An Unfinished Canvas




Arts Education in California: Taking Stock of Policies and Practices

Research conducted by SRI International

This study was commissioned by The William and Flora Hewlett Foundation; the Ford Foundation provided additional support.

A Summary Report with an overview of the study findings is also available. Copies of both reports can be downloaded from http://www.sri.com/policy/cep/edreform/ArtsEd.html.

Suggested citation:
Woodworth, K. R., Gallagher, H. A., Guha, R., Campbell, A. Z., Lopez-Torkos, A. M., and Kim, D. *An unfinished canvas. Arts education in California: Taking stock of policies and practices. Summary Report.* Menlo Park, CA: SRI International.

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SRI International
333 Ravenswood Avenue
Menlo Park, CA 94025
Phone: 650.859.2000

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Arts Education in California: Taking Stock of Policies and Practices

Katrina R. Woodworth
H. Alix Gallagher
Roneeta Guha
Ashley Z. Campbell
Alejandra M. Lopez-Torkos
Debbie Kim

Center for Education Policy
SRI International
2007

CONTENTS

EXHIBITS

FOREWORD

Could it be possible that California, of all places, is ambivalent about the role of arts in education?

On one hand, the state's policy-makers ratified the importance of arts education in 2001, when California enacted rigorous standards that outline what every student should know in four areas—visual arts, music, dance and theater—and at every grade level.

And on the other hand are the findings of "An Unfinished Canvas." The report, the first comprehensive examination of whether California has acted upon its recognition of the importance of arts education, recounts the myriad ways in which the state has fallen short, not just of its own acknowledged goals, but in comparison to the rest of the nation.

While "An Unfinished Canvas" examines what California does—and, more often, does not do—to educate the next generation in the arts, it's also worth revisiting why the arts are so important in our schools. A 2002 survey of more than 60 research projects about the impact of arts education on student learning found numerous ways in which studying of the arts nurtures other learning, from music's role in cognitive development and spatial reasoning to the ways that drama fosters reading comprehension. The survey, entitled "Critical Links: Learning in the Arts and Student Academic and Social Development," reviewed other research indicating that education in the arts not only fosters other specific skills, but also improves students' self-confidence and motivation to learn, particularly among poor and other at-risk students.

Our understanding of these effects remains provisional and further research still is needed, but the data needn't be conclusive to acknowledge that children have different ways to get excited about learning. Not all of them are in the classic mold of being excited by mastering reading skills and math facts. And we fail these children if we don't give them alternative ways to light and fan that first spark.

Of course, we value the arts for more than the utilitarian. We value them, too, for the unquantifiable ways they enrich us. "Moved beyond words" is no mere rhetoric. It's an experience that allows us to think, feel, and learn in new ways.

And that brings us to California's future. Our state has long been described as an incubator of the new, whether it's the digital revolution bred in Silicon Valley or now the emerging bio-tech revolution. Artistic endeavor, by its nature, asks both that you bring the best of yourself to a task and that you seek creative new ways to engage the world. These are, as a growing number of business leaders have begun to acknowledge, precisely the skills California needs in its workforce, if it is to continue to point the way to the future.

California's goals for educating our children in and about the arts already are on the books. But as the new data from SRI make clear, we are not giving our students the kind of understanding of the arts that our own standards envision. So the question today for all Californians is this: Are we willing to lower our standards and view our goals as unreachable—or use this report to spur a commitment to provide high-quality arts education to all students?

Marshall Smith
Director, Education Program
The William and Flora Hewlett Foundation

Moy Eng
Director, Performing Arts Program
The William and Flora Hewlett Foundation

ADVISORS

Kristine Alexander
Executive Director
The California Arts Project

Sarah Anderberg
Arts Initiative Director
California County Superintendents
Educational Services Association

Gregory Bowman
Superintendent
Burbank Unified School District

Nancy Carr
Visual and Performing Arts Consultant
California Department of Education

Isabelle Garcia
Legislative Advocate
California Teachers Association

Todd Gaviglio
Co-Principal
Adelante School
Redwood City School District

Ayanna Hudson Higgins
Arts Education Program Director
Los Angeles County Arts Commission

Holly Jacobson
Assistant Executive Director
California School Boards Association

Nicole Knight
Teacher
Urban Promise Academy
Oakland Unified School District

Carol Kocivar
Legislative Advocate
California PTA

John Kreidler
Executive Director
Cultural Initiatives Silicon Valley

Patty Larrick
Arts Coordinator
Tuolumne County Office of Education

Louise Music
Visual and Performing Arts Coordinator
Alameda County Office of Education

Charles Parchment
Director of Language Development
Franklin-McKinley School District

Scott Plotkin
Executive Director
California School Boards Association

Laurie Schell
Executive Director
California Alliance for Arts Education

Jef Wind
Teacher and VPA Chair
Willow Glen High School
San Jose Unified School District

ACKNOWLEDGMENTS

We would like to thank the many educators across California whose participation in this study made this report possible. This study benefited from the insights and experience of the members of our advisory group and our consultant, Lois Hetland; we are grateful for their support of the study. We further extend our appreciation to our SRI colleagues. For research support, we thank Melanie Daniels, Heather Hough, Harold Javitz, June Park, and Tiffany Price; for programming assistance, we thank Katherine Baisden and Paul Hu; for editorial assistance, we thank Klaus Krause and Michael Smith; for graphics and production assistance, we thank Kathy Wright, Cher Cai, Lee Gerrans, and Naomi House.

Finally, we are grateful to The William and Flora Hewlett Foundation and the Ford 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 advisors, The William and Flora Hewlett Foundation, or the Ford Foundation.

ABBREVIATIONS

AB	Assembly Bill
AP	Advanced Placement
AYP	Adequate Yearly Progress
CAAN	California Arts Assessment Network
CAC	California Arts Council
CBEDS	California Basic Educational Data System
CDE	California Department of Education
CSMP	California Subject Matter Project
CSU	California State University
CTC	Commission on Teacher Credentialing
ECS	Education Commission of the States
ESEA	Elementary and Secondary Education Act of 1965
FRPL	Free- and Reduced-Price Lunch
FTE	Full-Time Equivalent
Goals 2000	*Goals 2000: Educate America Act*
IASA	*Improving America's Schools Act*
IB	International Baccalaureate
LAEP	Local Arts Education Agency
MAP	Model Arts Program
MYP	Middle Years Program
MSA	Metropolitan Statistical Area
NCES	National Center for Education Statistics
NCLB	*No Child Left Behind Act of 2001*
PI	Program Improvement
SAIT	School Assistance and Intervention Team
SB	Senate Bill
TCAP	The California Arts Project
UC	University of California
VPA	Visual and Performing Arts

SUMMARY OF KEY FINDINGS AND RECOMMENDATIONS

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.

CHAPTER 1

INTRODUCTION

In many ways, arts education in California has been given a boost in recent years. In 1999, the state's 4-year universities increased admission standards vis-à-vis the arts, requiring 1 year of arts coursework for admission. One year later, the State Legislature passed Senate Bill (SB) 1390, calling for the creation of content standards in the arts. In 2001, the State Board of Education adopted standards that set forth what students should know and be able to do in music, visual arts, theatre, and dance; and in 2004, the Board approved a revised *Visual and Performing Arts* (*VPA*) *Framework* designed to help educators establish standards-based instructional programs. Most recently, in the 2006 budget cycle, following several years of turbulent funding for arts education, the Governor and the Legislature committed an unprecedented level of funds to enable schools and districts to develop arts education programs.

California policy-makers clearly have ambitious goals for arts education. However, beyond developing rigorous standards and calling for instruction in the arts as part of the required course of study, California historically has done little to develop, implement, and sustain comprehensive arts programs that provide all students with access to and opportunities in the arts. Moreover, until now, the state has lacked comprehensive, reliable information to indicate whether it is meeting its goals for arts instruction. This study has sought to fill that information gap by taking stock of arts education policies and practices: understanding where schools' arts programs are relative to state goals, assessing the strengths and weaknesses of the systemic support for these programs, and identifying ways in which state and local policy-makers might improve conditions for arts education. The study also provides a baseline for examining the effects on student access to arts instruction of the new state funds that have been made available.

"…until now, the state has lacked comprehensive, reliable information to indicate whether it is meeting its goals for arts instruction."

OVERVIEW OF THE STUDY

The study examined several key indicators of the status of arts education in California: what proportion of schools offer arts education and what proportion of students receive arts instruction, the extent to which the California VPA standards are being implemented, whether schools are held accountable for student achievement of the arts standards, who provides arts instruction in California, and how arts education is funded, including the roles of state, local, and private sources of funding. Further, the study explored how these indicators of the status of arts education vary by school demographic characteristics, such as poverty concentration and school level, and by arts discipline (i.e., music, visual arts, theatre, and dance).

The study used a combination of methods, including school surveys, case studies, and secondary data analyses. The school surveys measured key characteristics of arts education in California, and the case studies provided an in-depth understanding of how education in the arts is delivered and funded in California schools. The secondary data analyses contributed additional statewide information on student enrollment and the teacher workforce over time. Appendix A provides detailed information on the study methodology (e.g., survey and case study samples). Appendix B provides supplemental statistical information (e.g., standard errors, test statistics) for all survey and secondary data presented in the body of the report. The surveys for this study are included in Appendix D.

School Survey

To develop a broad, generalizable picture of arts education in California, the study team surveyed 1,800 public schools in spring 2006, sampling schools on the basis of school level, poverty concentration, and population density of the school location (see Appendix A). The survey response rate was 62.4%; the 1,123 respondents were school principals or their designees. Although the study did not select schools on the basis of student performance, the respondent pool included 222 schools (nearly 20% of respondents) that had been identified for Program Improvement (PI).[1] This proportion mirrors the nearly 20% of PI schools in the state overall in 2005-06.[2]

The surveys asked respondents about the delivery of arts instruction; providers of arts instruction; standards and accountability; funding for the arts; the role of districts, counties, and partner organizations; changes over time in arts education; and barriers to implementing arts education. Because the study sought to frame its findings within the national context, it drew heavily on survey items developed under the Fast Response Survey System of the National Center for Education Statistics (Carey, Kleiner, Porch, & Farris, 2002). The study used two survey forms—one for elementary schools and another for secondary (middle and high) schools; to enable reporting across both samples, the surveys overlapped on a substantial number of items. Comparative analyses further examined similarities and differences in the research areas of interest by school level, level of poverty concentration, and population density of the school location.

Case Studies

To complement the survey data, the study team conducted case studies in schools across California in spring 2006. Whereas the survey captured information from a broad representation of California schools, the case studies offered in-depth understandings of methods used to deliver arts instruction. Members of the study advisory group and their colleagues nominated case study schools and districts with arts programs in different stages of development (initial, under way, and well-developed) to highlight key issues in providing arts education and factors that supported or impeded the development of strong arts programs. Other members of the arts education community (e.g., staff from regional sites of The California Arts Project [TCAP], as well as staff from county offices of education) also made suggestions. The study team selected sites from among those nominated to achieve a broad representation of California schools on the basis of geographic region, population density, and poverty concentration. The team also considered academic performance and the percentage of English learners in the schools and districts. To provide a range of arts programs and delivery methods in California, the final case study sample consisted of 31 schools—9 high schools, 6 middle schools, 4 K-8 schools, and 12 elementary schools—in 13 districts, 10 communities, and 9 counties.

At each school site, teams of two researchers spent 1 day on-site, plus additional time with district personnel and arts partners, conducting interviews and collecting documents. Researchers used semistructured interview protocols to interview a total of 193 people. At the district level, the research team interviewed 32 officials, including superintendents, school board members, and arts coordinators. At the school level, researchers interviewed 32 administrators, including principals and vice-principals; 54 arts-related instructors who provide arts instruction; 43 elementary classroom teachers; and 4 secondary non-arts-related teachers. Researchers also interviewed 28 arts partners, including professional development providers, outside arts organization staff, and parent/community volunteers. Documents collected and reviewed included school plans, district plans, partnership materials, and grant proposals.

[1] PI schools are subject to a series of escalating consequences that range from allowing students to transfer to another public school in the district, to providing tutors, to the more severe school restructuring and, possibly, to state takeover.
[2] In 2005-06, the state had 1,772 schools in PI.

Statewide Data Analysis

The study team also analyzed data from the California Basic Educational Data System (CBEDS) to gain an understanding of statewide enrollment in arts courses and to examine the characteristics of arts teachers. Using CBEDS data, the study team tracked student enrollment in arts courses over time and by region, and examined the number of dedicated arts staff in the state and across school levels. Appendix A provides a detailed list of the arts courses included in these analyses.

REPORT ORGANIZATION

Chapter 2 begins with an inventory of state and federal policies affecting arts education in California. Chapter 3 addresses whether or not California schools offer sequential, standards-based courses of study in the arts, and it introduces the roles played by districts, counties, and partner organizations in support of sequential, standards-based programs. Chapter 4 examines student access to arts instruction, including participation rates, and the duration and intensity of students' experiences. Chapter 5 deals with the broad question of who provides arts instruction to California students, as well as related questions of their preparation and ongoing professional development. Chapter 6 focuses on funding for arts education and also addresses questions about facilities and materials. Chapter 7 sets forth the research team's recommendations for state policy-makers, school and district leaders, and parents.

CHAPTER 2

STATE AND FEDERAL POLICY CONTEXT FOR ARTS EDUCATION

Since the early 1990s, federal and state policy-makers have paid increasing attention to the importance of the visual and performing arts in public education. At the national level, the development of voluntary standards in arts education and the designation of the arts as a core subject under federal law helped to elevate the status of the arts in the discourse on school reform. Likewise, in California, state policy-makers adopted rigorous content standards in the arts, and the state's 4-year public universities began requiring 1 year of arts coursework for admission. Yet, despite ambitious goals for the arts, policy-makers have done little to support the development of standards-based arts programs. Funding for the arts, as with other areas of K-12 education in California, has been greatly affected by fluctuations in the state budget and the availability of sufficient resources. Competition for limited education dollars, combined with an increased focus on tested subjects, such as mathematics and reading, for which districts and schools are held accountable has had an adverse effect on arts programs across the state.

"Since the early 1990s, federal and state policy-makers have paid increasing attention to the importance of the visual and performing arts in public education."

In the 2006 legislative session, policy-makers made a renewed commitment to arts education. With an improved economy and political climate, the Governor and the Legislature committed an unprecedented level of funding to arts education programs. This chapter reviews these and other key milestones with respect to both national and state arts education policies. The chapter begins with a review of federal policies, followed by a discussion of policies affecting arts education in California.

FEDERAL POLICY

Major federal education policy initiatives in recent years have focused on the implementation of standards-based reforms to improve the academic achievement of all students.[3] In 1994, President Clinton signed the *Goals 2000: Educate America Act*, which set forth eight goals for public education, including student proficiency in core academic subjects, and the *Improving America's Schools Act* (IASA), which reauthorized the *Elementary and Secondary Education Act of 1965* (ESEA), the most significant piece of federal legislation for K-12 education. Goals 2000 and IASA worked in tandem to promote the development of content standards, aligned assessments, and accountability systems. In 2002, President Bush signed the *No Child Left Behind Act of 2001* (NCLB), the most recent reauthorization of ESEA. NCLB builds on and strengthens the standards, assessment, and accountability provisions in IASA and adds provisions to improve teacher quality. Identified as a core academic subject under each of these initiatives, the arts are among the nation's stated educational priorities. However, the impacts of federal policies, particularly NCLB, on arts education have been mixed. Because the arts are a core subject, districts can use federal funding in support of arts education. They also must ensure that arts educators are appropriately trained and credentialed. Yet, numerous research studies have documented the unintended consequences of high-stakes assessments in other core subjects, such as reading and mathematics, for nontested subjects like the arts. The remainder of this section discusses the role of federal policies on arts funding, teacher preparation, and standards and assessment.

[3] The core components of the standards-based reform movement include clear, high standards for what students should know and be able to do; assessments aligned with the standards to monitor student progress; and school accountability based on assessment results.

The Arts as a Core Academic Subject

The importance of the arts in federal education policy was first highlighted in 1994 with the enactment of Goals 2000. One of the act's eight goals proposed that students should demonstrate competency in nine primary academic subjects, including the arts. Although individuals and advocacy groups had argued the importance of the arts for many years, Goals 2000 was the first major piece of federal legislation to officially designate the arts as a core subject. Shortly thereafter, IASA required that all provisions of the act be applied to the core academic subjects set forth in Goals 2000. Building on Goals 2000 and IASA, NCLB included the arts as a core content area (Title IX, Part A, Section 9101).[4]

"As a core academic subject under NCLB, the arts can benefit from an array of federal programs and their associated funds."

As a core academic subject under NCLB, the arts can benefit from an array of federal programs and their associated funds. *No Subject Left Behind*, a guide to federal funding opportunities, includes information about 14 programs under NCLB through which arts education programs can receive funding (Arts Education Partnership, American Arts Alliance, American Association of Museums, American Symphony Orchestra League, Americans for the Arts, et al., 2005). For example, the 21st Century Community Learning Center grants can be used to support after-school programs in the arts, Teacher Quality Enhancement grants can be used to recruit and train arts teachers, Comprehensive School Reform grants can include arts funding if the arts are a component of the school's reform plan, and Title I funds can be used to support arts programs that serve economically disadvantaged students. In addition to programs designed to support all core subjects, NCLB includes programs that are specific to the arts. The Arts in Education Model Development and Dissemination Grants Program supports innovative arts education models, and the Professional Development for Arts Educators Grants are awarded to strengthen teacher development and support innovative instructional methods (Title V, Part D, Subpart 15). Although these arts-specific programs do not provide dedicated arts funding for each state, they do allow districts to apply for funding in support of arts education programs.

In addition to establishing funding opportunities, including the arts as a core subject means that arts teachers are subject to NCLB's requirement that all teachers of core academic subjects be "highly qualified." To be considered highly qualified, teachers must hold a bachelor's degree, have full state certification (or be working toward certification through an alternative preparation program), and have demonstrated subject matter competency in each assigned subject (Title IX, Part A, Section 9101). Although this requirement places pressure on states to ensure that all teachers of core subjects, including the arts, are appropriately trained and certified, no states, including California, currently meet the goal of having 100% of teachers deemed highly qualified.

Standards and Assessment

Standards for arts education first gained national attention in the early 1990s. Supported by federal grant monies, the Consortium of National Arts Education Associations, under the guidance of the National Committee for Standards in the Arts, developed voluntary national standards for each of the four arts disciplines—music, visual arts, theatre, and dance (MENC: The National Association for Music Education, n.d.). The document includes content standards that set forth what students should know and be able to do in grades K-12 in each of the four arts disciplines, and performance standards that specify the levels of achievement expected at the completion of grades 4, 8, and 12. Several states have adopted these standards or have created their own, based on a similar format.

Although the voluntary national standards specify expected levels of student performance in the four arts disciplines, NCLB does not mandate arts assessment, nor does it include the arts in federally mandated accountability systems. Under NCLB, districts and schools must demonstrate

[4] NCLB's core content areas for education are English, reading/language arts, mathematics, science, foreign languages, civics/government, economics, arts, history, and geography.

adequate yearly progress (AYP) toward reaching the goal of 100% proficiency in mathematics and reading by 2013-14. Currently, only mathematics and reading are included in the AYP calculations. Schools that do not meet their AYP targets for 2 consecutive years are identified as in need of improvement and are subject to a series of escalating sanctions. Because of the significant pressures entailed in meeting AYP targets, several recent studies have suggested that schools are "narrowing the curriculum" to focus more and more on tested subjects, to the detriment of other subjects, including the arts (Center on Education Policy, 2005; King & Zucker, 2005; Von Zastrow & Janc, 2004). The criticisms became so widespread that, in 2004, then U.S. Secretary of Education Rod Paige issued a letter reinforcing the value of arts education. He wrote, "I often hear that arts programs are endangered because of *No Child Left Behind*...It's disturbing not just because arts programs are being diminished or eliminated, but because NCLB is being interpreted so narrowly" (Paige, 2004). The Secretary's letter encouraged the inclusion of the arts and provided a resource guide for states, districts, and schools that highlighted the opportunities provided to arts education as a core academic subject.

"…NCLB does not mandate arts assessment, nor does it include the arts in federally mandated accountability systems."

Despite the fact that the arts have not been included in federal assessment and accountability systems, there has been some effort at the federal level to assess the arts. For example, in 1997, the National Assessment for Educational Progress completed the first national assessment of arts education in 20 years (Persky, Sandene, & Askew, 1998). Although field-tested for 4th-, 8th-, and 12th-graders in all four arts disciplines, only 8th-grade music, theatre, and visual arts were included in the full-scale assessment. The assessment included paper-and-pencil tasks, as well as performance tasks, to determine students' ability to create original art, perform or recreate existing art, and respond to the arts.

CALIFORNIA STATE POLICY

Arts education in California suffered setbacks in the 1970s that affected teacher preparation and funding. In 1970, the *Ryan Act* (Assembly Bill [AB] 122) reduced the arts preparation required for multiple-subject credentials, and in 1978, Proposition 13 changed property tax policies and altered school funding practices. These setbacks, however, were followed by an upswing in arts initiatives in the 1990s. In recent years, California has established arts education policies to strengthen curricula, develop content standards, and improve teacher preparation (see Exhibit 2-1 for a timeline). At the same time, state funding for arts education has been volatile, with declines when state funds have been scarce and growth during better economic times.

The remainder of this section reviews current state policies relating to course requirements for high school graduation and college admission, standards and assessment, and teacher preparation. The section then highlights the impact of unstable state funding on arts education over the last three decades.

Exhibit 2-1
Historical Context of Arts Education in California

Year	Impact on Arts Education
1970	The *Ryan Act* eliminates training in the arts from multiple-subject credentials.
1978	Proposition 13 is passed, reducing funding for public education, including the arts.
1983	New legislation requires all students to take 1 year of coursework either in the arts or in a foreign language to graduate from high school.
1989	The California Arts Project (TCAP) is created and tasked with providing professional development in the arts to California's teachers.
1992	An arts license plate is created, and proceeds are used to support arts education programs sponsored by the California Arts Council (CAC), including the Local Arts Education Partnership (LAEP) program and Youth Education in the Arts! (YEA!) grants.
1998	The Arts Work Grant Program is established to provide $3 million in grants to counties and districts for the development and implementation of arts education programs. The following year, funding increases to $6 million.
1999	The University of California (UC) and California State University (CSU) systems adopt a new visual and performing arts requirement, adding 1 year of arts coursework for admission, beginning with students entering in 2003.
2000	The State Legislature passes SB 1390 (Murray), which calls for the creation of content standards in the arts.
2000	The state adds $10 million to the CAC budget to support arts education activities in schools.
2001	The State Board of Education approves, in response to SB 1390, the VPA content standards.
2001	In response to legislation passed in 1998 (SB 2042, Alpert), the California Commission on Teacher Credentialing (CCTC) adopts new program standards that revise the subject matter requirements for the multiple-subject credential to include training in the arts, beginning in 2004.
2003	The state cuts $10 million from the CAC budget for arts education.
2004	The state's existing *VPA Framework* is revised to support curriculum development and instructional practices in the arts aligned with the standards.
2004	The state cuts $6 million in funding to the Arts Work Grant Program.
2006	The state budget includes $105 million in ongoing funds for VPA education. In addition, $500 million is made available on a one-time basis for arts education and physical education.

High School Graduation and College Admission Requirements

The California Education Code mandates the inclusion of arts education in the subjects of music, visual arts, theatre, and dance for grades 1 through 12 (California Education Code, Sections 51210 and 51220).[5] Although schools are required to offer arts education, no minimum instructional time is stipulated.[6] At the secondary level, however, statewide policies prescribe specific course requirements for high school graduation and college admission.

"The California Education Code mandates the inclusion of arts education in the subjects of visual arts, dance, theatre, and music for grades 1 through 12."

High school graduation requirements are one tool that states can use to increase the availability of—and participation in—arts curriculum at the secondary level. Legislation enacted in 1983 required students to take 1 year of coursework either in the arts or in a foreign language to meet graduation requirements (California Education Code, Section 51225.3).[7] Analysis of a national database maintained by the Education Commission of the States (ECS) indicates that California's graduation policies are average by national standards. Like California, 15 other states include arts coursework as an option for fulfilling graduation requirements; 22 states have more stringent graduation requirements than California and specifically require arts coursework (see Appendix C). On the other end of the spectrum, 14 states have no arts requirements for graduation.

In California, however, meeting the minimum high school graduation requirements is not sufficient for admission to the state's public institutions of higher education. In 1999, the UC and CSU systems instituted a new VPA requirement, adding 1 year of arts coursework for university admission.[8] The VPA requirement was phased in for students beginning high school in 1999. Starting in 2003, when the first cohort of affected high school students reached college, they were required to have taken any two semesters of arts to be admitted; starting in 2004, students admitted were required to have taken two semesters of the same arts subject; and, starting in 2006, students were required to have taken a single course in a yearlong sequence, with the second-semester course a continuation of the first-semester course (Board of Admissions and Relations with Schools, 2000). These university policies are a means to increase arts curriculum at the secondary level without statewide legislation. The practice of requiring any arts coursework for university admission is not common, and only eight other states have similar policies.[9]

Standards and Assessments

Recognizing the importance of arts to public education, in 2000, the Legislature called for the creation of content standards that would serve as a guide for courses in the visual and performing arts.[10] In response, the State Board of Education in 2001 approved the *Visual and Performing Arts Content Standards,* which set forth what students should know and be able to do within each of the four arts disciplines. The standards consist of five strands: artistic perception; creative expression; historical and cultural context; aesthetic valuing; and connections, relations, and applications. The recommended academic rigor for arts education includes creating and practicing the arts, reading about the arts, researching and writing about the arts, reflecting on the arts, and participating in critical analysis of art (California Department of Education [CDE], 2001). In 2004, the state's existing *VPA Framework* was revised to guide curricular practices aligned with the new content standards. Although the arts are part of the required course of study for grades 1-12, as in other

[5] Chapter 530, Statutes of 1995 (AB 967), amended sections 51210 and 51220 of the California Education Code. The term "fine arts" was changed to "visual and performing arts."
[6] Instructional time is not mandated for any subject, with the exception of physical education.
[7] See Chapter 498, Statutes of 1983 (SB 813), also known as the *Hughes-Hart Education Reform Act of 1983*.
[8] The addition of the VPA requirement changed the UC and CSU "a-f" requirements to the "a-g" requirements. The "a-g" subject requirements are designed to ensure that all entering students have attained a basic body of knowledge, as well as critical-thinking and study skills, to fully participate in university courses. The "a-g" subjects are history/social science, English, mathematics, laboratory science, foreign language, visual and performing arts, and college preparatory electives.
[9] Arizona, Louisiana, Maine, Minnesota, Missouri, Ohio, Washington, and West Virginia have some state university requirements that include arts education. See http://www.aep-arts.org/
[10] See SB 1390, Chapter 432, Statutes of 2000.

content areas, state law does not require schools to adhere to the standards or the *VPA Framework*; they are intended, rather, to serve as a resource for schools and as a guide to local educators for designing arts education programs.

As has been the case for other academic subjects, the promulgation of standards has fostered discussion about expectations for student achievement. Like the federal accountability system, California does not hold districts and schools accountable for student performance in the arts—under the state's accountability system, schools must meet growth targets on the Academic Performance Index (API) based on student performance on state assessments in English-language arts, mathematics, science, and history/social science. Although the California Education Code clearly acknowledges that nothing in the code should be construed as mandating assessment in the arts (see California Education Code, Section 60605.1c), the California Department of Education (CDE) does provide support for arts assessment through the California Arts Assessment Network (CAAN). Formed in 1998, CAAN provides assistance to districts in the form of best-practices guidance and sample assessment tools (CAAN, 2006). California's approach to arts assessment is not unusual; most states lack mandated testing. In fact, only nine states require any form of arts assessment. Of those states, Kentucky is the only one to include the arts on statewide assessments (ECS, 2006a). Other states require districts to select standards-aligned assessments (either independently or from those provided by the state department of education) and administer them locally; some have reporting requirements to the state.[11]

Teacher Preparation

"California has no single-subject credential for dance and theatre."

As suggested in the *VPA Framework*, arts education in California is delivered both by classroom teachers and by arts specialists. Arts specialists typically teach arts courses in secondary schools, as well as stand-alone arts classes at the elementary level. In fact, state law requires all courses taught in departmentalized settings, regardless of the level of schooling, to be taught by subject area specialists. Elementary classroom teachers may also deliver arts instruction in their self-contained classes.

California's Commission on Teacher Credentialing (CTC) currently issues single-subject credentials for visual arts and for music. California has no single-subject credential for dance and theatre; instead, dance and theatre teachers are required to hold credentials in physical education and English, respectively. To earn single-subject credentials, candidates must demonstrate subject matter competency either by completing an approved subject matter program at a college or university or by passing the appropriate subject matter examination. Teachers can add subject matter authorizations in music, visual arts, theatre, or dance to their existing multiple-subject or single-subject credentials if they have the equivalent of a major in the field.[12]

California's single-subject credentialing policies for arts teachers fall in the middle of the range of states' practice. Analysis of ECS's national database (ECS, 2006b) indicates that California, along with 13 other states, offers specialized credentials in one or two of the arts disciplines. Twenty-four states do not stipulate any specialized arts credentials in state law, whereas 13 states offer credentials in more than two arts disciplines (see Appendix C).

In addition to specialized courses, elementary students may receive arts instruction from their regular classroom teachers. Because most elementary classrooms are self-contained, elementary

[11] Arizona, Montana, New Hampshire, New Jersey, Ohio, Oklahoma, Pennsylvania, and Washington require some form of assessment at the district level (see ECS, 2006a).

[12] California offers "introductory subject matter authorizations" in visual arts and music for instruction in classes in which the curriculum is for grades 9 and below; students can be in any grade level K-12. The state also has "specific subject matter authorizations" in art history/appreciation, dance, instrumental music, photography, theatre, two-dimensional art, three-dimensional art, and vocal music for instruction in the specific subject at any grade level. See http://www.ctc.ca.gov/credentials/leaflets/cl852.html for additional information about subject matter authorizations.

teachers are required to hold a multiple-subject credential. In 1970, the multiple-subject credential requirement changed substantially with the passage of the *Ryan Act* (also known as the *Teacher Preparation and Licensing Act*). The *Ryan Act* eliminated training in the arts for the multiple-subject credential, and until recently, elementary teachers were not required to take courses in the arts as part of their preparation program. In response to legislation passed in 1998 (SB 2042, Alpert) that again significantly reformed the state's credentialing system, the CTC adopted new program standards in 2001 that revised the subject matter requirements for the multiple-subject credential; among other changes, elementary teacher preparation programs must provide training in the visual and performing arts, beginning in 2004 (California Education Code, Section 44314). Although candidates for the multiple-subject credential now must be able to identify components and strands in the state's *VPA Framework* and content standards through a general subject matter examination (CTC, 2001), the typical classroom teacher still may have very little arts training.

"In response to an improving economy, the 2006-07 state budget…provides significant new resources for K-12 education..."

Given the varying degrees of arts training among teachers holding multiple- and single-subject credentials, professional development is critical to provide California's arts educators with adequate knowledge and skills to teach to the VPA content standards. The California Arts Project, one of the state's nine subject matter projects administered by the University of California Office of the President, is the primary statewide professional development provider in the visual and performing arts. Through a statewide office and six regional sites, TCAP hosts summer institutes, statewide forums, leadership training, and other activities to enhance teacher knowledge and instructional strategies in music, visual arts, theatre, and dance (see Chapter 5 for more information about TCAP).

Funding for Arts Education

Whereas course requirements, standards, and program guidance have been strengthened over the past decade, funding for arts education, as for public education in general, has been subject to fluctuations in the economy and changes in taxation policies. Funding for public education fell during the late 1970s and 1980s because of property tax reforms. During the boom years of the late 1990s, new state programs were established and increasing funds were available for education, but funding fell again in the 2000s, when the state's economy declined. In response to an improving economy, the 2006-07 state budget again provides significant new resources for K-12 education, including substantial funding for staffing, teacher preparation, and new classroom materials in the visual and performing arts.

In 1978, California voters passed Proposition 13, which rolled back property taxes to their 1975 levels and capped annual increases at 1%. By 1983, the purchasing power of district budgets was 25% less than in 1978. A study of California's eight largest districts showed that reduced funds resulted in cuts in high school elective curricula, including fine and performing arts (Catterall & Brizendine, 1985). In the early 1990s, new resources were allocated specifically for arts education. In 1992, the Legislature passed the California Arts License Plate Bill. Proceeds from the sale of the arts license plate benefited the CAC, a state agency whose members are appointed by the Governor and the Legislature to advance the arts in the state. The CAC worked collaboratively with CDE and used revenues from license plate sales to support arts education programs, including the LAEP grant program. Through LAEP, local arts agencies could apply for a $20,000 matching grant to partner with school districts and county offices of education to strengthen arts education in schools. Between 1992 and 2002, the license plate program provided $2.9 million for LAEP matching grants (Teitelbaum & Gillis, 2003).

In 1997, the Superintendent of Public Instruction formed the Arts Work Task Force, which developed recommendations for revitalizing arts education. The following year, the state committed $3 million for a new Arts Work Grant Program, which initially provided funds to 14 districts to implement arts education for all students. Arts Work Grants, which averaged $25,000,

were available to school districts and county offices of education to develop and implement VPA standards, participate in arts networking, and extend arts education programming. Arts Work funding was increased to $6 million in subsequent years, greatly expanding the number of participating districts. In 2000, the state's rising economy also allowed for $10 million to be dedicated to the CAC for arts education activities. Arts education benefited from the booming economy, but the benefits were short-lived, and funding was cut when the economy declined. In 2003, the CAC budget was reduced by 90%, including the elimination of the $10 million in arts education funding. The following year, all funding for the Arts Work Grant Program was also eliminated.

Funding for arts education was not restored in 2004 or 2005, but the arts received a significant increase in funding in the 2006-07 state budget. The budget included $105 million in ongoing funds for a new Arts and Music Block Grant Program. Funds can be used to hire additional staff, provide professional development, and purchase materials and equipment. Funding for the block grant will be allocated at the rate of about $16 per pupil, with a minimum of $2,500 for school sites with 20 or fewer students and a minimum of $4,000 per school site with more than 20 students. In addition to ongoing funding, the 2006-07 budget also included $500 million in one-time funding for Arts, Music, and Physical Education grants. These funds can be used to purchase new equipment and provide professional development for arts and physical education teachers. The funding allocation will be based on average daily attendance, with a minimum funding level of $2,500 per school.

SUMMARY

Arts education has received increasing attention in the past decade. Federal education policies have included the arts as a core subject area, both validating the importance of the arts and providing additional funding opportunities. National standards in the arts have been developed, and some movement toward developing large-scale assessments in arts education has taken place. Likewise, California has raised the profile of arts education by crafting a set of VPA content standards for prekindergarten through grade 12 that serve as a guide, organized by grade level and arts discipline, for establishing arts programs with appropriate course content. Although arts assessments are not required, resources have been made available that can help schools and districts that wish to measure student achievement in terms of the state's VPA standards. Still, the arts are not included in any way in federal or state school accountability systems.

Arts education in California has traditionally been subject to fluctuations in state resources, creating a boom-bust cycle for arts programs and arts education funding. During the 2006-07 school year, schools and districts will benefit from an unprecedented increase in funding to support arts education. Although the majority of funds are one-time in nature, schools and school districts will receive $105 million annually that can be used to support ongoing programs.

CHAPTER 3

DO CALIFORNIA SCHOOLS OFFER SEQUENTIAL, STANDARDS-BASED COURSES OF STUDY IN THE ARTS?

As described in the preceding chapter, California's goals for arts education—particularly the requirement mandating the inclusion of education in music, visual arts, theatre, and dance in grades 1 through 12 and the adoption of rigorous content standards—are ambitious. This chapter, by examining whether California *schools* are offering sequential, standards-based courses of study in each of the four arts disciplines, assesses the extent to which the state is meeting its own goals.

"…these standards reflect 'a strong consensus on the skills, knowledge, and abilities in dance, music, theatre, and the visual arts that all students should be able to master.'"

Although the state does not require schools to follow the visual and performing arts content standards, these standards reflect "a strong consensus on the skills, knowledge, and abilities in dance, music, theatre, and the visual arts that all students should be able to master" (CDE, 2001, p. ix). By providing guidance for arts instruction at each grade level, the standards imply a sequential course of study—the standards "build on the knowledge and skills the student has gained in the earlier grades. When reading the standards at a particular grade level, one must know the standards for all previous grade levels to understand how expectations are based on prior learning" (CDE, 2001, p. x). A standards-based program also requires the regular assessment of student progress. As stated in the California *VPA Framework*, "The assessment of student work in the arts helps students learn more about what they know and can do, provides teachers with information for improving curriculum and instruction, and gives school districts the data required for ensuring accountability" (CDE, 2004, p. 4).

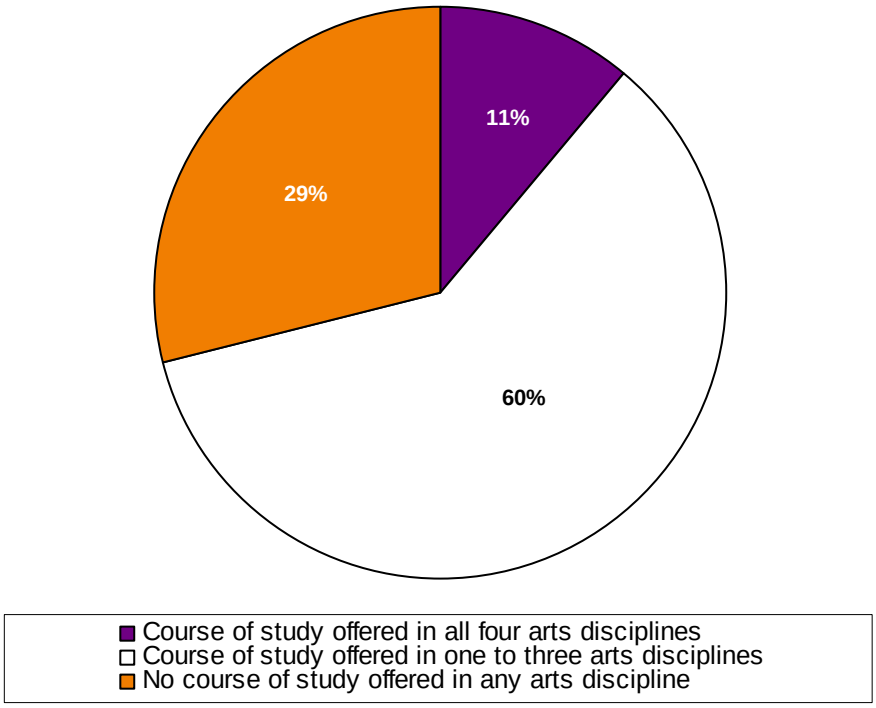
This chapter seeks answers to the following questions: Do California schools offer a sequential, standards-based course of study in each of the arts disciplines? To what extent are the VPA standards used in California classrooms? Are standards-based assessment systems in place? What, if any, accountability mechanisms exist to monitor student learning and growth in the arts? The chapter concludes with a discussion of the roles that school districts, counties, and partner organizations play in supporting the implementation of sequential, standards-based arts programs.

