

**The City of San José  
Office of Cultural Affairs**

*Arts Education Programs:  
Research, Assessment and Recommendations*

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April, 2007



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## Executive Summary

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### Overview

The City of San José, through its Office of Cultural Affairs (OCA), has been providing arts education programs and services in San José and schools in Santa Clara County since 1978. Today the OCA provides programs in three areas: 1) arts exposure for grades 4 - 12 through Arts Express; 2) professional development services primarily through the South Bay Arts Education Collaborative; and 3) after-school enrichment for students participating in San José After School (SJAS).

In an effort to better understand the performance of these three areas of OCA arts education programming and the context in which they were developed, a six-month research and assessment process was conducted by an outside consultant. The consultant was asked to respond to the following three assessment goals:

1. To better understand the context within which the OCA provides arts education programs;
2. To provide staff and Arts Commissioners with an objective view of the performance of the current arts education program; and
3. To inform the OCA about relevant program and service models utilized by local arts agencies of a similar size and demographic nationwide.

The consultant was further asked to provide an objective view and a set of recommendations based on the research and professional expertise that could guide future program decisions.

### Report Design

With these goals in mind, the research and the report's compilation include these four components:

1. Historical Context and Background
2. Comparative Analysis of Arts Education in Local Arts Agencies
3. Assessment of Three OCA Program Areas
  - a. Arts Express
  - b. Professional Development
  - c. After-school Enrichment
4. Recommendations for Future OCA Planning

Research methods included literature review, personal interviews, online surveys, use of participant evaluations conducted as part of OCA arts education program management, and focus groups.

## Findings

### *Historical Context and Background*

**The OCA’s history of program development is in alignment with national educational trends and policies as well as the needs of the local community.**

The OCA has provided arts education programs and services from the earliest days of national, state, and local arts agency involvement in arts education programming. Thus, an historical look at its programs provides the reader with a case study in the history of the regression and progression of arts education in California.

One can see, for example, how Arts Express and its changes over the years responded to the environment, how the need for teacher and artist training in the wake of the adoption of state curriculum content standards led to professional development programs, and how funding to address concerns about at-risk youth led to after-school enrichment for SJAS. Through its arts education efforts, the OCA has been responsive to its environment by providing important programming to the community that has benefited hundreds of thousands of Santa Clara County young people for almost 30 years.

### *Comparative Analysis*

A comparative study of arts education from the standpoint of other local arts agencies nationwide **confirms that the OCA’s programs are similar to those of its counterparts in other major cities.**

It also **affirms that there is no formula or single way to provide programs** as the agencies reviewed illustrate a broad range and combination of arts education-related programs and services

**San José, with its own set of characteristics, would serve its community best by understanding what *it* needs and building its own model.** What the comparative information can do best is to illuminate the dialogue and spark the imagination with ideas about “what can be.”

Suggestions for future programs and services are provided to aid in planning.

### *Program Assessment*

The program assessment revealed that **the OCA’s programs, arts exposure through Arts Express, professional development with the SBAEC, and arts enrichment through San José After School , all exhibit high levels of staff knowledge about and commitment to best practices in arts education.**

The programs, on the whole:

- **Are Well-designed;**
- **Serve large numbers of San José youth on a relatively small budget;**
- **Meet teacher needs for affordable and accessible arts experiences for their students; and**
- **Help build the capacity of those serving youth to provide high quality programs that meet state curriculum requirements.**

However, they are **not guided by a stated mission or policy that would articulate their value within the context of community need and overall agency purpose.** Rather, programs have been developed in response to a variety of external conditions and not in congruence with an internal set of core values. Programs are each assessed separately within the report and include an

objective view of the program's strengths and challenges along with recommendations for program improvement.

### *Conclusions and Recommendations*

The final section, Conclusions and Recommendations, provides a series of possible directions that the OCA can take with regards to future arts education programming.

**Recognizing the strength of the existing three programs, it does not recommend their elimination.** The program assessment does not indicate weak program design or implementation, duplication of programs with those provided by others in the community, or a lack of need. In fact, they are well designed, well managed, and serving needs not already provided for by other agencies.

Rather the **recommendations are geared towards placing these programs and/or others in the context of a larger stated agency mission** with regards to its arts education role and goals.

**To do this, three options with increasing levels of agency commitment are offered:**

**Option One:** Create an arts education mission statement with goals and annual objectives that incorporates the current arts education programs and activities, but make no significant changes to the existing program.

**Option Two:** Create an arts education mission statement with goals and annual objectives and place the existing programs within that context. Use recommendations from the Program Assessment portion of this report to strengthen the Arts Express, SJAS and professional development work.

**Option Three:** Create an arts education mission and purpose statement and establish a larger commitment to arts education leadership in the community. Programs and service delivery can be a combination of current activities that are strengthened using Program Assessment recommendations as well as new initiatives aimed at having greater community impact.

The OCA is further encouraged to:

- **Consider its role as a key leader in San José's arts and culture community as well as in the City as a whole; and**
- **Take part in broader thinking when it begins to imagine what is possible, whether its K-12 education, lifelong learning, coalition building for fund development or regional arts education advocacy.**

## Acronyms, Definitions, and Terminology

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The following is a list of frequently used acronyms and terms and their definitions.

### Acronyms

<b>AEDP</b>	2003: Arts Education Demonstration Projects (a funding program of the CAC)
<b>AFTA</b>	Americans for the Arts, a national arts advocacy organization
<b>CAAE</b>	California Alliance for Arts Education, a statewide arts education advocacy organization.
<b>CAC</b>	California Arts Council, a state arts agency.
<b>CBO</b>	Community Based Organization
<b>CEP</b>	Creative Education Program, a program of CISV that worked to ensure that all K-6 students in Santa Clara County participate in weekly, sequential, standards-based, in-school arts instruction in one or more arts disciplines.
<b>CISV</b>	Cultural Initiatives Silicon Valley, a non profit organization created to help implement the 20/21 plan by working with a network of public and private cultural agencies and organizations to provide the necessary resources and leadership. By design, the CISV completed its work and closed in December 2006.
<b>ELAPP</b>	1996 (est.): Extended Learning Arts Pilot Project (A collaborative after school program of the SJOCA and ArtPath)
<b>LAEP</b>	1992: Local Arts Education Partnership Program (A funding program of the CAC)
<b>LEAPartners</b>	1992: Learning through Education in the Arts Program (A collaborative program of the SJOCA)
<b>LEARNS</b>	1999 (est): Literacy, Education, Arts and Recreation Nurture Students (A collaborative program of the SJOCA and PRNS)
<b>NCLB</b>	2002: No Child Left Behind Act – National education reform policy that requires all students to meet state determined standards in core subjects by 2014, among other things.
<b>NEA</b>	National Endowment for the Arts, an independent agency of the federal government dedicated to supporting the arts in America.
<b>PRNS</b>	Parks, Recreation and Neighborhood Services Department (City of San José)
<b>SBAEC</b>	2003: South Bay Arts Education Collaborative, a community-wide networking and professional development effort for teaching artists and classroom teachers designed to ensure high quality arts education for South Bay youth.

<b>SCCOE</b>	Santa Clara County Office of Education
<b>SJAS</b>	San José After School, formerly LEARNS (a program of PRNS)
<b>(SJ) OCA</b>	San José Office of Cultural Affairs also referred to as OCA
<b>20/21</b>	1997: <i>20/21: A Regional Cultural Plan for the New Millenium</i> . A collaborative cultural plan for San José, Santa Clara County and Silicon Valley co-commissioned by the City of San José Arts Commission and the Arts Council of Santa Clara County (aka: Arts Council Silicon Valley).
<b>VAPA</b>	Visual and Performing Arts
<b>YADP</b>	1997: Youth Arts Development Program (An after school program of the SJOCA in collaboration with PRNS, San José Public Libraries and CBOs.)

## **Terms**

### **Artists-in-the-Schools, Artists-in-Residence and Artist Residencies**

A few of the terms used to describe classroom-based programs in which artists provide continuous, sequentially designed arts instruction to students over a period of weeks. They are often used interchangeably.

### **Content Standards**

A document that outlines what students need to learn and be able to accomplish in the visual and performing arts at each grade level.

### **Integrated Curriculum**

The incorporation of the visual and performing into all aspects of classroom curriculum so that the arts are connected with all disciplines including reading, math, science and physical education.

### **Local Arts Agency**

A local arts agency is a community organization or an agency of local government that supports cultural organizations, provides services to artists and arts organizations, and presents arts programming to the public. They can be public agencies (part of the city or county government) with their largest source of revenue from local government or they can be private, receiving most of their revenue from earned income and contributions.

### **Standards Aligned Curriculum**

Arts curriculum that fully conforms to the approved VAPA content standards.

### **Standards-Based Curriculum**

Arts program designs and curriculum that are guided by the approved VAPA content standards.

### **VAPA Framework**

A state approved model for incorporating the VAPA content standards into classroom curriculum for day to day implementation.

## Purpose of the Report

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Following the OCA's recent transition to becoming a division of the Office of Economic Development, a decision was made to conduct an assessment of its arts education programs with the intention of using it as both a management and an organizational development tool. The report is not intended to be used as a strategic or program plan but rather to inform future such planning efforts.

The research was conducted, analyzed and interpreted with an eye towards providing the OCA with the following information:

- An overview of the history and context within which its arts education programs were designed and implemented since 1978 as well as an understanding of the environment in which current programs operate and plans for future programs may be developed. The history and context component looks at national, state and local arts education issues and efforts both as part of cultural policy and educational policy.
- A comparative analysis that examined five local arts agencies across the country and reviewed their approach to arts education programming and services. This information provided additional context for understanding the various roles that local arts agencies have taken with regards to arts education as well as to inform recommendations for future OCA planning.
- A thorough assessment of the OCA's three current arts education programs: Arts Express, Professional Development, and San José After School, that provides an objective view of their design, management, educative value, strengths and challenges and their ability to fill a need not filled by other local entities. The assessment of each program concludes with commentary on the implications of the findings and recommendations for future efforts.
- A set of recommendations for future planning, programs and policies that are set within the context of the information provided in the first three components as well as other City arts education efforts and the City's overall youth-serving goals; identifiable arts education needs and desires of the San José community and the ways, generally, in which those needs and desires are being served; the role of the City's arts education activities in relation to arts education throughout Santa Clara County and current arts education principles and best practices.

## Historical Background and Context

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### 1970s

In a January 2007 interview with Barry Hessenius, former Cultural Initiatives Silicon Valley Executive Director, John Kreidler indicates that the decline of the arts in California's education system began in 1970 with the Ryan Act, which eliminated requirements for California classroom teachers to have any training in the arts. Thus thousands of teachers with California teaching credentials have had no arts education coursework as part of their professional training. He further states that over time this had the effect of "eliminating any active advocacy for the arts and negating any real understanding of the arts or the value of arts education." (Hessenius, 2007, January 24) Further damage occurred with the economic downturn in the mid-seventies that led to budget cuts and tax initiatives across the state (e.g., Proposition 13) that "...only solidified removal of the arts from the core curriculum." (Hessenius, 2007, January 24)

### 1978: Proposition 13 and Arts Education Week

In 1978, the San José Fine Arts Commission (as it was known at the time) began its first arts education efforts. It was also in this year that Proposition 13 passed and dramatically changed the funding and provision of arts education programs in California public schools. Proposition 13 (Jarvis-Gann Initiative) was a statewide ballot measure passed in 1978 that capped residential property taxes. Property formerly assessed annually for tax purposes, would now only be assessed at the time of the home's sale or transfer. As the property values skyrocketed throughout the state, the taxes paid towards the state's budget remained stagnant. The state's infrastructure - especially schools, libraries and municipal governments - was severely hit. School districts were forced to cut staff and all "non-essential" services, which included visual and performing arts education.

At this same time, the San José Fine Arts Commission moved to establish the first Arts Education Week to provide free educational presentations and experiences with the arts for K-12 students in a festival format. Whether the latter was instigated by the former is not entirely clear to present staff. However, there were several arts education efforts being implemented by the National Endowment for the Arts (NEA) and the California Arts Council (CAC) at this same time, which could have been influencing factors in San José's decision as well. The CAC, an early developer of this type of programming, created its first Artist-in-Residency program in 1976.

### 1980s

#### Artists-in-the-Schools

On a national scale, the 1980s saw progress towards making the arts more a part of the school curriculum and the Artist-in-Residency movement became more prominent. In 1980, the NEA's first Artists-in-the-Schools Program (originally begun in 1970) evolved into the Artists-in-Education Program with grants to state arts agencies for artists' residencies in schools and other settings, pilot learning projects and other technical services (National Endowment for the Arts, 2000). This set the stage for state arts agencies to develop and fund artist residency programs that were often administered by local arts agencies. Research conducted as part of this assessment indicated that many local arts agencies started their arts education programming as a result of receiving the NEA's Artists-in-the-Schools Program grants. The impetus for many artist residency programs was two-fold; they provided enhanced arts education programming for children across the country while providing meaningful employment for local artists.

In 1983 a new California law required high school students to take one year of either a foreign language or visual or performing arts.

In 1988, the NEA's Artists-in-Education Program was broadened with the goal of encouraging serious and sequential study of the arts as a part of basic education. The new category was called Arts-in-Schools Basic Education Grants.

By 1989, California Assembly Speaker Willie Brown's Arts Education Task Force issued a report stressing the importance of arts education, urging the CAC and the California Department of Education to bring artists into the schools to help train teachers as well as work with students.

## **1990s**

### **California Arts Council and Local Arts Agencies Lead the Way in Artist Residencies<sup>1</sup>**

Throughout the field, there was mounting concern that without arts education in the schools, generations of children in California would grow up without essential arts experiences and long-term patronage of the arts would suffer. Regardless of the lack of state support to enforce educational policies, artists, arts educators, arts administrators and arts patrons all believed that including the arts in education was essential to the provision of a well-rounded education.

In California, during the 1990s, the CAC and local arts agencies became principal funders of artist residencies. Artists became the primary art teachers in many schools. Many local arts agencies began to address arts education through funding programs when they realized that arts organizations were stepping in to provide arts education programs to the schools. Furthermore, they established professional development services when they recognized that arts organizations were not sufficiently trained to provide arts education in the schools. Artist residencies and now professional development initiatives were primary arts education programming for local arts agencies.

### **Artist Residencies in San José**

In the early 1990s San José's Arts Education Week went through a few format changes that included shifting from one, week-long festival each year to fall and spring programs that each occurred over several weeks. Hands-on workshops that had been implemented in downtown venues now took place at school sites.

A few years later, the OCA worked with local organizations to develop LEAPartners. LEAP stood for Learning through Education in the Arts Program and was modeled after a successful program of the same name in San Francisco. The founder of the San Francisco program collaborated with the OCA, San José State University's Art Department, local artists and participating San José school districts to develop an artist in residence program. The program emphasized training artists to work in classrooms and engaging classroom teachers in planning and working with the artists to integrate the arts into their existing classroom curricula at the school sites. Following a standard format, the residencies served up to six classes at a school and were five to six weeks in length. The program was later renamed ArtPath. The OCA ultimately stepped back from their initial more direct involvement to assist in future years with funding through the Special Grants Category.

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<sup>1</sup> Artists-in-the-Schools, Artists in Residence and Artist Residencies are used synonymously here to define classroom based programs in which artists provide continuous arts instruction to students over a period of weeks.

Also in the early 90s, Arts Education Week was redesigned to become what is now known as Arts Express, a coordinated program that brokers free assembly and gallery programs to schools throughout the year on behalf of local arts organizations funded by the OCA. It was no longer confined to the fall and spring week-long format, but teachers could schedule their classes to attend performances at different times depending on their needs.

### **1992: Local Arts Education Partnerships**

In 1992, the CAC's Local Arts Education Partnership Program (LAEP) put into practice the recommendations of the Speaker Brown's Task Force. LAEP, a joint endeavor between the CAC and the California Department of Education, encouraged the establishment of arts programs in public schools by providing matching grants which linked local school districts with local arts agencies. Working with school district officials, the local arts agency acted as the lead partner, and used community arts resources in a planned and coordinated way, to provide and/or enhance arts programs in the local school district. Funded through the state's Arts License Plate program, it ushered in some of the first comprehensively collaborative professional development programs for classroom teacher and teaching artist training.

### **Arts Express Changes in Mid-90s**

In San José in the mid-1990s, changes were made in the stated purpose of the Arts Express program. What had initially been a program intended to fill the gap in the arts educational offerings in local schools, began to become a way for City-funded arts organizations to increase and/or develop their ability to offer high quality outreach programs to schools that were "underserved" with arts experiences. Serving the underserved became a common mantra in arts education and outreach programming nationwide and San José was no exception. Everywhere the idea of "multiculturalism" was growing and with it the recognition that for a variety of socio-economic reasons, some segments of the population did not have access to arts experiences as readily as others. The drive to reach those who were underserved was on. Up until this point there was an expectation but not a requirement for arts organizations that received Arts Grants Program funding from the City to participate in Arts Express. In the mid-90s the expectation of participation in Arts Express became a requirement for any organization that wanted to continue to receive OCA funding; reaching underserved populations was part of the intention.

### **Goals 2000 and the National Standards for Arts Education**

National education reform in preparation for the turn of the century began to take shape in the early 1990s. Congress established a program called Goals 2000, by which states received federal grants to help them reach a set of six goals for education reform identified under the Bush Administration in 1989. In 1994, the National Standards for Arts Education were published that focused on "what every young American should know and be able to do in dance, music, theater and the visual arts" and the Goals 2000 Arts Education Planning Process took place that summer. These efforts more firmly positioned the arts in national education policy framework than at any time in the past. (Remer, 1996, p. 517) In 1995, California's education code was amended to require visual and performing arts instruction aimed at the development of aesthetic appreciation and the skills of creative expression for grades one through twelve.

While the education code established these requirements, there was little assistance available to school districts, now almost 20 years after the passage of Proposition 13, for developing the content of arts courses. In addition, there was "...no accountability for student achievement, and no

monitoring for teacher preparation or professional development in the arts.” (California Alliance for Arts Education)

### **1996: After-School Programs for Youth At-Risk**

Around 1996, a new movement was afoot to create after-school programming for children who were deemed “at-risk” of violence and drug use between the hours of 3:00 PM and 6:00 PM when parents were still at work. Local, state and national funding opportunities were established for communities that could put together comprehensive programs for keeping children safe while helping them with homework, and providing them with recreational activities and arts programming.

The NEA published *Coming up Taller: Arts and Humanities Programs for Children and Youth At-Risk* to highlight the role of artists and arts educators in shaping the lives of disadvantaged youth.

