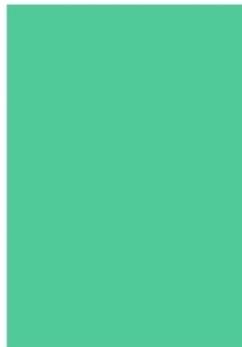
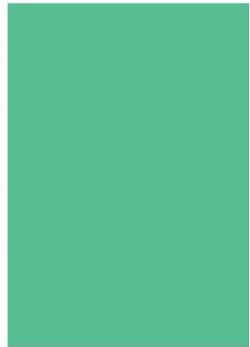
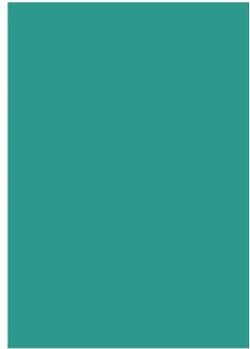


# ARTS EDUCATION SURVEY REPORT

FEBRUARY 18, 2019

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**ARTS EDUCATION SURVEY  
REPORT AND ANALYSIS**

**PRESENTED TO:  
THE WILLIAM + FLORA HEWLETT FOUNDATION  
PERFORMING ARTS PROGRAM**

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## **EXECUTIVE SUMMARY**

A total of 193 Performing Arts grantees completed the survey and 150 of these grantees provide arts education programming for youth PreK-12. While the survey is focused on this latter population, the beginning of the report provides information on the universe of grantees who completed the survey.

Data collected from grantees through the survey was supplemented with information provided by staff at the Hewlett Foundation, including grantee Performing Arts program's strategy—Continuity & Engagement, Arts Education, and Infrastructure—sub-strategy, and categories that reflect which organizations that are led by, serve, have artistic output, or an operating model rooted in historically marginalized communities (CA Diverse, Culturally Specific, and Community-based organizations or CBO). In addition, data on the DEI survey was provided by Frontline Solutions. Finally, additional data on school districts served by the grantees, school districts in the 11 counties of interest, and the county of operation for each grantee were collected by the researchers and used for data analysis presented in this report and in maps.

### **Report Highlights for Grantees Serving Youth Grades PreK-12**

- Of the 150 grantees that provide arts education programming to youth PreK-12, 107 grantees also provide arts education programming to College/Transitional Aged Youth.
- Grantees that have a CA Diverse/Culturally Specific/CBO identification have a higher average percent of their total operating budget dedicated to arts education compared to those who do not have that identification – 39.6% compared to 14.5%.
- A total of 101 grantees use teaching artists on contract as their teaching staff while 76 employ teaching artists in a full-time or part-time capacity. The Arts Education strategy has the highest percentage of teaching staff who are employed in a full-time or part-time capacity.
- The majority of grantees report that only some of their programs, not all, are aligned to the national and/or state standards, based on a curriculum, and require teaching artists to develop lesson plans for each class, which raises questions about program quality.
- The grantees in the Arts Education strategy provide more professional development/training for their program staff than grantees in the other strategies and 100% of grantees in the Policy and Advocacy sub-strategy provide professional development/training to their staff. However, many grantees do not compensate staff for this PD/training. Thirty grantees reported that they do not provide Professional Development/Training for their teaching staff.
- The majority of grantees use observations as a way to measure the impact of their programming, which raises questions about the quality of their evaluation protocols.

- Grantees identified “funding” as the biggest challenge for their arts education programming. Other challenges are recruiting schools, recruiting and retaining teaching artists, and program evaluation. Approximately 40% of grantees reported that implementing evaluation practices is one of the biggest challenges for their arts education programming.
- The majority of grantees serving youth offer single-exposure programs, but when program format is analyzed as a percent of all programming, the majority of grantees provide studio/group classes. In other words, the studio/group class is the primary program structure for 20% of the grantees who offer that program structure.
- Some art forms are provided more or less uniformly across grades, such as music and theater, while other art forms are slightly skewed towards youth in younger grades, such as dance, or youth in older grades, such as media arts.
- The majority of grantees that charge tuition for their programs reported that they provide scholarship support to youth. Only 8 grantees who charge tuition reported that they do not provide scholarship support.
- Grantees identified as CA Diverse/Culturally Specific/CBO provide scholarships that on average are three times greater than the grantees without this identification.
- The majority of grantees, approximately 67%, reported that their arts education programming is school-based and during school time.
- The two districts with the most Hewlett funded programs are the San Francisco Unified School District and the Oakland Unified School District.
- A total of 70 grantees offer programming in districts located outside of their home county - 18 in one county, 17 in two counties and 11 in three counties outside their home county.
- Approximately 80% of grantees reported that parents were involved in their programs through attendance of a show or culminating event. Otherwise parental/guardian involvement in programs is limited.
- Overall, there is positive feedback regarding the survey, the support provided to complete the survey, and the goals of the survey. Many grantees praised Hewlett for this endeavor.
- Regardless of the positive survey feedback, the survey format cannot collect program specific or site specific information and many grantees lamented that they were forced to generalize across programs for many of their survey responses. Only 30 grantees reported that the survey captured the nuances of their programming.

## SURVEY DESIGN

The survey was designed to capture information about the scope and variety of Hewlett grantees' arts education programming serving youth in grades PreK-12.

The survey consists of 32 questions that include demographic, dichotomous, multiple-choice and open-ended response questions.

The survey was tested by a select group of Hewlett grantees identified by Hewlett performing arts staff. The test survey was sent to 20 grantees and 15 of these grantees completed it and provided the research team with feedback. The feedback was incorporated into the final survey design and administration protocol.

Table 1 shows the breakdown of the Hewlett grantee testers by Performing Arts strategy.<sup>1</sup>

<b>Table 1</b>	
<b>Grantee Arts Education Survey - Testers</b>	
<b>Hewlett Foundation Performing Arts Strategy</b>	
<b>Answer Choices</b>	<b>Responses</b>
Continuity & Engagement	9
Arts Education	5
Infrastructure	1
<b>Total Test Surveys Completed</b>	<b>15</b>

Table 2 shows the breakdown of the Hewlett grantee testers by organizational budget size. The testers were equally distributed among three budget sizes. There were no testers in the \$20 million or more size, but that budget size has the fewest Hewlett grantees.

<b>Table 2</b>	
<b>Grantee Arts Education Survey - Testers</b>	
<b>Please indicate your organization's budget size for Fiscal Year 2018.</b>	
<b>Answer Choices</b>	<b>Responses</b>
Under \$500,000	5
\$500,000 - \$2.49 million	5
\$2.5 million - \$19.9 million	5
\$20 million or more	0
<b>Answered</b>	<b>15</b>

<sup>1</sup> We did not ask grantees to identify their Hewlett performing arts strategy or sub-strategy in the survey. We obtained this information from Hewlett Foundation and added it to each grantee's record.

## **SURVEY ADMINISTRATION**

The survey was administered online via Survey Monkey.

On November 27, 2018 Performing Arts grantees were notified via email by Emiko Ono that a survey would be emailed to them on December 3, 2018

The survey was sent to 197 Performing Arts grantees<sup>2</sup> on December 3<sup>rd</sup>. In addition to the survey link, grantees were provided with a hard copy of the entire survey so that they could review the questions prior to completing the survey online.

Grantees were given sixteen days, until December 19, 2018, to complete the survey. The original deadline of December 19<sup>th</sup> was extended to January 4, 2019 for several grantees in consideration of illness, holiday travel, and other issues connected to the time of the year. This second deadline was extended again to accommodate other grantees. Nineteen grantees completed the survey between January 1<sup>st</sup> and 18<sup>th</sup>, 2019. Six of these grantees completed the survey the evening of January 4<sup>th</sup>, one completed the survey on January 10<sup>th</sup>, one on January 15<sup>th</sup> and six on January 18<sup>th</sup>.

Survey information sessions were held to provide a formal opportunity for grantees to ask the consulting team questions about the survey. The sessions framed the purpose of the survey and provided a review of each survey question. These sessions were held from December 4, 2018 through December 18, 2018.

- 12 Information sessions were offered and 10 sessions were held
- 41 individuals representing 30 grantee organizations registered for the information sessions
- 31 individuals representing 24 grantee organizations participated in the information sessions

We also held open office-hours for any grantees that wanted to meet with us in-person December 17– December 20, 2018. Only one organization scheduled time with us for office hours. After their Executive Director took part in one of the information sessions, she informed us that she no longer needed to meet in person.

In addition, one-on-one assistance was offered to all grantee organizations. This assistance was provided via phone and email. A total of 78 grantees were provided with individualized assistance to complete the survey. The feedback we received was that the information sessions and the one-on-one assistance we provided sufficiently answered their questions regarding the survey.

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<sup>2</sup> The survey was originally sent to several grantees that were later considered inappropriate for this survey and were excluded from our sample. These orgs were not included in any information sessions or follow-up emails and/or phone calls. In addition, if an org submitted a survey that was not supposed to be included in the sample, the survey data was removed from the data set.

Finally, survey data was reviewed as it was being completed and any organizations that provided data that was unclear or inconsistent were contacted for clarification. For example, grantees were asked in question 15 to provide a breakdown of the percentage of their programming dedicated to specific formats with a total of 100%. If an organization provided an answer that was in excess of 100%, they were contacted and asked to revise their response.

## SURVEY RESULTS FOR UNIVERSE OF RESPONSES<sup>3</sup>

On January 18, 2019 the survey was closed. A total of 193 grantees completed the survey for a 98% completion rate. Of the 4 grantees that did not complete the survey, 3 are re-granters and 1 is an arts organization.

Per a request by Hewlett Foundation staff, the survey completion for the DEI survey administered by Frontline Solutions in the fall of 2018 was compared to survey completion for the Arts Education survey. As stated before, a total of 193 Hewlett grantees completed the Arts Education survey, 116 Hewlett grantees completed the DEI survey, and 92 Hewlett grantees completed both the Arts Education survey and the DEI survey. We obtained the names of the grantees who completed the DEI survey from Frontline Solutions. We did not ask grantees if they completed the DEI survey.

Table 3 below shows the breakdown of Arts Education and DEI survey completion.

<b>Table 3</b>			
<b>Hewlett Grantee Survey Completion DEI and Arts Education Surveys</b>			
<b>Answer Choices</b>	<b>Surveys Sent</b>	<b>Surveys Completed</b>	<b>Percent Completion</b>
Arts Education Survey	197	193	98%
DEI Survey	222	116	52%
<b>Grantees that completed both surveys</b>		<b>92</b>	

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<sup>3</sup> The word "Skipped" in the tables means that data is missing either because a respondent did not answer one of the survey questions used in the tables or because the information was not available in the data that the researchers input manually.

## Grantees by Organization Budget Size

As Table 4 shows, the majority of grantees have organization budgets less than \$2.5 million and approximately 28% have a budget under \$500,000. A small percentage of grantees have a budget size of \$20 million or more.

<b>Table 4</b>		
<b>Grantee Arts Education Survey</b>		
<b>Please indicate your organization's budget size for Fiscal Year 2018.</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Under \$500,000	28.1%	54
\$500,000 - \$2.49 million	41.1%	79
\$2.5 million - \$19.9 million	26.6%	51
\$20 million or more	4.2%	8
	<b>Answered</b>	<b>192</b>
	<b>Skipped</b>	<b>1</b>

## Survey Completion by Strategy, Sub-Strategy and CA Diverse/Culturally Specific/CBO Identification

The following tables are the breakdown of survey responses by Performing Arts strategy, sub-strategy, and CA Diverse/Culturally Specific/CBO identification. Grantees were not asked this information in the survey. The data was provided by the Hewlett Foundation and was manually added to each organization's survey response.

As Table 5 shows, the majority of grantees that completed the survey are in the Continuity & Engagement strategy.

<b>Table 5</b>		
<b>Grantee Arts Education Survey</b>		
<b>Performing Arts Strategy</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Continuity & Engagement	67.9%	131
Arts Education	20.7%	40
Infrastructure	11.4%	22
<b>Total Surveys Completed</b>		<b>193</b>

All forty organizations in the Arts Education strategy completed the survey. Grantees in the Continuity & Engagement strategy and the Infrastructure strategy also had high response rates.

<b>Table 6</b>			
<b>Grantee Arts Education Survey</b>			
<b>Survey Response Rate by Performing Arts Strategy</b>			
<b>Answer Choices</b>	<b>Response Rate</b>	<b>Surveys Sent</b>	<b>Surveys Completed</b>
Continuity & Engagement	97.8%	134	131
Arts Education	100.0%	40	40
Infrastructure	95.7%	23	22
<b>Total Surveys Completed</b>			<b>193</b>

As Table 7 shows, the largest number of survey responses come from grantees in the Innovative Works sub-strategy, followed by the Traditional Works and Program Delivery sub-strategy.

<b>Table 7</b>		
<b>Grantee Arts Education Survey</b>		
<b>Survey Responses by Performing Arts Sub-strategy</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Continuity & Engagement - Innovative Works	42.0%	81
Continuity & Engagement - Traditional Works	25.9%	50
Arts Education - Program Delivery	16.1%	31
Infrastructure - Connection	7.3%	14
Infrastructure - Human and Financial Capital	4.2%	8
Arts Education - Policy and Advocacy	3.1%	6
Arts Education - Pre Prof Training	1.6%	3
Infrastructure - Field Information	0.0%	0
<b>Total Surveys Completed</b>		<b>193</b>

The majority of grantees who completed the survey are not identified as CA Diverse/Culturally Specific/CBO. We did not receive a CA Diverse/Culturally Specific/CBO identification for three grantees.

<b>Table 8</b>		
<b>Grantee Arts Education Survey</b>		
<b>Survey Responses by CA Diverse/Culturally Specific/CBO identification</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Yes	36.3%	69
No	63.7%	121
<b>Total Surveys Completed</b>		<b>190</b>
<b>No codes</b>		<b>3</b>

### **Grantees Arts Education Programming**

Grantees were asked about their arts education programming serving two populations – college students and/or transitional aged youth (18 and over)<sup>7</sup> and youth in grades PreK-12<sup>8</sup>.

As Table 9 shows, the majority of grantees, 64%, indicate that they serve college students and/or transitional aged youth (TAY).

<b>Table 9</b>		
<b>Grantee Arts Education Survey</b>		
<b>Does your organization provide arts education programming for college students and/or transitional aged youth (18 and over)?</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Yes	64.1%	123
No	35.9%	69
<b>Answered</b>		<b>192</b>
<b>Skipped</b>		<b>1</b>

<sup>7</sup> Question 5 in the survey

<sup>8</sup> Question 6 in the survey

Table 10 and Chart 1 break down the “Yes” and “No” responses above by Performing Arts strategy. The majority of grantees that reported that they serve college students and/or transitional aged youth are in the Continuity & Engagement and the Arts Education strategy.