PREVALENCE OF SEQUENTIAL, STANDARDS-BASED COURSES OF STUDY

During the 2005-06 school year, the vast majority of California schools (89%) did not offer sequential, standards-based courses of study in all four arts disciplines—music, visual arts, theatre, and dance (see Exhibit 3-1). Moreover, although state law requires that schools offer instruction in all four arts disciplines, nearly 3 in 10 California schools (29%) did not offer a sequential, standards-based course of study in *any* of the arts disciplines. Most schools (60%) offered a sequential course of study in one to three arts disciplines, although case study data revealed that the course of study may not span all grade levels served by a school. Only 11% of California schools met the state's goal of offering a standards-based course of study in all four disciplines.

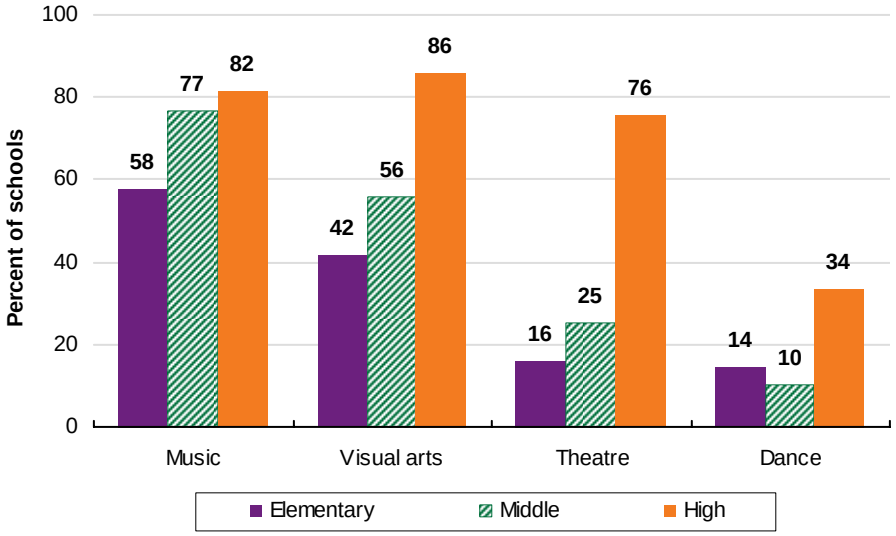
"…the vast majority of California schools (89%) did not offer sequential, standards-based courses of study in the four arts disciplines."

Exhibit 3-1
Schools Offering a Standards-Based Course of Study in the Arts



The survey indicated that the frequency with which school principals reported offering a sequential, standards-based course of study in all four arts disciplines varied by school level: 10% of elementary schools, 4% of middle schools, and 28% of high schools met this goal. An analysis of school offerings by discipline showed that schools were more likely to offer a sequential course of study in music and visual arts than in dance and theatre (Exhibit 3-2). Although this overall pattern was the same across school levels, high schools were more likely than elementary or middle schools to provide a sequential course of study in each of the arts disciplines.

Exhibit 3-2
Sequential, Standards-Based Courses of Study, by School Level

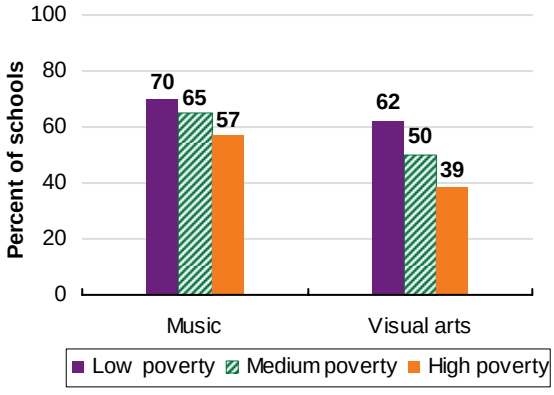


"…37% of high-poverty schools fail to provide a standards-based course of study in any arts discipline..."

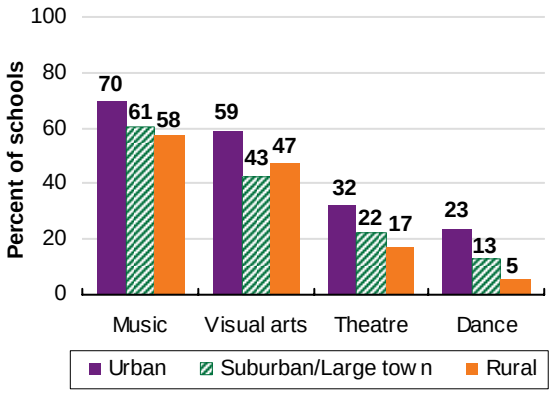
The prevalence of sequential, standards-based courses of study in the arts also varied by the poverty level of the students served by the school and the school location (see Exhibit 3-3). In visual arts, for example, more than three in five low-poverty schools (62%) reported offering a sequential course of study, while fewer than two in five high-poverty schools (39%) made similar claims. Similarly, fully 37% of high-poverty schools fail to provide a standards-based course of study in any arts discipline; this compares with 22% of a low-poverty schools.

Exhibit 3-3
Sequential, Standards-Based Courses of Study

By school poverty level*



By school location



* Differences in dance and theatre were not statistically significant.

The case studies found similar disparities. The most developed standards-based arts programs were in California's most affluent communities. In contrast, the less affluent districts visited often offered arts programs that some respondents described as "haphazard." One professional development provider summed up the state of arts education in an urban district she worked with: "Random acts of art prevail in [this] school district." Because elementary schools were less likely to offer sequential, standards-based programs, the disparities among districts were most striking at this school level. Exhibit 3-4 presents examples from the case studies of how two districts

approached elementary arts instruction. Both examples illustrate the role that districts can play in supporting arts instruction, and they show how county-level organizations have been helping to build districts' capacity to support arts instruction. The role of districts and counties in supporting the implementation of sequential, standards-based programs is discussed in more detail in the second part of the chapter.

Exhibit 3-4
Two Contrasting Examples of Elementary Arts Education

A small district in an affluent Bay Area suburb is highly funded and high-achieving, with a well-developed arts program. Because arts education is provided largely through district-level programs, access is consistent for all elementary-grade students. The district employs one full-time dance specialist, one full-time theatre specialist, and four music specialists to serve its five schools; a visiting artist, trained volunteer parent arts docents, and classroom teachers provide visual arts instruction at the elementary level. Although music and visual arts have been taught for a long time, the current standards-based program was born out of the district's partnership with Cultural Initiatives Silicon Valley, a nonprofit organization dedicated to advancing the arts in the region. Through its work with CISV, the district's arts program has become more structured and consistent.

In contrast, in a higher-poverty district in a community rich in cultural resources, the delivery of arts instruction is fragmented and decentralized. This is particularly true at the elementary level, where arts education is determined primarily by school-level leadership, teachers' interest and expertise, and funding (or the lack thereof). A limited music program in the elementary grades is taught by traveling music specialists. To the extent that elementary grades have visual arts courses, the courses are delivered at the discretion of classroom teachers who integrate arts into the highly structured reading curriculum. Dance and theatre courses are very few. In the absence of district-level coordination, community-based arts organizations have been partnering with individual schools rather than with the district.

Use of VPA Standards in California Classrooms

The content standards are divided into five strands: artistic perception; creative expression; historical and cultural context; aesthetic valuing; and connections, relations, and applications. The California *VPA Framework* provides guidance as to how these standards should be taught in schools:

> Curriculum based on the content standards requires active learning through the study, practice, creation, or performance of works of art. It also requires reading about the arts and artists; researching the arts from the past and present; writing about the arts and artists to reflect on one's own observations, experiences, and ideas about the arts; and participating in arts criticism based on reliable information and clear criteria. (CDE, 2004, p. 2)

"The case studies revealed substantial variation in teachers' familiarity with, and use of, California's VPA standards."

The case studies revealed substantial variation in teachers' familiarity with, and use of, California's VPA standards. In general, arts specialists indicated that they were aware of the standards for their discipline, and most indicated that their curriculum was aligned with the standards. For example, a high school drama teacher said, "If you are doing your job in the arts, you are meeting a lot of the standards already. They are definitely incorporated into the curriculum." Similarly, a visual arts teacher said, "I know…[the standards] well…The curriculum guide for this class is aligned with the standards. I had to write it that way for UC [University of California] approval." She added, "This is not an arts and crafts activities class." In other cases, teachers' use of standards was less clear. As one veteran high school music teacher explained, "I don't spend time analyzing whether I'm meeting the arts standards. I know from my training and my years of teaching, I know how to teach instrumental music and make it meaningful and worthwhile." Other teachers gave specific examples of the ways that the standards had influenced their teaching. A middle school music teacher said that the impact of the standards has helped her "focus on [her] non-playing lesson plans." Similarly, a ceramics teacher who noted, "It's so easy to hit on the standards. Quite frankly,

I don't pay too much attention to it," also mentioned that he would revise his class in the coming year to better align with the historical and cultural context standards.

Although most arts specialists reported aligning their curriculum with the standards, many said that they had not received any professional development on standards implementation, and still more said that the arts had no curricular oversight. For example, the visual arts teacher at a middle school who had created his own curriculum on the basis of the standards remarked that nobody would know whether he teaches to the standards or not, given the lack of accountability. When asked about the impact of the "f" requirement[13] on standards alignment at the high school level, one professional development provider said, "They [high school arts teachers in the local district] wrote to get their 'f' requirement submitted and approved, but they're probably still doing what they were doing. They have a program, and it's been successful…so they write what they have to write, but close their door and do what they're doing."

Several arts specialists said that teaching in alignment with the standards was challenging and, in some cases, "unrealistic" because students do not have the requisite foundational skills. In other words, teachers valued the standards but noted that the standards for upper-grades students assume that students have had the benefit of a sequential course of study in earlier grades. A teacher in a district in which access to arts instruction varied widely across schools told us: "We pick what would benefit the students the most. The standards are great, but you can't apply them to all schools equally."

Overall, classroom teachers at the elementary level reported that they were far less familiar with the VPA standards than did elementary or secondary arts specialists. The classroom teachers who were most likely to report being familiar with the VPA standards fell into three overlapping categories: those who brought to their job a special passion and expertise in a particular arts discipline, those who had participated in standards-based professional development in the arts, and those whose districts provided standards-aligned lesson plans. As one classroom teacher with a bachelor's degree in fine arts said:

> I don't use the standards religiously. At the beginning of the year, I give an introduction to the six areas of art. I'll teach them texture, color, line, shape, space, and value. Then, during the rest of the year, I teach different techniques—I teach watercolors, pointillism, techniques that build upon the six basic elements of art.

She added that she teaches visual arts "pretty thoroughly" but only "provides an introduction" to the other three arts disciplines. She attributed her teaching the other three disciplines at even the most basic level to her participation in professional development provided by her district's partnership with a local branch of The California Arts Project.

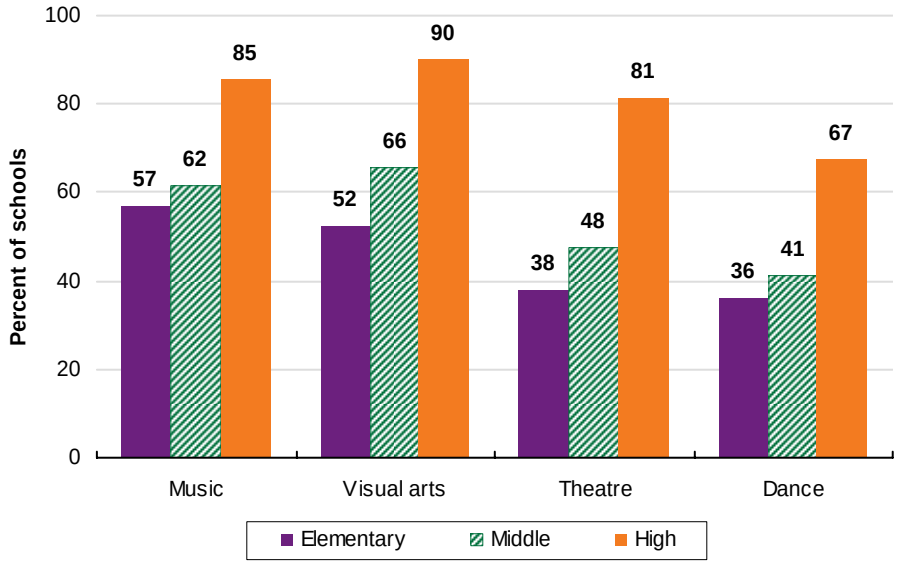
However, many—perhaps most—classroom teachers were not familiar with the VPA standards, and all agreed that use of the standards was left up to individual teachers. Typical comments from elementary teachers included: "I want to say yes [I use the standards], but I don't know where they are. I think I've seen them online, but I haven't taken the time to look at them." Another said she was not familiar with the standards and then added, "I know that binder is around here somewhere." Other teachers described activities that did not appear to be standards aligned.

Overall, more than half of schools offering instruction in music and visual arts (62% and 61%, respectively) reported having access to a written curriculum guide for these disciplines, and fewer than half of schools offering instruction in theatre and dance (49% and 42%, respectively) reported having access to written curriculum guides in these disciplines. Consistent with principals' reports on standards-based courses of study and arts specialists' reports about their use of standards,

[13] The "f" requirement refers to the yearlong visual and performing arts course required for entrance to the UC and CSU systems. For more information, see Chapter 1.

California high schools were more likely than elementary or middle schools to have a written curriculum guide in each subject (see Exhibit 3-5). According to the most recent national study of arts instruction in public schools (conducted during the 1999-2000 school year), the percentages of elementary and secondary schools that reported access to a district curriculum guide in music and visual arts did not vary much by level of schooling (Carey et al., 2002). At both the elementary and secondary levels, approximately four out of five schools offering instruction in music and visual arts reported having a district curriculum guide in these disciplines (81% and 86%, respectively, in music; 78% and 87%, respectively, in visual arts). In theatre and dance, the gaps between elementary and secondary were more substantial. Among elementary schools offering instruction in theatre, 36% reported access to a district curriculum guide; this compares with 68% for secondary schools offering theatre instruction. Comparable figures for dance are 49% and 75%, respectively.

Exhibit 3-5
Access to Written Curriculum Guide, by School Level



Note: Percentages are based on schools providing instruction in each discipline. 90% of elementary schools offer at least some music instruction, 77% offer at least some visual arts instruction, 48% offer at least some theatre instruction, and 42% offer at least some dance instruction. Figures are 91% for music, 81% for visual arts, 44% for theatre, and 29% for dance in middle schools and 92% for music, 95% for visual arts, 86% for theatre, and 51% for dance for high schools.

When asked whether these curriculum guides were aligned with state VPA standards, approximately 90% of schools with access to written curriculum guides reported that the guides were so aligned. At the national level, the percentages of schools reporting that their curriculum guides were aligned with arts standards ranged from 74% in secondary dance to 87% in elementary theatre in 1999-2000 (Carey et al., 2002).

Although district support for arts education and the priority district leaders place on arts education significantly influence teachers' familiarity with the standards and, more generally, their provision of a sequential, standards-based course of study, schools also play an important role. Including the arts in school mission statements or improvement plans signals a more purposeful approach to the arts. About half of California schools included the arts in mission statements or school goals. National data show that 45% of elementary schools and 64% of secondary schools included the arts in their mission statements, yearly goals, or school improvement plans in 1999-2000 (Carey et al., 2002). However, although the California survey data did not reveal differences by school level, they indicated that the frequency with which California schools included the arts in these documents varied with school poverty level. More than half of low-poverty schools (57%) reported

including the arts in school goals or mission statements, but just over a third of high-poverty schools (35%) reported the same.

Standards-Based Assessment and Accountability Systems

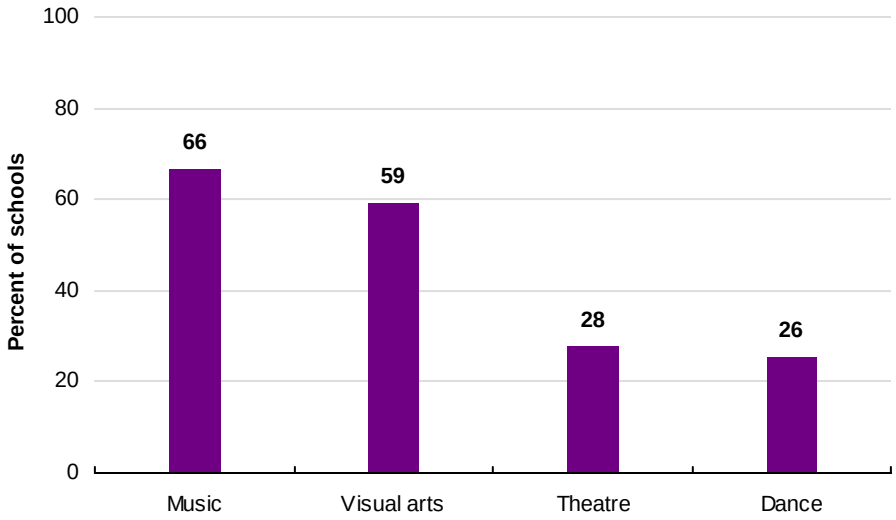
In the absence of a statewide assessment or accountability system for the arts, local educators determine how to assess and report on student learning and progress in the arts. As a result, existing assessment and reporting practices vary substantially. At the most basic level, the case studies suggest that elementary and secondary schools use different criteria to assess students. At the secondary school level, arts teachers tended to describe their approach to assessment and grading much as their colleagues in other subject areas would: they used evidence of mastery of the content covered in the course. At the elementary level, classroom teachers often graded on participation and effort rather than progress toward specific standards, and report cards did not consistently include space to report on the arts.

"In the absence of a statewide assessment or accountability system for the arts, local educators determine how to assess and report on student learning and progress in the arts."

At the secondary level, arts teachers described relying on multiple assessment methods. For example, a middle school visual arts teacher used rubrics aligned with the standards both for students' self-assessment and for her teacher assessment; a high school drama teacher described using rubrics to assess performance elements in combination with paper-and-pencil tests to assess students' understanding (e.g., of the history of drama and names of stage areas). At one high school, arts teachers used rubrics in combination with common districtwide assessments. Many of the secondary arts classes led up to a final presentation, performance, or portfolio on which the students were graded.

At the elementary level, assessing and reporting on student learning are more likely to be overlooked. Of those elementary schools offering instruction in music and visual arts, approximately three out of five reported that student performance was assessed in each subject and reported to parents (see Exhibit 3-6). Roughly one out of four elementary schools offering instruction in dance and theatre assessed and reported on student performance in those disciplines.

Exhibit 3-6
Elementary Schools Assessing and Reporting on Student Performance in the Arts



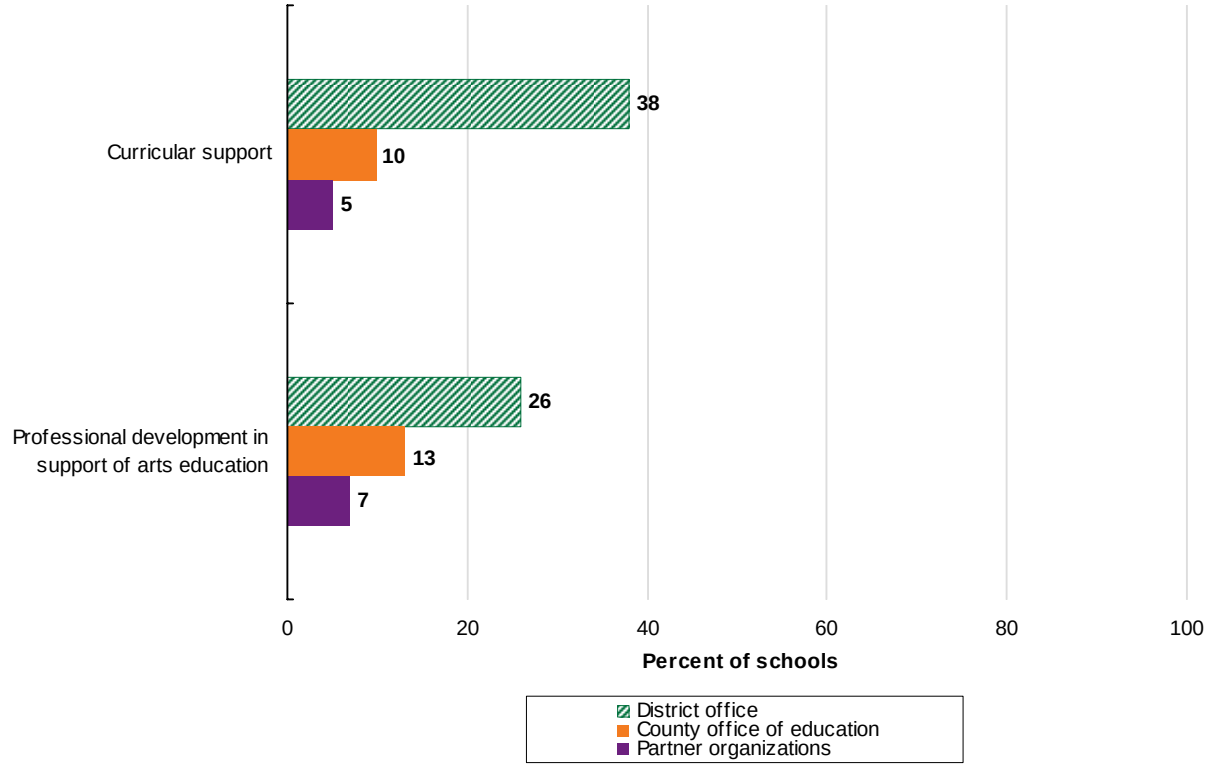
Note: Percentages are based on elementary schools providing instruction in each discipline. 90% of elementary schools offer at least some music instruction, 77% offer at least some visual arts instruction, 48% offer at least some theatre instruction, and 42% offer at least some dance instruction.

As described next, districts play a critical role in supporting teachers to implement standards-based arts program, and several districts were developing standards-based arts lessons, which typically included suggestions for assessment. At least one of the case study districts was developing benchmark assessments for every grade level in each arts discipline.

SUPPORT FOR SEQUENTIAL, STANDARDS-BASED PROGRAMS

The discussion above describes substantial variation in the existence of sequential courses of study in the arts disciplines and the use of California's VPA standards in particular. The case studies indicated that teachers who made use of the arts standards often received some sort of external support; however, that support was uneven across California's schools. Survey data confirmed these findings. When asked about sources of support for arts curriculum and professional development in the arts, fairly low percentages of principals reported that districts, county offices of education, and partner organizations provided assistance (see Exhibit 3-7). The remainder of this discussion focuses on the roles that districts, counties, and arts organizations played in supporting schools to implement comprehensive, standards-based programs.

Exhibit 3-7
Curricular Support or Professional Development from Districts, Counties, and Partner Organizations



The District Role

The case studies indicated that districts were frequently the most important source of support for schools. The case study districts with the most strategic work in support of standards implementation had developed some level of district infrastructure for the arts. For example, districts established arts committees that conducted needs assessments and began to develop strategic plans to advance arts education in the district. In many cases, a district arts coordinator led the committee, guided strategic planning, and helped the district secure resources. Arts Work Grants, in the years they were available, and, in some areas, county initiatives provided critical support for these district activities. In addition, districts often applied for grants or initiated partnerships to bring outside arts resources into the district.

"…districts with the most strategic work in support of standards implementation had developed some level of district infrastructure for the arts."

In addition to providing overall leadership and direction, some districts developed lesson plans mapped to their adopted standards and/or provided professional development concerning standards-aligned arts instruction. The provision of lesson plans and professional development appeared to be especially important when classroom teachers were expected to play key roles in the implementation of the standards. Although some districts' lessons and professional development focused solely on arts disciplines, other districts chose to write lessons and offer professional development designed to help teachers integrate the arts disciplines with other core subjects or with adopted curricula, such as the Open Court or Houghton Mifflin reading series. One urban district had established an arts team and was using the Model Arts Program (MAP) Toolkit to develop standards-aligned arts curriculum (see Chapter 2 for more information on MAP). Other districts benefited from the support of partner organizations, such as TCAP, to provide professional development and support the development of arts lessons. (For more on the district role in supporting professional development, see Chapter 5.)

Across the districts visited, having a district-level leader whose sole responsibility was to coordinate the arts program or who had enough time and belief in the importance of arts education to champion the work proved key to maintaining a focus on arts education sufficiently long to plan, establish, and maintain a standards-based program. Among the elementary school principals surveyed, 43% indicated that the district had a coordinator for music, and 27% reported having a district coordinator for visual arts. For theatre, only 18% of elementary school principals indicated curriculum specialists or program coordinators at the district level, with only 15% for dance. Importantly, these staff members were not necessarily dedicated to the arts. Case studies revealed that arts coordinators were often charged with providing support in other disciplines as well; in one case study district, for example, the arts coordinator was also tasked with supporting foreign languages, health, and physical education. According to the most recent national data on the prevalence of arts coordinators, 56% of elementary schools nationwide had a district arts coordinator in 1999-2000 (Carey et al., 2002).

County Initiatives

"Some of California's most important initiatives in arts education have taken place at the county level."

Some of California's most important initiatives in arts education have taken place at the county level. County offices of education are forming partnerships with school districts and arts organizations to provide support for arts education. Significant programs are under way in several of California's urban counties, including Alameda, Los Angeles, Orange, San Francisco, and Santa Clara.

In perhaps the largest initiative, Los Angeles County has partnered with more than 50 organizations to help restore arts education in 80 county school districts and Los Angeles County Office of Education classrooms. Following a comprehensive survey of arts education in 2001, the County Arts Commission spearheaded the development of *Arts for All: Los Angeles County Regional Blueprint for Arts Education* in 2002—a plan that includes four major goals for the creation of an infrastructure to support arts education in Los Angeles County (Los Angeles County Arts Commission, 2004). The plan calls for dedicated arts education policies and budgeted strategic plans for arts education in every school district; tools, information, and professional development for arts educators; mobilization of support from community members and partner organizations; and alignment of funding policies with the central mission of Arts for All. Similarly, the Alameda County Office of Education sponsors the Alliance for Arts Learning Leadership.[14] The county has created a network of 18 school districts, artists and arts organizations, universities, parents, and community organizations to develop accountable leadership; create a professional development network; and advocate for arts learning for every child in every school, every day.

Visits to districts in some of the more active counties revealed each county's role in working with the districts and in helping to build much-needed district infrastructure for arts education (see Exhibit 3-8). Efforts to build district infrastructure included supporting the development of policies and strategic plans for arts education and providing professional development for school and district leaders to familiarize them with what it means to provide a standards-based course of study in the arts. In fact, counties viewed the professional development of district and school administrators as a key strategy for sustaining district efforts to provide standards-based arts instruction for all students. Although each county program is unique, they all focus on equity and access for all students, strong community partnerships, and engagement with districts.

[14] See www.artiseducation.org

Exhibit 3-8
County Support for District Capacity Building

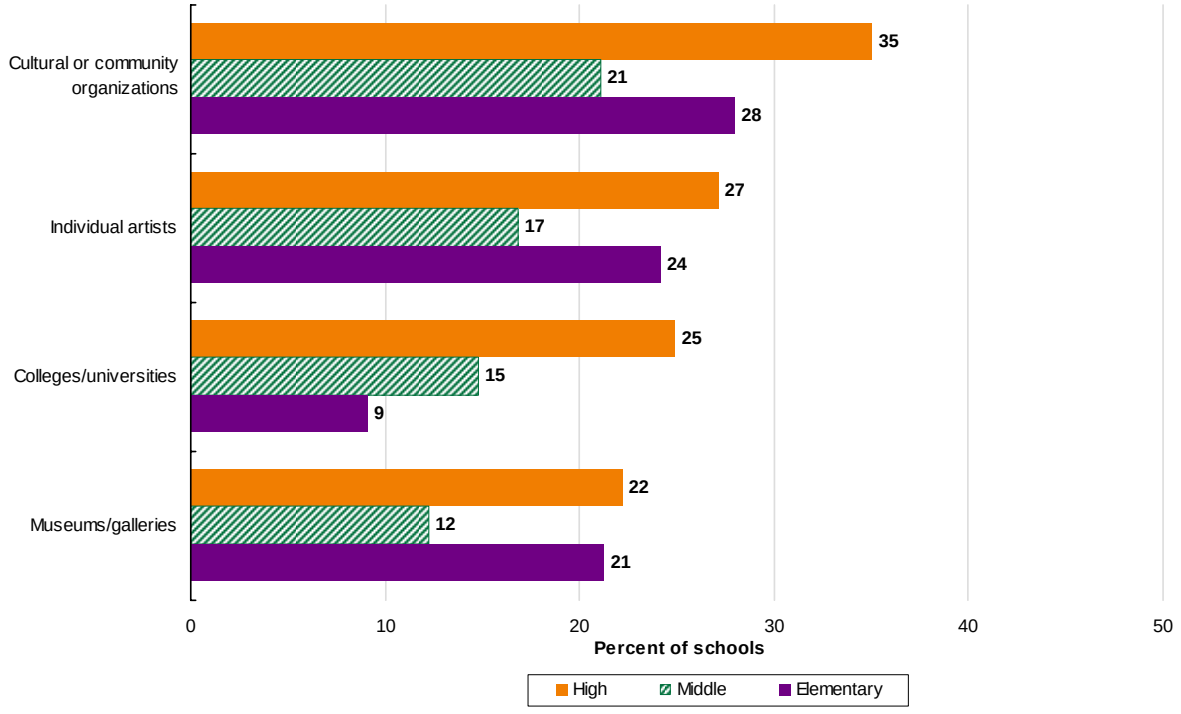
In one district, where arts education offerings had been uneven across district schools, an effort was under way to provide all students with a sequential, standards-based arts program. This district became involved in Los Angeles County's Arts for All initiative, as well as the state's Model Arts Program. Through these initiatives, the district formed an arts team that developed local content standards in the arts. As the initiative requires, the school board adopted local arts standards, developed a long-term strategic plan for arts education, and hired an arts coordinator, with the Arts for All initiative providing matching funds to support the arts coordinator. These and other requirements are inducing districts to build internal capacity and to create advocates for arts programs. Under the leadership of the arts coordinator, the district arts team was developing lesson plans and benchmark assessments that are linked to the district's scope and sequence for language arts, mathematics, and science. The district was also working to build partnerships that connect its efforts in arts education to the broader community, thus building strong and systemic supports for the arts

Partner Organizations

A majority of schools (53%) formed partnerships, frequently but not universally community based, through which they received a range of resources for arts education. Schools formed partnerships with individuals and many types of organizations, with some schools having multiple partners. Cultural or community organizations were the most common partners—28% of schools reported such a partnership. Other partnerships included those with individual artists (24%), museums/galleries (20%), performing arts centers (16%), and colleges and universities (12%).

Not all schools were equally likely to form partnerships with all types of entities; Exhibit 3-9 shows the variation in types of partnerships by school level. In many cases, middle schools were less likely than the other school levels to partner with cultural or community organizations, individual artists, or museums/galleries. High schools, on the other hand, were more likely than both middle and elementary schools to have partnerships with colleges and universities.

Exhibit 3-9
Partnership Types, by School Level



"Although these partnerships were important in exposing students to the arts, they tended not to focus on building schools' capacity to develop and provide standards-based arts programs."

Partnerships vary significantly in the extent of support they provide to schools and in regard to whether or not they support a sequential, standards-based arts program. A recent study on arts education partnerships in Los Angeles County characterized most partnerships as "simple transactions rather than joint ventures" (Rowe, Castaneda, Kaganoff, & Robyn, 2004, p. 2). In other words, partner organizations typically developed programs and offered them to schools without involving the schools in a meaningful way. The case study sites had many of these simple-transaction partnerships (e.g., students attending performances, taking a class with a visiting artist). Although these partnerships were important in exposing students to the arts, they tended not to focus on building schools' capacity to develop and provide standards-based arts programs. However, some partnerships were more complex. For example, one case study district sent the district arts consultant and three elementary teachers from one school to attend a weeklong summer session sponsored by the Los Angeles Music Center. The Music Center offers numerous professional development opportunities for classroom teachers and arts specialists, such as a year-round Institute for Educators that includes the weeklong summer session at the Center; teacher in-service sessions provided at school sites by professional artists; and Saturday professional development workshops, also led by professional artists.

The frequency with which principals reported having partnerships did not vary by school location, but the case studies showed that schools in major urban areas were able to form partnerships with larger cultural institutions. However, because large cultural institutions frequently served many schools and districts in their region, their support for individual schools was sometimes limited.

The study data suggest that relationships with partners are becoming increasingly important to schools' arts programs. For schools that reported on changes since 2000-01, 34% of principals indicated that support from partner organizations increased between 2000-01 and 2005-06, whereas 15% of principals reported a decrease; the remainder indicated that support from partner organizations remained unchanged.

SUMMARY

Across California, arts education falls short of the ideal envisioned by state policy-makers and described in the state's arts standards and framework. Most California schools do not offer sequential courses of study in the four arts disciplines, and students attending high-poverty schools have less access to arts instruction than their peers in more affluent communities.

Across the state, there is substantial variation in teachers' familiarity with, and use of, California's arts standards. Moreover, California lacks any statewide assessment or accountability system for the arts. In the absence of such systems, local educators determine how to assess and report on student learning and progress in the arts, resulting in uneven practices across the state.

Districts and counties can play a strong role in arts education. Districts with standards-based arts programs commonly have some level of district infrastructure, including strategic plans and dedicated staff, in support of the arts. In addition to district-level efforts, some of California's most important initiatives in arts education have taken place at the county level. These initiatives often focus on building district infrastructure and bringing attention to issues of equity and access for all students. Despite the important work of some districts and counties, few schools statewide receive formal curricular support and arts professional development from these entities.

CHAPTER 4

WHAT ACCESS DO CALIFORNIA STUDENTS HAVE TO ARTS EDUCATION?

Chapter 3 considered whether California schools offer sequential, standards-based courses of study in each of the arts disciplines and thus meet state goals for arts education. This chapter explores the extent to which California *students* are receiving standards-based arts instruction in the four arts disciplines. It first discusses the delivery of arts instruction. The method of delivery in a school, which often differs by school level, contributes to variation in the proportion of students who receive arts education and the intensity of their experience. The chapter then discusses student participation in arts programming across the state, by school level, and by school poverty level. Next, it reviews the intensity of students' experiences in arts education, in particular addressing variations by school level. Finally, it discusses the barriers schools face in the delivery of arts instruction.

ARTS EDUCATION DELIVERY METHODS

The California *VPA Framework* recommends somewhat different delivery methods for each school level and discipline. At the elementary level, "the delivery of programs to help students achieve the arts content standards may involve the collaboration of credentialed arts specialists, classroom teachers, professional artists, and other community resource persons" (p. 12). At the middle school level, the *VPA Framework* describes the elements of a high-quality program to include a "rotation or exploratory schedule for all students along with yearlong courses for students interested in more in-depth study in one or more of the arts" (p. 13). By high school, the *VPA Framework* suggests that "students have the opportunity to continue with in-depth instruction in the arts by selecting standards-based courses in one or more of the arts" (p. 13). As discussed in the *VPA Framework*, collaborating with professional artists and other community resources through, for example, field trips, assembly programs, extracurricular activities, and after-school programs can enhance course offerings.

"Arts instruction is provided in a variety of formats, which vary by discipline and grade level in California schools."

Arts instruction is provided in a variety of formats, which vary by discipline and grade level in California schools. Stand-alone arts instruction focuses on one or more arts disciplines, whereas integrated instruction connects the arts with other core subjects. At the high school level, most arts instruction occurs in discrete, stand-alone courses. High school arts instruction is typically provided through semester- or yearlong elective courses, although some schools offer arts courses in other ways, such as January intersession courses. As indicated in the *VPA Framework*, middle schools are encouraged to offer rotational electives that expose students to a variety of disciplines, in addition to semester- or yearlong courses. Among the case studies, some schools offered students an elective or exploratory "wheel." Students participating in an exploratory wheel take more subjects in a shorter time, usually devoting 6 to 12 weeks to each subject. Courses included in a wheel are not necessarily related, nor are they all courses in the arts. For example, a wheel might include 9 weeks of visual arts, 9 weeks of keyboarding, and 9 weeks of a foreign language.

At the elementary level, delivery methods can vary substantially—from stand-alone or integrated lessons taught by classroom teachers, to "pull-out" or "prep" classes taught by specialists, to classes taught by visiting artists or volunteers in collaboration with classroom teachers. In the case study work, although the elementary arts delivery methods varied widely, one model that was fairly

typical involved stand-alone instrumental music instruction for upper-grades students (provided by district-supported traveling music teachers) and left instruction in music, visual arts, theatre, and dance to classroom teachers.

Other means of accessing the arts consist of field trips, school assemblies, extracurricular activities, and after-school programs. Nearly 9 out of 10 principals (88%) reported that their schools sponsored arts-related field trips, and 84% said they held school assemblies that incorporated the arts. Close to three-fourths (73%) of principals reported that their schools sponsored extracurricular activities such as clubs, band, and plays, whereas 68% hosted after-school programs. The proportions of schools that offered these experiences differed on the basis of school level and poverty level. Middle schools were less likely than elementary or high schools to take students on arts-related field trips. High schools were more likely than middle or elementary schools to sponsor extracurricular programs (and middle schools were more likely to do so than were elementary schools), whereas elementary schools were the most likely to hold arts-related school assemblies. Higher-poverty schools were less likely than lower-poverty schools to hold assembly programs, sponsor extracurricular activities, and host after-school programs.

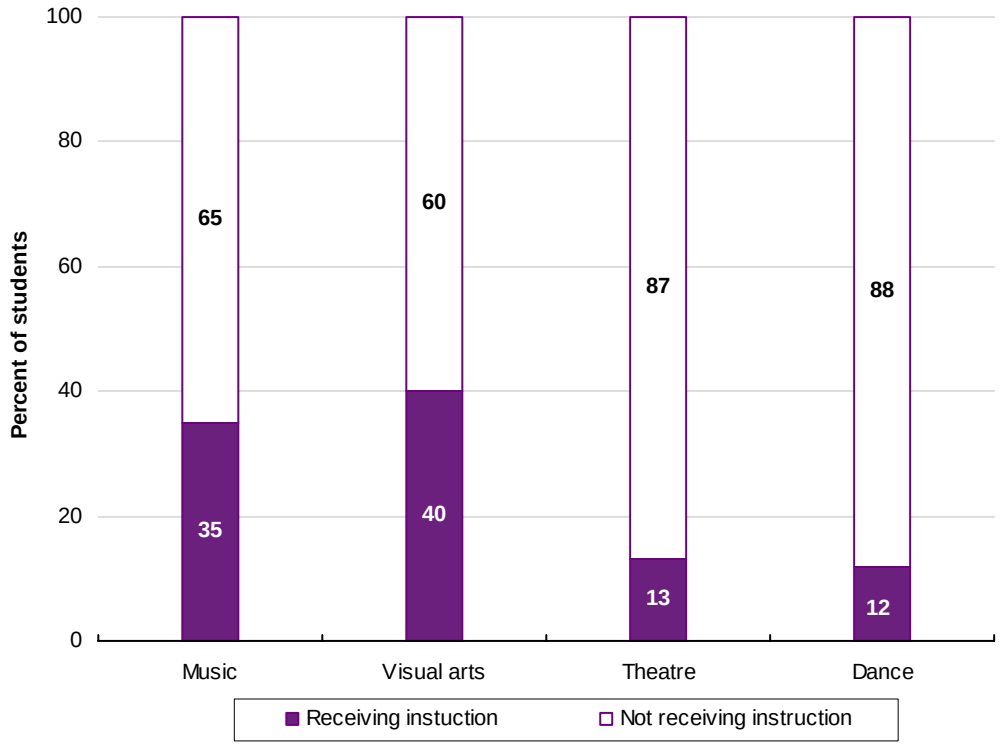
"…in 2005-06, most California students did not participate in any standards-aligned instruction in each of the four arts disciplines."

