementation of district arts plans. For example, Alameda County Office of Education's strategic plan specifically cites the importance of establishing district arts committees (called "arts teams") in order to "provide support for assessing and planning for professional development, resources, communication, and policy" at the district level. Likewise, the Orange County Department of Education's planning guide, *The Arts Advantage,* urges districts to establish a planning committee and identifies some of the stakeholders that should be involved in the district-level planning process, including administrators, arts specialist teachers, generalist classroom teachers, arts providers, business leaders, parents, and students (Orange County Department of Education, 2008). The Orange County planning guide also notes that "districts with dedicated arts coordinator positions have stronger arts coordinator positions than those without" (Orange County Department of Education, 2008, page 6). The *Los Angeles County Regional Blueprint for Arts Education* went further, setting a goal that each district employ an arts coordinator who "shall implement the K-12 arts education program and provide a link between the central office policies and the school-level decisions" (Los Angeles County Arts Commission, 2004, page 10).

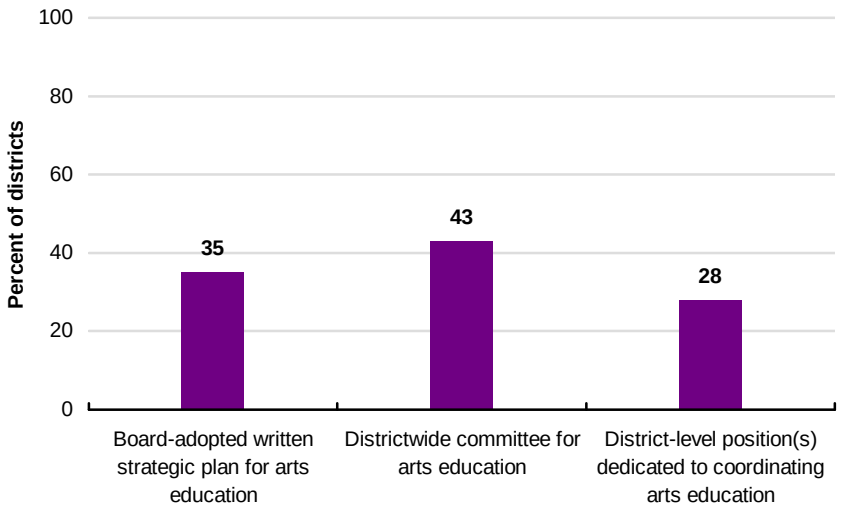
To develop an understanding of districts' capacity to move towards full implementation of the state arts standards, we examined the frequency with which districts have supports in place to facilitate the development and implementation of arts education programs. More specifically, we explored the frequency with which board-adopted strategic plans guide resource allocation in the arts and the prevalence of district arts committees and coordinators.

[7] According to the CAAE, more than 20 school districts across California have created district arts plans through this guided technical assistance process over the past 5 years; sample policies and plans are available on the CAAE website.

Board-adopted strategic plans that include the arts, district arts committees, and district arts coordinators are in place in less than half of California districts.

The majority of California school districts did not report having a strategic plan that includes the arts, a district arts committee, or a district arts coordinator. Thirty-five percent of districts across the state were implementing board-adopted strategic plans that guided decision-making on new arts funding.[8] Forty-three percent of districts had committees in place that focused on arts education. Finally, 28% of districts had district-level personnel dedicated to coordinating arts education at a minimum level of 0.2 full-time equivalent (FTE), meaning that fewer than 3 in 10 districts are dedicating at least 1 day per week of district-level staff time to coordinating visual and performing arts (see Exhibit 2-3).

Exhibit 2-3
Presence of District Supports



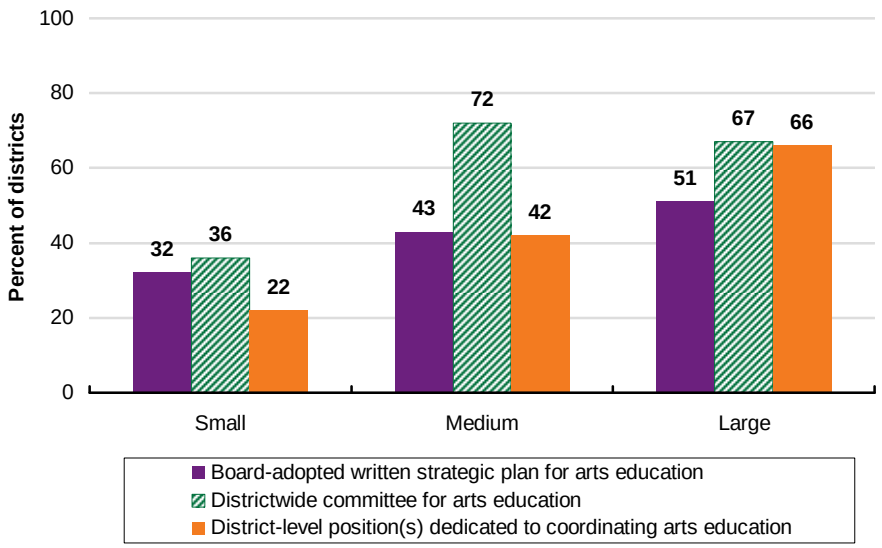
While many districts of all types reported viewing these supports as important for the stewardship of arts education, whether districts have these supports in place varies by specific district characteristics.

[8] This total represents all districts that used board-adopted strategic arts plans in allocating new funds, but it should be noted that the quality of these plans likely varies widely. The planning resources cited above share a common set of criteria that may not be present in some plans captured in this total; accordingly, while this figure reflects the presence of a plan, it does not reflect the quality or comprehensiveness of the plan.

Larger districts are more likely to have board-adopted strategic plans that include the arts, district arts committees, and district arts coordinators.

Smaller districts are less likely than larger districts to have each of these elements of district infrastructure in place. Thirty-two percent of small districts reported that board-adopted strategic plans for arts education guided decisions about allocating new funds, compared with 43% of medium-sized districts and 51% of large districts. Likewise, 36% of small districts had districtwide committees for arts education in place, compared with about twice that rate for medium-sized districts (72%) and large districts (67%). Finally, just over one-fifth of small districts (22%) had a position dedicated to coordinating arts education at a minimum of 0.2 FTE, compared with 42% of medium-sized districts and two-thirds (66%) of large districts (see Exhibit 2-4).

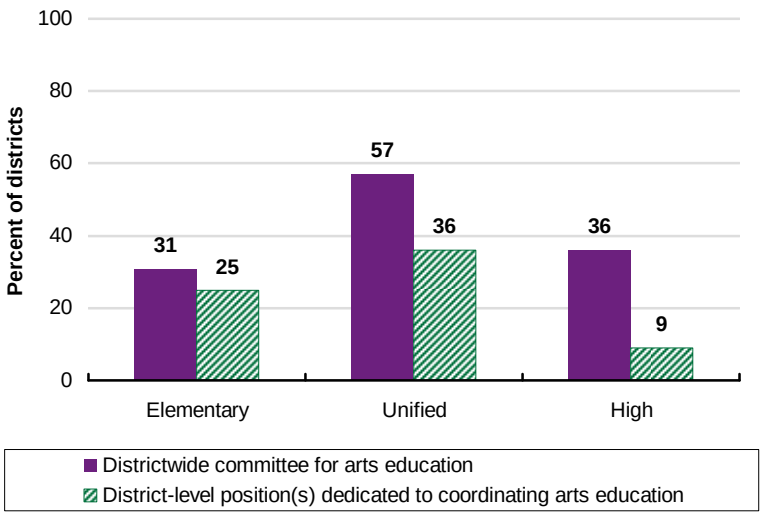
Exhibit 2-4
Presence of District Supports, by District Size



District arts committees and district arts coordinators are more likely to be present in unified districts.

Unified districts are more likely than either elementary school districts or high school districts to have arts committees and arts coordinators in place. Over half (57%) of unified districts reported having arts committees, compared with just under one-third (31%) of elementary school districts and just over one-third (36%) of high school districts. Similarly, over one-third (36%) of unified districts had arts coordinators in place, compared with one-quarter (25%) of elementary districts and 9% of high school districts (see Exhibit 2-5). The use of a board-adopted strategic plan for arts education did not vary by district type, suggesting that each type of district faces similar challenges in putting such a plan in place.

Exhibit 2-5
Presence of District Supports, by District Type



MEASURING DISTRICT ARTS CAPACITY

As discussed in the preceding section, conducting a needs assessment and developing an arts plan are widely cited as useful first steps towards building long-term district capacity for the arts, and districtwide arts committees and coordinators can help guide the planning process and support implementation. Many district leaders also cited the importance of these supports in enabling their districts to take more sustainable steps towards the long-term goal of fully implementing the state VPA standards. For example, one district administrator commented:

> I would applaud our school board for having the foresight to take the recommendations that were presented by the different arts organizations and put me [the newly hired district arts coordinator] in charge of creating a district committee where we really were thoughtful, involved all stakeholders, and created a plan to better arts instruction in our district for the long term, not just for this one-time "let's spend the money and get a bunch of stuff."

In this section, we identify districts that have in place more than one of these district supports, and we characterize them as "higher-capacity" districts (see Exhibit 2-6). Later, we discuss the implications for further development of arts instructional programs in districts that do and do not have these supports in place.

Exhibit 2-6
Measuring District Arts Capacity

Higher-capacity districts are defined by the presence of more than one of the following infrastructure-related supports:

- Use of a board-adopted strategic plan to guide decisions regarding the use of the new arts funding
- Districtwide committee for arts education
- District-level arts coordinator(s) totaling at least 0.2 FTE

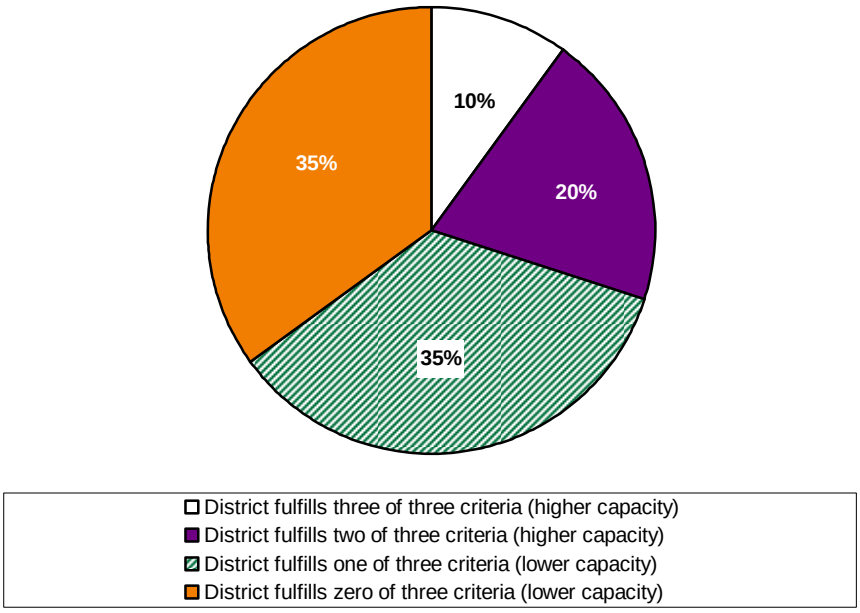
While each of these supports by itself suggests the possibility of some long-term capacity for building and sustaining arts education programs, we judge districts with more than one of these in place as having greater capacity for the long-term stewardship of sequential standards-based arts instruction for all students. Districts with one or none of these supports in place are defined as lower-capacity districts.

Ideally, a district would have all three of these supports in place, and the presence of all three strongly suggests a long-term district-level commitment to arts education. However, this threshold would exclude many districts that are currently building their infrastructure and are using the planning process to create these supports—for example, creating a strategic plan that includes a provision for hiring an arts coordinator. Additionally, it would exclude districts that are taking thoughtful long-term steps towards full implementation of the state standards but that have structural impediments that prevent them from implementing one of these supports—for example, a very small district that cannot afford to hire a 0.2 FTE arts coordinator.

Three in 10 California districts have more than one infrastructure-related support, implying higher capacity to build towards implementation of state arts standards.

Overall, 30% of California districts meet the threshold that suggests a higher capacity for long-term arts planning and implementation. More specifically, 10% of districts satisfied all three criteria (a board-adopted strategic arts plan to guide allocation of new funds, a districtwide arts committee, and a district arts coordinator working at least 20% time), while 20% of districts satisfied two of the criteria. Thirty-five percent of districts had one of these three supports in place, and 35%—or just over a third of all California districts—did not have any (see Exhibit 2-7).

Exhibit 2-7
Distribution of Capacity Criteria Met by Districts

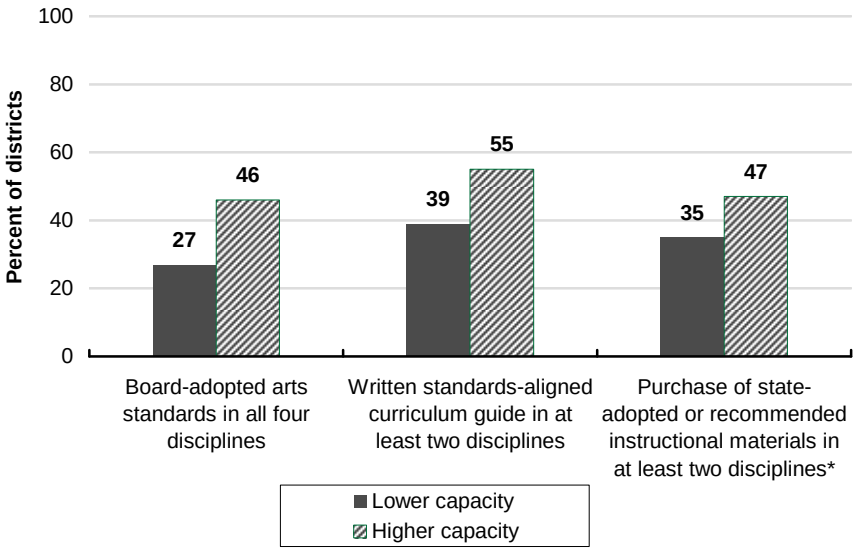


Higher-capacity districts are more likely to have taken steps that signal a systemic approach to arts education.

To examine the relationship between district capacity and program development, we explored the prevalence of three specific district actions that signal a systemic approach to arts education: board adoption of visual and performing arts standards, presence of a standards-aligned curriculum guide, and purchase of state-adopted or recommended instructional materials. The Arts Education Program Implementation Continuum in the *VPA Framework* asserts that a district is building towards best practices when "the district board adopts visual and performing arts standards and begins an implementation plan," including processes for ongoing review and revision (CDE, 2004, page 221). The *VPA Framework* further states that a district's long-range plan for arts education should include provisions for "ensuring that the district has a standards-based arts curriculum for kindergarten through grade eight and high school" and for "allocating personnel and instructional resources, including appropriate materials, equipment, and facilities" (CDE, 2004, pages 9–10).

Overall, about a third of California districts (33%) reported having board-adopted standards in all four arts disciplines, but the likelihood of having board-adopted standards is greater in higher-capacity districts (46%) than in lower-capacity districts (27%). Similarly, 44% of California districts had standards-aligned curriculum guides, but the rate rose to 55% in higher-capacity districts and fell to 39% in lower-capacity districts. Finally, 38% of California districts had purchased state-adopted or recommended instructional materials; while this difference between lower- and higher-capacity districts is not statistically significant, it trends in the expected direction and approaches statistical significance (see Exhibit 2-8).[9]

Exhibit 2-8
Systemic Support for Arts Education, by District Capacity



* Difference is not statistically significant.

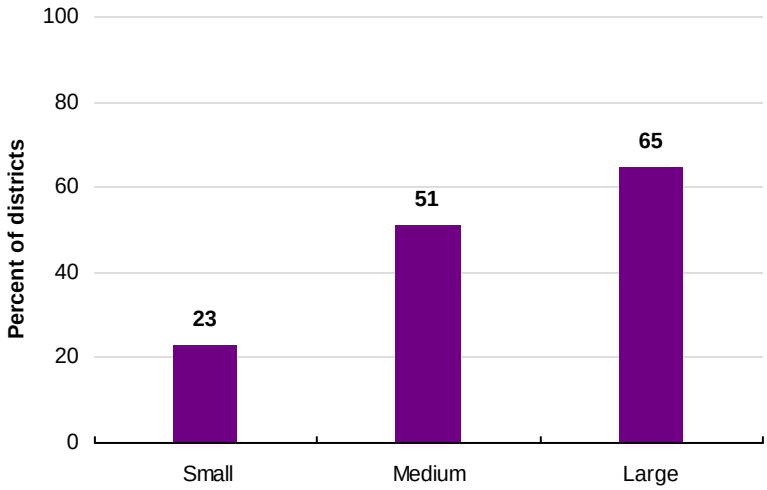
[9] In order to determine which districts are systematically implementing these additional supports, we have created a minimum threshold for the number of disciplines in which each support has been applied. To be credited for having board-adopted standards, districts needed to adopt standards in all four disciplines due to the relative ease of adopting standards in each discipline regardless of implementation status. A district needed to have written standards-aligned curriculum guides or have purchased instructional materials in at least two disciplines to be viewed as systematically implementing those supports, as districts are unlikely to have these supports in place in all four disciplines if certain disciplines are not being taught.

The finding that higher-capacity districts are more likely to have taken each of these steps supports the notion that these districts are in a stronger position to work towards implementation of the state VPA standards. This finding reinforces the need for capacity building in districts that lack arts-related infrastructure in order to prevent these districts from falling further behind in their efforts to meet state goals for arts education. Building the arts capacity of more districts is especially important given the recent influx of new state funds for arts education, which will be discussed in the next chapter. To this end, we spend the remainder of this chapter discussing district characteristics that are associated with higher and lower capacity to identify areas in which further capacity-building will be especially important.

Larger districts tend to have higher capacity to support arts instruction.

District arts capacity appears to correspond with size, with 65% of large districts and 51% of medium-sized districts having supports in place that indicate higher capacity as opposed to 23% of small districts. This trend is consistent with the finding that larger districts are more likely to have each of the individual infrastructure-related supports in place (see Exhibit 2-9).

Exhibit 2-9
Higher Arts Capacity Districts, by District Size



While many leaders in smaller districts recognize the need to build capacity in the arts, establishing the necessary supports appears to be a challenge. Due to their size, smaller districts tend to have correspondingly small district offices with staff members that may have broader and less-specialized responsibilities than their peers in larger districts. This staffing arrangement may limit small districts' ability to dedicate staff time to form a committee and/or lead a strategic planning process. As an administrator from one small district explained:

> We are lacking in a systemic plan…. And, we are so lean now—especially with budget issues—it's just something that has been on the back burner, [that] we have not been able to accomplish. We recognize that we do need a district plan, that there should be articulation among the grade groups, and that hasn't been accomplished.

An administrator in a medium-sized district with a relatively small central office expressed similar concerns:

> Manning the centralized… vision development with a small district office was nothing we could even conceive of. So while we would have loved to have sat down and done a

> thorough evaluation of what was happening and what holes we have in our program and what we wanted to build, we basically looked around our office and said "Who's going to do that given all of the other things that we're worried about?"

Additionally, budget becomes a limiting factor in establishing some supports. For example, smaller districts have smaller operating budgets that may affect their ability to hire a dedicated arts coordinator. One administrator at a small district acknowledged that an arts coordinator would be a beneficial position, noting that in her district, "Art seems [to rely] too much on volunteers—you really need to have the capacity to hire someone to keep it going." She went on to say that hiring an arts coordinator would consume a substantial proportion of the district's arts budget.