In 1999, the NEA began funding after-school programs for youth at-risk.

In San José, community based organizations (CBO) collaborated on proposals to establish 21<sup>st</sup> Century Learning Centers that were also funded by the federal government. These centers had an array of educational, recreational, arts and life-skills programs for children that were provided in community or school-based settings during after-school hours. Arts organizations became key partners in these efforts both nationally as well as in San José.

One of the unintended outcomes of the after-school arts programming trend, was that many schools now opted out of in-school arts education in favor of providing it after school with fewer curriculum requirements. Furthermore, arts organizations were now relying on income from grants and contracts for arts education residencies, assembly programs, and after school programs for at-risk youth to stabilize their operational funding. The lack of classroom-based arts education became a revenue generator for arts organizations and individual artists.

### **San José: YADP, ELAPP and LEARNS**

In San José, a variety of programs were piloted to provide arts enrichment opportunities to local children via after-school programs; these included Youth Arts Demonstration Project (YADP); the subsequent Extended Learning Arts Pilot Project (ELAPP) and a three-year collaboration that continues today initially called LEARNS (Literacy, Education, Arts and Recreation Nurture Students). The LEARNS program was a comprehensive after-school program developed with the City’s Department of Parks Recreation and Neighborhood Services (PRNS), local school districts and CBOs. Today the program is known as San José After School (SJAS) and the OCA manages the arts and culture programming for seven program sites.<sup>2</sup>

### **State Efforts to Improve Arts Education**

In 1997, California Superintendent of Schools Delaine Eastin formed a task force to find ways to bring art and music back into the classroom, mobilizing public officials and private arts groups.

In 1998, the Department of Education began a grant program called Art Works that provided as much as \$6 million a year for arts education and was instrumental in assisting some districts with strengthening accountability, teacher preparation and professional development.

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<sup>2</sup> More complete information about SJAS is available in the Program Assessment section.

Arts educators also began to make their case using the evaluative tools that science, math and language arts educators had been using for years. This led to a series of studies and research published about the role of the arts in improving test scores, keeping kids off drugs, enhancing emotional intelligence and strengthening student learning in core subjects. The case for the arts in the classroom was getting a boost, but the school days were now filled with teaching to “core subjects” which for the most part did not include the arts.

### ***1997: 20/21: A Regional Cultural Plan for the New Millennium***

In May 1997, San José City Council approved the *20/21 Regional Cultural Plan (20/21)*. The San José Mercury News identified it as “the latest blueprint for nurturing cultural institutions in Silicon Valley.” Further it indicated that “The plan is filled with good ideas, not only for building up major arts organizations but for making the arts a part of everyday life in neighborhoods and schools.” (San José Mercury News, 1997)

Community surveys conducted as part of *20/21*'s research asked Santa Clara County residents their opinions about arts education in the schools. An overwhelming 95% of those surveyed indicated they believed that “public schools in our community should offer arts education programs in the curriculum.” The consultants who conducted the survey indicated that this was the highest percentage of public demand for the arts in the schools they had ever registered in a survey of this type (Wolf, Keens & Co., 1997). Furthermore, two-thirds of the respondents indicated that they would pay an additional \$5 a year in taxes to increase public funding for school arts programs, especially if the funds were devoted to arts education programs for public school children. (Wolf, Keens & Co., pp.14 -15.) Subsequent research conducted by Cultural Initiative Silicon Valley (CISV) for its *Creative Community Index* in 2003 and 2005 shows sustained public support for school based arts education. (Rawson, B., 2003) and (Kreidler, J. and Trounstone, P., 2005)

Other current research conducted as part of cultural planning processes in both San Antonio (San Antonio Office of Cultural Affairs, 2005) and San Diego (The San Diego Foundation, 2006) provide similar data regarding resident willingness to pay increased taxes for arts education. In 2004, voters in San Francisco overwhelmingly passed Proposition H which earmarked tens of millions in city funds for schools, including new funds for arts education. (San Francisco Unified School District, 2006, p. 5)

As a partner in *20/21*'s development, the OCA recognized the magnitude of the arts education needs in the community and the importance of addressing the need with a more comprehensive approach. Rather than create new educational programs itself, it chose instead to provide significant funding for the development and implementation of the plan and its initiatives through the creation of CISV.

### **1998: Creative Education Program**

In January 1998, CISV convened a 40-member Arts and Cultural Education Task Force with educators, funders, arts professionals and civic leaders to design a comprehensive arts education program. This led to the January 1999 launching of CISV's Creative Education Program (CEP). The CEP was a comprehensive program that provided cash grants, technical assistance, and professional development to public elementary schools in Santa Clara County. Its primary goal was that all K-6 grade students participate in weekly, sequential, standards-based, in-school arts instruction in one or more disciplines (dance, music, theater, and visual arts).

The CEP included the following attributes:

- The CEP covered six program areas that were identified through current research and working models from around the country. They included school grants, advocacy, leadership and networking, program evaluation, professional development and technical assistance.
- Each program site made a five-year commitment to create, improve or expand arts education programs for its students.
- The CEP provided four years of seed money for planning, piloting and implementing the program with the school site gradually assuming financial responsibility for the program in the fifth year.
- An experienced team of Arts Education Mentors provided up to 20 hours per month of customized consulting to assist each site in reaching its goals and objectives. A county-wide network of professional development opportunities enabled teachers, administrators, artists and parent volunteers to gain valuable knowledge and skills in the best practices for successful arts education programs.

Its program goals were:

- Within 2 years:
  1. Adopt an arts policy at the school board level;
  2. Adopt arts content standards at the district level; and
  3. Align district arts curricula and instruction with the adopted standards.
- By the end of 5 years:
  4. All students in school/district receive weekly arts instruction in at least one discipline (dance, music, theater, or visual arts) during the regular school day; and
  5. Develop and adopt a long-range arts strategic plan at the school board level.

Nineteen of 27 Santa Clara County K-6 grade schools/school districts participated between 1999 and 2006 with 17 districts completing the five-year partnership.

### **San José Schools and CEP Progress**

- In San José specifically, out of 16 possible San José school districts, three have chosen not to participate (Berryessa, Evergreen and Orchard Elementary).
- Of the remaining 13 San José districts, four have successfully completed and met the program goals;
- Five districts have adopted a District Arts Education Policy;
- Eight districts have adopted Visual and Performing Arts (VAPA) Standards-Based Curriculum; and
- Seven districts have adopted a Five-Year Arts Strategic Plan.

There are San José districts that are in various stages of completing the process as well; most notably:

- Six are working towards adopting the Five-Year Arts Strategic Plan;
- Two are “in progress” with regards to adopting an Arts Policy Statement;
- Five have established a “stable, diversified, sustainable funding system for arts programming;” and

- San José Unified’s Arts Strand is participating but not the entire district. There are four elementary schools in San José Unified that have achieved three of the five program goals (adopting an arts policy, creating a Standards-Based Curriculum in the arts disciplines and developing a Five-Year Strategic Plan) but have been challenged with stabilizing long term funding sources. Because the program was designed for district wide implementation, the administrative level at which policies, curricula, and plans were adopted depended upon existing district protocols. The SJUSD schools that participated individually adapted these goals to the school level (e.g., Booksin, Cory, Los Alamitos, and Simonds in SJUSD).

The following table indicates progress San José school districts have made toward completing each phase of the process:

District Name	STATUS	Adoption of District Arts Policy Statement	Adoption of standards-based curriculum in arts disciplines taught	Adoption of 5-year Arts Strategic Plan	Stable, diversified sustainable funding system for arts program
Alum Rock Union Elementary		*	*	IP	*
Berryessa Union Elementary	Withdrew from program and chose not to participate				
Cambrian Elementary		No	No	✓	✓
Campbell Union Elementary		✓	✓	✓	✓
Cupertino Union Elementary		✓	✓	✓	✓
Evergreen Elementary	Has chosen not to participate				
Franklin-McKinley Elementary		✓	✓	✓	✓
Luther Burbank Elementary		*	*	IP	*
Moreland Elementary		No	✓	IP	IP
Morgan Hill Unified		IP	✓	IP	IP
Mt. Pleasant Elementary		✓	✓	✓	IP
Oak Grove Elementary		✓	✓	✓	✓
Orchard Elementary	Has chosen not to participate				
San Jose Unified - Arts Strand <sup>3</sup>		*	✓	IP	*
Union Elementary		*	*	IP	*

**LEGEND**

Cohort 1 - 1999 - 2004	IP = In Progress ✓ = Completed phase No = Chose not to complete that phase * = Not yet addressed
Cohort 2 - 2001 - 2006	
Cohort 3 - 2006 - 2007	

CEP staff indicates that San José Unified, the largest in the city, has a more decentralized bureaucracy and is without a district-wide dedicated VAPA Coordinator. This has meant that schools have participated individually but the district as a whole has not participated in the program.

<sup>3</sup> Four SJUSD elementary schools participated, over Cohort 1 & 2 including Cory (closed) Los Alamitos, Booksin and Simonds; all achieved first three indicators; stable funding sources remain a challenge

Overall, there is varied participation by San José school districts which means that across the city the distribution of school-based arts education programming and services is uneven and not necessarily accessible to all students.

### **South Bay Arts Education Collaborative**

The CEP also helped establish the South Bay Arts Education Collaborative (SBAEC); a program co-developed with and funded by the OCA and several private entities, with participation from local arts education organizations. Its mission is to provide professional development training and workshops to teaching artists and classroom teachers in order to ensure high quality arts education for South Bay youth. In addition to training workshops, there are networking roundtables and forums for the arts education community.<sup>4</sup>

### **CEP in Context**

The original design for the CEP is similar to many large scale comprehensive arts education initiatives being developed and implemented in California and across the country. Other examples that include some overlapping program efforts include Los Angeles County Arts Commission's *Arts for All*, Alameda County Office of Education's *Alliance for Arts Learning Leadership* and Dallas's *Big Thought*. These efforts are most often partnerships between some combination of the County Office of Education, the local arts agency, school districts and community arts organizations. The general mission and purpose is to integrate standards based arts education into the classroom curriculum that is supported by community arts resources and ongoing professional development for classroom teachers and teaching artists. Funding sources have included local or national philanthropic foundations; all levels of government; school districts; and corporations.

### **Other 20/21 Plan Findings**

20/21 also showed that of the 76 Santa Clara County arts organizations surveyed for the study that provide arts education programs, 54 offered programs in the schools to over 600,000 youth. Furthermore, 62 of the organizations provided programs to 180,000 youth in community settings and 53 organizations provided programs to 70,000 adults. They noted the vast difference between programs for young people and those for adults.

20/21 did not include statistics for San José residents specifically. Current data is not available as the OCA does not keep statistics for student and adult participation in arts education programs for the organizations they fund.

The report continued to assert that further review of the education programs offered by arts organizations at that time showed that there was a "good distribution of programs across age and grade levels." More than one-third of the organizations that provided arts education programs had a culturally specific focus which correlates with the multi-cultural demographic that described the Santa Clara community. Approximately one-third include parent and family involvement. (Wolf, Keens, p.18.)

Some of the most significant findings and recommendations in the report are around the arts education issue. It noted that while special research emphasis was placed on arts and cultural education, nobody anticipated the overwhelmingly positive response from County residents around

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<sup>4</sup> Additional information about SBAEC can be found in the Program Assessment section.

the importance of arts education in the schools. Further more it noted that in spite of the public's demand, the schools had not made it a priority.

An additional note was the importance of cultural education rather than just arts education. It asserted that cultural education takes place in community settings (e.g. libraries, museums, parks and recreation departments) as well as school settings and that opportunities for informal learning about and through the arts and culture should be available to be experienced by people of all ages. (Wolf, Keens, pp. 22-23) More recent reports from the CISV indicate that cultural education and informal learning continue to be important aspects of the San José environment. (Alvarez, 2005)

## **2000s**

### **CAC: Arts Education Demonstration Projects**

Several boosts for California arts education funding and programs were instituted in 2000 with the sudden rise in the state budget due to previously strong stock market returns on investments and the rise of the dot.com and computer technology boom. Capital gains taxes paid to the state by dot.com investors meant larger budget opportunities for the arts. Taking advantage of the political and financial climate, the CAC managed to increase its annual budget by \$10 million for arts education programs. This funding was passed down to local arts organizations and local arts agencies in the form of Arts Education Demonstration Project (AEDP) grants that were used to start new arts education initiatives that could be identified as replicable models that could be monitored and assessed for their ability to impact overall student learning and strengthen the ways that arts organizations provided standards-based programs in the schools. This was the first major effort of its kind in California that would attempt to make the case for ongoing arts education funding through the assessment and evaluation of programs that were integrated into the classroom curriculum and could thus be shown to make a difference in student test scores in other subjects.

Fifty-five organizations statewide were funded in two cycles in FYs 01/02 and 02/03. San José organizations that received grants were the San José Repertory Theatre, the San José Children's Musical Theatre and Young Audiences totaling \$193,481 in the first year and \$153,752 in the second year.

### **2000: Dot.com Bust and San José OCA**

No discussion of the environment and context for arts education programming at the OCA is complete without a look at the 2000 dot.com bust's effect on the agency. Staff indicated that its most significant effect in this area was probably the loss of the arts education manager position that was originally vacated due to staff retirement. Staff was "on the verge of making an offer when we were told to stop the hiring process."<sup>5</sup> The position was then eliminated. This, coupled with the loss of another 1.75 full-time equivalent position (FTE) from the arts program staff required redistributing various program responsibilities. The end-result was the decline from a peak arts education staff of about 3 FTE that included one manager, to what is now approximately 1.1 FTE with no arts education manager. Another consequence is that the "non-management" staff have been carrying some management-level responsibility in arts education.

The Arts Express budget has been largely static since the dot.com bust. The most significant change in the SJAS budget is that the OCA gave back to PRNS the management and processing of

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<sup>5</sup> Commentary on the effects of the dot.com bust were provided via email from Lawrence Thoo dated February 26, 2007.

contracts with the arts providers. This was primarily an efficiency measure to which the OCA and PRNS mutually agreed. Because the OCA's arts education activities have largely taken the form of service delivery rather than direct programs or grant making, the effects of the dot.com bust were felt in losses of personnel. Agency-wide, the OCA's grantmaking capacity was more rapidly and more severely affected than its service delivery. This was because grantmaking was almost entirely dependent on the hotel tax, which was impacted almost immediately by the dot.com events and 9/11. Service delivery was dependent on the General Fund (except for SJAS, which was grant funded), and the General Fund was not affected until nearly two years later.

### **2003/2004: CAC Experiences Landmark Budget Losses**

While AEDP grants were intended to be funded for three years, they were cut short by severe state budget shortfalls that led to the slashing of 94% of the CAC's appropriation in FY04. At that time, all grants programs were suspended except for a few that addressed special needs such as arts education and multi-cultural initiatives. In FY04 they made 154 grants totaling \$679,000. This was in stark contrast to FY03 in which 1,315 grants totaling \$16,388,670 were made in 16 grant funding categories. In FY04, San José Taiko was one of only six organizations funded statewide in the Multi-Cultural Hub category; they received \$9,000.

In FY05, the budget remained flat and the agency set aside \$1,049,302 for grants and funded 224 organizations. The newly designed Youth Education in the Arts (YEA!) program funded 201 organizations with \$727,980. There were no San José grant recipients.

In order to determine if the loss of the CAC's funding ability had a significant impact on San José arts organizations, a survey of CAC grant recipients between FY02 and FY05 was conducted. The survey revealed that:

- Grants to San José artists and arts organizations for arts education programs averaged five per year with half of them going to individual artists rather than arts organizations.
- CAC staff explained that the relatively low number of grants funded to San José organizations is an indication of the low number of proposals submitted by San José organizations to the CAC.

Overall only a few organizations and a few individuals felt the loss of CAC arts education funding. However, this also indicates that San José arts organizations were not taking advantage of a previously strong potential source of funding for their educational efforts.

Statewide, the impact of lost CAC funding was acutely felt by artists and those receiving arts education funding. Throughout its history, the CAC championed artists and arts education through a variety of funding programs that put artists in schools and communities, and ensured that students had hands-on, sequential experiences with the arts that took place over an extended period of time. In FY02 alone, the CAC had an overall funding pool of \$23,480,240 and made grants to a total of 1,590 grantees through six arts education specific funding programs. Today it has one artist in the schools funding program, Youth Education in the Arts, that funded 224 grants for a total of \$1,049,302 in FY05.

### **Educational Policy**

Other advancements in and around 2000 included:

- Both the University of California and California State University school systems changed their admission requirements to include one-year of visual or performing arts, beginning in 2003;
- A report issued by the Arts Education Partnership, a national arts education research organization, indicated that students with higher levels of arts involvement were more likely to be high achievers on tests, were less likely to drop out by grade ten and were more engaged with learning during the school day. (California Department of Education, 2004); and
- The adoption of the California Visual and Performing Arts (VAPA) Content Standards for dance, music, theater and visual arts in January 2001. California's standards have become a model for arts content standards nationwide.

### **“Standards-Based” Programs**

While the development of standards-based programs began in the early '90s and possibly before in the education system, these particular milestones accentuated the need for local arts agencies and local arts organizations to understand and be able to create programs that addressed the content standards in order to be considered viable for use in the schools. Local arts agencies in partnership with school districts throughout the state began to create new professional development programs to assist arts organizations with understanding and applying the content standards to their residency and assembly programs.

Funders like the CAC, the NEA and philanthropic foundations began to make standards-based curriculum a requirement for any organization proposing an in-school arts education program.

The NEA created the Institute for Teachers, the Institute for School Leaders, and the Summer School in the Arts programs to support the development and evaluation of standards-based pilot projects for educators, students, and school administrators. Their *Access to Artistic Excellence Learning in the Arts* program funds arts education efforts that demonstrate high artistic quality through a sequential standards-based curriculum design.

### **San José and NEA Arts Education Funding**

A website review of arts education specific grants funded in the *Access to Artistic Excellence Learning in the Arts Category* (National Endowment for the Arts) category between 2002 and 2006 indicates that in that five-year period, over one thousand grants were made to organizations with five going to San José institutions. The Firebird Youth Chinese Orchestra received two of the five in consecutive years (2005, 2006) totaling \$64,000. An interview with Terry Liu, NEA Arts Education Program Specialist, indicated that the arts education program grants are highly competitive and that they receive thousands of applications in each category each year. He could not provide specific data about the numbers of proposals submitted by San José organizations in the reviewed time period, but he did say that he knows the San José community and believed that there could be more applications submitted given the number and diversity of organizations in the area. He noted the NEA's commitment to fund programs in every Congressional District in the country and encouraged more organizations to apply with arts education programs and to contact NEA staff for technical assistance with their proposals as they are preparing to submit them.