Given these differences in delivery methods by school level, differences in student participation rates and in the intensity of students' experiences by school level are not surprising. We turn first to a discussion of student participation rates.

STUDENT PARTICIPATION IN ARTS EDUCATION

Overall, despite the state charge to provide all students with access to arts instruction in each of the four arts disciplines, in 2005-06, most California students did not participate in *any* standards-aligned instruction in each of the four arts disciplines (see Exhibit 4-1). Moreover, the percentages of students receiving instruction in dance and theatre were significantly lower than in music and visual arts. Across California schools, the percentages of students receiving any standards-aligned arts instruction ranged from 40% in visual arts to 12% in dance.

Exhibit 4-1
Student Participation in Standards-Based Arts Instruction

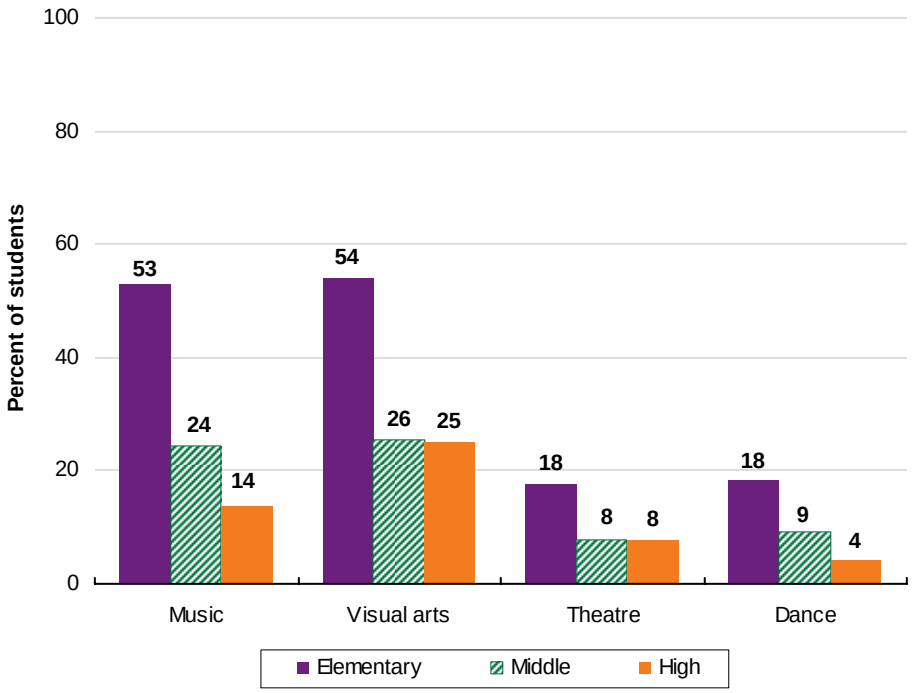


Participation by School Level

Because of differences in the way arts instruction is delivered at the three school levels, California principals reported stark differences in student participation rates by school level (see Exhibit 4-2). At the elementary level, more than half of California students received at least some standards-based music and visual arts instruction—53% and 54%, respectively. At the secondary level, participation rates were significantly lower. For example, about a quarter of middle school students experienced music and visual arts instruction (24% and 26%, respectively), and about a quarter of high school students (25%) received visual arts instruction, while just 14% of high school student received music instruction. The percentages of students receiving theatre and dance instruction were also lower for middle and high schools than for elementary schools, and high school students were less likely than middle school students to participate in dance instruction.

"In California's more affluent schools, almost twice the percentage of students received instruction in each arts discipline, compared with the high-poverty schools."

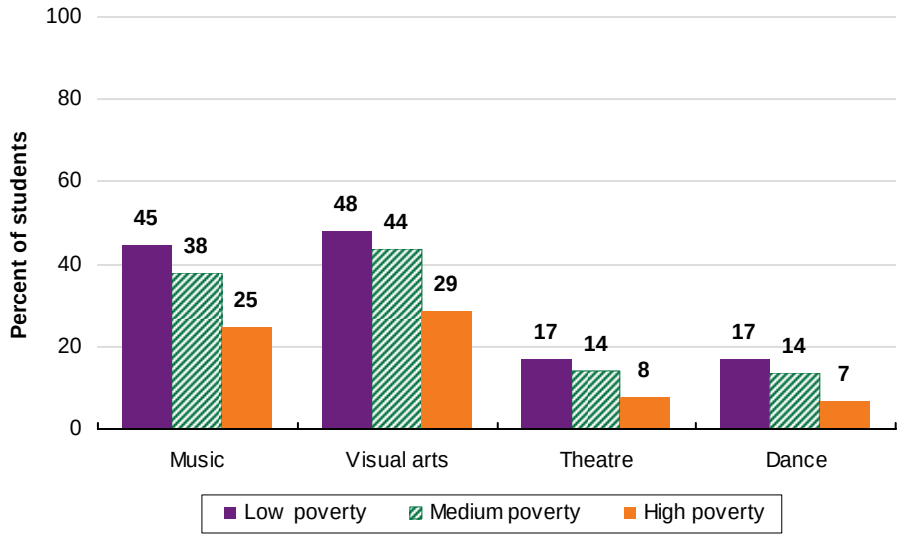
Exhibit 4-2
Student Participation in Standards-Based Arts Instruction, by School Level



Participation by Poverty Level

As is discussed throughout the report, principals of higher-poverty schools reported greater challenges in providing their students with access to arts instruction than did principals of lower-poverty schools. In the preceding chapter, we reported that high-poverty schools were more likely than low-poverty schools not to provide a standards-based course of study in *any* arts discipline. As a result of disparities in schools' arts programs, fewer students attending high-poverty schools than their counterparts in lower-poverty schools received standards-based arts instruction (Exhibit 4-3). In California's more affluent schools, almost twice the percentage of students received instruction in each arts discipline, compared with the high-poverty schools.

Exhibit 4-3
Student Participation in Standards-Based Arts Instruction, by School Poverty Level



"…student enrollment in arts courses generally remained constant over the last 5 years, except in music..."

The disparity in arts participation between higher- and lower-poverty schools may be related to several factors, including competing demands on instructional time and insufficient funds (see Chapter 6 for a description of disparities in funding by school poverty level). In an era of school accountability and high-stakes testing, demands for improved student achievement in English-language arts and mathematics often cause schools to focus on tested subjects, perhaps to the detriment of the arts. Higher-poverty schools tend to have lower test scores and may therefore be more affected by pressures to improve student achievement than are lower-poverty schools. (For more on barriers to participation in arts instruction, see the final section of this chapter.)

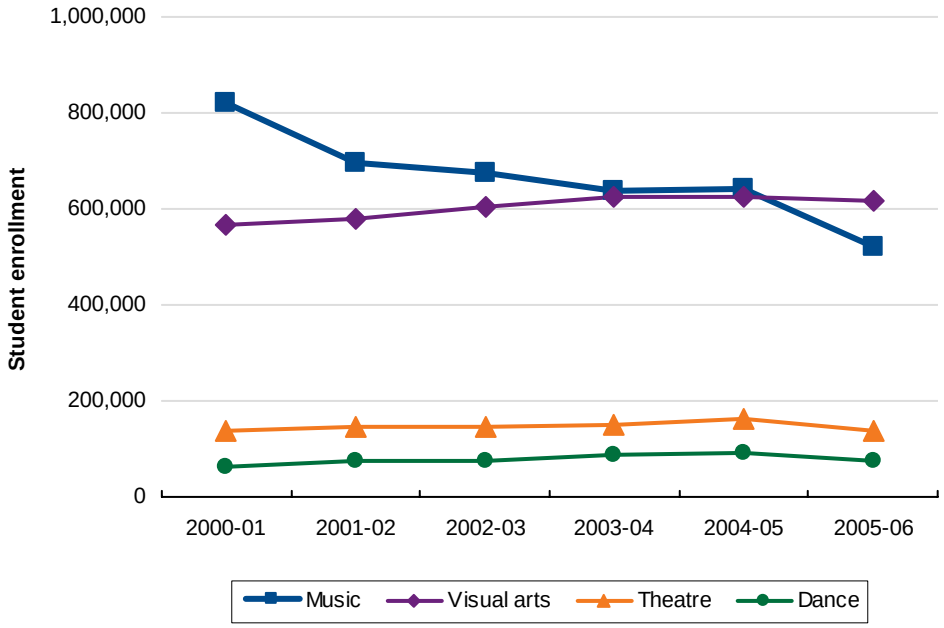
STATEWIDE ARTS ENROLLMENT

The California Basic Educational Data System captures student enrollment in formally designated arts courses in grades K-12. Formally designated courses are those taught at either the elementary or secondary level by arts specialists. Given the varied delivery methods at the elementary and middle school levels (i.e., arts instruction is often not provided by arts specialists), the CBEDS count of student enrollment at these levels does not capture all participation in arts instruction. The CBEDS numbers are useful because they indicate the number and percentage of students enrolled in courses taught by designated arts teachers, and they provide consistent data over time for all schools in the state.

Trends Over Time

The CBEDS data reveal that student enrollment in arts courses generally remained constant over the last 5 years, except in music, where enrollment dropped from just under 820,000 students in 2000-01 to approximately 520,000 in 2005-06 (see Exhibit 4-4). Whereas music remained the most common arts programming delivered to students between 2000-01 and 2004-05, enrollment rates for 2005-06 fell below those for visual arts. This decline in student enrollment in music courses occurred over a span of years in which overall student enrollment in California increased.

Exhibit 4-4
K-12 Student Enrollment in Arts Courses, 2000-01 to 2005-06



Note: Includes all elementary and secondary students reported in the CBEDS data. Visual arts enrollment includes Advanced Placement (AP), Middle Years Program (MYP), International Baccalaureate (IB), and Support Teaching Assignments (Elementary) assignment numbers. Music enrollment includes AP, MYP, IB, and Support Teaching Assignments (Elementary) assignment numbers. Dance enrollment includes Dance and Physical Education Dance, All Phases. Theatre enrollment includes MYP and IB numbers.

Source: California Basic Educational Data System (CBEDS).

On our survey, a number of principals across school levels reported a decrease in the amount of arts programming provided since the 2000-01 school year. Among principals who were able to compare the school's arts programs from 2000-01 to 2005-06, 20% reported a decrease in the number of arts electives offered in their school. High-poverty schools were twice as likely (27%) as low-poverty schools (13%) to report decreases in the number of arts electives offered.

Variation by Geographic Region

The CBEDS data also reveal that, as a proportion of total enrollment, relatively few students enroll in formal arts courses. In 2005-06, fewer than 10% of California's students across grades K-12 were enrolled in a formal course in any single arts discipline (see Exhibit 4-5). Examination of 2005-06 enrollment numbers for California's eight major geographic regions revealed that participation rates varied by region, but that the pattern by discipline in each region followed the same trend as that for the state as a whole (see Exhibit 4-5; for county-level data that contribute to these analyses, see Appendix B). As a percentage of total student enrollment, student enrollment in formal music courses ranged from a high of 13.4% in the Northern Counties to a low of 7.1% in Los Angeles County. In visual arts, the participation rates ranged from a high of 12.5% in the San Francisco Bay Area to a low of 8.9 % in the Central Valley. The participation rates in theatre ranged from 2.8% in the Eastern Mountain Counties to 1.8% in the Central Valley. Finally, in dance, participation rates ranged from a high of 1.4% in the San Francisco Bay Area and the Southern Counties to zero in the Eastern Mountain Counties.

Exhibit 4-5
K-12 Student Enrollment Rates in Arts Courses in 2005-06, by State Region

Region	Percent of students				Total Enrollment
	Music	Visual arts	Theatre	Dance	
Northern Counties	13.4	10.1	2.0	0.9	200,323
Sacramento Metro	7.3	9.9	2.1	1.0	361,560
San Francisco Bay Area	10.0	12.5	2.7	1.4	971,682
Central Valley	9.0	8.9	1.8	0.9	811,415
Eastern Mountain Counties	12.3	11.2	2.8	0.0	27,871
Coastal Counties	7.2	9.6	2.2	1.0	367,265
Los Angeles	7.1	9.3	2.0	1.2	1,708,064
Southern Counties	7.9	9.1	2.4	1.4	1,864,213
Total State	8.3	9.8	2.2	1.2	6,312,393

Note: Includes all elementary and secondary students reported in the CBEDS data. Visual arts enrollment includes AP, MYP, IB, and Support Teaching Assignments (Elementary) assignment numbers. Music enrollment includes AP, MYP, IB, and Support Teaching Assignments (Elementary) assignment numbers. Dance enrollment includes Dance and Physical Education Dance, All Phases. Theatre enrollment includes MYP and IB numbers.

Source: California Basic Educational Data System (CBEDS).

State-level data provide important information about trends in arts education. It is clear that student enrollment rates in arts courses vary by discipline and that these rates have shifted over time in important ways. As discussed above, formal arts courses are most often provided at the secondary level. We turn now to a discussion of the intensity of students' experiences in arts education and how it varies by school level.

"As students progress from elementary to secondary school, because of changes in the delivery of instruction, fewer students participate in arts education, but those who persist do so more frequently and for longer periods of time."

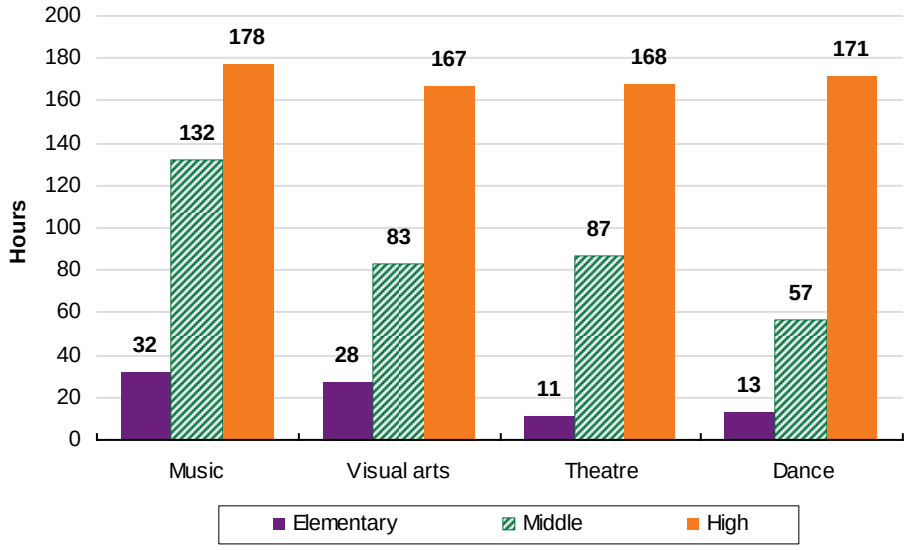
INTENSITY OF ARTS EDUCATION

The data presented thus far have shown that participation in arts instruction differed by discipline, school level, and school poverty level, and that, in the case of music, enrollment has changed over time. Among students who received arts instruction, the intensity of the instruction received (i.e., the duration and frequency) also differed. Some students received arts instruction only a few times per year; others had arts instruction every day for an entire class period. Variation in intensity leads to considerable differences in the amount of arts education students receive during the school year.

Although student participation varied by school poverty level, the intensity of students' experience in the arts did not. Students who receive arts instruction tended to receive the same amount of instruction, regardless of the school's poverty level. However, this study revealed substantial differences in the intensity of students' experiences by school level. As students progress from elementary to secondary school, because of changes in the delivery of instruction, fewer students participate in arts education, but those who persist do so more frequently and for longer periods of time.

According to principals, secondary students who participated in arts courses were not only more likely than elementary students to participate in yearlong courses, but also were more likely to participate on a daily basis and for longer instructional periods. The *cumulative* effects of course duration, frequency of instruction, and length of instructional period resulted in dramatic differences in the amounts of time participating elementary, middle, and high school students spent in studying the arts during the course of a full school year (see Exhibit 4-6).

Exhibit 4-6
Hours of Arts Instruction Per Year for the Typical Participating Student, by School Level



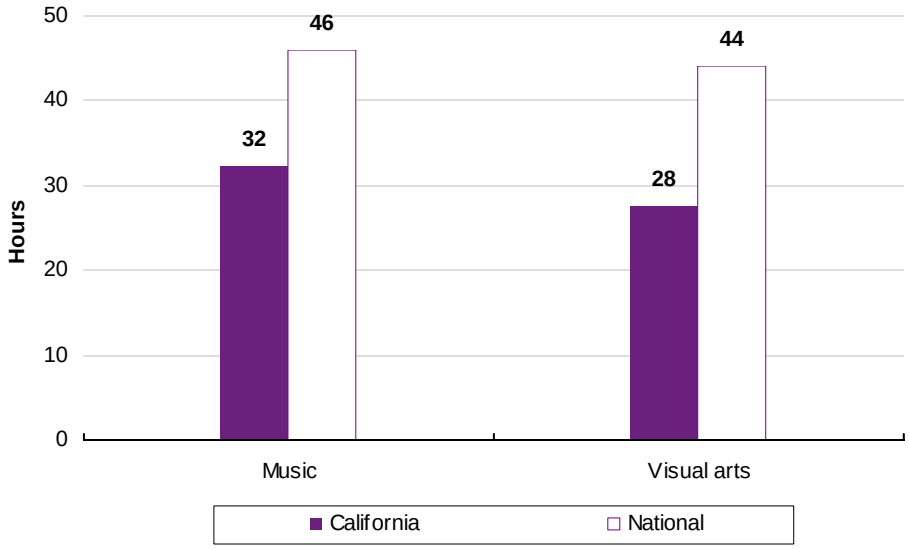
Note: Hours are based on schools providing instruction in each discipline. 90% of elementary schools offer at least some music instruction, 77% offer at least some visual arts instruction, 48% offer at least some theatre instruction, and 42% offer at least some dance instruction. Figures are 91% for music, 81% for visual arts, 44% for theatre, and 29% for dance in middle schools and 92% for music, 95% for visual arts, 86% for theatre, and 51% for dance for high schools.

"The actual time California elementary students spend in arts education over the course of a year is quite limited in comparison with time spent by secondary students, and importantly, in comparison with time spent by other elementary students across the country."

Secondary students who participated in arts instruction received many more hours of instruction than participating elementary students. For example, high school students enrolled in music and visual arts courses received more than five times as much instruction as did elementary students in schools offering instruction in music and visual arts. Middle schools also differed from other schools. A typical participating middle school student received 100 hours more music instruction during the school year than an elementary student. This trend was evident across all four arts disciplines.

The actual time California elementary students spend in arts education over the course of a year is quite limited in comparison with time spent by secondary students, and importantly, in comparison with time spent by other elementary students across the country. For example, of those students who received music and visual arts instruction, California students typically received only about 30 hours per year—or less than an hour a week—of instruction (Exhibit 4-7). In contrast, the most recent national survey found that, across the country, the typical participating student received about 50% more instruction—46 hours per year of music instruction and 44 hours per year of visual arts instruction— in 1999-2000 (Carey et al. 2002). In dance and theatre, California elementary students got far less instruction than in music and visual arts: those students who received instruction (fewer than one in five) typically received just over 10 hours per year—or about 20 minutes per week—of instruction in each discipline. National comparisons for theatre and dance are not available.

Exhibit 4-7
Hours of Instruction Per Year for Music and Visual Arts in Elementary Schools



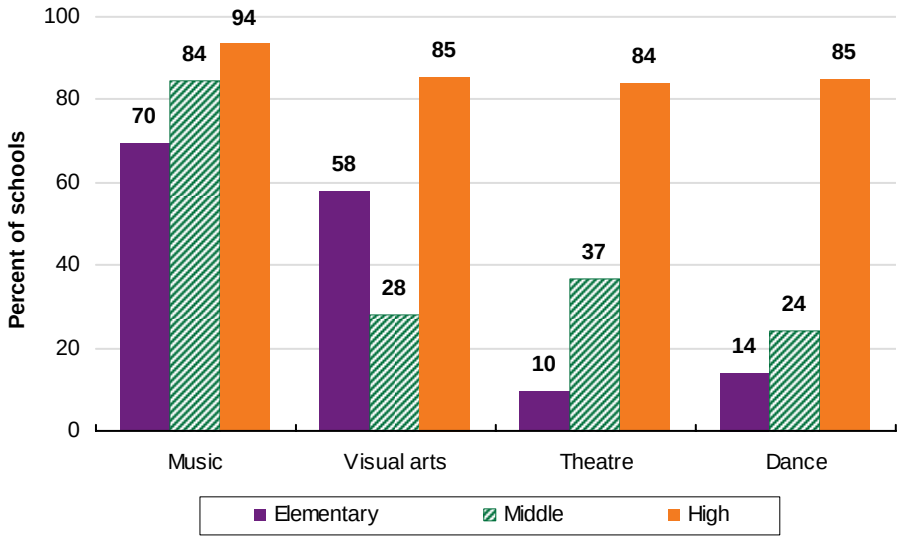
Note: Hours are based on elementary schools providing instruction in each discipline. 90% of elementary schools offer at least some music instruction, and 77% offer at least some visual arts instruction. Comparable national figures (from 1999-2000) are 94% for music and 87% for visual arts.

The remainder of this section describes the duration, frequency, and class length of the arts instruction the typical participating student received, and how they varied by school level to create the cumulative differences discussed above.

Duration of Instruction

The availability of yearlong courses differed significantly, depending on school level. At more than four out of five high schools, the average duration of instruction for students who received instruction in each arts discipline was an entire school year (see Exhibit 4-8). Nearly all high schools provided music throughout the school year, and most provided visual arts, theatre, and dance over the entire school year as well. Fewer middle and elementary schools provided instruction over the course of an entire year, although more middle school students than elementary school students participated in yearlong courses in music, theatre, and dance.

Exhibit 4-8
Student Participation in Arts Instruction Over the Full School Year, by School Level



Note: Percentages are based on schools providing instruction in each discipline. 90% of elementary schools offer at least some music instruction, 77% offer at least some visual arts instruction, 48% offer at least some theatre instruction, and 42% offer at least some dance instruction. Figures are 91% for music, 81% for visual arts, 44% for theatre, and 29% for dance in middle schools and 92% for music, 95% for visual arts, 86% for theatre, and 51% for dance for high schools.

"California's elementary schools offer fewer yearlong courses than elementary schools in other states."

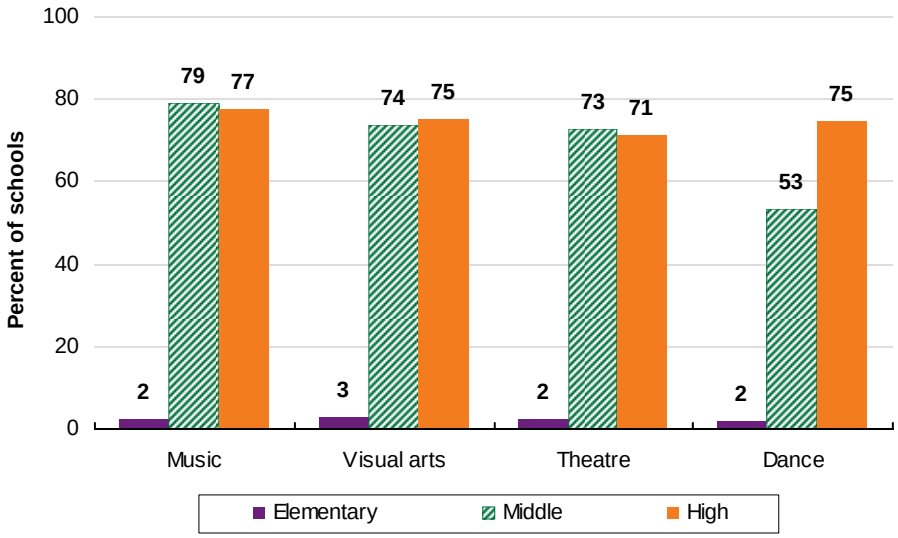
The trends were similar across all disciplines, with the exception of visual arts. The case studies provide a potential explanation: differences in arts delivery methods at the middle school level may result in differences in course duration. As discussed earlier, middle schools were more likely to offer courses as part of an elective wheel. In the case study middle schools, visual arts courses were commonly included in the wheels and thus were not taught over an entire semester or year. Music, on the other hand, was more likely to be a stand-alone class that was not part of the elective wheel.

California's elementary schools offer fewer yearlong courses than elementary schools in other states. According to national data, among those providing instruction in each discipline, yearlong courses were offered by 93% of elementary schools for music, 88% for visual arts, 35% for theatre, and 37% for dance in 1999-2000 (Carey et al., 2002). Differences in course duration can amount to significant discrepancies in the total number of hours of arts instruction students receive in California, compared with the nation as a whole.

Frequency of Instruction

Secondary students who participated in arts programming also were more likely than elementary students to receive instruction every day (see Exhibit 4-9). In about three out of four high schools offering instruction in each discipline, the typical participating student received instruction daily. Middle schools also tended to provide daily arts instruction in music, visual arts, and theatre, but less frequently offered dance on a daily basis.

Exhibit 4-9
Student Participation in Daily Arts Instruction, by School Level



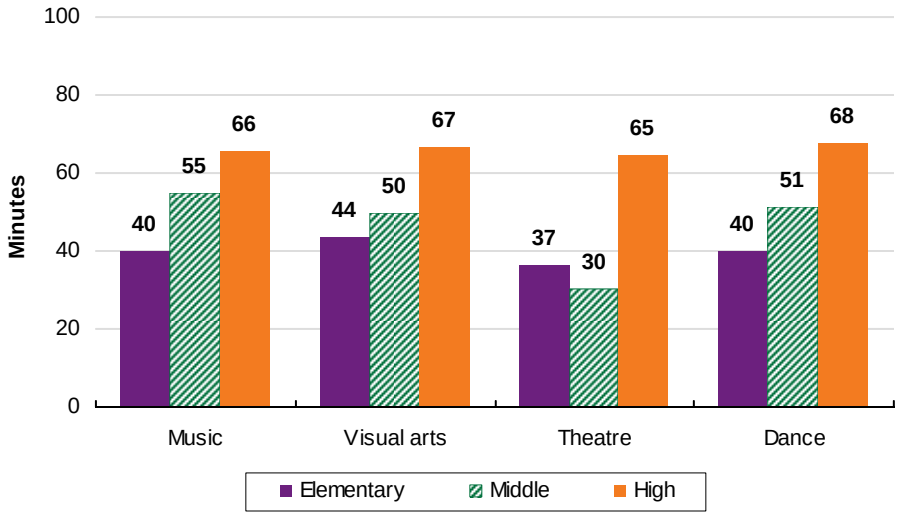
Note: Percentages are based on schools providing instruction in each discipline. 90% of elementary schools offer at least some music instruction, 77% offer at least some visual arts instruction, 48% offer at least some theatre instruction, and 42% offer at least some dance instruction. Figures are 91% for music, 81% for visual arts, 44% for theatre, and 29% for dance in middle schools and 92% for music, 95% for visual arts, 86% for theatre, and 51% for dance for high schools.

Elementary schools, on the other hand, rarely provided daily arts instruction. Of those offering arts instruction, most elementary schools provided instruction once or twice per week. Four out of five principals of elementary schools providing music instruction reported that their schools provided music once or twice per week. The frequency of instruction in dance and theatre was split relatively evenly between once or twice per week (49% and 46%, respectively) and less often than once per week (43% and 47%, respectively). At the majority of elementary schools offering visual arts instruction (60%), the typical participating student received instruction once or twice per week; in nearly one-third of schools (31%), the typical participating student received visual arts instruction less often than once a week. These data are comparable to data from the most recent national survey, which found that music and visual arts were most commonly offered once or twice per week in elementary schools, while theatre and dance were usually offered with less regularity, in 1999-2000 (Carey et al., 2002).

Length of Period of Instruction

Compounding school-level differences in the duration and frequency of instruction, high school arts classes tended to be longer than middle and elementary school arts instruction periods (see Exhibit 4-10). With the exception of theatre, the length of a period of arts instruction at the middle school level was significantly longer than that at the elementary school level.

Exhibit 4-10
Average Length of a Typical Period of Arts Instruction, by School Level



Note: Minutes are based on schools providing instruction in each discipline. 90% of elementary schools offer at least some music instruction, 77% offer at least some visual arts instruction, 48% offer at least some theatre instruction, and 42% offer at least some dance instruction. Figures are 91% for music, 81% for visual arts, 44% for theatre, and 29% for dance in middle schools and 92% for music, 95% for visual arts, 86% for theatre, and 51% for dance for high schools.

Of the principals surveyed, 27% reported decreases in instructional time available to the arts since 2000-01. Principals at high-poverty schools were almost twice as likely (35%) as their counterparts in low-poverty schools (19%) to report a decline over the past 5 years in instructional time available to the arts. The differences by school poverty level may be a result of the increased focus on test scores in higher-poverty schools. The next section discusses barriers to arts education, including principals' reports that the increased focus on test scores limited the instructional time available to the arts.

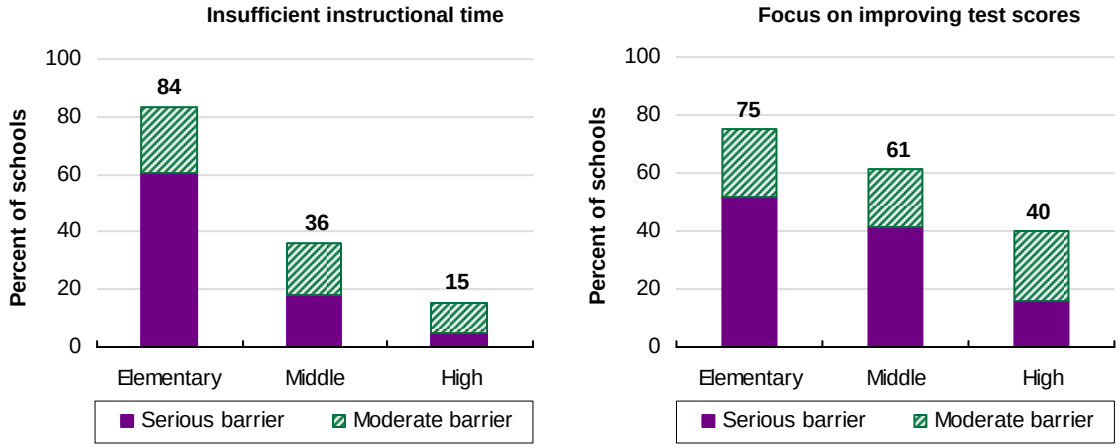
"School principals cited both insufficient instructional time and a focus on improving test scores as serious or moderate barriers to arts education..."

BARRIERS AFFECTING PARTICIPATION AND INTENSITY

School principals cited both insufficient instructional time and a focus on improving test scores as serious or moderate barriers to arts education, as opposed to being minor barriers or not barriers at all. The degree to which insufficient instructional time was a barrier varied both by school level and by school poverty level.

Elementary school principals reported greater challenges from both insufficient instructional time and a focus on improving test scores than principals of secondary schools did (see Exhibit 4-11). The vast majority (84%) of elementary principals viewed time as a moderate or serious barrier—possibly because classroom teachers are frequently the providers of elementary arts instruction, with other subjects competing with the arts for time in their daily schedules. Whereas high schools and middle schools set apart elective courses for arts instruction, elementary schools typically do not.

Exhibit 4-11
Barriers to Arts Education, by School Level



Elementary principals also identified the focus on test scores as a serious or moderate barrier to arts education more frequently than did either middle or high school principals, although the responses among the three levels were not as disparate as those for insufficient instructional time. These two barriers are understandably linked. From the perspective of one arts specialist at the district level, time to teach the arts is the biggest concern because of the expectations in other curricular areas. She said, "Given how rigorous the arts standards are, you need more time to incorporate it all." She added, "When there are so many other rigorous standards the teachers have to teach, time to teach [the arts] well is our biggest challenge, because the commitment is there."

The focus on test scores affects arts programming differently at each school level. At the secondary level, one survey respondent described a "district mandate that only students who score at the Basic Level or above on STAR [Standardized Testing and Reporting] testing may participate in an elective," and estimated that because of the need for more class time in tested subjects, "50% of our students are denied elective classes because of low test scores—they are double blocked into math and/or English classes." These competing demands on students' time tend to reduce arts participation rates at the secondary level. In addition, case study data suggest that the demographic makeup of arts courses in some secondary schools is not representative of the entire school. Only those students who have scored well on standardized tests will have time available in their schedules to participate in arts programming. In some case study districts, however, individuals were working to ensure that all students had access to the arts. For example, one principal made it clear that she would "move mountains" to make it possible for English learners to take arts courses if they were interested in doing so.

"…many classroom teachers reported having limited time to provide regular arts instruction."

At the elementary level, however, survey and case study comments suggest that time constraints and the need for improved test scores may affect intensity more strongly than participation. For example, when the arts are offered to a classroom or grade level of students, all students tend to participate. However, as a result of the focus on test scores, many classroom teachers reported having limited time to provide regular arts instruction. An elementary school principal commented, "We value art and music education at our school, but in this time of high-stakes testing, we have focused more on math and language arts." Schools in Program Improvement may face the greatest challenges with respect to the pressures of improving test scores (see Exhibit 4-12).

Exhibit 4-12
Program Improvement Schools and Arts Education

Low-performing schools, including those in Program Improvement and the School Assistance and Intervention Team (SAIT) program, face significant pressures to improve test scores and therefore may have less instructional time available for the arts. In 2005-06, California had 1,772 schools in PI status (CDE, 2005). Several survey respondents wrote about the pressures they were experiencing as a result of their PI and SAIT status:

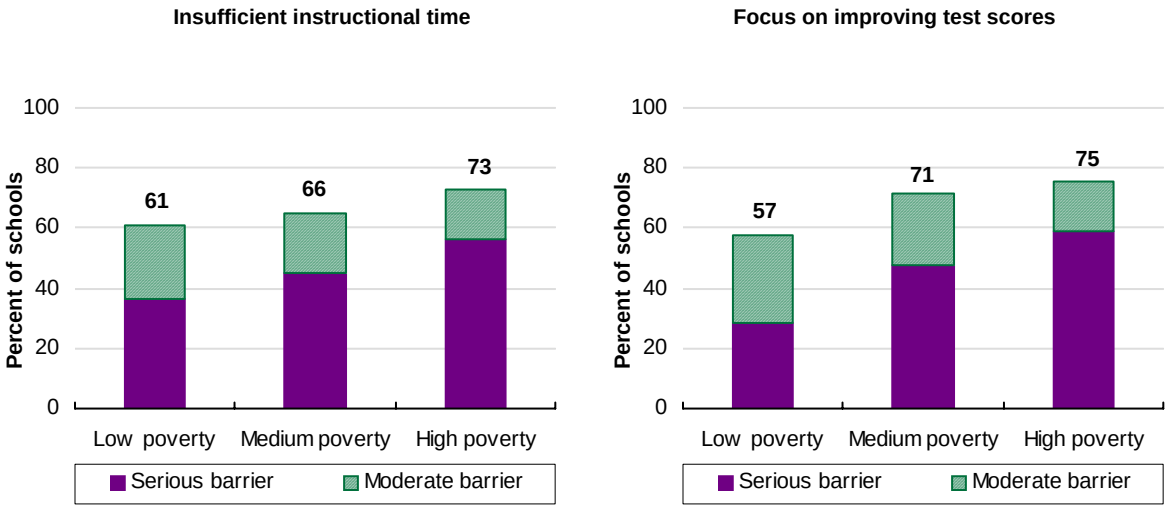
> We are a school in Program Improvement under No Child Left Behind, so our focus is on academic improvement. I know that the arts help students achieve academically, but we are under so much pressure that we cannot devote much time to arts instruction.
>
> NCLB and our Program Improvement status, as defined by the federal government, have seriously affected the number of students placed in elective classes. Instead, they must be assigned to reading and math intervention classes. Consequently, we have eliminated most of our elective programs, including visual and performing arts.
>
> We are in a state-mandated program improvement plan. This is called School Assistance and Intervention Team (SAIT). Our instructional minutes, curriculum, and allocation of funding is guided by the SAIT plan. In the course of a day, we have 7-10 minutes of instructional time for history/social sciences, science, PE, and the arts.

"…a majority of principals in low-poverty schools (57%) reported that the focus on improving test scores was a moderate or serious barrier to arts education."

Because higher-poverty schools are more likely than lower-poverty schools to have low test scores, they may be disproportionately affected by pressures to improve student achievement. Across school levels, principals at higher-poverty schools were more likely to identify the focus on improving test scores and insufficient instructional time as serious or moderate barriers to arts education (see Exhibit 4-13).

Although higher-poverty schools were more likely than lower-poverty schools to identify the focus on improving test scores as a barrier, a majority of principals in low-poverty schools (57%) reported that the focus on improving test scores was a moderate or serious barrier to arts education. In one affluent school district visited, the superintendent commented that, although the arts are important, they are secondary to other core subjects. She said, "We can't take from other subjects to give to the arts. It's the API that's published in the newspaper…We've always tried to figure out ways that we could fold in the arts without displacing the focus on the academics that we really need."

Exhibit 4-13
Barriers to Arts Education, by School Poverty Level



In contrast to these barriers, very few principals (6%) identified the lack of student interest or demand as a serious or moderate barrier to the delivery of arts instruction. Similarly, just 14% of principals cited the lack of parent or community support as a barrier. (For more on community support, see Chapter 6.)

SUMMARY

Students receive arts programming through a variety of delivery methods, including integrated or discrete instruction provided by classroom teachers and stand-alone arts courses taught by specialists. Integrated classes, where lessons are designed to teach the arts as well as other core subjects, are more common at the elementary level, although elementary students also have some access to stand-alone arts courses taught by specialists. Secondary students, on the other hand, are more likely to receive arts instruction via stand-alone courses.

Overall, despite the state charge to provide all students with access to arts instruction in each of the four arts disciplines, many California students do not receive instruction in each discipline. Because of different delivery methods, student participation varies by school level. In elementary grades, where arts instruction is often offered in self-contained classrooms, all students tend to participate in any instruction that is offered. Even when specialists provide instruction at the elementary level, they often serve all or most of the students in a given grade level. The delivery method at the secondary level, however, allows students to choose whether or not to participate in the arts as elective courses. This ability to choose leads to lower participation rates but also allows those who participate to receive more instruction.

Participation is affected not only by school level but also by poverty level. Students in higher-poverty schools are less likely than students in lower-poverty schools to participate in arts programming. Differences in participation rates may be due to increased pressures to improve test scores in other core subjects and to insufficient funds in higher-poverty schools (see Chapter 6).