Information on organizations that serve both PreK-12 and college/transitional aged youth is in Appendix A.

Table 10						
Grantee Arts Education Survey						
Does your organization provide arts education programming for college students and/or transitional aged youth (18 and over)?						
	Yes		No		Total Responses by Strategy	
Continuity & Engagement	69.5%	91	30.5%	40	68.2%	131
Arts Education	61.5%	24	38.5%	15	20.3%	39
Infrastructure	36.4%	8	63.6%	14	11.5%	22
<b>Total Responses</b>	<b>64.1%</b>	<b>123</b>	<b>35.9%</b>	<b>69</b>	<b>100.0%</b>	<b>192</b>
<b>Total Responses by Strategy</b>						<b>192</b>
<b>Skipped Question 5</b>						<b>1</b>

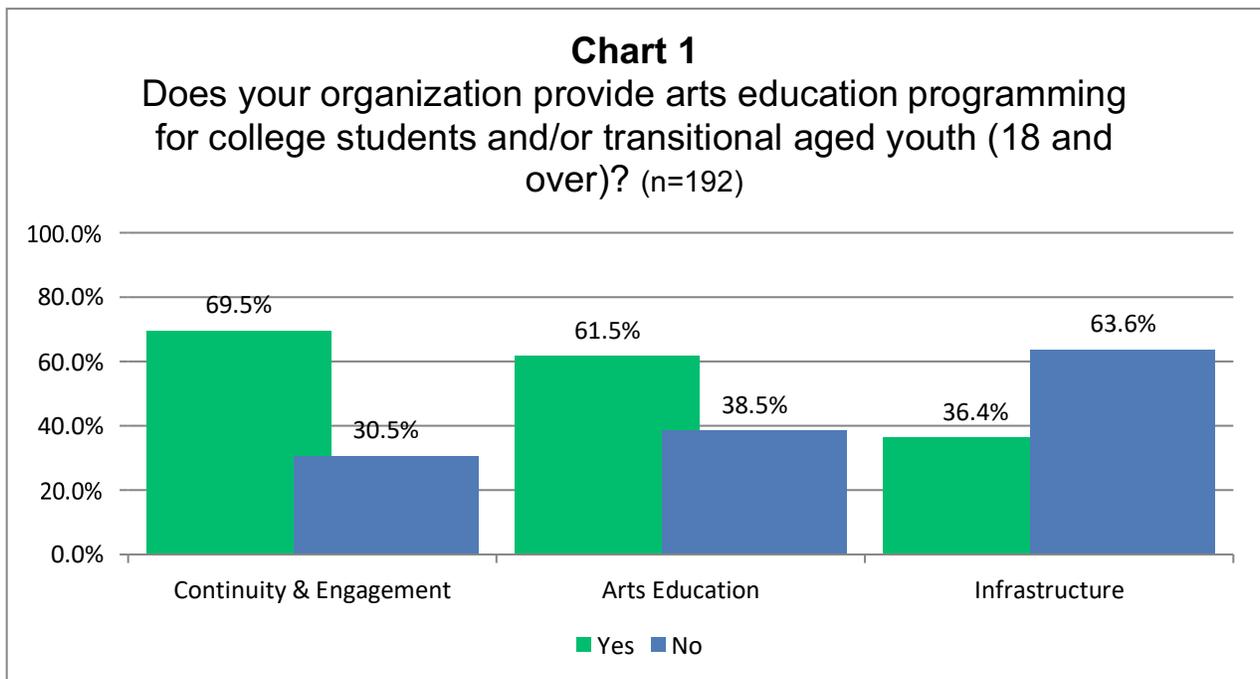


Table 11 breaks down the “Yes” and “No” responses by Performing Arts Sub-strategy.

The sub-strategies with the highest percentage of grantees indicating that they serve college students and/or transitional aged youth are Traditional Works, Innovative Works, Program Delivery and Pre-Professional Training. However, there are more grantees in the Connection sub-strategy that answered “Yes” than grantees in the Pre-Prof Training sub-strategy.

Table 11						
Grantee Arts Education Survey						
Does your organization provide arts education programming for college students and/or transitional aged youth (18 and over)?						
	Yes		No		Total Responses by Sub-strategy	
Continuity & Engagement - Traditional Works	72.0%	36	28.0%	14	26.0%	50
Continuity & Engagement - Innovative Works	67.9%	55	32.1%	26	42.2%	81
Arts Education - Program Delivery	67.7%	21	32.3%	10	16.2%	31
Arts Education - Pre Prof Training	66.7%	2	33.3%	1	1.6%	3
Infrastructure - Human and Financial Capital	37.5%	3	62.5%	5	4.2%	8
Infrastructure - Connection	35.7%	5	64.3%	9	7.3%	14
Arts Education - Policy and Advocacy	20.0%	1	80.0%	4	2.6%	5
Infrastructure - Field Information	0.0%	0	0.0%	0	0.0%	0
<b>Total Responses</b>	<b>64.1%</b>	<b>123</b>	<b>35.9%</b>	<b>69</b>	<b>100.0%</b>	<b>192</b>
					<b>Total Responses by Sub-strategy</b>	<b>192</b>
					<b>Skipped Question 5</b>	<b>1</b>

As Table 12 shows, the majority of grantees responded that they provide arts education programming for youth in grades PreK-12. The 43 grantees who answered “No” to this question were skipped to the end of the survey and did not have to complete any additional questions. The 150 grantees that answered “Yes” to this question completed the rest of the survey.

Table 12		
Grantee Arts Education Survey		
Does your organization provide arts education programming for youth in grades Pre K-12?		
Answer Choices	Responses	
Yes	77.7%	150
No	22.3%	43
<b>Answered</b>		<b>193</b>
<b>Skipped</b>		<b>0</b>

Table 13 and Chart 2 break down the “Yes” and “No” responses above by Performing Arts strategy. The majority of grantees that reported that they provide arts education programming for youth in grades PreK-12 are in the Continuity & Engagement and Arts Education strategies. Only half the Infrastructure grantees provide arts education programming for school-aged youth.

Table 13						
Grantee Arts Education Survey						
Does your organization provide arts education programming for youth in grades Pre K-12?						
	Yes		No		Total Responses by Strategy	
Continuity & Engagement	81.7%	107	18.3%	24	67.9%	131
Arts Education	80.0%	32	20.0%	8	20.7%	40
Infrastructure	50.0%	11	50.0%	11	11.4%	22
<b>Total Responses</b>	<b>77.7%</b>	<b>150</b>	<b>22.3%</b>	<b>43</b>	<b>100.0%</b>	<b>193</b>
<b>Total Responses by Strategy</b>						<b>193</b>

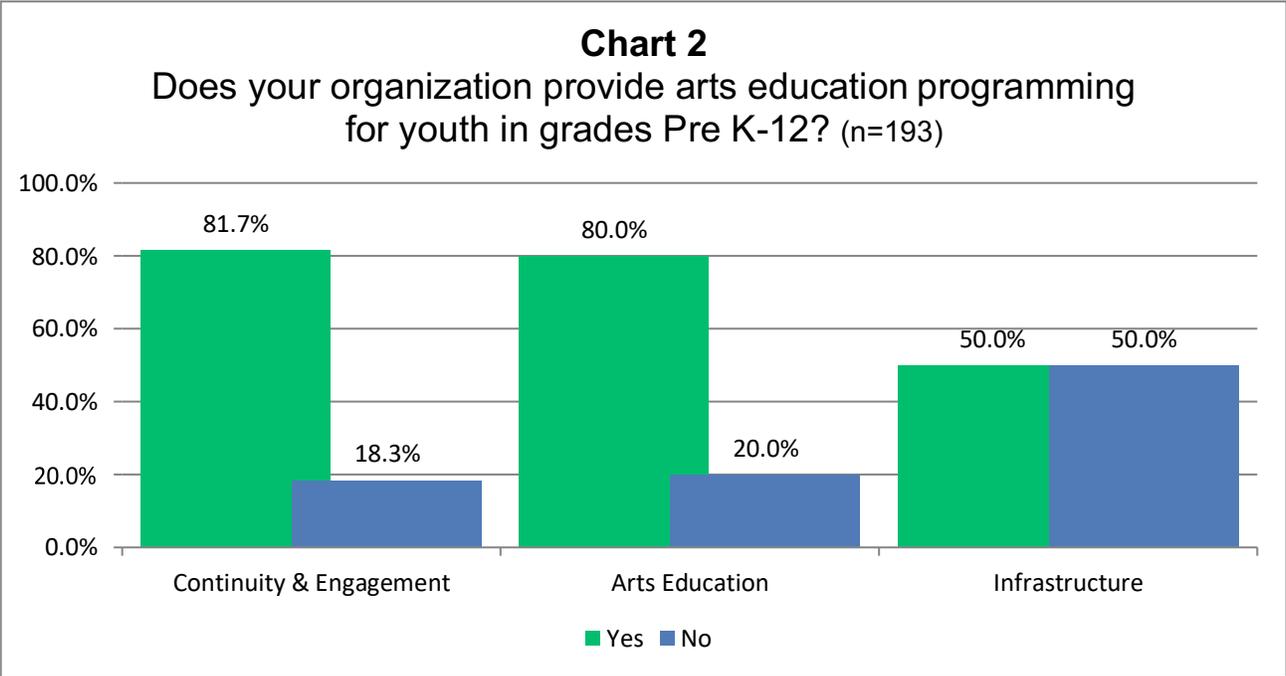


Table 14 breaks down grantees who only serve college students and/or transitional aged youth by Performing Arts strategy. There are only sixteen organizations in this category. Additional data on these organizations is in Appendix F.

<b>Table 14</b>		
<b>Grantee Arts Education Survey</b>		
<b>Grantees Only Serving TAY by Performing Arts Strategy</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Continuity & Engagement	62.5%	10
Arts Education	18.8%	3
Infrastructure	18.8%	3
<b>Total Responses by Strategy</b>		<b>16</b>

## SURVEY RESULTS – GRANTEES WITH ARTS EDUCATION PROGRAMMING FOR YOUTH PREK-12

All data in the remainder of the report pertains to the 150 grantees that reported that they provide arts education programming for youth in grades PreK-12.

### GRANTEE CHARACTERISTICS

#### Hewlett Foundation Program Officer<sup>11</sup>

Table 15 shows the distribution of grantees by program officer.

<b>Table 15</b>		
<b>Grantee Arts Education Survey</b>		
<b>Survey Completion by Hewlett Program Officer</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Jessica Mele	36.7%	55
Jaime Cortez	36.0%	54
Adam Fong	27.3%	41
Emiko Ono	1.3%	2
<b>Total</b>		<b>150</b>

### Budget

The majority of organizations have a budget under \$2.5 million.

<b>Table 16</b>		
<b>Grantee Arts Education Survey</b>		
<b>Please indicate your organization's budget size for Fiscal Year 2018.</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Under \$500,000	25.5%	38
\$500,000 - \$2.49 million	42.3%	63
\$2.5 million - \$19.9 million	28.2%	42
\$20 million or more	4.0%	6
<b>Answered</b>		<b>149</b>
<b>Skipped</b>		<b>1</b>

<sup>11</sup> This information was provided by Hewlett Foundation Staff.

## Arts Education Budget

Table 17 breaks down the Arts Education budget as a percentage of the total operating budget by CA Diverse/Culturally Specific/CBO identification.<sup>13</sup> As the table shows, grantees that have a CA Diverse/Culturally Specific/CBO identification have a higher average percent of their total operating budget dedicated to arts education compared to those who do not have that identification – 39.6% compared to 14.5%. This is a significant finding warranting additional analysis about the specific populations being served by these grantees.<sup>14</sup>

<b>Table 17</b>		
<b>Grantee Arts Education Survey</b>		
<b>Arts Education Budget as Percent of Total Operating Budget by CA Diverse/Culturally Specific/CBO categorization</b>		
	<b>Arts Education Budget as a Percent of Total Operating Budget</b>	<b>Number of Responses - Arts Education Budget Percent by CA Diverse/Culturally Specific/CBO categorization</b>
Yes - CA Diverse/Culturally Specific/CBO	39.6%	56
No - CA Diverse/Culturally Specific/CBO	14.5%	88
<b>Total responses</b>		<b>144</b>

Table 18 breaks down the arts education budget as a percent of total budget by organization budget size.<sup>15</sup> The average for organizations with a budget under \$500,000 and a budget size \$500,000 - \$2.9 million is higher than for organizations in the two largest budget size categories.

<b>Table 18</b>		
<b>Grantee Arts Education Survey</b>		
<b>Arts Education Budget as Percent of Total Operating Budget by Budget Size for Fiscal Year 2018</b>		
	<b>Arts Education Budget as a Percent of Total Operating Budget</b>	<b>Number of Responses - Arts Education Budget Percent by Budget Size</b>
Under \$500,000	37.4%	35
\$500,000 - \$2.49 million	27.7%	62
\$2.5 million - \$19.9 million	14.0%	39
\$20 million or more	15.6%	6
<b>Total responses</b>		<b>142</b>

<sup>13</sup> The data for this table comes from question 4 cross-tabulated by the grantees CA Diverse/Culturally Diverse/CBO categorization.

<sup>14</sup> It was initially thought that the grantees in the Arts Education strategy would skew this number. This is because it was assumed that these grantees devoted 100% of their budget to arts education. According to the data provided, the arts education grantees have arts education budgets that range from 100% to 0% of their total operating budget. Only 13 of the 40 Arts Education grantees have an Arts Education budget that is 100% of their total operating budget.

<sup>15</sup> That data for this table comes from cross-tabulating the responses for questions 3 and 4.

This means that the organizations with the largest budgets are spending the smallest percentage of their budget on arts education. The larger arts organizations, (over \$20 million) whose agendas are primarily focused on producing their seasons first and their arts education work is secondary. It does not necessarily mean that their arts education budgets are not sizeable, but the dollars that are earned and raised are going primarily towards the “art” first.

Table 19 compares Arts Education budget as a percentage of total operating budget by budget size and by CA Diverse/Culturally Specific/CBO categorization.<sup>16</sup> As Table 19 shows, the group with the highest arts education budget as a percent of total operating budget are grantees that have a total budget size that is under \$500K and that are categorized as CA Diverse/Culturally Specific/CBO.