## **2002: No Child Left Behind Act**

On January 8, 2002, President Bush signed the *No Child Left Behind Act* (NCLB), an historic education reform bill. NCLB is a national education policy which holds schools accountable for student achievement, returns control of education to local authorities, and encourages instruction methods to be based upon research. The law requires that all students in the country meet state-determined standards in core subjects by the year 2014. Despite there being ten core subjects including the arts, NCLB currently requires schools to report student achievement test results for only reading and mathematics. Because of the amount of change schools must see in student achievement, there are many reports of decreasing instruction time for other subjects, such as the arts.

For example, The Council on Education Policy recently completed a report entitled *From the Capital to the Classroom: Year Four of the No Child Left Behind Act* which states that elementary school leaders report a 22% decline in art and music instruction because of it. (Americans for the Arts) Understanding the importance of the arts in student learning and the benefit they have on the whole child, Americans for the Arts (AFTA) has been a leader in advocating for increased attention to the role of the arts in educational policy through the development of strategic, research-based arguments for supporting arts education that are intended for public education administrators and lawmakers.

NCLB comes up for reauthorization in 2007 and efforts are underway to strengthen NCLB's stated commitment to arts education so that the arts are implemented as a part of the core curriculum schools nationwide, and become an integral part of every child's development.

## **San José and NCLB**

San José and Santa Clara County have had a mixed response to NCLB. On a positive note, two-thirds of the 17 school districts participating in CEP achieved weekly arts instruction for students during the early years of NCLB. This was accomplished through the commitment and perseverance of those implementing CEP and its network of supporters.

Unfortunately this is not the case for every school district. Based on conversations with educators, it is widely believed that some of NCLB's chilling effects on arts education in San José are seen in the number of schools that do not participate in programs like Arts Express for their students in favor of increased time spent on reading and math. Other reasons for drops in school participation in arts programs include lack of a budget for transportation or program costs (where applicable) and teachers' lack of time to prepare grant applications for programs and funding. This is most likely to occur in schools that struggle with low student achievement such as those in underserved socio-economic areas of San José or with larger populations of English Language Learners.

## **2003**

A Joint Committee of the Senate and Assembly approves changes to the California Master Plan for Education<sup>6</sup> to include that the visual and performing arts are to be taught at all grade levels.

## **2004**

Governor Schwarzenegger eliminates the California Department of Education's Arts Work (\$6 million) grants.

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<sup>6</sup> The California Master Plan for Education is a statewide plan for ensuring every student has access to a comprehensive, coherent, and flexible education system in which all sectors, from pre-kindergarten through postsecondary education, are aligned and coordinated into one integrated system.

A report published by the Music for All Foundation in September 2004 entitled, *The Sound of Silence – The Unprecedented Decline of Music Education in California Public Schools*, revealed a 50% decline in the percentage of students in music education programs over the past five years. Furthermore it stated that “Participation in General Music courses (those courses designed to bring basic music knowledge and skills to young students) declined by 85.8% with the loss of 264,821 students.” (Music for All Foundation, p. 4)

### **2005: *Quality, Equity and Access***

*Quality, Equity and Access: A Status Report on Arts Education in California Public Schools Grades Pre-K through 12*, published by the CAAE, concludes that decreasing state education funding and new accountability measures have paved the way for a dangerous trend of narrowed arts education in schools K-12. This is despite numerous studies that confirm the benefits of arts education on learning and public support for arts education. Nonetheless, the reduction or elimination of arts curriculum continues in schools throughout California. The report goes on to describe discrepant program cuts affecting lower socio-economic students, mostly Black and Latino, who historically have less access to music and arts programs. Strong documentation shows that the arts have a measurable, positive impact on students in high-poverty and urban settings. (Schell, L.T., 2006)

### **2006: Changes in the CEP**

In July 2006, the CEP merged with the Santa Clara Office of Education (SCCOE) Instructional Services Branch following an 18-month strategic restructuring process. The merger represented a significant victory for the *20/21 Plan*, which aimed to ultimately integrate its initiatives into the fabric of the community. The work begun by CISV via CEP continues today at SCCOE with an eye towards expanding its reach throughout the county and to grades pre-K-12. A press release states that “First-year funding for the program will come primarily from a \$500,000 David and Lucile Packard Foundation grant, with additional income from Cultural Initiatives’ substantial surplus when the organization closes in December. Ongoing support will be raised through the Santa Clara County Education Foundation’s Cultural Initiatives Fund, a designated resource established to ensure the sustainability of the program.” (Jason, L., 2006)

A phone interview with Linda Aceves, Assistant Superintendent, Instructional Services at the SCCOE indicated that the SCCOE is strongly committed to arts education and the “intentional” integration of the arts into student learning. SCCOE envisions its role as that of a leader and a community convener and they are committed to “making the arts part and parcel of what we do around here.”

A recent recipient of a California County Superintendents Educational Services Association Cultural Arts Planning Grant, the SCCOE will be embarking on a county-wide arts education strategic planning process that will fully incorporate community stakeholders such as the OCA. Aceves indicated that they view the City as a primary stakeholder in this process. Their intent is to develop an action plan and they “cannot do it alone.” Aceves affirmed that they are committed to continuing the work that has been already undertaken by the former CEP by placing the visual and performing arts at the table with all other curriculum content areas. In this way they will be considered a standard part of the SCCOE’s curriculum and instruction with the goal of ensuring that all students have equal access to the visual and performing arts as part of their education. Aceves also responded to questions about how the County Office of Education addresses the perceived conflicts between accountability to NCLB requirements while ensuring that students have access to a broad range of educational opportunities including the arts. She stated that “the SCCOE believes that schools can

meet accountability requirements and provide an education in the arts. They are committed to becoming a leader in furthering this notion and backing it up with results.”

When asked about the financial commitment to ensuring the initiative’s future with the SCCOE’s Visual and Performing Arts Instructional Services Area, Aceves said that the SCCOE has not put any of its own funds behind the program and that it is currently working to raise funds for next year. While they have found that there is strong community support for the concept, it is now a matter of translating the community’s moral support into financial support. When the consultant raised a concern about funding a program that had been operating with a budget of over \$500,000 a year, she re-stated the SCCOE’s commitment to making the arts an integral part of every child’s education and the importance of doing what is necessary to make it happen.

The former CISV staff, now employees of the SCCOE, continue their role in co-facilitating SBAEC roundtables and events along with OCA staff and other partners.

### **2006: Landmark State Arts Education Funding**

In October 2006, Governor Schwarzenegger made a significant stride towards strengthening arts instruction infrastructure when he approved \$105,000,000 in block grant funding for arts education to support the implementation of sequential standards-aligned K-12 visual and performing arts instruction, for instructional programs operated by school districts, charter schools, and county offices of education. The funding is to supplement existing resources for arts and music, and may be used for professional development of generalist teachers, arts specialists, and administrators. It may also be used for hiring of new teachers or visual and performing arts coordinators; evaluating school arts education programs; creating district arts education plans; and purchasing newly adopted instructional materials for arts and music.

In addition, the 2006 budget included \$500 million in Proposition 98 General Funds on a one-time basis for the purchase of arts, music and/or physical education supplies and equipment and professional development. The funding could be used to purchase visual and performing arts supplies and equipment; physical education supplies and equipment; or provide professional development in the visual and performing arts and physical education.

When the Governor signed these into law, they became the single largest investment in music and arts education programs in American history. The challenge will be to ensure that the money implements a comprehensive vision for arts education at the local level and that every student in California benefits from this investment. (California Alliance for Arts Education, n.d) Much remains to be seen about how this funding actually impacts student learning in the arts statewide. The CAAE will continue work on this issue; focusing its efforts on documenting and analyzing these outcomes.

Local arts organizations anticipated that this windfall would help fund more of their education and outreach programs. However, with funding policies designed to support infrastructure development, only those who are prepared to work with school districts as partners in teacher training and professional development will benefit financially. Since the funding is intended to build capacity within schools and schools districts and to strengthen the school site’s ability to teach the arts, it cannot be used to pay for programs that supplant classroom teaching. In other words, in an effort to reverse years of gap closing programs provided by arts organizations, schools will not be able to use this funding to hire arts organizations to provide programs in place of those taught by classroom teachers. However, they can be hired to work with classroom teachers to build the capacity of the credentialed teacher to deliver daily standards-based instruction. Furthermore, ongoing funds can be used to hire NCLB-compliant arts teachers. This means that they must have appropriate credentials

in their subject areas such as visual arts, music, dance (P.E. credential) or theater (English credential).

This new funding represents the first ongoing financial commitment to K-12 arts education by the state, and reinforces previous legislation that made the arts one of 8 core adopted courses of study in California Schools. While the funding has been applauded as a major step forward for the arts in schools, it has raised concern among arts organizations and individual artists who have longstanding relationships with schools, but whose services and qualifications do not fall within the new funding guidelines. How arts education stakeholders in California work together for mutual benefit and positive outcomes will become defining characteristics of the historical context of arts education in the new millennium.

## **Current Funding Overview**

As is evidenced by information throughout this section, a secure and sustainable funding source for arts education programs has been consistently elusive. Federal and state arts agency funding is available to individual organizations that apply through a competitive process. The CAC is slowly rebuilding its arts education budget and has a commitment to funding arts education, but it should not be considered a significant source of funding. The NEA's funding is available through a competitive process for both arts organizations and local arts agencies. In both cases, continued funding from year to year is never guaranteed.

Local area foundations that have a history of funding arts and arts education in San José include The David and Lucile Packard Foundation and The William and Flora Hewlett Foundation. While both foundations have made significant contributions to arts education initiatives and programs over the years, past performance should not be used to predict future activity. As is true with all development efforts, reliance on any single source of funding can lead to future destabilization as funders' priorities change. Interviews with both Moy Eng, Program Director, Performing Arts (Hewlett Foundation) and Audrey Struve, Program Operations Coordinator (Packard Foundation) revealed very little information about local foundation funding for arts education beyond the work of their respective organizations.

Packard Foundation has been the primary funding source for the CEP/Visual and Performing Arts Instructional Service Area with grants of at least \$500,000 per year since its inception. Community members have indicated concern about maintaining the long-term funding required for continuing the work at the SCCOE following its transition from the CISV. The transitional financial plan included using surpluses that remained following the close of the CISV, a one-year grant from the Packard Foundation and raising future funds through the Santa Clara County Education Foundation's Cultural Initiatives Fund. Both Hewlett and Packard Foundations indicated that they have received recent requests from the Cultural Initiatives Fund for FY07. Struve noted that arts education efforts that are as wide reaching and systemic, as these require funding plans for a minimum of 10-15 years. Unfortunately, few funders, public or private, are able to guarantee funding at a sustainable level for that length of time.

This raises a concern for those San José schools and school districts that have either not begun or not completed the process undertaken prior to the CEP's transition to the SCCOE referred to earlier in this section. There is the potential that there will continue to be a patchwork system of arts education in San José's schools and school districts.

Recently authorized state funding for arts education is a step towards increasing the public education system's investment in and commitment to providing arts education as part of its K-12 curriculum.

While it is understood that some of this funding is to be budgeted in future years, it should be considered an unstable source for long-term planning for arts education integration at the district and county schools levels. It is also unlikely that state plans for future funding, amounting to less than \$16 per student per year for most schools, will enable schools to meet the state's goals for the arts let alone fund local initiatives. (Woodworth, K. et al, 2007)

### ***2007: An Unfinished Canvas***

*An Unfinished Canvas*, issued in March 2007 by The William and Flora Hewlett Foundation and SRI International (Woodworth, K. et al, 2007), confirms the conclusions published in *Quality, Equity and Access* using data from 1,800 randomly selected California elementary, middle and high schools, case studies of 31 schools and districts, and analysis of enrollment data from the state. It asserts that the state has made a commitment to several K-12 arts education policies but has yet to strengthen those policies with mechanisms for accountability. This report further corroborate the widely share perception that implementation is uneven and lacks funding, facilities and teacher preparation.

### **Conclusions and Observations**

This historical outline illustrates what many in the arts education field have understood for many years: that arts educators across the spectrum in California have watched the state struggle for decades to provide a well-rounded arts education for its students. Cities like San José have a varied history of program provision both in-school and out of school and delivery of programs and services are unevenly distributed throughout the city with better access to the arts for some students and poor access for others. Still, given the long uphill climb arts education policies, programs and funding have endured, it is important to recognize that the battle to include the arts in every child's education continues despite the setbacks and the change in the environment from one generation to the next. The new millennium and the adoption of the content standards in particular, have brought a flurry of advocacy and policy activity that moves California closer to its goals, but still with a great deal of work to be done.

Community-based programs like those implemented through the OCA are often the result of a current trend, a new policy and/or a new funding opportunity. The programs at the OCA follow a timeline not unlike many local arts agencies across the country. One can see how external and environmental forces often drive programming decisions rather than the agency's mission and stated goals. Although one can identify pockets in which efforts have been made, the San José community on the whole has not made an investment in arts education.

It is interesting to note that the vast majority of arts education information and programming efforts are strictly related to K-12 education, which does not address the issue of adult education and life-long learning. Local arts agencies, the OCA included, have placed the emphasis on programs for children in and after school, with little attention to a greater role they might play by taking the lead in encouraging and supporting community-wide adult and family arts and cultural education programs and experiences. In this way the term "education" is more loosely applied to include experiential learning through outreach programs designed to enhance participants' greater appreciation for local cultures and art forms while also enabling increased cultural participation. These programs may take place in community centers and libraries as well as established cultural facilities like museums and concert venues. Through interviews and research for this project, it is apparent that others in the community have felt that San José could experience both intrinsic and extrinsic benefits from the City and the community supporting and building programs that

connected residents with local cultural and multi-ethnic art forms in an effort to educate and celebrate what makes San José distinctive and even unique. (Alvarez, 2005)

## **Comparative Analysis: Arts Education in Local Arts Agencies**

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The local arts agency is often the municipal government's only connection to arts and culture related issues in the community and as such is sometimes its only connection to the provision of arts education programs and services for the city's or county's residents. The question gets raised then about the role of the local arts agency in the funding and/or delivery of arts education in relation to local school district(s) and other efforts. The following information is provided to assist the OCA in understanding how other agencies have defined their role and responded in accordance with their perspective.

### **Policy**

Some agencies have clearly established their role with the creation of a written policy or other guiding statement, while others have an unwritten but understood philosophy that provides a framework for program development. Still others have neither. The establishment of a policy does not necessarily mean the agency implements arts education programs and conversely, the lack of a policy or framework does not always lead to a lack of programming. In *Local Arts Agency Facts: Fiscal Year 2003*, a triennial report by AFTA that outlines the budgets and programming of local arts agencies, 37% of the nation's local arts agencies have a written policy for arts education that was adopted by a governing board or commission. (Americans for the Arts, 2005)

The OCA does not have a written policy or guiding statement but it has operated programs and services for the last 30 years and has had various levels of staff committed to their implementation throughout that period.

### **Programming**

The same report indicates that an overall average of 60% of local arts agencies implement their own arts education programs and activities; 61.5% partner with another organization to provide these programs; and 35% fund other agencies to address arts education. In cities with a population of 500,000 - 999,999 (the same population group that the OCA falls into), 50.7% implement programs; 57.5% partner with another arts organization to provide arts education programs; and 37% fund other organizations to provide them.

What does program and service provision in the local arts agency look like? Involvement areas identified in the report included advocacy, artists-in-the-schools programs, teacher/artist training programs, and collaborating with schools on curriculum design. Information from cities that fall in the same population category as San José indicates that 88.4% are involved with arts education advocacy; 49.3% implement artist-in-the-schools programs; 41.1% are involved with teacher/artist training programs; and 40.1% collaborate with schools on curriculum design. The report also indicates several other areas of activity including after-school arts programs and publishing an arts education resource directory, both of which were prevalent in the agencies reviewed as part of this assessment. On average 84% of the nation's local arts agencies identify arts education as a grant category with 95% of the local arts agencies in the same population category as San José identifying arts education as a grant category.

San José, with a population just over 950,000, provides arts education programs as well as partners with other organizations to provide programs (SJAS and SBAEC specifically) and through its Operating and Project and Program funding programs, funds other organizations to provide

programs. The AFTA report identifies a series of program areas (e.g. artist residencies, resource guides, professional development etc.) through which most local arts agencies provide programs. Of those identified, the OCA provides teacher/artist training and after-school programs. The OCA also provides arts exposure programs (Arts Express) that are not identified as a program area in their study. Unlike some local arts agencies, the OCA does not provide arts education grants specifically, although arts education organizations are funded through the Operating Support Program and some Project and Program grants are for arts education activities. The OCA does not engage in arts education advocacy.

## **Staff**

Nearly half (45%) of the local arts agencies reported having at least one FTE staff person dedicated to arts education. For agencies in the same population category as San José, 48.6% reported having at least one FTE dedicated to arts education.

Historically, San José peaked at one time with a total of 2.75 FTE arts education staff people, including one arts education management position. Today it is estimated at slightly more than one FTE not including the Arts Program Director's time. The arts education work is primarily shared by two staff people with one carrying approximately 80% of the duties. These staff people also provide support for others aspects of the Art Programs area. The Arts Program staff has 3 FTEs and the Arts Programs Director.

## **A Comparative Context**

In an effort to look more closely at how the OCA matches up to other similar local arts agencies and what it can learn about itself within the context of its peers, a comparative analysis was conducted. The analysis examined five major cities nationwide, each of which were reviewed for its policies and arts education efforts as they were presented through their agency websites and personal interviews with staff.

Identifying which five cities to evaluate was somewhat problematic in that there are few cities and their local arts agencies that come close to having the same characteristics and attributes as San José and its OCA. These attributes include an ethnic demographic with no clear majority, a comparatively high median household income, a large number of school districts operating within the City limits and a total population that is greater than 900,000 and less than 1 million. Rather than look for agencies in which all the characteristics were similar, this analysis utilized five cities with two or more characteristics that matched San José or the OCA. In effect a composite was created through the use of these five cities with each one representing an aspect of San José or the OCA that has significance for the implementation of arts education programs. The cities selected for this comparison did not include any other California cities because an overview of local arts agencies from major California cities was conducted previously as part of a separate state-wide review. (Supporting Materials, Review of California Local Arts Agencies, p. 67.)

### **Selected Cities:**

- 1) Phoenix, Arizona – *Phoenix Arts Commission*;
- 2) San Antonio, Texas – *San Antonio Office of Cultural Affairs*;
- 3) Jacksonville, Florida – *Cultural Council of Greater Jacksonville*
- 4) Indianapolis, Indiana – *Arts Council of Indianapolis*; and
- 5) Columbus, Ohio – *Greater Columbus Arts Council*.