The intensity of participating students' experiences varies significantly by school level. High school students are more likely than elementary and middle school students to receive arts instruction over an entire school year and are also more likely to receive instruction on a daily basis. Additionally, high school students spend more minutes in a typical period of arts instruction. Combining course duration, frequency, and length of classes, high school students who participate in arts courses ultimately receive many more hours of arts instruction per year than students in lower grades do. Consequently, although fewer high school students than elementary and middle school students participate in arts instruction, those who do participate do so with greater intensity than their younger peers.

CHAPTER 5

WHO PROVIDES ARTS INSTRUCTION TO CALIFORNIA STUDENTS?

The previous chapters have documented different delivery methods and ways in which students access the arts. Those who teach the arts in California's public schools vary with the delivery method and, as a result, differ across school levels. This chapter begins with an overview of different types of arts providers and then focuses on the number and distribution of credentialed arts specialists across the state. It also addresses the extent to which elementary schools rely on regular classroom teachers and then describes the roles that volunteers and arts professionals from outside organizations play in the provision of arts education. The second part of the chapter examines the professional development available to classroom teachers and arts specialists to strengthen their delivery of arts instruction. In the absence of arts specialists, elementary schools rely primarily on classroom teachers to teach the arts, but those teachers' preparation and professional development are typically limited. Secondary schools, on the other hand, are more likely to employ arts specialists, who tend to seek additional training and professional development on their own.

"…public schools in California relied on a combination of classroom teachers, credentialed arts specialists, volunteers, and other arts professionals to deliver arts instruction…"

ARTS PROVIDERS

The case studies and the survey of principals revealed that public schools in California relied on a combination of classroom teachers, credentialed arts specialists, volunteers, and other arts professionals to deliver arts instruction; however, the combination varied substantially by school level. At secondary schools that offered arts instruction, full-time arts specialists were the primary providers of arts instruction, whereas at the elementary level, classroom teachers often provided arts instruction in each of the four disciplines except music. Elementary schools were also more likely to draw on other arts professionals (e.g., artists-in-residence, visiting artists) and volunteers to support instruction in all four disciplines. These findings, in general, are consistent with the state's *VPA Framework*, which suggests that the delivery of standards-based arts instruction at the elementary level include collaboration between classroom teachers, arts specialists, professional artists, and community partners; the *VPA Framework* also recommends that arts specialists provide arts instruction in middle and high schools, with professional artists and community partners serving as additional resources in the delivery of a comprehensive, standards-based arts program.

Case study districts provided contrasting examples of the mix of arts providers that schools and districts relied on to deliver arts instruction. For example, in one affluent elementary district, standards-aligned arts instruction in the four arts disciplines was provided by district arts specialists, arts "consultants" who might or might not be appropriately credentialed, professional artists from local arts organizations, trained volunteer parent arts docents who provided visual arts instruction, and classroom teachers. In contrast, a high-poverty district had no arts specialists at the elementary level; to the extent the arts were offered, instruction was provided by classroom teachers.

The next section focuses on the prevalence of arts specialists in elementary and secondary schools in California. Subsequent sections examine the role of classroom teachers and other arts providers, such as volunteers and professional artists, in the delivery of standards-based arts instruction.

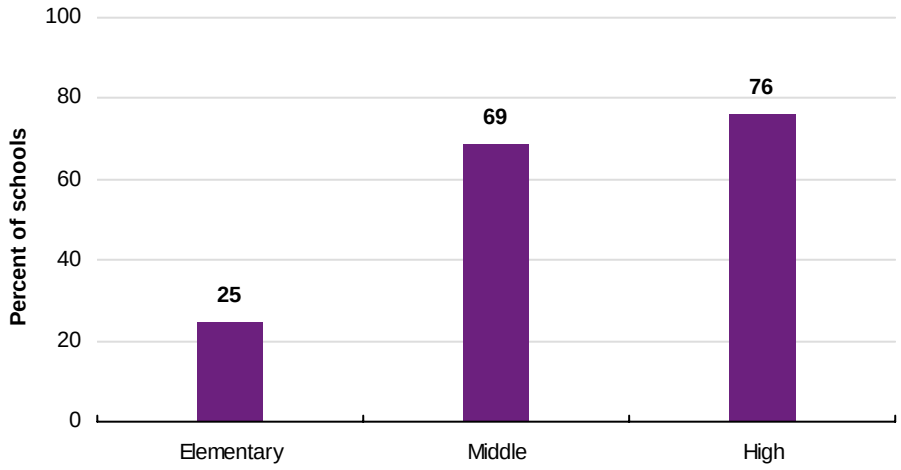
Arts Specialists

"Across the state, just 39% of schools had even one full-time-equivalent arts specialist across all disciplines combined."

California requires arts specialists at the elementary and secondary levels to be appropriately credentialed to teach their respective arts disciplines. As described in Chapter 2, the state offers single-subject credentials in music and visual arts, but not in theatre or dance. Instead, theatre teachers are required to have an English credential, and dance teachers are required to have a physical education credential. Teachers can, however, add subject matter authorizations in music, visual arts, dance, or theatre to their existing multiple-subject or single-subject credentials if they have the equivalent of a major in the field.

Across the state, just 39% of schools had even one full-time-equivalent (FTE) arts specialist *across all disciplines combined*. This overall percentage masks important differences across school levels. Secondary schools were more likely than elementary schools to have one or more arts specialists—69% and 76% of middle and high schools, respectively, had at least one FTE arts specialist, compared with 25% of elementary schools (Exhibit 5-1). In contrast, a similar school-level survey conducted in New Jersey found that 95% of elementary schools, 88% of middle schools, and 94% of high schools in that state had at least one FTE teacher providing arts instruction (New Jersey Arts Education Census Project, 2006).

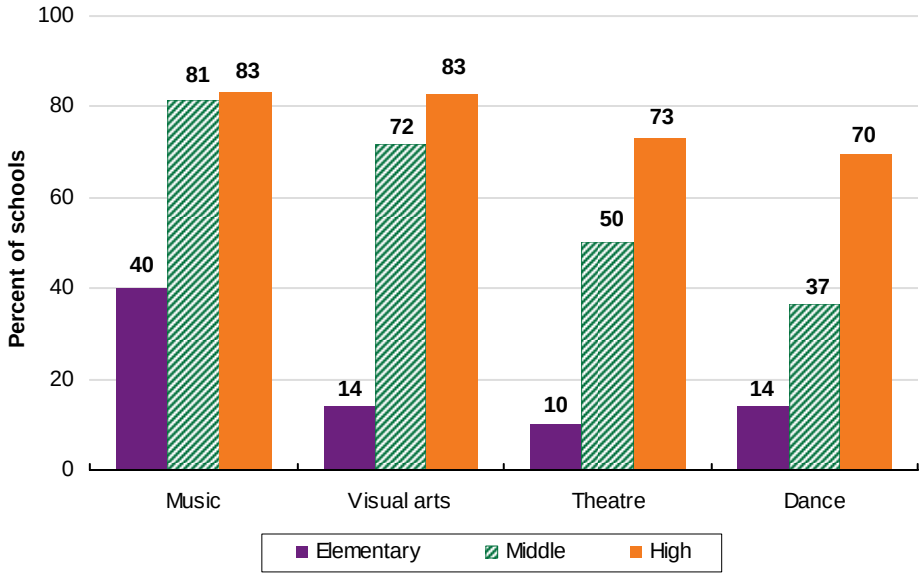
Exhibit 5-1
Schools With at Least One FTE Arts Specialist



An examination of the use of full-time, credentialed arts specialists among schools providing instruction in each of the arts disciplines revealed that across all school levels, 53% relied on full-time arts specialists in music, 35% relied on full-time specialists in visual arts, 30% relied on full-time specialists in theatre, and 26% relied on full-time specialists in dance.[15] As expected, an analysis by school level revealed that secondary schools reported relying on full-time, credentialed arts specialists at much higher rates than elementary schools (see Exhibit 5-2). Schools that did not report using full-time specialists to teach the arts instead used part-time specialists, classroom teachers, and/or other providers. For example, many elementary schools relied on part-time arts specialists in music who often traveled to more than one school site to provide instruction.

[15] Full-time arts specialists may be employed by either the district or the school.

Exhibit 5-2
Schools With Full-Time, Certified Arts Specialists, by School Level

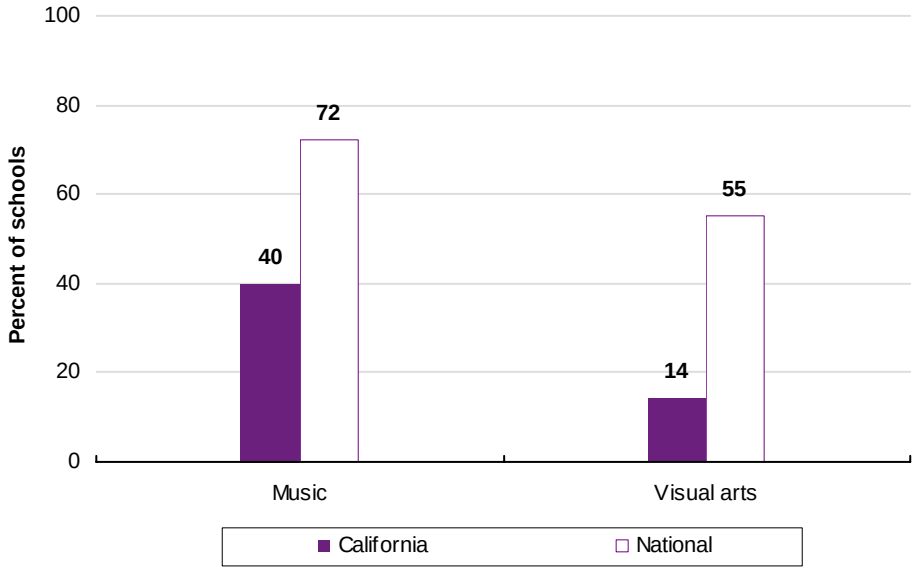


Note: Percentages are based on schools providing instruction in each discipline. 90% of elementary schools offer at least some music instruction, 77% offer at least some visual arts instruction, 48% offer at least some theatre instruction, and 42% offer at least some dance instruction. Figures are 91% for music, 81% for visual arts, 44% for theatre, and 29% for dance in middle schools and 92% for music, 95% for visual arts, 86% for theatre, and 51% for dance for high schools.

"The lack of credentialed arts specialists in California elementary schools stands in stark contrast to national statistics."

The lack of credentialed arts specialists in California elementary schools stands in stark contrast to national statistics. Compared with the nation as whole, California elementary schools that offered arts instruction were less likely to rely on full-time arts specialists. In 2005-06, just 40% of California elementary schools that offered music relied on a full-time music specialist, and 14% of elementary schools that offered visual arts relied on a full-time visual arts specialist. According to the most recent national study of arts instruction in public schools, 72% of elementary schools that offered music and 55% of elementary schools that offered visual arts relied on full-time specialists in those disciplines in 1999-2000 (Carey et al., 2002) (Exhibit 5-3). The figures for dance and theatre were much lower for both the state and the nation. In California, 14% of elementary schools that offered dance and 10% of elementary schools that offered theatre relied on full-time specialists. Nationwide, in 1999-2000, 24% of elementary schools that offered dance used full-time specialists to provide instruction, and 16% of elementary schools that offered theatre used full-time specialists.

Exhibit 5-3
Elementary Schools With Full-Time, Certified Arts Specialists



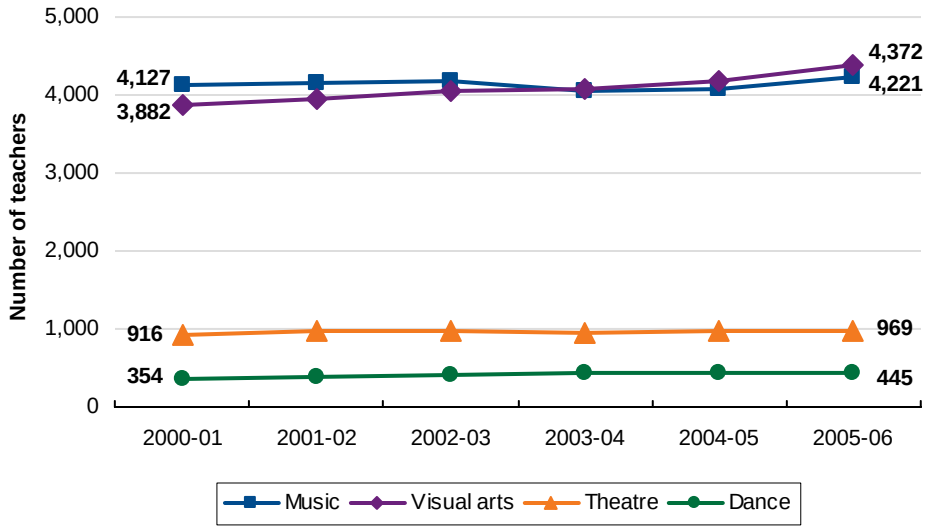
Note: Percentages are based on elementary schools providing instruction in each discipline. In California, 90% of elementary schools offer at least some music instruction, and 77% offer at least some visual arts instruction. Comparable national figures (from 1999-2000) are 94% for music and 87% for visual arts.

The patterns were similar at the secondary level. Among California's high schools and middle schools that offered music, visual arts, theatre, or dance, the figures ranged from 37% of middle schools with full-time dance specialists to 83% of high schools with full-time music or visual arts specialists. Across the nation, most public secondary schools that offered arts instruction relied on full-time specialists, with 91% reporting one or more full-time music specialists, 94% reporting one or more full-time visual arts specialists, 77% reporting one or more full-time dance specialists, and 84% reporting one or more full-time theatre specialists (Carey et al., 2002).

Trends Over Time. Although the percentages of full-time arts specialists in California schools are lower than national figures, the number of California teachers reporting that they teach the arts has actually grown slightly in recent years. In 2005-06, approximately 10,000 full-time equivalent teachers taught the arts in California public schools, compared with about 9,300 in 2000-01. Of the 10,000 FTE arts teachers, approximately 1,100 were in elementary schools, 2,500 in middle schools, and 5,300 in high schools.[16] All disciplines have experienced a slight increase in FTE arts teachers since 2000-01 (see Exhibit 5-4). In fact, the decline in music enrollment (described in Chapter 4), combined with a slight increase in the number of FTE music teachers, contributed to a sharp decline in the average size of music classes, from 50.6 in 2000-01 to 35.6 in 2005-06.[17] Average class sizes in other arts disciplines remained relatively stable during this same period. The increase in FTE teachers has occurred over a period of time in which overall student enrollment in the state has also been on the rise.

[16] The remaining arts teachers (approximately 1,150 FTE) were in nontraditional public schools (e.g., alternative schools, continuation high schools, K-12 schools), or their school type was missing from the data. Traveling teachers who teach at multiple school sites may not be associated with a particular school (but often work at the elementary level) and thus may have been excluded from the analysis.
[17] Average class size data is available on the CDE DataQuest Web site—http://dq.cde.ca.gov/dataquest/. Average class size is calculated as total course enrollment divided by the number of classes.

Exhibit 5-4
FTE Arts Teachers by Discipline, 2000-01 to 2005-06



Note: Includes all elementary and secondary arts teachers reported in the CBEDS data. Visual arts enrollment includes Advanced Placement (AP), Middle Years Program (MYP), International Baccalaureate (IB), and Support Teaching Assignments (Elementary) assignment numbers. Music enrollment includes AP, MYP, IB, and Support Teaching Assignments (Elementary) assignment numbers. Dance enrollment includes Dance and Physical Education Dance, All Phases. Theatre enrollment includes MYP and IB numbers.

Source: California Basic Educational Data System (CBEDS).

Although statewide trends indicate a slight increase in the overall number of FTE arts staff over the last few years, principals were mixed in their assessment of whether the total number of arts staff at their schools had changed since 2000-01. Among principals who were able to compare the arts programming at their schools in 2005-06 with that in 2000-01, most reported that the number of arts staff at their schools had remained the same (40%) or that their schools have never had dedicated arts staff (17%). Of the 43% of principals who reported a change over the past 5 years in the number of arts staff, roughly half indicated that an increase had occurred, and half said a decrease had taken place. Overall, our case study sites reported relatively stable arts staffing patterns. In some cases, we saw staffing cuts as a result of tight budgets and competing demand for resources. For example, in a high-poverty district, "prep" teachers who provided arts instruction during the school day to allow classroom teachers time to prepare were eliminated in order to reduce class sizes in grades 4-6; consequently, the delivery of arts instruction at the elementary level was left entirely to classroom teachers.

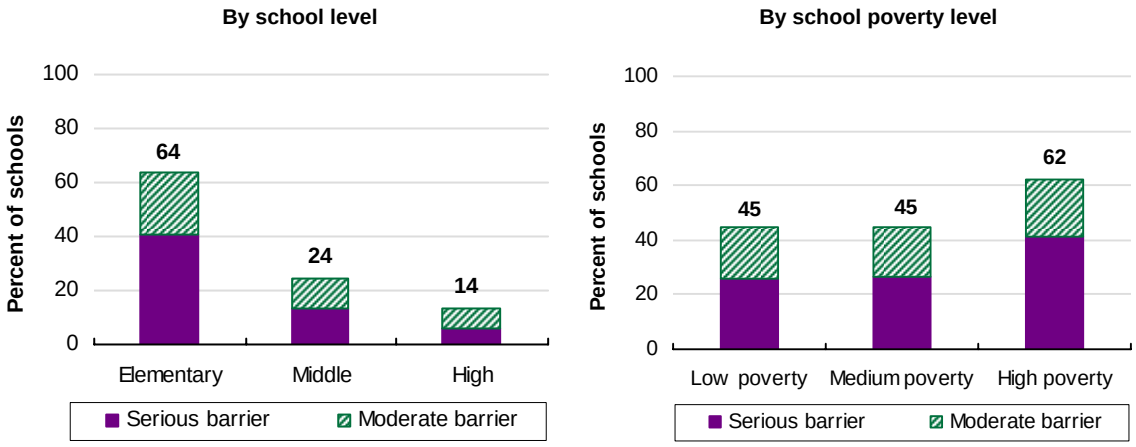
"…elementary principals were much more likely than their secondary school counterparts to identify the lack of dedicated arts specialists as a moderate or serious barrier to the delivery of arts instruction..."

Lack of Arts Specialists as a Barrier. Principals cited the absence of dedicated arts specialists as a serious or moderate barrier (as opposed to a minor barrier or not a barrier) to the delivery of arts instruction in 51% of schools; again, this overall percentage masks stark differences by school level and school poverty level. Not surprisingly, given the staffing patterns described earlier, elementary principals were much more likely than their secondary school counterparts to identify the lack of dedicated arts specialists as a moderate or serious barrier to the delivery of arts instruction: 64% of elementary principals cited the problem, compared with 24% and 14% at middle and high schools (see Exhibit 5-5). Higher-poverty schools were also more likely than lower-poverty schools to characterize the lack of specialists as a moderate or serious barrier to the delivery of arts instruction. For example, when asked what it would take to strengthen her high-poverty district's arts program, an elementary teacher with a background in arts said, "I think it would take staffing. You know because, except for our music teachers, we depend on the teacher to do everything...I just happened to be inclined [to teach the arts], but it seems like it's not really fair to lots of

students who don't have teachers like that." Administrators and teachers attributed the lack of arts specialists to tight district budgets. For example, a survey respondent from a medium-poverty, urban district said, "We need funds to employ art experts." Others noted difficulties they faced in attracting arts specialists to their schools, particularly in rural areas. A low-poverty, rural district, where a single music teacher served grades K-12 in three schools that were a half-hour drive apart from each other, found that working conditions were a significant barrier to attracting a high-caliber music teacher.

"In the absence of dedicated arts specialists, elementary schools tend to rely on regular classroom teachers to provide arts instruction in their own classrooms…"

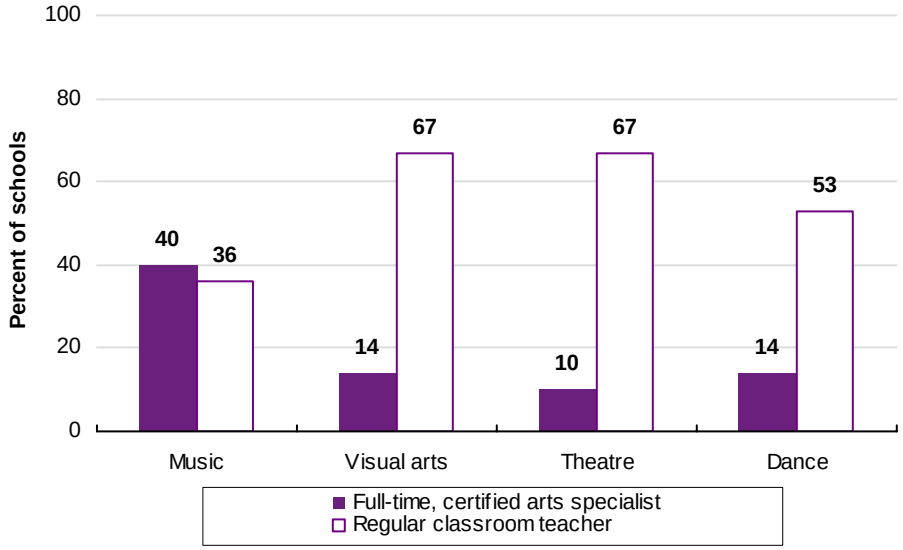
Exhibit 5-5
Lack of Arts Specialists as a Barrier to Arts Education



Classroom Teachers

In the absence of dedicated arts specialists, elementary schools tend to rely on regular classroom teachers to provide arts instruction in their own classrooms; the one exception, noted earlier, is music, which may be taught by specialists instead of classroom teachers (see Exhibit 5-6). As described in Chapter 2, however, most elementary classroom teachers receive minimal arts training in their multiple-subject credential programs.

Exhibit 5-6
Elementary Schools With Full-Time, Certified Arts Specialists or Classroom Teachers Providing Arts Instruction



Note: Percentages are based on schools providing instruction in each discipline. 90% of elementary schools offer at least some music instruction, 77% offer at least some visual arts instruction, 48% offer at least some theatre instruction, and 42% offer at least some dance instruction.

Because of the limited arts preparation received in their preservice preparation programs, most classroom teachers lack the expertise and comfort necessary to provide standards-based instruction in all four arts disciplines. Although some may have a background in one or more of the disciplines, many do not. An elementary teacher in a high-poverty district described her comfort level, compared with those of her colleagues: "I do it only because I have a good sense of it, but I can see a lot of teachers don't seem to see the possibilities…I can usually find art projects to do for anything…but I think there are some teachers who would be more challenged by that."

"… most classroom teachers lack the expertise and comfort necessary to provide standards-based instruction in all four arts disciplines."

In addition, as described later in the chapter, participation in the professional development opportunities that are available for elementary classroom teachers to increase their skills and knowledge to teach the arts is often limited by competing priorities in other core subject areas. This lack of preservice preparation and participation in professional development is particularly problematic, given the reliance on classroom teachers at the elementary level. Although several case study districts were training elementary classroom teachers in the use of standards-based arts lessons (often in the visual arts) that could be integrated with the core curriculum, teachers themselves made the final decision about whether or not to provide arts instruction, depending on their comfort and expertise, as well as on time available in the school day, given a focus on other core subjects.

Whereas some administrators preferred to rely on arts specialists at all school levels to ensure the skills and knowledge needed to teach the arts, others thought that classroom teachers should provide integrated arts instruction. The assistant superintendent of one low-poverty district that was implementing a standards-based integrated visual arts curriculum for the elementary grades said, "What we're attempting to do is give classroom teachers the skills and materials they need to teach arts [in a way] that is integrated with what they are already doing in language arts and history/social studies." The arts coordinator in a high-poverty district expressed a similar sentiment: "I think the scattershot approach when specialists run the program is bad because art is not embedded in the life of a child. I would like to see classroom teachers embrace art and see for

themselves that they need to integrate the arts with other academic disciplines." She preferred the use of professional development to increase the knowledge of classroom teachers to integrate the arts with other core curriculum. We discuss the professional development available to teachers immediately after our discussion of other types of providers.

"…schools and districts also collaborated with arts professionals from local arts organizations and volunteers to ensure that students received a comprehensive, standards-based arts program."

Other Types of Providers

Although classroom teachers and arts specialists were the primary providers of arts instruction, schools and districts also collaborated with arts professionals from local arts organizations and volunteers to ensure that students received a comprehensive, standards-based arts program. According to the *VPA Framework*, "Integrating community artists into a comprehensive, standards-based arts program brings the experiences of practicing artists to the students" (p. 16). Elementary schools, more than middle or high schools, relied on these other types of providers to supplement arts instruction. For example, 30% of elementary schools that offered visual arts made use of arts professionals, compared with 6% of middle schools and 7% of high schools; and 22% of elementary schools that offered visual arts instruction benefited from volunteers, compared with 1% of middle schools and 3% of high schools. Districts sometimes entered into relationships with local arts partners and volunteers; at other times, individual schools or teachers initiated the relationships (e.g., by arranging field trips to museums or performances).

Several case study districts trained volunteer arts docents, typically parents or community members, to provide standards-based arts instruction. In some districts, the parent arts docent program was active only in some schools; in other districts, arts docents were key providers of arts instruction in all schools districtwide. Other districts relied on visiting artists or arts professionals from local organizations to provide instruction.

One high-poverty urban district with a limited budget for arts viewed external arts partners and artists-in-residence as efficient means for providing arts instruction. The local symphony, a theatre company, a dance company, and a children's art museum all offered an array of services to the schools in that district, including direct arts instruction. Similarly, another high-poverty urban district entered into partnerships with a number of local arts organizations that provided direct arts instruction in music and visual arts. Exhibit 5-7 describes how local arts organizations provided instruction in this district and others.

Exhibit 5-7
Examples of Direct and Supplemental Instruction Provided by Local Arts Organizations

In one high-poverty urban district, 14 elementary schools participated in a music program offered by the local symphony that provided both skills-based music instruction and music instruction integrated with the core curriculum. The program, aligned with the arts standards and with the district-adopted Open Court reading curriculum, provided first- and second-graders with music lessons tied to children's literature, provided third-graders with regular lessons in reading music and playing the recorder, and provided teachers with training on integrating music into the curriculum. In addition, two local museums provided standards-based visual arts instruction. One of the museums offered a tour of the museum and its collections for students. Teachers were given a study guide to prepare students before the tour, which a trained docent led; programs were aligned with the arts standards. The other museum offered a standards-based program for fourth-graders that integrated science concepts from the district's science program with arts experiences in natural environments; each 8-week session, held once a week for 3 hours, was taught by a professional artist together with a classroom teacher, guest poets, naturalists, and engineers. The museum also offered a sequential program for grades 5-8 that integrated the district's Open Court reading curriculum and the visual arts; a classroom teacher and an artist team-taught the program once a week for 10 weeks.

In this example, individual schools and teachers determined whether or not to participate in programs offered by arts partners. In contrast, a smaller, affluent district drew on its partnerships to provide students with a minimum level of arts instruction. Each school had an arts docent program (organized and funded by parents) in which trained parent volunteers used a video-based program to provide ongoing standards-aligned visual arts instruction in every classroom. The district also partnered with a local arts organization that hired professional artists to provide standards-based arts programming in dance, theatre, music, poetry, and creative writing in local schools. Artists visited classes once a week for an hour for 6 or 7 weeks, and each unit ended with a performance or presentation. The district's education foundation paid for all third-graders in the district to participate in a flute program offered by the organization, and schools and teachers could request additional programming. A grant from a local community organization provided funds for all fifth-graders to participate in a local museum's visual literacy and arts appreciation program; classroom teachers could also take advantage of additional standards-based visual arts instruction, offered by another local museum, that included docent-led tours of arts exhibits followed by interactive activities.

Unlike more affluent districts or those with access to arts resources, rural districts tended to have less access to arts partners. A few of these districts brought in musicians and performers to play at assemblies to expose students to the arts, but these partners did not offer direct instruction. In one case, budget constraints and the district's rural location precluded most partnership opportunities—local arts organizations were few, and their capacities were limited.

Case study respondents were generally positive about the services provided by these local arts organizations and volunteers, but a few cited the need to ensure that professional artists had the skills and knowledge required to provide high-quality instruction. As the head of one arts organization said:

> It's really tricky because you can have wonderful artists, and they can be terrible teachers. Artists have gotten to the point where they have synthesized all that they know and we, when we're training them, have to teach them to deconstruct what they know and pull it apart in different ways and figure out how to build a foundation of knowledge and skills at various grade levels.

Similarly, a school board member in a low-poverty district commented: "Finding people who may have the artistic experience but can appropriately work with classrooms of students, especially at the elementary level [is challenging]." Exhibit 5-8 describes one example of a regional effort to build the capacity of professional artists to provide high-quality standards-based arts instruction, the Teaching Artist Training program offered by the Los Angeles Music Center.

Exhibit 5-8
Training Professional Artists to Provide Standards-Based Arts Instruction

During the 2005-06 school year, the Los Angeles Music Center piloted a program to train professional artists to teach in local schools. A 6-week course was followed by structured observations of master teaching artists providing six sequential, standards-based arts lessons in local classrooms. Subsequently, the 16 participating artists developed their own lesson plans, with opportunities for critique and revision. During the final 6 weeks of the program, the artists delivered their arts lessons in a classroom, with a master teaching artist observing and providing feedback.

The program was part of the Los Angeles County Arts for All Professional Artist School-based Training Program, which trains professional artists in the four arts disciplines to teach arts units to students in classrooms throughout Southern California. The Los Angeles County Arts Commission, the Music Center Education Division, and the Armory Center for the Arts in Pasadena jointly launched the Los Angeles County Arts Education Training Program in January 2003. The training program enables county-based individual teaching artists and arts education directors of arts organizations to deepen their understanding of the VPA standards, the standards for the other core-curriculum subject areas, child development, lesson plan development, classroom management, and evaluation and assessment. Grants from the California Arts Council and the Dana Foundation initially funded the program, with the goal of training 100 arts education administrators through the Armory Center and 100 teaching artists through the Music Center.

PROFESSIONAL DEVELOPMENT

"… the majority of elementary principals (86%) reported that their schools provided no such professional development during the 2005-06 school year."

The *VPA Framework* notes that "Successful implementation of the visual and performing arts content standards depends on effective teacher preparation (i.e., preservice training) and long-term professional development" (p. 180). Such professional development "should be focused on increasing teachers' knowledge of and practice in the arts and their ability to teach the arts" (p. 181). Schools and districts have made some effort to provide elementary teachers with professional development in the arts; however, professional development for specialists at the secondary level is typically less structured. Secondary arts specialists often participate in professional development based primarily on their own interests and initiative, and formal district support for their professional development can be limited. For example, one high school theatre teacher in a high-poverty district observed, "The district is good about professional growth. They're just not good about *our* professional growth." Arts specialists may attend professional development offered through The California Arts Project (TCAP), as well as workshops and conferences in their disciplines, including those hosted by their respective professional organizations (e.g., California Association for Music Education, California Dance Education Association, California Educational Theatre Association, California Art Education Association). They also may participate in their respective arts communities through performances or exhibitions.

Because classroom teachers, despite having minimal preservice training, are responsible for delivering much of the arts instruction that elementary students experience, the remainder of this section focuses on their professional development. Although providing classroom teachers with professional development in the arts is critical to building their capacity to teach the arts, the majority of elementary principals (86%) reported that their schools provided no such professional development during the 2005-06 school year. The case studies suggest that the lack of participation in arts-related professional development, like the limited use of arts specialists at the elementary level, may be related to insufficient funding and competing professional development priorities in other core subject areas, such as mathematics and reading.

As described further in Chapter 6, districts that received the state's Arts Work Grants used them for professional development in the arts. Since that grant program ended, fewer funds have been available specifically for professional development in the arts. Principals' responses were mixed about changes in the amount of professional development in support of arts education since

2000-01. Among elementary principals who were able to compare arts professional development at their schools in 2005-06 with 2000-01, 20% reported a decrease over the past 5 years, 15% reported an increase, 29% reported no change, and 36% reported that no professional development in the arts had taken place at either time point. Regarding the cuts in professional development funding, a survey respondent from a medium-poverty, rural elementary school commented: "The California Arts Project supported many teachers and schools in their implementation of arts curriculum. Funding for this valuable program was cut just at the time that teacher networking and leadership was significantly growing."

TCAP has long been the state's primary source of professional development (see Exhibit 5-9), and, in fact, case study districts that received Arts Work Grants often used the money to send their elementary teachers to professional development that TCAP provided. Even in the absence of the grants, many districts continued to partner with their local TCAP sites for professional development to integrate arts into the curriculum and to develop standards-aligned curricula in the arts. Some teachers took more advantage of this training than others, and those who did reported that they integrated standards-aligned arts instruction into their teaching.

Exhibit 5-9
The California Arts Project[18]

TCAP is one of nine California Subject Matter Projects (CSMPs) administered by the University of California Office of the President. Established in 1988 by Senate Bill 1882 (Morgan, Hart), the CSMPs provide discipline-specific professional development for educators, develop teacher leadership, and create and maintain discipline-specific networks of teachers and university faculty. Each CSMP supports a number of regional sites housed on university campuses and of county offices of education throughout California.

Through a statewide office and six regional sites, TCAP provides professional development in the visual and performing arts to educators from prekindergarten through the postsecondary level. TCAP programs are guided by the *VPA Framework*, the VPA content standards, and the *California Standards for the Teaching Profession*. Professional development programs focus on deepening teachers' content knowledge of dance, theatre, music, and visual arts, and on developing teachers' skills in using instructional strategies to support students in meeting the arts standards.

TCAP's statewide office offers a variety of events, workshops, and seminars for teachers and administrators, as well as a leadership academy and 5-day leadership events for leaders and representatives from the regional sites. Programs offered by regional sites include 120-hour institutes with follow-up for participants; seminars and events of 40 hours or less; and curriculum and professional development services for schools, districts, county offices of education, and postsecondary institutions. TCAP's Professional Development Program Series, available by contract, consists of 6 to 10 on-site sessions of 2 to 3 hours each on a focused topic, such as Standards and Assessment, the *VPA Framework*, Arts and Technology, Arts Across the Curriculum, and Arts in a Global Perspective. These series are planned in advance with the contracting organization and can be tailored to meet specific needs.

In one district that used its Arts Work Grant to support teachers' participation in TCAP's Professional Development Program Series, teachers learned about the VPA standards and prepared standards-aligned arts lessons, implemented the lessons in their classrooms, and then met to talk about how the lessons worked. A classroom teacher in one of the district's K-8 schools reported, "The professional development really helped someone like me who hadn't been responsible for teaching arts to teach it." Another district worked with its local TCAP site to create four standards-based VPA lessons in each discipline for each grade, K-6. Although the district provided training for elementary teachers to implement the VPA lessons during daylong Saturday seminars, the training was not required; consequently, many elementary teachers did not attend the seminars.

Districts also relied on other sources of support for professional development, including community arts organizations and the federal government. One district with limited arts

[18] Detailed information about TCAP can be found at http://csmp.ucop.edu/tcap/about/tcapinfo.html

programming received a $325,000 grant through the U.S. Department of Education Professional Development for Arts Educators program, which it used to implement a sequential, standards-aligned arts program. The 3-year project was designed to build the competencies of elementary music specialists to teach the visual and performing arts and language arts; build the comfort level of classroom teachers to provide visual and performing arts instruction; create integrated, standards-based visual and performing arts and language arts instructional units and assessments; and, ultimately, increase K-3 student language arts performance through the integration of the visual and performing arts and the district-adopted Houghton Mifflin reading program. The program included substantial professional development for music specialists and classroom teachers, including the opportunity to earn Orff-Schulwerk Level I certification.[19]

"…time, expertise, and interest of individual classroom teachers frequently dictated how much arts instruction students received and the disciplines taught."

Districts also addressed classroom teachers' limited training in teaching the arts by having arts specialists and lead teachers coach classroom teachers. In one case study school, for example, the part-time visual arts specialist split her time between providing stand-alone arts instruction to classes of students and working side by side with regular classroom teachers to model the integration of the arts with instruction in other core subjects.

Across the case study sites, the time, expertise, and interest of individual classroom teachers frequently dictated how much arts instruction students received and the disciplines taught. Even with professional development, the level of comfort for many staff in changing their curriculum or incorporating new ideas was relatively low. The director of one arts organization observed, "Some teachers are not at all capable or interested. And I'm not sure it's a great investment in time to take the resistant, completely noninterested, non-arts-based teachers." One arts lead teacher agreed; she noted, "You can drag everybody to professional development, but if someone is afraid to sing, they're not going to teach singing." Across our case study sites, a few teachers willingly embraced the arts in their instruction, but others opted not to, resulting in unequal student access to arts instruction.

The limited participation in professional development in the arts is of concern in light of reports by elementary principals that classroom teachers' lack of arts expertise is a barrier to delivering arts instruction. Overall, 32% of elementary school principals described lack of arts expertise as a serious barrier, and an additional 35% described it as a moderate barrier. Case study and survey data indicate that the challenge of ensuring that classroom teachers have expertise in the arts cuts across school poverty levels. For example, a survey respondent from a high-poverty elementary school said, "In elementary schools, teachers are supposed to teach art, but it is limited and it varies from teacher to teacher, depending on their expertise. I feel it is something that teachers need more development in, and they need to learn ways to incorporate it into the core subjects." Similarly, the assistant superintendent of an affluent elementary district with a commitment to the arts noted that it may be expecting too much to assume that "a classroom teacher…[has] expertise in that area. Most general education classroom teachers, particularly at the upper grades, don't have the content knowledge." A school board member in another low-poverty district concurred that "developing the expertise and, in some cases, the confidence, of the classroom teachers [is a major barrier]."

Many classroom teachers reported not feeling comfortable in teaching the arts or reported feeling comfortable in teaching just one arts discipline, often music or visual arts. Consequently, unlike school and district administrators, some classroom teachers believed that arts specialists were key to a high-quality, standards-based arts program in the elementary grades. One K-8 teacher in a low-poverty district said he would need "scripted" integrated lessons to teach to the VPA standards. Another teacher at the same school said, "We can't be expert at everything. We all have our

[19] Orff-Schulwerk is an approach to teaching and learning music that is combined with and supported by movement and based on things children like to do: sing, chant rhymes, clap, dance, keep a beat, or play a rhythm. These behaviors are used first to respond to and make music and later to read and write music. For more information, see the American Orff-Schulwerk Association Web site (http://www.aosa2.org/).

strengths and our weaknesses. I cannot possibly do justice to the curriculum for performing arts if I have no background."

SUMMARY

California schools have access to an array of arts providers, but they generally rely on classroom teachers to provide arts instruction at the elementary level and arts specialists at the secondary level. Volunteers and professional artists from local arts organizations support the delivery of arts instruction, particularly at the elementary level. Although organizations such as TCAP, as well as local arts organizations, provide opportunities for classroom teachers to increase their skills, knowledge, and comfort in teaching the arts, participation of classroom teachers in the available arts-related professional development has been limited by a lack of sufficient funding and competing demands in other core subjects. Combined with the minimal preservice training classroom teachers receive in the arts, this limited participation in professional development is highly problematic given reports by principals that the lack of arts expertise among classroom teachers is a major barrier to the delivery of arts instruction at the elementary level.