Although larger districts are more likely to have some level of infrastructure in place, the higher level of capacity associated with larger districts does not suggest that these districts have all of the resources they need to meet state goals for arts education. In fact, although 65% of large districts satisfied the criteria to be considered higher-capacity, only 22% reported offering sequential standards-based instruction to all students in all four arts disciplines. While this represents a higher level of implementation than in smaller districts, large districts are still a long way from meeting state goals. Moreover, large districts still report significant challenges. For example, while a large districts may have a student population of sufficient size that it can afford to hire an arts coordinator, some administrators in larger districts feel that their coordinators are stretched too thin to serve the number of schools and students in their districts, with diminishing impact as the size of the district increases. According to one administrator from a large district:

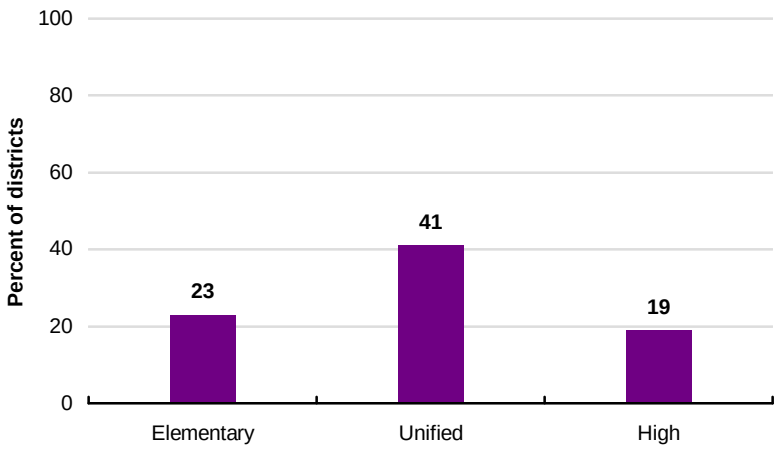
> One person in a very large district trying to keep it all held together is just not a sufficient infrastructure to be able to really track this stuff and to really assist schools in spending their money wisely. And so while we're able to [provide assistance] in some schools, we can't get across the district to be able to really assist schools in developing plans for arts instruction…. There really is a need for a more robust central structure to be able to get this work done, and to really assist schools and principals and teachers in planning for and then implementing arts instruction…. I do know that to be able to be on top of all of this stuff and to really develop the structures for the arts to achieve the status of a real content area, if you will, it's going to take a little more infrastructure centrally to be able to do that, at least initially until the whole content areas really start to take hold in a rigorous way in the schools.

Furthermore, larger districts are more likely to be low performing and have low-API schools, which frequently require academic interventions that may divert attention and resources away from the arts. Approximately half (49%) of large districts fall in to the lowest API tercile, compared with 30% of medium-sized districts and 25% of small districts. (For information about the distribution of districts by size, API, and other demographic categories, see Exhibit A-3 in Appendix A.)

Unified districts are more likely than elementary or high school districts to have higher capacity to support arts instruction.

Approximately two-fifths of unified districts (41%) had supports in place that indicate higher capacity, compared to 23% of elementary districts and 19% of high school districts (see Exhibit 2-10).

Exhibit 2-10
Higher Arts Capacity Districts, by District Type



Because a higher percentage of high school districts reported offering instruction in each arts discipline than either elementary or unified districts, the apparent lower level of district capacity among high school districts does not appear to be a consistent impediment to the implementation of required arts instruction. Instead, the lower incidence of arts committees and coordinators at the district level may be attributable to parallel infrastructure at the school level rather than to an actual lack of capacity in working towards implementation of the state standards. For example, school-level department chairs might be expected to fill many of the same roles that an arts coordinator would fill at the district level. Similarly, the relatively low frequency of arts committees in high school districts may be attributable to the presence of school-level supports—such as visual and performing arts departments—that reduce the need for district-level committees. According to one administrator at a high school district that reported providing sequential standards-based instruction to all students in all four disciplines, "I know of no history of any districtwide initiative related to the arts. Our arts are pretty much school-driven and, quite frankly, teacher-driven."

In elementary school districts, the lower level of arts capacity corresponds with less comprehensive arts programs (as discussed earlier, only 3% of elementary districts reported offering sequential standards-based instruction to students in all four disciplines), suggesting that supports that may enable progress towards the state goals for arts education are not in place at either the school or district level. Additionally, nearly all of California's elementary school districts (93%) are classified as "small" in terms of district size for this study, suggesting that many elementary school districts likely experience size-related impediments to district capacity as well.

District poverty level and API level are not predictors of district capacity to support arts instruction.

Given the disparity in access to arts education highlighted in our earlier research, in this study we examined the relationship between district poverty (i.e., the affluence of the community served), performance (i.e., API score), and our measure of district capacity to support arts instruction. We found that neither district poverty level nor API level corresponds with district capacity, suggesting that impediments to the delivery of arts education to students in higher-poverty and lower-API schools may not extend to implementation of basic support structures at the district level (see Exhibits B-19 and B-20 in Appendix B).

SUMMARY

As in our previous school-level research reported in the initial *An Unfinished Canvas* study, we found that very few California districts—only 10%—reported offering sequential standards-based arts instruction to all students in all four arts disciplines. Larger districts and high school districts were more likely than smaller districts and districts serving students in lower grades to report full implementation of the state standards, but rates of implementation were relatively low across the board. Given these findings, it is important to understand the level of district infrastructure that is in place to support the development of arts programs that meet state goals.

We looked specifically at three elements of district infrastructure—board-adopted strategic arts plans used to guide resource allocation in the arts, district arts committees, and district arts coordinators—that have been identified as important in building long-term district capacity in the arts. We found that each of these supports were in place in less than half of California districts, and less than a third (30%) of districts had more than one of these supports in place, thus meeting our threshold for a "higher-capacity" district. Additionally, we found that these higher-capacity districts were more likely to have taken a series of additional steps—such as board adoption of visual and performing arts standards, presence of a standards-aligned curriculum guide, and purchase of state-adopted or recommended instructional materials—that signal a systemic approach to arts education and build towards full implementation of the state arts standards.

In light of the new state funding that has been allocated specifically for arts education over the last 2 years, the capacity to allocate resources towards the development of sustainable arts education programs is especially important for all California districts. In the next chapter, we explore how this new state funding has been allocated and examine differences in allocation patterns by district capacity level.

CHAPTER 3

USES OF NEW STATE FUNDING FOR ARTS EDUCATION

Arts education received a significant funding boost in 2006 with the creation of two state block grants. A one-time Arts, Music, and Physical Education Block Grant of $500 million was allocated for 2006 only. To provide a more consistent source of funding, an ongoing Arts and Music Block Grant of $105 million was established in 2006 and was funded at $109,757,000 in the subsequent 2 years.[10]

One-time funds were distributed to LEAs, with allocations for the arts *and* physical education averaging $83 per pupil. The legislation authorizing the block grant (AB 1802, 2006) specified that no school receive less than $2,500. The largest portion of the block grant, $54.6 million, went to the Los Angeles Unified School District, California's largest district, serving over 700,000 students in over 850 schools.

In the first year of the ongoing Arts and Music Block Grant (2006), the average per pupil allocation was approximately $17; in the second and third years, the allocation increased to an average of $18 per student. Due to differences in student enrollment, LEAs' funding levels varied substantially. In 2007–08, approximately 30 school sites received the $2,500 minimum and approximately 330 sites received the $4,000 minimum.[11] For districts receiving more than the minimum funding requirements, allocations ranged from $4,002 for an elementary school with 238 students to approximately $11 million for the Los Angeles Unified School District.[12]

In light of differences in the amount of funding districts' received, in their current infrastructure for arts education (as discussed in the previous chapter), and in their needs and priorities, this chapter explores how districts allocated the funds—both by activity and discipline—and how funding decisions were made. Districts reported on the use of one-time funds that were received in 2006–07 as well as the allocation for ongoing funding received in 2007–08.

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[10] Although the Arts and Music Block Grant was fully funded in 2008, many stakeholders were concerned about its future due to revenue shortfalls and the difficult budget negotiations. For example, one perceived threat to the block grant surfaced in the Governor's "May Revise" budget that included a proposal to allow districts to move "carryover" funds from previous years' categorical grants (including the arts block grant) into the district's general funds.

[11] In 2006, the minimum allocation for a school site was $2,500 for sites with fewer than 10 students and $4,000 for sites with more than 20 students. In 2008–09, the minimum allocations were adjusted to provide school sites with 20 or fewer pupils with a minimum of $2,228 and sites with more than 20 students with a minimum of $3,564.

[12] LEAs are required to allocate resources to school sites on a per pupil basis, unless their local governing board has adopted a resolution allowing districts to retain some of the funds. If a LEA wishes to allocate funds in a way that deviates from the per pupil allocation, the governing board is required to notify school site councils, advisory groups, and school support groups and to adopt a resolution specifying the reasons and purposes for an alternate method of allocating funds.

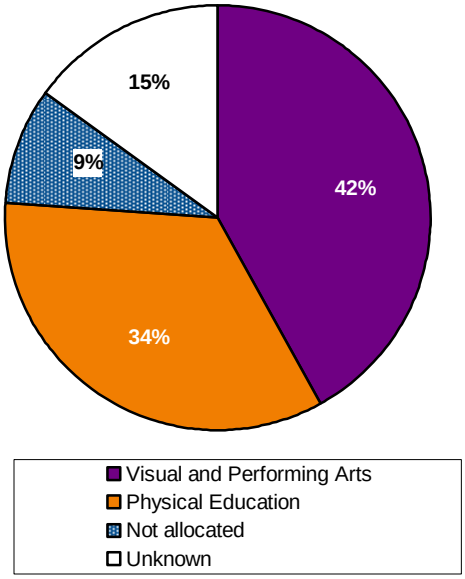
DISTRICT ALLOCATION OF FUNDS

Each of the two arts education block grants provided districts discretion over the allocation of funds. In the case of the one-time Arts, Music, and Physical Education Block Grant, districts could allocate funds to physical education, dance, music, theatre, and visual arts. The only limitation was that districts could not hire new staff with the one-time funds. The ongoing Arts and Music Block Grant, in contrast, was to be spent entirely on arts education, and districts could choose to allocate funds to professional development and planning, supplies and equipment, or staffing.

On average, districts allocated a larger proportion of one-time funds to visual and performing arts than to physical education.

Districts reported that, on average, 42% of funds were allocated to visual and performing arts, and 34% were allocated to physical education (see Exhibit 3-1).

Exhibit 3-1
Average Percent of One-Time Funds Used by Districts for Visual and Performing Arts and Physical Education



High school districts were particularly likely to allocate a larger proportion of funds to visual and performing arts. They allocated an average of 54% to visual and performing arts and 37% to physical education. Elementary and unified districts allocated an average of 39% and 43%, respectively, to visual and performing arts, and 33% and 34% to physical education.

Many districts reported that some funds were not allocated or that the allocation was unknown. On average, 9% of funds from the one-time block grant were not yet allocated, and the allocation of 15% of funds was unknown. Unknown and not allocated funds recur throughout most of our funding analyses. Districts offered several explanations for this; for example, some were creating a plan before determining allocations, whereas others did not know how funds were allocated because funds were passed directly to schools (see Exhibit 3-2 for more information on unknown allocations and funds not allocated).

Exhibit 3-2
Unknown Allocations and Funds Not Allocated

Nearly a third (31%) of districts reported that the allocation of all or some of their one-time or ongoing funds was unknown. Large districts were more likely to report that the allocation of some of the new funds for the arts was unknown; 61% of large districts, compared to 26% of small districts, reported unknown funds.

Many district administrators explained that the allocation of all or some of their one-time and ongoing funds was unknown because the funds were passed directly to schools. Depending on the level of guidance, accountability, and reporting, district administrators were not able to determine how those funds were spent across disciplines and activities. For example, one large district that passed all ongoing funds directly to schools did so because "the sites have been autonomous… [and they] decide what is best for them." Given this autonomy at the school level, the district was unable to report exactly how funds were spent.

Nearly one-fifth (19%) of districts reported that all or some of the one-time or ongoing funds was not yet allocated. Districts are not required to allocate these funds within a given timeframe, and many of these districts wanted to put time and effort into planning so that they could make more deliberate choices. For example, one administrator of an elementary district, who had spent only a small amount of funds, explained:

> I've been rather hesitant to just start spending money without reviewing and reworking our current strategy, which is one of the reasons our particular small district is not spending the money in probably an adequate and effective manner right now… I've really held that up until I can look at what we're doing… This will change next year, but I really just didn't want the money being spent in a way that wasn't effective… I want us to have an overall strategy first.

In a unified district, where the one-time funds had not yet been allocated and only a small proportion of the ongoing funds had been allocated, the planning phase was taking time, as administrators worked to involve a larger group of stakeholders. According to the administrator:

> It's a slow but steady process. I think that we haven't utilized [all of the new funds] because we didn't want to just go on a buying frenzy. We wanted to really get together with all stakeholders, K-12, and make informed decisions about programs and where each of the sites are in terms of what their needs are and what we need to do to level the playing field across the district.

Interestingly, high school districts were much less likely than either elementary or unified districts to report that some of the new funds for arts were not yet allocated. Two percent of high school districts reported that some of these funds were not yet allocated, compared to 23% of unified districts and 21% of elementary districts. Given that high schools in California typically offer stand-alone arts courses and have both curriculum and staffing in place, high school districts may not feel the same need to plan before allocating funds.

For some districts, the decision not to allocate funds was an intentional part of a larger financial strategy. One administrator of an elementary district explained that their lack of confidence in the continuance of arts funding had led them to slow down their spending:

> We are guarding the one-time money carefully as we watch the state budget. We are not eager to spend it all at once, as the future of education funding looks bleak.

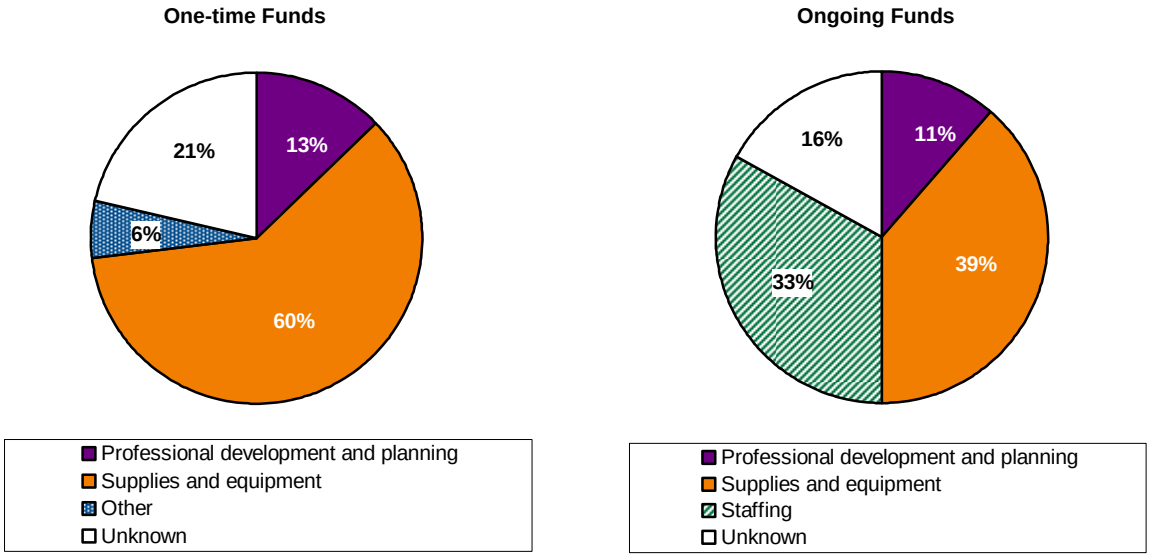
On average, districts allocated the largest proportion of both the one-time and ongoing funds to the purchase of supplies and equipment.

As mentioned above, the one-time funds were intended to purchase supplies and equipment or to fund planning and professional development for teachers. The ongoing funds could be used for these same purposes but could also be used to hire new staff.

Districts allocated an average of 60% of one-time funds and 39% of ongoing funds to supplies and equipment. In both cases, this represents the largest proportion of funds allocated. For both the one-time and ongoing funds, districts allocated an average of just over 10% to professional development and planning. With the opportunity to use the ongoing funding for new staff, districts

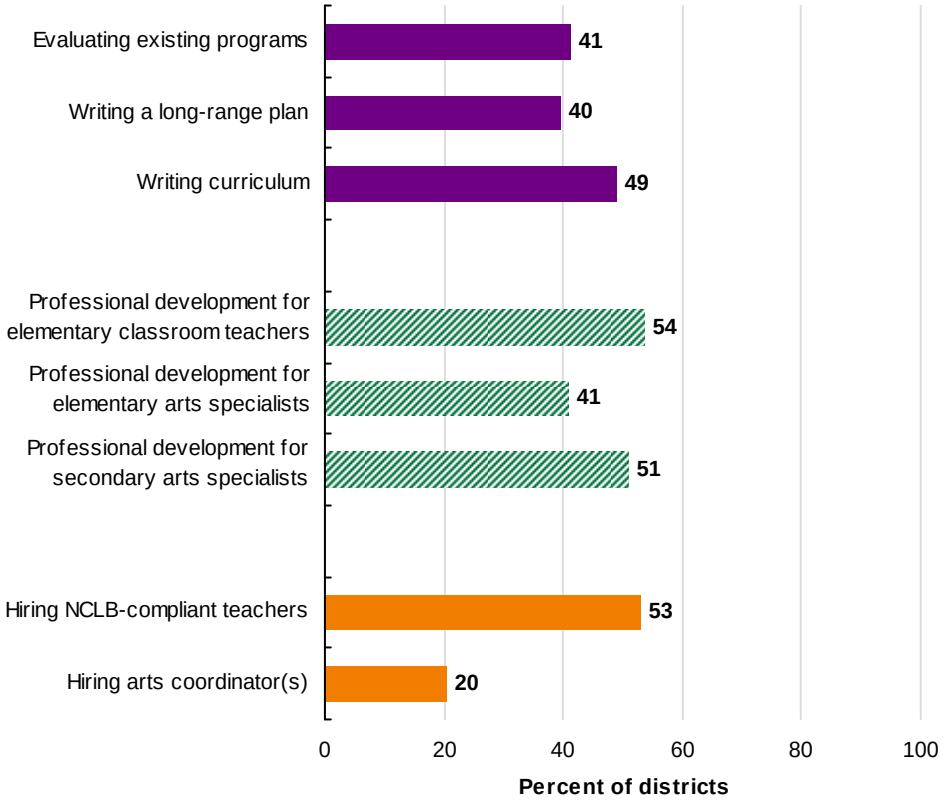
allocated an average of about one-third of funds to either district- or school-level arts staff (see Exhibit 3-3).

Exhibit 3-3
Average Percent of Funds Used by Districts, by Activity Category



Ongoing funds allocated to staffing or professional development and planning were spent in a variety of ways. Of those districts that allocated some of their ongoing funds to staffing, professional development, or planning, more than half reported that these funds were used to provide professional development for elementary classroom teachers, to provide professional development for secondary arts specialists, or to hire NCLB-compliant arts teachers (see Exhibit 3-4). Other expenditures included planning activities, such as the evaluation of existing programs or creation of a long-range plan for arts education. While more than half of districts used the funds to hire new teachers, one-fifth invested in building district-level capacity by hiring arts coordinators.