As illustrated in graph on page 34, each city has been selected using the following attributes:

- Population size
- Type of local arts agency (either a city department or a separate non-profit organization that operates on behalf of the city)
- Annual grants budget
- Number of organizations funded through operating or special projects/arts education programs
- Number of school districts within the city limits
- FTE staff dedicated to arts education
- City population's ethnic breakdown
- City population's median household income
- Number of K-12 public schools students and the number of schools in the city

## **Commentary on Comparative Criteria**

### **Population, School Districts and Staff**

City population sizes are up to 500,000 larger (Phoenix) and 220,000 smaller (Columbus). There were no cities identified with populations at or near San José's 954,000. San Antonio and Phoenix are considerably larger but they represent cities with multiple school districts within the city limits. San Antonio and San José both have ethnic demographics with a non-white majority. Indianapolis and San José share the multiple school district characteristic with Indianapolis' 14 districts within the city as well as sharing a similar number of schools/students and grants budget. Jacksonville and Columbus both have only one major school district within the city limits, but they have somewhat similar granting program sizes to San José. Jacksonville was closest in population size and it also has a local arts agency with arts education programs. Like San José, Columbus has been providing arts education programs since the late 1970s. Columbus, Jacksonville and Indianapolis provide examples of a nonprofit (non-city department) local arts agency. All but one (Indianapolis) have at least one FTE arts education staff person and in some cases, an arts education director.

### **Ethnicity**

An important identifying feature for San José that was unmatched in the review of potential cities nationwide was its unusual ethnic breakdown. San José is unique in its non-majority mix of Caucasian, Latino and Asian residents. San Antonio shared the non-Caucasian majority but did not share the strong Asian population which is an important identifying cultural feature for San José. Similarly San José does not share the larger African American population that three out of the five cities share with one another. Phoenix shares a similar Latino population but has a 30% higher Caucasian population.

### **Arts Education Programming**

All but one of the five (Indianapolis) has identified arts education as a program area. Indianapolis remained in the comparative because it is an example of a major city that has determined that its local arts agency does not have a direct role to play in the provision of arts education programs and services. All of the cities reviewed, Indianapolis included, have operational support granting

programs and fund programs in the schools either through dedicated arts education grant programs or as part of the operational support program.

## **A Closer Look at the Findings**

A table of these findings is located on page 34.

### **Phoenix Arts Commission**

- ✓ Provides arts education grants
- ✓ Manages networks for sharing information and resources
- ✓ Provides professional development in standards-based arts programs
- ✓ Implements after-school program with the Parks and Recreation Department
- ✓ Participates in advocacy
- ✓ Has one FTE staff person
- ✓ Has program outcomes identified for arts education
- ✓ 30 school districts are within the City limits

The Phoenix Arts Commission provides arts education grants for both schools and arts organizations in addition to working closely with the education and arts communities to develop networks for sharing information and resources; providing professional development in standards based programs for arts organizations; working with the city's Parks and Recreation Department to provide after school programming through a 21<sup>st</sup> Century Learning Center grant; and working with local arts organizations and educators to advocate for the inclusion of arts education in the public schools. They do not have a mission statement for arts education but they do have intended program outcomes which are "kept vague" in order to be able to be flexible in their efforts. Phoenix has 30 school districts within the city's borders. They do not make any specific effort to reach them all as their dedicated arts education staff is limited to one FTE, but they work instead with those districts that are able to work with them while trying to reach underserved areas as well.

### **San Antonio Office of Cultural Affairs**

- ✓ Recently adopted cultural plan includes recommendations for arts education
- ✓ Developing an arts education resource guide
- ✓ Funds an arts education staff person for their Arts Education Task Force
- ✓ Working towards the development of a comprehensive K-12 collaboration with local schools and community arts organizations
- ✓ Establishing an arts education scholarship program
- ✓ 14 school districts are within the City limits

San Antonio Office of Cultural Affairs adopted its own cultural plan entitled *The Cultural Collaborative* (TCC) in 2005. TCC included recommendations for increasing access to arts and culture for children. In 2000, concerned community members established the San Antonio Arts Education Task Force and published a "landmark" study in 2001 that identified both available resources for arts education and the concern that arts education efforts were unevenly distributed and incomplete in the local schools. This data was included in TCC, influencing its recommendation for reintroducing

comprehensive arts education in the schools, increasing both opportunities for both K-12 and lifelong (adult) learning in the arts and increasing services to underserved populations. Today, San Antonio's OCA is looking to Dallas' Big Thought model as it creates a new collaboration between the OCA, local schools and community arts organizations. This year, the OCA provided the San Antonio Arts Education Task Force with two years of seed money (matched by a local arts organization) to fund creation of an arts education coordinator position to assist them in their efforts. OCA staff indicated that their goal is to make the position permanent. In addition, they are developing an arts education resource guide and establishing an arts education scholarship program<sup>7</sup>.

### **Cultural Council of Greater Jacksonville**

- ✓ A majority of the operational support grantees provide arts education programs to fulfill contractual outreach requirements
- ✓ Provides professional development in partnership with the Kennedy Center
- ✓ Provides Artist-in-Residency program
- ✓ Provides grants to classroom teachers for arts programs
- ✓ Maintains a multi-faceted online arts education resource directory
- ✓ Provides staff support for local arts education advocacy initiative
- ✓ Has a mission statement for arts education and integrates the arts education plan within the agency's five year plan
- ✓ One FTE staff person
- ✓ One school district is within the City limits

The Cultural Council of Greater Jacksonville (Council) is a regional nonprofit agency that works on behalf of the City of Jacksonville, Florida. As such it is the recognized local arts agency and receives city funding to provide operational and capital support to its local arts organizations. These organizations are required to provide outreach programming as part of their contract for City-funding, a majority of which provide arts education programs in fulfillment of this requirement. They are partners in a week-long summer residency program for training art teachers with the Kennedy Center. In addition, the Council has artist-in-residency programs and uses Florida arts license plate money and private funding to provide \$500 grants to teachers for arts programs in the schools. It maintains an extensive resource directory on their website for educators, which includes funding and grant opportunities and information about the programs provided by arts organizations. The Council provides staff support for an advocacy program of the Florida Arts Education Alliance, Arts for a Complete Education, and plays a role in local arts education advocacy.

The Council's five-year plan includes an intentional commitment to arts education programming in its agency mission statement and integrates related goals and objectives throughout the document; one goal is to ensure a comprehensive education in the arts for K-12 students throughout the county. One of the more interesting objectives in the plan is to "Meet changing community needs by

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<sup>7</sup> Email from Felix Pádrón, Executive Director, San Antonio Office of Cultural Affairs. 2/27/2007

continuing to incubate new arts education programs, which can later be spun-off to other organizations.<sup>8</sup>”

### **Arts Council of Indianapolis**

Arts Council of Indianapolis responded to a request for information by stating, “Regarding arts education efforts: the Arts Council of Indianapolis does not provide arts education programs or services. We rely on our funded organizations to implement those programs.”<sup>9</sup> When asked why, the staff person responded “Our mission dictates our work. We are a private non-profit. We regrant both city and state money to over 150 arts and cultural organizations. When the Arts Council was founded in 1987, providing arts education programs and services was not part of the mission. We have a small staff and therefore award grant dollars to arts organizations (which have the staff and expertise) to implement arts education initiatives.”

### **The Greater Columbus Arts Council**

- ✓ Has a mission statement that includes arts education
- ✓ Provides Artists-in-the-Schools programs
- ✓ Provides after-school programs
- ✓ Provides professional development to assist with arts integration in Columbus Public Schools
- ✓ One school district located in the City limits, but their arts education programs serve the entire county with 16 districts

“The Greater Columbus Arts Council manages arts education initiatives through its Community Arts Education Program, whose mission is to provide programs, information, education, and hands-on opportunities for the benefit of young people and professional educators.” So begins a summary report from the Greater Columbus Arts Council, which has been providing arts education programs since 1976 when they started an Artists-in-the-Schools program with NEA support. The program continues today. They are a regional nonprofit that works with the local city government as the local arts agency for the city of Columbus. While the city has one school district, the education programs serve the entire county and its 16 school districts. The Artists-in-the-Schools program serves any school that engages an artist listed on their pre-selected, web-based roster. In addition, they serve Columbus residents by providing the arts component of the after-school program offered through Columbus Public Schools as part of a 21<sup>st</sup> Century Learning Center grant. They have also been the lead agency in a U.S. Department of Education-funded teacher and artist professional development training program to assist with arts integration in Columbus Public Schools.

### **Observations**

On some level all of the local arts agencies reviewed directly or indirectly address arts education. All but one of the organizations reviewed in the comparative study have made a commitment to arts education with staff support, funding and programming. Four of the five, Greater Jacksonville, San Antonio, Greater Columbus and Phoenix have all taken leadership roles in the community to further the role of arts education in the schools and in the lives of its residents. Collectively they represent

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<sup>8</sup> Phone interview with Martha McManus, Education Programs Director, Cultural Council of Greater Jacksonville, March 13, 2007; quote from a draft copy of the Cultural Council’s *Staff Recommendations for a Five-Year Strategic Plan*.

<sup>9</sup> Dave Lawrence, Vice-President Arts Council Indianapolis, email dated 3/2/07; and 3/5/07

the most common programs provided by local arts agencies across the country, reflecting the conclusions of the AFTA survey.

A key observation was the correlation between agencies that have a written arts education policy or mission statement and that also have clearly defined programs. The dedicated arts education staff people at the agencies with these policies and statements spoke without hesitation about their programs and purposes because they knew they were being implemented as part of an agency-wide commitment and not something they were doing in addition to their other non-arts education responsibilities. Arts education in these agencies was clearly identified as a priority that was backed with at least one dedicated staff person.

An interesting commonality identified throughout all of the research is the difficulty cities have had, San José included, with solving the problem of field trip transportation. Like San José, Phoenix has worked with their local transit authority to provide free or low cost use of public transportation. However, as was true with local San José findings, this solution poses difficulties related to cost, scheduling, and logistics.

## Implications

The implications for San José's OCA are:

1. Affirmation that the areas (arts exposure, professional development and after school) in which they provide programming are generally similar to those at comparable local arts agencies
2. Ideas for programs and service areas that San José might consider in its future planning efforts that include:
  - i. Greater involvement in local arts education advocacy;
  - ii. The development of a resource directory; and
  - iii. Advancing the creation of a city wide arts education partnership such as San Antonio that addresses San José's specific needs.
3. Recommendation: Develop a specific mission statement for arts education or integrate arts education into the agency's overall mission statement.
  - i. Identify how that mission is fulfilled through distinct programs or services; and
  - ii. Establish measurable arts education program objectives that are reviewed and updated annually.

It is interesting to note Indianapolis as a counter-example. Its lack of arts education programs, beyond its funding for local arts organizations to provide such programs, is the direct result of not including arts education in its mission. Here again understanding the agency's mission provides a sense of overall clarity about its purpose in the community.

<b>Local Arts Agencies Comparative Data</b>										
	<b>Type of local arts agency</b>	<b>Population served</b>	<b>Annual operating and project grants funding</b>	<b>Number Funded</b>	<b>Staff for arts education</b>	<b>Date arts education programs established</b>	<b>Number school districts in area served</b>	<b>Students/schools</b>	<b>Population Ethnicity</b>	<b>Median Household Income</b>
<b>City</b>										
<b>San José</b>	<b>City</b>	<b>954,000</b>	<b>\$2 million</b>	<b>50 groups</b>	<b>1.1 FTE</b>	<b>1978</b>	<b>19</b>	<b>146,314/234</b>	<b>47% White; 30% Latino; 27% Asian</b>	<b>\$70,243</b>
Phoenix	City	1.4 million	\$975,439	101 (orgs & schools)	1-fulltime	1988	30	233,937/411	71% White; 34% Latino	\$50,309
San Antonio	City	1.25 million	\$3.6 million (Primarily 2-year grants)	67 orgs (Primarily operational, project and NAP)	Funds part of dedicated full-time staff person through a partner organization.	2006	14	267,567/468	32% White; 58% Latino	\$36,214
Jacksonville	Regional Nonprofit	834,789	\$3 million	38 (orgs & schools)	1-full time manager	Late 1980s/1991	1	126,535/171	64% White; 34% Black	\$40,316
Indianapolis	Regional Nonprofit Public and private	784,118	\$2.1 million (\$511,500 for arts ed grants)	76 orgs (16 arts education grants)	0	None	14	140,000/210	69% White; 25% Black	41,964
Columbus	Greater City: Nonprofit Public and Private	730,657	\$2.09 million	75 orgs (osp and arts ed)	3 staff people (inc. a full-time education director)	1976	1 (city) - although it also serves county schools.	56,151/130	68% White; 25% Black	47,391

## **SJOCA Arts Education Programs and Services Assessment**

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### **Program Overview**

The San José Office of Cultural Affairs has been involved in the provision of arts education programs and services since 1978 with the development of Arts Education Week. Since then the OCA has developed, implemented, eliminated and maintained a variety of arts education programs that fall into the following categories: 1) arts exposure; 2) professional development; and 3) after-school arts enrichment. At present, no statements of mission, values or policy for the arts education programs exist and there are no stated goals or objectives related to any of the current program offerings.

### **Program Assessment Purpose**

The purpose of this part of the report is to provide an objective assessment of the OCA's three arts education programs and their role in the provision of arts education offerings for students and educators in San José.

### **Analysis Overview**

This section provides an in-depth look at each program area with information about its purpose; its degree of success at filling identified needs; user feedback; program analysis in terms of its strengths and challenges; and program recommendations as appropriate.

In preparing to assess the programs, the following limitations were taken into consideration:

- 1) Because of the lack of defined program goals, an outcomes-based assessment was not possible. Instead, programs were reviewed for their ability to address the following criteria: ability to meet identified community needs, their quality in relationship to similar programs in other cities and understood best practices, and community feedback.
- 2) The programs are assessed in relation to their target populations, such as:
  - Arts Express:* Students in grades 4 - 12 in schools throughout Santa Clara County with first priority to those in San José as well as the arts organizations that provide the programs.
  - Professional Development:* SBAEC participants which include classroom teachers, teaching artists, and arts organizations.
  - San José After School:* Students who participate in SJAS, site coordinators and arts program providers.
- 3) The OCA does not track staff time spent in various job-related activities and staff was not able to provide this data readily. Thus an analysis of the entire cost of providing programs, (i.e., personnel as well as non-personnel) was not possible as part of this research.
- 4) The project's scope of work did not include taking a city-wide inventory of other related arts education programs and services. Nor did it include gathering specific information about the availability or implementation of arts education programs or curricula in the city's 19 school districts.

## Additional Notes

Years are identified by fiscal year (July 1 - June 30). Thus, FY2007 (aka FY07) means activity that took place between July 1, 2006 and June 30, 2007. This also aligns with academic year activities which often take place between September 1 and August 30.

## Arts Education Budget

The OCA's arts education programs and services are paid for through a set of direct departmental expenditures and indirect expenditures through their relationships with other City programs or departments such as Arts Express' use of City-owned venues and PRNS for the SJAS arts workshops that are implemented by local arts providers.

### OCA's Arts Education Program Budget for FY07

\$50,000	Arts Express
\$7,000	SBAEC
\$6,000	SJAS
\$15,000	Evaluation and Planning

### **\$78,000 Total OCA Budget**

### Other City Costs

\$20,500	Art Express	In-kind use of City facilities
\$38,185	SJAS	PRNS for Arts Enrichment Workshops

### **\$58,685 Other City Costs**

### **\$136,685 Total City Investment**

## Explanation of Line Items

### Arts Express

The \$50,000 OCA line item covers marketing materials and supplies as well as costs incurred for theater staff (including stagehands, technicians, and ushers). The City's free-use agreement covers the rental costs (\$20,500 in FY07) incurred when organizations present Arts Express programs in City-owned facilities.

### SBAEC

In FY07, the OCA budgeted \$7,000 for professional development. This includes SBAEC workshops and training that they organize themselves. In the last two years, the OCA has granted the SBAEC \$5,000 per year to cover workshop participation fees for teaching artists and City staff who are involved via SJAS as well as participating Arts Express providers.

### SJAS

In FY07, the OCA's budgeted item of \$6,000 for SJAS is mainly for after-school line staff training related to arts programs, supplies and materials, and some expenses for the Vendor Showcase that was offered during the annual training week for SJAS staff.

The \$38,185 for arts workshops is paid for by PRNS and comes mainly from grants from the California Department of Education and the federal 21st Century Learning Centers program. In FY07 it will pay for 24 workshops at six sites for an estimated 530 students.

As shown in the table below, this is in contrast to budget figures for FY06, which indicate that \$62,709 was paid by PRNS for 42 workshops that served 840 students at 16 City of San José managed sites. This was prior to changes in SJAS' program management.

SJAS Arts Program	Budget	Students Served	Workshops	Program Sites
<b>FY2006</b>	\$62,709	840	42	16
<b>FY2007</b>	\$38,185	530	24	6

### **Evaluation and Planning**

The Evaluation and Planning line item is a one-time allocation for this program assessment and is not a standard budgetary item.

### **Overall Investment**

In addition to these budgeted items, the OCA supports arts education programming through personnel costs for OCA staff (the costs for staff time were not available). Another means of financial support takes place through the Operating and Project and Program Grant Programs. Organizations funded through these two programs provide arts education programs to the community using City dollars. These figures are also not available but could represent several hundred thousand dollars.

Using the figures available, the City's investment in arts education programs and services in FY07 is estimated at \$136,685 plus personnel. Given OCA's productivity with regards to arts education programming, this is a small financial investment relative to the City's overall output for service delivery. It is a model for accomplishing a lot with a little.

## Arts Express

### Overview

The OCA's arts exposure activities revolve around the Arts Express program which began in 1978 with Arts Education Week. Sponsored by the San José Fine Arts Commission and the San José Parks and Recreation Department (today, PRNS) and developed in coordination with several school districts and local arts organizations, Arts Education Week brought together arts organizations from throughout the city in an interactive festival of educational programs for students, grades 4-12, that included performances and hands-on arts experiences. Arts organizations were not funded by the city to provide arts programming for Arts Education Week; however, they received supplies, facility rental subsidies and other program-related expenses. In the 1990s this program was transformed into what San José educators and arts groups know today as Arts Express, a coordinated program that brokers free assembly and gallery programs to schools throughout Santa Clara County on behalf of local arts organizations funded by the OCA.