CHAPTER 6

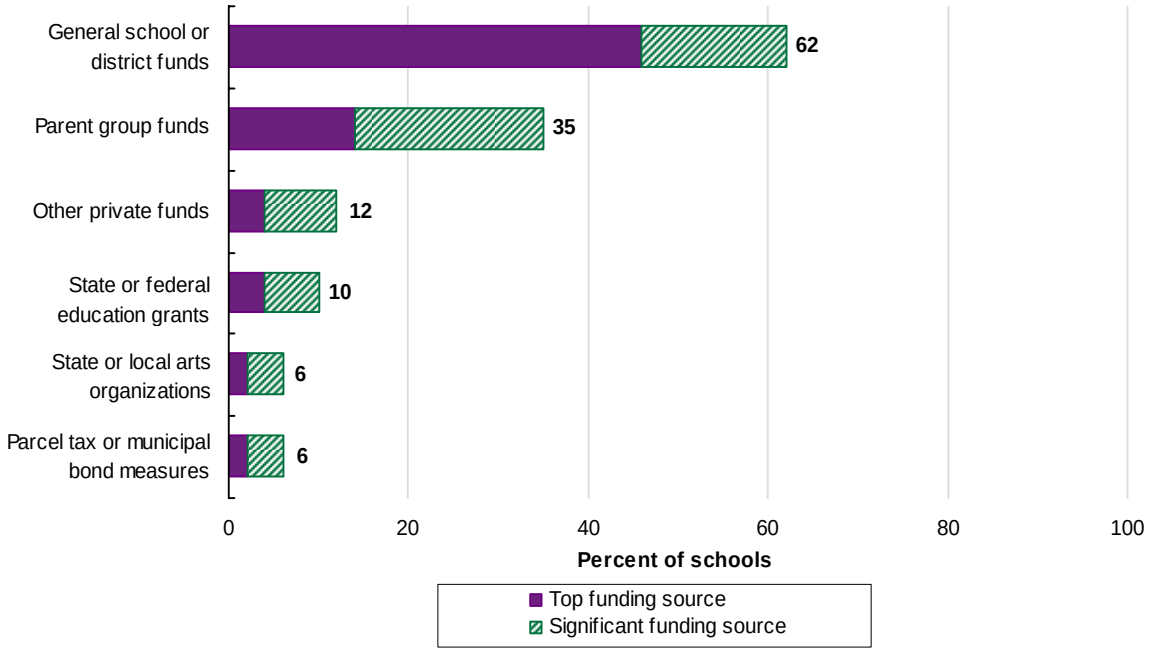
DO CALIFORNIA SCHOOLS HAVE THE RESOURCES FOR ARTS EDUCATION?

Previous chapters have documented how few California schools are able to meet the expectations for arts education set forth in state policy: a sequential course of standards-based study in all four arts disciplines. Furthermore, higher-poverty schools offer less arts education than their lower-poverty counterparts. This chapter examines how relatively low levels of public funding and variation in access to private funds are related to shortcomings in arts course offerings, facilities, and materials. The chapter opens with an overview of funding and then discusses four major sources of arts funding in order of prevalence: district, community, federal and state, and county. It then examines how schools vary in access to the facilities and materials necessary for arts education. Throughout the chapter, the importance of community funding sources in arts education and the resulting systemic inequities are evident, as are disparities in resources for arts education among school levels, with high schools having greater resources than middle and elementary schools.

FUNDING

Schools use funds from many sources to pay for arts education. The most important source of funding consists of school or district general funds (i.e., revenues a government entity receives that have not been earmarked for specific expenditures); these funds are typically considered the operating budget for schools (see Exhibit 6-1). Therefore, at the discretion of the school principal or school district administration, they can be used for a variety of expenses that schools may incur.

Exhibit 6-1
Sources of School Funding for Arts Education



"General funds, funneled through districts to schools, are the largest single source of funding for arts education."

State allocations make up the largest sources of general funds for most districts, but adjusting for regional cost differences, California spends less per pupil on education than do most states. In 2002-03, the most recent year for which regionally adjusted data are available, California spent $6,765 per pupil, making it 43rd in the nation (including the District of Columbia) and well below the national average of $8,041 per pupil.[20] Given the relatively low levels of public funding available, California schools rely extensively on other funding sources; 32% of principals reported that they relied "greatly" on outside funds (e.g., parent group funds, foundations, local businesses), and an additional 21% reported relying "somewhat" on outside funds. This overall picture of expenditures, however, obscures important variations in the funding sources for different types of schools.

District Supports for Arts Education

General funds, funneled through districts to schools, are the largest single source of funding for arts education. General funds are typically used for the salaries of arts specialists—one of arts programs' largest costs—as well as for materials or professional development. Secondary school principals reported that general funds were a more significant source of funding than did elementary school principals. Elementary school principals were less likely to report that the general fund was a "top" or "significant" source of funding (54%) than were middle school (78%) or high school (87%) principals. As described in Chapter 5, secondary schools typically have more designated arts staff than elementary schools; that difference may explain why secondary schools are more reliant on general school funds than elementary schools are.

[20] Data were accessed from Education Counts, a database compiled by *Education Week*. The original data source is the U.S. Department of Education, National Center for Education Statistics (NCES), "Revenues and Expenditures for Public Elementary and Secondary Education: School Year 2002-03," released in October 2005. *Education Week* used the NCES Geographic Cost of Education Index to calculate the geographic adjustment. The text presents adjusted figures. Data were retrieved October 18, 2006, from http://edcounts.edweek.org/createtable/step1.php?categoryId=3

The case studies suggest that district leaders' decisions to prioritize the arts in funding allocation play a symbolic role in apprising principals and teachers that the arts are important. In one high-poverty district in a county that had an arts initiative but faced budgetary challenges, the superintendent dedicated less than 1% of general funds to arts education and was viewed as not supporting the arts. Schools in this district varied significantly in the extent to which they offered arts programs. As one principal noted, "At our school, the will is there, the understanding of the essential nature [of arts education] is there, and really what's missing is the money." Principals in this district cited the mixed messages they received about commitment to arts education from the county initiative and district funding decisions. In another district with budgetary problems, teachers and school leaders were aware that the superintendent was seeking to keep the arts funded, and staff in the district recognized that the arts were a priority.

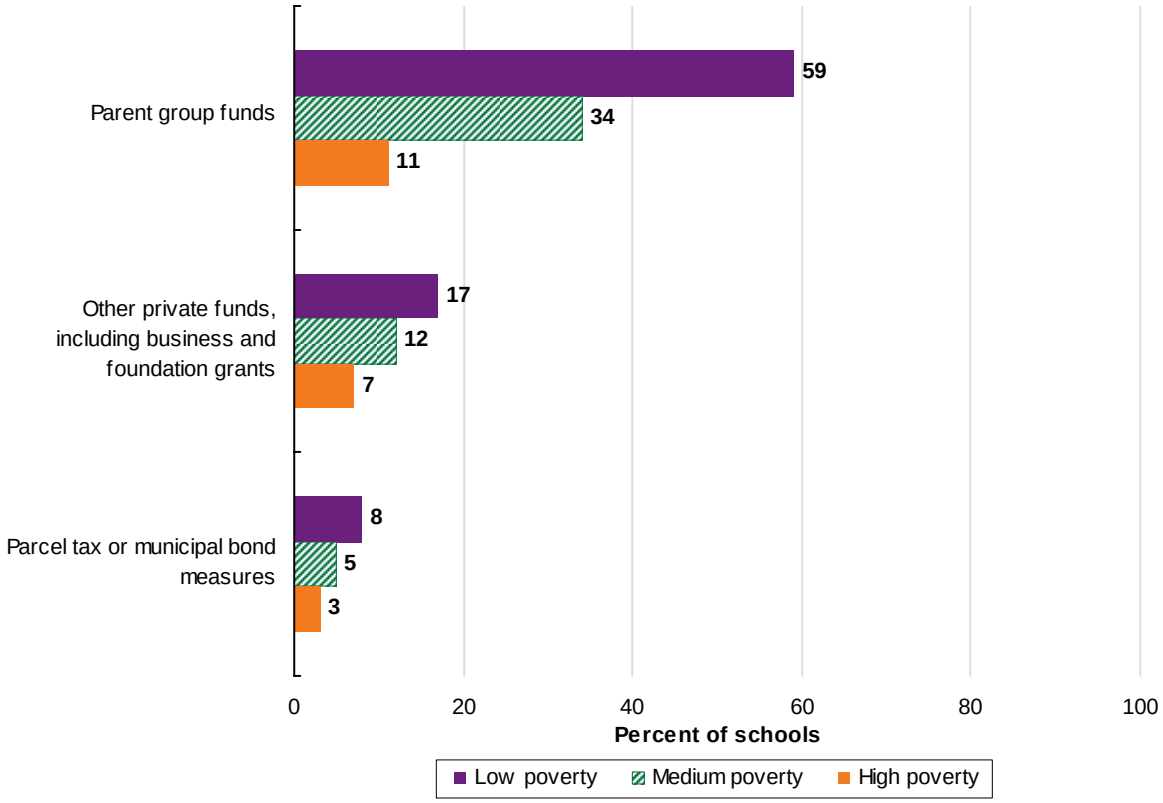
Some district leaders wanted to prioritize the arts in general fund allocations but faced tight budgets that made doing so especially challenging. In districts where teachers felt they had borne the brunt of recent budget challenges (e.g., no raises in several years), it was politically unpalatable for superintendents to expand programs that some stakeholders perceived as not being "core." Districts with declining enrollments faced particular challenges because their overall spending was declining. As one survey respondent reported, "I believe that arts instruction is vital to the academic success of our youngsters. However, the reduced number of children at the school…greatly affect[s] our ability to fund an arts program." One district leader explained how arts were particularly vulnerable to financial swings, noting "In tough times, when you cut back to essentials, the first things to go are the arts programs. And it's too bad." In such districts, general funds often provided only minimal support for arts education, typically covering certificated positions at the high school level and possibly a few arts specialists at the middle and elementary school levels. When general funds were scarce, as they frequently were, districts either had bare-bones arts programs or relied on outside sources of support.

"Several sources of funding for the arts—parent group funds, other private funds, and parcel taxes or municipal bonds—are typically derived from schools' communities."

Community Supports for Arts Education

Several sources of funding for the arts—parent group funds, other private funds, and parcel taxes or municipal bonds—are typically derived from schools' communities. Although these "community" sources supported arts education less frequently than did general funds, in some cases they provided a substantial amount of funding. Overall, these sources played a lesser role in supporting arts education in higher-poverty schools than in lower-poverty schools. Exhibit 6-2 shows the percentages of principals in high-, medium-, and low-poverty schools who identified parent group funds, other private funds, and parcel tax or municipal bond measures as a "top" or "significant" funding source for their schools.

Exhibit 6-2
Top or Significant Sources of Community Funding, by School Poverty Level



"… higher-poverty schools were less likely to receive substantial financial support from their communities."

As Exhibit 6-2 shows, higher-poverty schools were less likely to receive substantial financial support from their communities. The case studies suggest that having community sources of funding enables lower-poverty schools to offer more developed arts programs than higher-poverty schools can, creating inequities in access to arts education in California. The following sections discuss each of these sources in turn.

Parent Group Funds. Parent group funding was the most common of these community sources, with 35% of all principals reporting that it was a "top" or "significant" source of funding. One survey respondent described the large role that parent funding played in supporting the school's arts program: "Our parent organization bears the bulk of the responsibility [for funding] all arts instruction. The district, county, and state have cut all funding and interest." Most parent groups raised funds from the broader community, as well as from parents, through events like dinners or auctions. In the most affluent communities, parent groups at the district or school level also made a direct appeal for contributions of several hundred dollars for each child a family enrolled in school.

Schools used parent group funds for quite different purposes, partially depending on the level of support that the funds provided. For example, in a small, medium-poverty district, the district's parent organization held an annual auction where students' artwork was sold and the proceeds were donated to the school's arts program. In 2005-06, the auction generated $1,800 for arts materials for the K-8 school in the case study. Additionally, this school's parent organization raised $3,000, which the school used to fund arts assemblies, a cultural celebration, and visiting musicians who offered music lessons. The school's parent organization also raised money so that teachers could apply for mini-grants of up to $300, which some teachers used for arts supplies. The strong

commitment the district and parent group had to arts education reduced some teachers' out-of-pocket expenditures for arts supplies and brought special programs to the school.

A contrasting example came from a district in a more affluent, suburban community. In a similarly small district, the largest component of district foundation funding was a request for parents to donate several hundred dollars for each child they had enrolled in the district. In 2005-06, the district foundation raised about $1.5 million from parents and the community at large. The foundation worked with the district leaders to decide how to allocate these funds and chose to provide $286,000 for arts education in its four schools. That amount paid the salary and benefits of three full-time arts teachers and provided $10,000 in arts materials and $10,000 for a program that provided training and materials for parent volunteers who taught standards-aligned arts lessons. Each school received additional support from its own parent group. At one school, support covered in-kind donations associated with the school play, funding for a partnership with a local museum, and high-quality arts supplies. Taken together, substantial funding from parents played a significant role in enabling this district to offer a sequential, standards-based course of study in all four disciplines.

Access to parental resources can vary across schools within districts. In case studies, such differences were apparent in districts whose schools varied in the socioeconomic status of the students they served. Lower-poverty schools' parent groups raised more funds from parents or through strategies for tapping into other private sources of funding (e.g., grant-writing) than parent groups in higher-poverty schools. The result was that some schools offered vibrant arts programs, whereas other schools in the same district had meager offerings.

Other Private Funds. Disparities also exist in schools' access to other private funds (e.g., business and foundation grants), with lower-poverty schools reporting that these sources were more significant sources of funding than did higher-poverty schools. Most commonly, districts combined the relatively small community-based donations with other small donations into moderate funding. One survey respondent provided an example:

> Just this year, a business provided $2,000 for an art teacher for a once-a-month art class for each classroom. The PTA matched the amount, so we are able to have a part-time art teacher and quality art materials and supplies. This art teacher gave a workshop for the teachers which focused on combining art with literature and writing. We are hoping to continue and even extend this program in the years to come.

Less frequently, private corporations or foundations made larger donations.

Although private sources of funding were not widespread, they constituted significant sources of support in some districts. For example, in a high-poverty urban district, the local symphony orchestra spent approximately one-third of its operating budget (almost $500,000 in 2004-05, the most recent year of available data) on outreach to the district. In the case study sites, other private funds had the greatest effect on arts education when funding from multiple private sources was combined and used strategically to leverage support for arts education. An excellent example of this was Los Angeles County's Pooled Fund for arts education. Launched in February 2004 with a $500,000 gift from the Entertainment Industry Foundation, the Pooled Fund seeks to coordinate some of the private giving for arts education in the county into a cohesive initiative that leverages funds and builds capacity for arts education in the county.

Parcel Taxes and Municipal Bonds. Relatively few communities have parcel taxes, but for those that do, the taxes can offer districts a substantial amount of funding for specified purposes. The Public Policy Institute of California (PPIC) found that in 1999-2000, parcel taxes provided an average of $350 of funding for each student in the districts that had them.[21] PPIC also found that

[21] Parcel tax and municipal bond measures may or may not include funding for arts education.

small, low-poverty districts in the San Francisco Bay Area were more likely than districts elsewhere in the state to pass such measures (PPIC, 2003). Parcel taxes have to be passed by a supermajority of 66%, and only 51% of parcel taxes pass (Education Data Partnership, 2006). The case studies provided examples of districts that faced substantial budget challenges but whose district leaders reported that they did not consider putting a parcel tax on the ballot because they felt certain it would fail. Where they have passed, however, parcel taxes have provided some districts with relatively high levels of funding for arts, covering the costs of arts specialists and materials. Parcel taxes must be periodically renewed by voters, however, so that programs that rely on such funds face inherent instability.

Districts propose bond measures to raise funds for facilities improvements. PPIC reported that in the late 1990s, municipal bonds (which require a supermajority of 55% to pass) were more likely to pass in districts with high assessed property values. State programs provide matching funds for some facilities improvements. The municipal bonds and state matching funds enabled lower-poverty districts to raise more money to build and maintain facilities than higher-poverty districts (PPIC, 2003). Data from this study corroborate those findings, with both survey and case study data suggesting that lower-poverty schools were more likely to have access to funds for improving their arts facilities than were higher-poverty schools.

"…community-based sources of funding contribute powerfully to differences in access to arts education."

Implications of Disparities in Access to Community-Based Sources of Funding. The survey and case study data suggest that community-based sources of funding contribute powerfully to differences in access to arts education. In some low-poverty communities, community funding was sufficient to support some combination of salaries for arts specialists, professional development for training volunteers, major curricular programs, high-quality arts facilities, and ample materials for arts. One school board member from the affluent district described earlier commented:

> In some ways, we have a quasi-private school funding source that you don't see in all schools…There's an idea that there should be equality for all and the state should do it… Given the fact that that doesn't happen, we decided that our kids should get as much as we could give them…We do have more [resources in this community than in some others], but given that, I think that education is a great place to put your dollars…It would be nice if we didn't have to educate the kids in our school on the backs of our community…Our parents an our community are always being asked to make up the difference.

Communities that do not have access to these sources of funding are likely to have less-developed arts programs. As one survey respondent noted:

> We lack the resources to support arts education. Parents are not financially able to support offering arts instruction and are not able to organize the community for effective support. The absence of consistent funding sources makes a consistent program impossible to plan and carry out.

When private donations were large, they supplemented general fund contributions for teacher salaries and facilities. By covering these costs, community resources dramatically increased the amount of arts education offered in the public schools. In schools that served less affluent families, private funds were helpful but provided support only for lower-cost items, such as materials, visiting artists, or assemblies.

State and Federal Supports for Arts Education

Relatively few schools (10%) reported that state or federal grants were a "top" or "significant" source of funding for arts programs. In contrast with community-based sources of funding, however, state or federal education grants were more likely to be a "top" or "significant" source of funding for high-poverty schools (15%) than for medium-poverty (8%) or low-poverty (6%) schools. The case study data suggest that school and district leaders, especially those who did not

have substantial financial support from their communities, were creative in applying state and federal funds that were not specific to arts education. As described in Chapter 2, because the arts are core subjects under the *No Child Left Behind Act*, principals were able to use federal funds from Title I, Title II, and Title V to support their arts programs.[22] Principals also mentioned a range of state programs, such as Gifted and Talented Education, School Improvement Program, and School and Library Improvement Block Grant programs.[23] At the high school level, many case study schools reported using Regional Occupational Program funds for applied arts classes like graphic arts. For the case study sites, even when federal and state grants provided a significant level of arts funding, they did not equal the amount of funding that low-poverty districts were able to garner from community sources.

County Supports for Arts Education

Although several counties have major initiatives supporting arts education, as described in Chapter 3, the focus of their efforts is typically at the district level. Some counties sought to build district capacity and did not provide much funding directly to schools. Moreover, several county initiatives were also nascent, with districts still in the planning or early implementation phases. In these districts, county funds were being used largely to adopt arts standards and develop strategic plans for arts education. Other districts benefiting from county support were rolling out their programs in selected schools. As a result, it is not surprising that only 2% of school principals reported receiving funding for arts education from their counties.

"The majority of principals reported that funding was a significant or moderate barrier to delivering arts education."

In spite of the low percentage of schools that reported receiving county funds, some county programs appeared to be using funding strategically to leverage support for arts education. Several counties required districts to match funding for arts education. In one district, a school successfully raised $1,000 for a county matching grant, but county funding was not forthcoming because state funding for the California Arts Council was cut. This problem exemplifies both the low level of funding for arts education available from counties and the instability of that support. In another district participating in a major county initiative, a matching requirement limited the funding the district could receive from the county. The district was able to dedicate only $42,000 to matching funds and thus had to forgo more than one-third of the $75,000 initially offered by the county. On the other hand, by providing substantial financial support and requiring the district to leverage county funds, the county was poised to facilitate the institutionalization of arts programming into the district infrastructure.

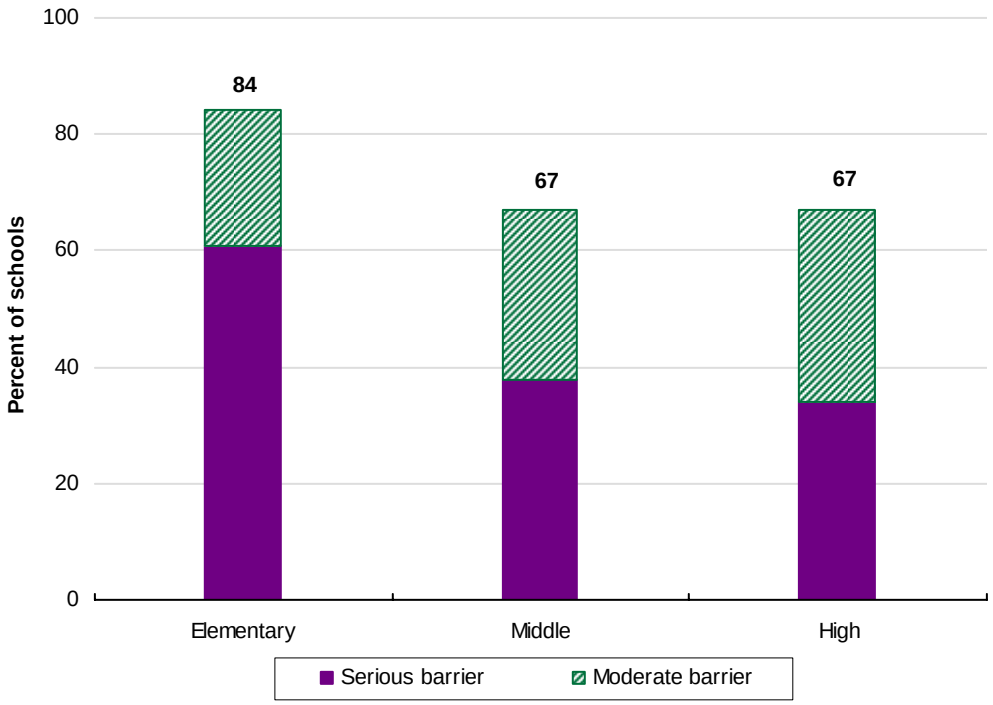
Adequacy of Existing Funding

Schools marshaled support from a range of sources to support arts programs. The survey data suggest, however, that most schools lack the funding they need for arts education. The majority of principals reported that funding was a significant (53%) or moderate (26%) barrier to delivering arts education. Some schools struggled more than others to fund arts education: elementary principals were more likely than middle or high school principals to report that funding was a serious or moderate barrier to arts education, as opposed to a minor barrier or not a barrier at all (see Exhibit 6-3).

[22] NCLB Title I targets federal funds to districts and schools with large numbers or high percentages of economically disadvantaged students to ensure that all students meet challenging state academic standards. Title II largely funds teacher quality, recruitment, and professional development programs. Title V funds support parental choice and innovative programs.

[23] The School and Library Improvement Block Grant funds can be used to, among other purposes: "Develop knowledge and skills in other aspects of the curriculum, such as arts and humanities; physical, natural and social sciences; multicultural education; physical, emotional, and mental health; consumer economics; and career education." Retrieved November 8, 2006, from http://www.cde.ca.gov/fg/aa/ce/faqslibg05.asp

Exhibit 6-3
Funding as a Barrier to Arts Education, by School Level



The case studies corroborate the finding that elementary schools face more funding challenges than do secondary schools, given that elementary schools' arts funding frequently provides for only a minimal number of arts teachers and level of materials.

The percentage of principals who reported that funding was a significant or moderate barrier to arts education did not differ in regard to their schools' poverty levels, probably because of the typically low levels of general funds dedicated to arts education. In a low-poverty but not affluent district where the community did not provide private funding to support arts programs, a principal commented, "We're realizing that we can't do it on our own with funding the way it's been inconsistent over the years." However, the district had been unsuccessful in establishing large-scale partnerships or securing local fund-raisers that could provide enough funds or services to support a sequential, standards-based course of study in the arts. Even in affluent and arts-supportive communities, because much of the funding came from the community through donations and parcel taxes, district leaders continually had to raise funds and justify the importance of arts programs to stakeholders. As the superintendent in the affluent district described earlier noted:

> The arts are so valued, but they are competing for resources. Every time you find a way to fold in some resources…in some way there's something in the system that gets shaken up and you have to re-look at how that's all going to fit together. The other big problem is continuity. Each year, we have to say, "Are we going to be able to fund [our arts coordinator]?" "How are we going to pay for these [staff and materials]?"

For schools that cannot raise large amounts of private funding, the funding barrier can be insurmountable.

The funding situation appears to have worsened between 2000-01 and 2005-06. Of those principals who were able to compare funding between those years, 31% reported that the percentage of school budget designated for arts programs and activities decreased, compared with 18% who reported the percentage increased, 37% who reported it stayed the same, and 13% who reported it was not

applicable either time. It remains to be seen whether the state's recent appropriation will reverse this trend.

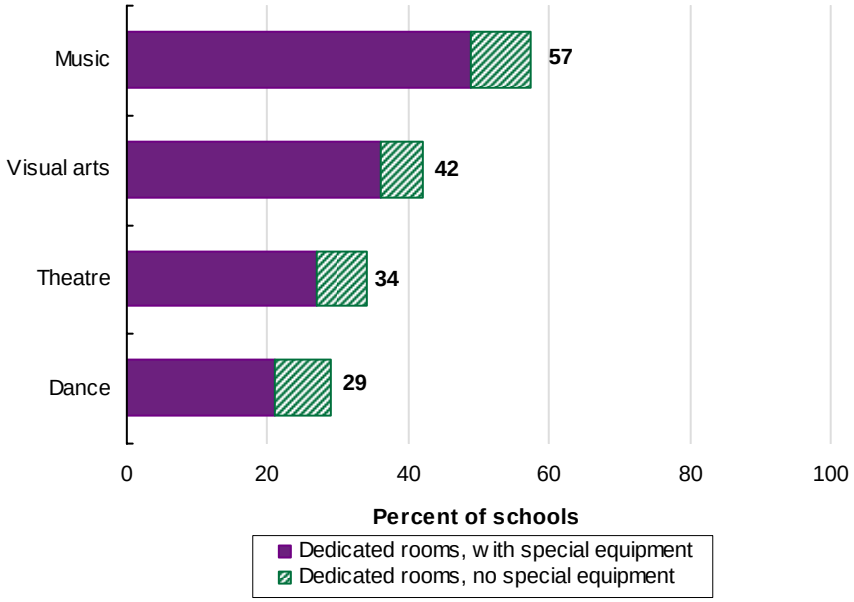
FACILITIES

California's schools vary substantially in the degree to which they meet students' needs. Some facilities are overcrowded, not properly equipped, or in other ways inadequate for arts instruction. The case study sites that had dedicated space equipped for arts education had financed the construction or modernization of those facilities through a combination of municipal bonds and major campaigns to raise capital from parents and the community. As discussed below, when schools lacked such community support, facilities were typically substandard even when school leaders provided a dedicated space for arts instruction.

"Providing appropriate facilities to meet the unique needs of arts education is challenging."

Providing appropriate facilities to meet the unique needs of arts education is challenging. Facilities that are designed to meet the needs of specific disciplines (e.g., mirrors and bars in dance rooms, soundproof practice rooms for instrumental music, risers for choral music, sinks and storage areas for visual arts, access to a stage with appropriate lighting for theatre) can facilitate high-quality instruction, but many schools do not have such facilities. When specialized equipment cannot be provided for a given arts discipline, it is desirable to have, at the least, instructional spaces reserved for arts instruction. As Exhibit 6-4 depicts, fewer than half of the schools that offered music (49%), visual arts (36%), theatre (27%), or dance (21%) had dedicated rooms with special equipment for that discipline. Additionally, relatively small percentages of schools (6% to 8%) had dedicated spaces without special equipment for instruction in these disciplines. One common complaint about nonspecialized facilities was that they lacked the space necessary to store materials (e.g., instruments, props) and display student products. As one visual arts teacher reported, "It's not uncommon to see paintings drying on computer towers."

Exhibit 6-4
Schools With Dedicated Instructional Space for Each Arts Discipline



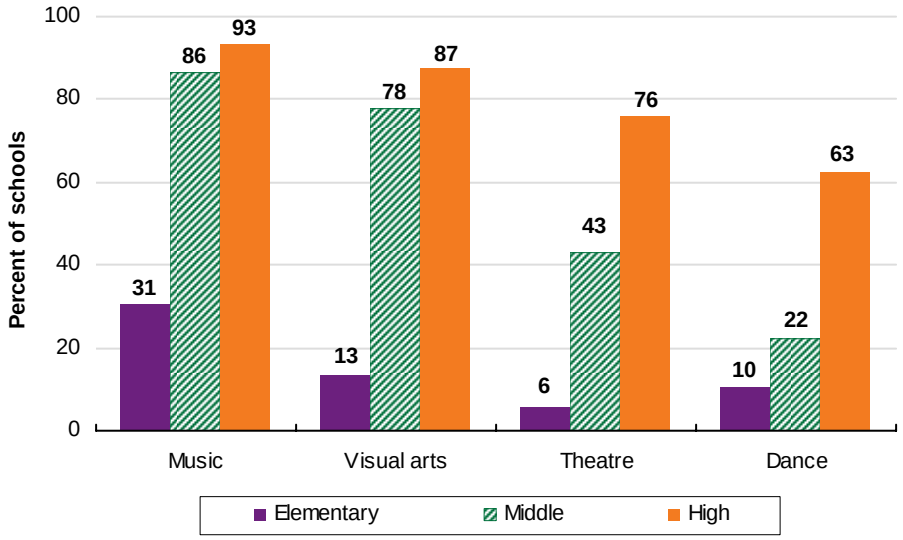
Note: Percentages are based on schools providing instruction in each discipline. 90% of schools offer at least some music instruction, 80% offer at least some visual arts instruction, 53% offer at least some theatre instruction, and 41% offer at least some dance instruction.

"Dedicated space with special equipment for arts instruction varied by school level."

The case studies suggest that a lack of dedicated arts space can hinder instruction, sometimes severely. One high school theatre teacher described his instructional space, saying, "I don't have a classroom per se. I sit in the MP [multipurpose] room where we have lunch." Each day, part of the way through the third-period class, cafeteria workers began to set up the multipurpose room for lunch. On rainy days, the situation was worse because physical education classes could not be held outside and those classes shared that space as well. As the principal noted, "We're always in a facilities dance trying to coordinate around each other's activities. In a rainy year, like this has been, people's nerves got frayed near the end."

Dedicated space with special equipment for arts instruction varied by school level (see Exhibit 6-5). Among schools that offered instruction in a given discipline, elementary schools tended to be less likely than middle and high schools to have dedicated rooms with special equipment for instruction in that discipline.

Exhibit 6-5
Schools With Dedicated Space With Special Equipment for Arts Instruction, by School Level

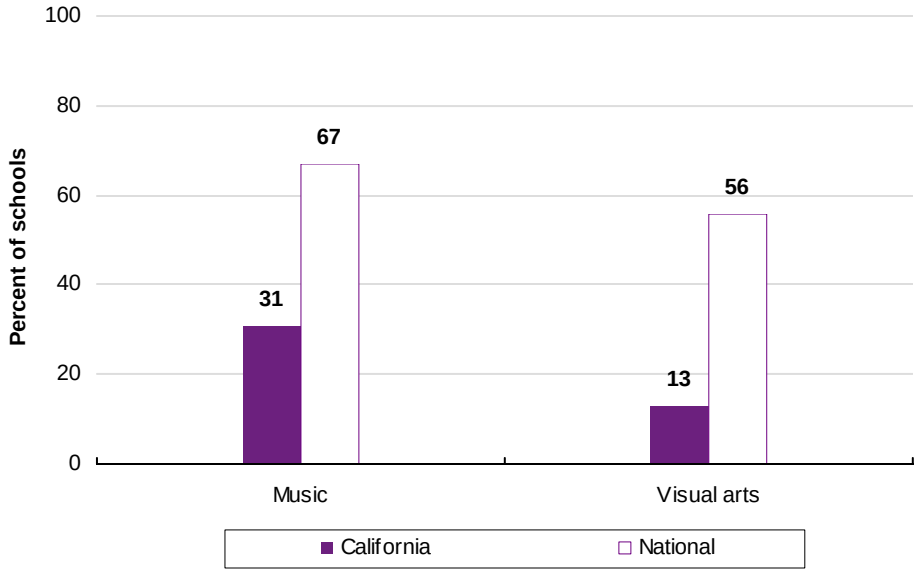


Note: Percentages are based on schools providing instruction in each discipline. 90% of elementary schools offer at least some music instruction, 77% offer at least some visual arts instruction, 48% offer at least some theatre instruction, and 42% offer at least some dance instruction. Figures are 91% for music, 81% for visual arts, 44% for theatre, and 29% for dance in middle schools and 92% for music, 95% for visual arts, 86% for theatre, and 51% for dance for high schools.

High schools are the most likely to have arts departments and thus are the most likely to have dedicated space for arts instruction. In middle schools, music and visual arts are frequently taught by arts specialists in an arts department—as opposed to theatre and dance, which are often taught by English and physical education teachers, respectively. Case studies suggest that having departments focused on arts education helps garner dedicated, specially equipped space for arts instruction.

The lack of dedicated, equipped space for arts instruction at the elementary level is *not* typical of the country as a whole. Compared with data collected as part of the most recent national study of arts instruction in public schools (Carey et al., 2002), far fewer of California's elementary schools than elementary schools in the nation as a whole have dedicated facilities for visual arts and music (see Exhibit 6-6).

Exhibit 6-6
Elementary Schools With Equipped, Dedicated Space for Arts Instruction



"…far fewer of California's elementary schools than elementary schools in the nation as a whole have dedicated facilities for visual arts and music…"

Note: Percentages are based on elementary schools providing instruction in each discipline. 90% of elementary schools offer at least some music instruction, and 77% offer at least some visual arts instruction. Comparable national figures (from 1999-2000) are 94% for music and 87% for visual arts.

The case studies suggest that the lack of instructional space sometimes prohibited schools from offering arts courses. One middle school teacher reported that her school had a state-of-the-art kiln and three potter's wheels "but no place to put them. I would offer an after-school pottery class if it were well set up. It would be so nice to have a facility that was built for this purpose." Another elementary school was offered keyboards for music instruction but had to turn down the donation because it did not have space for them.

Surprisingly, given that higher-poverty schools were less likely than lower-poverty schools to be able to access private funds or municipal bonds, the survey data did not show consistent disparities in facilities in regard to school poverty. This finding may have resulted because the data included only schools that offered a given discipline, and higher-poverty schools were less likely than lower-poverty schools to offer arts instruction (see Chapter 3). Additionally, facilities can be inadequate even if they are "dedicated rooms with special equipment" (see Exhibit 6-7).

Exhibit 6-7
Substandard Dedicated Space for Arts Instruction

A high-poverty, urban high school had one music teacher serving a school with more than 1,700 students. The music teacher taught two sections of introductory piano (along with three other courses) in an instructional space that included eight practice pianos in soundproof practice rooms and three additional pianos in her classroom. She worked with counselors to limit enrollment in her class to 33 students (down from the 45 students that could be allocated according to the collective bargaining agreement). The teacher's classroom routine divided students into three groups, cycling through the 11 practice pianos and two other activities. Although this teacher adjusted her instruction to make the facility "work" for her students, her classroom frequently had three students simultaneously practicing three different pieces in a room where 22 other students were working on other assignments. A teacher at another high school reported that the roof of the theater leaked so badly that she regularly had to wet-vac the damp and odorous basement where the costumes and props were stored.

In contrast, a high school in another community, which had passed a parcel tax and construction bond and had received substantial contributions from parent groups, had arts facilities that one teacher described as "better than a college studio." All three high schools had "dedicated rooms with special equipment," but the facilities at two of the schools were clearly problematic.

Data also revealed patterns of overcrowding in arts classes that could make even dedicated rooms with special equipment insufficient for instructional needs. Several districts had collective bargaining agreements that allowed more students in arts classes than in "core" subject classes. One teacher in a low-poverty district reported that she typically had 50 students in her sections of chorus because the principal was unwilling to add another section to the master schedule and she did not want to turn students away. "The kids are wall to wall," she said. "I imagine it's breaking the fire code." Another teacher in a low-poverty district that was nonetheless facing a budget crisis described how the overcrowding of her visual arts classes was detrimental to instruction: "Discipline is challenging because of the number of students packed in. They get agitated; [the] first half of the semester, until rapport is established, is a nightmare. It's just the number of students per square foot." In these cases, even dedicated spaces with specialized equipment did not fully meet students' and teachers' needs.

Most California schools do not have the facilities necessary for arts instruction. The majority of principals reported that inadequate facilities were a serious (22%) or moderate (31%) barrier to the delivery of arts instruction. The patterns of schools most affected are similar to those seen in previous chapters: higher-poverty schools and elementary schools were less likely to have adequate facilities for arts education than were medium- and lower-poverty schools.

"Lack of access to arts materials was a greater barrier for elementary schools than for middle or high schools."

MATERIALS

Access to the materials (including equipment, tools, and instruments, as well as consumable materials) necessary for arts instruction was also a problem in the majority (52%) of California schools. Lack of access to arts materials was a greater barrier for elementary schools than for middle or high schools. At case study elementary schools, teachers frequently noted that their schools provided a few hundred dollars each year to cover the costs of supplies. However, these funds were not dedicated specifically for arts instruction and, furthermore, were frequently insufficient to cover teachers' expenditures on instructional materials. Almost all secondary arts departments had some of the materials necessary for arts instruction, even if they could not fully cover the costs for all the materials needed.

The case studies showed that many schools provided funding for equipment and materials by asking families of participating students to help cover the costs of purchasing or maintaining the materials and equipment required for instruction. As one survey respondent explained, "We get about $1 per student for the whole year from our district. They will give money for specific pieces

of equipment but not for regular consumable materials, so we must charge a fee to public school students, many of whom are low-income." The case studies corroborated the respondent's report that family contributions were often used to cover the cost of consumable materials, like clay or paints; to pay for maintaining instruments; or to buy costumes or props. As one principal of a low-poverty high school noted, asking families for contributions was prevalent because "we don't have the money to get the teachers [the materials] they need."

At the case study sites, requested contributions ranged from as little as $10 per class for arts supplies to $40 a month for renting an instrument. In all cases, schools reported that the costs were covered by some form of scholarship for students who could not afford to contribute. Some teachers' and administrators' anecdotes suggested that requesting family contributions may decrease the participation of high-poverty students in arts courses and activities. To remove such contributions as an obstacle to participation, some districts were working to reduce or eliminate them altogether.