<b>Table 19</b>				
<b>Grantee Arts Education Survey</b>				
<b>Arts Education Budget as Percent of Total Operating Budget by Budget Size for Fiscal Year 2018 and by CA Diverse/Culturally Specific/CBO Categorization</b>				
	<b>Arts Education Budget as a Percent of Total Operating Budget - CA Diverse/Culturally Specific/CBO</b>	<b>Number of Responses</b>	<b>Arts Education Budget as a Percent of Total Operating Budget -NOT CA Diverse/Culturally Specific/CBO</b>	<b>Number of Responses</b>
Under \$500,000	51.2%	25	10.2%	11
\$500,000 - \$2.49 million	39.4%	22	23.3%	40
\$2.5 million - \$19.9 million	37.3%	9	10.6%	31
\$20 million or more	none in category	0	15.6%	6
<b>Total responses = 144</b>		<b>56</b>		<b>88</b>

<sup>16</sup> The data for this table comes from cross-tabulating the responses for questions 3 and 4 and categorization as CA Diverse/Culturally Specific/CBO.

## Grantees Serving College/Transitional Aged Youth<sup>17</sup>

Table 20 below shows the percentage of grantees that serve both PreK-12 youth and college/transitional aged youth. The majority of grantees, approximately 72%, that provide arts education programming to PreK-12 youth also provide arts education programming to college/transitional aged youth.<sup>18</sup>

<b>Table 20</b>		
<b>Grantee Arts Education Survey</b>		
<b>Does your organization provide arts education programming for college students and/or transitional aged youth (18 and over)?</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Yes	71.8%	107
No	28.2%	42
<b>Answered</b>		<b>149</b>
<b>Skipped</b>		<b>1</b>

## Grantees by Strategy

The majority of grantees that provide arts education programming for youth in grades PreK-12 are in the Continuity & Engagement strategy.

<b>Table 21</b>		
<b>Grantee Arts Education Survey</b>		
<b>Survey Responses by Performing Arts Strategy</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Continuity & Engagement	71.3%	107
Arts Education	21.3%	32
Infrastructure	7.3%	11
<b>Total Responses by Strategy</b>		<b>150</b>

<sup>17</sup> A separate analysis of grantees that only serve college students/transitional aged youth is in Appendix F.

<sup>18</sup> A list of these 107 organizations is in Appendix A.

## Grantees by Sub-Strategy

As Table 22 shows, the majority of grantees are in the Innovative Works sub-strategy followed closely by the Traditional Works sub-strategy.

<b>Table 22</b>		
<b>Grantee Arts Education Survey</b>		
<b>Grantees serving Youth PreK-12 by Performing Arts Sub-strategy</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Continuity & Engagement - Innovative Works	38.0%	57
Continuity & Engagement - Traditional Works	33.3%	50
Arts Education - Program Delivery	18.7%	28
Infrastructure - Connection	4.7%	7
Infrastructure - Human and Financial Capital	2.7%	4
Arts Education - Pre Prof Training	2.0%	3
Arts Education - Policy and Advocacy	0.7%	1
Infrastructure - Field Information	0.0%	0
<b>Total Responses by Sub-strategy</b>		<b>150</b>

## Grantees by CA Diverse, Culturally Specific, CBO Identification<sup>19</sup>

The majority of grantees are not identified as CA Diverse, Culturally Specific, CBO. In our analysis of the survey data, we periodically compared organizations responses based upon on this identification.

<b>Table 23</b>		
<b>Grantee Arts Education Survey</b>		
<b>Survey Responses by CA Diverse/Culturally Specific/CBO Identification</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Yes	39.2%	58
No	60.8%	90
<b>Total Surveys Completed</b>		<b>148</b>
<b>No codes</b>		<b>2</b>

<sup>19</sup> Data on the categorization of a grantee as CA Diverse/Culturally Specific/CBO was provided by the Hewlett Foundation.

## NUMBER OF ARTS EDUCATION PROGRAMS<sup>20</sup>

Grantees were asked to indicate the number of arts education programs that they operate. Survey instructions clarified that we were “referring to programs that your organization has created that have specific goals but could operate in different locations and could run at different times.” The total number of programs reported by the 150 grantees serving youth grades PreK-12 is 787. Table 24 below breaks down the 787 programs by Performing Arts strategy.

<b>Table 24</b>		
<b>Grantee Arts Education Survey</b>		
<b>How many arts education programs do you operate?</b>		
	<b>Total Number of Programs by Strategy</b>	<b>Total Number of Responses by Strategy</b>
Continuity & Engagement	480	108
Arts Education	276	32
Infrastructure	31	10
	<b>787</b>	<b>150</b>

Table 25 breaks down the 787 programs by Performing Arts sub-strategy. The Arts Education Program Delivery sub-strategy has the largest number of programs. It also has the highest number of programs reported per grantee, with 269 programs reported by 28 grantees.

<b>Table 25</b>		
<b>Grantee Arts Education Survey</b>		
<b>How many arts education programs do you operate?</b>		
	<b>Total Number of Programs by Strategy</b>	<b>Total Number of Responses by Strategy</b>
Arts Education - Program Delivery	269	28
Continuity & Engagement - Traditional Works	241	50
Continuity & Engagement - Innovative Works	239	58
Infrastructure - Connection	21	6
Infrastructure - Human and Financial Capital	10	4
Arts Education - Pre Prof Training	4	3
Arts Education - Policy and Advocacy	3	1
Infrastructure - Field Information	0	0
<b>Total</b>	<b>787</b>	<b>150</b>

<sup>20</sup> Question 7

On average, the grantees in the Program Delivery sub-strategy operate approximately 9.6 programs while the grantees in the Traditional Works sub-strategy operate approximately 4.8 programs and grantees in the Innovative Works sub-strategy operate approximately 4.12. Table 26 shows the average program per sub-strategy.

<b>Table 26</b>	
<b>Grantee Arts Education Survey</b>	
<b>How many arts education programs do you operate?</b>	
	<b>Average Program per Grantee in Sub-strategy</b>
Arts Education - Program Delivery	9.6
Continuity & Engagement - Traditional Works	4.8
Continuity & Engagement - Innovative Works	4.1
Infrastructure - Connection	3.5
Arts Education - Policy and Advocacy	3.0
Infrastructure - Human and Financial Capital	2.5
Arts Education - Pre Prof Training	1.3
Infrastructure - Field Information	0.0
<b>Total Grantee Responses</b>	<b>150</b>

## PROGRAM GOALS<sup>21</sup>

Grantees were asked to report on the primary goals of their arts education programming. They were able to select as many of the listed options as they wanted.

As Table 27 shows, the goals with the highest responses are arts learning/skill development, creative youth development, creativity development and social and emotional development. There are also several responses in the “Other” category which we have coded.

There was some concern that grantees would not understand the term “creative youth development”. During our information sessions only two grantees asked the research team to clarify the meaning of creative youth development. While we have no way to confirm that grantees fully grasp the concept of creative youth development, they seem to be familiar with the language.

<b>Grantee Arts Education Survey</b>		
<b>What are the primary goals of your arts education programming? (Please check all that apply.)</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Arts learning/ skill development	88.7%	133
Creative youth development	74.0%	111
Creativity development	72.7%	109
Social and emotional development	72.7%	109
Social justice	51.3%	77
Arts as community service	46.7%	70
Arts integration (learning both arts and a non-arts subject to enhance learning in both areas)	46.0%	69
Arts enhancement (using arts to teach another subject)	32.7%	49
Professional development of classroom educators	32.7%	49
Other (please specify)	24.7%	37
	<b>Answered</b>	<b>150</b>
	<b>Skipped</b>	<b>0</b>

The research team reviewed the “Other” responses and identified recurrent themes which were then distilled into ten new categories and the responses were coded accordingly. In addition, several of the responses could be coded into one of the three original categories. The responses were then coded accordingly.

<sup>21</sup> Question 8

Table 28 shows the new categories as well as other responses that could be coded into the original categories.

<b>Table 28</b>	
<b>Grantee Arts Education Survey</b>	
<b>What are the primary goals of your arts education programming?</b>	
<b>Re-coded 37 "Other" responses</b>	
<b>Categories</b>	<b>Responses</b>
21st Century Skills/SEL	8
Cultural Development/ Awareness/ Literacy	8
Arts Literacy	5
Equity	5
<i>Skill Development (original category)</i>	5
Audience Development	4
<i>Social justice (original category)</i>	2
<i>Arts as community service (original category)</i>	2
Developing Youth Voice	2
Support LGBTQ Youth	2
Healing	2
Positive School Climate	1
Intergenerational Work	1

## PROGRAM CULTURAL RELEVANCE<sup>22</sup>

Grantees were asked in an open-ended response question to describe how they ensure that their programs are culturally relevant to the populations that they are serving.

There are 150 responses to this question, however, ten of the responses did not address cultural relevance. The research team reviewed the universe of responses and identified recurrent themes which were then distilled into eighteen categories. The responses were then coded accordingly. Therefore a total of 140 responses were coded into the following 18 categories.

As Table 29 shows, the categories with the highest responses are Culturally Diverse Teaching Artist/Artist, Culturally Diverse Content, Input from School/partner and Input from Students.

<b>Table 29</b>		
<b>Grantee Arts Education Survey</b>		
<b>Please describe how you ensure that these programs are culturally relevant to the population(s) you are targeting.</b>		
<b>Coded Response Categories (n=140)</b>	<b>Frequency of Response</b>	<b>Percent Response</b>
Culturally Diverse Teaching Artist/Artist	50	35.7%
Culturally Diverse Content (e.g. adding a cultural lens to theater like Latin folklore)	41	29.3%
Input from School/partner	32	22.9%
Input from Students prior to/or during arts experience or residency	21	15.0%
Culturally Specific Content (e.g. Tibetan Arts, Mexican music)	15	10.7%
Multilingual artist/ teaching artist	12	8.6%
Post Experiential Student Surveys	9	6.4%
Training of Teaching artist/ Staff	7	5.0%
Post Experiential Teachers/Principals Surveys	7	5.0%
Intentional Partnerships	7	5.0%
Input from Parents prior to arts experience or residency	6	4.3%
Culturally diverse curriculum	5	3.6%
Input from Community prior to arts experience or residency	4	2.9%
Post Experiential Parents Survey	3	2.1%
Youth Advisory Board	3	2.1%
A grant-maker that uses Cultural Relevance as criteria	1	0.7%
Multilingual Materials	1	0.7%
Financial assistance to help with access	1	0.7%

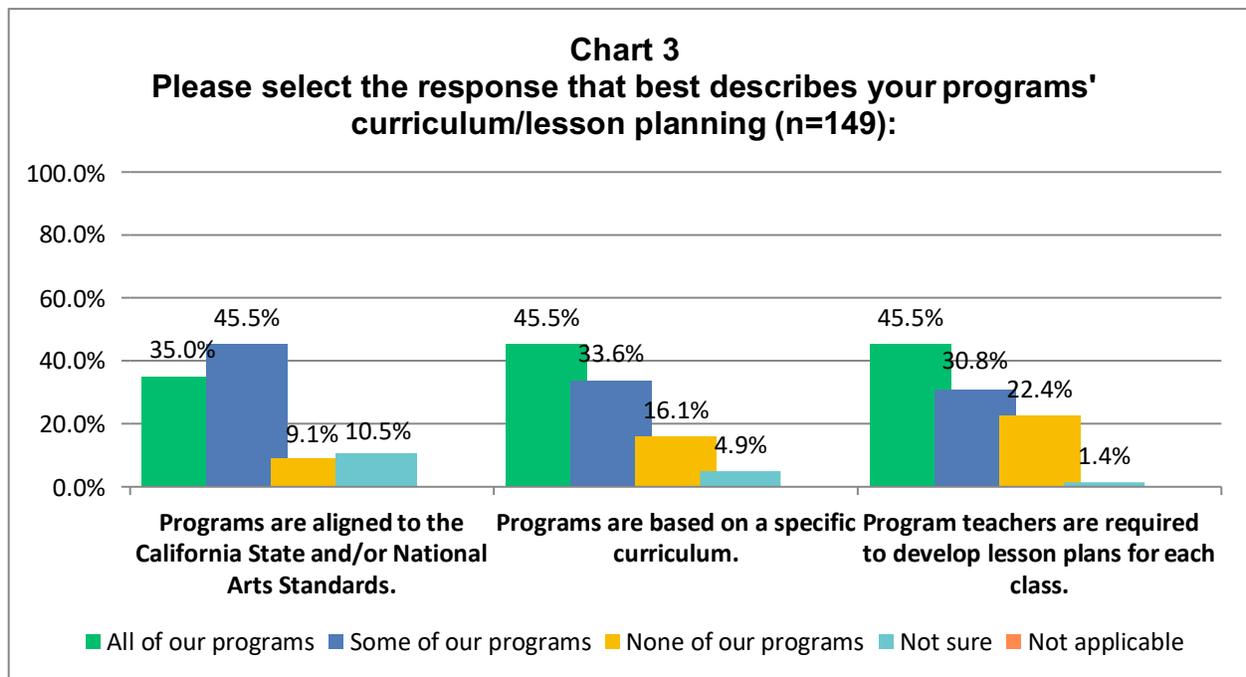
<sup>22</sup> Question 10

## PROGRAM CURRICULUM<sup>23</sup>

There are several questions on the survey that attempt to ascertain the quality of the programming. One of these questions was regarding the program curriculum.

As Table 30 and Chart 3 show, for the majority of grantees either all or some of their arts education programs have curriculums or lesson plans that are aligned to the California or National Arts Standards, are based on a specific curriculum, and require their teachers to develop lesson plans for each class. However, several grantees responded that they were “Not sure” about their curriculum. The “Not sure” responses are listed on the next page. No one responded that this question was “Not applicable”.