In the mid-90's, participating in Arts Express was a mandatory part of receiving OCA operational support but organizations were not funded specifically to provide Arts Express programs. In FY04 the policy that required Operating Grant recipients to participate was eliminated with little change in the number of providers. Staff reported that just three organizations stopped providing Arts Express programs following the elimination of the requirement, and that two of these three resumed their participation in subsequent years.

### Program Purpose

The Arts Express program serves students throughout San José and Santa Clara County with one-time performances or exhibitions for grades 4-12 intended to educate and expose young people to a variety of art forms and modes of cultural expression that are reflective of the San José region.

"The exposure itself certainly lends to terrific teaching opportunities for the teacher and broadens arts for the youth."

– Participating Teacher

### Service Statistics

In FY07 there are 37 arts providers on the Arts Express roster, all of which are OCA grant recipients from either the Operating or Project and Program Grants Programs. This represents more than half of the total of 62 arts and culture organizations funded by OCA through these programs in FY07. Only three of 29 organizations funded through the FY07 Operating Grant Program, do not participate in Arts Express. Arts Express serves approximately 25,000 students each year county wide. In FY06, it served 10,400 San José students. Approximately 77 programs, assemblies, lecture-demonstrations, and exhibition visits are scheduled for FY07.

### Target Population

The program targets students (grades 4-12) in public, private and home schools in San José and Santa Clara County. Approximately 80% of the schools served by Arts Express have been identified as underserved (i.e., low income or Title One populations). Registration priority is given to San José schools.

A FY06 survey conducted by the OCA of 132 teachers participating in Arts Express indicated that 60% of the respondents were elementary schools, 20% were junior high schools, 13% were high

schools and 7% identified themselves as other. The majority of those participating are public schools (69%); private schools make up 16% and home schools 15%.

67% of those participating in FY06 had been using the program for more than a year and 70% take their students to two or more events.

## Program Need

For some students, participation in Arts Express is their first or only opportunity to experience local arts and cultural offerings. While exposure programs like Arts Express are sometimes marginalized because they do not provide in-depth or long-term experiences, they have a place in the overall implementation of an arts education curriculum. They can provide excellent opportunities for young people to connect classroom teaching in the arts with artistic practice, especially when teachers use study guides and curriculum resources to enhance student learning about the art form.

When participating teachers have been asked why Arts Express is an important program and why they choose to take part, the most common response is that it provides students with free opportunities for cultural experiences they might not otherwise have. Because approximately 80% of the schools participating are either Title One or considered "underserved," Arts Express fills a need that no other agency or organization fills for San José students: easy access to a broad range of free arts experiences during the school day, that aid student learning.

## Program Strengths

There are many factors that indicate the strengths of the Arts Express program including:

### 1) *Arts Express provides schools with free arts exposure programs otherwise unavailable.*

Of those teachers surveyed:

98% participate in Arts Express for its ability to provide "general arts exposure."

90% indicated that participation in the program encourages their students to participate in "creative activities."

80% identified the importance of it being a "free event."

67% indicated that participation in Arts Express has impacted student performance by increasing interest in the arts.

A teacher in an interview indicated that the programs are great for her English Language Learners because "many don't have any experience with programs like this."

### Participating teachers answer the question:

#### *Why is Arts Express important?*

"There are times when I may have 32 [students] experiencing something and there might be one that is having an eye-opening time. I see it happen all the time."

"It's one of the only ways they can go on field trips because of the "free" cost factor."

"The cultural component gives a child a sense of pride in their culture."

"San José Taiko has lasting impression because the artists came from San José and they are now nationally recognized."

"Arts Express has been a great resource for home schoolers, especially since we have limited opportunities as a group to participate in activities."  
– Homeschool Parent

**2) *Arts organizations are able to reach students they might not be able to reach otherwise.***

Arts Express enables arts organizations with limited resources to increase their outreach activities. The OCA provides free publicity through their Arts Express website and brochure which helps build an audience that smaller organizations might have a hard time achieving. One organization indicated that they have an easier time getting classes to come to Arts Express programs because schools approve of teachers participating in programs offered by the City. Creating and marketing in-school assembly programs can be expensive for organizations and many schools do not have budgets that support bringing these programs onto campus; Arts Express creates a win-win solution.

**3) *The program serves a large number of students.***

In FY07 there are 37 organizations providing over 77 programs for over 22,000 students. In San José specifically, 57 schools in 12 city school districts are registered in FY07. It served 10,400 San José students in FY06. The program's average annual attendance is between 20,000 and 25,000. The staff keeps data based on the number of teachers registered each year. In FY04 there were 320 registrants; 350 in FY05 and 430 in FY06 county-wide. Specific information about the number of students served in San José was unavailable. There are limits as to how many students can be served when working with a finite set of performance opportunities and a finite number of seats to fill. Overall OCA staff makes strong efforts to fill the house and will move programs to larger venues to increase student attendance when feasible.

**4) *The program offers a broad and relevant range of events.***

Because of the number and range of events, teachers have options that range from jazz and classical music, to locally relevant ethnic art forms such as Indian, Filipino, and Mexican dance and Chinese performing arts, to visual arts exhibits and film and video presentations. All four artistic disciplines are available with programming appropriate to different grade levels. The OCA Survey indicated that:

83% of the participants attend because the programs promote multicultural appreciation; and

88% feel that the program encourages cultural competence in their students.

**5) *Curriculum guides and professional development efforts raise the educative value of what could otherwise be "just another arts field trip."***

Study guides are available on the internet for teachers to download and use in the classroom to prepare students prior to attending the event. The OCA Survey indicates that 64% of the teachers used the study guide and spent between 10 and 30 minutes using the guide with their students.

Of those who used the guides:

59% stated that they were very useful; and

37% stated that they were somewhat useful.

In those cases that a study guide was not available for their program:

26% felt that the experience would have been very much enhanced with the use of a study guide; and

50% indicated that it would probably have been enhanced had they had a study guide.

"Thank you for providing the opportunity for students to *taste* a wide variety of cultural experiences."

- Participating Teacher

The most commonly used components of the study guide were the program summaries, the historic/cultural background information and the specific vocabulary, all of which are part of California's Visual and Performing Arts Curriculum Framework. This suggests that teachers are using the guides to make the Arts Express programs relevant to their curricular needs and that the guides are generally aligned with those needs.

**6) *Teachers are encouraged to experiment with unfamiliar programs.***

One teacher indicated in an interview that she has taken her students to things she might not have taken them to otherwise but "because it was on Arts Express" she decided to give it a try. Arts Express gives more cutting edge work a "stamp of approval" which leads to students seeing work that may be more innovative and imaginative than they would normally experience.

"I appreciate when a study guide is provided so that I may prepare my students so they can fully appreciate and understand the production they attend."

- Participating Teacher

**7) *The well-designed registration information on the OCA's website increases access for educators while providing them with recommendations for making the most of the program.***

In addition, hard copy brochures are distributed county-wide to help ensure that teachers have multiple avenues for information about the program. Teachers appreciate getting "last minute" information from the OCA about programs that have extra space available so they can take advantage of the offerings. They also state that they have sufficient time between when they register for a program, when they find out that they have been registered and when the program takes place so that they can make timely transportation arrangements and field trip requests. ..

**8) *The program staff is committed to the program's educative value and their relationship with participating teachers.***

Participants have an abundance of positive comments about the OCA program staff, including staff's flexibility, help with selecting appropriate programs, patience with cancellations or changes and quick response to phone calls and emails.

The annual online program survey staff has developed is comprehensive and informative.

Questions in the survey indicate an understanding of the educative value of programs, including the use of the Search Institute of Minneapolis' set of developmental assets in one of the survey questions. The use of this list of assets is an effective way to understand how Arts Express encourages a student's personal and academic growth (e.g. self-esteem, school engagement, interpersonal and cultural competence).

The inclusion of teacher study guides that are generally aligned with curriculum content standards is critical to meeting current educational needs.

**Challenges**

Phone interviews and surveys provided feedback on some areas of the program that could be strengthened or otherwise addressed. They include:

**Transportation Problems**

"Not all schools have buses and all the programs are downtown."

"I'm in East San José and it's a low socio-economic area – parents don't have [car] insurance and we can't afford buses. Public transit is just too hard. When organizations come to [us] it is really great."

- Participating Teachers

**1) *Transportation to the event is difficult.***

This has been consistently cited as one of the biggest problems for Arts Express as well as arts field trips generally. The use of public transportation is helpful for some, but complicated, time consuming or just too “scary” an endeavor for others. One teacher wondered if more programs could take place in schools and suggested using a “feeder” school with a large auditorium which the neighboring schools can more easily attend.

**2) *Some programs do not sufficiently engage students or are not appropriate for the grade level attending.***

This concern is both about content as well as presentation. Suggestions for greater engagement included “Less dialogue and more hands-on” and “Students are visual and need stimulation to keep them engaged; long programs do not hold attention for younger students.”

Regarding age-appropriate content, the program descriptions may not accurately reveal which programming is better for what age groups. Whether or not concerned teachers spoke with program staff prior to making their selections is not known. It is not clear whether this is a lack of understanding about what is age appropriate on part of the organizations or simply not paying special attention to this issue when identifying the grade level the program addresses. Most likely it is a combination of both. In one of the focus groups, an arts organization staff person said that without the OCA’s help, they would not have even known about the importance of developing age-appropriate material.

**3) *Increased popularity of the programs leads to problems with supply and demand.***

Teacher demand for the program is growing and some have experienced difficulty in accessing their choice of programs. Teachers are allowed to make several selections and to put them in order of priority, and may register for more than one selection at a time. In previous years when demand was lower, teachers typically received a higher percentage of their selections. Thus, as demand has risen, some teachers who have been in the program for many years are frustrated to be excluded from their priority selections more often than they used to be. Registration is not determined by seniority but priority is given to San José schools first, followed by other factors such as the order in which the requests are received and how the teacher prioritizes their selections. Staff observed that the volume of participation changes from year to year depending on the programs offered and the venues selected; larger venues mean more teachers can be accommodated and popular programs mean more teachers want their classes to attend.

**4) *Not all the programs have study guides or align with content standards.***

A review of the study guides available online revealed a range of guide styles with some clearly showing how the program aligns with the content standards and others that provide helpful and interesting information but do not necessarily make it easy for the teacher to make connections to the standards. Some guides are stamped “draft.” Because content standards are central to arts education in California, accurate and aligned study guides are a critical part of the program’s effectiveness and credibility.

**5) *Concern has been expressed that there is not equal access to programs and that many underserved schools remain underserved.***

It is difficult to know if some schools do not attend because teachers are not receiving the information or they are choosing not to attend. Here is a look at each concern separately:

### *Teachers Are Not Receiving Information*

Addressing the first part looks at the effectiveness of the OCA's marketing efforts. Focus group interviewees were asked how staff could ensure that teachers have easy and equal access to Arts Express program information. A school district administrator noted that his teachers do not all know about the program and often do not realize that it is operated by the City of San José. The use of the internet is helpful for providing broad access to the program information, forms and materials, but not all teachers use the internet. Hard copy brochures are sent out to schools county-wide. Nonetheless, some teachers said they never see them and others say that teachers who are expecting them get them first and do not let others know that the new schedules are out. (The program is first-come, first-served.) Clearly if teachers are "hoarding" the information, there is a strong desire for the program.

Interviewed teachers were asked about the best ways to get the information out; they stated that:

- 1) Hard copy is usually best and sending teachers an advance notice via email and/or postal mail that the brochure is on its way helps them look for it in the mail.
- 2) Sending brochures to a specific person rather than a generic "drama specialist" increases the chances of teachers receiving them.

Maintaining databases for educational programs takes up far more time than people assume it should take. Teachers can be highly mobile and do not keep those maintaining databases informed of their address changes. Often arts organizations and arts agencies default to generic listings as a time saver. Unfortunately, this is not always the most effective means of reaching teachers. Furthermore for the OCA in particular, trying to keep track of teachers in 33 school districts across the county each year is a large task.

### *Teachers Are Choosing Not to Attend*

Reviewing the second part of the question requires some additional understanding of the environment. This assessment's scope did not include an analysis of who is participating, who is not, and why. Instead, it utilizes assumptions about uneven distribution in San José schools that are corroborated with general information that is available about the uneven distribution of arts education programs and resources statewide. (Woodworth, K. et al., 2007)

One interviewee noted that participation in arts education programs has decreased due to new and more rigorous academic and testing requirements and that administrators in some schools have placed moratoriums on field trips. Arts educators are concerned that students in schools that are noted for low academic achievement are often not allowed to participate in activities that deviate from the prescribed curriculum even when teachers feel it could strengthen learning.

A further means utilized for studying the perceived inequity was a survey (implemented by the consultant) of all the teachers who had participated in Arts Express in FY04 but who had not registered in FY07.

Twenty-nine teachers were asked their reasons for not participating in subsequent years. The results were as follows:

Twenty-one did not respond to the survey

Four declined to answer

Four responded - one of whom is now retired

The remaining three indicated a variety of reasons for not participating (they could choose more than one answer), including:

1. *We did not receive a brochure (3 votes)*

“My students and I have enjoyed attending programs in previous years – I have found them very valuable as an introduction to the arts for my students. Then we somehow got dropped off the mailing list and I did not hear of them again, until I got an email this year about a couple of programs. I don't know if those two I heard about were the extent of the program or not. However, due to scheduling difficulties, I wasn't able to attend. I miss the wide variety of cultural experiences we have had in the past and would welcome attending again. Many thanks.

2. *The selection of programs does not meet our needs (1)*

3. *The registration process is cumbersome (1)*

4. *We were unable to get the programs that we wanted (1)*

5. *The programs do not have enough relevance to our curricular needs (1)*

6. *Meeting required daily curriculum needs does not allow for time away from the classroom for arts field trips (1)*

7. *Conflict with staff development or other non-school day (1 – write in)*

While this set of respondents represents just over 10% of those polled, we can still use their answers to help us better understand the reasons for a lack of participation. The two main reasons cited were: 1) teachers did not get the information; and 2) the programs did not fit teacher needs.

It is also possible that academic performance concerns at some schools have kept them out of the program. Schools that are under pressure to raise student achievement on standardized tests are least likely to participate in Arts Express. In a review of Santa Clara County schools that participated in Arts Express in FY07 only four of the 73 schools with classes participating are designated as a Program Improvement (PI) school<sup>10</sup> and slightly more than 25% of the schools that participated in FY04 but did not participate in FY07 did not meet their achievement targets in FY06.

Concern is often expressed about schools in underserved areas not being able to take full advantage of arts programs. Significantly, 80% of the schools participating in Arts Express are identified as underserved. However, there will continue to be concern on part of those who are advocates of ensuring that there is equitable access to art programming that more schools aren't reached. Low achieving schools are most often in poorer and more culturally diverse areas and for whom participation in arts programs is further limited by either their families or schools financial constraints.

## **Staff**

Arts Express is staff intensive as it requires a significant amount of time spent each summer developing the databases for registration and information for the website and brochure and considerable time throughout the year to manage the process. Staff indicated that one person spends 6-8 hours per day in the month of September preparing for the year's program and then several hours a day throughout the year scheduling programs and working with teachers. While putting the

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<sup>10</sup> Program Improvement is a designation given to schools that do not meet the Adequate Yearly Progress criteria for two years in a row. Data taken from *San José Mercury News*: How schools fared on API, AYP., Friday September 1, 2006 page 8B.

program online on the OCA website has been helpful, it still requires many hours of staff time to upload information and to keep it current. Staff indicated the busy time for Arts Express is in the summer and fall when they are preparing for registration and then registering schools. The staff received high marks from teachers for their responsiveness and care. This can also mean that staff spends more time on the phone and responding to emails in an effort to provide high quality customer service.

## **Analysis**

Overall, Arts Express is highly appreciated and much anticipated by the teachers who use it. Current OCA staff is highly competent with regards to logistics, interacting with the educational community, understanding their needs and facilitating their work.

It provides important exposure to the arts for students who have fewer opportunities with their families or through other venues.

It further enables arts organizations that are funded by the OCA to increase their service to students throughout the area and enables smaller organizations to provide educational programs in an efficient manner. Standards of excellence with regards to professional development and program quality have helped most organizations create stronger programs that align with teacher needs.

Acting as a broker or liaison between the schools and the community's arts organizations is an important role to play, given that there are many districts for arts organizations to reach out to and not all organizations have the staff to do so. The OCA staff's liaison role should not be underestimated as it creates a much needed linkage between the arts and the education communities.

As such, Arts Express is a valuable program for serving San José students broadly, given the staff support the OCA currently has available.

Arts Express also extends its reach to students in Santa Clara County, showing the City's goodwill and commitment to the community at large.

## **Recommendations**

Often when programs like Arts Express are assessed, there are a variety of methods for identifying what makes an effective program and what will have significant and lasting impact on a broad constituency. Many identify a program's ability to expand, its ability to be replicated at multiple sites, how many audience members it reaches or the size of the budget as determinants in its success. Program improvement and strength are often understood as breadth rather than depth. However, Arts Express could achieve diminishing returns using this line of thinking. For example, a marketing effort to increase the number of participating schools would require an increase in the number of available programs. This would require more organizations to provide additional free programming. Given the current climate for nonprofit arts funding, providing extra programs without additional compensation is not an option the OCA should demand of its grantees. Similarly, increased marketing without increasing the number of available programs would mean that teachers that currently get more than one of their selections would likely only get one program per year, increasing their disappointment. All of this would also require more time from a currently over-extended staff.

Thus, if the program were to "grow", the OCA should consider strengthening the focus and quality of programming and implementation – addressing depth rather than breadth. Areas for improvement that could be addressed, if a commitment to the program overall is identified as an OCA priority and the investments in staff and staff time are allocated, include:

### *Define Program Reach*

Currently Arts Express is available to all Santa Clara County schools with first priority given to those within San José city. In effect the City of San José is sponsoring a county-wide program at no cost to the county. If current staffing at the OCA continues and the desire to increase programming to San José students is a priority, then one option is to eliminate programming to schools outside the city limits. Increased marketing to San José schools along with identification of ways to address the transportation problems could ensure that more San José students are provided with Arts Express programs.

### *Transportation*

The problem of lack of access to transportation is one that affects arts education programs in cities nationwide. Many of the cities interviewed for this research indicated that transportation is one of the biggest obstacles to student participation in arts-related field trips. Some cities have programs like the one available through the Santa Clara County transit system that provides two free trips per year, but teachers have indicated that it is often more trouble than it is worth. In San Diego a program was started by a local arts supporter called *ArtsBusXpress*<sup>11</sup> which raises money specifically to pay for school buses for arts field trips and works with the school district's transportation office to provide the use of school buses between their runs before and after school. Finding solutions to this problem could greatly increase the ability of classroom teachers to take students on arts field trips both at local arts and culture institutions as well as through Arts Express and it could become a model for other cities that have struggled with the same dilemma.