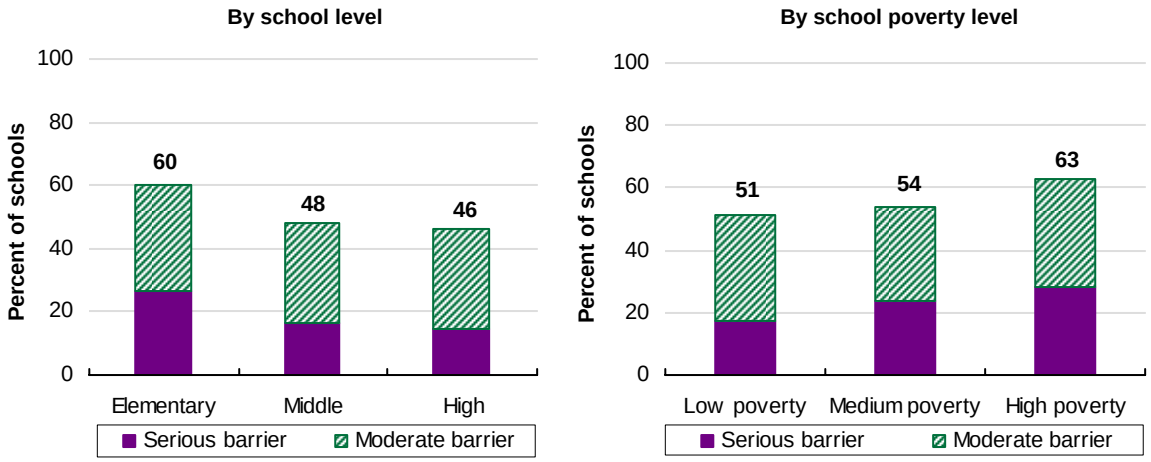
"Principals in higher-poverty schools were more likely than principals in lower-poverty schools to report that inadequate materials, equipment, tools, and instruments were a serious or moderate barrier to the delivery of arts instruction."

Eliminating requested contributions decreases barriers in access to arts within a district, but doing so can also dramatically reduce the funding for arts materials. For example, if each class requests a $20 materials contribution, if the 30 students in each section pay that amount, and if a teacher teaches five sections, that teacher has $3,000 to pay for arts materials. That figure is substantially more than any teacher reported receiving from his or her school for the cost of materials. High-quality supplies and equipment are expensive, regardless of discipline, and many arts supplies are consumable or need to be maintained. As a result, all schools in the case studies that had ample materials supported them with some combination of family contributions and other private or grant funding.

Some case study high schools were also able to raise funds to support performing arts through ticket sales for performances or by renting out their stages and auditoriums to the community. These means of obtaining money provided critical, if modest, funding streams at some schools.

As described above, schools serving higher-poverty students were less likely than those with lower-poverty students to have access to community funding to support arts education. These same schools also were less able or willing to secure funding for arts materials by requesting families to make contributions, thereby exacerbating unequal interschool funding for arts education. Principals in higher-poverty schools were more likely than principals in lower-poverty schools to report that inadequate materials, equipment, tools, and instruments were a serious or moderate barrier to the delivery of arts instruction (see Exhibit 6-8).

Exhibit 6-8
Availability of Materials, Equipment, Tools, and Instruments as Barriers to Arts Instruction



When teachers were not provided with adequate materials, many spent their own money on materials or devoted time to raising funds for materials. One middle school visual arts teacher, for example, urged all her students to give her their receipts from shopping at the local grocery store. She turned the receipts in, and the store gave her 1% of the total in return. Over the course of the year, this method provided $500 to spend on materials for her classes. She was grateful for this resource, noting, "Without this, the program would be nothing. High-quality materials are incredibly important."

SUMMARY

California spends relatively little per pupil on education. As a result, district and school leaders constantly make tradeoffs in deciding what programs to fund and how extensively to fund them. Even though arts disciplines are core subjects under NCLB, they are often lower priorities than tested subjects and, as a result, may be more vulnerable to budget cuts. Low-poverty communities can frequently access outside sources of funding, through parent donations, community fund-raisers, or grant-writing. These community-based sources of funds can provide the funding necessary to offer a sequential, standards-based arts program and provide the facilities and materials it requires. But even in such communities, substantial commitment to the arts from district and school leaders is necessary to consistently raise funds for arts education. Few schools that lack such community-based supports are able to marshal enough resources from general funds, state and federal grants, or county funds to offer a comprehensive arts program. Moreover, access to funds, facilities, and materials for arts varies by school level, with high schools typically having the most resources, followed by middle and elementary schools. This distribution of funds mirrors patterns in the delivery of, and student access to, arts education.

CHAPTER 7

RECOMMENDATIONS

California has much work to do to support arts education for all students at the level envisioned by state policy-makers. The following recommendations are intended to suggest next steps for state policy-makers, school and district leaders, and parents in achieving the goals that have been set for California students.

STATE POLICY-MAKERS

Increase and stabilize funding. California schools have a long way to go to achieve the goal of involving all students in a standards-based course of study in each of the four arts disciplines. For years, insufficient and unstable funding for education has forced districts to choose between the arts and other core subjects. Although the recently allocated funding provides critically important resources for arts education, it is unlikely that the ongoing funds, amounting to less than $16 per student per year for most schools, will enable schools to meet the state's goals for the arts. California will need to increase and stabilize education funding more generally.

Strengthen accountability. Assessment and accountability systems in the arts are almost nonexistent. The state should require districts to report on the arts instruction provided, student arts learning, and providers of arts instruction. The state should also support the development of appropriate, standards-aligned assessments for use at the state and district levels.

Rethink instructional time. Many schools are overwhelmed trying to meet some of the most ambitious content standards in the country within the constraints of a relatively short instructional day. Schools that serve the state's neediest students—those in poverty and those who speak languages other than English at home—are particularly hard pressed to meet the state's goals for proficiency in English-language arts and mathematics while offering students access to a broader curriculum, including the arts. Looking forward, the state should increase instructional time to create the opportunity for students, particularly those who are farthest behind, to achieve the breadth and depth reflected in the state's standards.

Improve teacher professional development and consider credential reforms. Many of the teachers providing arts education in California's schools are not adequately prepared. As long as the primary arts delivery system at the elementary level involves regular classroom teachers, the state should strengthen preservice programs and support professional development initiatives aimed at increasing the capacity of those teachers. Furthermore, if the state is serious about increasing access to dance and theatre, it should consider offering single-subject credentials in these arts disciplines.

Provide technical assistance to build district capacity. New state resources for arts education are arriving in districts and schools that vary substantially in the infrastructure they have in place to provide standards-based arts instruction. Without the proper technical assistance, including support for the development of arts education policies and long-term strategic plans, as well as professional development for district and school administrators, many schools and districts may not be able to develop the kinds of standards-based arts programs envisioned by policy-makers. To ensure that schools and districts can deliver high-quality arts instruction across all disciplines and school levels, the state should provide assistance directly or support counties and partner organizations in doing so.

SCHOOL AND DISTRICT LEADERS

Establish the infrastructure to support arts programs. Districts that have well-developed arts programs have engaged in a strategic planning process, developed arts education policies, dedicated resources and staff (e.g., an arts coordinator) for the arts, and established district committees to oversee and evaluate arts programs. Districts seeking to strengthen their arts programs, and make good use of new resources, should consider taking these steps.

Signal to teachers, parents, and students that the arts are a core subject. School and district leaders should communicate to teachers, parents, and students that the arts are part of the required curriculum at both the elementary and secondary levels. To support the implementation of a standards-based program, school and district leaders should ensure that teachers receive professional development, and they should establish school-level assessment and accountability systems, including reporting to parents on student learning and progress.

PARENTS

Ask about student learning and progress in the arts. Parents can ask their children's teachers, school principals, and district leaders for information about arts instruction and student progress in the arts. Using the information they gather, parents can join together, through parent associations, to initiate school-level efforts to build on existing strengths and fill gaps. Moreover, parents can encourage and engage in district efforts to develop and implement a strategic plan for arts education.

Advocate for comprehensive arts education at the state and local levels. School board members and other policy-makers are more likely to back policies that support the arts if they know that parents and the public value arts education and expect all of California's public school students to receive a comprehensive arts education. Parent groups can get involved in hiring arts-friendly superintendents and electing supportive policy-makers at the state and local levels.

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APPENDIX A

RESEARCH METHODS

STATEWIDE SURVEY

The survey of California principals was designed to provide a broad picture of arts education in California. The study surveyed 1,800 public schools, representative of public schools in the state, targeting a response rate of at least 60%. The response rate achieved was 62.4%, or 1,123 respondents (principals or their designees).

Sampling Procedures

The research team selected a stratified random sample of California public schools to participate in the survey portion of the study. The sampling plan was designed to provide a sufficiently large number of respondents to conduct analyses of, and make comparisons across, subgroups of schools. The sample was stratified by three variables—school level, poverty level, and population density—as follows:

> **School level** is based on school type data from California's Public Schools and Districts Database. School levels were organized into three categories: elementary (elementary school), middle (middle school or junior high school), and high (high school).
>
> **School poverty level** is based on the percentage of students eligible for the free and reduced-price lunch (FRPL) program. FRPL percentages were grouped into three categories: low poverty (0-33.7%), medium poverty (33.8-70.0%), and high poverty (70.1-100%).
>
> **Population density of the school location** is based on location data from the U.S. Census Bureau. The Census Bureau's eight categories for the location of a school were organized into three categories: high density or urban (large city and mid-size city); medium density or suburban/large town (urban fringes of large city, urban fringes of mid-size city, large town); and low density or rural (small town, rural, outside Metropolitan Statistical Area [MSA], rural, inside MSA).

The study team restricted the school sample to schools identified as "open" and as elementary, middle, junior high, or high in California's Public Schools and Districts Database. The sample excluded less-traditional schools (e.g., alternative high schools, community day schools) and schools with student enrollments below 20. Restricting the sample based on these parameters allowed the study to focus on arts programs in the state's more typical school settings. Based on the sampling dimensions of interest, schools missing information about locale or FRPL participation in the California Basic Educational Data System (CBEDS) were excluded.

Instrument Development

Researchers developed the survey instruments to address the study's research questions. The questionnaire asked respondents about the delivery of arts instruction; providers of arts instruction; standards and accountability; the role of districts, counties, and partner organizations in arts education; changes over time in arts education; and barriers to implementing arts instruction. Because the study sought to frame its findings within the national context, it drew heavily on survey items developed under the Fast Response Survey System of the National Center for Education Statistics (Carey et al., 2002). The study used two survey forms—one for elementary schools and another for secondary (middle and high) schools; to enable reporting across both samples, the surveys overlapped on a substantial number of items. After creating the initial survey instruments, some of the study advisors provided feedback on the forms. The study team also piloted the survey with a small sample of school principals to gauge item clarity and time needed to complete the form. The research team revised the survey instruments based on recommendations and feedback from the study advisors and pilot respondents (see Appendix D for copies of the survey instruments).

Survey Administration

The research team's approach to survey administration was multipronged and multistep. The survey of California principals was administered by mail and online[24] from March 2006 through June 2006. Respondents were offered a $50 gift certificate to amazon.com as an incentive for completing the survey. In the first paper mailing, researchers sent each principal a packet containing an explanatory letter, a survey questionnaire, and a postage-paid reply envelope. In the first online mailing,[25] principals were e-mailed an explanatory letter with a link to the online questionnaire. The study team administered the initial paper and online surveys at the same time. One week after the initial mailing, researchers mailed a reminder postcard to principals, including a Web address for the online survey. One week after the reminder postcard was mailed, a second paper survey was sent to all nonrespondents. Along with a final hard-copy survey mailing in May, the study team periodically sent reminder e-mails and postcards to nonrespondents to encourage participation in the study.

Principals were assigned a unique identifier to link them to their school's stratification information and survey questionnaire. As surveys were returned to the study team, researchers logged the surveys by their identifier into a tracking system. Throughout survey administration, researchers tracked the response rates by school level, school poverty level, and population density of the school location. Beginning in April, a member of the study team made targeted follow-up phone calls to nonresponding principals in low-response groups to even out the response rates across groups. Exhibit A-1 summarizes the final survey response rates by school level, school poverty level, and population density of the school location.

[24] Online host for the survey was Survey Monkey (www.surveymonkey.com).

[25] Principals' e-mail addresses were collected through school Web sites or through a public school directory.

Exhibit A-1
Survey Response Rates, by School Level, School Poverty Level, and Population Density of the School Location

		School Poverty Level Relative to Other Schools at the Same Level									
		Low Poverty			Medium Poverty			High Poverty			
		Population Density			Population Density			Population Density			
		Low	Medium	High	Low	Medium	High	Low	Medium	High	*Total*
Elementary	Number of schools in California	167	891	575	288	743	667	195	864	1,037	5,427
	Number of schools sampled	52	153	88	66	111	127	40	123	180	940
	Response rate of schools sampled	57.7%	66.7%	69.3%	56.1%	60.4%	59.8%	52.5%	56.9%	61.7%	61.2%
Middle	Number of schools in California	37	239	131	58	227	196	27	141	183	1,239
	Number of schools sampled	20	94	47	25	67	77	10	34	60	434
	Response rate of schools sampled	60.0%	62.8%	70.2%	72.0%	58.2%	55.8%	50.0%	73.5%	50.0%	60.8%
High	Number of schools in California	85	268	186	64	165	170	20	30	85	1,073
	Number of schools sampled	42	109	90	30	44	67	8	9	27	426
	Response rate of schools sampled	69.0%	68.8%	71.1%	66.7%	59.1%	70.1%	50.0%	44.4%	59.3%	66.9%
Total	Number of schools in California	289	1,398	892	410	1,135	1,033	242	1,035	1,305	7,739
	Number of schools sampled	114	356	225	121	222	271	58	166	267	1,800
	Response rate of schools sampled	62.3%	66.3%	70.2%	62.0%	59.5%	61.3%	51.7%	59.6%	58.8%	62.4%

Note: School level used to stratify the sample is based on 'school type' data from California's Public Schools and Districts Database. School levels were organized into three categories: elementary (elementary school), middle (middle school or junior high school), and high (high school). Poverty level is based on the percentage of students who participate in the free and reduced-price lunch program. Poverty levels are defined as follows: low poverty (0-33.7%), medium poverty (33.8-70.0%), high poverty (70.1-100%). Population density is based on location data provided by the U.S. Census Bureau. The Census Bureau's eight categories for the location of a school were organized into three categories: high density or urban (large city and mid-size city); medium density or suburban/large town (urban fringes of large city, urban fringes of mid-size city, large town); and low density or rural (small town, rural, outside Metropolitan Statistical Area [MSA], rural, inside MSA).

Survey Analysis

Data from the paper surveys were scanned into a computer file and a subset of the data were hand-verified to ensure accuracy in the scanning process. These data were merged with data collected via the online survey so that one data file could be analyzed. The study team generated descriptive statistics, including frequencies, means, and measures of variance, for each survey item. Along with descriptive analyses, researchers also ran comparative analyses to examine differences by school level, school poverty level, and population density of the school location. Reported contrasts between groups of schools are statistically significant, with a few exceptions noted in the text. In some cases, post-hoc comparisons were conducted and reported to indicate specifically where differences exist between groups.

Poverty Categories Relative to School Level Used in Analysis

Participation rates in the free and reduced-price lunch program differ between elementary and secondary schools, because students at the elementary level are more likely to participate in the FRPL program than students of the same economic status at the secondary level. The research team took this difference in participation patterns into consideration when analyzing survey data. For analysis purposes, poverty categories were created at the elementary, middle, and high school levels relative to other schools at the same level. The relative poverty categories were assigned as follows: elementary schools: low poverty (0-≤38%), medium poverty (38.1-≤75%), high poverty (75.1-100%); middle schools: low poverty (0-≤35%), medium poverty (35.1-≤66%), high poverty (66.1-100%); high schools: low poverty (0-≤22%), medium poverty (22.1-≤48%), high poverty (48.1-100%). Exhibit A-2 summarizes the number of schools in the survey sample categorized by school poverty level for elementary, middle, and high schools.

Exhibit A-2
Survey Respondent Schools, by
Relative Poverty Level and School Level

School Level	School Poverty Level			
	Low	Medium	High	*Total*
Elementary	212	201	162	575
Middle	107	90	67	264
High	116	95	73	284
Total	435	386	302	1,123

Constructed Variables Based on Survey Responses

Statewide student participation rates in the arts. To calculate statewide estimates of student participation rates in each of the four arts disciplines during the 2005-06 school year, we relied on two survey items: principals' reports of school rates of participation in each discipline and school enrollment. For each school, in each arts discipline, we calculated the number of students participating and then summed this number across the schools in the survey sample, dividing this by the total number of students in all the schools in the survey sample. Weights were used in the analysis so that the results reflect California schools (in terms of school level, school poverty level, and population density of the school location). This method of calculating statewide student participation rates in each of the arts disciplines provides the best student-level estimates possible from the school-level data we collected.

Average hours of arts instruction per year. To calculate the average hours of instruction students received in each of the four arts disciplines, we used three survey items: principals' reports of (1) the average duration of instruction for the typical student who receives instruction in each discipline, (2) the average frequency of instruction of the typical student who receives instruction in each discipline, and (3) the approximate length (in minutes) of a typical class or period of instruction in each discipline. Survey responses to the first of these survey items were assigned a number of weeks as follows: entire school year (36 weeks), half the school year (18 weeks), one quarter of the school year (9 weeks), 1 month (4 weeks), and less than 1 month (2 weeks). Survey responses to the second of these survey items were assigned a number of days as follows: every day (5 days), three or four times a week (3.5 days), once or twice a week (1.5 days), and less than once a week (0.5 day). This approach allowed us, for each school and in each discipline, to multiply the number of weeks in the school year that instruction is offered by number of days per week that instruction is offered by the length (in minutes) of a typical class. This calculation resulted in school-level measures of the total number of minutes of arts instruction per year in each discipline. We then converted the total number of minutes to hours. These analyses were limited to schools that offered instruction in each discipline. See Exhibit 4-6 for a summary of these measures.

CASE STUDIES

To complement the statewide data gathered through the school survey, the research team conducted in-depth case studies of 31 schools in 13 districts, 10 communities, and 9 counties across California. Whereas the survey offered a broad picture of arts education in the state, the case studies enabled researchers to understand the varied sources and types of arts education and to demonstrate differences based on school characteristics, including the developmental stage of a school's arts program. Case study data also helped the study team further understand trends observed in the survey data, facilitating a more nuanced understanding of the issues affecting arts education in the state.

Sample

Members of the study advisory group, their colleagues, and other members of the arts education community nominated case study schools and districts with arts programs in varying stages of development (initial, under way, and well-developed) to highlight factors that supported or impeded the development of strong arts programs. Other members of the arts community (e.g., staff from regional sites of The California Arts Project [TCAP], as well as staff from county offices of education) also made suggestions. From the schools and districts nominated, the research team selected a case study sample that included schools at a variety of grade levels (elementary, K-8, middle, and high school) and in a variety of location types in terms of population density (low, medium, high) of the area served by the school district. (Exhibit A-3 presents the case study sample of schools with respect to these two dimensions.)

Exhibit A-3
Case Study School Sample

	Population Density	Number of Schools in Case Study Sample				Total Number of Schools
		Elementary	K-8	Middle	High	
District 1	Low	0	1	0	1	8
District 2		0	2	0	1	
District 3		1	0	0	0	
District 4		1	0	0	0	
District 5		0	0	0	1	
District 6	Medium	0	0	1	1	12
District 7		2	0	1	1	
District 8		2	0	0	0	
District 9		2	0	1	0	
District 10		0	0	0	1	
District 11	High	1	1	1	1	11
District 12		1	0	1	1	
District 13		2	0	1	1	
Total number of schools		12	4	6	9	31

Note: The 13 districts represented 10 communities across the state. Some districts within the case study sample were not "unified" (i.e., did not serve K-12). The research team visited elementary and high school districts within these communities.

In addition, researchers aimed to include in the sample schools that ranged on a variety of other characteristics, including geographic region in the state, district/school poverty level, academic performance, and percentage of students identified as English learners. Among the selected sites, the study team made sure to include some schools known for strong arts programs as well as some schools under increased accountability pressure to improve student achievement in math and reading/language arts.

Protocol Development and Data Collection Procedures

Guided by the research questions, the researchers created a semistructured interview protocol for each type of respondent. Anticipating the wide range of types and duties of arts providers in the state, the research team wrote tailored protocols for interviewees at various levels of involvement in the delivery of arts programs. Exhibit A-4 summarizes the interview topics by type of case study respondent.

The study team contacted selected districts to request access to school staff and district staff. Researchers prepared letters for district research directors, describing the study, identifying the organizations sponsoring the study, and summarizing the anticipated benefits to be derived from the project. Once permission was obtained to access the districts and schools, teams of two researchers were sent to each district. The teams spent 1 day at each school site, plus additional time with district personnel and arts partners, conducting interviews and collecting documents to learn about the provision of arts education in each case study district and school. Phone interviews were conducted, as necessary, when individuals were not available to meet with researchers on-site during the visit.

Exhibit A-4
Interview Topics, by Type of Case Study Respondent

Interview Topic	Principal	Elementary Arts Specialist or Teacher	Secondary Arts Specialist	District or County Arts Coordinator	External or Private Arts Provider (Partner)
Goals and breadth of school arts programs, changes over time	X	X	X	X	X
Types of students served and enrollment, changes over time	X	X	X	X	X
Teacher preparation in the arts, ongoing training	X	X	X	X	X
Availability of qualified arts instructors	X			X	
Role of standards, assessment, and accountability mechanisms	X	X	X	X	X
Teacher role in designing arts program, goals, and curriculum	X	X	X	X	
District role in designing arts program, goals, and curriculum	X	X	X	X	
Role of community partnerships, reasons for community involvement, facilitating factors, and barriers	X	X	X	X	X
Funding source, availability of grants, support for grant-writing	X			X	X
Barriers to implementation	X	X	X	X	X

In each school, the researchers interviewed principals and arts educators (e.g., arts specialists, regular classroom teachers identified as primary providers of arts education). Principals and arts educators identified additional sources of support for arts education at the school (e.g., partners and funding sources), and the research team interviewed individuals representing these groups. Throughout the interview process, the research team collected documents, including school plans, curricular artifacts (if relevant), district plans, partnership materials, and grant proposals related to arts education. Exhibit A-5 lists the interviewees who participated in the case studies.

Exhibit A-5
Case Study Interviewees

Interviewee Title	Number of Interviewees
District official	32
School administrator	32
Arts specialist	54
Elementary classroom teacher	43
Secondary, non-arts-related instructor	4
Partner	28
Total number of interviewees	193

Case Study Analysis

Case study analysis was a multistep process, beginning on-site in each school and district. The case study teams debriefed at the end of each day in the field to begin identifying emerging themes from the data. At the end of each site visit, team members completed a structured debriefing guide for each district. The debriefing guide was aligned with the interview topics and research questions and was designed to capture school-level variation within each district. The guide included sections on the following: general school and district context, including demographic profiles and student achievement levels; the goals and nature of each school's arts program; the delivery mechanisms, including partnerships with individuals and organizations outside of the school; the arts instructors and their backgrounds; enrollment, the types of students served, and access issues; primary funding sources; facilities and materials; and barriers to the delivery of arts education. The debriefing guide provided a tool for the research team to synthesize the information gathered from the interviewees.

Once debriefing guides for all districts and schools were completed, the study team reviewed the report for each site and conducted cross-case analysis. Through structured debriefing meetings, members of the research team discussed and analyzed case study data to identify cross-cutting themes and factors related to variation in schools' delivery of arts instruction.

SECONDARY DATA ANALYSIS

Through an annual data collection process administered by the California Department of Education (CDE), the California Basic Educational Data System provides statewide data on school, student, and staff characteristics. The study team analyzed CBEDS data to gauge statewide enrollment in arts courses over time and by geographic region and to examine trends in the number of arts teachers over time.

Researchers drew on data files from the following sources for these analyses: the Professional Assignment Information Form (PAIF) and the List of California Public Schools and Districts. The PAIF data are broken out into two teacher-level data files: PAIF and ASSIGN. The PAIF file contains information on teacher characteristics and credential authorizations, while the ASSIGN file contains up to eight teaching assignments for each teacher (identified with a four-digit assignment code), the full-time-equivalent time the staff member spends in each assignment, and the number of students enrolled in each assigned course. In addition, there is an assignment code file (ASGNCODE) that contains information on assignment codes for teaching assignments and is

used in conjunction with the PAIF and ASSIGN files. The List of California Public Schools and Districts is available in the PUBSCHLS file, which is updated monthly and includes school-level information such as school status (open, closed, merged, or pending) and school type (elementary, middle, or high).[26]

To identify arts teachers and students enrolled in arts courses, the study team relied on the assignment code classification scheme available in the CBEDS Administrative Manual. Course assignment codes in CBEDS are grouped by school level and discipline. The analyses included arts courses categorized under the headings Art, Dance, Drama/Theater, and Music. Other arts-specific courses under the categories Support Teaching Assignments (Elementary), Advanced Placement, International Baccalaureate, and Middle Years Program were added to the existing categories to ensure that all arts-related course data were included in the analyses. Exhibit A-6 provides a full list of the course assignment codes by discipline used in the student and teacher analyses.

[26] California's Public Schools and Districts Database is available on the California Department of Education Web site, www.cde.ca.gov/ds/si/ds/pubschls.asp

Exhibit A-6
CBEDS Course Assignment Codes Used in Analysis of Arts Enrollment

Discipline	CBEDS Code	Course Name
Dance	2352	Dance choreography and production
	2353	Dance, movement, and rhythmic activities
	2354	Folk/ethnic dance
	2355	Dance fundamentals
	2356	Independent or advanced study
	2357	Ballet, modern, jazz dance
	2358	Other dance course
	2501	Dance, all phases (under Physical Education)
Music	2300	Band
	2301	Jazz band
	2302	Stage band
	2303	Orchestra
	2305	Chorus/choir
	2306	Vocal jazz/jazz choir
	2307	Music appreciation/history/literature
	2308	Music theory
	2309	Composition/songwriting
	2310	Instrumental music lessons
	2311	Recorder ensemble
	2313	Swing/show choir
	2314	Chamber/madrigal/vocal ensemble
	2315	Classroom/general/exploratory music
	2316	Voice class
	2320	Electronic music
	2321	Computers in music
	2322	Musical theater
	2360	International Baccalaureate Music
	2361	Middle Years Program Music
	2370	Advanced Placement Music theory
	2380	Music (Elementary Support Teaching Assignment)
	2398	Other music course
Theatre	2900	Theater/play production
	2901	Drama/creative dramatics
	2904	Theater workshop
	2905	Technical theater/stagecraft
	2906	Television production
	2908	Media arts (individual or inclusive)
	2910	History/appreciation of drama/theater arts
	2960	International Baccalaureate Theater arts
	2961	Middle Years Program Drama
	2998	Other drama/theater course

continues on next page

Exhibit A-6 continued

Discipline	CBEDS Code	Course Name
Visual Arts	2800	Ceramics
	2801	Design
	2802	Crafts
	2803	Art history
	2804	Art appreciation
	2805	Photography
	2806	Drawing
	2807	Painting
	2808	Advertising design
	2809	Cinematography
	2810	Basic art
	2811	Jewelry
	2812	Sculpture
	2813	Fashion design
	2814	Fiber and textiles
	2817	Printmaking
	2818	Multicultural art/folk art
	2819	Lettering/calligraphy
	2820	Computer art/graphics
	2821	Yearbook
	2860	International Baccalaureate Art/design
	2861	Middle Years Program Visual arts
	2870	Advanced Placement Art history
	2871	Advanced Placement Studio art general portfolio
	2872	Advanced Placement Studio art drawing portfolio
	2880	Art (Elementary Support Teaching Assignment)
	2898	Other art course

Note: Courses classified as Music include general Music, Advanced Placement, International Baccalaureate, Middle Years Program, and Support Teaching Assignments (Elementary) courses. Courses classified as Visual arts include general Art, Advanced Placement, International Baccalaureate, Middle Years Program, and Support Teaching Assignments (Elementary) courses. Courses classified as Theatre include general Drama/Theatre, International Baccalaureate, and Middle Years Program courses. Courses classified as Dance include general Dance and Physical Education Dance courses.

Source: California Basic Educational Data System (CBEDS) Administrative Manual, 2005-06.

Student Enrollment Analysis

The study team analyzed trends over time in the total number of California public school students enrolled in arts courses. Using the assignment codes listed above (see Exhibit A-6), researchers used publicly available CBEDS data from the CDE DataQuest Web site to calculate the total number of K-12 students enrolled in each arts discipline. The analysis provided statewide enrollment data by arts discipline from 2000-01 to 2005-06 (see Exhibit 4-4).

To analyze variation in student arts enrollment across the state, the study team used the publicly available CBEDS data to calculate student enrollment in the arts as a proportion of total

enrollment, by each region and county in the state. The team replicated the analysis in all 58 counties and then grouped the counties into 8 geographic regions (see Exhibits 4-5 and B-20). The analysis probably underestimates the total number and proportion of students participating in the arts, particularly at the elementary level, since the data do not include information on arts instruction provided by classroom teachers. In addition, teachers who provide instruction at the elementary level in a "support teaching assignment," meaning they are not the teacher of record, are not required to report course enrollment. It is also unclear whether student enrollment in courses taught by traveling or itinerant teachers, who provide instruction at more than one school site (often at the elementary level), is accurately captured in the data.

Teacher Characteristic Analysis

The study team also examined trends over time in the number of full-time-equivalent (FTE) teachers providing instruction in each arts discipline. Based on the assignment codes listed above (see Exhibit A-6), researchers used publicly available CBEDS data from the CDE DataQuest Web site to calculate the total number of FTE teachers with an arts teaching assignment. The analysis provided statewide FTE staffing data by arts discipline from 2000-01 to 2005-06 (see Exhibit 5-4).

To examine the number of FTE arts teachers by school level in 2005-06, the research team merged the 2005-06 PAIF teacher-level files with the school-level PUBSCHLS file. This combination allowed for a calculation of the total number of FTE staff across the state teaching at the elementary, middle, and high school levels in the four arts disciplines in 2005-06 (see page 44). Approximately 1,150 FTE arts teachers were excluded from this analysis, either because they taught in a nontraditional public school (e.g., continuation high school, K-12 school, alternative school) or because their school type information was missing. Thus, the analysis may exclude teachers who provide arts instruction at more than one school site (e.g., traveling or itinerant teachers, often at the elementary level) because they may not be associated with any one particular school in the data files.

APPENDIX B

STATISTICAL SUPPORT FOR SURVEY AND SECONDARY DATA

The following exhibits provide supplemental information for the exhibits and quantitative data presented in the report. 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.

CHAPTER 3

Exhibit B-1
Schools That Provided a Standards-Based, Sequential Course of Study in the Arts, by School Level

		School Level			
		All	Elementary	Middle	High
Course of study offered in all 4 arts disciplines	%	11	10	4	28
Course of study offered in 1-3 arts disciplines	%	60	54	78	66
No course of study offered in any arts discipline	%	29	36	19	6
N_w	*7,416*				
N_{uw}	*1,070*				

Source: 2006 SRI Survey of Arts Education in California, Question 4.

Exhibit B-2
Schools That Provided a Standards-Based, Sequential Course of Study in the Arts, by School Poverty Level

		School Poverty Level			
		All	Low	Medium	High
Course of study offered in all 4 arts disciplines	%	11	10	11	13
Course of study offered in 1-3 arts disciplines	%	60	68	61	50
No course of study offered in any arts discipline	%	29	22	27	37
N_w	*7,416*				
N_{uw}	*1,070*				

Source: 2006 SRI Survey of Arts Education in California, Question 4.

Exhibit B-3
Schools That Provided a Standards-Based, Sequential Course of Study in the Arts, by School Level

			School Level					
		All	Elementary	Middle	High	χ^2	df	p-value
Music[ab]	%	64	58	77	82	40.58	2	<0.01
	SE	1.84	2.49	2.83	3.01			
	N_w	*7,645*	*5,392*	*1,218*	*1,035*			
	N_{uw}	*1,103*	*568*	*261*	*274*			
Visual arts[abc]	%	50	42	56	86	156.37	2	<0.01
	SE	1.37	1.71	3.47	2.99			
	N_w	*7,552*	*5,293*	*1,200*	*1,059*			
	N_{uw}	*1,098*	*561*	*256*	*281*			
Theatre[abc]	%	26	16	25	76	180.67	2	<0.01
	SE	1.72	2.49	3.26	2.95			
	N_w	*7,409*	*5,231*	*1,159*	*1,019*			
	N_{uw}	*1,069*	*551*	*247*	*271*			
Dance[bc]	%	16	14	10	34	25.45	2	<0.01
	SE	1.72	2.24	2.55	3.68			
	N_w	*7,395*	*5,231*	*1,164*	*1,000*			
	N_{uw}	*1,061*	*552*	*244*	*265*			

[a] Indicates a statistically significant difference between elementary and middle schools.
[b] Indicates a statistically significant difference between elementary and high schools.
[c] Indicates a statistically significant difference between middle and high schools.

Source: 2006 SRI Survey of Arts Education in California, Question 4.

Exhibit B-4
Schools That Provided a Standards-Based, Sequential Course of Study in the Arts, by School Poverty Level

			School Poverty Level					
		All	Low	Medium	High	χ^2	df	p-value
Music	%	64	70	65	57	12.81	2	<0.01
	SE	1.84	2.32	3.63	2.98			
	N_w	*7,645*	*2,473*	*2,594*	*2,578*			
	N_{uw}	*1,103*	*429*	*379*	*295*			
Visual arts	%	50	62	50	39	14.64	2	<0.01
	SE	1.37	3.83	3.48	3.73			
	N_w	*7,552*	*2,433*	*2,582*	*2,537*			
	N_{uw}	*1,098*	*427*	*380*	*291*			
Theatre	%	26	30	22	26	4.37	2	0.12
	SE	1.72	2.57	2.70	3.52			
	N_w	*7,409*	*2,385*	*2,503*	*2,520*			
	N_{uw}	*1,069*	*417*	*363*	*289*			
Dance	%	16	15	16	18	0.43	1	0.81
	SE	1.72	2.20	2.84	3.51			
	N_w	*7,395*	*2,371*	*2,516*	*2,508*			
	N_{uw}	*1,061*	*412*	*364*	*285*			

Source: 2006 SRI Survey of Arts Education in California, Question 4.

Exhibit B-5
Schools That Provided a Standards-Based, Sequential Course of Study in the Arts, by School Location

			School Location					
		All	Urban	Suburban/ Large Town	Rural	χ^2	df	p-value
Music[gh]	%	64	70	61	58	7.54	2	0.03
	SE	1.84	2.62	3.47	4.31			
	N_w	*7,645*	*3,157*	*3,556*	*932*			
	N_{uw}	*1,103*	*466*	*464*	*173*			
Visual arts[g]	%	50	59	43	47	14.45	2	<0.01
	SE	1.37	2.89	2.74	5.31			
	N_w	*7,552*	*3,153*	*3,480*	*918*			
	N_{uw}	*1,098*	*468*	*458*	*172*			
Theatre[gh]	%	26	32	22	17	11.47	2	0.01
	SE	1.72	3.80	1.93	2.42			
	N_w	*7,409*	*3,056*	*3,480*	*872*			
	N_{uw}	*1,069*	*454*	*452*	*163*			
Dance[ghi]	%	16	23	13	5	25.90	2	<0.01
	SE	1.72	3.65	1.82	1.56			
	N_w	*7,395*	*3,058*	*3,469*	*869*			
	N_{uw}	*1,061*	*449*	*449*	*163*			

[g] Indicates a statistically significant difference between urban and suburban/large town schools.
[h] Indicates a statistically significant difference between urban and rural schools.
[i] Indicates a statistically significant difference between suburban/large town and rural schools.

Source: 2006 SRI Survey of Arts Education in California, Question 4.

Exhibit B-6
Schools That Had a Written Curriculum Guide, Among Schools That Provided Instruction in Each Discipline, by School Level

			School Level					
		All	Elementary	Middle	High	χ^2	df	p-value
Music[bc]	Yes	%	62	57	62	85	88.31	4	<0.01
		SE	2.15	3.03	3.49	2.83			
	No	%	22	24	26	9			
		SE	1.69	2.28	4.42	2.06			
	Do not know	%	16	19	12	5			
		SE	1.59	2.16	2.33	1.73			
		N_w	*6,793*	*4,728*	*1,102*	*963*			
		N_{uw}	*996*	*510*	*238*	*248*			
Visual arts[abc]	Yes	%	61	52	66	90	156.78	4	<0.01
		SE	2.09	2.93	3.07	2.07			
	No	%	24	27	27	8			
		SE	2.07	3.01	3.31	1.67			
	Do not know	%	15	20	8	3			
		SE	1.91	2.75	1.99	1.07			
		N_w	*6,074*	*4,082*	*988*	*1,004*			
		N_{uw}	*921*	*440*	*211*	*270*			
Theatre[abc]	Yes	%	49	38	48	81	128.94	4	<0.01
		SE	2.93	4.12	6.73	3.36			
	No	%	31	37	42	9			
		SE	2.52	4.10	6.94	1.83			
	Do not know	%	20	25	11	9			
		SE	2.16	3.60	3.10	2.76			
		N_w	*3,956*	*2,539*	*519*	*898*			
		N_{uw}	*625*	*267*	*125*	*233*			
Dance[abc]	Yes	%	42	36	41	67	21.77	4	<0.01
		SE	3.23	4.48	6.40	6.10			
	No	%	35	37	42	22			
		SE	3.31	4.50	7.02	4.95			
	Do not know	%	23	27	17	10			
		SE	2.81	3.81	5.29	3.13			
		N_w	*3,070*	*2,201*	*346*	*523*			
		N_{uw}	*459*	*248*	*80*	*131*			

[a] Indicates a statistically significant difference between elementary and middle schools.

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

[c] Indicates a statistically significant difference between middle and high schools.

Source: 2006 SRI Survey of Arts Education in California, Question 14.

Exhibit B-7
Schools That Had a Written Curriculum Guide Aligned With California VPA Content Standards,
Among Schools That Provided Instruction in Each Discipline and Had a Curriculum Guide, by School Level

				School Level					
			All	Elementary	Middle	High	χ^2	df	p-value
Music	Yes	%	89	88	92	90	2.02	4	0.73
		SE	1.64	2.46	2.78	2.20			
	No	%	2	2	2	2			
		SE	0.72	1.03	1.43	1.06			
	Do not know	%	9	10	6	8			
		SE	1.36	1.99	2.48	1.89			
		N_w	*4,342*	*2,776*	*714*	*851*			
		N_{uw}	*638*	*289*	*145*	*204*			
Visual arts	Yes	%	88	85	91	93	5.52	4	0.25
		SE	1.82	2.78	3.38	1.92			
	No	%	3	3	2	2			
		SE	0.98	1.56	1.48	1.19			
	Do not know	%	9	11	7	5			
		SE	1.86	2.92	3.08	1.94			
		N_w	*3,963*	*2,359*	*694*	*909*			
		N_{uw}	*605*	*236*	*139*	*230*			
Theatre	Yes	%	89	88	87	92	4.84	4	0.32
		SE	2.37	4.17	5.10	2.61			
	No	%	2	4	1	0			
		SE	1.25	2.28	0.57	0.00			
	Do not know	%	9	8	12	8			
		SE	1.96	2.99	5.05	2.61			
		N_w	*2,467*	*1,345*	*366*	*757*			
		N_{uw}	*391*	*125*	*80*	*186*			
Dance	Yes	%	90	90	86	91	6.22	4	0.20
		SE	2.08	3.12	5.90	3.04			
	No	%	3	4	1	3			
		SE	1.25	1.88	0.58	1.54			
	Do not know	%	8	7	13	6			
		SE	1.97	2.72	5.83	2.74			
		N_w	*1,874*	*1,186*	*266*	*423*			
		N_{uw}	*261*	*114*	*49*	*98*			

Source: 2006 SRI Survey of Arts Education in California, Question 15.