<b>Grantee Arts Education Survey</b>						
<b>Please select the response that best describes your programs' curriculum/lesson planning:</b>						
	<b>All of our programs</b>	<b>Some of our programs</b>	<b>None of our programs</b>	<b>Not sure</b>	<b>Not applicable</b>	<b>Total</b>
Programs are aligned to the California State and/or National Arts Standards.	35.0%	45.5%	9.1%	10.5%	0.0%	143
Programs are based on a specific curriculum.	45.5%	33.6%	16.1%	4.9%	0.0%	143
Program teachers are required to develop lesson plans for each class.	45.5%	30.8%	22.4%	1.4%	0.0%	143
<b>Answered</b>						<b>149</b>
<b>Skipped</b>						<b>1</b>

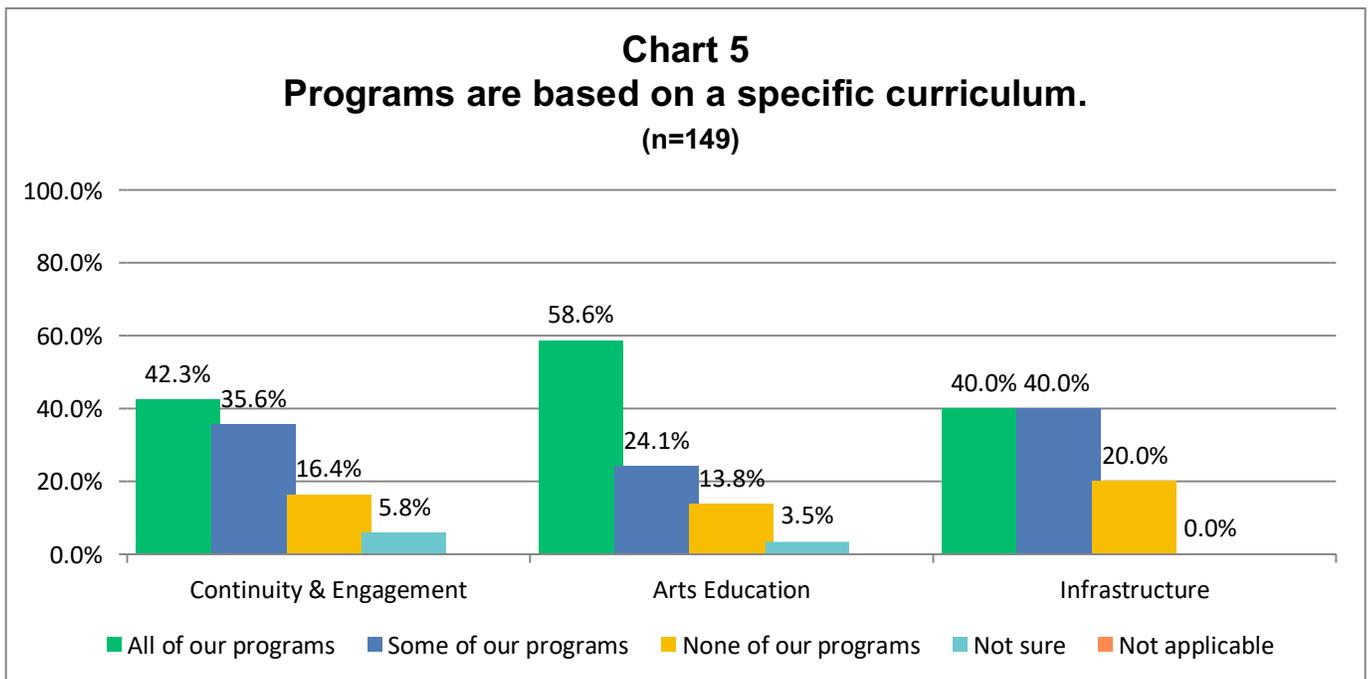
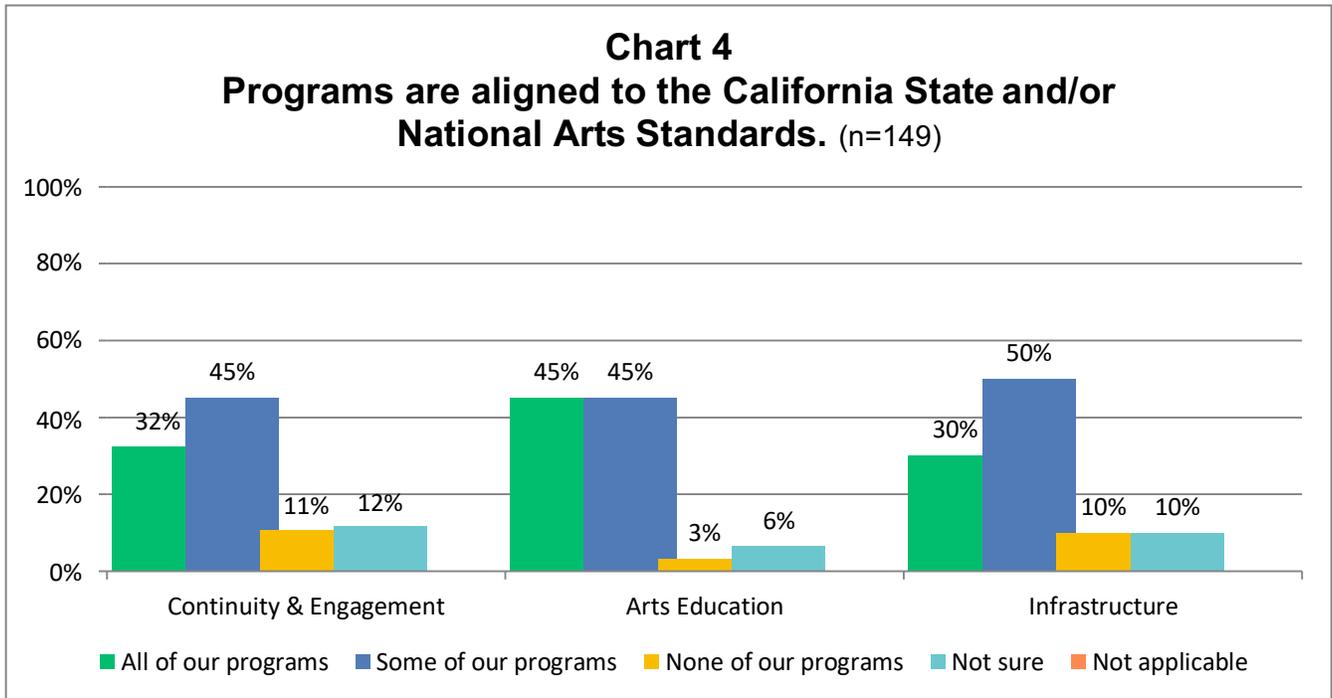


<sup>23</sup> Question 12

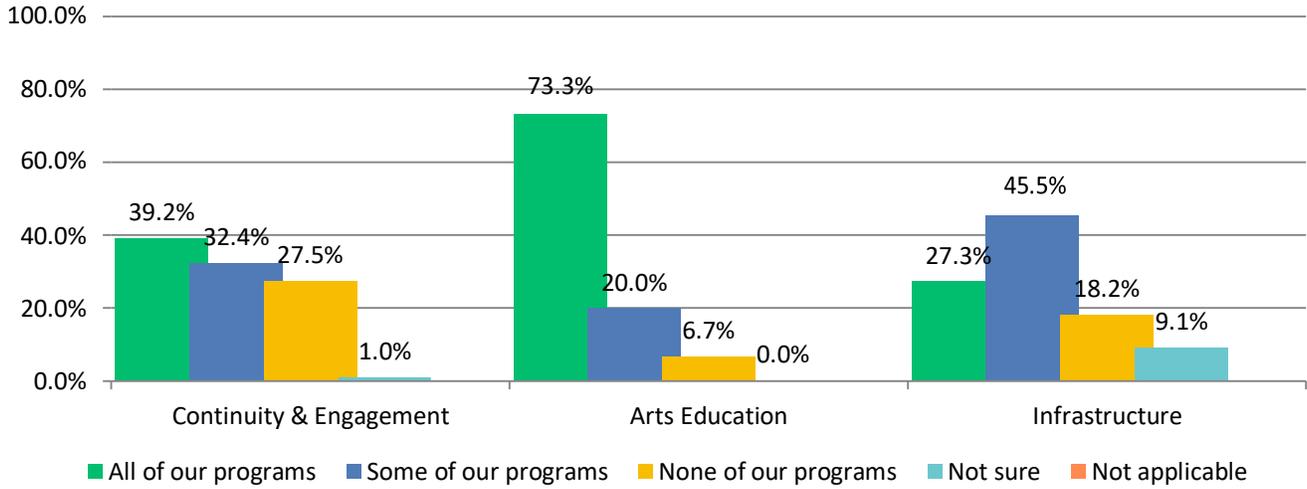
Aligning with arts standards, program(s) based on specified curriculum, and lesson plan development requirements are considered indicators of quality arts education. We should be concerned with any organizations that do not address one or more of these areas.

Several organizations respond “not sure” to the curriculum/lesson planning questions. This might be due to who filled out the survey, e.g. development staff person versus education staff person.

The following charts breakdown the curriculum/lesson planning questions by Performing Arts strategy. Overall, the Arts Education strategy grantees are more likely to have programs aligned to standards, base their programming on specific curriculum and require teachers to develop lesson plans for each class.



**Chart 6**  
**Program teachers are required to develop lesson plans for each class. (n=149)**



## PROGRAM OPERATION

### Location and Time of Year<sup>24</sup>

Grantees were asked to identify the location and time when their programs generally operate. As Table 31 shows, the majority of grantees reported that their arts education programming is “School-based During School”. However, a lot of programming is occurring either at the organization’s own site or at another site, after-school, during the summer, and on the weekend. Most of the “Other” responses reflect nuances of the programming and the location of some of the sites.

<b>Table 31</b>		
<b>Grantee Arts Education Survey</b>		
<b>Please indicate when and where your arts education programs generally operate.</b>		
<b>(Please check all that apply.)</b>		
<b>Answer Choices</b>	<b>Responses</b>	
School-based During School	67.3%	101
On Site After School (at your organization's location)	42.0%	63
On Site Summer (at your organization's location)	42.0%	63
On Site Weekend (at your organization's location)	39.3%	59
Off Site Summer (church, library, park, etc...)	35.3%	53
School-based After School	33.3%	50
Off Site After School (church, library, park, etc...)	31.3%	47
Off Site Weekend (church, library, park, etc...)	31.3%	47
School-based Summer	16.7%	25
Media broadcast (TV, film, multi-media platforms, etc...)	6.0%	9
Other (please specify)	24.0%	36
	<b>Answered</b>	<b>150</b>
	<b>Skipped</b>	<b>0</b>

<sup>24</sup> Question 13

Table 32 shows the breakdown of the 36 “Other” responses into five categories. The majority of these responses provided clarifying information about the program location that they identified in the multiple choice question or they identified two additional site categories – On Site During School and Off Site During School.

<b>Table 32</b>	
<b>Grantee Arts Education Survey</b>	
<b>Please indicate when and where your arts education programs generally operate.</b>	
<b>Re-coded 36 "Other" responses</b>	
<b>Coded Response Categories</b>	<b>Coded Responses</b>
Offered clarifier or example for their location(s)	16
On Site During School	13
Off Site During School	7
Touring - Domestic and International	2
Online	2

The next tables break down by Performing Arts strategy several of the categories with the highest responses. As Table 33 shows, for the School-Based During School category, the highest responses were in the Infrastructure and Continuity and Engagement strategies.

<b>Table 33</b>		
<b>Grantee Arts Education Survey</b>		
<b>Please indicate when and where your arts education programs generally operate.</b>		
<i>School-based During School</i>	Responses	
Continuity & Engagement	69.2%	74
Arts Education	53.1%	17
Infrastructure	90.9%	10
Total Responses		101

For the On Site After School category, the highest responses were in the Arts Education category.

<b>Table 34</b>		
<b>Grantee Arts Education Survey</b>		
<b>Please indicate when and where your arts education programs generally operate.</b>		
<i>On Site After School</i>	Responses	
Continuity & Engagement	38.3%	41
Arts Education	62.5%	20
Infrastructure	18.2%	2
Total Responses		63

For the On Site Summer category, the highest responses were in the Arts Education category. A total of 63 grantees identified that their programming occurs On Site during the summer.

<b>Table 35</b>		
<b>Grantee Arts Education Survey</b>		
<b>Please indicate when and where your arts education programs generally operate.</b>		
<i>On Site Summer</i>	Responses	
Continuity & Engagement	37.4%	40
Arts Education	62.5%	20
Infrastructure	27.3%	3
Total Responses		63

Table 36 breaks down the responses for School-based During School by sub-strategy. While not the highest in terms of percent response by category, there are 16 grantees in the Arts Education sub-strategy that operate their programs at school and during school. Only Innovative Works and Traditional Works have more programs in this category.

<b>Table 36</b>		
<b>Grantee Arts Education Survey</b>		
<b>Please indicate when and where your arts education programs generally operate.</b>		
<i>School-based During School</i>	Responses	
Continuity & Engagement - Innovative Works	70.2%	40
Continuity & Engagement - Traditional Works	68.0%	34
Arts Education - Policy and Advocacy	0.0%	0
Arts Education - Pre Prof Training	33.3%	1
Arts Education - Program Delivery	57.1%	16
Infrastructure - Connection	85.7%	6
Infrastructure - Field Information	0.0%	0
Infrastructure - Human and Financial Capital	100.0%	4
Total Responses		101

## PROGRAM EVALUATION<sup>25</sup>

The majority of grantees reported that they evaluate their programs through observations of students and teaching artists and final project and/or culminating events assessments. Slightly more than half of the grantees use student and teacher surveys. A small percentage use external evaluators for program assessment.

The quality of evaluation practices has a lot to do with the quality of the evaluation tools being used and their implementation. For example, student observations can be a useful way to measure student impact, however, it requires the utilization of rubrics and other standard measurements to be effective. The same applies to survey tools. However, surveys must be designed according to best practices to collect useful, valid and reliable. In theory, grantees that hire an external evaluator should have the highest quality evaluations of impact. However, this depends on the qualifications and experience of the external evaluators.

Approximately 40% of grantees reported that implementing evaluation and assessment practices is one of the biggest challenges to their arts education programming, which speaks to a need for evaluation capacity building.<sup>26</sup>

Ideally, technical assistance would be provided to your grantees to inform them of evaluation best practices, teach them how to build an evaluation plan, and provide them with sample tools.

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<sup>25</sup> Question 11. The word “student” is used in this section because this is the wording of the survey question.

<sup>26</sup> This information is included in the section on Challenges for Arts Education Programming starting on page 68.

<b>Table 37</b>		
<b>Grantee Arts Education Survey</b>		
<b>How do you evaluate your programs for quality and impact? (Please check all that apply.)</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Observations of students	82.6%	109
Observations of teaching artists	69.7%	92
Final project/culminating event assessments	60.6%	80
Student surveys	56.1%	74
Teacher surveys	52.3%	69
Teaching artist interviews	43.9%	58
Teacher interviews	37.1%	49
Skill development assessments	35.6%	47
Teaching artist surveys	34.1%	45
Parent/guardian surveys	31.8%	42
Student interviews	31.8%	42
Parent/guardian interviews	19.7%	26
Teaching artist focus groups	18.2%	24
Teacher focus groups	15.2%	20
Student focus groups	14.4%	19
Parent/guardian focus groups	10.6%	14
External evaluator conducts our program assessment	9.9%	13
Standardized test scores	2.3%	3
Other (please specify)	21.2%	28
	<b>Answered</b>	<b>132</b>
	<b>Skipped</b>	<b>18</b>

There were twenty-eight “Other” responses that we coded into 7 additional categories. Some of the responses fit into multiple categories. Eleven of the responses clarified a choice that was already listed and one was “n/a”.