Exhibit 3-4
Uses of Ongoing Funds for Planning, Professional Development, and Staffing, Among Districts Allocating Funds to These Activity Categories

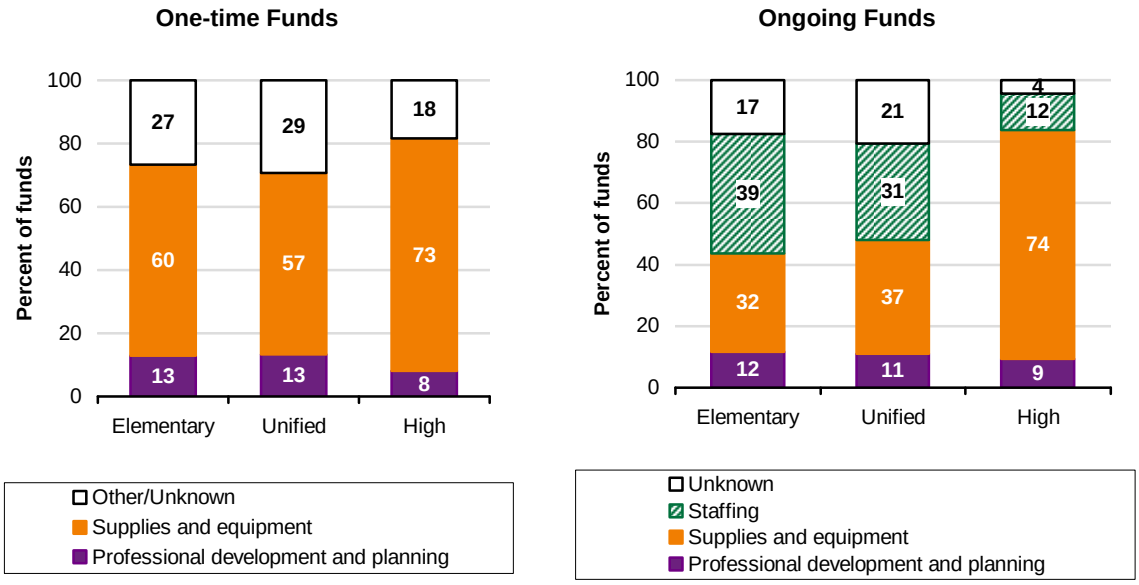


Despite these investments in staffing, professional development, and planning, the majority of funds were spent on supplies and equipment. While all districts allocated a sizable proportion of funds to supplies and equipment, high school districts in particular stand out.

Compared to elementary and unified districts, high school districts allocated a larger proportion of funds to supplies and equipment.

In the case of both one-time and ongoing grants, high school districts allocated an average of nearly three-fourths of their funds to supplies and equipment (see Exhibit 3-5). Whereas high school districts maintained this proportion across the two funding sources, elementary and unified districts made different allocation decisions, spending a relatively smaller proportion of ongoing funds on supplies and equipment.

Exhibit 3-5
Average Percent of Funds Allocated to Activity Categories, by District Type



Note: One-time funds reported are of those allocated to the visual and performing arts.

The differences in allocation decisions between high school districts and other types of districts may be explained by the structure of secondary education. High schools are likely to have arts education courses that stand alone, with curriculum and staffing already in place. An administrator of a unified district explained how having staffing in place allowed them to focus spending on other items:

> At the secondary level, we have a pretty articulated program with specialists at each school. [The funding] has allowed us to purchase other things, especially supplies and materials.

Unlike secondary schools, elementary schools may not have staff prepared to teach the arts. Among the major barriers to arts education in California identified in the initial *An Unfinished Canvas* report are a lack of arts teachers at the elementary school level and insufficient expertise among elementary classroom teachers. Therefore, it is not surprising that elementary and unified districts chose to spend more ongoing funds on staffing and more one-time funds on professional development than did high school districts. Interestingly, when the new arts grants were first proposed by Governor Schwarzenegger in January 2006, the proposal for Arts and Music Block Grants specified $100 million to support standards-aligned arts instruction in kindergarten through grade eight, but not high school (California Office of the Governor, 2006).

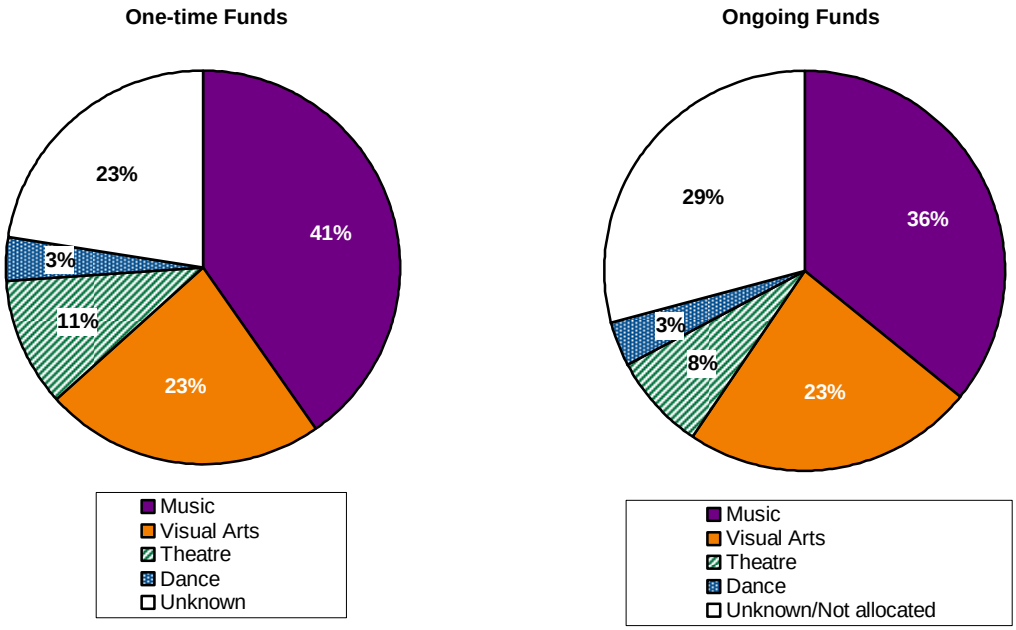
Districts tended to allocate a larger proportion of funds to music than to any other arts discipline.

The initial *An Unfinished Canvas* study found that schools most frequently provided instruction in music, followed by visual arts. Dance and theatre were offered much less frequently in California

schools. A national study found similar patterns across the country.[13] These trends are also evident at the district level, as shown in Chapter 2: districts most frequently offered sequential standards-based instruction to all students in music, followed by visual arts.

Recent funding allocations follow the same pattern—with districts allocating the most to music, followed by visual arts, theatre, and dance in declining order. Overall, district representatives reported that an average of 41% of one-time funds and 36% of ongoing funds were allocated to music (see Exhibit 3-6).

Exhibit 3-6
Average Percent of Funds Used by Districts for Each Arts Discipline



Note: One-time funds reported are of those allocated to the visual and performing arts.

District administrators are aware that some disciplines receive more attention than others in all decisions, including funding. An administrator of a district that allocated the bulk of funding to music and visual arts reported, "You can note clearly that music and visual arts trump the performing arts, almost universally, and that is certainly the case here."

Other districts elaborated upon their reasons for choosing music as the central recipient of funding. For example, some administrators expressed the desire to enhance existing programs, allocating funds to music programs that were already in place. One elementary district administrator thought that this was one way to ensure a greater impact from expenditures:

> We want to make sure the plan we put into place makes a difference, and we are not throwing money at VPA indiscriminately, without connecting it to something we are already doing and making a difference at least in one of the areas. That's why we selected the instrumental music program to enhance right now.

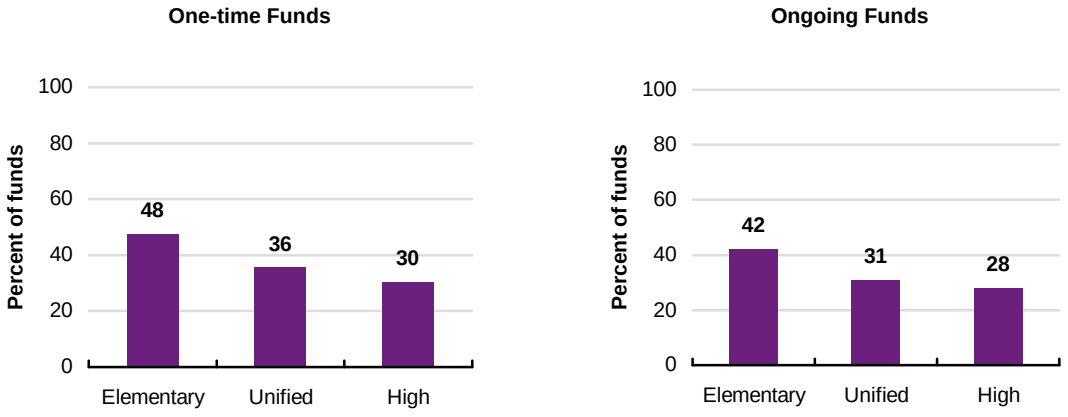
[13] The Fast Response Survey System of the National Center for Education Statistics found that in 1999–2000 a yearlong course in music was offered most frequently across elementary schools nationally, followed by visual arts, theatre, and dance (Carey, Kleiner, Porch, & Farris, 2002).

A unified district also chose to improve what was already in place:

> We have honor band and honor choir. We used the one-time money to expand the music plan districtwide, buying pianos we would never have been able to buy, and to improve our [existing] programs.

While all districts allocated a large proportion of funding to music, elementary school districts allocated proportionately more than either unified or high school districts (see Exhibit 3-7).

Exhibit 3-7
Average Percent of Funds Used by Districts for Music, by District Type



Note: One-time funds reported are of those allocated to the visual and performing arts.

Again, this may be due to a preference for spending in areas that already have programming in place. For example, a small elementary district allocated all of their one-time and ongoing funds to music in an effort to expand their existing music program. The administrator reported that the "primary focus has been on developing our band program." With the ongoing funds, the administrator explained, "We have recently hired a second band instructor who has helped us reach down into the primary grade levels." The one-time funds were also used by the band program "to purchase more band instruments so that more students may participate."

Other districts appeared to be working to rebuild programs that had previously been cut. For example, an administrator in an elementary district that allocated 100% of ongoing funds to staffing for their music programs reported:

> This district has a history of music education. Due to [past] funding, the elementary level of music education had to be cut. There was a high level of discontent among teachers, parents, community, because this was one of the last districts that had elementary music education…. For us it was very clear, we wanted to have an elementary music program, and when funding became available, we jumped on it. Everyone knew that's what we wanted in the district. We wouldn't mind adding other things, but that was our primary focus.

That fact that enrollment in music programs has decreased dramatically in recent years may be prompting districts to reinvest in music education. The initial *An Unfinished Canvas* report documented that enrollment in music declined by over 200,000 students (over 25%) between 2000–01 and 2005–06.[14]

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[14] The decline in music enrollment in California was first documented in a 2004 report by the Music for All Foundation called *The Sound of Silence*.

To further understand districts' expenditure decisions, we turn now to a broader discussion of how decisions were made—including the level of district oversight and the involvement of committees

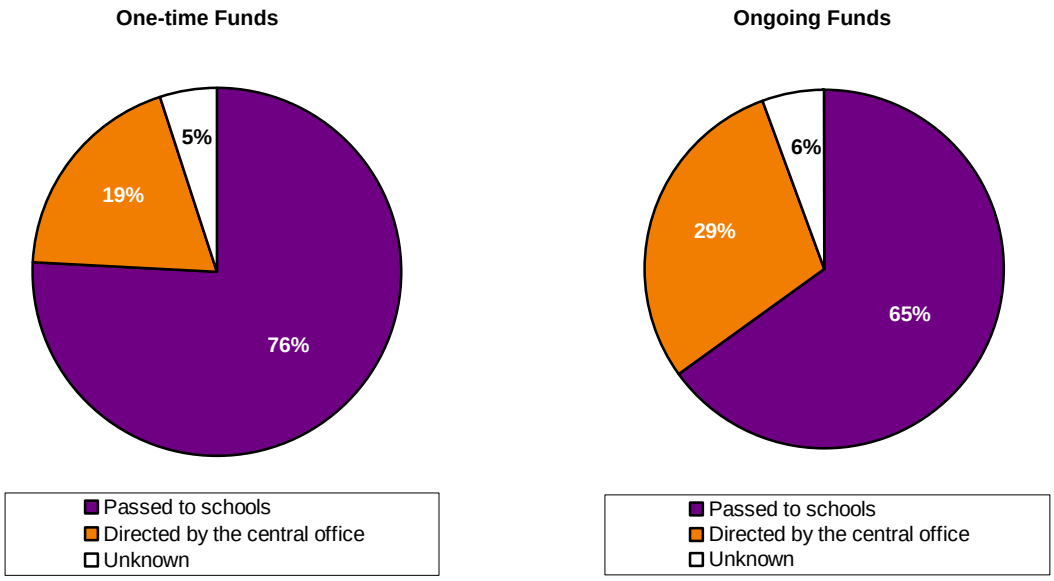
RESOURCE ALLOCATION: THE DECISION-MAKING PROCESS

State funding was distributed directly to LEAs, which are most commonly school districts. Districts were given specific guidance about permissible uses of funds, but they were not instructed as to how to allocate funds across grade levels, disciplines, or activities. Nor were they directed as to the role of school-based educators and others in making decisions about the allocation of the new funds. Only limited guidance was instituted in the second year of the Arts and Music Block Grant funding, requiring districts to seek board approval if they wished to allocate ongoing funds in any way other than on a per pupil basis.

Districts distributed the majority of both one-time and ongoing funds directly to schools.

Districts passed on an average of 76% of one-time and 65% of ongoing funds for arts education directly to schools on a per-pupil basis. Districts directed far fewer funds—an average of 19% of one-time and 29% of ongoing funds (see Exhibit 3-8).

Exhibit 3-8
Average Percent of Funds Passed to Schools or Directed by the Central Office



Note: One-time funds reported are of those allocated to the visual and performing arts.

Many districts decided to pass funds to schools to allow school leaders to individualize spending. One district that passed all of their ongoing funds directly to school sites said that "ongoing funding is going directly to the sites, and they get to decide how funds are allocated." The district administrator explained that this was done so that schools could spend on what they needed most, something that "will be helpful for site-level needs."

Schools had varying levels of discretion for spending. Some district administrators gave schools complete spending authority without any reporting requirements; as a result, many district administrators reported that they did not know how funds were allocated across activity or discipline (as discussed earlier in this chapter).

Other districts required some reporting and district approval. For example, an elementary district administrator explained that expenditures required approval, but there was virtually no request that was denied:

> We have pretty much given the schools a free hand as to what they need. Expenditures do need to be approved by the Director of Curriculum and Instruction, and none have been turned down yet.

Still, there were some districts that provided more direction from the central office to the schools. One district required schools to form committees to decide expenditures from a menu of choices:

> An arts team was formed at each school, and there's money available for them to do professional development, including planning time, coordination, team meetings, and to pick a medium that they want to work on—on dance, or you know, whatever they would like to do.

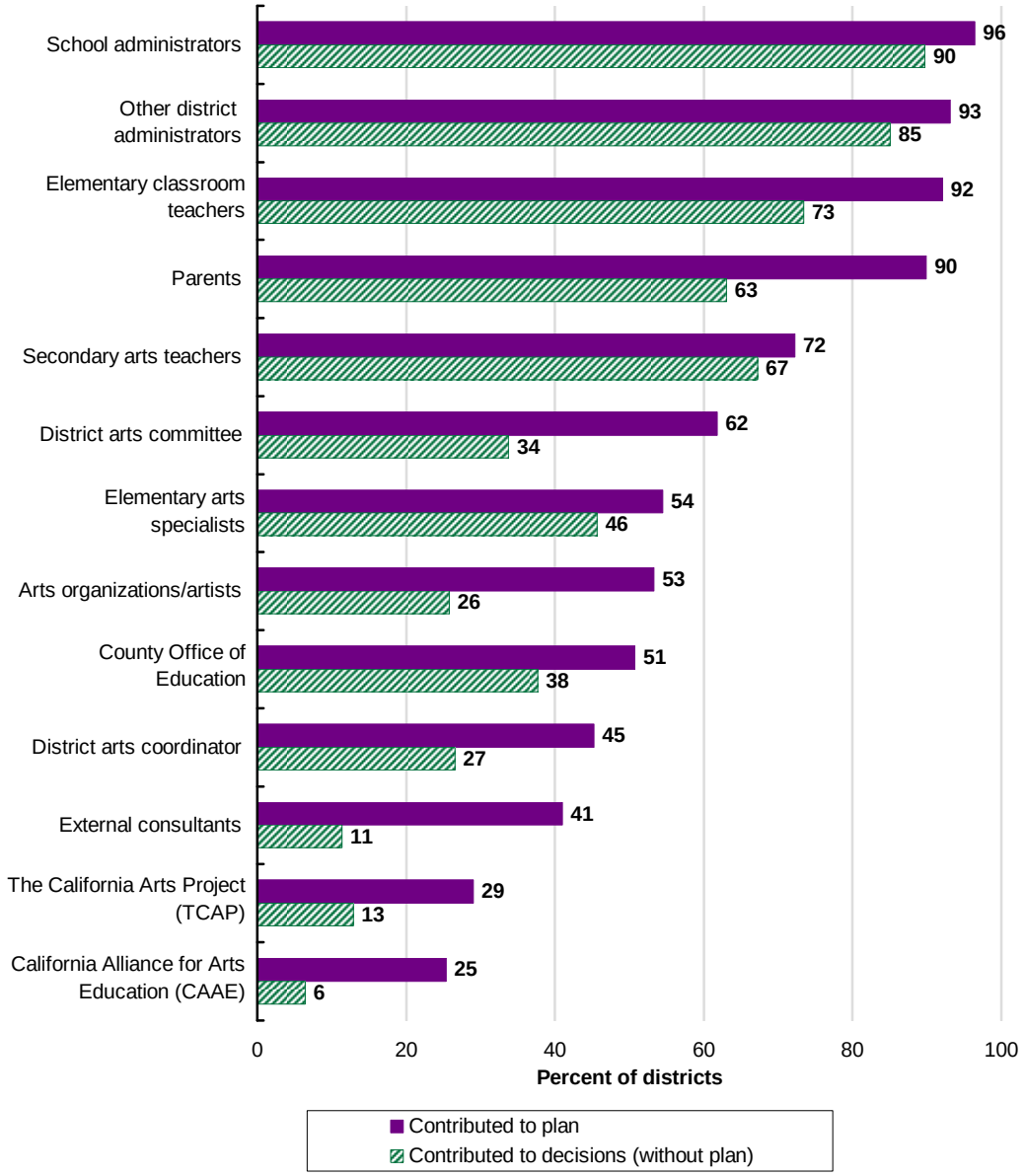
Many districts relied on plans and committees to determine the use of new funding; most did not.

Overall, 35% of districts reported that strategic plans guided decisions about resource allocation. Where plans guided decision-making, districts may have been able to implement changes more quickly. For example, one administrator explained:

> We're happy to have the funding to make some of the programs we've planned for really come to life. We got our strategic plan and our direction and everything. We're really on our way to fully implementing our plan.