Exhibit B-8
Schools That Included Arts Education in Their Mission Statements or Goals, by School Level

		School Level					
	All	Elementary	Middle	High	χ^2	df	p-value
%	48	48	47	49	0.14	2	0.93
SE	1.84	2.46	4.02	4.15			
N_w	*7,663*	*5,381*	*1,229*	*1,053*			
N_{uw}	*1,112*	*570*	*263*	*279*			

Source: 2006 SRI Survey of Arts Education in California, Question 3.

Exhibit B-9
Schools That Included Arts Education in Their Mission Statements or Goals, by School Poverty Level

		School Poverty Level					
	All	Low	Medium	High	χ^2	df	p-value
%	48	57	52	35	20.35	2	<0.01
SE	1.84	3.62	3.81	3.33			
N_w	*7,663*	*2,477*	*2,596*	*2,590*			
N_{uw}	*1,112*	*430*	*381*	*301*			

Source: 2006 SRI Survey of Arts Education in California, Question 3.

Exhibit B-10
Elementary Schools That Assessed and Reported Student Performance in the Arts, Among Schools That Provided Instruction in Each Discipline

			Elementary Schools
Music	Yes	%	66
		SE	2.39
	No	%	28
		SE	2.32
	Not Applicable	%	6
		SE	1.40
		N_w	*4,307*
		N_{uw}	*507*
Visual arts	Yes	%	59
		SE	2.60
	No	%	34
		SE	2.23
	Not Applicable	%	7
		SE	1.66
		N_w	*4,096*
		N_{uw}	*438*
Theatre	Yes	%	28
		SE	3.50
	No	%	60
		SE	3.86
	Not Applicable	%	12
		SE	2.66
		N_w	*2,544*
		N_{uw}	*265*
Dance	Yes	%	26
		SE	3.65
	No	%	65
		SE	4.54
	Not Applicable	%	9
		SE	2.75
		N_w	*2,197*
		N_{uw}	*247*

Source: 2006 SRI Survey of Arts Education in California, Question 16.

Exhibit B-11
Schools That Received Support From the District Office, County Office of Education, or Partner Organizations

Support Type		District Office	County Office of Education	Partner Organizations
Arts specialists or other arts professionals	%	25	5	22
	SE	1.55	0.87	1.77
Professional development in support of arts education	%	26	13	7
	SE	1.64	1.11	1.07
Facilities	%	38	1	3
	SE	1.88	0.35	0.56
Curricular support	%	38	10	5
	SE	1.37	1.22	0.83
Materials, equipment, tools, and instruments	%	49	2	16
	SE	1.81	0.31	1.66
Funding	%	49	2	14
	SE	1.72	0.42	1.61
	N_w	*7,731*		
	N_{uw}	*1,123*		

Source: 2006 SRI Survey of Arts Education in California, Question 21.

Exhibit B-12
Curriculum Specialists or Program Coordinators at the District or County Level Who Provide Support for the Arts, Among Elementary Schools

			All Schools
Music	District office	%	43
		SE	2.58
	County office	%	16
		SE	2.28
Visual arts	District office	%	27
		SE	3.00
	County office	%	17
		SE	2.14
Theatre	District office	%	18
		SE	2.26
	County office	%	15
		SE	2.17
Dance	District office	%	15
		SE	2.43
	County office	%	15
		SE	2.19
		N_w	*5,427*
		N_{uw}	*575*

Source: 2006 SRI Survey of Arts Education in California, Question 19.

Exhibit B-13
Schools in Which Partnerships Supported the Delivery of Arts Instruction, by School Level

Partnership Type		School Level						
		All	Elementary	Middle	High	χ^2	df	p-value
Individual artists[c]	%	23	24	17	27	8.03	2	0.02
	SE	2.03	2.81	2.58	2.97			
Cultural or community organizations[bc]	%	28	28	21	35	11.82	2	<0.01
	SE	1.65	2.20	3.11	2.72			
Museums/galleries[ac]	%	20	21	12	22	6.99	2	0.04
	SE	1.73	2.40	2.73	2.89			
Colleges/universities[bc]	%	12	9	15	25	14.29	2	<0.01
	SE	1.22	1.78	2.91	3.43			
Performing arts centers	%	16	17	11	19	3.80	2	0.16
	SE	1.64	2.12	2.80	2.92			
Other[ac]	%	9	10	4	10	9.43	2	0.01
	SE	1.10	1.52	1.40	2.58			
No partnership[bc]	%	47	42	46	53	8.86	2	0.02
	SE	2.09	3.77	3.16	3.19			
	N_w	*7,731*	*5,427*	*1,239*	*1,065*			
	N_{uw}	*1,123*	*575*	*264*	*284*			

Source: 2006 SRI Survey of Arts Education in California, Question 20.

Exhibit B-14
Principals Reporting Changes in Support From Partner Organizations Between 2000-01 and 2005-06, Among Principals Who Were at the School the Past Five Years and For Whom This Was Applicable

		All Schools
Increased	%	34
	SE	2.80
Decreased	%	15
	SE	2.30
	N_w	*3680*
	N_{uw}	*594*

Source: 2006 SRI Survey of Arts Education in California, Question 22.

Exhibit B-15
Schools That Offered the Following Types of Arts Activities to Students, by School Level

			School Level					
		All	Elementary	Middle	High	χ^2	df	p-value
Field trips[ac]	%	88	90	76	91	18.40	2	<0.01
	SE	1.17	1.55	3.20	2.14			
	N_w	*7,680*	*5,395*	*1,239*	*1,046*			
	N_{uw}	*1,115*	*572*	*264*	*279*			
Assembly programs[ab]	%	84	88	80	74	19.24	2	<0.01
	SE	1.35	1.55	3.26	3.18			
	N_w	*7,584*	*5,335*	*1,209*	*1,040*			
	N_{uw}	*1,100*	*565*	*258*	*277*			
After-school programs[a]	%	68	66	74	71	4.73	2	0.1
	SE	2.24	2.78	3.04	4.12			
	N_w	*7,483*	*5,256*	*1,207*	*1,020*			
	N_{uw}	*1,082*	*552*	*257*	*273*			
Extracurricular activities[abc]	%	73	68	81	94	73.23	2	<0.01
	SE	1.73	2.32	3.94	1.80			
	N_w	*7,523*	*5,253*	*1,226*	*1,044*			
	N_{uw}	*1,095*	*556*	*261*	*278*			

[a] Indicates a statistically significant difference between elementary and middle schools.
[b] Indicates a statistically significant difference between elementary and high schools.
[c] Indicates a statistically significant difference between middle and high schools.

Source: 2006 SRI Survey of Arts Education in California, Question 11.

Exhibit B-16
Schools That Offered the Following Types of Arts Activities to Students, by School Poverty Level

			School Poverty Level					
		All	Low	Medium	High	χ^2	df	p-value
Field trips	%	88	90	88	85	1.50	2	0.48
	SE	1.17	2.06	1.97	2.53			
	N_w	7,680	2,492	2,618	2,570			
	N_{uw}	1,115	430	384	301			
Assembly programs	%	84	89	84	81	8.55	2	0.02
	SE	1.35	1.62	2.25	3.31			
	N_w	7,584	2,469	2,591	2,523			
	N_{uw}	1,100	427	379	294			
After-school programs	%	68	77	64	64	9.05	2	0.01
	SE	2.24	3.09	3.90	4.03			
	N_w	7,483	2,405	2,561	2,516			
	N_{uw}	1,082	419	370	293			
Extracurricular activities	%	73	83	74	64	13.49	2	<0.01
	SE	1.73	3.02	3.25	3.83			
	N_w	7,523	2,464	2,559	2,500			
	N_{uw}	1,095	428	374	293			

Source: 2006 SRI Survey of Arts Education in California, Question 11.

Exhibit B-17
Students in California Who Received Instruction in Each Discipline in 2005-06, Based on Principals' Reports of Overall School Enrollment and Student Participation Rates in Each Discipline, by School Level

			School Level		
		All	Elementary	Middle	High
Music	%	35	53	24	14
	SE	1.29	2.41	2.27	0.87
	N_w	*7,162*	*5,074*	*1,114*	*973*
	N_{uw}	*1,039*	*539*	*237*	*263*
Visual arts	%	40	54	26	25
	SE	1.49	2.93	1.96	1.53
	N_w	*7,251*	*5,115*	*1,145*	*991*
	N_{uw}	*1,049*	*542*	*245*	*262*
Theatre	%	13	18	8	8
	SE	0.74	1.48	1.09	0.46
	N_w	*7,348*	*5,200*	*1,160*	*988*
	N_{uw}	*1,062*	*550*	*246*	*266*
Dance	%	12	18	9	4
	SE	1.02	2.15	1.47	0.70
	N_w	*7,360*	*5,166*	*1,191*	*1,002*
	N_{uw}	*1,066*	*551*	*252*	*263*

Source: 2006 SRI Survey of Arts Education in California, Questions 6 and Question 1. (See Appendix A for a description of constructed variables.)

Exhibit B-18
Students in California Who Received Instruction in Each Discipline in 2005-06, Based on Principals' Reports of Overall School Enrollment and Student Participation Rates in Each Discipline, by School Poverty Level

			School Poverty Level		
		All	Low	Medium	High
Music	%	35	45	38	25
	SE	1.29	2.08	2.79	2.32
	N_w	*7,162*	*2,314*	*2,375*	*2,473*
	N_{uw}	*1,039*	*405*	*352*	*282*
Visual arts	%	40	48	44	29
	SE	1.49	2.51	2.59	2.37
	N_w	*7,251*	*2,339*	*2,430*	*2,481*
	N_{uw}	*1,049*	*408*	*358*	*283*
Theatre	%	13	17	14	8
	SE	0.74	1.67	1.44	1.15
	N_w	*7,348*	*2,365*	*2,479*	*2,503*
	N_{uw}	*1,062*	*412*	*362*	*288*
Dance	%	12	17	14	7
	SE	1.02	2.66	1.71	0.88
	N_w	*7,360*	*2,341*	*2,491*	*2,528*
	N_{uw}	*1,066*	*410*	*364*	*292*

Source: 2006 SRI Survey of Arts Education in California, Question 6 and Question 1. (See Appendix A for a description of constructed variables.)

Exhibit B-19
K-12 Student Enrollment in Arts Courses, 2000-01 to 2005-06

Years	Discipline				Total State Enrollment
	Music	Visual Arts	Theatre	Dance	
2001-01	819,617	568,289	135,970	61,122	6050895
2001-02	697,160	577,357	145,420	76,316	6147375
2002-03	676,969	602,808	145,245	73,117	6244732
2003-04	638,142	623,347	148,943	87,734	6298747
2004-05	642,563	625,066	160,482	93,490	6322096
2005-06	521,215	616,660	139,580	75,416	6312393

Source: California Department of Education CBEDS data; SRI analysis.

Exhibit B-20
Principals Reporting Changes in the Number of Arts Electives Between 2000-01 and 2005-06, Among Principals Who Were at the School the Past Five Years and For Whom This Was Applicable, by School Poverty Level

			School Poverty Level					
		All	Low	Medium	High	χ^2	df	p-value
Decreased	%	28	19	29	35	8.97	2	.02
	SE	1.85	2.69	3.53	3.99			
Remained the same or Increased	%	72	81	71	65			
	SE	1.85	2.69	3.53	3.99			
	N_w	*6,148*	*2,100*	*2,159*	*1,889*			
	N_{uw}	*910*	*372*	*319*	*219*			

Source: 2006 SRI Survey of Arts Education in California, Question 22.

Exhibit B-21
K-12 Student Enrollment Rates in Arts Courses, by County and Region, 2005-06

	County	Discipline				Total County Enrollment
		Music	Visual Arts	Theatre	Dance	
Northern Counties	Butte	9.0%	11.8%	1.7%	0.4%	33,192
		2,988	3,932	578	122	
	Colusa	7.7%	6.2%	0.0%	0.8%	4,504
		347	281	0	38	
	Del Norte	21.2%	8.3%	3.0%	2.8%	5,042
		1,069	418	153	142	
	Glenn	29.0%	11.0%	2.1%	0.0%	5,945
		1,726	656	124	0	
	Humboldt	22.9%	10.3%	2.0%	0.4%	19,244
		4,415	1,974	387	79	
	Lake	9.2%	11.1%	2.1%	0.0%	10,224
		938	1,136	212	0	
	Lassen	8.4%	6.5%	3.6%	1.0%	5,690
		476	368	206	58	
	Mendocino	11.5%	12.7%	1.4%	0.1%	14,068
		1,622	1,782	203	21	
	Modoc	25.9%	12.1%	2.1%	1.3%	2,146
		555	260	45	28	
	Nevada	13.3%	10.6%	2.3%	2.5%	14,691
		1,951	1,564	331	360	
	Plumas	24.9%	11.6%	4.3%	0.0%	2,905
		724	337	124	0	
	Shasta	17.0%	8.9%	2.1%	1.2%	29,357
		4,985	2,610	627	344	
	Sierra	0.0%	24.2%	7.3%	0.0%	558
		0	135	41	0	
	Siskiyou	17.5%	11.1%	3.1%	1.1%	6,480
		1,131	720	200	73	
	Sutter	5.6%	9.9%	2.0%	0.0%	17,771
		988	1,767	355	0	
	Tehama	13.6%	7.8%	0.8%	1.9%	11,149
		1,514	869	94	208	
	Trinity	32.5%	18.9%	2.4%	0.0%	2,007
		652	380	48	0	
	Yuba	5.3%	6.9%	1.6%	1.4%	15,350
		807	1,065	249	222	
	Total region	13.4%	10.1%	2.0%	0.9%	*200,323*
		26,888	*20,254*	*3,977*	*1,695*	

	County	Discipline				Total County Enrollment
		Music	Visual arts	Theatre	Dance	
Sacramento Metro	El Dorado	10.7%	10.8%	4.0%	0.5%	29,332
		3,131	3,156	1,183	150	
	Placer	11.8%	11.9%	2.3%	1.3%	63,742
		7,516	7,603	1,490	847	
	Sacramento	5.0%	8.9%	1.9%	1.0%	239,026
		11,987	21,200	4,435	2,456	
	Yolo	12.8%	12.5%	1.1%	0.7%	29,460
		3,758	3,683	330	206	
	Total region	7.3%	9.9%	2.1%	1.0%	*361,560*
		26,392	*35,642*	*7,438*	*3,659*	

	County	Discipline				Total County Enrollment
		Music	Visual arts	Theatre	Dance	
San Francisco Bay Area	Alameda	8.1%	10.9%	2.3%	1.0%	214,271
		17,410	23,450	5,019	2,157	
	Contra Costa	9.5%	12.1%	3.3%	1.1%	165,772
		15,778	20,059	5,412	1,867	
	Marin	21.3%	23.4%	4.6%	0.6%	28,764
		6,136	6,726	1,316	184	
	Napa	11.0%	11.7%	2.9%	2.2%	19,908
		2,194	2,332	581	441	
	San Francisco	8.7%	9.8%	1.8%	1.2%	57,703
		5,002	5,650	1,050	684	
	San Mateo	12.0%	13.0%	2.9%	1.6%	88,350
		10,559	11,472	2,545	1,400	
	Santa Clara	10.0%	12.7%	2.7%	1.0%	254,622
		25,391	32,245	6,906	2,582	
	Solano	9.3%	12.4%	1.8%	0.3%	70,424
		6,546	8,709	1,274	185	
	Sonoma	11.2%	15.6%	3.2%	5.1%	71,868
		8,040	11,185	2,324	3,658	
	Total region	10.0%	12.5%	2.7%	1.4%	*971,682*
		97,056	*121,828*	*26,427*	*13,158*	

	County	Discipline				Total County Enrollment
		Music	Visual arts	Theatre	Dance	
Central Valley	San Joaquin	8.5% 11,534	9.1% 12,371	1.9% 2,614	1.4% 1,857	136,254
	Stanislaus	7.7% 8,171	8.9% 9,495	1.8% 1,904	1.7% 1,768	106,767
	Merced	7.5% 4,263	7.4% 4,186	0.8% 474	0.2% 108	56,521
	Madera	6.8% 1,920	8.5% 2,402	2.4% 673	0.3% 78	28,229
	Fresno	7.4% 14,220	9.4% 18,091	2.0% 3,935	0.7% 1,438	192,528
	Kings	11.3% 3,095	9.4% 2,560	1.9% 511	0.5% 131	27,330
	Tulare	13.9% 13,002	9.7% 9,089	1.5% 1,404	0.9% 869	93,424
	Kern	9.7% 16,456	8.3% 14,067	2.0% 3,323	0.7% 1,206	170,362
	Total region	9.0% *72,661*	8.9% *72,261*	1.8% *14,838*	0.9% *7,455*	*811,415*

	County	Discipline				Total County Enrollment
		Music	Visual arts	Theatre	Dance	
Eastern Mountain Counties	Alpine	18.8% 25	0.8% 1	0.0% 0	0.0% 0	133
	Amador	7.1% 378	10.5% 557	4.0% 211	0.0% 0	5,303
	Calaveras	12.0% 824	14.1% 967	2.4% 166	0.0% 0	6,861
	Inyo	18.9% 96	11.7% 296	3.3% 11	0.0% 0	3,112
	Mariposa	7.2% 173	11.2% 271	4.1% 100	0.0% 0	2,417
	Mono	20.2% 468	5.5% 128	1.9% 43	0.0% 0	2,312
	Tuolumne	3.1% 1,461	9.5% 902	0.4% 254	0.0% 0	7,733
	Total region	12.3% *3,425*	11.2% *3,122*	2.8% *785*	0.0% *0*	*27,871*

	County	Discipline				Total County Enrollment
		Music	Visual arts	Theatre	Dance	
Coastal Counties	Monterey	7.5%	7.7%	1.8%	0.6%	70,374
		5,296	5,406	1,239	456	
	San Benito	7.5%	11.0%	4.4%	2.1%	11,607
		867	1,277	506	239	
	San Luis Obispo	9.7%	10.8%	3.1%	1.1%	35,971
		3,486	3,898	1,106	405	
	Santa Barbara	7.2%	10.7%	2.0%	0.9%	67,225
		4,863	7,197	1,355	576	
	Santa Cruz	5.1%	10.4%	2.6%	0.1%	38,555
		1,985	3,998	987	28	
	Ventura	7.0%	9.4%	2.1%	1.3%	143,533
		10,045	13,485	2,980	1,842	
	Total region	7.2%	9.6%	2.2%	1.0%	*367,265*
		26,542	*35,261*	*8,173*	*3,546*	

	County	Discipline				Total County Enrollment
		Music	Visual arts	Theatre	Dance	
Los Angeles	Los Angeles	7.1%	9.3%	2.0%	1.2%	1,708,064
		120,728	158,331	33,690	20,215	
	Total region	7.1%	9.3%	2.0%	1.2%	*1,708,064*
		120,728	*158,331*	*33,690*	*20,215*	

	County	Discipline				Total County Enrollment
		Music	Visual arts	Theatre	Dance	
Southern Counties	Imperial	7.7%	5.6%	0.8%	1.0%	36,057
		2,793	2,028	301	373	
	Orange	11.2%	9.5%	2.4%	1.3%	510,114
		57,070	48,467	12,286	6,717	
	Riverside	6.8%	8.9%	2.2%	1.4%	395,183
		26,773	35,270	8,646	5,620	
	San Bernadino	6.2%	8.3%	2.0%	0.7%	427,631
		26,356	35,360	8,754	3,177	
	San Diego	7.0%	9.9%	2.9%	2.0%	495,228
		34,531	48,815	14,265	9,801	
	Total region	7.9%	9.1%	2.4%	1.4%	*1,864,213*
		147,523	*169,940*	*44,252*	*25,688*	

Source: California Department of Education DataQuest Course Information 2005-06; SRI analysis.

Exhibit B-22
Average Number of Hours of Instruction per Year for Each Discipline,
Among Schools That Provide Instruction in Each Discipline, by School Level

		School Level						
		All	Elementary	Middle	High	Wald F	df	p-value
Music[abc]	Mean	69	32	132	178	527.18	2	<0.01
	SE	1.91	1.55	4.59	6.43			
	N_w	*6,699*	*4,654*	*1,092*	*952*			
	N_{uw}	*982*	*503*	*234*	*245*			
Visual arts[abc]	Mean	59	28	83	167	290.07	2	<0.01
	SE	2.21	2.03	5.92	5.57			
	N_w	*6,007*	*4,048*	*977*	*982*			
	N_{uw}	*907*	*434*	*208*	*265*			
Theatre[abc]	Mean	58	11	87	168	320.85	2	<0.01
	SE	2.81	1.43	6.02	6.37			
	N_w	*3,857*	*2,443*	*521*	*893*			
	N_{uw}	*608*	*254*	*124*	*230*			
Dance[abc]	Mean	46	13	57	171	105.06	2	<0.01
	SE	3.95	3.01	15.07	10.31			
	N_w	*3,009*	*2,138*	*346*	*525*			
	N_{uw}	*451*	*239*	*80*	*132*			

[a] Indicates a statistically significant difference between elementary and middle schools.
[b] Indicates a statistically significant difference between elementary and high schools.
[c] Indicates a statistically significant difference between middle and high schools.

Source: 2006 SRI Survey of Arts Education in California, Questions 7, 8, 9. (See appendix A for a description of constructed variables.)

Exhibit B-23
Schools in Which the Average Duration of Arts Instruction for the Typical Participating Student Was the Entire School Year, Among Schools That Provided Instruction in Each Discipline, by School Level

			School Level					
		All	Elementary	Middle	High	χ^2	df	p-value
Music[abc]	%	75	70	84	94	62.92	2	<0.01
	SE	1.88	2.58	2.44	1.92			
	N_w	*6,820*	*4,736*	*1,121*	*963*			
	N_{uw}	*999*	*511*	*240*	*248*			
Visual arts[abc]	%	57	58	28	85	131.01	2	<0.01
	SE	1.97	2.74	4.76	2.83			
	N_w	*6,107*	*4,104*	*1,000*	*1,004*			
	N_{uw}	*924*	*441*	*213*	*270*			
Theatre[abc]	%	30	10	37	84	316.93	2	<0.01
	SE	2.04	2.34	4.96	2.47			
	N_w	*3,998*	*2,565*	*530*	*903*			
	N_{uw}	*632*	*270*	*127*	*235*			
Dance[bc]	%	27	14	24	85	98.97	2	<0.01
	SE	2.66	3.24	7.63	4.01			
	N_w	*3,080*	*2,201*	*351*	*528*			
	N_{uw}	*463*	*248*	*82*	*133*			

[a] Indicates a statistically significant difference between elementary and middle schools.
[b] Indicates a statistically significant difference between elementary and high schools.
[c] Indicates a statistically significant difference between middle and high schools.

Source: 2006 SRI Survey of Arts Education in California, Question 7.

Exhibit B-24
Schools in Which the Average Frequency of Arts Instruction for the Typical Participating Student Was Daily, Among Schools That Provided Instruction in Each Discipline, By School Level

			School Level					
		All	Elementary	Middle	High	χ^2	df	p-value
Music[ab]	%	26	2	79	77	611.05	2	<0.01
	SE	0.99	1.00	3.25	3.24			
	N_w	*6,757*	*4,693*	*1,105*	*959*			
	N_{uw}	*993*	*509*	*238*	*246*			
Visual arts[ab]	%	26	3	74	75	746.56	2	<0.01
	SE	1.33	1.07	4.31	2.93			
	N_w	*6,059*	*4,082*	*984*	*993*			
	N_{uw}	*918*	*440*	*211*	*267*			
Theatre[ab]	%	27	2	73	71	333.70	2	<0.01
	SE	1.86	1.34	5.21	3.23			
	N_w	*3,939*	*2,515*	*526*	*898*			
	N_{uw}	*626*	*267*	*126*	*233*			
Dance[abc]	%	20	2	53	75	199.97	2	<0.01
	SE	1.84	1.02	7.14	3.95			
	N_w	*3,071*	*2,197*	*350*	*525*			
	N_{uw}	*460*	*247*	*81*	*132*			

[a] Indicates a statistically significant difference between elementary and middle schools.
[b] Indicates a statistically significant difference between elementary and high schools.
[c] Indicates a statistically significant difference between middle and high schools.

Source: 2006 SRI Survey of Arts Education in California, Question 8.

Exhibit B-25
Average Length (in Minutes) of a Typical Class,
Among Schools That Provided Instruction in Each Discipline, by School Level

			School Level					
		All	Elementary	Middle	High	Wald F	df	p-value
Music[abc]	Mean	46	40	55	66	114.43	2	<0.01
	SE	0.97	1.03	3.88	1.85			
	N_w	*3,068*	*2,197*	*351*	*520*			
	N_{uw}	*459*	*246*	*82*	*131*			
Visual arts[bc]	Mean	48	44	50	67	54.36	2	<0.01
	SE	1.72	2.01	5.29	1.86			
	N_w	*3,039*	*2,168*	*350*	*521*			
	N_{uw}	*456*	*243*	*81*	*132*			
Theatre[bc]	Mean	41	37	30	65	70.67	2	<0.01
	SE	1.67	2.18	5.20	2.33			
	N_w	*3,025*	*2,161*	*344*	*520*			
	N_{uw}	*449*	*239*	*79*	*131*			
Dance[abc]	Mean	46	40	51	68	92.91	2	<0.01
	SE	1.52	1.79	4.55	1.74			
	N_w	*3,002*	*2,138*	*348*	*517*			
	N_{uw}	*450*	*239*	*81*	*130*			

[a] Indicates a statistically significant difference between elementary and middle schools.
[b] Indicates a statistically significant difference between elementary and high schools.
[c] Indicates a statistically significant difference between middle and high schools.

Source: 2006 SRI Survey of Arts Education in California, Question 9.

Exhibit B-26
Principals Reporting Changes in Arts Instruction Time Between 2000-01 and 2005-06,
Among Principals Who Were at the School the Past Five Years and For Whom This Was Applicable,
by School Poverty Level

			School Poverty Level					
		All	Low	Medium	High	χ^2	df	p-value
Decreased	%	28	19	29	35	8.97	2	.02
	SE	1.85	2.69	3.53	3.99			
Remained the same or Increased	%	72	81	71	65			
	SE	1.85	2.69	3.53	3.99			
	N_w	*6,148*	*2,100*	*2,159*	*1,889*			
	N_{uw}	*910*	*372*	*319*	*219*			

Source: 2006 SRI Survey of Arts Education in California, Question 22.

Exhibit B-27
Schools That Faced Moderate or Serious Barriers to Arts Instruction (as Opposed to Minor or no Barriers), by School Level

		School Level						
		All	Elementary	Middle	High	χ^2	df	p-value
Inadequate funding[ab]	%	79	84	67	67	21.94	2	<0.01
	SE	1.66	2.17	4.19	3.83			
	N_w	*7,584*	*5,318*	*1,224*	*1,042*			
	N_{uw}	*1,100*	*565*	*259*	*276*			
Inadequate facilities[ac]	%	53	57	36	48	26.36	2	<0.01
	SE	1.95	2.32	4.49	3.51			
	N_w	*7,592*	*5,319*	*1,222*	*1,051*			
	N_{uw}	*1,094*	*560*	*258*	*276*			
Inadequate materials, equipment, tools, and instruments[ab]	%	56	60	48	46	15.95	2	<0.01
	SE	1.88	2.38	3.52	3.47			
	N_w	*7,497*	*5,228*	*1,214*	*1,055*			
	N_{uw}	*1,092*	*556*	*258*	*278*			
Focus on improving test scores[abc]	%	68	75	61	40	75.54	2	<0.01
	SE	1.60	2.12	3.77	3.68			
	N_w	*7,631*	*5,357*	*1,224*	*1,051*			
	N_{uw}	*1,101*	*566*	*259*	*276*			
Insufficient instructional time[abc]	%	66	84	36	15	271.66	2	<0.01
	SE	1.56	2.18	4.37	3.02			
	N_w	*7,553*	*5,293*	*1,222*	*1,042*			
	N_{uw}	*1,096*	*562*	*258*	*276*			
Lack of arts specialists[abc]	%	51	64	24	14	165.43	2	<0.01
	SE	1.85	2.42	3.16	2.56			
	N_w	*7,514*	*5,277*	*1,193*	*1,044*			
	N_{uw}	*1,086*	*559*	*253*	*274*			
Lack of student interest or demand[b]	%	6	5	10	10	7.07	2	0.04
	SE	0.94	1.19	2.33	2.01			
	N_w	*7,573*	*5,297*	*1,221*	*1,055*			
	N_{uw}	*1,095*	*560*	*257*	*278*			
Lack of parent or community support	%	14	14	16	12	0.70	2	0.71
	SE	1.69	2.38	3.33	2.57			
	Nw	*7,528*	*5,280*	*1,200*	*1,048*			
	Nuw	*1,089*	*557*	*255*	*277*			

[a] Indicates a statistically significant difference between elementary and middle schools.
[b] Indicates a statistically significant difference between elementary and high schools.
[c] Indicates a statistically significant difference between middle and high schools.

Source: 2006 SRI Survey of Arts Education in California, Question 23.

Exhibit B-28
Schools That Faced Moderate or Serious Barriers to Arts Instruction (as Opposed to Minor or no Barriers), by School Poverty Level

			School Poverty Level					
		All	Low	Medium	High	χ^2	df	p-value
Inadequate funding	%	79	83	75	79	3.69	2	0.17
	SE	1.66	2.20	3.65	2.58			
	N_w	*7,584*	*2,473*	*2,604*	*2,506*			
	N_{uw}	*1,100*	*425*	*380*	*295*			
Inadequate facilities	%	53	54	45	59	4.96	2	0.09
	SE	1.95	2.43	4.03	4.66			
	N_w	*7,592*	*2,466*	*2,600*	*2,526*			
	N_{uw}	*1,094*	*425*	*377*	*292*			
Inadequate materials, equipment, tools, and instruments	%	56	51	54	63	7.64	2	0.03
	SE	1.88	3.15	3.73	4.02			
	N_w	*7,497*	*2,441*	*2,571*	*2,485*			
	N_{uw}	*1,092*	*423*	*377*	*292*			
Focus on improving test scores	%	68	57	71	75	23.26	2	<0.01
	SE	1.60	3.17	3.45	2.79			
	N_w	*7,631*	*2,470*	*2,604*	*2,557*			
	N_{uw}	*1,101*	*425*	*379*	*297*			
Insufficient Instructional time	%	66	61	66	73	12.10	2	<0.01
	SE	1.56	2.64	2.78	2.78			
	N_w	*7,553*	*2,477*	*2,599*	*2,481*			
	N_{uw}	*1,096*	*427*	*377*	*292*			
Lack of arts specialists	%	51	45	45	62	15.81	2	<0.01
	SE	1.85	3.57	4.18	4.07			
	N_w	*7,514*	*2,444*	*2,585*	*2,484*			
	N_{uw}	*1,086*	*422*	*373*	*291*			
Lack of student interest or demand	%	6	5	4	10	9.16	2	0.01
	SE	0.94	1.27	1.27	2.28			
	N_w	*7,573*	*2,444*	*2,602*	*2,527*			
	N_{uw}	*1,095*	*422*	*378*	*293*			
Lack of parent or community support	%	14	6	10	26	26.32	2	<0.01
	SE	1.69	1.84	2.04	3.65			
	Nw	*7,528*	*2,445*	*2,581*	*2,502*			
	Nuw	*1,089*	*424*	*375*	*290*			

Source: 2006 SRI Survey of Arts Education in California, Question 23.

Exhibit B-29
Schools With at Least One Full-Time Equivalent (FTE) Arts Specialist, by School Level

		School Level		
	All	Elementary	Middle	High
%	39	25	69	76
N_w	*7,002*	*4,905*	*1,132*	*965*
N_{uw}	*1,015*	*515*	*238*	*262*

Source: 2006 SRI Survey of Arts Education in California, Question 13.

Exhibit B-30
Providers of Arts Instruction, Among Schools That Provided Instruction in Each Discipline, by School Level

			School Level					
		All	Elementary	Middle	High	χ^2	df	p-value
Music	Full-time, certified arts specialist[ab]	%	53	40	81	83	132.06	2	<0.01
		SE	2.31	2.96	3.75	3.33			
	Part-time, certified arts specialist[ab]	%	26	32	15	9	42.86	2	<0.01
		SE	1.76	2.35	3.24	1.99			
	Regular classroom teachers[ab]	%	29	36	12	14	42.07	2	<0.01
		SE	2.00	2.89	2.72	2.60			
	Other arts professionals[ab]	%	15	18	9	9	16.85	2	<0.01
		SE	1.58	2.10	2.04	1.94			
	Volunteers[a]	%	7	9	4	4	5.39	2	0.08
		SE	1.01	1.47	1.47	1.62			
		N_w	*6,820*	*4,736*	*1,121*	*963*			
		N_{uw}	*999*	*511*	*240*	*248*			
Visual arts	Full-time, certified arts specialist[abc]	%	35	14	72	83	274.43	2	<0.01
		SE	1.98	2.18	4.80	2.97			
	Part-time, certified arts specialist[b]	%	11	13	8	6	9.79	2	0.01
		SE	1.02	1.50	2.51	1.78			
	Regular classroom teachers[ab]	%	51	67	25	15	125.17	2	<0.01
		SE	1.84	2.65	4.47	2.87			
	Other arts professionals[ab]	%	22	30	6	7	51.08	2	<0.01
		SE	1.85	2.66	2.13	1.75			
	Volunteers[ab]	%	16	22	1	3	95.79	2	<0.01
		SE	1.54	2.15	0.57	1.20			
		N_w	*6,107*	*4,104*	*1,000*	*1,004*			
		N_{uw}	*924*	*441*	*213*	*270*			
Theatre	Full-time, certified arts specialist[abc]	%	30	10	50	73	180.70	2	<0.01
		SE	2.49	2.97	5.96	3.38			
	Part-time, certified arts specialist[b]	%	10	9	10	11	0.50	2	0.78
		SE	1.24	1.79	3.22	2.64			
	Regular classroom teachers[abc]	%	53	67	39	20	113.75	2	<0.01
		SE	2.84	3.32	5.03	3.14			
	Other arts professionals[ab]	%	19	27	3	6	38.56	2	<0.01
		SE	2.23	3.41	1.50	1.60			
	Volunteers[ab]	%	13	18	5	4	21.60	2	<0.01
		SE	1.37	2.23	2.31	1.59			
		N_w	*3,998*	*2,565*	*530*	*903*			
		N_{uw}	*632*	*270*	*127*	*235*			
Dance	Full-time, certified arts specialist[abc]	%	26	14	37	70	74.92	2	<0.01
		SE	2.43	3.34	8.07	4.74			
	Part-time, certified arts specialist	%	16	19	9	11	2.84	2	0.25
		SE	2.22	3.34	4.48	2.94			
	Regular classroom teachers[bc]	%	47	53	52	18	32.00	2	<0.01
		SE	2.17	3.08	8.69	4.47			
	Other arts professionals[ab]	%	23	29	5	11	25.88	2	<0.01
		SE	2.46	3.66	1.34	3.60			
	Volunteers[ab]	%	12	16	1	2	26.52	2	<0.01
		SE	1.71	2.52	0.93	1.06			
		N_w	*3,080*	*2,201*	*351*	*528*			
		N_{uw}	*463*	*248*	*82*	*133*			

[a] Indicates a statistically significant difference between elementary and middle schools

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

[c] Indicates a statistically significant difference between middle and high schools.

Source: 2006 SRI Survey of Arts Education in California, Question 12.

Exhibit B-31
FTE Arts Teachers by Discipline, 2000-01 to 2005-06

Years	Discipline			
	Music	Visual arts	Theatre	Dance
2001-01	4127	3882	916	354
2001-02	4146	3952	962	393
2002-03	4183	4064	964	414
2003-04	4042	4083	950	427
2004-05	4084	4167	985	442
2005-06	4221	4372	969	445

Source: California Department of Education CBEDS data; SRI analysis

Exhibit B-32
Principals Reporting Changes in the Number of Arts Staff Between 2000-01 and 2005-06, Among Principals Who Were at the School the Past Five Years

		All Schools
Increased	%	21
	SE	1.72
Remained the same	%	40
	SE	2.12
Decreased	%	22
	SE	2.03
Not applicable	%	17
	SE	1.62
N_w		*6,695*
N_{uw}		*966*

Source: 2006 SRI Survey of Arts Education in California, Question 22.

For more information on schools that identified a lack of arts specialists as a moderate or serious barrier to arts instruction, see Exhibits B-27 and B-28.

Exhibit B-33
Elementary School Principals Reporting Changes in Professional Development Supporting Arts Education Between 2000-01 and 2005-06, Among Principals Who Were at the School the Past Five Years, by School Poverty Level

		All Schools
Increased	%	15
	SE	2.08
Remained the same	%	29
	SE	2.63
Decreased	%	20
	SE	1.96
Not applicable	%	36
	SE	2.17
	N_w	*4,587*
	N_{uw}	*476*

Source: 2006 SRI Survey of Arts Education in California, Question 22.

Exhibit B-34
Elementary Schools That Identified a Lack of Arts Expertise of Regular Classroom Teachers as a Barrier to Arts Instruction, by School Poverty Level

		All Schools
Not a barrier	%	8
	SE	1.43
Minor barrier	%	25
	SE	2.85
Moderate barrier	%	35
	SE	2.51
Serious barrier	%	32
	SE	2.59
	N_w	*5,284*
	N_{uw}	*563*

Source: 2006 SRI Survey of Arts Education in California, Question 23.

Exhibit B-35
Sources of Funding for the Arts

			All Schools
General school or district funds	Top	%	46
		SE	2.09
	Significant	%	16
		SE	1.47
	Minimal	%	23
		SE	1.88
	Not a source	%	15
		SE	1.22
Parcel tax or municipal bond measures	Top	%	2
		SE	0.39
	Significant	%	4
		SE	0.57
	Minimal	%	7
		SE	0.85
	Not a source	%	88
		SE	1.10
State or local arts organizations	Top	%	2
		SE	0.51
	Significant	%	4
		SE	0.83
	Minimal	%	21
		SE	1.58
	Not a source	%	74
		SE	1.52
State or federal education grants	Top	%	4
		SE	0.94
	Significant	%	6
		SE	0.93
	Minimal	%	15
		SE	1.21
	Not a source	%	75
		SE	1.37
Parent group funds	Top	%	14
		SE	1.28
	Significant	%	21
		SE	1.39
	Minimal	%	27
		SE	1.99
	Not a source	%	38
		SE	1.96
Other private funds	Top	%	4
		SE	0.76
	Significant	%	8
		SE	1.33
	Minimal	%	23
		SE	1.63
	Not a source	%	65
		SE	1.74
		N_w	*7,675*
		N_{uw}	*1,113*

Source: 2006 SRI Survey of Arts Education in California, Question 17.