Table 38 below shows the twenty-eight coded "Other" responses.

<b>Table 38</b>	
<b>Grantee Arts Education Survey</b>	
<b>How do you evaluate your programs for quality and impact?</b>	
<b>"Other" Responses Coded</b>	
<b>Categories</b>	<b>Responses</b>
Clarified an option already listed	11
Administrator/Principal feedback	3
Audience survey	2
Partner organization	2
Staff feedback	2
Student retention	2
Working on evaluation	2
# of students served	1
Board feedback	1
Community partner surveys	1
n/a	1
Teacher training	1
Website analytics	1
<b>Total Other Responses Re-coded</b>	<b>30</b>

## YOUTH SERVED – By Grade and Art Form<sup>27</sup>

Grantees were asked to complete a grid indicating the grades they serve by art form.<sup>28</sup> The data collected will be presented in various tables organized by grade and art form. The survey method of data collection limits the analysis for questions trying to quantify populations served. Collecting this information in a dashboard would not only enable the identification of youth served in a particular art form, it would also enable the identification of the location, e.g. schools/cities/counties, where the learning is taking place and the amount of time that the youth are engaged in the learning.

Table 39 below lists a grid of grantees serving youth by grade and by art form. Grantees were able to select multiple art forms per grade. The table shows the total grantees that selected each art form as well as the total number of grantees that served that grade.

For example, in the first row for PreK/K, 36 grantees serve youth in that grade in the dance art form, 13 serve youth in that grade in literary arts art form, etc... The number 71 indicates the total number of grantees who serve youth in grades PreK/K.

<b>Table 39</b>							
<b>Grantee Arts Education Survey</b>							
<b>Please indicate the grades served for each art form across all your arts education programs.</b>							
<b>Number of Grantees that serve students by Grade and by Art Form</b>							
	<b>Dance</b>	<b>Literary Arts</b>	<b>Media Arts</b>	<b>Music</b>	<b>Theater</b>	<b>Visual Arts</b>	<b>Number of Grantees Serving Each Grade</b>
PreK/K	36	13	5	48	30	24	71
1st	47	15	8	67	42	31	96
2nd	54	15	9	75	47	33	105
3rd	58	19	11	77	49	34	114
4th	61	20	11	78	53	33	119
5th	62	20	13	83	52	35	124
6th	59	20	17	85	50	33	125
7th	59	22	24	82	51	35	124
8th	57	24	25	82	51	35	126
9th	57	24	26	78	51	34	126
10th	55	24	24	79	49	34	127
11th	55	25	24	79	48	33	128
12th	54	25	24	78	48	32	127
						<b>Answered</b>	<b>148</b>
						<b>Skipped</b>	<b>2</b>

<sup>27</sup> Due to the nature of survey data collection, the responses to the number of programs reported by grantees in question 7 cannot be matched to the youth served by grade and art form. Survey data is collected in aggregate. If program specific data is required, the data must be collected in a database.

<sup>28</sup> Question 14

Table 40 indicates the number of grantees serving each grade. While the majority of orgs are serving youth 1<sup>st</sup> grade and above, the overwhelming majority of grantees are serving youth in middle school and high school grades.

<b>Table 40</b>		
<b>Grantee Arts Education Survey</b>		
<b>Please indicate the grades served for each art form across all your arts education programs.</b>		
<b>Grades Served</b>	<b>Percent of Grantees Serving this Grade</b>	<b>Number of Grantees Serving Each Grade</b>
PreK/K	48.0%	71
1st	64.9%	96
2nd	70.9%	105
3rd	77.0%	114
4th	80.4%	119
5th	83.8%	124
6th	84.5%	125
7th	83.8%	124
8th	85.1%	126
9th	85.1%	126
10th	85.8%	127
11th	86.5%	128
12th	85.8%	127
<b>Answered</b>		<b>148</b>
<b>Skipped</b>		<b>2</b>

The next tables will examine the grades served for each art form.

Table 41 shows the grades served in dance. For example, there are 36 grantees that provided dance to youth in grades PreK/K. That means that of the 71 grantees that serve youth in grades PreK/K, 50.7% of them provide dance. According to this table, a slightly higher percentage of grantees are providing dance to youth that are younger.

<b>Table 41</b>			
<b>Grantee Arts Education Survey</b>			
<b>Grades Served in Dance</b>			
	<b>Percent Grantees Serving the Grade Providing Dance</b>	<b>Number of Grantees Providing Dance</b>	<b>Number of Grantees Serving Each Grade</b>
PreK/K	50.7%	36	71
1st	49.0%	47	96
2nd	51.4%	54	105
3rd	50.9%	58	114
4th	51.3%	61	119
5th	50.0%	62	124
6th	47.2%	59	125
7th	47.6%	59	124
8th	45.2%	57	126
9th	45.2%	57	126
10th	43.3%	55	127
11th	43.0%	55	128
12th	42.5%	54	127
<b>Total Responses</b>			<b>148</b>

Table 42 shows the grades served in literary arts. According to this table, a slightly higher percentage of grantees are providing literary arts to older youth.

<b>Table 42</b>			
<b>Grantee Arts Education Survey</b>			
<b>Grades Served in Literary Arts</b>			
	<b>Percent Grantees Serving the Grade Providing Literary Arts</b>	<b>Number of Grantees Providing Literary Arts</b>	<b>Number of Grantees Serving Each Grade</b>
PreK/K	18.3%	13	71
1st	15.6%	15	96
2nd	14.3%	15	105
3rd	16.7%	19	114
4th	16.8%	20	119
5th	16.1%	20	124
6th	16.0%	20	125
7th	17.7%	22	124
8th	19.1%	24	126
9th	19.1%	24	126
10th	18.9%	24	127
11th	19.5%	25	128
12th	19.7%	25	127
<b>Total Responses</b>			<b>148</b>

Table 43 shows the grades served in media arts. According to this table, a higher percentage of grantees are providing media arts to older youth.

<b>Table 43</b>			
<b>Grantee Arts Education Survey</b>			
<b>Grades Served in Media Arts</b>			
	<b>Percent Grantees Serving the Grade Providing Media Arts</b>	<b>Number of Grantees Providing Media Arts</b>	<b>Number of Grantees Serving Each Grade</b>
PreK/K	7.0%	5	71
1st	8.3%	8	96
2nd	8.6%	9	105
3rd	9.7%	11	114
4th	9.2%	11	119
5th	10.5%	13	124
6th	13.6%	17	125
7th	19.4%	24	124
8th	19.8%	25	126
9th	20.6%	26	126
10th	18.9%	24	127
11th	18.8%	24	128
12th	18.9%	24	127
<b>Total Responses</b>			<b>148</b>

Table 44 shows the grades served in music. According to this table, approximately 61%-71% of grantees serving each grade provide music. This is an art form that is uniformly provided across grades.

<b>Table 44</b>			
<b>Grantee Arts Education Survey</b>			
<b>Grades Served in Music</b>			
	<b>Percent Grantees Serving the Grade Providing Music</b>	<b>Number of Grantees Providing Music</b>	<b>Number of Grantees Serving Each Grade</b>
PreK/K	67.6%	48	71
1st	69.8%	67	96
2nd	71.4%	75	105
3rd	67.5%	77	114
4th	65.6%	78	119
5th	66.9%	83	124
6th	68.0%	85	125
7th	66.1%	82	124
8th	65.1%	82	126
9th	61.9%	78	126
10th	62.2%	79	127
11th	61.7%	79	128
12th	61.4%	78	127
<b>Total Responses</b>			<b>148</b>

Table 45 shows the grades served in theater. According to this table, approximately 37%-45% of grantees serving each grade provide theater. This is another art form that is uniformly provided across grades.

<b>Table 45</b>			
<b>Grantee Arts Education Survey</b>			
<b>Grades Served in Theater</b>			
	<b>Percent Grantees Serving the Grade Providing Theater</b>	<b>Number of Grantees Providing Theater</b>	<b>Number of Grantees Serving Each Grade</b>
PreK/K	42.3%	30	71
1st	43.8%	42	96
2nd	44.8%	47	105
3rd	43.0%	49	114
4th	44.5%	53	119
5th	41.9%	52	124
6th	40.0%	50	125
7th	41.1%	51	124
8th	40.5%	51	126
9th	40.5%	51	126
10th	38.6%	49	127
11th	37.5%	48	128
12th	37.8%	48	127
<b>Total Responses</b>			<b>148</b>

Table 46 shows the grades served in visual arts. A slightly higher percentage of grantees serve youth who are younger.

<b>Table 46</b>			
<b>Grantee Arts Education Survey</b>			
<b>Grades Served in Visual Arts</b>			
	<b>Percent Grantees Serving the Grade Providing Visual Arts</b>	<b>Number of Grantees Providing Visual Arts</b>	<b>Number of Grantees Serving Each Grade</b>
PreK/K	33.8%	24	71
1st	32.3%	31	96
2nd	31.4%	33	105
3rd	29.8%	34	114
4th	27.7%	33	119
5th	28.2%	35	124
6th	26.4%	33	125
7th	28.2%	35	124
8th	27.8%	35	126
9th	27.0%	34	126
10th	26.8%	34	127
11th	25.8%	33	128
12th	25.2%	32	127
<b>Total Responses</b>			<b>148</b>

## PROGRAM STRUCTURE

### Arts Education Programming Structure<sup>29</sup>

Grantees were asked how they structure their arts education programs.<sup>30</sup> We were aware that this question would require grantees to generalize across their arts education programming. We asked them to identify the percentage of their programming that was allocated to 12 program structures.

The following table shows the structure of the arts education programming provided by the grantees. For each row, the percent allocated to that percent program structure totals 100%. For example, for 20% of the grantees, Drop-in program is how they provide 10% of their programming. For 11.7% of the grantees, Studio/Group classes is how they provide 100% of their programming.

Grantee Arts Education Survey												
Please indicate the percentage of your arts education programs that are structured as follows. (For example, if you have two programs that are structured differently, then each program would be 50% of your total arts education programs; if you only have one program and one structure, then you would select 100% in one of the below options.) If you're unsure about the exact percentage, please just make your best guess. Your answers should total 100%.												
Program Structure	100%	90%	80%	70%	60%	50%	40%	30%	20%	10%	less than 10%	Total Grantees With This Program Structure
Drop-in program	0.0%	2.0%	0.0%	2.0%	0.0%	4.0%	2.0%	6.0%	10.0%	20.0%	54.0%	50
Single Exposure (Assembly, Field trip, Festival)	8.3%	2.1%	3.1%	4.1%	4.1%	3.1%	4.1%	11.3%	20.6%	16.5%	22.7%	97
Multiple Exposure (Multiple Assemblies, Field trips)	8.6%	2.9%	0.0%	2.9%	4.3%	2.9%	2.9%	11.4%	15.7%	12.9%	35.7%	70
Media Broadcast (TV, Film, Multi-media platforms)	3.9%	0.0%	0.0%	0.0%	0.0%	0.0%	3.9%	0.0%	7.7%	23.1%	61.5%	26
In-School Residency (5-10 total sessions)	5.2%	1.7%	0.0%	5.2%	1.7%	6.9%	10.3%	10.3%	20.7%	17.2%	20.7%	58
In-School Residency (11-18 total sessions)	0.0%	0.0%	2.7%	5.4%	2.7%	2.7%	18.9%	8.1%	13.5%	13.5%	32.4%	37
In-School Residency (19+ total sessions)	4.4%	2.2%	0.0%	2.2%	8.7%	10.9%	4.4%	8.7%	17.4%	15.2%	26.1%	46
1:1 Instruction (5-10 total hours)	0.0%	0.0%	0.0%	0.0%	0.0%	3.9%	7.7%	11.5%	3.9%	26.9%	46.2%	26
1:1 Instruction (11-15 total hours)	0.0%	0.0%	0.0%	0.0%	0.0%	5.6%	0.0%	5.6%	16.7%	16.7%	55.6%	18
1:1 Instruction (16-20 total hours)	6.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	13.3%	20.0%	0.0%	60.0%	15
1:1 Instruction (21+ total hours)	3.2%	0.0%	0.0%	6.5%	0.0%	9.7%	6.5%	6.5%	22.6%	9.7%	35.5%	31
Studio/Group Classes	11.7%	8.5%	5.3%	6.4%	5.3%	8.5%	6.4%	9.6%	21.3%	9.6%	7.5%	94
											Answered	150
											Skipped	0

<sup>29</sup> Due to the nature of survey data collection, the responses to number of programs reported by grantees in question 7 cannot be matched to a specific program structure. Survey data is collected in aggregate. If program specific data is required, the data must be collected in a database.

<sup>30</sup> Question 15. Many of the responses to this question exceeded 100%. These grantees were contacted and the responses were corrected so that they totaled 100%.

Table 48 shows just the total number of grantees per each program structure category. It provides a picture of all the grantees that have specific program structures, regardless of the percent of programming that has that structure. From this perspective, the program structures with the highest number of grantees are Single Exposure and Studio/Group Classes.

However, that does not mean that this structure represents most of the programming for these grantees. When looking at the data by the most prevalent programming structure, as Table 50 on page 46 shows, it becomes clear that Single Exposure is the prevalent programming structure for only a handful of organizations. For most organizations, Single Exposure is less than 20% of their programming structure.

<b>Table 48</b>		
<b>Grantee Arts Education Survey</b>		
<b>Please indicate the percentage of your arts education programs that are structured as follows.</b>		
<b>Program Structure</b>	<b>Percent of Grantees with this Program Structure</b>	<b>Number of Grantees with this Program Structure</b>
Single Exposure (Assembly, Field trip, Festival)	64.7%	97
Studio/Group Classes	62.7%	94
Multiple Exposure (Multiple Assemblies, Field trips)	46.7%	70
In-School Residency (5-10 total sessions)	38.7%	58
Drop-in program	33.3%	50
In-School Residency (19+ total sessions)	30.7%	46
In-School Residency (11-18 total sessions)	24.7%	37
1:1 Instruction (21+ total hours)	20.7%	31
Media Broadcast (TV, Film, Multi-media platforms)	17.3%	26
1:1 Instruction (5-10 total hours)	17.3%	26
1:1 Instruction (11-15 total hours)	12.0%	18
1:1 Instruction (16-20 total hours)	10.0%	15
<b>Total Responses</b>		<b>150</b>
<b>Skipped</b>		<b>0</b>

Table 49 looks at the program structures that have the highest representation.

The program structure that had the highest representation, 90% or 100%, is Studio/Group classes. In other words, the Studio/Group class structure is the primary program structure for 20% of the grantees who offer that program structure.