### *Study Guides*

OCA staff is highly qualified and experienced in working with the state's curriculum content standards for the visual and performing arts and could provide all participating organizations in Arts Express with one-on-one study guide development assistance. The recommendation further suggests that a standard format for all study guides be created so that teachers have a consistent set of information regardless of the program they attend with their students and that every program be required to have a guide. As a courtesy, every teacher should each receive a guide prior to the field trip rather than having them locate it on the website. Guides should explicitly show how the performance or exhibit connects with the standards and is appropriate for the targeted grade levels.

### *Deepening Student Experiences*

Teachers cited concerns about programs that did not engage their students or were not appropriate for their grade level. They indicated that programs that had a hands-on or interactive component were more successful than those in which students came, sat and observed. One teacher raved about a program from a quilt museum that included a teaching artist in the classroom as well as a trip to the museum, saying,

"This is so fantastic. They come to your school and create a program to fit your curriculum – history, social science, even sea creatures – it follows my curriculum and theme. We prepare for them and they come and teach the kids to sew, then for the second part we go to the museum and see the quilts, we see real artists and we finish tying the quilts."

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<sup>11</sup> [www.artsbusxpress.org](http://www.artsbusxpress.org)

Arts exposure programs are increasingly supplementing exposure with pre- and post- performance visits from teaching artists. The OCA should consider identifying ways to deepen the students' experiences by requiring organizations to develop more than a "drive by" arts opportunity. Helping organizations develop better study guides, pre- and post- performance visits, more interactivity in their programs, and requiring that they attend training workshops about the content standards and engaging teaching techniques would go a long way to deepening student experience and their interest in local arts and culture.

## **Professional Development**

### **Program Overview**

In addition to Arts Express, the OCA has participated in or implemented a series of efforts towards professional development of classroom teachers or teaching artists. Its participation in ArtPath (1991), a collaboration between the OCA, San José State University Art Department, local artists and San José school districts, at the onset was more closely related to providing hands-on arts programming and not to professional development for teaching artists. However, in later years ArtPath provided professional development services such as assisting arts organizations with development of study guides and other components of their arts education offerings.

The OCA began working directly on professional development through Arts Express, by providing assistance to arts organizations in developing pre- and post-curriculum and activities related to their Arts Express events. When the state implemented changes in visual and performing arts curriculum and adopted the content standards, the OCA began to develop training workshops and consultations that helped arts organizations and teaching artists to align their programs with the new standards. This included the "Arts Curriculum Development Project" for arts organizations that were part of the OCA's Developing Arts Organizations incubator program. It continued through its involvement in SBAEC (2003 to present) and hiring a consultant in 2004 to assist Arts Express provider organizations in developing study guides for teachers.

In addition to work with the SBAEC and Arts Express, the OCA has been providing professional development for after-school program providers. It offers arts training and orientation sessions for the City staff members who work in SJAS, as well as organizing workshops for school-age care and recreation professionals at the annual regional conference of California School-Age Consortium in Gilroy. OCA staff members have shared their knowledge of arts programming, teacher training and student management strategies with those who have little knowledge of the arts field but would like to incorporate the arts into youth programs and learning. In this way they are a link to increasing the quality of arts programs for young people in "non-arts settings".

### **SBAEC**

The SBAEC was the direct result of the Arts and Cultural Education Task Force (1998), an outgrowth of *20/21* that convened 40 educators, funders, arts professionals and civic leaders to design a comprehensive arts education program. The Task Force published a report that included many of the recommendations which led to the CEP. One of the recommendations was to create viable mechanisms for supporting *20/21's* arts and cultural education objectives including: a county-wide arts and cultural education collaborative involving interested school districts and arts, cultural and design organizations. (Wolf, D. P. and Wolf, T., 1998). Today the SBAEC provides professional development training and workshops to teaching artists and classroom teachers in order to ensure high quality arts education for South Bay youth. In addition to training workshops, there are networking roundtables and forums for the arts education community. The SBAEC continues to be managed by former staff of CISV (now employees of the SCCOE Instructional Services Visual and Performing Arts Content Area, herein referred to as SCCOE) and OCA staff. OCA staff provides assistance with developing professional training workshops several times per year as well as general coordination. The OCA is the connecting point for many local arts education providers such as teaching artists and arts organizations with education programs.

## **Program Review**

### **Limitations**

Because the majority of the OCA's most recent professional development efforts have been through the SBAEC, the greater part of this section outlines and analyzes this work specifically. Since the SBAEC is a county-wide initiative with other community partners and not a program wholly managed by the OCA, assessment here is not to determine if the SBAEC is meeting its goals or providing important programs overall. Rather, it is to examine the role that the OCA plays in the SBAEC and the value of its participation relative to the overall needs of the OCA and its arts education agenda.

The case for professional development is included here in an effort to assist those who are planning future programming with understanding the motivating factors behind a local arts agency's or, for that matter, the OCA's decisions to include it in its current programming.

### **Program Purpose and Need**

Interviews for this research included current and former OCA staff members who clearly exhibit a commitment to the professional development and capacity building of teaching artists and education staff in arts organization. The commitment comes from the understanding that for arts education programs to be of value to the schools and to dents they must be of the highest quality and meet the school's curricular needs. Arts education has historically struggled against the perception that it is frivolous or "just about arts and crafts". The onus has been on the arts education community to continually develop methods for ensuring that teachers and teaching artists can effectively use the arts to strengthen student learning. Thus staying abreast of the latest educational policies and practices and being trained to use them have been focal points of professional development programs, such as the SBAEC, for teaching artists and other arts educators.

Professional development for teachers and teaching artists as well as peer support and networking are also important for ensuring that arts education programs and teaching methods remain relevant in the ever shifting sands of educational policies. Those interviewed for this research who participate in SBAEC programs state that there are few avenues in the San José area for this kind of training and support. In cities throughout the country, local arts agencies are part of the arts education professional development network because they are the nexus between the teaching artists and the outside arts program providers, on the one hand, and the school district, schools and classroom teachers, on the other. As such, the SBAEC and by extension, the OCA staff, fill a niche that is not currently filled otherwise.

### **Target Population**

The SBAEC serves classroom teachers, teaching artists and arts organization educators. It is estimated that on average 30 artists attend the workshops with this number increasing depending on the program content. Teaching artists and arts organization staff tend to participate in the roundtables more than classroom teachers who participate in the professional development workshops. Both beginning and seasoned teaching artists participate with the more experienced artists often taking roles as workshop facilitators. Participation is voluntary.

### **OCA Participation**

Today the OCA provides the staff support and funding needed for the SBAEC to conduct an estimated 20 hours of in-service training each year, including two full-day workshops; two mini-

workshops (2 hours each) and bi-monthly roundtables. OCA staff helps to develop curriculum for the workshops and coordinates registration and logistics. Bi-monthly roundtables are overseen by their partners at the SCCOE. OCA staff develops programs in response to the “needs and wants of the teaching artists” in an effort to encourage their participation and strengthen their work in the schools.

### **Program Topics**

A sample of workshop topics includes:

- *An Introduction to the Visual and Performing Arts Framework;*
- *Effective Classroom Management to Foster Creative Learning;*
- *Navigating the School Environment: Tools for Teaching Artists;*
- *The Art of Teaching: a) Standards and Effective Curriculum Design, and b) Reflective Practice and Lesson Exchange;*
- *Getting Real: Cultural Diversity in the Education Setting;* and
- *Theater in the Classroom: Building Students’ Language Development and Literacy.*

Recent Roundtables include:

- *Teaching Artists and Trends to Watch For;*
- *Building the Artist/Teacher Learning Community;*
- *Interfacing with Schools and Districts;* and
- *Creative Resourcing.*

### **Program Planning**

The SBAEC is committed to its own strategic planning and goal setting. FY06 saw a series of development efforts for the collaborative that included a needs survey, a special planning session, a mini-retreat on arts education with the San José Arts Commission and a year-end wrap-up celebration and visioning session for its upcoming 4<sup>th</sup> year.

The visioning session was held in June 2006 and revealed a series of next steps in the following seven work areas:

1. Arts education advocacy;
2. Curriculum development;
3. People (i.e. increasing membership and participation);
4. Resources (programs and services);
5. Funding (workshops for teachers to find program funding resources as well as funding for SBAEC);
6. Network (creating a sense of community and professional support); and
7. Visibility (raising the level of awareness about SBAEC).

In September 2006, a roundtable was held to discuss *The City’s Role in Arts Education*. Fifteen classroom teachers, teaching artists and representatives from local arts organizations participated in

the meeting. While the minutes from the meeting are limited in their ability to share with an outside party any final conclusions that were drawn about the City's role, they do indicate that more questions were raised than appeared to be answered. They also indicate a group of concerned arts professionals who are seeking avenues for strengthening the arts as part of the education of South Bay youth. Overall, the SBAEC takes on an important role in this arena.

### **Participant Feedback**

Interviews with SBAEC partners and participants were conducted to get a sense of the nature and importance of the role of the OCA in the SBAEC efforts. Interviewees were posed the following question: What is the value of the OCA's participation in the SBAEC? Their responses included:

- The OCA interfaces with arts providers;
- As a City funder, their participation provides credibility to our efforts;
- The OCA can have a significant role as a funder in that they can hold grantee arts organizations' feet to the flame regarding the provision of high quality arts education programs;
- The OCA has access to more arts groups as well as a more diverse group of arts organizations and artists than the schools do;
- The OCA brings the arts organization's perspective to the table;
- Their professional development methodologies are good and exhibit best practices. The teachers in [the interviewee's] school who have attended the workshops have definitely benefited; and
- The OCA has provided pretty generous funding and it's been crucial.

"It's important that [the OCA] remain a strong player in what the SBAEC does. They know the needs of the community and it is important that we have their voice expressed. They provide a critical link to the arts organizations in the area.

This is the *South Bay* Arts Education Collaborative, not San Francisco or Peninsula, and San José is a big part of it. I wonder how the SBAEC can help the OCA further their work."

– SBAEC participant

Interviewees were also asked about their perceptions of the OCA and its relationship to the SBAEC. There were some, primarily teachers and independent artists, who were unaware that the OCA was a part of the SBAEC. Moreover, there were several artist and arts organization requests for better connections with school representatives (who seemed to frequent the roundtables less than the arts community) as well as helping arts organizations learn how to make connections with the schools on their own. This is relevant to this assessment because the OCA is largely recognized as the arts and culture communities' connection to the SBAEC and thus perceived as the entity that can help find avenues for strengthening these relationships.

The interviewees responses below provide a range of suggestions and comments that the OCA can use to strengthen the education and arts communities' understanding of the OCA as a whole, as well as furthering the OCA's liaison role with connecting these two groups:

1. I didn't know the OCA was a part of the SBAEC;
2. The networking function of the SBAEC is artist-focused but not necessarily school-focused;

3. Artists and arts organizations would benefit from a meet-and-greet with teachers in the schools and to be able to build better inroads to the education community on their own;
4. The OCA acts as a facilitator and it would be helpful if they could help the arts groups make their own connections with the schools;
5. Participation at the roundtables has been sparse at times; and
6. It might be helpful if the OCA required all of its teaching artists or its arts providers to participate in the workshops and roundtables.

## **Analysis**

The OCA has had a strong relationship with the SBAEC over the years although not everyone who participates in the collaborative is aware of the OCA's role or that the OCA is part of the City of San José. There seems to be a lack of clarity around the OCA's role as participants seem to observe a seamless provision of programs and services. They also tend to have a stronger one-on-one relationship with the OCA's partners at the SCCOE and recognize them more readily by name. This does not indicate however that the OCA does not play a significant role. For those who know how the OCA has worked with the partnership there is an appreciation for their efforts and respect for their knowledge of teaching training and educational issues as well as a recognition that the OCA represents and encourages an important voice at the table – that of the community's arts organizations.

The overall review of the program indicates that the OCA staff's strength in the professional development of teaching artists, general youth program providers (e.g. those in the after-school programs) and classroom teachers is very high and that it is an important component in the continuum of professional development services for arts education in San José.

## **Conclusion**

The OCA is a strong and important partner in the provision of arts education professional development programs and services in San José. Continued participation in the SBAEC and efforts like it brings important voices to the table as well as sound training for those involved. Their involvement is born from the desire to raise the quality of programming and teaching as well as to increase the credibility of the role of the arts in education for students throughout the South Bay region. The commitment of staff time, talent and the agency's financial resources are clear indicators of its valuing and understanding of the role the OCA can play and the need to play that role.

## San José After School

After school programs across the country use a variety of formats for providing students educational, recreational or cultural activities that are designed to keep them safe from violence and at-risk behavior in the hours between when school lets out and their parents return home from work. An additional goal with a majority of the programs is to enrich students' learning with programs that are specifically designed to augment classroom teaching and help students perform better in core curriculum areas such as math, reading and science. As arts programs have been reduced during the school day they too have begun to find increasing popularity as part of after-school activities. Often these programs, in all four disciplines, are implemented by independent teaching artists or by local arts organizations.

In San José, the OCA oversees the arts enrichment workshops that are offered through San Jose After School. Features of the program include:

- Participating youth are offered a wide variety of visual and performing arts activities, such as musical theater, cartooning, hip-hop dance, book arts, capoeira, and drumming.
- OCA contracts with arts providers who teach hands-on workshops ranging from two to eight weeks in duration.
- Each workshop involves one 50-minute session per week led by a teaching artist.
- Lesson plans for the workshops are developed in alignment with California's Visual and Performing Arts Framework, which provide for sequential arts learning and comprehension, cognitive skills development, and correlation with other subjects.

### Overview of After-School Programming at the OCA

In 1996, the City sponsored a survey that was administered as part of the City's Youth Services Action Plan. It identified two areas of need and interest from the public: 1) after-school programs and 2) arts programs. In response, the OCA developed the 18-month Youth Arts Demonstration Project (YADP) to test strategies for providing after-school arts programming. City Council allocated \$130,000 to establish the project and hire a part-time coordinator to administer the program, with implementation beginning in 1997. The OCA was the primary facilitator/manager of all facets of YADP, including administration of a competitive selection process for arts providers, and identifying program sites in collaboration with PRNS, City libraries and CBOs. The overall success of YADP led PRNS to include this model in its proposal for a state-funded grant for comprehensive after school programming, San José LEARNS.

In 2001, a City sponsored survey was conducted as part of the development of a Youth Services Master Plan. It indicated that residents wanted a variety services including after-school programs, sports programs, jobs programs, arts programs, and anti-gang/anti-violence programs. The Plan cited the following as part of its *Three Year Strategic Goals*:

#### **2.4 Facilitate the availability of arts and cultural education in public schools**

A broad range of enriching before and after school activities will strengthen individuals by facilitating elementary/middle school children's motivation to learn, and by providing opportunities for children and youth to constructively use their free time. Before and after school education, arts, technology, and recreation services will also encourage elementary/middle school children's sense of responsibility, ability to get along with others,

personal leadership skills, creativity and ethical/moral development. (San José Youth Commission, 2001)

### **Current Status**

Today SJAS, is a partnership between the City of San José, school districts, CBOs, teachers and parents. Until FY07, the OCA's role was to contract with, provide training for and manage local arts providers who implement after-school programming for students at SJAS' Level III school sites.<sup>12</sup> However, changes in the structure of the program's management in FY07 have led to the transfer of management of all but seven Level III program sites from the City of San José to the school districts. This has implications for the role of the OCA as the school districts have no contractual relationship with the City that would indicate a working relationship with the OCA for arts enrichment.

At the time this research was conducted, the City planned to manage seven sites through the end of the year and the OCA acted as the arts resource for those sites. It is unclear at this point what role the OCA will play in after-school programming in San José beyond FY07. The City's PRNS will continue to manage the same seven sites in FY07 as a subcontractor to four area school districts<sup>13</sup> while placing a greater emphasis on "shoring up" the 20 other non-grant funded after-school programs they provide at schools. Overall, the changes to the program did not decrease the number of after-school programs available to San José residents; however, it did potentially reduce the availability of arts programming at after-school sites throughout the city. It certainly reduced the role of the OCA in the provision of after-school arts enrichment programs compared to previous years.

In addition to the seven Level III sites, the City manages 21 Level II sites. The implications this has for the OCA have raised the following questions by its staff:

- Are the remaining Level II sites open to arts programming? Is it possible?
- Does the OCA step away from the "after-school business" in the current form of direct management or oversight?
- Is there a reason for the OCA to try to work with the CBOs that will be managing the programs instead of the City?

### **Scope of Research and Limitations**

What began as an assessment of one of the OCA's ongoing programs turned mid-project into almost a final assessment report. With that in mind, the consultant and City staff determined that the scope of work for this part of the project included:

- Assessing the after-school programs and services offered and managed by the OCA in the current years; and
- Making recommendations as appropriate for what might be possible in the future given the previously noted questions about Level II programs and future OCA after-school efforts.

It did not include:

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<sup>12</sup> There are three levels of programming available at different sites: Level I sites provide homework assistance; Level II sites provide integrated recreation, literacy and math enrichment programs; and Level III sites provide a more comprehensive set of programs including literacy, leadership, education, nutrition, cultural arts and recreation activities. The OCA only worked with Level III sites through FY06/07.

<sup>13</sup> Santa Clara Unified; San José Unified; Alum Rock and Berryessa School Districts

- Researching the CBOs that are now managing former City managed sites to assess their readiness or interest in providing arts programming.

## **Service Statistics and Target Population**

Through FY06, the City, through SJAS, had oversight of 38 Level III after-school sites in San José. Of the 38 sites, 16 were operated by the City with the rest operated by local CBOs such as the YMCA and the Boys and Girls Clubs.

All 38 sites were required to spend approximately \$10,000 of their \$80,000 annual budget on enrichment activities. Enrichment activities included math, science, reading and the visual and performing arts. Sites could choose which enrichment programs they would provide based on their assessed needs. The OCA offered fifty arts enrichment workshops to all 38 sites. Not all sites chose arts programming. For the 16 City operated sites, there was the requirement that if a site chose to provide arts enrichment, they would work through the OCA. The remaining sites could choose to work with the OCA for arts enrichment, but it was not a requirement. City staff indicated that many non-City operated sites stated that their own staff would provide arts activities or that they would contract for them otherwise. The City does not have access to data from non-City operated sites and was not able to give specific information about arts programming at those sites.

In FY06, approximately 1,500 students participated in programs by 11 arts providers. This number is just under half the 3,800 students who attended City operated sites and were eligible to participate in arts programs.