Exhibit B-36
Schools' Reliance on Outside Sources of Funding for the Arts

		All Schools
Greatly	%	32
	SE	1.59
Somewhat	%	21
	SE	1.87
A little	%	21
	SE	1.76
Not at all	%	27
	SE	1.96
	N_w	*7,629*
	N_{uw}	*1,108*

Source: 2006 SRI Survey of Arts Education in California, Question 18.

Exhibit B-37
Schools in Which General School or District Funds Were a Top or Significant Source of Funding for the Arts, by School Level

		School Level					
	All	Elementary	Middle	High	χ^2	df	p-value
%	62	54	78	87	73.81	2	<0.01
SE	1.87	2.55	3.05	2.56			
N_w	*7,675*	*5,389*	*1,228*	*1,058*			
N_{uw}	*1,113*	*570*	*262*	*281*			

[a] indicates a statistical significance difference between elementary and middle schools.
[b] indicates a statistical significance difference between elementary and high schools.
[c] indicates a statistical significance difference between middle and high schools.

Source: 2006 SRI Survey of Arts Education in California, Question 17.

Exhibit B-38
Top or Significant Sources of Funding for the Arts, by School Poverty Level

Top/Significant Funding		All	School Poverty			χ^2	df	p-value
			Low	Medium	High			
General school or district funds	%	62	63	63	61	0.24	2	0.88
	SE	1.87	2.79	3.37	4.11			
Parcel tax or municipal bond measures	%	6	8	5	3	7.61	2	0.03
	SE	0.66	1.40	0.76	1.21			
State or local arts organizations	%	6	7	6	4	2.50	2	0.29
	SE	0.97	1.79	1.72	1.40			
State or federal education grants	%	10	7	8	15	7.03	2	0.04
	SE	1.21	1.56	1.81	2.75			
Parent group funds	%	35	59	34	11	101.91	2	<0.01
	SE	1.65	3.57	3.88	2.54			
Other private funds	%	12	17	12	7	20.32	2	<0.01
	SE	1.56	2.02	2.46	1.80			
	Nw	*7,675*	*2,503*	*2,618*	*2,555*			
	Nuw	*1,113*	*432*	*384*	*297*			

Source: 2006 SRI Survey of Arts Education in California, Question 17.

For more information on principals that reported funding for arts instruction from their counties, see Exhibit B-11.

For more information on schools that identified funding as a moderate or serious barrier to arts instruction, see Exhibits B-27 and B-28.

Exhibit B-39
Principals Reporting Changes in the Percentage of School Budget Designated for Arts Programs and Activities Between 2000-01 and 2005-06, Among Principals Who Were at the School the Past Five Years

		All Schools
Increased	%	18
	SE	1.89
Remained the same	%	37
	SE	2.10
Decreased	%	31
	SE	2.21
Not applicable	%	13
	SE	1.54
	N_w	*6,699*
	N_{uw}	*962*

Source: 2006 SRI Survey of Arts Education in California, Question 22

Exhibit B-40
Spaces Used for Arts Instruction, Among Schools That Provided Instruction in Each Discipline, by School Level

			School Level					
		All	Elementary	Middle	High	χ^2	df	p-value
Music	Dedicated rooms, with special equipment[abc]	%	49	31	86	93	673.23	2	<0.01
		SE	1.59	2.06	2.40	1.92			
	Dedicated rooms, no special equipment[b]	%	8	10	5	4	6.04	2	0.06
		SE	1.34	1.82	2.09	1.79			
	Shared multi-purpose space[abc]	%	31	41	10	4	76.47	2	<0.01
		SE	2.64	3.81	1.65	1.60			
	Regular classrooms[ab]	%	27	37	6	3	92.04	2	<0.01
		SE	1.98	2.95	1.50	1.44			
		N_w	*6,794*	*4,710*	*1,121*	*963*			
		N_{uw}	*997*	*509*	*240*	*248*			
Visual arts	Dedicated rooms, with special equipment[ab]	%	36	13	78	87	822.81	2	<0.01
		SE	1.88	2.02	4.11	2.63			
	Dedicated rooms, no special equipment	%	6	6	6	8	0.96	2	0.62
		SE	1.17	1.52	2.41	2.16			
	Shared multi-purpose space[ab]	%	10	14	2	0	33.28	2	<0.01
		SE	1.77	2.62	1.36	0.13			
	Regular classrooms[abc]	%	56	77	17	8	661.70	2	<0.01
		SE	1.94	2.46	3.17	1.58			
		N_w	*6,075*	*4,072*	*998*	*1,004*			
		N_{uw}	*921*	*439*	*212*	*270*			
Theatre	Dedicated rooms, with special equipment[abc]	%	27	6	43	76	189.97	2	<0.01
		SE	1.91	1.88	6.49	3.77			
	Dedicated rooms, no special equipment[ac]	%	7	4	25	6	10.42	2	<0.01
		SE	1.52	1.97	4.95	1.72			
	Shared multi-purpose space[ab]	%	51	67	27	20	103.00	2	<0.01
		SE	2.56	3.44	4.27	2.59			
	Regular classrooms[bc]	%	34	44	29	8	44.61	2	<0.01
		SE	3.02	4.85	6.12	2.29			
		N_w	*3,898*	*2,469*	*526*	*903*			
		N_{uw}	*623*	*262*	*126*	*235*			
Dance	Dedicated rooms, with special equipment[bc]	%	21	10	22	63	74.93	2	<0.01
		SE	2.32	2.41	6.89	4.58			
	Dedicated rooms, no special equipment	%	8	6	13	11	3.60	2	0.17
		SE	2.02	2.55	3.93	3.93			
	Shared multi-purpose space[bc]	%	63	72	62	27	56.35	2	<0.01
		SE	2.69	3.27	8.24	5.59			
	Regular classrooms[ab]	%	19	26	4	0	33.94	2	<0.01
		SE	2.35	3.40	3.08	0.35			
		N_w	*3,009*	*2,149*	*333*	*527*			
		N_{uw}	*451*	*241*	*78*	*132*			

[a] indicates statistical significance between the elementary and middle school level

[b] indicates statistical significance between the elementary and high school level

[c] indicates statistical significance between the middle and high school level

Source: 2006 SRI Survey of Arts Education in California, Question 10.

Exhibit B-41
Spaces Used for Arts Instruction, Among Schools That Provided Instruction in Each Discipline, by School Poverty Level

				School Poverty Level					
			All	Low	Medium	High	χ^2	df	p-value
Music	Dedicated rooms, with special equipment	%	49	54	51	41	5.09	2	0.09
		SE	1.59	3.32	3.31	3.71			
	Dedicated rooms, no special equipment	%	8	8	6	11	2.94	2	0.24
		SE	1.34	1.79	1.93	2.72			
	Shared multipurpose space	%	31	29	31	34	0.75	2	0.69
		SE	2.64	3.56	3.52	5.20			
	Regular classrooms	%	27	28	27	27	0.11	2	0.95
		SE	1.98	2.78	3.22	3.41			
		N_w	*6,794*	*2,342*	*2,268*	*2,184*			
		N_{uw}	*997*	*410*	*339*	*248*			
Visual arts	Dedicated rooms, with special equipment	%	36	45	33	28	27.79	2	<0.01
		SE	1.88	2.76	3.28	2.44			
	Dedicated rooms, no special equipment	%	6	7	5	7	0.87	2	0.65
		SE	1.17	1.93	1.19	2.58			
	Shared multipurpose space	%	10	8	12	10	1.27	2	0.53
		SE	1.77	1.96	3.17	3.20			
	Regular classrooms	%	56	49	61	58	6.85	2	0.04
		SE	1.94	3.46	3.11	3.17			
		N_w	*6,075*	*2,267*	*2,078*	*1,730*			
		N_{uw}	*921*	*401*	*316*	*204*			
Theatre	Dedicated rooms, with special equipment	%	27	29	22	31	3.82	2	0.16
		SE	1.91	2.62	2.99	5.00			
	Dedicated rooms, no special equipment	%	7	8	5	10	2.34	2	0.32
		SE	1.52	1.97	1.45	3.81			
	Shared multipurpose space	%	51	54	50	48	0.79	2	0.68
		SE	2.56	4.05	4.69	5.41			
	Regular classrooms	%	34	25	43	34	8.21	2	0.02
		SE	3.02	4.19	4.97	5.88			
		N_w	*3,898*	*1,454*	*1,377*	*1,067*			
		N_{uw}	*623*	*293*	*204*	*126*			
Dance	Dedicated rooms, with special equipment	%	21	22	22	19	0.15	2	0.92
		SE	2.32	4.27	3.79	5.42			
	Dedicated rooms, no special equipment	%	8	5	3	16	6.35	2	0.05
		SE	2.02	2.32	1.36	5.15			
	Shared multipurpose space	%	63	66	67	56	1.06	2	0.59
		SE	2.69	4.98	5.49	7.54			
	Regular classrooms	%	19	17	20	21	0.61	2	0.74
		SE	2.35	3.90	3.98	5.38			
		N_w	*3,009*	*1,038*	*1,037*	*934*			
		N_{uw}	*451*	*195*	*152*	*104*			

Source: 2006 SRI Survey of Arts Education in California, Question 10.

For schools that identified a lack of materials, equipment, tools, and instruments as a moderate or serious barrier to arts instruction, see Exhibit B-27 and B-28.

APPENDIX C

STATE POLICY COMPARISONS

Exhibit C-1
High School Graduation Requirements

Coursework in the arts not found in statute or code	May complete coursework in the arts for graduation*	Must complete coursework in the arts for graduation
Alaska	Arizona	Alabama (1/2 unit)
Colorado	California	Arkansas (1/2 unit)
Delaware	Connecticut	District of Columbia (1 unit)
Iowa	Georgia	Florida (1 unit)
Louisiana	Hawaii	Kansas (1 unit)
Massachusetts	Idaho	Kentucky (1 unit)
Michigan	Illinois	Maine (1 unit)**
Nebraska	Indiana	Maryland (1 unit)
New Mexico	Nevada	Minnesota (1 unit)
North Dakota	New Jersey	Mississippi (1 unit)
Pennsylvania	North Carolina	Missouri (1 unit)
South Carolina	Ohio	Montana (1 unit)
Wisconsin	Oregon	New Hampshire (1/2 unit)
Wyoming	Tennessee	New York (1 unit)
	Texas	Oklahoma (2 units)
		Rhode Island (1/2 unit)
		South Dakota (1 unit)
		Utah (1.5 units)
		Vermont (1 unit)
		Virginia (1 unit)
		Washington (1 unit)
		West Virginia (1 unit)

*States require students to complete coursework in the arts or one other alternative for graduation, such as vocational or foreign language courses, or have different requirements for different types of diplomas that may include the arts.

** Requirements changing. In 2005-06, one credit was required in fine arts. Beginning in 2006-07, students must meet state content standards in core subjects that do not include the arts. Beginning in 2009-10, students must meet content standards in all areas, including visual and performing arts.

Source: Secondary analysis of the Artscan Database *Instruction and Graduation Requirements – Arts in Education.* Available at http://mb2.ecs.org/reports/Report.aspx?id=779.

Exhibit C-2
Teacher Certification and Licensure Requirements for Arts Specialists

Specialized licensure not found in statute or code	Specialized licensure in one or two arts disciplines	Specialized licensure in more than two arts disciplines
Alabama	Arkansas	District of Columbia
Alaska	California	Florida
Arizona	Connecticut	Maryland
Colorado	Delaware	Massachusetts
Georgia	Illinois	Minnesota
Hawaii	Indiana	New Hampshire
Idaho	Louisiana	Ohio
Iowa	Michigan	Oklahoma
Kansas	Mississippi	Oregon
Kentucky	Missouri	Rhode Island
Maine	Montana	South Carolina
Nebraska	New York	Texas
Nevada	North Dakota	Wisconsin
New Jersey	Pennsylvania	
New Mexico		
North Carolina		
South Dakota		
Tennessee		
Utah		
Vermont		
Virginia		
Washington		
West Virginia		
Wyoming		

Source: Secondary analysis of the Artscan Database *Teacher Certification and Licensure Requirements – Arts in Education.* Available at http://mb2.ecs.org/reports/Report.aspx?id=781.

APPENDIX D

SURVEY INSTRUMENTS

Arts Education in California's Elementary Schools

SRI International
333 Ravenswood Avenue ● Menlo Park, California 94025-3493

Definitions for this survey:

The Arts - The use of the word "arts" in this survey refers to the four disciplines in the visual and performing arts: dance, music, theatre, and visual arts (defined below). In each discipline, we include new and mixed media (e.g., computer and networked technologies, video, sound recording, and digital media). Art forms that combine media (e.g., opera, musical theatre, puppetry, animation, film, websites, installations) should be considered as part of any and all disciplines they employ.

Dance - An instructional program that prepares students to express themselves through movement in the performance of one or more of the dance disciplines, including ballet, modern, jazz, ethnic, and folk dance, and that describes dance as a cultural phenomenon. Includes instruction in choreography, dance history and criticism, and dance production, using digital/electronic technology when appropriate.

Music - An instructional program for the purpose of helping students learn to perform, create, and respond to or appreciate music, which can include digital/electronic technology when appropriate. Performance studies include voice, choir, and instrumental studies such as band and orchestra. Creating studies include music improvisation, arranging, and composition. Music classes typically foster appreciation by developing and understanding of music theory, criticism, and the historical development of music in various cultures.

Theatre - An instructional program for the purpose of helping students learn to perform, create, and respond to dramatic performance and works. Includes instruction in dramatic literature, dramatic styles and types, and the principles of organizing and producing plays. Also includes instruction in acting, directing, improvisation, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions.

Visual Arts - An instructional program for the purpose of helping students learn to create and respond to the visual arts. The visual arts appear in many forms, including traditional and contemporary painting and drawing, sculpture and installation, photography, ceramics, folk arts and crafts of all kinds, and new media and electronic technology. Art classes typically foster appreciation by reflection on works made by students and by developing an understanding of art history, criticism, aesthetics, and the roles visual arts play within various cultures, times, and places.

1. SCHOOL INFORMATION

When completing this survey, consider the **current academic year** (2005-06) in its entirety.

Please provide the name of your school. Note that this information is for survey tracking purposes only. As discussed above, your answers are confidential and will be reported only in summary form.

1. How many students are currently enrolled in your school?

2. Does your school specialize in the arts (e.g., arts magnet, arts-focused charter)?

   ☐ No

   ☐ Yes

3. Is arts education included in any mission statements or goals of your school (e.g., yearly goals, School Improvement Plan)?

   ☐ No

   ☐ Yes

4. Does your school provide a sequential course of study for students in each of the arts disciplines that is aligned with the California Visual and Performing Arts standards? (***Mark one box per row.***)

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

2. ARTS INSTRUCTION

When answering questions about the arts education program in your school, please consider all educational activities **aligned with the California Visual and Performing Arts standards** that are provided and/or sponsored by your school **during the regular school day** (e.g., arts courses, trips to museums and studios, assemblies). Do not include extracurricular programs (e.g., after-school programs, clubs).

5. Indicate the ways in which arts instruction is delivered at your school in each arts discipline. (***Mark all that apply.***)

	Separate classes for each arts discipline	**Instruction connecting the arts disciplines**	**Instruction connecting the arts and other core subjects**	**Not applicable - Our school does not provide instruction in this arts discipline**
a. Dance	☐	☐	☐	☐
b. Music	☐	☐	☐	☐
c. Theatre	☐	☐	☐	☐
d. Visual Arts	☐	☐	☐	☐

6. For each arts discipline, indicate the approximate percentage of students in the school that participated in the current school year.

	Percent	**Not applicable - Our school does not provide instruction in this arts discipline**
a. Dance	☐☐☐ %	☐
b. Music	☐☐☐ %	☐
c. Theatre	☐☐☐ %	☐
d. Visual Arts	☐☐☐ %	☐

When answering questions about the arts education program in your school, please consider all educational activities **aligned with the California Visual and Performing Arts standards** that are provided in and/or sponsored by your school **during the regular school day** (e.g., arts courses, trips to museums and studios, assemblies). Do not include extracurricular programs (e.g., afterschool programs, clubs).

7. For a **typical student** who receives arts instruction, what is the **average duration** of instruction in each arts discipline? (***Choose the best option for each arts discipline.***)

	Entire school year	Half the school year	One quarter of the school year	One month	Less than one month	Not applicable - Our school does not provide instruction in this arts discipline
a. Dance	☐	☐	☐	☐	☐	☐
b. Music	☐	☐	☐	☐	☐	☐
c. Theatre	☐	☐	☐	☐	☐	☐
d. Visual Arts	☐	☐	☐	☐	☐	☐

8. For a **typical student** who receives arts instruction, what is the **average frequency** of instruction in each arts discipline during the time the student receives instruction? (***Choose the best option for each arts discipline.***)

	Every day	3 or 4 times a week	Once or twice a week	Less than once a week	Not applicable - Our school does not provide instruction in this arts discipline
a. Dance	☐	☐	☐	☐	☐
b. Music	☐	☐	☐	☐	☐
c. Theatre	☐	☐	☐	☐	☐
d. Visual Arts	☐	☐	☐	☐	☐

9. Approximately how many minutes long is a typical class or period of instruction in each arts discipline?

a. Dance ☐☐☐

b. Music ☐☐☐

c. Theatre ☐☐☐

d. Visual Arts ☐☐☐

10. Which of the following statements best describes the space used for teaching each of the arts disciplines at your school this year? (***Mark all that apply.***)

	Dedicated room(s), with special equipment	Dedicated room(s), no special equipment	Shared multi-purpose space (e.g., gymnasium, auditorium, cafeteria, library)	Regular classrooms	Specialized off-site location(s)	Not applicable - Our school does not provide instruction in this arts discipline
a. Dance	☐	☐	☐	☐	☐	☐
b. Music	☐	☐	☐	☐	☐	☐
c. Theatre	☐	☐	☐	☐	☐	☐
d. Visual Arts	☐	☐	☐	☐	☐	☐

11. This year, did your school provide or sponsor any of the following experiences for students that incorporate the arts? (***Mark one box per row.***)

	No	Yes
a. Field trips (e.g., museums, studios, expeditions)	☐	☐
b. Assembly programs	☐	☐
c. After-school programs	☐	☐
d. Private lessons (funded through the school)	☐	☐
e. Internships	☐	☐
f. Extracurricular activities (e.g., clubs, band, plays)	☐	☐

3. PROVIDERS OF ARTS INSTRUCTION

The following definitions are used in this section:

Artist-in-Residence – A visual or performing artist or folklorist, sometimes called Artist-in-the-School, who visits a school for an extended period (more than 1 week) for the purposes of teaching and modeling artistic process, techniques, and concepts, conducting inservice teacher training, and/or consulting in the development of curricula.

Visiting artist – A visual or performing artist or folklorist who visits a school to perform, demonstrate, or teach for a period of 1 week or less.

Arts specialist – An education professional with a state certification in one (or more) of the arts disciplines (including theatre or dance teachers whose primary credentials are in English or physical education, respectively).

12. Who provides instruction in each arts discipline? (***Mark all that apply.***)

	Full-time, certified arts specialist	Part-time, certified arts specialist	Regular classroom teachers	Other arts professionals (e.g., Artist-in-Residence, visiting artist)	Volunteers
a. Dance	☐	☐	☐	☐	☐
b. Music	☐	☐	☐	☐	☐
c. Theatre	☐	☐	☐	☐	☐
d. Visual Arts	☐	☐	☐	☐	☐

13. Indicate how many **full time equivalent** (FTE) arts specialist teachers provide instruction in your school in each arts discipline.

a. Dance ☐☐☐.☐

b. Music ☐☐☐.☐

c. Theatre ☐☐☐.☐

d. Visual Arts ☐☐☐.☐

13a. Indicate how many hours of professional development in each arts discipline your school provided or supported this year for the majority of classroom teachers. (***Choose the best option for each arts discipline.***)

	None	Less than 8 hours	8 to 15 hours	16 to 23 hours	More than 23 hours
a. Dance	☐	☐	☐	☐	☐
b. Music	☐	☐	☐	☐	☐
c. Theatre	☐	☐	☐	☐	☐
d. Visual Arts	☐	☐	☐	☐	☐

4. STANDARDS AND ACCOUNTABILITY

14. Does your school or district have a written curriculum guide in any of the arts disciplines? (***Mark one box per row.***)

	No	Yes	Don't know
a. Dance	☐	☐	☐
b. Music	☐	☐	☐
c. Theatre	☐	☐	☐
d. Visual Arts	☐	☐	☐

15. For the art disciplines in which your school or district has a written curriculum, is the curriculum aligned with the California Visual and Performing Arts Content Standards? (***Mark one box per row.***)

	No	Yes	Don't know	Not applicable - Our school does not have a written arts curriculum
a. Dance	☐	☐	☐	☐
b. Music	☐	☐	☐	☐
c. Theatre	☐	☐	☐	☐
d. Visual Arts	☐	☐	☐	☐

16. Is student performance in the arts assessed and reported to parents through reports cards or progress reports? (***Mark one box per row.***)

	No	Yes	Not applicable - Our school does not provide instruction in this arts discipline
a. Dance	☐	☐	☐
b. Music	☐	☐	☐
c. Theatre	☐	☐	☐
d. Visual Arts	☐	☐	☐

5. FUNDING FOR THE ARTS

17. Indicate how important the following sources are in supporting the arts budget in your school. (***Mark one box per row.***)

	Top funding source	Significant funding source	Minimal funding source	Not a funding source
a. General school or district funds	☐	☐	☐	☐
b. Parcel tax or municipal bond measures	☐	☐	☐	☐
c. State or local arts organization(s)	☐	☐	☐	☐
d. State or federal education grant(s)	☐	☐	☐	☐
e. Parent group funds	☐	☐	☐	☐
f. Other private funds, including business and foundation grants	☐	☐	☐	☐
g. Other (please specify):	☐	☐	☐	☐

18. To what extent does your school rely on outside sources of funding (including, but not limited to, parents' groups, foundations, or local businesses) to fund the school's arts program?

☐ Not at all

☐ A little

☐ Somewhat

☐ Greatly

6. PARTNERS AND SUPPORTERS

19. Please indicate if there are curriculum specialists or program coordinators at the district or county level who provide support for the curriculum and instructional programs offered in each of the arts disciplines at your school. (***Mark all that apply.***)

	District Office	County Office of Education
a. Dance	☐	☐
b. Music	☐	☐
c. Theatre	☐	☐
d. Visual Arts	☐	☐

20. Indicate the type(s) of partnerships your school has that support your school's delivery of arts instruction. A partnership is defined as a sustained relationship through which **arts organizations** or **individual artists** provide resources or expertise to support your school's arts education program. ***(Mark all that apply.)***

☐ Individual artists

☐ Cultural or community organizations

☐ Museums/galleries

☐ Colleges/universities

☐ Performing arts centers

☐ Other (please specify): _____

☐ *Not applicable - Our school does not have any partnerships in the arts*

21. Please indicate what partner organizations and the district and county offices provide to support your school's delivery of arts instruction. (***Mark all that apply.***)

	District office	County Office of Education	Partner organizations
a. Funding	☐	☐	☐
b. Arts specialists or other arts professionals	☐	☐	☐
c. Professional development in support of arts education	☐	☐	☐
d. Curricular support	☐	☐	☐
e. Facilities	☐	☐	☐
f. Materials, equipment, tools, and instruments	☐	☐	☐

7. CHANGE OVER TIME

22. Compared to the 2000-01 school year, indicate how the following aspects of your school's arts education program have changed. (***Mark one box per row.***)

☐ *If the school did not exist 5 years ago or there are no current staff who can speak to the change,* ***check this box and skip to question 23.***

	Not applicable either time	Decreased	Remained the same	Increased
a. Number of arts staff	☐	☐	☐	☐
b. Enrollment in arts electives (e.g., dance, chorus, drama)	☐	☐	☐	☐
c. Arts instruction time	☐	☐	☐	☐
d. Percentage of school budget designated for arts programs and activities	☐	☐	☐	☐
e. Support from partner organizations	☐	☐	☐	☐
f. Parent/community support for arts education	☐	☐	☐	☐
g. Professional development in support of arts education	☐	☐	☐	☐
h. Programs outside of the regular school day (e.g., extracurricular and after-school programs)	☐	☐	☐	☐

8. BARRIERS TO IMPLEMENTING ARTS EDUCATION

23. To what extent does your school face the following barriers to the delivery of arts instruction? (***Mark one box per row.***)

	Not a barrier	Minor barrier	Moderate barrier	Serious barrier
a. Inadequate funding	☐	☐	☐	☐
b. Inadequate facilities	☐	☐	☐	☐
c. Inadequate materials, equipment, tools, and instruments	☐	☐	☐	☐
d. Focus on improving academic test scores	☐	☐	☐	☐
e. Insufficient instructional time	☐	☐	☐	☐
f. Lack of arts specialists	☐	☐	☐	☐
g. Lack of arts expertise among regular classroom teachers	☐	☐	☐	☐
h. Lack of student interest or demand	☐	☐	☐	☐
i. Lack of parent or community support	☐	☐	☐	☐
j. Other (please specify):	☐	☐	☐	☐

24. If you would like to elaborate on any issues regarding arts education in your school (including your school's delivery of arts instruction, barriers to and supports for offering arts instruction, and change over time), please do so below.

As a thank you for your time, we would like to send you a $50 Amazon.com gift certificate. To receive this gift certificate and updates about findings from this study, provide your contact information below (this information is confidential and is only to be used for survey administration purposes).

First name:

Last name:

Street address:

City:

State:

ZIP:

E-mail address:

How would you like to receive the $50 gift certificate?

☐ E-mail ☐ Mail

☐ If you do not want to receive updates about study findings, check the box.

Please indicate who completed this survey:

☐ Principal

☐ Department head

☐ Arts coordinator

☐ Joint effort

☐ Other (please specify):

Arts Education in California's Secondary Schools

SRI International
333 Ravenswood Avenue ● Menlo Park, California 94025-3493

35310

Definitions for this survey:

The Arts - The use of the word "arts" in this survey refers to the four disciplines in the visual and performing arts: dance, music, theatre, and visual arts (defined below). In each discipline, we include new and mixed media (e.g., computer and networked technologies, video, sound recording, and digital media). Art forms that combine media (e.g., opera, musical theatre, puppetry, animation, film, websites, installations) should be considered as part of any and all disciplines they employ.

Dance - An instructional program that prepares students to express themselves through movement in the performance of one or more of the dance disciplines, including ballet, modern, jazz, ethnic, and folk dance, and that describes dance as a cultural phenomenon. Includes instruction in choreography, dance history and criticism, and dance production, using digital/electronic technology when appropriate.

Music - An instructional program for the purpose of helping students learn to perform, create, and respond to or appreciate music, which can include digital/electronic technology when appropriate. Performance studies include voice, choir, and instrumental studies such as band and orchestra. Creating studies include music improvisation, arranging, and composition. Music classes typically foster appreciation by developing and understanding of music theory, criticism, and the historical development of music in various cultures.

Theatre - An instructional program for the purpose of helping students learn to perform, create, and respond to dramatic performance and works. Includes instruction in dramatic literature, dramatic styles and types, and the principles of organizing and producing plays. Also includes instruction in acting, directing, improvisation, designing, and scriptwriting to create formal and informal theatre, film/videos, and electronic media productions.

Visual Arts - An instructional program for the purpose of helping students learn to create and respond to the visual arts. The visual arts appear in many forms, including traditional and contemporary painting and drawing, sculpture and installation, photography, ceramics, folk arts and crafts of all kinds, and new media and electronic technology. Art classes typically foster appreciation by reflection on works made by students and by developing an understanding of art history, criticism, aesthetics, and the roles visual arts play within various cultures, times, and places.

1. SCHOOL INFORMATION

When completing this survey, consider the **current academic year** (2005-06) in its entirety.

Please provide the name of your school. Note that this information is for survey tracking purposes only. As discussed above, your answers are confidential and will be reported only in summary form.

1. How many students are currently enrolled in your school?

2. Does your school specialize in the arts (e.g., arts magnet, arts-focused charter)?

   ☐ No

   ☐ Yes

3. Is arts education included in any mission statements or goals of your school (e.g., yearly goals, School Improvement Plan)?

   ☐ No

   ☐ Yes

4. Does your school provide a sequential course of study for students in each of the arts disciplines that is aligned with the California Visual and Performing Arts standards? (***Mark one box per row.***)

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

2. ARTS INSTRUCTION

When answering questions about the arts education program in your school, please consider all educational activities **aligned with the California Visual and Performing Arts standards** that are provided and/or sponsored by your school **during the regular school day** (e.g., arts courses, trips to museums and studios, assemblies). Do not include extracurricular programs (e.g., after-school programs, clubs).

5. Indicate the ways in which arts instruction is delivered at your school in each arts discipline. (***Mark all that apply.***)

	Separate classes for each arts discipline	**Instruction connecting the arts disciplines**	**Instruction connecting the arts and other core subjects**	**Not applicable - Our school does not provide instruction in this arts discipline**
a. Dance	☐	☐	☐	☐
b. Music	☐	☐	☐	☐
c. Theatre	☐	☐	☐	☐
d. Visual Arts	☐	☐	☐	☐

6. For each arts discipline, indicate the approximate percentage of students in the school that participated in the current school year.

	Percent	**Not applicable - Our school does not provide instruction in this arts discipline**
a. Dance	☐☐☐ %	☐
b. Music	☐☐☐ %	☐
c. Theatre	☐☐☐ %	☐
d. Visual Arts	☐☐☐ %	☐

When answering questions about the arts education program in your school, please consider all educational activities **aligned with the California Visual and Performing Arts standards** that are provided in and/or sponsored by your school **during the regular school day** (e.g., arts courses, trips to museums and studios, assemblies). Do not include extracurricular programs (e.g., afterschool programs, clubs).

7. For a **typical student** who receives arts instruction, what is the **average duration** of instruction in each arts discipline? (***Choose the best option for each arts discipline.***)

	Entire school year	Half the school year	One quarter of the school year	One month	Less than one month	Not applicable - Our school does not provide instruction in this arts discipline
a. Dance	☐	☐	☐	☐	☐	☐
b. Music	☐	☐	☐	☐	☐	☐
c. Theatre	☐	☐	☐	☐	☐	☐
d. Visual Arts	☐	☐	☐	☐	☐	☐

8. For a **typical student** who receives arts instruction, what is the **average frequency** of instruction in each arts discipline during the time the student receives instruction? (***Choose the best option for each arts discipline.***)

	Every day	3 or 4 times a week	Once or twice a week	Less than once a week	Not applicable - Our school does not provide instruction in this arts discipline
a. Dance	☐	☐	☐	☐	☐
b. Music	☐	☐	☐	☐	☐
c. Theatre	☐	☐	☐	☐	☐
d. Visual Arts	☐	☐	☐	☐	☐

9. Approximately how many minutes long is a typical class or period of instruction in each arts discipline?

a. Dance ☐☐☐

b. Music ☐☐☐

c. Theatre ☐☐☐

d. Visual Arts ☐☐☐

10. Which of the following statements best describes the space used for teaching each of the arts disciplines at your school this year? (***Mark all that apply.***)

	Dedicated room(s), with special equipment	Dedicated room(s), no special equipment	Shared multi-purpose space (e.g., gymnasium, auditorium, cafeteria, library)	Regular classrooms	Specialized off-site location(s)	Not applicable - Our school does not provide instruction in this arts discipline
a. Dance	☐	☐	☐	☐	☐	☐
b. Music	☐	☐	☐	☐	☐	☐
c. Theatre	☐	☐	☐	☐	☐	☐
d. Visual Arts	☐	☐	☐	☐	☐	☐

11. This year, did your school provide or sponsor any of the following experiences for students that incorporate the arts? (***Mark one box per row.***)

	No	Yes
a. Field trips (e.g., museums, studios, expeditions)	☐	☐
b. Assembly programs	☐	☐
c. After-school programs	☐	☐
d. Private lessons (funded through the school)	☐	☐
e. Internships	☐	☐
f. Extracurricular activities (e.g., clubs, band, plays)	☐	☐

3. PROVIDERS OF ARTS INSTRUCTION

The following definitions are used in this section:

Artist-in-Residence – A visual or performing artist or folklorist, sometimes called Artist-in-the-School, who visits a school for an extended period (more than 1 week) for the purposes of teaching and modeling artistic process, techniques, and concepts, conducting inservice teacher training, and/or consulting in the development of curricula.

Visiting artist – A visual or performing artist or folklorist who visits a school to perform, demonstrate, or teach for a period of 1 week or less.

Arts specialist – An education professional with a state certification in one (or more) of the arts disciplines (including theatre or dance teachers whose primary credentials are in English or physical education, respectively).

12. Who provides instruction in each arts discipline? (***Mark all that apply.***)

	Full-time, certified arts specialist	**Part-time, certified arts specialist**	**Regular classroom teachers**	**Other arts professionals (e.g., Artist-in-Residence, visiting artist)**	**Volunteers**
a. Dance	☐	☐	☐	☐	☐
b. Music	☐	☐	☐	☐	☐
c. Theatre	☐	☐	☐	☐	☐
d. Visual Arts	☐	☐	☐	☐	☐

13. Indicate how many **full time equivalent** (FTE) arts specialist teachers provide instruction in your school in each arts discipline.

a. Dance ☐☐☐.☐

b. Music ☐☐☐.☐

c. Theatre ☐☐☐.☐

d. Visual Arts ☐☐☐.☐

4. STANDARDS AND ACCOUNTABILITY

14. Does your school or district have a written curriculum guide in any of the arts disciplines? (***Mark one box per row.***)

	No	Yes	Don't know
a. Dance	☐	☐	☐
b. Music	☐	☐	☐
c. Theatre	☐	☐	☐
d. Visual Arts	☐	☐	☐

15. For the art disciplines in which your school or district has a written curriculum, is the curriculum aligned with the California Visual and Performing Arts Content Standards? (***Mark one box per row.***)

	No	Yes	Don't know	Not applicable - Our school does not have a written arts curriculum
a. Dance	☐	☐	☐	☐
b. Music	☐	☐	☐	☐
c. Theatre	☐	☐	☐	☐
d. Visual Arts	☐	☐	☐	☐

16. What are the graduation requirements for the Visual and Performing Arts in your district or school?

☐ *Not applicable - Our school does not serve grade 12*

☐ 1 year of coursework in the arts or foreign language

☐ 1 year of coursework in the arts

☐ 1 semester of coursework in the arts

☐ Other (please specify): _____

5. FUNDING FOR THE ARTS

17. Indicate how important the following sources are in supporting the arts budget in your school. (***Mark one box per row.***)

	Top funding source	Significant funding source	Minimal funding source	Not a funding source
a. General school or district funds	☐	☐	☐	☐
b. Parcel tax or municipal bond measures	☐	☐	☐	☐
c. State or local arts organization(s)	☐	☐	☐	☐
d. State or federal education grant(s)	☐	☐	☐	☐
e. Parent group funds	☐	☐	☐	☐
f. Other private funds, including business and foundation grants	☐	☐	☐	☐
g. Other (please specify):	☐	☐	☐	☐

18. To what extent does your school rely on outside sources of funding (including, but not limited to, parents' groups, foundations, or local businesses) to fund the school's arts program?

☐ Not at all

☐ A little

☐ Somewhat

☐ Greatly

6. PARTNERS AND SUPPORTERS

19. Please indicate if there are curriculum specialists or program coordinators at the district or county level who provide support for the curriculum and instructional programs offered in each of the arts disciplines at your school. (***Mark all that apply.***)

	District Office	County Office of Education
a. Dance	☐	☐
b. Music	☐	☐
c. Theatre	☐	☐
d. Visual Arts	☐	☐

20. Indicate the type(s) of partnerships your school has that support your school's delivery of arts instruction. A partnership is defined as a sustained relationship through which **arts organizations** or **individual artists** provide resources or expertise to support your school's arts education program. ***(Mark all that apply.)***

☐ Individual artists

☐ Cultural or community organizations

☐ Museums/galleries

☐ Colleges/universities

☐ Performing arts centers

☐ Other (please specify): _____

☐ *Not applicable - Our school does not have any partnerships in the arts*

21. Please indicate what partner organizations and the district and county offices provide to support your school's delivery of arts instruction. (***Mark all that apply.***)

	District office	County Office of Education	Partner organizations
a. Funding	☐	☐	☐
b. Arts specialists or other arts professionals	☐	☐	☐
c. Professional development in support of arts education	☐	☐	☐
d. Curricular support	☐	☐	☐
e. Facilities	☐	☐	☐
f. Materials, equipment, tools, and instruments	☐	☐	☐

7. CHANGE OVER TIME

22. Compared to the 2000-01 school year, indicate how the following aspects of your school's arts education program have changed. (***Mark one box per row.***)

☐ *If the school did not exist 5 years ago or there are no current staff who can speak to the change,* ***check this box and skip to question 23.***

	Not applicable either time	Decreased	Remained the same	Increased
a. Number of arts staff	☐	☐	☐	☐
b. Enrollment in arts electives (e.g., dance, chorus, drama)	☐	☐	☐	☐
c. Arts instruction time	☐	☐	☐	☐
d. Percentage of school budget designated for arts programs and activities	☐	☐	☐	☐
e. Support from partner organizations	☐	☐	☐	☐
f. Parent/community support for arts education	☐	☐	☐	☐
g. Professional development in support of arts education	☐	☐	☐	☐
h. Programs outside of the regular school day (e.g., extracurricular and after-school programs)	☐	☐	☐	☐

8. BARRIERS TO IMPLEMENTING ARTS EDUCATION

23. To what extent does your school face the following barriers to the delivery of arts instruction? (***Mark one box per row.***)

	Not a barrier	Minor barrier	Moderate barrier	Serious barrier
a. Inadequate funding	☐	☐	☐	☐
b. Inadequate facilities	☐	☐	☐	☐
c. Inadequate materials, equipment, tools, and instruments	☐	☐	☐	☐
d. Focus on improving academic test scores	☐	☐	☐	☐
e. Insufficient instructional time	☐	☐	☐	☐
f. Lack of arts specialists	☐	☐	☐	☐
g. Lack of arts expertise among regular classroom teachers	☐	☐	☐	☐
h. Lack of student interest or demand	☐	☐	☐	☐
i. Lack of parent or community support	☐	☐	☐	☐
j. Other (please specify):	☐	☐	☐	☐

24. If you would like to elaborate on any issues regarding arts education in your school (including your school's delivery of arts instruction, barriers to and supports for offering arts instruction, and change over time), please do so below.

As a thank you for your time, we would like to send you a $50 Amazon.com gift certificate. To receive this gift certificate and updates about findings from this study, provide your contact information below (this information is confidential and is only to be used for survey administration purposes).

First name:

Last name:

Street address:

City:

State:

ZIP:

E-mail address:

How would you like to receive the $50 gift certificate?

☐ E-mail ☐ Mail

☐ If you do not want to receive updates about study findings, check the box.

Please indicate who completed this survey:

☐ Principal

☐ Department head

☐ Arts coordinator

☐ Joint effort

☐ Other (please specify):

SRI International
333 Ravenswood Avenue
Menlo Park, CA 94025

Phone: 650.859.2000

www.sri.com