<b>Table 49</b>				
<b>Grantee Arts Education Survey</b>				
<b>Please indicate the percentage of your arts education programs that are structured as follows.</b>				
<b>Program Structure</b>	<b>100%</b>	<b>90%</b>	<b>Percent Grantees with 90% and 100% of this Program Structure</b>	<b>Total Grantees with This Program Structure</b>
Studio/Group Classes	11.7%	8.5%	20.2%	94
Multiple Exposure (Multiple Assemblies, Field trips)	8.6%	2.9%	11.4%	70
Single Exposure (Assembly, Field trip, Festival)	8.3%	2.1%	10.3%	97
In-School Residency (5-10 total sessions)	5.2%	1.7%	6.9%	58
1:1 Instruction (16-20 total hours)	6.7%	0.0%	6.7%	15
In-School Residency (19+ total sessions)	4.4%	2.2%	6.5%	46
Media Broadcast (TV, Film, Multi-media platforms)	3.9%	0.0%	3.9%	26
1:1 Instruction (21+ total hours)	3.2%	0.0%	3.2%	31
Drop-in program	0.0%	2.0%	2.0%	50
In-School Residency (11-18 total sessions)	0.0%	0.0%	0.0%	37
1:1 Instruction (5-10 total hours)	0.0%	0.0%	0.0%	26
1:1 Instruction (11-15 total hours)	0.0%	0.0%	0.0%	18
Total Responses				<b>150</b>
Skipped				<b>0</b>

In Table 50 we see that many of these program types represent 20% or less of a grantee’s programming structure for the majority of their programming. This is the case except for the Studio/Group Classes structure. To understand more specifics of the programming structure, we would need to collect program specific data.

<b>Table 50</b>					
<b>Grantee Arts Education Survey</b>					
<b>Please indicate the percentage of your arts education programs that are structured as follows.</b>					
<b>Program Structure</b>	<b>20%</b>	<b>10%</b>	<b>less than 10%</b>	<b>Percent Grantees with less than 10%, 10% and 20% of this Program Structure</b>	<b>Total Grantees with This Program Structure</b>
Media Broadcast (TV, Film, Multi-media platforms)	7.7%	23.1%	61.5%	92.3%	26
1:1 Instruction (11-15 total hours)	16.7%	16.7%	55.6%	88.9%	18
Drop-in program	10.0%	20.0%	54.0%	84.0%	50
1:1 Instruction (16-20 total hours)	20.0%	0.0%	60.0%	80.0%	15
1:1 Instruction (5-10 total hours)	3.9%	26.9%	46.2%	76.9%	26
1:1 Instruction (21+ total hours)	22.6%	9.7%	35.5%	67.7%	31
Multiple Exposure (Multiple Assemblies, Field trips)	15.7%	12.9%	35.7%	64.3%	70
Single Exposure (Assembly, Field trip, Festival)	20.6%	16.5%	22.7%	59.8%	97
In-School Residency (11-18 total sessions)	13.5%	13.5%	32.4%	59.5%	37
In-School Residency (19+ total sessions)	17.4%	15.2%	26.1%	58.7%	46
In-School Residency (5-10 total sessions)	20.7%	17.2%	20.7%	58.6%	58
Studio/Group Classes	21.3%	9.6%	7.5%	38.3%	94
Total Responses					<b>150</b>
Skipped					<b>0</b>

**Number of Program Locations, Average Number of Weeks and Average Number of Minutes<sup>31</sup>**

Grantees were asked to provide general information on the number of locations where their programs operate, the average number of weeks a program operates and the average number of minutes. This data was collected in an open-ended response format. We were able to organize the data for program locations so that it could be displayed in a table. We included it in Appendix D on page 96. The data for the number of weeks and minutes is quite different. The data has wide and non-uniform ranges, so no useful conclusions can be made. Since the data is not tied to a specific program or location, and since it is based on generalizations and averages, the research team does not feel that this data has the same value as other data collected in the survey.

This type of data should be collected in a database and tied to a specific program and program location.

<sup>31</sup> Question 16

## PROGRAM LOCATION

The survey included several questions regarding the location of the programs. While the data was collected in the aggregate and does not pertain to a specific program, it provides a useful snapshot of the geographic reach of the Hewlett funded organizations.

### County of Program Operation<sup>32</sup>

Grantees were asked to identify all the counties where their programs operate. Table 51 shows the number and percent of grantees that are working in the eleven counties in the Bay Area.

The counties with the greatest program presence are Alameda and San Francisco. This most likely reflects the number of Hewlett grantees that are in each county. Since this data was collected in the aggregate and not tied to specific programs, there is no way to match specific program presence to a specific county. This would require data to be collected on each program, which is beyond the scope of a survey.

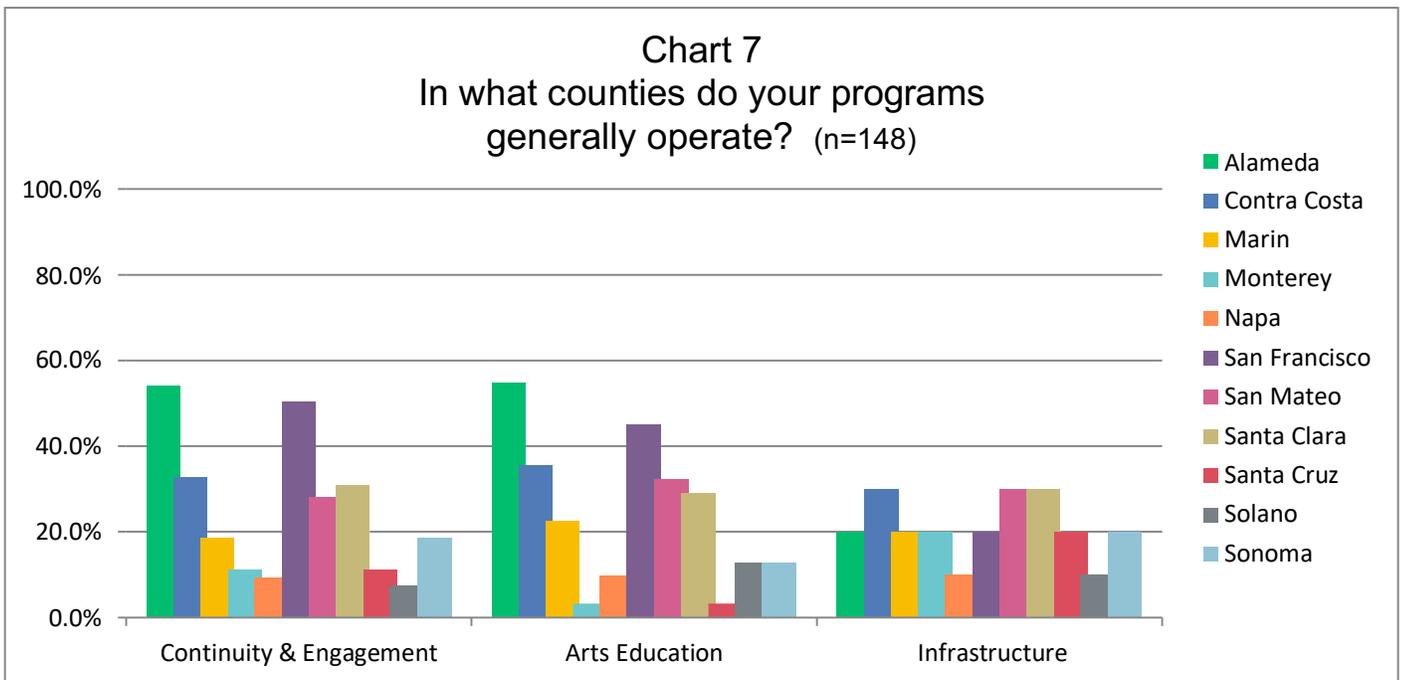
If data were collected with the program being the unit of analysis, a more robust gap analysis could be constructed, and resources, including existing grantees, could be directed to areas that are less served.

<b>Table 51</b>		
<b>Grantee Arts Education Survey</b>		
<b>In what counties do your programs generally operate? (Please check all that apply.)</b>		
<b>Counties</b>	<b>Percent of Grantees that have Programs in the County</b>	<b>Number of Grantees that have Programs in the County</b>
Alameda	52.0%	77
San Francisco	47.3%	70
Contra Costa	33.1%	49
Santa Clara	30.4%	45
San Mateo	29.1%	43
Marin	19.6%	29
Sonoma	17.6%	26
Monterey	10.1%	15
Santa Cruz	10.1%	15
Napa	9.5%	14
Solano	8.8%	13
<b>Answered</b>		<b>148</b>
<b>Skipped</b>		<b>2</b>

<sup>32</sup> Question 17. Two organizations did not answer this question because their programs operate in outside of the 11 counties.

Table 52 and Chart 7 compare the breakdown of program operation by county by Performing Arts strategy. These show that there is some variation by strategy where the programs operate, but the majority of programs are in Alameda and San Francisco.

Table 52												
Grantee Arts Education Survey												
In what counties do your programs generally operate? (Please check all that apply.)												
	Alameda	Contra Costa	Marin	Monterey	Napa	San Francisco	San Mateo	Santa Clara	Santa Cruz	Solano	Sonoma	Total Number and Percent of Grantees Responding by Strategy
Continuity & Engagement	54.2%	32.7%	18.7%	11.2%	9.4%	50.5%	28.0%	30.8%	11.2%	7.5%	18.7%	72.3%   107
Arts Education	54.8%	35.5%	22.6%	3.2%	9.7%	45.2%	32.3%	29.0%	3.2%	12.9%	12.9%	21.0%   31
Infrastructure	20.0%	30.0%	20.0%	20.0%	10.0%	20.0%	30.0%	30.0%	20.0%	10.0%	20.0%	6.8%   10
Total	52.0%	33.1%	19.6%	10.1%	9.5%	47.3%	29.1%	30.4%	10.1%	8.8%	17.6%	100.0%   148



There are 70 grantees that deliver services outside of their home county. Table 53 below shows the distribution of the number of counties that these grantees serve. For example, eighteen of the 70 grantees serve only one county outside of their home county.

<b>Table 53</b>	
<b>Grantee Arts Education Survey</b>	
<b>Grantees Delivering Services Outside Their Home County</b>	
<b>Number of Counties Served Outside Home County</b>	<b>Number of Grantees Delivering Services</b>
One	18
Two	17
Three	11
Four	6
Five	4
Six	2
Seven	1
Eight	4
Nine	2
Ten	5
<b>Total Number of Grantees Delivering Services Outside Their Home County</b>	<b>70</b>
Answered	148
Skipped	2

**School Districts<sup>33</sup>**

Grantees were asked to provide the names of the school districts where they operate. While 148 grantees responded to this question, only 123 provided usable school district information. This was an open-ended question so survey respondents typed in the name of the school district. The data needed to be cleaned so that school district names were standardized. In addition, we had to collect the address and county for each of the districts.<sup>34</sup> After cleaning, there are 179 school districts that were identified. The list of all school districts and the number of grantees that are working within those school districts is in Appendix C. There are two lists of school districts. One list is organized by districts with the most programs offered by Hewlett grantees and one is organized by the county the district is located in.

<sup>33</sup> Question 18

<sup>34</sup> The majority of the school names had to be cleaned to be useful for analysis. For example, the name for the San Francisco Unified School District was input by respondents in a variety of ways so all responses had to be standardized to read “San Francisco Unified School District”. In addition, some respondents included the names of county colleges or the names of county boards of education. These data were excluded from the analysis.

Table 54 shows the school districts with a high number of responses and their counties. The San Francisco Unified School Districts and the Oakland Unified School District have the most grantees with programs operating in their district.

Table 54		
School Districts Served		
Name of School District	Number of Grantees with Programs in County	County
San Francisco Unified School District	50	San Francisco
Oakland Unified School District	49	Alameda
Berkeley Unified School District	25	Alameda
West Contra Costa Unified School District	18	Contra Costa
San Jose Unified School District	14	Santa Clara
Santa Clara Unified School District	11	Santa Clara
Alameda Unified School District	10	Alameda
Palo Alto Unified School District	9	Santa Clara
Campbell Union School District	8	Santa Clara
Cupertino Union School District	8	Santa Clara
Albany Unified School District	7	Alameda
East Side Union High School District	7	Santa Clara
San Rafael City Schools	7	Marin

We also mapped school districts that are not being served by Hewlett funded programs. A map of both school districts with Hewlett funded programs and without Hewlett funded programs can be found by pasting this URL in your internet browser:

<https://batchgeo.com/map/74f9c67318c1771dbcd22fbce8ef2bbd>

While this was beyond the purview of this project, the research team decided that it was important to provide this gap analysis.

**Zip Codes<sup>35</sup>**

Grantees were asked to list the zip codes where their programs generally operate. This information was provided by 140 grantees, but in several of the responses grantees indicated that it was not complete data. In many cases, a grantee only listed the zip code for their organization. The zip code data was mapped and can be found by pasting this URL in your internet browser: <https://batchgeo.com/map/3f9f60d2503220e7218e0902bd8df33a>

**Maps<sup>36</sup>**

After the map is opened, click on the gear icon in the bottom left corner to view in different modes (heat view, cluster view, etc...). When hovering over a location, the district name or zip code being mapped will pop up in a separate box. The maps can also be printed.

<sup>35</sup> Question 19

<sup>36</sup> These maps will be live through March 2019. The maps should be downloaded and saved for future viewing.

## SCHOLARSHIP SUPPORT<sup>37</sup>

### Scholarships to youth<sup>38</sup>

As table 55 below shows, the majority of grantees that charge tuition reported that they provide scholarship support. Approximately a third of the grantees reported that they provide scholarship to youth in all programs. Of the 150 grantees, 69 reported that charging tuition was not applicable to them. Only 8 grantees reported that charge tuition but do not provide scholarship support.

Table 55		
Grantee Arts Education Survey		
If your programs charge tuition to individual students do you provide scholarship support?		
Answer Choices	Responses	
Yes, for students in all programs	32.0%	48
Yes, for students in some programs	16.7%	25
No	5.3%	8
Not applicable	46.0%	69
<b>Answered</b>		<b>150</b>
<b>Skipped</b>		<b>0</b>

Table 56 breaks down the responses of scholarship support by whether or not a grantee is categorized as CA Diverse/Culturally Specific/CBO. There is no significant difference regarding scholarship support by this categorization of grantees.

Table 56										
Grantee Arts Education Survey										
If your programs charge tuition to individual students do you provide scholarship support?										
	Yes, for students in all programs		Yes, for students in some programs		No		Not applicable		Total	
YES-CA Diverse/Culturally Specific/CBO	32.8%	19	10.3%	6	8.6%	5	48.3%	28	39.2%	58
NO - CA Diverse/Culturally Specific/CBO	32.2%	29	21.1%	19	3.3%	3	43.3%	39	60.8%	90
		48		25		8		67	100.0%	148
<b>Answered</b>										<b>148</b>
<b>Skipped</b>										<b>0</b>

<sup>37</sup>Many of the grantees struggled with the scholarship questions. We wanted them to distinguish between free programming provided to everyone and programs that cost a tuition/fee that they provide free to certain populations but charge others.