## **Review**

The OCA provides the following services to the SJAS: 1) artist training to ensure that arts enrichment programs are aligned with curriculum standards; 2) site staff training for those who want to learn how to provide or integrate arts programs at their sites; and 3) broker/liaison between the arts community's resources and the SJAS site coordinators who are charged with selecting enrichment program vendors, booking workshops, organizing student participation in the activities and final evaluation. The professional development services are provided directly to SJAS staff and teaching artists who are encouraged to also participate in other local professional development opportunities. As the arts community liaison, they also implement a variety of "p.r. and marketing" efforts (brochures, showcases etc.) to raise awareness of the availability of arts programs to site coordinators and encourage their use.

## **Survey Methodology**

The majority of this assessment took place using existing evaluation surveys plus one survey created specifically for this research. Contacting after-school program site coordinators was found to be difficult. SJAS staff explained that site coordinators are hired on a part-time and often temporary basis. They are frequently college students who enjoy working with youth and for whom the work is transient in nature. Several efforts to reach coordinators via email resulted in a series of emails returned as "undeliverable."

Survey Monkey questionnaires sent out to 39 site coordinators for FY2006 returned a 25% response rate. Keeping in mind that the City's direct management applied to 16 of the 38 sites, it can be surmised that those who were not reporting directly to the City staff did not feel the impetus to respond to the survey or they did not use the OCA's services and preferred to opt out rather than indicate this as part of their survey response.

The surveys were used to gauge the perceived importance of the role of the OCA in the implementation of arts enrichment programs and the level of satisfaction with the programs provided.

### **Survey Findings**

The following is a summary of key program results:

- The most commonly used programs were music related (CLAP and Music for Minors);
- The majority of the arts providers were given a rank of “Very professional” and the majority of the programs were rated “High quality with a few exceptions”

“CLAP is wonderful and reasonably priced. John from MACLA led a phenomenal drumming class and helped us plant trees at the school. Adaku is phenomenal and her artist Eric worked with our youth twice, creating a great CD of music. Eric participated in our exhibition and provided an excellent sound system for the event. Overall I am very happy with the services selected.”

67% scored programs highest (Very Good) with respect to level of participant engagement; and  
78% scored program’s educational value for participants as Very Good

“The success of the program is in the selection of the artists. That includes their personal experience and ability to engage and manage groups of young people. Some artists with high skill levels may not be able to work well with students. I have experienced the unfortunate as well.”

89% of the site coordinators feel that the programs positively impacted student interest in the arts; with

67% feeling they positively impacted students’ interest in learning and their appreciation of different cultures.

Of the 10 areas identified by the Search Institute of Minneapolis as important development assets site coordinators were asked to select all of those attributes that were encouraged by the arts programs:

100% of the site coordinators agreed that the arts enrichment programs encouraged children’s engagement in learning;

90% said that they encouraged children to participate in creative activities;

90% stated that they influenced self-esteem;

80% stated that they encouraged cultural competence;

80% stated that they encouraged positive peer interaction.

70% or more of the students in the responding sites participated in arts-related programs.

The arts programs available to the after-school sites are, on the whole, well designed for student learning and engagement. The programs have high student attendance, which is a key factor when students have competing options for recreational activities. In some cases they provided arts experiences that may not have been available to students during the school day, which also fills an important need in terms of ensuring that San José young people have access to arts programming.

### **The following is a summary of the key administrative findings:**

Respondents were essentially split in their responses to the overall quality of their experiences working with OCA staff:

36% stated excellent;

36% stated satisfactory; and

10% stated good.

Two respondents indicated that they hadn't worked with the OCA to provide arts programs.

When surveyed about individual areas of staff assistance:

80% stated that the overall assistance with coordinating arts programming at their sites was excellent.

Respondents were split between excellent and satisfactory with regards to both response time to phone/email inquiries and ability to assist with site, provider or programming challenges.

Other survey results included:

60% stated that staff was excellent in their flexibility with changes in programming needs or schedules.

78% indicated that The OCA staff made it easy to include arts programming at our site;

56% agreed that The OCA provided a "one-stop shop" for contracting with Arts Providers;

44% indicated that the OCA's oversight of Arts Providers assured us of the quality of the program; and

Only 1 respondent felt that The OCA oversight was unnecessary and we would have contracted with the Arts Providers even without them.

When asked how likely it would be that they would continue to provide arts programming even if the OCA were not able to provide the services:

44% stated "Very Likely"

11% indicated that it was "Somewhat Likely"

33% indicated that it was "Not Very Likely"

11% indicated that it was "Not Likely at All"

Overall the OCA gets strong marks for their ability to provide site coordinators with easy access to programs with little distress. Given the uncertain future about the OCA's role in SJAS, questions were designed in part to gauge the outlook for arts programming at after-school sites that are not required to use the OCA's services. There was some indication that their assistance would be appreciated, but it is difficult to know future interest given the transient nature of site coordinators. If the OCA were to address this question further, a study would need to include discussions with the CBOs and schools that will be managing more of these programs in coming years.

### **Additional Surveys Reviewed**

In addition to the Survey Monkey surveys, staff provided several written evaluations of programs provided from previous years. Overall they indicated that:

- Students enjoyed the workshops and looked forward to participating;
- The teaching artists kept students continually engaged;

"Awesome class! Two thumbs up!"  
– Student Participant

- Student learning in the arts took place and arts-related skills were developed including puppetry, storytelling, papier mache; acting; and use of musical instruments;
- Students learned several life skills through the arts programs, including team work, respect for others, cooperation, communication, self-expression and concentration;
- Site coordinators were enthusiastic about using the arts programs in the future.

### **Student Surveys**

Students were given evaluation surveys to complete at the end of their arts workshop experiences. Their responses indicated that they were mostly enthusiastic about the workshops in which they participated, attended fairly regularly, and indicated that they wanted to do other arts workshops. Students tended to like the music and dance workshops best.

### **Arts Providers**

Arts providers were contacted as part of a series of phone interviews. They were extremely positive about their relationships with the OCA staff and indicated how important the professional development training had been to their ability to provide strong programs. They also noted the critical role the OCA plays in being the liaison between the program sites and the community arts groups.

In addition to a diversity of visual and performing arts organizations, selected providers represent the multi-ethnic community that is San José, encouraging student cultural competencies and appreciation of the multi-cultural community in which they live. There are some arts providers that are consistent from year to year as well as some new ones that are added to the mix.

### **Analysis**

Review of the OCA's work with the SJAS reveals again the OCA's strength as a professional development provider and liaison to San José's arts and culture community. OCA staff members are respected for their knowledge of the arts community and their ability to facilitate communications between two stakeholders with different needs – after-school site coordinators who need easy access to high quality arts programming, and arts program providers who need paying work opportunities in the community and often need help ensuring that their programs meet curriculum standards.

### **Recommendations**

These recommendations relate to the original questions stated at the outset of this section:

*Are the remaining Level II sites open to arts programming? Is it possible?*

SJAS staff provided email addresses for the Level II sites that do not currently have enrichment activities such as arts programming. The consultant contacted them to ask if there was any interest in contemplating the possibility of providing arts programming at their after-school site or having their site staff receive training so that they could conduct arts activities on their own. They were made aware that there could be a cost for the service.

Of the 20 who were contacted three responded with “yes” and one stated that they were no longer providing Level II programs; there were no negative responses. While three out of 19 is not a strong response, it does indicate some interest on part of providers to look for ways to strengthen or add to their existing programs with arts enrichment – even for a fee.

On this basis, further exploration of this question is justified if the OCA were to decide that providing after-school programs is a priority.

*Does the OCA step away from the “after-school business” in the current form of direct management or oversight?*

The consultant is not in a position to determine if continued work in the “after-school business” is or should be on the agency’s agenda. The evidence shows that the OCA knows how to broker programs well and has the ability to provide training sessions for site staff to help them implement their own programs in the event that budgets do not allow for contracting outside arts providers. OCA participation at this level would need to be a part of an overall plan that includes careful distribution of staff resources. This may or may not be possible given the current situation with staffing.

*Is there a reason for the OCA to try to work with the CBOs that will be managing the programs instead of the City?*

The recommendation here is similar to that of the previous question. If the City and the OCA established that the continued presence of arts enrichment activities in San José’s after-school programs is a priority based on the agency’s mission, the City’s vision and the desire of residents to have these opportunities available to San José young people, then there would be a reason to try to work with the CBOs. The increased staff and resources that this decision would require would need to be taken into consideration along with other logistical factors.

## Conclusions and Recommendations

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Since 1978 the OCA has made a commitment to being a participant in San José's arts education community through the provision of programs and services primarily in partnership with other City agencies, educational institutions and arts organizations.

A review of the agency's three arts education program areas: 1) arts exposure through Arts Express; 2) professional development through the SBAEC; and 3) arts enrichment through San José After School, indicate that programs are generally of high quality, provide value to participants, fill needs identified by the arts and education communities, and serve a variety of beneficial ends. OCA arts education program staff members are committed to providing a high level of programs and customer service, suggesting that they believe in the community value and benefits of their arts education efforts.

Despite the program's numerous strengths, the assessment revealed areas of concern that indicate the need for greater agency leadership. The OCA has not yet articulated their arts education mission and purpose, which has led to an opportunistic or reactive approach to program development and a lack of means for evaluating program effectiveness. A better defined leadership structure along with a clear policy for program development and implementation would enhance the OCA's success in this area.

The approach these recommendations take acknowledges that at this time there are both human and financial resource constraints as well as other agency and City needs and priorities to consider. They also encourage the OCA to set ambitious goals and to make greater investments wherever possible.

"Arts education is a leadership issue."

– John Abodeely, Arts Education  
Program Manager, Americans for  
the Arts

With this in mind, a "good, better and better still" format has been used to provide a series of three different scenarios for future action; each requiring a greater level of commitment to arts education leadership in San José.

It is important to understand that none of these options recommends or even encourages discontinuing any of the existing three arts education programs. The programs have been identified as important areas of service delivery to the community, with no overt deficiencies that would prompt elimination. They are well-run, well-designed and do not appear to duplicate services provided by other organizations in the area. The only reason that the OCA might eliminate some or all of the programs would be due to a major agency-wide reduction in resources or a significant change in programmatic course that is the result of a strategic planning process and the establishment of a different set of priorities.

The three recommendation options are:

Option One: Create an arts education mission statement that incorporates the current arts education programs and activities, but make no significant changes to the existing program.

Option Two: Create an arts education mission and purpose statement. Place the existing programs within the context of a set of identified agency core values with respect to arts education and use the recommendations from the Program Assessment portion of

this report to strengthen the Arts Express, SJAS and professional development work.

Option Three: Create an arts education mission and purpose statement and establish a larger commitment to arts education leadership in the community. Programs and service delivery can be a combination of current activities that are strengthened using Program Assessment recommendations as well as new initiatives aimed at having greater community impact.

The remainder of this section will break down the three option areas and provide more detail. It will start with a few general observations regarding mission, purpose and commitment and local arts agency roles in the community.

### **Clarify the Agency's Commitment to Arts Education**

Historically the OCA has been involved in San José and Santa Clara County's arts education community and is considered to be a key stakeholder in the community on this issue. Given the current climate with regards to arts education in the schools and the yet unfinished work to ensure that students throughout the City have access to the arts, it is easy to suggest that the OCA continue to be a key player in San José's future overall arts education efforts.

### **Articulate a Mission and Purpose**

The most important recommendation is for the OCA to determine its mission and purpose with regards to arts education and present them in a written policy statement. This should include a set of intended outcomes and benchmarks as well.

While researching this report, the consultant quickly observed that programs have been developed in reaction to funding opportunities, trends and other City agency requests to partner, rather than from a distinct consideration of the OCA's policy about arts education programming and its role in the community. This has left many with an ambiguous impression about why the agency as a whole has arts education programs. While staff could speculate, there is no clear sense of agency mission or commitment that is backed by written policy, a set of intended outcomes and a means to evaluate success on a regular basis.

The creation and adoption of a mission statement establishes the OCA's position as a leader in the arts education community that can guide all other agency decisions about arts education programming and services. Whether the statement establishes the OCA's commitment to arts education, or its decision not to be involved with it, Commissioners and City staff have a guide for responding to program opportunities and possible future directions to take. In addition to a mission statement and goals, the role the OCA chooses to play in the community will also guide and inform the program possibilities.

### **The Role of the Local Arts Agency in Arts Education**

In general, local arts agencies are an important leader in a city's arts and culture scene. The local arts agency is viewed in many ways, including as: a funder, a liaison between the public and arts and culture providers, an advocate for the importance of the arts, and a constant presence in the community and often within the municipal government with regards to the arts. The leadership efforts the agency makes through its programming areas can drive a city's cultural policy and establish a community's cultural direction far into the future.

Local arts agencies often become involved in arts education because they fund organizations that provide educational programs; they can provide meaningful income for local artists, they help strengthen a community's cultural fabric, and they help build future audiences.

All of these reasons for arts education programming can hold true for the OCA and the ways it can identify its leadership role regarding arts education.

When determining the role the OCA should play with regards to arts education in San José and its environs, it can be inspiring to know that the level of leadership that it takes can have an equal level of impact on the city's cultural climate as well as set the tone for other stakeholders' efforts. Similarly, it should be acknowledged that choosing not to provide a clear and articulate vision for arts education in the community can set a tone for others as well.

The following are some of the ways the OCA can exercise its leadership ability:

- Fund arts education programs and provide technical assistance;
- Be a liaison between the arts providers and the educational community;
- Be an advocate for arts education; and
- Be at the decision-making table with other local leaders to ensure that arts education is considered when broader community and City agendas are being developed.

## Recommendations

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**Option One: Create an arts education mission statement, with goals and annual objectives, that incorporates the current arts education programs and activities, but make no significant changes to the existing program.**

This option is the most basic as it does not call for any changes to the existing program. It only necessitates the development of a mission statement that places current work within a clear framework. If the OCA is unable to do anything else and it chooses simply to maintain status quo with regards to delivering arts exposure, professional development and after-school programs in the current format, it is recommended that these programs be guided by a stated mission, goals and measurable objectives. The program should be reviewed annually to ensure that it is meeting its objectives and fulfilling its stated goals.

**Option Two: Create an arts education mission statement, with goals and annual objectives, and place the existing programs within that context. Use recommendations from the Program Assessment portion of this report to strengthen the Arts Express, SJAS and professional development work.**

This builds on the first option with the additional effort to strengthen existing programs using the information provided in this report, including:

- Encouraging the OCA to continue aiding organizations with the implementation of arts education exposure programs and building their capacity to ensure greater quality. In addition to considering information provided in the strengths and challenges section of the Arts Express Program Assessment, it could also include addressing concerns about whether the program

continues to serve all of Santa Clara County, transportation, more consistent quality and use of study guides, and deepening student experiences with the arts.

- Recommending that decisions be made about working with PRNS to address arts education as part of Level II after-school programs, which could include training site staff to provide arts activities.
- Recommending ongoing efforts with professional development related to SBAEC that include increasing participation from all City-funded arts providers and encouraging a requirement that Arts Express providers participate in training workshops.

The OCA is encouraged to review the Program Assessment and identify additional means of strengthening program quality that can be implemented as part of an overall effort to build its capacity to serve local arts organizations, schools and students.

**Option Three: Create an arts education mission and purpose statement and establish a larger commitment to arts education leadership in the community. Programs and service delivery can be a combination of current activities that are strengthened using Program Assessment recommendations, as well as new initiatives aimed at having greater community impact.**

This recommendation necessitates a complete renovation of the OCA's arts education program area. The mission and purpose should be created with a larger view towards to the OCA's role in the community with respect to arts education leadership. It suggests that some of the existing programs may change or even may be eliminated depending on the agency's identified role and its ability to increase resources in order to fulfill that role.

### *New Initiatives for Consideration*

## **Advocacy and Community Leadership**

### **Visibility**

Arts education advocacy is one area in which the OCA is not currently involved. While there are varying degrees of being an advocate, one of the most important is simply to be at the tables where decisions about City programs and policies are being made and being the voice for the importance of arts education. Because the OCA funds organizations that work with schools and in community settings to provide educational programming, it is inherent in its role as liaison to be a partner to or a representative of their efforts in the community.

### **Networks**

Other means can include actively participating in broader regional advocacy networks (Bay Area or Northern California) as well as statewide efforts such as the CAAE and national arts education advocacy through AFTA or other similar entities.

### **Community Leadership**

With the closing of CISV, the transition of the CEP to the SCCOE and their plans to develop a county-wide strategic plan for arts education, the OCA has an opportunity to step up and be a key leader in the future direction of K-12 arts education for Santa Clara County. The OCA is widely perceived by the community at large to be an important and respected colleague in the local arts education arena and lack of participation would be considered a loss. With a significant amount of

work still to be done with respect to K-12 integration of the arts in San José schools, it is important to help ensure that the work started by CISV, with the OCA's active participation, is completed.

## **Capacity Building**

The goal of capacity building is to increase the ability of the local arts organization and the educational community to ensure that quality arts education opportunities are available for students' benefit. Potential services include:

### **Resource Directory**

Educators and arts providers alike could benefit from a resource directory. Most often, resource directories are now posted online, making them less expensive, easy to access and easy to update.

An "Arts Providers" section could give teachers a list of local arts organizations, the educational programs they offer and contact information. Arts program providers would benefit from having an easy means of making available their program information at no cost.

A "Financial Resources" section could list funding opportunities, including grant deadlines and links to regional and national arts education funders such as foundations and government agencies.

An "Educational Links" section could direct users to other useful websites including advocacy groups, service organizations and professional associations.

### **Resource Development**

This involves helping organizations and the community to secure financial resources for arts education programs in San José. The OCA is challenged to consider identifying ways that it can take the lead with regards to increasing the available resources that could include:

- Applying for large scale funding that could be re-granted or distributed to arts organizations, or that could support collaborative efforts.
- Publicizing funding opportunities for the larger community or implementing "Fundings' Forums" in which local philanthropic entities talk about their funding programs for arts education or related interest areas.
- Using the Fundings Forums concept to create opportunities to inform and educate corporations, foundations and family foundations about the importance of arts education and the need to consider it a funding priority. This could be done in partnership with groups like First ACT or SBAEC.
- Initiating a working group of local leaders to explore how San José businesses, individuals and philanthropists can become stronger financial supporters of arts education in the schools and local community.
- Initiating special projects that encourage the arts, culture and educational community to think creatively with regards to building a major fund for arts education in San José.