Just over two in five districts had a districtwide committee for arts education. In many cases, these committees helped guide expenditure decisions. In districts where board-adopted strategic plans guided arts funding decisions, 62% included an arts education committee in the development of the plan; districts that were not guided by a plan involved an arts committee in the decision-making process 34% of the time. Exhibit 3-9 shows the percentage of districts that reported involving specific stakeholders and external organizations in the development of an arts education plan. For districts without a plan, we present the percentage of districts that involved the same set of stakeholders and external organizations in the decision-making process for allocating new funds. The most frequently involved parties in the decision-making process were those closest to the school—school administrators, elementary classroom teachers, secondary arts teachers, district administrators, and parents. Frequently, however, districts sought assistance from outside organizations when planning for or making decisions about the use of new funds. Among districts guided by a strategic plan, half involved the County Office of Education and arts organizations or artists in creating their plan; other entities cited by at least a quarter of districts with plans include external consultants (41%), The California Arts Project (TCAP) (29%), and the California Alliance for Arts Education (CAAE) (25%). For districts without a strategic plan that included the arts, 38% involved their County Office of Education and 26% sought input from arts organizations or artists to help make decisions around the use of new arts funding.

Exhibit 3-9
Contributors to the Development of Arts Education Plans and Resource Allocation Decisions, Among Districts With and Without Strategic Arts Plans



Districts that followed plans and involved key stakeholders in their decision-making process did so in hopes that taking these steps would lead to a more integrated and sustainable arts program. For example, a small elementary district aligned their funding decisions with their district plan in order to ensure program coherence:

> Our district is trying to make really thoughtful decisions on how to use allocations and what we are doing is aligning it to the LEA plan and our goals so that it becomes

> embedded in curriculum and not a stand-alone outside activity, recognizing that arts are a core subject area.

Another district emphasized that having an approved plan enabled them to focus on other arts programming related issues:

> We have a plan in place that has been approved by the board with an arts curriculum. Once these pieces [a plan and curriculum] are in place, other issues such as professional development and supplies and equipment, can be addressed.

Some districts that were not using a district plan to guide decisions may be working to create a plan that will support long-term arts programming. For example, one district reported that their "district has determined that [they] are going to develop a 5-year district plan for the arts so that [they] can adequately use this money."

In districts where the decision-making process was not transparent or where key stakeholders were not involved, the experience was sometimes less than smooth. In one district, where teachers were not involved, a district administrator remarked, "Teachers in the school were worried at the beginning, but later they were very excited over the decisions of the administrators." Another district had a similar experience, but the teachers continued to be somewhat skeptical:

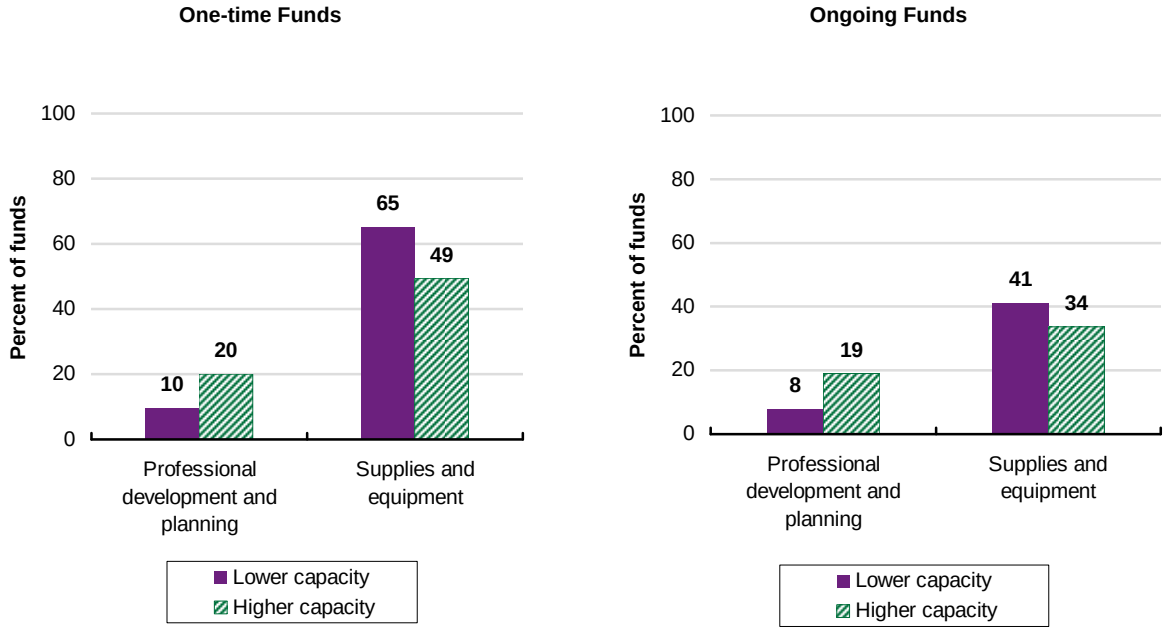
> Initially, decisions were not made in a collaborative sense…. It was just a top-down district decision, and that ended up with a lot of very frustrated people. So I think that set us back some in terms of moving forward.

Higher-capacity districts were more likely to spend funds on professional development and planning than lower-capacity districts.

Higher-capacity districts—those that used a plan to guide decisions, had some dedicated arts staff, and/or had an arts committee—made different decisions about funding allocations than lower-capacity districts (see Chapter 2 for a description of how we define higher and lower-capacity districts). Higher-capacity districts were more likely to allocate both one-time and ongoing funding to professional development and planning than lower-capacity districts, allocating an average of 20% of one-time funds to professional development and planning compared with lower-capacity districts that allocated half that much (see Exhibit 3-10). This finding is consistent with the fact that higher-capacity districts are more likely to have taken steps that signal a systemic approach to arts education: they were more likely to have board adopted standards in all four arts disciplines and a written, standards-aligned curriculum in at least two disciplines (see Chapter 2).

Conversely, without the planning infrastructure, committees, and district-level staffing, districts were more likely to allocate funds to supplies and equipment. With respect to one-time funds, lower-capacity districts allocated significantly more to supplies and equipment than did higher-capacity districts. Lower-capacity districts allocated an average of 65% to supplies and equipment, whereas higher-capacity districts allocated an average of 49%. District spending of ongoing funds followed the same pattern, but the difference is not statistically significant.

Exhibit 3-10
Average Percent of Funds Allocated to Activity Categories, by District Capacity



Note: One-time funds reported are of those allocated to the visual and performing arts.

These trends suggest that having an infrastructure for arts education—personnel, a plan, or an arts committee—was related to investments in additional capacity building. The trends may also suggest that those districts that had infrastructure in place were in a better position vis-à-vis supplies and equipment. Some districts may have applied the bulk of their funds towards the purchase of supplies and equipment because they did not have longer-term plans to build arts capacity. However, higher-capacity districts also allocated a relatively high percentage of funds towards supplies and equipment, designating an average of nearly half (49%) of their one-time funds and over a third (34%) of their ongoing funds for this purpose. These spending patterns by higher-capacity districts underscore the extent to which expenditures on supplies and equipment can also come as a result of an active planning process.

Several administrators from higher-capacity districts cited their districts' planning processes as catalysts for the purchase of supplies and equipment that could be considered long-term investments in their arts programs. For example, one district administrator discussed having used some of the new funding "to buy a new kiln so that the workload is more efficient in a classroom," while another administrator stated that "the new funds… will certainly help us to sustain over a period of years. That was one of the reasons we developed plans—so we can focus on [several years out] and use the funding accordingly to replace instruments and to have time for professional development."

Additionally, some administrators in districts that did not yet have thorough planning processes in place but were moving in that direction discussed the importance of allocating new funding towards supplies and equipment as a first step towards sustainable arts education. One administrator from a lower-capacity district explained that "the one-time [funds] got us much-needed equipment and supplies, basically, to get started" with an elementarywide music program. Another administrator from a lower-capacity district concurred:

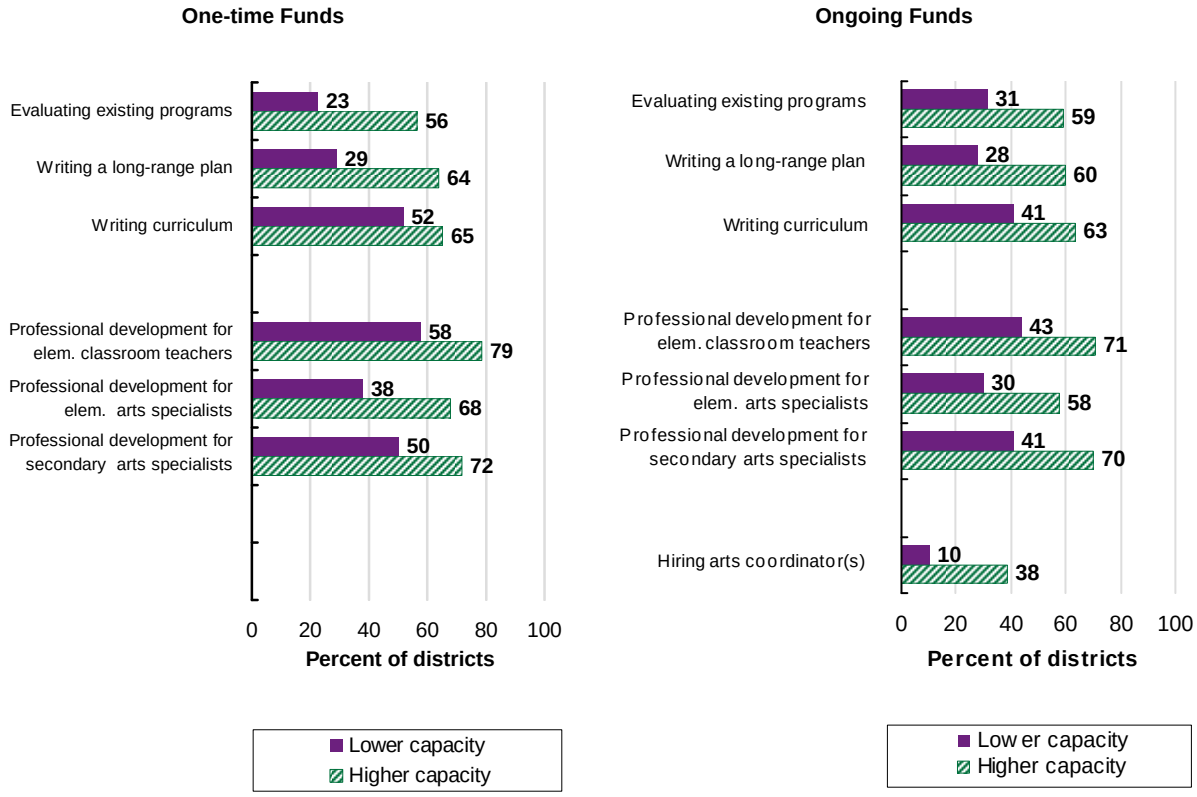
> I believe as we're getting more into what's available in regards to visual and performing arts education and as we're getting a better understanding of the plans and the need to develop a strategic plan, we're now starting to move beyond just buying the materials and the resources that we haven't had an opportunity to buy in the past and moving more towards being able to look at how we can provide a better quality instructional delivery system and better align to the standards that are now available. We for so long have not had the money and resources to buy just the basic elements in the program, and this has afforded us the opportunity to do that; and teachers are now taking advantage of going to training and going to the different activities that are helping bring back to the district more knowledge in areas that we need to further improve upon.

One district with a strategic plan in place explained that the resources were useful for both materials and teacher support:

> Everyone's pretty excited about having the resources to do some things they've wanted to do for a long time. People are really happy to have the opportunity to get more materials and professional development.

Of the ongoing funds that districts allocated to professional development, planning, or staffing, districts supported a variety of activities. These spending patterns also varied by district capacity. Higher-capacity districts were more likely to spend on professional development and planning activities (see Exhibit 3-11). More specifically, higher-capacity districts tended to allocate funds to the review of existing programs, writing long range plans, and writing curriculum. They were also more likely to allocate funds to professional development for teachers and to the hiring of arts coordinators at the district level.

Exhibit 3-11
Uses of Ongoing Funds for Planning, Professional Development, and Staffing, by District Capacity, Among Districts Allocating Funds to These Activity Categories



SUMMARY

Despite differences in district size, type, poverty levels, and student achievement, districts tended to be fairly uniform in how they allocated funds. On average, elementary, unified, and high school districts allocated the largest proportion of funds to supplies and equipment rather than professional development and planning. In the case of ongoing funding, elementary and unified districts allocated a sizable proportion to staffing, especially compared to high school districts, but a larger proportion was still allocated to supplies and equipment. Districts also tended to allocate funding to music. Just as music and visual arts are the most commonly taught arts disciplines in California schools, they also received the largest proportions of new funding.

The ways in which funds were allocated varied by districts' existing capacity and infrastructure for arts education. Those districts with a relatively strong infrastructure—with plans, committees, and dedicated staff—were more likely to continue building upon this infrastructure with investments in professional development and planning. Lower-capacity districts, however, focused their investments more exclusively in supplies and equipment.

CHAPTER 4

CHANGES IN ARTS EDUCATION AND REMAINING CHALLENGES

In the previous chapter, we discussed the ways in which districts chose to spend new state funds for arts education and how these choices varied by specific district characteristics, including whether they had any established district arts capacity. In this chapter, we consider changes in district arts education programs that have occurred since receipt of the new funds, including changes in professional development, arts enrollment, and support from partner organizations and leveraging of the new state funding to gain additional financial support for the arts. We conclude with a discussion of the challenges that districts continue to face in their efforts to implement and sustain arts education.

At the time of our data collection, districts had received approximately $35 per pupil in funds dedicated to arts education and approximately $83 per pupil that could be spent on either arts education or physical education. Both the size of the per-pupil allocation and the length of time the grant program has been in existence suggest that changes would probably be modest—reflecting first steps towards improving arts education—and that systemic barriers to arts education would remain.

CHANGES IN ARTS EDUCATION

Since 2006–07, districts have received state appropriations that provided approximately $83 per student in one-time funds (for the arts and physical education) and $17 to $18 per student annually as a result of the ongoing Arts and Music Block Grant. Given these resources, we investigated changes in key areas of districts' arts education programs that may be related to the new funding.

Many districts reported increases in key areas of arts education since receipt of new state funding; many others did not.

Many district administrators noted the value of the new funding in expanding their districts' visual and performing arts programs. One administrator from a small district, echoing comments made by many others, stated that "The ongoing new state funding allowed our district to expand visual arts, performing arts, and dance in ways that the district could not have otherwise accomplished."

Numerous administrators also commented on improvements to specific aspects of their districts' arts programs. One administrator whose district used the new funds primarily for new supplies and equipment expressed gratitude, stating:

> [The new funds] have been a tremendous asset to [allow us to replace] very aging equipment and [support] teachers who have felt financially challenged for a very long time. It has encouraged a renaissance of interest in arts education.

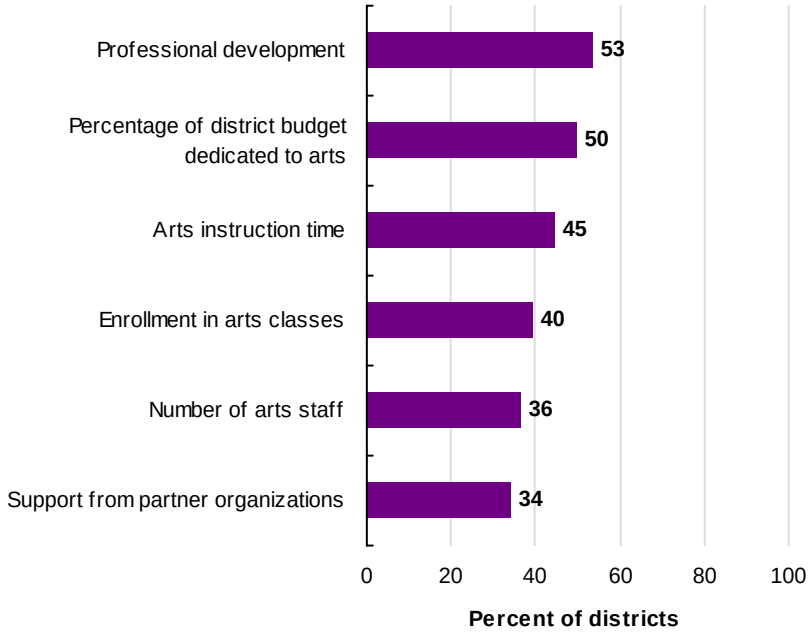
Another administrator whose district applied most of the new funding for professional development concurred:

> We're really very excited, very hopeful, about these avenues for engaging teachers and ultimately, we hope, students in arts learning; and we're especially excited about the big

> professional development component of it, because it seems to us that that's what's going to help us sustain arts learning.

These administrators' comments reflect the many districts that were able to increase spending for arts education as a result of the new funds. Exhibit 4-1 summarizes district reports of increases in this and other key areas of arts education.

Exhibit 4-1
Districts Reporting an Increase in Key Areas of Arts Education Following Influx of New Funds



While many districts reported positive changes since receiving the new funds, the fact that only half of California's districts reported an increase in the percentage of their district budget dedicated to the arts raises some questions. Many districts attributed a lack of increase in district arts funding to budget shortfalls across their district. As one district administrator who reported that their district budget for the arts had remained the same explained, recent budgets have made it difficult for the district to increase its overall amount of funding for the arts:

> We are in budget crisis, so it makes it harder and harder to make music and art a priority. We can't contribute equal funds [to what we contributed in the past] because of budget cuts at the state level.

Similarly, another district administrator, who also reported that the proportion of their district budget dedicated to the arts had remained the same, commented:

> There is a large budget deficit at the district level right now, and electives tend to be the first to go at the secondary level... so it's kind of a Catch-22 because all of this state money is coming in for arts, but it's hard to get the structural baseline support for arts programs with the budget cuts.

A small percentage of district administrators (9%) reported that their budget dedicated to the arts has decreased in the last 2 years. One district administrator, who reported a decrease in their budget dedicated for the arts, explained that the new arts funding replaces funding that had been cut:

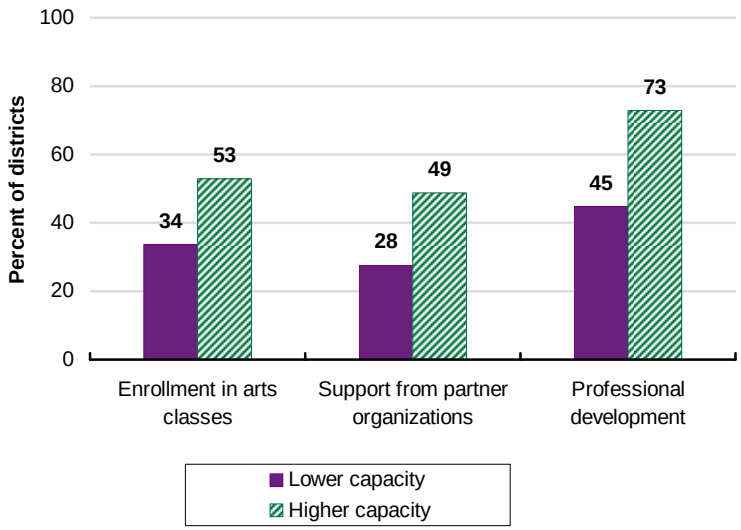
"They have cut positions so we have to use our block grant money to [reinstate them]… They are depending heavily on the fact that we got this great money."