<sup>38</sup> Question 20

Table 57<sup>40</sup> shows that 112 grantees provided approximately \$5.8 million in scholarships to youth and that 43,728 youth benefited from these scholarships.

<b>Table 57</b>	
<b>Grantee Arts Education Survey</b>	
<b>Please quantify the scholarships provided to students from July 1, 2017- June 30, 2018. (Use numbers only.)</b>	
<b>Answer Choices</b>	<b>Total Number</b>
Total amount of scholarship dollars distributed.	\$5,795,407
Total number of students who received scholarships.	43,728
	<b>Answered 112</b>
	<b>Skipped 35</b>

Table 58 breaks down the amount of scholarship support by whether or not a grantee is categorized as CA Diverse/Culturally Specific/CBO. There is a difference regarding the amount of scholarship support by this categorization of grantees – the grantees categorized as CA Diverse/Culturally Specific/CBO provide scholarships that on average are three times greater than those provided by grantees without this categorization. More information on the exact nature of these scholarships would have to be obtained to fully understand this finding.

<b>Table 58</b>				
<b>Grantee Arts Education Survey</b>				
<b>Please quantify the scholarships provided to students from July 1, 2017-June 30, 2018. (Use numbers only.)</b>				
	<b>Total Amount of Scholarship Dollars Distributed</b>	<b>Total Number of Students who Received Scholarships</b>	<b>Average Scholarship per Student</b>	<b>Total Number of Grantees</b>
YES - CA Diverse/Culturally Specific/CBO	\$2,137,298	6,008	\$355.74	41
NO - CA Diverse/Culturally Specific/CBO	\$3,658,109	37,720	\$96.98	71
Total	\$5,795,407	43,728		
			<b>Answered</b>	<b>112</b>
			<b>Skipped</b>	<b>35</b>

<sup>40</sup> Question 24

## PARENTAL/GUARDIAN INVOLVEMENT<sup>41</sup>

The majority of grantees, approximately 80%, reported that the greatest parental/guardian involvement in arts education programming is through attendance at a culminating event. Almost half of the grantees reported that parents or guardians volunteer. It would be interesting to learn more about the volunteer activities that they are involved in as volunteering has ramifications on the quality of the program and engagement of youth. Family Engagement is considered to be an essential component of positive youth development.

The “Not applicable” category was provided in case parental involvement is not possible due to the nature of the programming or the location where the programming occurs, e.g. a program serving incarcerated youth could potentially preclude parent/guardian participation.

<b>Table 59</b>		
<b>Grantee Arts Education Survey</b>		
<b>How are parents/guardians involved in your programs? (Please check all that apply.)</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Attend culminating event	79.3%	119
Parents/guardians volunteer	48.7%	73
Attend specified parent days	27.3%	41
Other (please specify)	22.0%	33
Parents/guardians participate in program	20.0%	30
Not applicable	8.0%	12
	<b>Answered</b>	<b>150</b>
	<b>Skipped</b>	<b>0</b>

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<sup>41</sup> Question 21

Table 60 codes the “Other” responses regarding parental/guardian involvement. Most of the responses described parental/guardian attendance at shows and events or volunteering activities. Several responses were about the site or other factors that were not related to the question. The remaining three new categories only had 4 responses. The conclusion is that other than volunteer activities and attendance at shows/events, parents/guardians are not very involved.

<b>Table 60</b>	
<b>Grantee Arts Education Survey</b>	
<b>How are parents/guardians involved in your programs?</b>	
<b>"Other" Responses Coded</b>	
<b>Categories</b>	
Parent volunteer roles (Existing option)	12
Attend show/event (Existing option)	12
Responses do not have anything to do with parents/guardians	5
Attend board or parent meetings	2
Require permission	1
Send out parent letters	1
<b>Total "Other" Responses Coded</b>	<b>33</b>

## **YOUTH SERVED – Populations Targeted and Youth Served 2017-2018 School Year<sup>42</sup>**

In this section we will look at two aspects of youth served – the youth that are targeted by these organizations according to responses provided in question 9 on the survey and the numbers of youth served by location and art form according to responses provided in questions 22 and 23 of the survey.

### **Youth Served – Populations Targeted by Grantees**

The first analysis is of the population of youth targeted by each grantee as reported in question 9. This is an open-ended response question and grantees provided a wide range of responses to this question. The research team reviewed the universe of responses and identified recurrent themes which were then distilled into 24 categories. The responses were then coded accordingly. A total of 133 responses were coded into the following 24 categories listed in Table 61. In some cases, grantee responses included more than one category. A total of 47 grantees identified a specific community of color in their response.

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<sup>42</sup> Question 9, 22 and 23

**Table 61****Grantee Arts Education Survey**

**If your programs are aimed at serving a specific population of youth, please identify the population(s) you are targeting.**

**Open-Ended Responses Coded**

<b>Categories</b>	<b>Number of Responses</b>
Low Income; Title 1; FRPM (Free and Reduced Price Meals)	53
Specific Age Ranges or Open to all	41
Specific location cited	20
Youth of Color	20
ELL / Immigrant	13
Latino/ Latinx Youth	12
Not applicable response	7
Foster Youth	6
Girls/ Young Women	5
Asian Pacific Islander	4
LGBTQ Youth	4
Special Needs	4
Incarcerated youth/ Juvenile Justice System	4
African American Youth	3
Native American	3
Schools With Reduced Arts	3
At-Risk Youth/ Underserved	3
Middle Eastern / Arab Americans	2
Chinese Immigrant Descendants	2
Social Services Youth/homeless	2
Opportunity Youth (16-24) Neither in school or not working age)	2
Mixed Race	1
First Gen College	1
Home Schooled Youth	1
<b>Total Responses Coded</b>	<b>133</b>

## Youth Served – Number of Youth Served<sup>43</sup>

Table 62 provides a breakdown of the total number of youth served during the 2017-2018 school year. The numbers are broken down by the average number of youth served via each site/time frame, the total youth served, and the percent of the total served. Information on the number and percent of grantees who responded to each category is also provided. For example, a total of 610,704 PreK-12 youth were served at school during the school day. That makes up 47.1% of the total youth served. A total of 132 grantees selected this category, which is 89.8% of the 147 grantees who responded to this question. The categories of youth served during school and media broadcast have the highest percent of youth served.<sup>44</sup>

<b>Table 62</b>			
<b>Grantee Arts Education Survey</b>			
<b>Please provide information on the following for all of your programs that operated July 1, 2017-June 30, 2018: (Use numbers only.)</b>			
<b>Answer Choices</b>	<b>Total Number Served</b>	<b>Percent of Total PreK-12 Youth Served</b>	<b>Percent of Grantees who responded that they provide this programming</b>
Total number of Pre K-12 youth served school-based during school	610,704	47.1%	89.8%
Total number of Pre K-12 youth served school-based after school	58,894	4.5%	70.8%
Total number of Pre K-12 youth served school-based during summer	37,417	2.9%	71.4%
Total number of Pre K-12 youth served on site after school (at your organization's location)	25,024	1.9%	65.3%
Total number of Pre K-12 youth served on site weekend (at your organization's location)	16,467	1.3%	64.0%
Total number of Pre K-12 youth served on site summer (at your organization's location)	19,982	1.5%	66.0%
Total number of Pre K-12 youth served off site after school (church, library, park, etc...)	7,447	0.6%	60.5%
Total number of Pre K-12 youth served off site weekend (church, library, park, etc...)	33,064	2.6%	58.5%
Total number of Pre K-12 youth served off site summer (church, library, park, etc...)	15,137	1.2%	59.2%
Total number of Pre K-12 youth served through media broadcast (TV, film, multi-media, etc...)	471,364	36.4%	47.6%
Total Youth Served Across All Categories	1,295,500	100.0%	
<b>Answered</b>			<b>147</b>
<b>Skipped</b>			<b>3</b>

<sup>43</sup> Question 22

<sup>44</sup> As a result of questions regarding the high Media Broadcast responses, in January 2019 the research team contacted each grantee with a high number of youth served and requested a clarification of their response.

## Youth Served – Art Forms<sup>45</sup>

The next table shows the number of youth served by art form. We did not offer a separate category for arts integrated approaches or for multidisciplinary. However, grantees could select several art form categories which is why the total grantees who responded per art form exceeds the total number of grantees who answered the question.

The numbers are broken down by the average number of students taught per art form, the total number of students taught per art form, and the percent of total students taught per art form. Information on the number and percent of grantees who responded to each category is also provided.

Music is the art form with the greatest percent of students taught during the 2017-2018 school year followed by theater and visual arts.

<b>Table 63</b>					
<b>Grantee Arts Education Survey</b>					
<b>Please indicate the total number of students taught in the following art forms across all your programs from July 1, 2017-June 30, 2018. (Use numbers only.)</b>					
Answer Choices	Average Number Taught per Art Form	Total Number of Students Taught per Art Form	Percent of Total Students Taught per Art Form	Percent of Grantees who responded	Number of Grantees who responded
Dance	1,014	86,148	10.7%	59.4%	85
Literary Arts	1,073	55,792	6.9%	36.4%	52
Media Arts	1,150	56,356	7.0%	34.3%	49
Music	3,115	305,241	37.9%	68.5%	98
Theater	2,624	196,816	24.4%	52.5%	75
Visual Arts	1,758	105,471	13.1%	42.0%	60
Total Students Taught		805,824	100.0%		
				<b>Answered</b>	<b>143</b>
				<b>Skipped</b>	<b>7</b>

<sup>45</sup> The term “student” is used in this section because the question refers to youth served in a school year.

## PROGRAM STAFF

The next section focuses on information regarding the organizations' staff, including the professional status of teachers in their programs and the professional development provided. These questions provide a dimension of the quality of the programming provided.

### Program Staff – Status of teachers in the programs<sup>46</sup>

In question 25, grantees were asked to provide information about the staff teaching in their programs. The next table shows the teaching staff for the programs and their employment status with respect to the organization.<sup>47</sup> We did not break down part-time and full-time employment. We assume that this data does not include any school district employees and that the organizations are not claiming classroom teachers as their vehicle for teaching.

The majority of people who are teaching in the programs are teaching artists who are contractors.<sup>48</sup>

<b>Grantee Arts Education Survey</b>							
<b>Please indicate who is teaching in your programs and if they are employees, contractors or volunteers. (Please check all that apply.)</b>							
	<b>Employees (Full-time and Part-time)</b> Percent and Number of Grantees who Responded		<b>Contractors</b> Percent and Number of Grantees who Responded		<b>Volunteers</b> Percent and Number of Grantees who Responded		<b>Total Grantees who Responded to each Teacher Category</b>
Credentialed teachers	62.2%	28	44.4%	20	22.2%	10	45
Teaching artists	55.5%	76	73.7%	101	15.3%	21	137
Museum Educators	57.1%	12	38.1%	8	33.3%	7	21
	<b>116</b>		<b>129</b>		<b>38</b>		
	<b>Answered</b>						<b>144</b>
	<b>Skipped</b>						<b>6</b>

The next three charts show the breakdown of teaching staff by Performing Arts strategy.

<sup>46</sup> Question 25

<sup>47</sup> Broader workforce numbers in the Arts Education field and/or in the Bay Area that could be used as a valuable comparison to these FT, PT and Volunteer numbers are outside the scope of this survey/research project. The research team could not identify other sources with this information.

<sup>48</sup> We are concerned to know whether the contracted teaching staff are required to implement an organization's curriculum or their own curriculum. This raises issues about their status as contractors. "Workers are generally considered employees when someone else controls how and when they perform their work. In contrast, independent contractors are generally in business for themselves, obtain customers on their own and control how they perform services." NY Times Feb 17, 2010

Chart 8 shows the staff information for credentialed teachers. The Arts Education strategy has the highest percent of credentialed teachers who are employees.

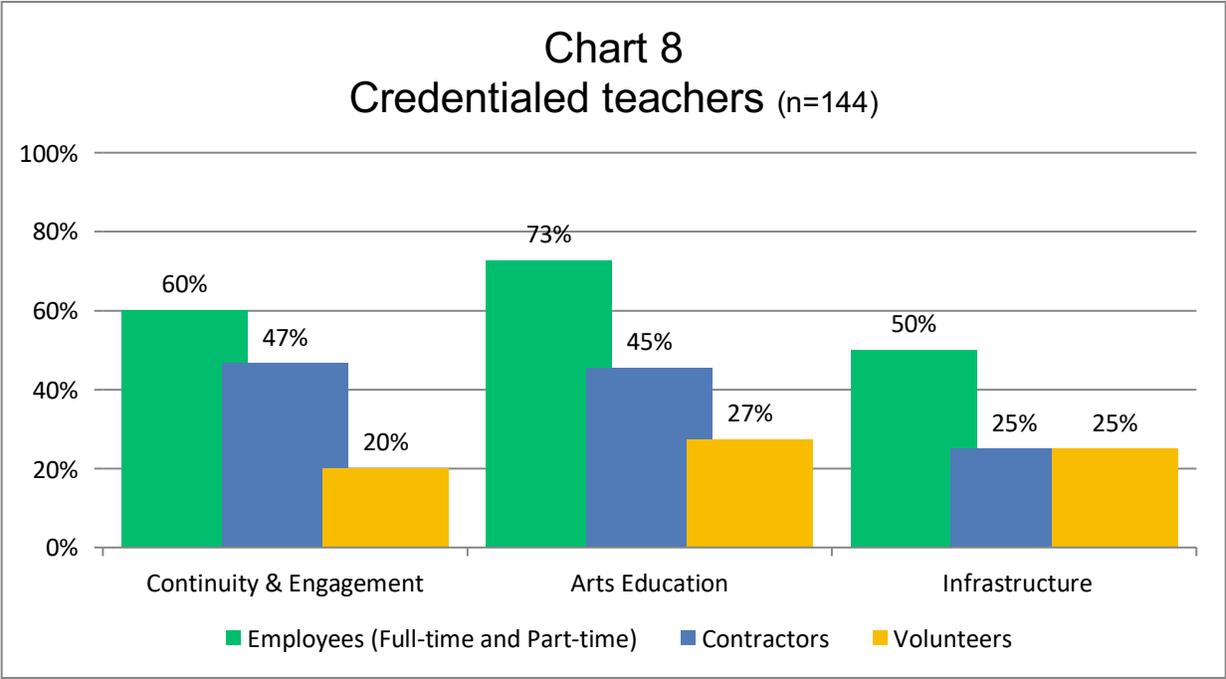


Chart 9 shows the staff information for teaching artists. The Arts Education strategy has the highest percent of teaching artists who are employees. In the other strategies, the majority of teaching artists are contractors.