### ***NEA and CAC***

Staff and funding data from NEA and the CAC indicated that San José arts organizations may not be fully exercising their ability to compete for funding from these national and state funding agencies. In both cases, funding data indicated that only a few San José organizations have been the recipients of arts education grants from these two sources. Ways to increase NEA and CAC visibility and impact in San José include:

- Encouraging organizations to apply. This can be done by keeping OCA-funded organizations informed of upcoming deadlines and sending out reminders as the deadlines approach.

- Suggesting that organizations contact CAC and NEA staff for technical assistance with their applications. This can help organizations prepare more competitive proposals.
- Identifying ways in which representatives from the NEA and the CAC can be more visible to the local community by including them in panels and inviting them to speak at related community events.

### **Lifelong Learning**

This recommendation draws on points made throughout this report about the multiple ways that arts education can occur in the community. The terms often used to describe these kinds of efforts include informal, community-based and lifelong learning. Those who are proponents of community-based and lifelong learning in the arts believe that arts education experiences can take place beyond the classroom and that learning does not stop when one graduates from high school. It celebrates what the community itself has to offer and encourages people of all ages to participate together. Furthermore, it supports both current audience development efforts and the assurance of future audiences. Arts educators who focus on family involvement in the arts often suggest that those who participate as part of a family are more likely to continue participating as an adult.

The OCA can encourage and support lifelong learning by:

- Reviewing guidelines for Operating and Project and Program Grants and finding ways to promote such programming by its grantees;
- Working with other City agencies (libraries and community centers, for example) to identify ways to implement programs that support family and/or intergenerational involvement;
- Creating a new grant program;
- Holding a “community conversation” that focuses on community participation and lifelong learning in the arts, what it means in San José and how it might be further developed.

Participation in the arts has its roots in education and its branches in the community. People can have life changing arts experiences in K-12 classrooms, after-school programs or lifelong learning programs. Regardless, the individual is often dependent on the arts community to make those experiences available. Thus, the OCA has a leadership opportunity to help create an environment that encourages the proliferation of such educational cultural offerings. These recommendations are all aimed at helping it to establish what its leadership role will be and how it will be articulated to and implemented in the community.

## **Supporting Materials**

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### **I. California Review of Local Arts Agencies**

### **II. Methodology**

### **II. Resources**

#### **References**

#### **Interviewees**

## **Review of California Local Arts Agencies<sup>14</sup>**

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An informal survey was conducted to provide information about the different arts education programs and services provided by California local arts agencies. The following is a general overview of the types of programs offered as well as a slightly more focused description of the programs in seven California locations.

This synopsis is not intended to be definitive but rather provide the reader with a general understanding of how local arts agencies have identified and manifested their role in the provision of arts education programs and services.

### **General programs and services**

- Implementing short- and/or long-term artist residencies
- Implementing or participating in after-school programs connected with schools or community centers
- Creating and disseminating of a “resource directory” of arts organizations that provide programs or other community resources and how to contact them.
- Funding grants to arts organizations that provide programs (residencies, assemblies, etc. that are sometimes standards-based)
- Providing professional development for artists and arts organizations (e.g., how to develop standards-based curriculum, classroom management, etc.)
- Creating and disseminating an adjudicated (qualified) teaching artist or arts organization roster so that teachers can hire or contract these groups with some assurance of educational quality and standards-based learning
- Arts education advocacy
- Large scale efforts like San Francisco Arts Commission’s, Proposition H (via the *Arts Education Master Plan*) and the LA County Arts Commission’s *Arts for All* program, as well as the Alameda County Office of Education’s *Alameda County Alliance for Arts Learning Leadership* and the Santa Clara County Office of Education’s *Visual and Performing Arts Program* have been varied.

### **Santa Clara County**

A scan of the city government websites of the 13 cities in Santa Clara County revealed that very little exists in terms of a connection between a city’s arts commission (if there even is one) and school districts K-12 arts education program. There are performing and visual arts workshops and classes operating out of park and recreation programs and, in some cases, city-sponsored children’s theater programs. Only Arts Council Silicon Valley had a program that could compare to San José OCA. The County Office of Education’s Visual and Performing Arts Program is on par with countywide efforts in LA and Alameda for its comprehensive approach to sequential standards-based curriculum and instruction supported by district-level planning and policy. Initially developed and implemented by Cultural Initiatives Silicon Valley from 1999 to 2006; it has served as a model for other communities including LA County.

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<sup>14</sup> Created for the San José Arts Commission Retreat on October 29, 2006.

## **California**

### *City of San Diego Commission for Arts and Culture*

The Commission does not implement any arts education programs. They have a large organizational support program which encourages arts organizations to provide arts education programs to schools throughout the eight city council districts. Overall they have a related written policy on life long learning:

The Commission supports life-long learning in arts and culture. Educational opportunities are best geared to each person's particular needs, through all stages of life and in a variety of settings that embrace diverse learning systems. Education in arts and culture includes, but is not limited to early childhood to grade 12 and post secondary programs, career training, apprenticeships, individual study and culturally specific traditions of learning.

[www.sandiego.gov/arts-culture](http://www.sandiego.gov/arts-culture)

### *Los Angeles County Arts Commission – Arts for All*

*Arts for All* provides a series of policy changes and educational initiatives to create systemic change and institutionalize sequential, K-12 arts education in Los Angeles County school districts, based on the *Visual and Performing Arts Framework for California Public Schools*. The program is developed in collaboration with the Los Angeles County Office of Education and a variety of organizations under the umbrella of a County Task Force for Arts Education formed by the Los Angeles County Board of Supervisors. The "Blueprint" outlines steps towards systemic change in school districts so that sequential standards-based curriculum and instruction will be implemented countywide.

<http://www.lacountyarts.org/artseducation.html>

### *Los Angeles Department of Cultural Affairs – Youth Arts and Education*

The Youth Arts and Education Program strives to improve the quality and quantity of arts programs for youth by advocating on behalf of youth and the organizations that serve them; providing grant support for in-school and after-school activities; and making resources available to teachers, artists, and parents.

#### **Programs:**

- Organization Grant Program
- Artists In Residence Grant Program
- Arts in Youth Education Partnership Grant Program
- Arts and Education Resources for Teachers (formerly Day in the Park)

#### **Workshops:**

- Art and Cultural Resources for Classroom Teachers and Artists
- Consultations and Programmatic Assistance
- Youth Action Council and Advisory Council
- Youth Arts and Education Conference (October 2006)

<http://www.culturela.org/youtharts/index.html>

### *Pasadena Arts Commission*

Pasadena Arts Commission is a partner with the Pasadena Unified School District in the Arts for All program through the LA County Arts Commission. In addition they have gone through a citywide cultural strategic planning process which guides their arts education efforts. As such, the plan calls for professional development to arts organizations and teaching artists as well as the development and dissemination of a resource directory. They have a full-time arts education coordinator on staff. This program is still under construction, however they have taken the stance that they will address arts education programs from the standpoint of the constituency they serve – community's arts organizations and artists – and provide technical assistance and professional development to aid in their ability to enhance K-12 standards-based curriculum in the schools.

<http://www.ci.pasadena.ca.us/planning/arts/nexus.asp>

### *Santa Barbara County Arts Commission*

The Santa Barbara Arts Commission website provides the viewer with information about local resources but no indication that they provide any K-12 arts education programs or services.

<http://www.sbartscommission.org/education.html>

### *San Francisco Arts Commission*

The San Francisco Arts Commission's Arts Education program is dedicated to enhancing learning and teaching through the arts. The Arts Education program works in collaboration with school administration, teachers, parents, funders, artists, and arts organizations all committed to a quality education for all students in San Francisco. Leveraging City resources, SFAC brings together these stakeholders to work towards a common goal of ensuring that the arts – theater, music, visual arts, literary arts and dance – are returned to their rightful place at the core of academic rigor for every student.

#### **Programs and Partnerships include:**

- Arts Education Funders Collaborative
- Inside/Out: A Guide to Arts and Arts Education Resources for Children & Teens in San Francisco
- Arts Provider Alliance of San Francisco, an affiliation of local arts education agencies and teaching artists for networking and professional development
- Arts Education Master Plan, which details a comprehensive sequential, standards-based arts education for every San Francisco student.

The Arts Education Master Plan is the result of nearly seven years of work begun by a special task force convened to assess the state of arts education throughout the San Francisco Unified School District. In 2004, voters passed Proposition H, which earmarked tens of millions in city funds for schools, including new funds for arts education. The San Francisco Arts Commission is one of several key community partners in the plan's implementation. (San Francisco Unified School District, 2006)

[http://www.sfartscommission.org/CAE/arts\\_education/index.htm](http://www.sfartscommission.org/CAE/arts_education/index.htm)

### *Alameda Arts Commission*

The Alameda Arts Commission is a partner in the *Alameda Alliance for Arts Learning and Leadership* through the Alameda County Office of Education. It is similar to Los Angeles County's *Arts for All* and Santa Clara County Office of Education's Visual and Performing Arts Program in that it works to change systems to ensure that K-12 standards-based arts education curriculum and instruction is implemented county wide. There are 18 school districts under the Alameda County Office of Education.

<http://www.acgov.org/arts/index.htm>

## **Methodology**

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### **Advisory Committee**

An Advisory Committee of key arts education leaders in the San José and Santa Clara County area was established prior to the Consultant's hiring. Its role was to assist in prioritizing the project's goals, identify overlapping objectives, assist with identifying and contacting key informants, and help with identifying the most effective and efficient methods of gathering data given the community and local environment.

The project began with the development of an assessment plan that was created by the Consultant with assistance from the Advisory Committee. The plan identified the research methodology and timeline, as well as a preliminary set of key informants. The plan identified a mixed-method approach to the research as well as the evaluation of the resulting data. The Advisory Committee received an interim report half way through the project and were invited to respond to the preliminary findings. Individual members of the Advisory Committee were contacted throughout the project to assist with research and analysis related to their area of expertise.

### **Research Design**

The methodology was designed to inform the following research areas:

#### **Context**

To establish the context within which the OCA has developed and currently provides arts education programs including local, state and national arts and education policies and initiatives which have influenced OCA programming in the past and could affect it in the future.

#### **Field Research and Comparative Study**

To provide information about relevant program and service models utilized by local arts agencies in general as well as those of a comparable nature nationwide. Investigations of programs in other cities informed the identification of key success factors that might be applied to current or recommended efforts for San José.

#### **Performance and Evaluation**

An assessment of the OCA's current arts education programs will provide staff and Arts Commissioners with an objective view of the current programs. Comparing assessed program outcomes to intended outcomes was not possible given that no documentation of written intended outcomes exists. The research was conducted to gather existing customer satisfaction data for review against standard industry assumptions about what makes a successful arts education program.

### **Research Methodology**

Both qualitative and quantitative data was collected to inform the three research areas using the following research tools and methods:

**Contextual Research** included the review of documents, internet research and interviews with local, state and national leaders. A complete set of references are included in the Resources section. The majority of this data is available through historical documentation; anecdotal accounts of the effects and outcomes of particular events, legislation and policies help provide causal explanations

for various arts education environment efforts as a whole, as well as those undertaken at the OCA and in the San José community.

**Field Research and Comparative Studies** took the form of internet research, personal interviews, document reviews and requests for information sent out through the AFTA Arts Education listserv. The AFTA listserv goes out to 370 email addresses for education or executive staff at local arts agencies nationwide, as well as others affiliated with the field.

**Performance Assessments** of the Arts Express and SJAS programs as well as the OCA's participation in the SBAEC took several forms, depending on the type of information required or the type of informant. The tools used to gather research were determined by the Consultant in coordination with the OCA staff, members of the Advisory Committee, staff from PRNS and the SCCOE. Specific data-gathering tools were selected based on the most effective means determined for reaching a targeted group of informants.

## **Specific Research Tools**

### **Surveys**

Web-based and hard copy survey mechanisms were used primarily to gather data about the effectiveness of the OCA's Arts Express and SJAS as well as the role of OCA staff in the provision of those programs. The data included the use of surveys already conducted by the OCA as part of their program provision as well as those designed specifically for this research. The latter were developed to provide information where the former was not available. In all cases, once the initial survey or email was sent with a deadline for submission, at least one follow-up reminder to submit the survey was sent to the recipient prior to the deadline.

#### *San José After School*

Specifically designed, web-based surveys were administered to SJAS Coordinators. Thirty-eight site coordinators were emailed the survey link with 11 responses, six of which were returned as undeliverable. No one declined to complete the survey. Existing surveys administered by the OCA of SJAS Level III Site Coordinators from FY05/06 were used as well. Both existing surveys and specifically designed surveys of SJAS Site Coordinators were analyzed in order to get a full picture of the effectiveness of the program including the quality of the providers and the OCA's involvement in the program.

A random sampling of hard copy surveys of students who received SJAS programs was reviewed as well.

An email survey of potential SJAS program users (Level II providers) was conducted to determine possible future interest in arts programming. Emails were sent out to 28 SJAS Level II program providers with three positive responses and one uninterested response, 24 recipients failed to respond.

#### *Arts Express*

Specifically designed, web-based surveys were administered to former Arts Express Program Users who had registered for Arts Express in FY03/04 but who did not use the program in FY05/06. They were queried to understand why they had not used the program in subsequent years. Twenty-nine were surveyed with four responses; four declines; and 21 unresponsive (ten of which were undeliverable).

The OCA staff requires its Arts Express program users to submit evaluation surveys at the end of the program year as part of its contracting process. The survey tool used by the OCA to evaluate the Arts Express program at the end of FY06 was extensive enough for use in this research project, that any further survey of these informants was considered by the Consultant and OCA staff to be excessive and duplicative. The Consultant reviewed 132 Arts Express user surveys for FY06 (the most recent such survey conducted.). OCA staff indicated that it had sent out 337 Arts Express surveys in all.

### **Focus Group**

A focus group with Arts Express program providers was held on August 27, 2006 at the OCA office to gather feedback and discuss the Arts Express program. Six people representing five of 38 organizations attend the meeting. Participants were asked for their perspectives on the program's strengths and challenges, the role of the OCA staff in the program's administration and the role the program played in their education and outreach efforts.

Focus groups with Arts Express users and SBAEC participants were planned to be held on either January 10 or 11, 2006. However, OCA and SCCOE staff were unable to get large enough groups of participants together to justify the Consultant's travel to San José. Instead, it was determined that the Consultant could get sufficient data by conducting a series of individual phone interviews. Five elementary school teachers identified by the OCA staff for their participation in the Arts Express program were personally interviewed and seven teachers or teaching artists were similarly interviewed for their participation in the SBAEC.

### **Individual Interviews**

Individual interviews were conducted with community leaders to explore specific issues around local context and historical documentation of the OCA's programs. Leaders in local arts agencies across the nation aided with comparative research; providing information about effective programs that can be used as models or to assist the Consultant with determining recommendations and identifying best practices. In addition to the interviews held in lieu of focus groups (described above), phone discussions with education staff people of local arts organizations took place to add to information from Arts Express program providers. A complete list of those individuals who participated in personal interviews is included in the Resources section.

### **Comparative Research**

Research to examine how various local arts agencies have addressed arts education programming and services took the forms of internet and agency website review, phone interviews with staff of local arts agencies (especially those that were selected for the final comparative study) and inquiries of those on the AFTA Arts Education listserv.

## Resources

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## **Interviewees**

John Abodeely, Arts Education Program Manager, Americans for the Arts  
Linda Aceves, Assistant Superintendent, Instructional Services, Santa Clara County Office of Education  
Lilia Agüero, Visual and Performing Arts Coordinator, Santa Clara County Office of Education  
Rachelle Axel, Arts Education Officer, Community Arts and Education Program, San Francisco Arts Commission  
Tere Barbella, Visual Arts Teacher, Andrew Hill High School  
Wayne Cook, Arts Program Specialist, California Arts Council  
Elizabeth Christmann, Director of Education and Outreach, San José Jazz Society  
Adaku Davis, Education Program Director and Board Member at Large, San José Multicultural Artists Guild  
Rachelle Doorley, Manager of School Audiences, San José Museum of Art  
Debbie Erwin, Youth Services Coordinator, San José Public Library  
Jonathon Glus, Executive Director, Pasadena Arts Commission  
Ruth Gordon, Volunteer, San José Chamber Music Society  
Katie Haggerty, Education Director, Montalvo Arts Center  
Jocelyn Hanson, Director of Arts in Education, Phoenix Arts Commission  
Lois Hetland, Research Associate, Project Zero, Harvard Graduate School of Education  
Gladys Hong, Teacher, Toyon Elementary  
Ayanna Hudson Higgins, Los Angeles County Arts Commission, Director of Arts Education, Arts for All  
Roy Hirabayashi, Managing Director, San José Taiko  
Mitsu Kumagai, Youth and Arts Program Manager, Arts Council Silicon Valley  
Timothy J. Katz, Community Arts Education Program Director, Greater Columbus Arts Council  
Cynthia Knapp, Director of Operations, Portland Regional Arts and Culture Council  
Amy Kolb, Teacher, Windmill Springs Elementary  
Lee Kopp, Marketing Director/Publicity, Ballet San José  
Jackie Krantz, Program Manager, Community School of Music and Arts  
John Kreidler, Executive Director (Retired), Cultural Initiatives Silicon Valley  
Phil Lantis, Arts & Events Administrator, City of Santa Clarita Arts & Events Office  
Lorraine Lee, Teacher, Vinci Park Elementary  
Terry Liu, Arts Education Specialist, National Endowment for the Arts  
An K. Lu, Executive Director, Tapestry Arts  
Martha McManus, Education Programs Manager, Cultural Council of Greater Jacksonville  
Louise Music, Alameda County Arts Learning Coordinator, Alameda County Office of Education  
Douglas Nagel, Director of Education, Opera San José  
Carmen Ogden, Teaching Artist, Community School of Music  
Rachel Osajima, Executive Director, Alameda County Arts Commission

Felix Padrón, Executive Director, City of San Antonio Office of Cultural Affairs  
Aimée Ipson Pfleiderer, Visual and Performing Arts Coordinator, Santa Clara County Office of Education  
Arleen Pickett, Program Director, Community School of Music and the Arts  
Donna Pope, Arts Education Manager (Retired), San José Office of Cultural Affairs  
Jodi Porter, Associate School Director, Ballet San José  
Geoff Roach, Executive Director, San José Jazz Society  
Juanita Ryan, Teacher, Toyon Elementary  
Laurie T. Schell, Executive Director, California Alliance for Arts Education  
Audrey Struves, Program Operations Coordinator, The David and Lucile Packard Foundation  
Alie Victorine, Teacher, Windmill Springs Elementary  
Art Walton, Member, San José Symphonic Choir  
Ann Woo, Executive Producer, Chinese Performing Artists of America