Other districts had a different experience and, rather than lose funding, were able to use the new state funds to leverage additional funds. (We discuss districts' ability to leverage additional funds in a subsequent section of this chapter.) Moreover, while district reports of increases in key areas of arts education were mixed, a comparison to school surveys administered in 2006 suggest that trends are improving relative to previous years. For example, 50% of districts reported increases in the budget dedicated to arts education since the new funding compared with 18% of principals reporting an increase between 2001 and 2006. Similarly, 53% of districts reported an increase in professional development in support of arts education since the new funding, whereas 15% of California schools reported an increase between 2001 and 2006.

Higher-capacity districts were more likely than lower-capacity districts to report increases in key areas of arts education.

Higher-capacity districts were more likely to report increases in enrollment in arts classes, support from partner organizations, and professional development in support of arts education (see Exhibit 4-2).

Exhibit 4-2
Districts Reporting an Increase in Key Areas of Arts Education Following Influx of New Funds, by District Capacity



In the previous chapter, we reported that higher-capacity districts—those with strategic plans that include the arts, an arts committee, and/or dedicated arts staff—were more likely to use new funds for professional development and to hire arts coordinators (see Exhibit 3-11), so it follows that these funding decisions would lead to an increase in the level of professional development for arts education in the district. Increased enrollment in arts classes and support from partner organizations may also be related to characteristics of higher-capacity districts. For example, because higher-capacity districts have a plan for program development, an arts committee, and/or dedicated arts staff, they may be more ready to seek out and take advantage of opportunities for growth in arts education.

Ongoing funds enabled about a quarter of California districts to leverage additional new funding for arts education.

One in four districts reported that they were able to use the new state funding they received to help raise additional funds from partners, foundations, businesses, or the local community. A handful of districts reported using the state funding as a match for other grants, thereby enabling them to grow the amount available for their arts programs. One district reported, "The ongoing funds have allowed us to go to our business partners and ask for them to provide matching funds and then go to the parent groups and ask them for additional funds as well."

Other districts explained that the new funds have allowed them to create new programs that demonstrate the district's commitment to the arts and encourage other partners or foundations to help support arts education. For example, one district had used the funds to raise awareness of their arts programs. The administrator explained, "It's just raised visibility in the arts. Because of that, and because of the two district-hired positions, we're able to ask more, go to more events, knock on more doors." One district that used their funds to create a VPA coordinator position explained that the person in that position had gone out to solicit additional funding as part of her job. By increasing the district staffing, they are creating a position in the district that can dedicate time to arts-related fundraising.

Beyond raising awareness for the arts in a district, the new funds can be used to generate evidence that arts programs are working. For example, two district administrators described this strategy as a useful means of generating additional support from grants and parents:

> It's given us a chance to pilot programs to see if they work. From those piloted programs we have data to apply for funds…. Once we have the money to run our programs, we can use the success of our programs to get more money.

> It's been a big help. It's increased our music program. We had no music program before this came. Now we have a music program, and now we've got our parent-teacher club to buy-in because they've seen the results of that. And so we're looking at more sustained funding now because we've got a lot of community buy-in. That's been a big change for our district and schools.

Despite the positive changes that many districts are experiencing, our survey revealed that systemic barriers to arts education continue to challenge California districts. We turn now to a discussion of these persistent barriers.

REMAINING CHALLENGES

As discussed in the introduction to this report, our previous *Unfinished Canvas* reports revealed a substantial gap between state policy regarding arts education and the reality in schools and classrooms. We also noted that, while the size of state investment in arts education since 2006 is unprecedented, the per pupil allocation represents an initial investment that may be sufficient to jumpstart the renewal of arts education programs, but will not be sufficient to overcome the systemic barriers to arts education. Instead, overcoming the barriers to arts education will require substantial commitment sustained over an extended period of time. A district administrator reflected the views of many of her peers across the state when she summed up her district's efforts to build capacity in the arts:

> In order to put in place a good, well-rounded arts program in all four disciplines at all levels, it really takes time to develop a well thought-out plan. And so you can't just be done all at once, because it'll be superficial … it takes time and frankly it'll take more money. The money that's come in, it's a start, it's a start. It's been missing for a long time, the arts in the schools... We're at the beginning stages of putting the arts back.

Even with new state funding in place, inadequate funding remains a top barrier to the provision of arts instruction.

In the initial *An Unfinished Canvas* study, 84% of elementary principals and 67% of secondary principals reported that inadequate funds were a moderate or serious barrier to the delivery of arts instruction. Two years later, and despite the influx of new state funding for arts education, 76% of district administrators reported that inadequate funding is a barrier at the elementary level, and 59% reported that inadequate funding is a barrier at the secondary level (see Exhibit 4-3).[15]

Inadequate funding is a barrier across California districts—that is, the frequency with which districts identify it as a barrier does not differ by district size, type (elementary, unified, or high), poverty level, or API level—suggesting that most if not all California districts are in the position of having to make tough decisions given competing demands for limited resources. Even in districts in which there is strong support for the arts, the sustainability of arts programs is in question. For example, one district administrator explained:

> As more and more expenses and increased costs are absorbed in the general fund, the district is frequently asked to choose which programs to keep and which not to keep. [The district has] historically supported arts programs, and those have historically avoided cuts, but every year I feel like we're on the edge of "can we continue to do this?"

Likewise, in some cases, administrators in districts that currently have the means to fund arts programming also reported lack of funding as a barrier due to concerns about the future sustainability of the districts' arts programs. In these districts, the concern stems from a reliance on grants and private sources of funds that are deemed less predictable than general education funds. For example, a district administrator from a high-performing suburban district explained how having unstable sources of funding impacts their district:

> Funding is the big issue, the fluctuating budget every year. At times the district is reticent to permanently give monies to expand many of the arts programs for fear that they will be unable to sustain it…. Sustainability through funding is always a big issue, particularly in the arts. The resources are not available. When the grants are gone, what will sustain this?

Another district administrator who identified funding as a serious barrier expressed a similar sentiment:

> The other problem is the fragmented nature of the categorical grants we get from the state… There is no sense of stability. So it's very difficult for us to hire teachers, invest in staff development, invest in staff, all these kinds of things, when everything is on-again–off-again, money this year but not next year.... It's so destabilizing.

This administrator's reference to instability of funding, especially with respect to categorical programs, may reflect the fact that 2008 California budget negotiations included proposals to allow "carry over" categorical funds from previous years to be used as general funds.[16]

More districts face barriers to arts education at the elementary level than at the secondary level.

More district administrators reported moderate or serious barriers to the delivery of standards-based arts education at the elementary level than at the secondary level (see Exhibit 4-3). These

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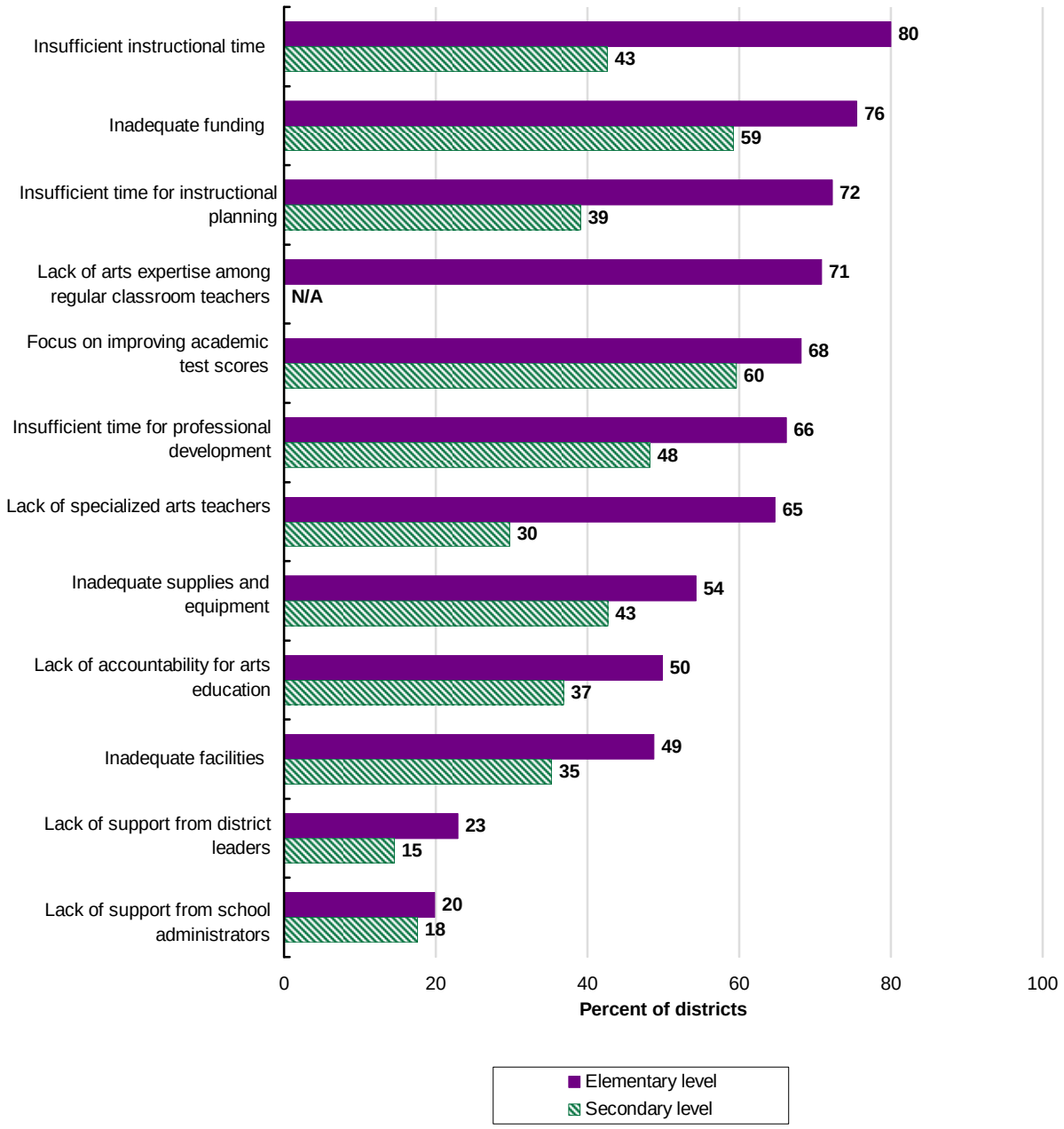
[15] Note that we asked administrators in districts serving middle and high school grades (6 to 12) about barriers at the secondary level and we asked district administrators serving kindergarten to grade 5 about barriers at the elementary level.

[16] To date, these proposals have not passed; however, policymakers were discussing proposals allowing for increased district flexibility at the time this report went to press.

trends are consistent with findings reported in previous *Unfinished Canvas* studies, where school administrators and teachers identified barriers at the elementary level more frequently than for secondary schools.

Exhibit 4-3
Districts Reporting Moderate or Serious Barriers to Arts Education at the Elementary and Secondary Levels



At the elementary level, more than half of districts reported that there were moderate or serious barriers imposed by insufficient instructional time, inadequate funding, insufficient time for instructional planning, lack of expertise among regular classroom teachers, a focus on improving

academic test scores, insufficient time for professional development, lack of specialized arts teachers, and lack of supplies and equipment. In contrast, at the secondary level, only two barriers were identified by more than half of district administrators: the focus on improving academic test scores and inadequate funding.

Differences in the delivery of arts instruction—in particular in the use of dedicated arts teachers—between the elementary and secondary levels likely explains why district administrators more frequently reported barriers to arts instruction at the elementary level. For example, district administrators may view funding as a greater challenge at the elementary level because of their inability to support arts teachers in their elementary schools. As one district administrator explained, "One of the biggest challenges is always funding. That's the reason there are no arts specialists at the elementary level."

In the absence of dedicated arts teachers, elementary schools typically rely on classroom teachers. The lack of dedicated arts teachers is particularly salient in light of the fact that 71% of district administrators identified the lack of arts expertise among regular classroom teachers at the elementary level as a barrier to the provision of arts education. In addition to concerns about classroom teachers' preparedness to teach the arts, district administrators expressed concerns about both insufficient instructional time and planning time at the elementary level.

Lack of instructional and planning time persist as barriers to the provision of arts instruction in elementary schools.

The majority of districts report that insufficient time for instruction (80%), instructional planning (72%), and professional development (66%) are barriers to arts education at the elementary level. In fact, at the elementary level, a lack of instructional time was cited by districts slightly more frequently as a moderate or serious barrier than lack of funding (76%). One administrator of a unified district commented, "the thing…that hinders…elementary [arts instruction] is instructional time, and I think finances are not as much of an issue as instructional time to be able to do arts instruction."

The fact that insufficient instructional time appears to disproportionately affect elementary schools reflects the reality of competing demands for limited instructional time at the elementary level. Several district administrators commented on the challenge of finding time for instruction in any content area other than English language arts and mathematics. For example, one explained:

> With 2 hour blocks in the morning devoted to English language arts and an hour or more block to math…There's little time for the arts at all and then other subject areas like social science, science, physical education, health, and the arts are just really fighting over maybe an hour and a half left in the school day.

Insufficient instructional time is a statewide barrier that appears to affect most California elementary schools—that is, the frequency with which district administrators identified insufficient instructional time does not vary significantly at the elementary level by district type (elementary or unified), poverty level, or API level.

On our 2006 school survey, 26% of secondary principals identified insufficient instructional time as a barrier compared to 84% of elementary principals. While many district administrators (45%) reported that instructional time for arts education has increased in the last 2 years (see Exhibit 4-1), the new funding is not sufficient to overcome the effect of insufficient instructional time on schools, especially elementary schools.

The pressure to improve test scores in other content areas continues to act as a barrier to arts instruction for most schools.

Many district administrators made the connection between limited instructional time and the pressure to improve test scores. One administrator talked about the challenge of receiving the new funds for arts education at the same time that pressure to raise test scores is increasing:

> I think the funding and the sequential standards-based programs have been a real plus and quite a wonderful thing to happen to our district. It has been a problem coming at the same time at such a push for increasing test scores, so finding the time, especially at the elementary and middle school level in which to do sequential standards-based arts programs is a real problem.

Across the state, district administrators reported that the focus on improving academic test scores is a barrier at both the elementary level (68%) and the secondary level (60%). On our 2006 school survey, 75% of elementary principals and 51% of secondary principals cited the focus on improving test scores as a moderate or serious barrier. Taken together, these findings suggest that test score demands continue to be an impediment to the provision of arts education at both the elementary and secondary level.

The focus on test scores likely affects arts programming differently at each school level. One district administrator explained the differences in concrete terms: “There are fewer sections of arts in [secondary] schools than there were 5 years ago. There’s less formalized time for arts in elementary schools than there was 5 years ago.”

At the elementary level, the response to the competing demands on limited instructional time is to integrate arts instruction with mathematics and/or English language arts. As one district administrator said, “Unless you integrate, it’s going to be hard to fit it in.” At the secondary level, districts are increasingly mandating that students who do not meet designated benchmarks fill their schedules with remedial courses. An administrator of a high school district commented on this trend and the resulting tension.

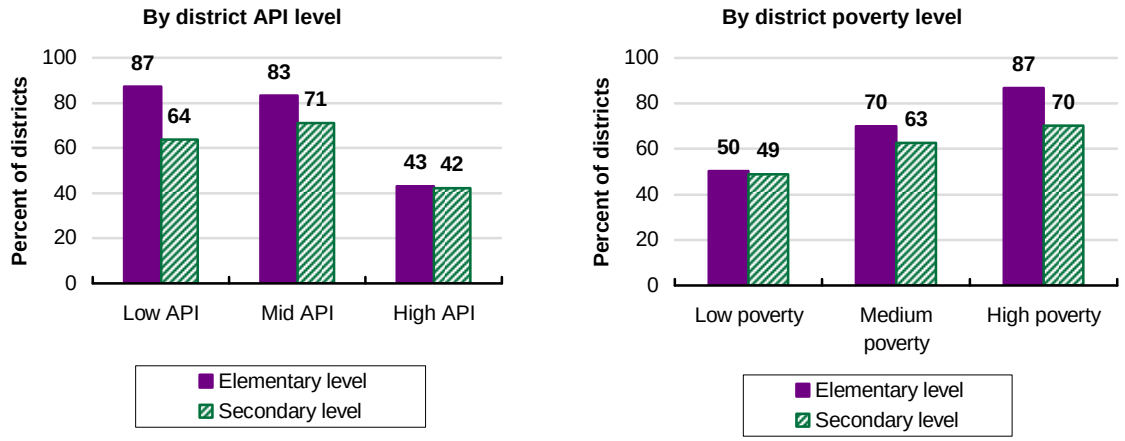
> NCLB is reducing the number of electives we are able to offer because students are taking support classes. School sites of “haves” and “have nots”—one-third get electives, two-thirds don’t get an elective. It breaks along socio-economic and ethnic lines and is causing strife. One of the middle schools decided to eliminate the problem by eliminating electives all together.

As this quote illustrates, equitable access to arts education is an issue within schools—that is, students attending the same school have different access to arts education that can depend on their performance in other subjects. Schools serving large concentrations of low-performing students are of course more impacted by this trend than schools serving higher-performing students.

Lower-API and higher-poverty school districts face significantly greater challenges to offering arts education.

Our previous work revealed that students attending schools with large concentrations of poor and low-performing peers had less access to arts instruction than their counterparts in more affluent and higher performing schools. One explanation for this gap in access is that low-performing schools are under enormous pressure to increase student performance; to this end, they focus time and resources on tested subjects to the exclusion of others. Our district-level findings tell the same story: the pressure to improve test scores disproportionately affects lower-achieving and higher-poverty districts. Exhibit 4-4 shows the percentage of districts citing the focus on improving test scores as a barrier to arts education at each school level (elementary and secondary) for districts with different levels of academic performance and different concentrations of community poverty.

Exhibit 4-4
Districts Reporting Focus on Improving Test Scores as a Moderate or Serious Barrier to Arts Education at the Elementary and Secondary Levels, by District API and Poverty Level



Challenges are particularly great for schools and districts identified for program improvement under NCLB. One administrator in a low-performing unified district explained:

> [Our] capacity right now has to do with PI [Program Improvement] status. Much of our focus is going to raising test scores—we've introduced a multitude of interventions in ELA [English language arts] and mathematics that severely impact time available for arts in elementary schools and has infringed upon time available in secondary [schools].

An administrator in a low-API elementary district made a similar comment, noting that teachers in this district have grown used to teaching a narrow curriculum:

> Because we've been at this for such a very long time, like 9 years, it's so ingrained in the teachers that to slide something in that could actually help increase and support standards is beyond their understanding, for many of them. And so they're not willing to open the door as readily as they would be had all of this state testing not been a factor.

There is some evidence that the focus on test scores is leading to a lack of support for arts education among school and district leaders. For example, at the secondary level, district administrators in lower-API and higher-poverty districts were more likely than their counterparts in higher performing and more affluent schools to report that a lack of school leader and district administrator support was a moderate or serious barrier. Likewise, at the elementary level, district administrators in lower-API districts were more likely to identify the lack of school leader support as a moderate or serious barrier. One district administrator explained their district's failure to develop a long-term arts plan as intended—given competing demands, they were unable to gain the focused attention of district and school leaders:

> We have intended to work… on a long-term plan and because of so many other things on the plate with standards-alignment, assessments, and many other initiatives relative to the core areas, we just couldn't take the time, the people or the focus of the people off of that and on to the arts. So it's not a case of not wanting to do that, it's a case of having to prioritize at this time. So that was something we wanted to do, we just weren't able to do it because of other initiatives and mandates.

Finally, another administrator of a low-performing and high-poverty district explained that their lack of support from administrators, as a result of their focus on test scores, was their most serious hindrance to offering standards-based arts instruction.

> Despite now having funding for the arts that could increase standards-based instruction, the most serious problem we face is a lack of districtwide support from top administration to site-level administration. …That lack of support is largely related to the fact that our district is considered a program improvement school district. Therefore, the emphasis is on accountability measures and not on what many of us consider educating the whole child.

SUMMARY

California schools and districts have made important advances in arts education since the new state funding became available. Higher-capacity districts, in particular, were able to make increases in key areas such as professional development, arts enrollment, and support from partner organizations. In addition, a quarter of districts were able to creatively leverage new funds to build partnerships, win matching grants, and receive additional financial support from the community to grow their arts programs. Overall, many districts reported that having the arts funding has created a new focus on arts education that is raising awareness and increasing attention for the arts.

However, while the new resources for arts education appear to be jump-starting efforts to renew arts education in many California districts, serious systemic barriers continue to hinder the delivery of standards-based arts instruction at the elementary and secondary levels. The barriers identified by district administrators in this study and principals in the initial *An Unfinished Canvas* report, prior to the new funding, are relatively similar. Inadequate funding continues to be a top barrier to the provision of arts education and does not differ significantly by district size, type, poverty, or API. The pressure to improve test scores in other content areas also continues to serve as a barrier to the delivery of arts instruction in most schools. The focus on test scores at the elementary level impacts the amount of arts instruction offered; at the secondary level, it reduces the ability of some students to participate in arts electives. Lower-API and higher-poverty districts are disproportionately impacted by the focus on raising student achievement in tested subjects.

CHAPTER 5

IMPLICATIONS FOR POLICY AND PRACTICE

Despite unprecedented levels of new funding for arts education, a sizable gap remains between California's goals for arts education and the delivery of arts instruction in districts across the state. Although some districts have or are establishing an infrastructure to support arts education, too many have no such infrastructure. In most cases, districts lack capacity in the arts because, for years, the arts have been on the losing end of competition for limited resources. Years of neglect cannot be easily overcome, yet districts are making some progress. In this chapter, we identify actions that need to be taken at the state and local level to ensure that progress continues and even accelerates.

STATE LEVEL

Support districts and counties in building capacity for arts education.

Many district leaders reported that they were eager to invest the new state arts funding in sustainable long-term programming, but they lacked the time and know-how to develop and implement programs. Our research suggests that some districts are receiving support from counties, arts organizations, local TCAP (The California Arts Project) sites, and the California Alliance for Arts Education (CAAE) as they develop plans and programs and make decisions about how to allocate resources. This work should continue and expand to serve more districts, which may require increasing the local capacity of these entities. In addition, the California Department of Education (CDE) provides information about the support and technical assistance available to districts and counties; the current level of district capacity suggests increasing the breadth and depth of this work, which would require an increase in CDE capacity.

Pilot a program to extend the length of the school day.

Mounting evidence suggests that students attending California's lowest performing and highest poverty schools are not receiving an education reflecting the curricular breadth called for in the Education Code. We urge state leaders to take the initiative to respond. Drawing on the example of the Massachusetts' Expanded Learning Time initiative, as described in our follow-up report, *An Unfinished Canvas: Allocating Funding and Instructional Time for Elementary Arts Education*, we encourage state lawmakers to pilot a program to extend the length of the school day.

Increase and stabilize general education funds.

Instability of resources in general and concern about categorical programs being eliminated undermine the establishment of district infrastructure, which in turn limits the development of comprehensive arts programs. We urge the state to provide schools with the level of resources needed to fully implement the curricular expectations called for in the state Education Code.

LOCAL LEVEL

Build the arts-related infrastructure necessary to support the development and implementation of a long-term arts plan.

Districts with supports that facilitate thoughtful long-term arts planning—specifically, strategic plans that include arts education, district arts committees, and district arts coordinators—are more likely to take additional steps towards the development of sequential standards-based arts programs. While we recognize that some districts are limited by size and other factors, particularly in their ability to hire arts coordinators, we urge district leaders to put supports in place that will enable their districts to move towards the implementation of comprehensive arts education. Putting such supports in place will require leadership from both the board and the superintendent.

Leverage the new state funding to increase support for arts education.

The new state funding is allowing for many positive changes in arts education, but nearly all districts report that funding remains a substantial barrier to the provision of sequential standards-based arts instruction for all students. As part of their strategic planning process, we encourage districts to consider ways to showcase progress in the arts, including inviting decision-makers into classrooms to see arts teaching and learning and developing local assessments, in order to leverage additional resources—including ensuring greater use of general funds for the arts and accessing possible external sources of funding and in-kind support.

Engage community and arts leaders to help provide and build capacity.

Given many districts' lack of internal capacity, community leaders (including city and county staff and volunteers) and leaders of arts organizations can help build districts' capacity by joining or helping to establish district arts committees and supporting or spearheading long-term planning efforts.

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APPENDIX A

RESEARCH METHODS

Our survey of California school districts was designed to provide a broad range of information about district leadership and capacity in arts education and uses of new state funds for arts education. The sample included 385 public school districts from across the state. We achieved responses from 67%of the sample or 258 respondents.

In this appendix, we discuss the methods used to collect data through the statewide district survey administered for this study. We address sampling procedures, instrument development, survey administration, and analysis. Full data tables for the report follow in Appendix B; Appendix C includes the survey instrument.

SAMPLING PROCEDURES

The study team restricted the sample to districts identified as open and as elementary, high, or unified in California's Public Schools and Districts database. The sample excluded nontraditional districts (such as County Offices of Education and direct-funded charter schools), as well as districts with student enrollments below 100. Restricting the sample based on these parameters enabled the study to focus on arts-related leadership and capacity in the state's more typical district settings.

The sampling plan was designed to provide a sufficiently large number of respondents to describe arts leadership and capacity in districts across the state with reasonable precision. To ensure that our sample included the districts in which the majority of California students are enrolled, we stratified the sample by district size and included the universe of California public school districts (that met the criteria described above) with student enrollments greater than 9,000. These districts serve over 75% of California students. For districts with enrollments below 9,000, the research team selected a simple random sample to participate in the survey. Exhibit A-1 presents a description of the sample by district size.

Exhibit A-1
District Survey Sample, Stratified by 2006–07 District Size

District Size	Included in Sample	Excluded from Sample	Total
Large (Enrollment > 22,000)	62	0	62
Medium (Enrollment between 9,000 and 22,000)	123	0	123
Small (Enrollment < 9,000)	200	489	689
Total	*385*	*489*	*874*

INSTRUMENT DEVELOPMENT

Researchers developed the survey instrument to address the study's research questions. Specific categories of interest included current levels of arts programming, district infrastructure related to arts education, uses of one-time and ongoing state funds for arts education, processes for making decisions about the allocation of those funds, and barriers to arts education.[17] The survey contained a few questions that pertained specifically to districts serving elementary schools or districts serving secondary schools, but to enable reporting across all district types, nearly all questions were identical for both school levels.

Elements of the survey instrument were adapted from surveys used in previous *An Unfinished Canvas* reports and from the May 2001 Los Angeles Countywide Arts Education Survey. After we drafted the initial survey instrument, we sought feedback from experts in the field on the content and format of the questions. Based on this feedback, the research team revised the survey instrument. Next, the study team piloted the survey with a small sample of district officials across a range of district sizes and types. Our purpose was to gauge item clarity, estimate time required to complete the survey, and verify the functionality of the survey as loaded into the online survey program. We made further revisions to the survey based on the piloting. (See Appendix C for a copy of the survey instrument.)

SURVEY ADMINISTRATION

The research team's approach to survey administration involved multiple methods of outreach to encourage district officials to complete the survey. The survey was administered via phone and online from late December 2007 through early April 2008.

In each district, SRI researchers sought to identify a staff member who was the most knowledgeable about district visual and performing arts programming. Because the best-qualified staff member to respond to the survey varied widely by district, researchers first searched each district's website for information about the district's organizational structure in order to identify an initial point of contact. Researchers first searched for any district-level staff members explicitly dedicated to visual and performing arts. In the absence of such staff members, researchers identified an alternative staff member who could be contacted to make an initial inquiry. In all but the smallest districts, this individual was a member of the Curriculum & Instruction or Educational Services staff or, less frequently, a staff member who was responsible for grants or other financial issues; in very small districts, the staff member was frequently a superintendent. Contact information was entered into a secure database that researchers used to make contact with district personnel.

Once a contact had been identified, an SRI researcher called to explain the nature of the survey and ask that the contact verify that they were the appropriate person to complete the survey or refer the researcher to a different district staff member. If an e-mail address was available, we also e-mailed a follow-up letter describing the study and the survey. Once the appropriate school contact had been verified, an SRI researcher scheduled a time to complete the survey via phone, or the respondent filled out the survey online.[18] To encourage survey completion, SRI researchers followed-up with the district contact person through regular phone calls and e-mails.

District personnel who responded to the survey via phone were read the questions by an SRI researcher who entered their responses into the online survey instrument. District personnel who

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[17] The survey instrument also includes questions about arts-related partnerships between districts and local arts organization. We report on these items in a companion report on the role of partnerships in expanding student access to arts education.

[18] The online host for the survey was Survey Monkey (www.surveymonkey.com).

completed the survey online were provided their district's identifier and given direct access to the survey link.

We achieved responses from 67% of the sample (258 total responses), including response rates of at least 60% among the three size categories. See Exhibit A-2 for final response rates for the survey, both overall and by district size.

Exhibit A-2
District Survey Response Rates

District Size	Total Respondents	Total Sampled	Response Rate
Large (Enrollment > 22,000)	51	62	82.26%
Medium (Enrollment between 9,000 and 22,000)	86	123	69.92%
Small (Enrollment < 9,000)	121	200	60.50%
Total	*258*	*385*	*67.01%*

SURVEY ANALYSIS

Data collected via the phone and online survey were merged so that one data file could be analyzed. Weights were used in the analysis so that the results account for the size distribution of California school districts.

The study team generated descriptive statistics, including frequencies or means, and measures of variance, for each survey item. In some cases, we ran post-hoc comparisons to identify specific differences between variables.

To determine how districts with varying levels of capacity differed in their arts-related leadership and their allocation of state arts funding, we constructed a variable to estimate the capacity of a district to support arts programs. We aggregated survey data that addressed presence or absence of a district arts coordinator; presence or absence of a district arts committee; and use of a strategic plan to make decisions in the allocation of new arts funding.

Along with descriptive analyses, researchers also ran analyses to examine differences by district type, poverty level, and API level, as well as by district size. Below, we define the categories for each of these variables of interest:

District type is based on data from California's Public Schools and Districts database. Districts are organized into three categories: elementary (includes elementary and middle or junior high students, typically Grades K-8); high (includes high school students, typically Grades 9-12); and unified (includes all students, typically Grades K-12).

District poverty level is based on the percentage of students in a district whose families are below the federal poverty level from U.S. Census data. Districts are grouped into terciles: low poverty (0–10.74% of students below poverty level), medium poverty (10.75–21.49% of students below poverty level), and high poverty (21.50–100% of students below poverty level).

District API level is based on a district's most recent (2006–07) Academic Performance Index score, as indicated in the California Department of Education's (CDE's) categorization of schools by API. Districts are grouped into terciles: low API (716 and below), medium API (717–781), and

high API (782 and above). The scale ranges from a low of 200 to a high of 1000; the target for all districts is 800.

Reported contrasts between groups of districts are statistically significant at $p < 0.05$, with any exceptions noted in the text.

Exhibit A-3 summarizes the final response rates by these variables of interest.

Exhibit A-3
District Survey Response Rates, by Stratifiers

				District Size		
			All	Small	Medium	Large
District Type	Number of districts in California	Elementary	465	434	27	4
		Unified	323	193	80	50
		High School	86	62	16	8
	Number of districts sampled	Elementary	161	130	27	4
		Unified	182	52	80	50
		High School	42	18	16	8
	Response rate of districts sampled	Elementary	59.0%	55.4%	74.1%	75.0%
		Unified	69.8%	63.5%	67.5%	80.0%
		High School	69.1%	72.2%	56.2%	87.5%
District Poverty Level	Number of districts in California	Low Poverty	291	243	33	15
		Medium Poverty	291	207	59	25
		High Poverty	290	239	29	22
	Number of districts sampled	Low Poverty	118	70	33	15
		Medium Poverty	138	54	59	25
		High Poverty	127	76	29	22
	Response rate of districts sampled	Low Poverty	74.6%	72.9%	75.8%	80.0%
		Medium Poverty	63.8%	48.1%	67.8%	88.0%
		High Poverty	63.0%	57.9%	65.5%	77.3%
District API Level	Number of districts in California	Low API	291	215	46	30
		Medium API	287	227	43	17
		High API	291	243	33	15
	Number of districts sampled	Low API	141	65	46	30
		Medium API	123	63	43	17
		High API	119	71	33	15
	Response rate of districts sampled	Low API	58.2%	46.2%	58.7%	83.3%
		Medium API	71.5%	63.5%	79.1%	82.4%
		High API	73.1%	70.4%	75.8%	80.0%

APPENDIX B

STATISTICAL SUPPORT FOR SURVEY DATA

This appendix provides supplemental information for the quantitative data presented in the report (see Exhibits B-1 to B-50). They are organized, by chapter, as the data appear in the text of the report. Within these exhibits, the notation *SE* is used to denote standard error, N_w denotes weighted sample size, N_{UW} denotes unweighted sample size, and *df* denotes degrees of freedom.

We use the following terminology throughout these exhibits:

- "One-time Funds" refers to the One-time Funds for Visual and Performing Arts and Physical Education
- "Ongoing Funds" refers to funds from the 2007–08 Arts and Music Block Grant

CHAPTER 2

Exhibit B-1
Distribution of Number of Arts Disciplines in Which Districts Offered Sequential Standards-Based Arts Education to All Students

		All Districts
No disciplines	%	33
	SE	3.05
One to three disciplines	%	57
	SE	3.22
All four disciplines	%	10
	SE	1.84
	N_w	*873*
	N_{uw}	*257*

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 1.

Exhibit B-2
Percent of Districts Offering Sequential Standards-Based Arts Instruction to All Students in Each Individual Arts Discipline

		All Districts
Music	%	64
	SE	3.15
Visual arts	%	50
	SE	3.30
Theatre	%	23
	SE	2.76
Dance	%	12
	SE	2.06
	N_w	*873*
	N_{uw}	*257*

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 1.

Exhibit B-3
Percent of Districts Offering Sequential Standards-Based Arts Instruction to All Students in All Four Arts Disciplines, by District Size

		District Size					
	All	Small	Medium	Large	x^2	df	p-value
%	10	8	15	22	36.51	4	<0.01
SE	1.84	2.28	2.15	2.45			
N_w	*873*	*689*	*122*	*62*			
N_{uw}	*257*	*121*	*85*	*51*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 1.

Exhibit B-4
Percent of Districts Offering Sequential Standards-Based Arts Instruction to All Students in All Four Arts Disciplines, by District Type

		District Type					
	All	Elementary	Unified	High	x^2	df	p-value
%	10	3	16	28	24.05	4	<0.01
SE	1.88	1.65	3.74	7.65			
N_w	*850*	*442*	*312*	*95*			
N_{uw}	*250*	*95*	*126*	*29*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 1.

Exhibit B-5
Percent of Districts Using a Board-Adopted Written Strategic Plan for Arts Education to Guide Allocation of Arts Funding

	All Districts
%	35
SE	3.09
N_w	*874*
N_{uw}	*258*

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 20 and 21.

Exhibit B-6
Percent of Districts Using a Districtwide Committee for Arts Education

	All Districts
%	43
SE	3.16
N_w	*874*
N_{uw}	258

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 6.

Exhibit B-7
Percent of Districts with District-Level Staff Position(s) Dedicated to Coordinating Arts Education (Minimum 0.2 FTE)

	All Districts
%	28
SE	2.77
N_w	*874*
N_{uw}	258

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 5.

Exhibit B-8
Percent of Districts Using a Board-Adopted Written Strategic Plan for Arts Education to Guide Allocation of Arts Funding, by District Size

		District Size					
	All	Small	Medium	Large	χ^2	df	p-value
%	35	32	43	51	14.79	2	<0.01
SE	3.09	3.87	2.95	2.98			
N_w	*874*	*689*	*123*	*62*			
N_{uw}	*258*	*121*	*86*	*51*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 20 and 21.

Exhibit B-9
Percent of Districts Using a Districtwide Committee for Arts Education, by District Size

		District Size					
	All	Small	Medium	Large	x^2	df	p-value
%	43	36	72	67	61.24	2	<0.01
SE	3.16	3.97	2.67	2.81			
N_w	*874*	*689*	*123*	*62*			
N_{uw}	*258*	*121*	*86*	*51*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 6.

Exhibit B-10
Percent of Districts with District-Level Staff Position(s) Dedicated to Coordinating Arts Education (Minimum 0.2 FTE), by District Size

		District Size					
	All	Small	Medium	Large	x^2	df	p-value
%	28	22	42	66	99.62	2	<0.01
SE	2.77	3.45	2.97	2.85			
N_w	*859*	*148*	*50*	*40*			
N_{uw}	*253*	*26*	*35*	*33*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 5.

Exhibit B-11
Percent of Districts Using a Districtwide Committee for Arts Education, by District Type

		District Type					
	All	Elementary	Unified	High	x^2	df	p-value
%	42	31	57	36	15.56	2	<0.01
SE	3.17	4.55	4.92	9.24			
N_w	*851*	*442*	*314*	*95*			
N_{uw}	*251*	*95*	*127*	*29*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 6.

Exhibit B-12
Percent of Districts with District-Level Staff Position(s) Dedicated to Coordinating Arts Education (Minimum 0.2 FTE), by District Type

		District Type					
	All	Elementary	Unified	High	x^2	df	p-value
%	27	25	36	9	16.02	2	<0.01
SE	2.75	4.26	4.27	2.36			
N_w	*837*	*441*	*307*	*90*			
N_{uw}	*247*	*94*	*125*	*28*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 5.

Exhibit B-13
Distribution of Capacity Criteria Met by Districts

		All Districts
Satisfies zero of three criteria	%	35
	SE	3.23
Satisfies one of three criteria	%	35
	SE	3.17
Satisfies two of three criteria	%	20
	SE	2.47
Satisfies three of three criteria	%	10
	SE	1.67
	N_w	*874*
	N_{uw}	*258*

Note: Criteria include strategic arts plan used to make funding decisions, arts committee in place, and minimum of 0.2 FTE dedicated to coordinating arts instruction at the district level.

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 5, 6, 20, and 21.

Exhibit B-14
Percent of Districts with Board-Adopted Arts Standards in All Four Disciplines, by District Capacity

	District Capacity					
	All	Lower	Higher	x^2	df	p-value
%	33	27	46	9.19	1	<0.01
SE	2.99	3.59	5.27			
N_w	*868*	*606*	*262*			
N_{uw}	*257*	*152*	*105*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 4, 5, 6, 20, and 21.

Exhibit B-15
Percent of Districts with Written Standards-Aligned Arts Curriculum Guides in at Least Two Disciplines, by District Capacity

	District Capacity					
	All	Lower	Higher	x^2	df	p-value
%	44	39	55	5.64	1	0.02
SE	3.27	3.99	5.26			
N_w	*874*	*612*	*262*			
N_{uw}	*258*	*153*	*105*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 2, 5, 6, 20, and 21.

Exhibit B-16
Percent of Districts That Have Purchased State-Adopted or Recommended Arts Instructional Materials in at Least Two Disciplines, by District Capacity

		District Capacity				
	All	Lower	Higher	x^2	df	p-value
%	38	35	47	3.46	1	0.06
SE	3.18	3.86	5.36			
N_w	*874*	*612*	*262*			
N_{uw}	*258*	*153*	*105*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 3, 5, 6, 20, and 21.

Exhibit B-17
Percent of Districts Satisfying Capacity Criteria, by District Size

		District Size					
	All	Small	Medium	Large	x^2	df	p-value
%	30	23	51	65	85.68	2	<0.01
SE	2.79	3.50	2.97	2.85			
N_w	*874*	*689*	*123*	*62*			
N_{uw}	*258*	*121*	*86*	*51*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 5, 6, 20, and 21.

Exhibit B-18
Percent of Districts Satisfying Capacity Criteria, by District Type

		District Type					
	All	Elementary	Unified	High	x^2	df	p-value
%	29	23	41	19	11.42	2	<0.01
SE	2.79	4.08	4.51	7.22			
N_w	*851*	*442*	*314*	*95*			
N_{uw}	*251*	*95*	*127*	*29*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 5, 6, 20, and 21.

Exhibit B-19
Percent of Districts Satisfying Capacity Criteria, by API Level

		District API Level					
	All	Low	Medium	High	χ^2	df	p-value
%	30	29	25	34	2.03	2	0.36
SE	2.78	4.74	4.20	5.16			
N_w	*868*	*240*	*293*	*335*			
N_{uw}	*257*	*82*	*88*	*87*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 5, 6, 20, and 21.

Exhibit B-20
Percent of Districts Satisfying Capacity Criteria, by Poverty Level

		District Poverty Level					
	All	Low	Medium	High	χ^2	df	p-value
%	30	32	33	25	1.78	2	0.41
SE	2.80	5.01	4.88	4.56			
N_w	*871*	*341*	*232*	*298*			
N_{uw}	*256*	*88*	*88*	*80*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 5, 6, 20, and 21.

CHAPTER 3

Exhibit B-21
Average Percent of District Allocation of One-Time Funds to Visual and Performing Arts and to Physical Education

		All Districts
Visual and performing arts	%	42
	SE	1.83
Physical education	%	34
	SE	1.61
Not allocated	%	9
	SE	1.76
Don't know/unsure	%	15
	SE	2.34
	N_w	*855*
	N_{uw}	*254*

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 7.

Exhibit B-22
Average Percent of District Allocation of One-Time Funds to Visual and Performing Arts and to Physical Education, by District Type

		District Type						
		All	Elementary	Unified	High	Wald F	df	p-value
Visual and performing arts[bc]	%	42	39	43	54	9.02	2	<0.01
	SE	1.85	2.90	2.62	2.57			
Physical education	%	34	33	34	37	0.81	2	0.45
	SE	1.62	2.60	2.35	2.34			
Not allocated[bc]	%	9	11	9	0	13.01	2	<0.01
	SE	1.81	2.82	2.84	0.00			
Don't know/unsure[b]	%	15	17	14	8	2.21	2	0.11
	SE	2.34	3.82	3.24	2.19			
	N_w	*833*	*429*	*308*	*95*			
	N_{uw}	*247*	*92*	*126*	*29*			

[b] Indicates a statistically significant difference between elementary and high school districts.

[c] Indicates a statistically significant difference between unified and high school districts.

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 7.

Exhibit B-23
Percent of Districts Reporting That the Allocation of All or Some One-Time and/or Ongoing Funds Was Unknown and/or Not Allocated

		All Districts
Don't know/unsure	%	31
	SE	2.90
	N_w	*868*
	N_{uw}	*257*
Not allocated	%	19
	SE	2.58
	N_w	*863*
	N_{uw}	*256*

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 7, 8, and 13.

Exhibit B-24
Percent of Districts Reporting That the Allocation of All or Some One-Time and/or Ongoing Funds Was Unknown, by District Size

		District Size						
		All	Small	Medium	Large	χ^2	df	p-value
Don't know/unsure[def]	%	31	26	43	61	57.46	2	<0.01
	SE	2.90	3.64	2.95	2.91			
	N_w	*868*	*683*	*123*	*62*			
	N_{uw}	*257*	*120*	*86*	*51*			

[d] Indicates a statistically significant difference between small and medium districts.

[e] Indicates a statistically significant difference between small and large districts.

[f] Indicates a statistically significant difference between medium and large districts.

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 7, 8, and 13.

Exhibit B-25
Percent of Districts Reporting That the Allocation of All or Some One-Time and/or Ongoing Funds Was Not Allocated, by District Type

		District Type						
		All	Elementary	Unified	High	χ^2	df	p-value
Not allocated[bc]	%	19	21	23	2	18.96	2	<0.01
	SE	2.64	4.01	4.22	0.86			
	N_w	*840*	*437*	*308*	*95*			
	N_{uw}	*249*	*94*	*126*	*29*			

[b] Indicates a statistically significant difference between elementary and high school districts.

[c] Indicates a statistically significant difference between unified and high school districts.

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 7 and 13.

Exhibit B-26
Average Percent of District Allocation of One-Time Funds to Activity Categories

		All Districts
Professional development and planning	%	13
	SE	1.26
Supplies and equipment	%	60
	SE	2.71
Other	%	6
	SE	1.39
Don't know/unsure	%	21
	SE	2.72
	N_w	*790*
	N_{uw}	*238*

Note: One-time funds reported are of those allocated to the visual and performing arts.

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 11.

Exhibit B-27
Average Percent of District Allocation of Ongoing Funds to Activity Categories

		All Districts
Professional development and planning	%	11
	SE	1.22
Supplies and equipment	%	39
	SE	2.67
Staffing	%	33
	SE	2.73
Don't know/unsure	%	16
	SE	2.44
	N_w	*767*
	N_{uw}	*227*

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 16.

Exhibit B-28
Percent of Districts Allocating Ongoing Funds to Specific Activities, Among Districts Allocating Funds to Planning, Professional Development, and Staffing

		All Districts
Evaluating existing programs	%	41
	SE	4.02
	N_w	*562*
	N_{uw}	*169*
Writing a long-range plan	%	40
	SE	3.91
	N_w	*564*
	N_{uw}	*170*
Writing curriuclum	%	49
	SE	4.04
	N_w	*567*
	N_{uw}	*172*
Professional development for elementary classroom teachers	%	54
	SE	4.30
	N_w	*514*
	N_{uw}	*152*
Professional development for elementary arts specialists	%	41
	SE	4.26
	N_w	*491*
	N_{uw}	*145*
Professional development for secondary arts specialists	%	51
	SE	4.17
	N_w	*533*
	N_{uw}	*163*
Hiring NCLB-compliant teacher(s)	%	53
	SE	4.07
	N_w	*568*
	N_{uw}	*170*
Hiring arts coordinator(s)	%	20
	SE	3.12
	N_w	*555*
	N_{uw}	*167*

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 17.

Exhibit B-29

Average Percent of District Allocation of One-time Funds to Activity Categories, by District Type

			District Type					
		All	Elementary	Unified	High	Wald F	df	p-value
Professional development and planning[c]	%	13	13	13	8	3.25	2	0.04
	SE	1.23	2.13	1.51	1.55			
Supplies and equipment[c]	%	61	60	57	73	2.12	2	0.12
	SE	2.73	4.18	3.99	6.78			
Other[b]	%	5	8	3	1	4.61	2	0.01
	SE	1.42	2.57	1.46	0.54			
Don't know/unsure	%	21	19	26	17	0.96	2	0.39
	SE	2.74	3.92	4.44	7.05			
	N_w	*767*	*388*	*285*	*94*			
	N_{uw}	*231*	*84*	*119*	*28*			

[b] Indicates a statistically significant difference between elementary and high school districts.

[c] Indicates a statistically significant difference between unified and high school districts.

Note: One-time funds reported are of those allocated to the visual and performing arts.

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 11.

Exhibit B-30

Average Percent of District Allocation of Ongoing Funds to Activity Categories, by District Type

			District Type					
		All	Elementary	Unified	High	Wald F	df	p-value
Professional development and planning	%	11	12	11	9	0.23	2	0.79
	SE	1.23	2.14	1.15	2.72			
Supplies and equipment[bc]	%	39	32	37	74	18.29	2	<0.01
	SE	2.72	3.84	3.72	6.08			
Staffing[bc]	%	33	39	31	12	6.83	2	<0.01
	SE	2.77	4.33	3.66	5.85			
Don't know/unsure[bc]	%	17	17	21	4	11.49	2	<0.01
	SE	2.51	3.90	3.96	1.37			
	N_w	*744*	*387*	*265*	*93*			
	N_{uw}	*220*	*83*	*110*	*27*			

[b] Indicates a statistically significant difference between elementary and high school districts.

[c] Indicates a statistically significant difference between unified and high school districts.

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 16.

Exhibit B-31
Average Percent of District Allocation of One-Time Funds Across Arts Disciplines

		All Districts
Music	%	41
	SE	2.26
Visual arts	%	23
	SE	1.65
Theater	%	11
	SE	1.13
Dance	%	3
	SE	0.48
Don't know/unsure	%	23
	SE	2.71
	N_w	*784*
	N_{uw}	*237*

Note: One-time funds reported are of those allocated to the visual and performing arts.

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 8.

Exhibit B-32
Average Percent of District Allocation of Ongoing Funds Across Arts Disciplines

		All Districts
Music	%	36
	SE	2.29
Visual arts	%	23
	SE	1.84
Theater	%	8
	SE	0.98
Dance	%	3
	SE	0.56
Not allocated in 2007-08	%	11
	SE	2.01
Don't know/unsure	%	18
	SE	2.31
	N_w	*850*
	N_{uw}	*253*

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 13.

Exhibit B-33
Average Percent of District Allocation of One-Time Funds to Music, by District Type

			District Type					
		All	Elementary	Unified	High	Wald F	df	p-value
Music[ab]	%	41	48	36	30	5.36	2	<0.01
	SE	2.31	3.87	2.96	3.70			
	N_w	*762*	*382*	*285*	*94*			
	N_{uw}	*230*	*83*	*119*	*28*			

[a] Indicates a statistically significant difference between elementary and unified districts.

[b] Indicates a statistically significant difference between elementary and high school districts.

Note: One-time funds reported are of those allocated to the visual and performing arts.

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 8.

Exhibit B-34
Average Percent of District Allocation of Ongoing Funds to Music, by District Type

			District Type					
		All	Elementary	Unified	High	Wald F	df	p-value
Music[ab]	%	36	42	31	28	4.13	2	0.02
	SE	2.32	3.74	3.63	3.20			
	N_w	*827*	*425*	*307*	*95*			
	N_{uw}	*246*	*92*	*125*	*29*			

[a] Indicates a statistically significant difference between elementary and unified districts.

[b] Indicates a statistically significant difference between elementary and high school districts.

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 13.

Exhibit B-35
Average Percent of District Allocation of One-Time Funds Passed to Schools or Directed by the Central Office

		All Districts
Passed on to schools	%	76
	SE	2.69
Directed by the central office	%	19
	SE	2.43
Don't know/unsure	%	5
	SE	1.44
	N_w	*789*
	N_{uw}	*237*

Note: One-time funds reported are of those allocated to the visual and performing arts.

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 9.

Exhibit B-36
Average Percent of District Allocation of Ongoing Funds Passed to Schools or Directed by the Central Office

		All Districts
Passed on to schools	%	65
	SE	3.17
Directed by the central office	%	29
	SE	2.98
Don't know/unsure	%	6
	SE	1.61
	N_w	*774*
	N_{uw}	*229*

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 14.

Exhibit B-37
Percent of Districts with a Board-Adopted Written Strategic Plan That Includes Arts Education

	All Districts
%	45
SE	3.27
N_w	*873*
N_{uw}	*257*

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 20.

Exhibit B-38
Percent of Districts Using a Board-Adopted Written Strategic Plan for Arts Education to Guide Allocation of Arts Funding, Among Districts with a Strategic Plan in Place

	Districts with Plan
%	78
SE	4.06
N_w	*391*
N_{uw}	*126*

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 21.

For more information on districts that use a board-adopted written strategic plan for arts education to guide allocation of arts funding see Exhibit B-5.

Exhibit B-39
Percent of Districts Identifying Contributors to the Development of Arts Education Plans and Resource Allocation Decisions, Among Districts With and Without Strategic Arts Plans

		Districts	
		With Plan	Without Plan
District arts committee	%	62	34
	SE	5.38	3.90
	N_w	*308*	*536*
	N_{uw}	*103*	*146*
District arts coordinator	%	45	27
	SE	5.21	3.74
	N_w	*307*	*530*
	N_{uw}	*102*	*145*
Other district administrators	%	93	85
	SE	2.83	3.14
	N_w	*308*	*547*
	N_{uw}	*103*	*148*
School administrators	%	96	90
	SE	1.73	2.56
	N_w	*307*	*549*
	N_{uw}	*102*	*149*
Elementary classroom teachers	%	92	73
	SE	2.76	4.03
	N_w	*266*	*484*
	N_{uw}	*91*	*130*
Elementary arts specialists	%	54	46
	SE	5.77	4.65
	N_w	*258*	*464*
	N_{uw}	*88*	*122*
Secondary arts teachers	%	72	67
	SE	5.19	4.17
	N_w	*287*	*520*
	N_{uw}	*97*	*144*
External consultants	%	41	11
	SE	5.06	2.55
	N_w	*305*	*522*
	N_{uw}	*101*	*142*
The California Arts Project (TCAP)	%	29	13
	SE	4.44	2.99
	N_w	*307*	*515*
	N_{uw}	*102*	*140*

continued on the next page

Exhibit B-39 (continued)
Percent of Districts Identifying Contributors to the Development of Arts Education Plans and Resource Allocation Decisions, Among Districts With and Without Strategic Arts Plans

		Districts	
		With Plan	Without Plan
California Alliance for Arts Education (CAAE)	%	25	6
	SE	4.38	1.97
	N_w	*307*	*520*
	N_{uw}	*102*	*141*
County Office of Education	%	51	38
	SE	5.38	4.24
	N_w	*305*	*527*
	N_{uw}	*101*	*143*
Arts organizations/artists	%	53	26
	SE	5.36	3.86
	N_w	*307*	*520*
	N_{uw}	*102*	*141*
Parents	%	90	63
	SE	3.25	4.19
	N_w	*307*	*527*
	N_{uw}	*102*	*143*

Note: "Districts with strategic arts plans" include districts that both have a strategic plan in place that includes arts education and use this plan to guide allocation of arts funding.

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 22a-m and 24a-m.

Exhibit B-40
Average Percent of District Allocation of One-Time Funds to Specific Activity Categories, by District Capacity

			District Capacity				
		All	Lower	Higher	Wald F	df	p-value
Professional development and planning	%	13	10	20	12.22	1	<0.01
	SE	1.26	1.29	2.66			
Supplies and equipment	%	60	65	49	9.18	1	<0.01
	SE	2.71	3.40	4.00			
Other	%	6	5	8	0.86	1	0.35
	SE	1.39	1.46	3.03			
Don't know/unsure	%	21	21	23	0.19	1	0.66
	SE	2.72	3.42	4.37			
	N_w	*790*	*545*	*245*			
	N_{uw}	*238*	*139*	*99*			

Note: One-time funds reported are of those allocated to the visual and performing arts.

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 11.

Exhibit B-41
Average Percent of District Allocation of Ongoing Funds to Specific Activity Categories, by District Capacity

			District Capacity				
		All	Lower	Higher	Wald F	df	p-value
Professional development and planning	%	11	8	19	13.57	1	<0.01
	SE	1.22	1.09	2.83			
Supplies and equipment	%	39	41	34	2.19	1	0.14
	SE	2.67	3.53	3.58			
Staffing	%	33	32	36	0.72	1	0.40
	SE	2.73	3.51	4.10			
Don't know/unsure	%	16	19	11	3.68	1	0.06
	SE	2.44	3.31	2.77			
	N_w	*767*	*522*	*245*			
	N_{uw}	*227*	*132*	*95*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 16.

Exhibit B-42
Percent of Districts Allocating One-Time Funds to Specific Activities, Among Districts Allocating Funds to Planning, Professional Development, and Staffing, by District Capacity

			District Capacity				
		All	Lower	Higher	χ^2	df	p-value
Evaluating existing programs	%	35	23	56	17.37	1	<0.01
	SE	3.96	4.54	6.36			
	N_w	*498*	*312*	*185*			
	N_{uw}	*157*	*83*	*74*			
Writing a long-range plan	%	42	29	64	17.57	1	<0.01
	SE	4.18	5.17	6.01			
	N_w	*505*	*317*	*188*			
	N_{uw}	*159*	*83*	*76*			
Writing curriuclum	%	57	52	65	2.67	1	0.10
	SE	4.22	5.61	6.19			
	N_w	*508*	*319*	*188*			
	N_{uw}	*161*	*85*	*76*			
Professional development for elementary classroom teachers	%	66	58	79	6.00	1	0.01
	SE	4.44	6.21	5.78			
	N_w	*435*	*261*	*174*			
	N_{uw}	*139*	*67*	*72*			
Professional development for elementary arts specialists	%	50	38	68	11.17	1	<0.01
	SE	4.64	6.14	5.98			
	N_w	*424*	*253*	*170*			
	N_{uw}	*134*	*65*	*69*			
Professional development for secondary arts specialists	%	58	50	72	6.45	1	0.01
	SE	4.36	5.81	6.14			
	N_w	*466*	*295*	*171*			
	N_{uw}	*153*	*80*	*73*			

Note: One-time funds reported are of those allocated to the visual and performing arts.

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 12.

Exhibit B-43
Percent of Districts Allocating Ongoing Funds to Specific Activities, Among Districts Allocating Funds to Planning, Professional Development, and Staffing, by District Capacity

			District Capacity				
		All	Lower	Higher	χ^2	df	p-value
Evaluating existing programs	%	41	31	59	11.74	1	<0.01
	SE	4.02	4.98	6.07			
	N_w	*562*	*358*	*204*			
	N_{uw}	*169*	*91*	*78*			
Writing a long-range plan	%	40	28	60	15.86	1	<0.01
	SE	3.91	4.80	6.20			
	N_w	*564*	*358*	*206*			
	N_{uw}	*170*	*91*	*79*			
Writing curriuclum	%	49	41	63	7.93	1	0.01
	SE	4.04	5.19	6.14			
	N_w	*567*	*361*	*206*			
	N_{uw}	*172*	*93*	*79*			
Professional development for elementary classroom teachers	%	54	43	71	10.62	1	<0.01
	SE	4.30	5.67	5.93			
	N_w	*514*	*319*	*195*			
	N_{uw}	*152*	*78*	*74*			
Professional development for elementary arts specialists	%	41	30	58	10.56	1	<0.01
	SE	4.26	5.35	6.43			
	N_w	*491*	*299*	*192*			
	N_{uw}	*145*	*73*	*72*			
Professional development for secondary arts specialists	%	51	41	70	12.63	1	<0.01
	SE	4.17	5.30	6.09			
	N_w	*533*	*347*	*186*			
	N_{uw}	*163*	*89*	*74*			
Hiring arts coordinator(s)	%	20	10	38	16.82	1	<.01
	SE	3.12	3.16	5.98			
	N_w	*555*	*352*	*203*			
	N_{uw}	*167*	*90*	*77*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 17.

CHAPTER 4

Exhibit B-44
Percent of Districts Reporting That Key Areas of Arts Education Had Increased (as Opposed to Decreased or Remained the Same) Since the 2005–06 Academic Year

		All Districts
Number of arts staff	%	36
	SE	3.17
	N_w	*858*
	N_{uw}	*253*
Enrollment in arts classes	%	40
	SE	3.27
	N_w	*837*
	N_{uw}	*247*
Arts instruction time	%	45
	SE	3.34
	N_w	*843*
	N_{uw}	*248*
Percentage of district budget designated to arts programs and activities	%	50
	SE	3.39
	N_w	*836*
	N_{uw}	*243*
Support from partner organizations	%	34
	SE	3.13
	N_w	*854*
	N_{uw}	*250*
Professional development in support of arts education	%	53
	SE	3.37
	N_w	*837*
	N_{uw}	*247*

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 18.

Exhibit B-45
Percent of Districts Reporting Changes in the Percentage of Budget Dedicated to Arts Programs and Activities Since the 2005–06 Academic Year

		All Districts
Increased	%	50
	SE	3.39
Remained the same	%	41
	SE	3.32
Decreased	%	9
	SE	2.05
	N_w	*836*
	N_{uw}	*243*

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 18.

Exhibit B-46
Percent of Districts Reporting That Key Areas of Arts Education Had Increased (as Opposed to Decreased or Remained the Same) Since the 2005–06 Academic Year, by District Capacity

			District Capacity				
		All	Lower	Higher	χ^2	df	p-value
Enrollment in arts classes	%	40	34	53	7.95	1	0.01
	SE	3.27	3.99	5.43			
	N_w	*837*	*583*	*254*			
	N_{uw}	*247*	*145*	*102*			
Support from partner organizations	%	34	28	49	10.21	1	<0.01
	SE	3.13	3.75	5.38			
	N_w	*854*	*593*	*261*			
	N_{uw}	*250*	*146*	*104*			
Professional development in support of arts education	%	53	45	73	18.58	1	<0.01
	SE	3.37	4.16	4.75			
	N_w	*837*	*582*	*255*			
	N_{uw}	*247*	*144*	*103*			

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 18.

Exhibit B-47
Percent of Districts Reporting Use of Ongoing Funds to Leverage Additional New Funding for Arts Education Since the 2005–06 Academic Year

	All Districts
%	25
SE	2.85
N_w	*840*
N_{uw}	*249*

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Question 19.

Exhibit B-48
Percent of Districts Reporting Moderate or Serious Barriers to Arts Instruction, by School Level

		School Level	
		Elementary	Secondary
Inadequate funding	%	76	59
	SE	3.03	3.57
	N_w	*758*	*700*
	N_{uw}	*220*	*220*
Inadequate facilities	%	49	35
	SE	3.54	3.42
	N_w	*756*	*706*
	N_{uw}	*219*	*221*
Inadequate supplies and equipment	%	54	43
	SE	3.57	3.57
	N_w	*750*	*705*
	N_{uw}	*218*	*220*
Focus on improving test scores	%	68	60
	SE	3.41	3.59
	N_w	*756*	*705*
	N_{uw}	*219*	*220*
Insufficient instructional time	%	80	43
	SE	2.97	3.56
	N_w	*758*	*708*
	N_{uw}	*220*	*222*
Insufficient time for instructional planning	%	72	39
	SE	3.22	3.53
	N_w	*753*	*705*
	N_{uw}	*217*	*220*
Insufficient time for professional development	%	66	48
	SE	3.42	3.60
	N_w	*756*	*706*
	N_{uw}	*219*	*221*
Lack of specialiazed arts teachers	%	65	30
	SE	3.45	3.38
	N_w	*756*	*699*
	N_{uw}	*219*	*219*
Lack of arts expertise among regular classroom teachers	%	71	N/A
	SE	3.34	
	N_w	*756*	
	N_{uw}	*219*	

continued on the next page

Exhibit B-48 (continued)
Percent of Districts Reporting Moderate or Serious Barriers to Arts Instruction, by School Level

		School Level	
		Elementary	Secondary
Lack of support from district leaders	%	23	15
	SE	2.81	2.34
	N_w	*756*	*705*
	N_{uw}	*219*	*220*
Lack of support from school administrators	%	20	18
	SE	2.52	2.46
	N_w	*756*	*699*
	N_{uw}	*219*	*219*
Lack of accountability for arts education	%	50	37
	SE	3.59	3.45
	Nw	*739*	*692*
	Nuw	*216*	*217*

Note: "Moderate or serious barriers to arts instruction" are as opposed to "minor barrier" or "not a barrier."

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 27 and 28.

Exhibit B-49
Percent of Districts Reporting Focus on Improving Test Scores as a Moderate or Serious Barrier to Arts Instruction at the Elementary and Secondary Levels, by District API Level

			District API					
		All	Low	Medium	High	χ^2	df	p-value
Elementary Level	%	68	87	83	43	37.69	2	<0.01
	SE	3.43	4.82	4.76	5.66			
	N_w	*750*	*200*	*244*	*307*			
	N_{uw}	*218*	*65*	*74*	*79*			
Secondary Level	%	59	64	71	42	11.58	2	<0.01
	SE	3.60	6.51	5.45	6.30			
	N_w	*699*	*197*	*268*	*234*			
	N_{uw}	*219*	*73*	*79*	*67*			

Note: "Moderate or serious barrier to arts instruction" is as opposed to "minor barrier" or "not a barrier."

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 27 and 28.

Exhibit B-50

Percent of Districts Reporting Focus on Improving Test Scores as a Moderate or Serious Barrier to Arts Instruction at the Elementary and Secondary Levels, by District Poverty Level

			District Poverty					
		All	Low	Medium	High	χ^2	df	p-value
Elementary Level	%	68	50	70	87	23.34	2	<0.01
	SE	3.42	5.84	6.19	4.51			
	N_w	*753*	*300*	*193*	*260*			
	N_{uw}	*217*	*77*	*72*	*68*			
Secondary Level	%	60	49	63	70	6.13	2	0.05
	SE	3.60	6.01	6.13	6.30			
	N_w	*702*	*275*	*204*	*223*			
	N_{uw}	*218*	*75*	*80*	*63*			

Note: "Moderate or serious barrier to arts instruction" is as opposed to "minor barrier" or "not a barrier."

Source: 2007 SRI Survey of District Leadership and Capacity in Arts Education in California, Questions 27 and 28.

APPENDIX C

SURVEY INSTRUMENT

District Leadership and Capacity in Arts Education

I. DISTRICT PROVISION OF SEQUENTIAL STANDARDS-BASED ARTS EDUCATION

1. Does your district provide sequential standards-based instruction for all students in any of the following four arts disciplines?
(Mark one box per row)

	Yes	No
a. Visual Arts	☐	☐
b. Theatre	☐	☐
c. Music	☐	☐
d. Dance	☐	☐

2. Does your district have a written, standards-aligned curriculum guide in any of the following four arts disciplines?
(Mark one box per row)

	Yes	No
a. Visual Arts	☐	☐
b. Theatre	☐	☐
c. Music	☐	☐
d. Dance	☐	☐

3. Has your district purchased state-adopted or recommended instructional materials in any of the following disciplines?
(Mark one box per row)

	Yes	No
a. Visual Arts	☐	☐
b. Theatre	☐	☐
c. Music	☐	☐

4. Has your school board adopted standards in any of the following four arts disciplines?
(Mark one box per row)

	Yes	No
a. Visual Arts	☐	☐
b. Theatre	☐	☐
c. Music	☐	☐
d. Dance	☐	☐

II. DISTRICT SUPPORT SYSTEMS

5. Are there any district-level positions that are dedicated to coordinating arts education in the schools in your district?

☐ Yes

☐ No

If yes, please indicate the FTE count and areas of responsibility for each district-level position: (For each position, please fill in the FTE count and mark areas of responsibility.)

Coordinator	FTE	Visual Arts	Theatre	Music	Dance
1.	____	☐	☐	☐	☐
2.	____	☐	☐	☐	☐
3.	____	☐	☐	☐	☐

6. Which of the following structures are in place to support arts education in the schools in your district?
(Mark one box per row)

	Yes	No
a. Districtwide committee for arts education	☐	☐
b. Partnerships with arts organizations	☐	☐
c. Partnerships with colleges and universities	☐	☐
d. Parent/community fundraising groups	☐	☐
e. Business/community volunteers	☐	☐
f. Parent volunteers	☐	☐
g. Other *Specify:* _____	☐	☐

III. USE OF NEW FUNDS

ONE-TIME FUNDING:

7. Of the *one-time* funds for Arts, Music, and Physical Education that were awarded last year, what percentage did your district allocate to Visual and Performing Arts and what percentage was allocated to Physical Education?
(Fill in % for each.)

	Percent
a. Visual and Performing Arts	____%
b. Physical Education	____%
c. Not allocated	____%
d. Don't know/unsure	____%
Total	**100%**

If no funds were allocated to Visual and Performing Arts, skip to question #13.

8. Of the one-time funds allocated to Visual and Performing Arts, what percentage was allocated to each of the four arts disciplines?
(Fill in % for each)

	Percent
a. Visual Arts	____%
b. Theatre	____%
c. Music	____%
d. Dance	____%
e. Don't know/unsure	____%
Total	**100%**

9. Of the one-time funds allocated to Visual and Performing Arts, what percentage was passed on to schools in your district and what percentage was directed by the central office?

(Fill in % for each)

		Percent
a.	Passed on to schools	____%
b.	Directed by central office	____%
c.	Don't know/unsure	____%
	Total	**100%**

10. How were one-time funds for arts education distributed across school levels in the district?

(Fill in % for each)

		Percent
a.	Elementary	____%
b.	Middle school	____%
c.	High school	____%
d.	Don't know/unsure	____%
	Total	**100%**

11. Of the one-time funds allocated to Visual and Performing Arts, what percentage was allocated to each of the following activities?
(Fill in % for each)

	Percent
a. Professional development and planning	____%
b. Supplies and equipment	____%
c. Other *Specify:* _____	____%
d. Don't know/unsure	____%
Total	**100%**

If no funds were allocated to Professional development and planning, skip to question #13.

12. Of the one-time funds allocated to Visual and Performing Arts for professional development and planning, which of the following areas received funding?
(Mark one box per row)

	Yes	No
a. Evaluating existing programs	☐	☐
b. Writing a long-range plan	☐	☐
c. Writing curriculum	☐	☐
d. Professional development for elementary classroom teachers	☐	☐
e. Professional development for elementary arts specialists	☐	☐
f. Professional development for secondary arts teachers	☐	☐
g. Other *Specify:* _____	☐	☐

ONGOING FUNDING:

13. What percentage of *ongoing* funds from the Arts and Music Block Grant did your district allocate to each the four arts disciplines during the 2007--08 academic year?
(Fill in % for each)

		Percent
a.	Visual Arts	____%
b.	Theatre	____%
c.	Music	____%
d.	Dance	____%
e.	Not allocated in 2007-08	____%
f.	Don't know/unsure	____%
	Total	**100%**

If no funds were allocated to Visual and Performing Arts in 2007--08, skip to question #18.

14. What percentage of ongoing funds was passed on to schools in your district and what percentage was directed by the central office for the 2007--08?
(Fill in % for each)

		Percent
a.	Passed on to schools	____%
b.	Directed by central office	____%
c.	Don't know/unsure	____%
	Total	**100%**

15. How were the ongoing funds for arts education distributed across school levels for 2007--08?

(Fill in % for each)

		Percent
a.	Elementary	____%
b.	Middle school	____%
c.	High school	____%
d.	Don't know/unsure	____%
	Total	**100%**

16. What percentage of the ongoing funds was allocated to each of the following activities during the 2007--08 academic year?

(Fill in % for each)

		Percent
a.	Professional development and planning	____%
b.	Staffing	____%
c.	Supplies and equipment	____%
d.	Don't know/unsure	____%
	Total	**100%**

17. If ongoing funds were allocated to staffing, professional development, or planning during the 2007--08 academic year, which of the following areas received funding?
(Mark one box per row)

	Yes	No
a. Evaluating existing programs	☐	☐
b. Writing a long-range plan	☐	☐
c. Writing curriculum	☐	☐
d. Professional development for elementary classroom teachers	☐	☐
e. Professional development for elementary arts specialists	☐	☐
f. Professional development for secondary arts specialists	☐	☐
g. Hiring NCLB-compliant teacher(s)	☐	☐
h. Hiring arts coordinator(s)	☐	☐
i. Other *Specify:* _____	☐	☐

18. Compared to the 2005–06 school year, indicate how the following aspects of your district's arts education program have changed.
(Mark one box per row)

	Decreased	Remained the same	Increased
a. Number of arts staff	☐	☐	☐
b. Enrollment in arts classes	☐	☐	☐
c. Arts instruction time	☐	☐	☐
d. Percentage of district budget dedicated to arts programs and activities	☐	☐	☐
e. Support from partner organizations	☐	☐	☐
f. Professional development in support of arts education	☐	☐	☐

19. Have the ongoing funds enabled you to leverage additional new funding for arts education?

☐ No

☐ Yes (Please explain) _____

IV. STRATEGIC PLANNING

20. Does your district have a board-adopted written strategic plan in place that includes arts education?

☐ Yes

☐ No (→ Skip to question 24)

21. Does this plan guide decisions around the allocation of new funds from the Arts and Music Block Grant?

☐ Yes (→ Answer questions 22 and 23, then skip to 25)

☐ No (→ Skip to question 24)

22. Who contributed to the development of this plan?
(Mark one box per row)

	Yes	No
a. District arts committee	☐	☐
b. District arts coordinator	☐	☐
c. Other district administrators	☐	☐
d. School administrators	☐	☐
e. Elementary classroom teachers	☐	☐
f. Elementary arts specialists	☐	☐
g. Secondary arts teachers	☐	☐
h. External consultants	☐	☐
i. The California Arts Project (TCAP)	☐	☐
j. California Alliance for Arts Education (CAAE)	☐	☐
k. County Office of Education	☐	☐
l. Arts organizations/artists	☐	☐
m. Parents	☐	☐
n. Other *Specify:* _____	☐	☐

23. How widely shared is this plan?
(Mark one box per row)

	Yes	No
a. District staff	☐	☐
b. School principals	☐	☐
c. Elementary classroom teachers	☐	☐
d. Elementary arts specialists	☐	☐
e. Secondary arts teachers	☐	☐
f. Parents	☐	☐
g. Broader community	☐	☐
h. Other *Specify:* _____	☐	☐

24. Who contributed to making decisions about the allocation of the new funds from the Arts and Music Block Grant?
(Mark one box per row)

	Yes	No
a. District arts committee	☐	☐
b. District arts coordinator	☐	☐
c. Other district administrators	☐	☐
d. School administrators	☐	☐
e. Elementary classroom teachers	☐	☐
f. Elementary arts specialists	☐	☐
g. Secondary arts teachers	☐	☐
h. External consultants	☐	☐
i. The California Arts Project (TCAP)	☐	☐
j. California Alliance for Arts Education (CAAE)	☐	☐
k. County Office of Education	☐	☐
l. Arts organizations/artists	☐	☐
m. Parents	☐	☐
n. Other *Specify:* _____	☐	☐

V. ROLE OF PARTNERS

25. Is your district involved in arts-related partnerships with any of the following types of organizations?
(Mark one box per row)

	Yes	No
a. The California Arts Project (TCAP)	☐	☐
b. County Office of Education	☐	☐
c. Colleges and universities	☐	☐
d. Local arts councils	☐	☐
e. Community arts/cultural organizations (e.g. museums, performing arts centers)	☐	☐
f. Business community	☐	☐
g. Other *Specify:* _____	☐	☐

26. What roles have partnerships played in building capacity to support school arts programs?
(Mark one box per row)

	Yes	No	Unknown
a. Funding	☐	☐	
b. Facilities	☐	☐	
c. Supplies and equipment	☐	☐	
d. Strategic planning	☐	☐	
e. Curricular support	☐	☐	
In support of a standards-based arts curriculum?	☐	☐	☐
In support of a sequential arts curriculum?	☐	☐	☐
f. Professional development	☐	☐	
In support of a standards-based arts program?	☐	☐	☐
g. Artists or other arts professionals	☐	☐	
In support of a standards-based arts program?	☐	☐	☐
In support of a sequential arts program?	☐	☐	☐

VI. BARRIERS TO ARTS EDUCATION

27. To what extent do *ELEMENTARY* schools in your district face the following barriers to the delivery of standards-based arts instruction for all students?
(Mark one box per row)

If you are responding on behalf of a High School District, do not answer this question. Skip to question #28.

	Not a barrier	Minor barrier	Moderate barrier	Serious barrier
a. Inadequate funding	☐	☐	☐	☐
b. Inadequate facilities	☐	☐	☐	☐
c. Inadequate supplies and equipment	☐	☐	☐	☐
d. Focus on improving academic test scores	☐	☐	☐	☐
e. Insufficient instructional time	☐	☐	☐	☐
f. Insufficient time for instructional planning	☐	☐	☐	☐
g. Insufficient time for professional development	☐	☐	☐	☐
h. Lack of specialized arts teachers	☐	☐	☐	☐
i. Lack of arts expertise among regular classroom teachers	☐	☐	☐	☐
j. Lack of support from district leaders	☐	☐	☐	☐
k. Lack of support from school administrators	☐	☐	☐	☐
l. Lack of accountability for arts education	☐	☐	☐	☐
m. Other *Specify:* _____	☐	☐	☐	☐

28. To what extent do *SECONDARY* schools in your district face the following barriers to the delivery of standards-based arts instruction for all students?
(Mark one box per row)

	Not a barrier	Minor barrier	Moderate barrier	Serious barrier
a. Inadequate funding	☐	☐	☐	☐
b. Inadequate facilities	☐	☐	☐	☐
c. Inadequate supplies and equipment	☐	☐	☐	☐
d. Focus on improving academic test scores	☐	☐	☐	☐
e. Insufficient instructional time	☐	☐	☐	☐
f. Insufficient time for instructional planning	☐	☐	☐	☐
g. Insufficient time for professional development	☐	☐	☐	☐
h. Lack of specialized arts teachers	☐	☐	☐	☐
i. Lack of support from district leaders	☐	☐	☐	☐
j. Lack of support from school administrators	☐	☐	☐	☐
k. Lack of accountability for arts education	☐	☐	☐	☐
l. Other *Specify:* _____	☐	☐	☐	☐

VII. FINAL BACKGROUND/CLOSING

29. **Would you like to elaborate on any issues regarding your district's capacity to support arts education?** (Open-ended)

30. **Would you like to elaborate on any issues regarding your district's use of new state funding for visual and performing arts?** (Open-ended)

31. **What organizations or entities are in the best position to help your district build capacity for arts education?** (Open-ended)

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