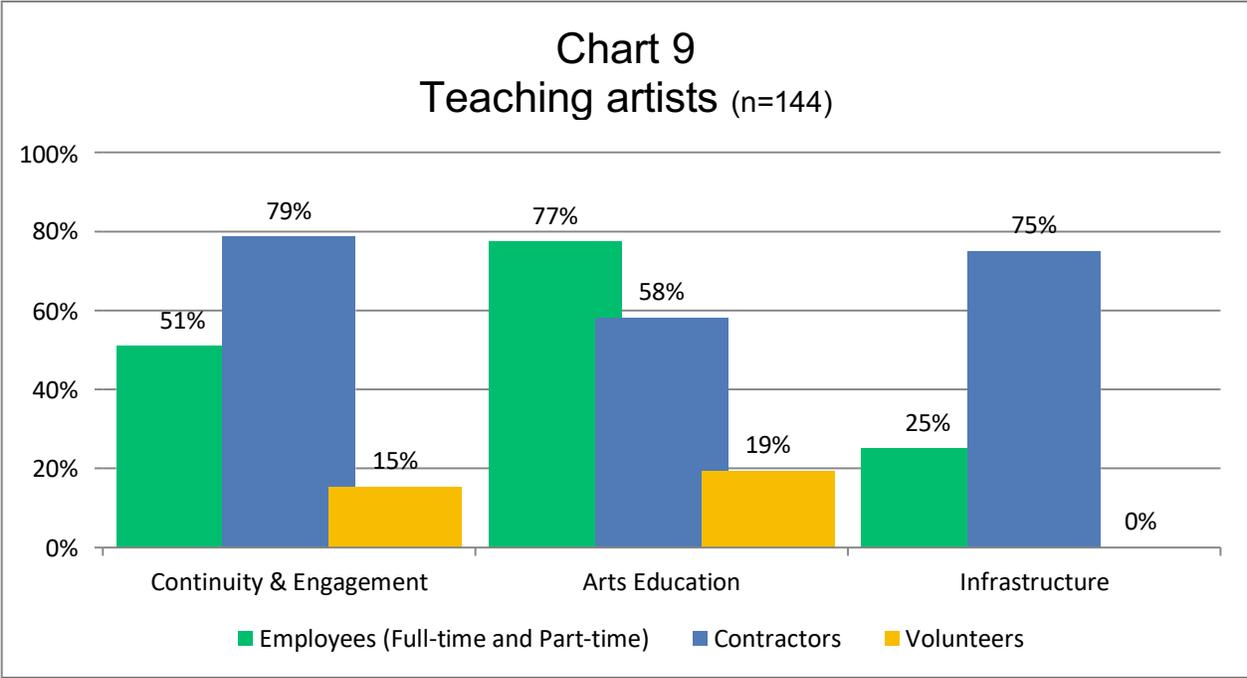
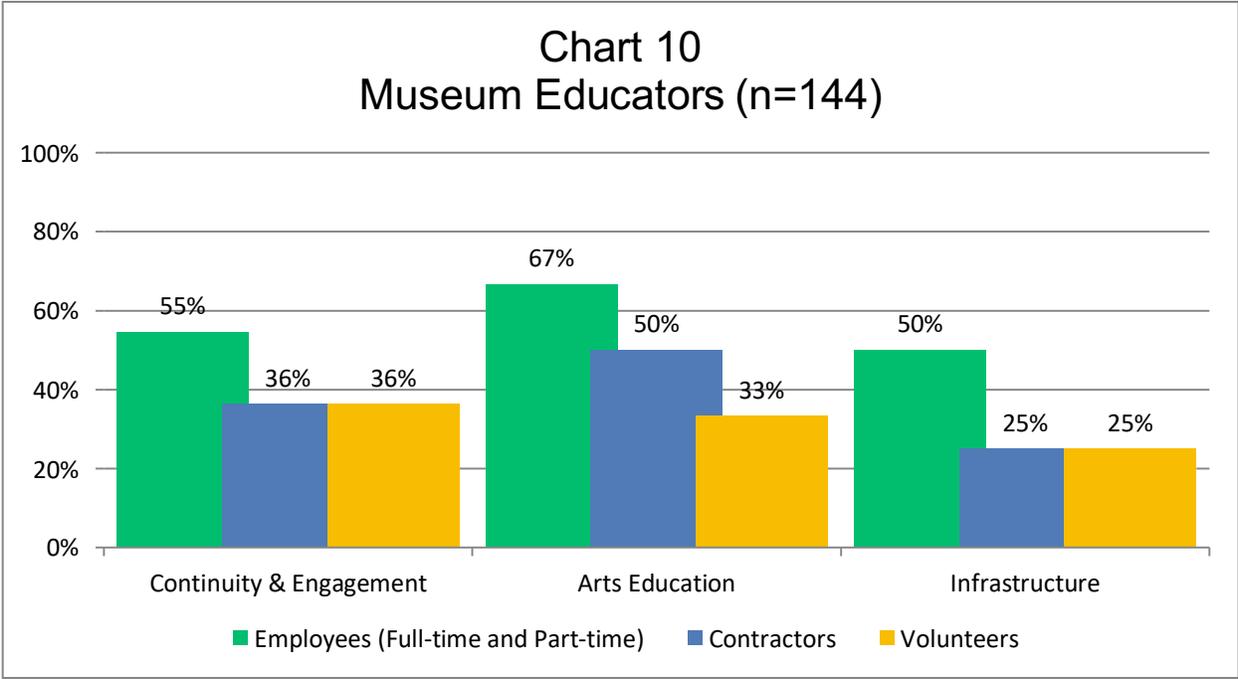


Chart 10 shows the staff information for museum educators. Again, the Arts Education strategy has the highest percent of museum educators who are teachers.



**Program Staff - Professional Development<sup>49</sup>**

Grantees were asked in survey question 26 if they provide professional development and/or training to their teaching staff. The majority of grantees do provide professional development and/or training to their teaching staff. We included a “Not applicable” category for grantees that provide performance experiences for youth.<sup>50</sup> There are three grantees that did not answer the question and thirty grantees that responded “No”.

Table 65		
Grantee Arts Education Survey		
Do you provide professional development/training to your teaching staff?		
Answer Choices	Responses	
Yes	63.3%	93
No	20.4%	30
Not applicable	16.3%	24
	<b>Answered</b>	<b>147</b>
	<b>Skipped</b>	<b>3</b>

<sup>49</sup> Question 26

<sup>50</sup> Some organizations only provide performances for youth and do not provide classes. In this case, they would not need to provide professional development for their artists. Furthermore, some of the broadcast only organizations, online options, or festivals would not need professional development either.

The following charts break down the provision of professional development/training by Performing Arts strategy and sub-strategy.

The majority of organizations across strategies provide professional development to their staff, however, the percentage for grantees in the Arts Education strategy is higher than in the Continuity & Engagement strategy. The Arts Education and Infrastructure strategies are similar in their responses in Chart 11.

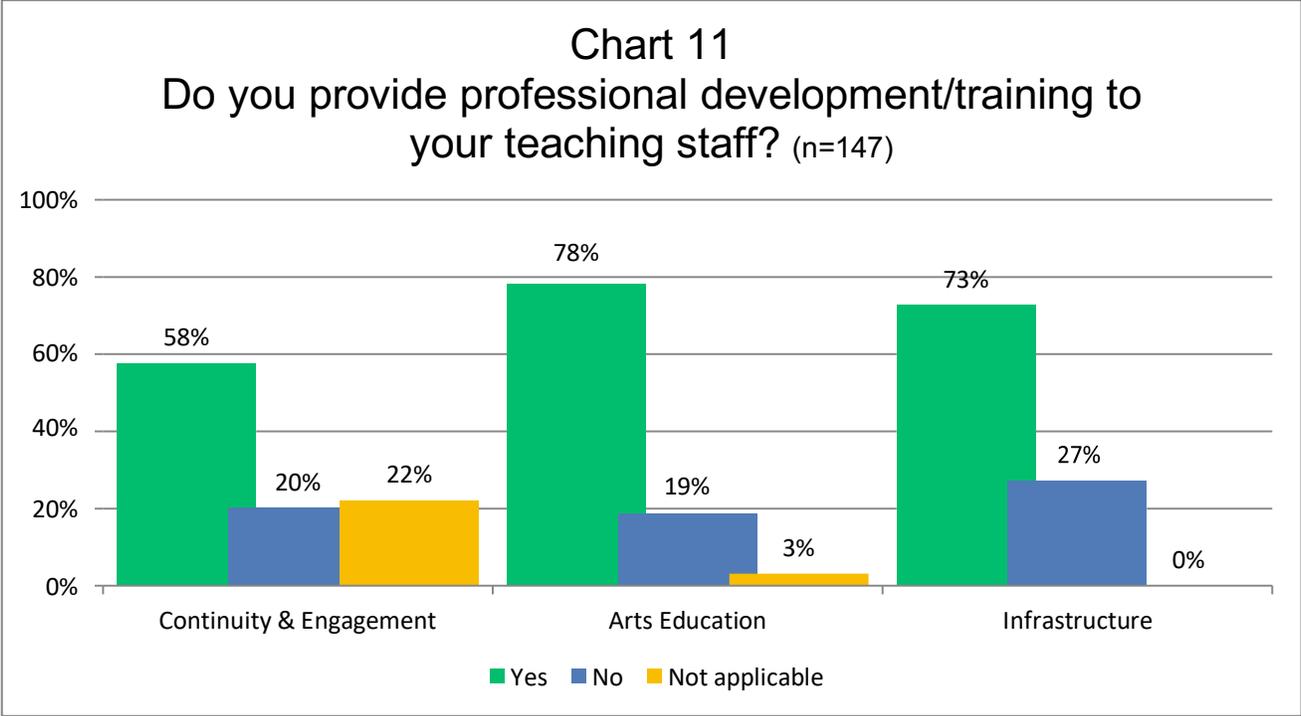
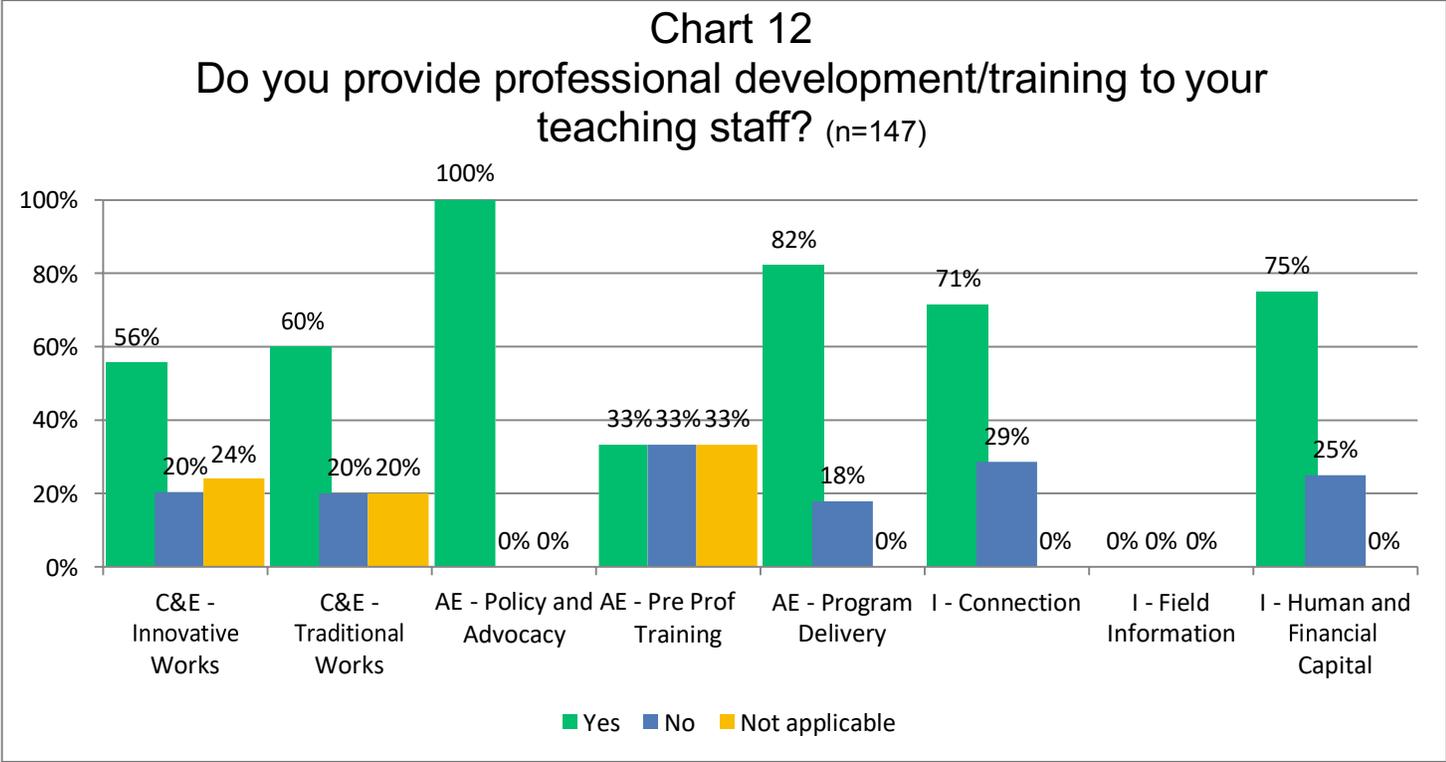


Chart 12 shows the breakdown by Performing Arts sub-strategy. The Policy and Advocacy and Program Delivery sub-strategies have the highest percentages, and Policy and Advocacy has a 100% response of “Yes”. The Connection and Human and Financial Capital sub-strategies also have a relatively high percentages. The Field Information sub-strategy has 0 responses, hence the 0%.



## Program Staff – Compensation for Professional Development/Training<sup>51</sup>

Grantees were asked whether or not they compensate their teaching staff for professional development/training. Table 66 shows that a majority of grantees compensate their teaching staff for professional development/training. There is a high number of grantees that skipped this question or who answered “No”. This is mostly likely because many of these grantees are not provided professional development.

<b>Table 66</b>		
<b>Grantee Arts Education Survey</b>		
<b>Are your teaching staff compensated for the professional development/training?</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Yes	59.8%	76
No	40.2%	51
<b>Answered</b>		<b>127</b>
<b>Skipped</b>		<b>23</b>

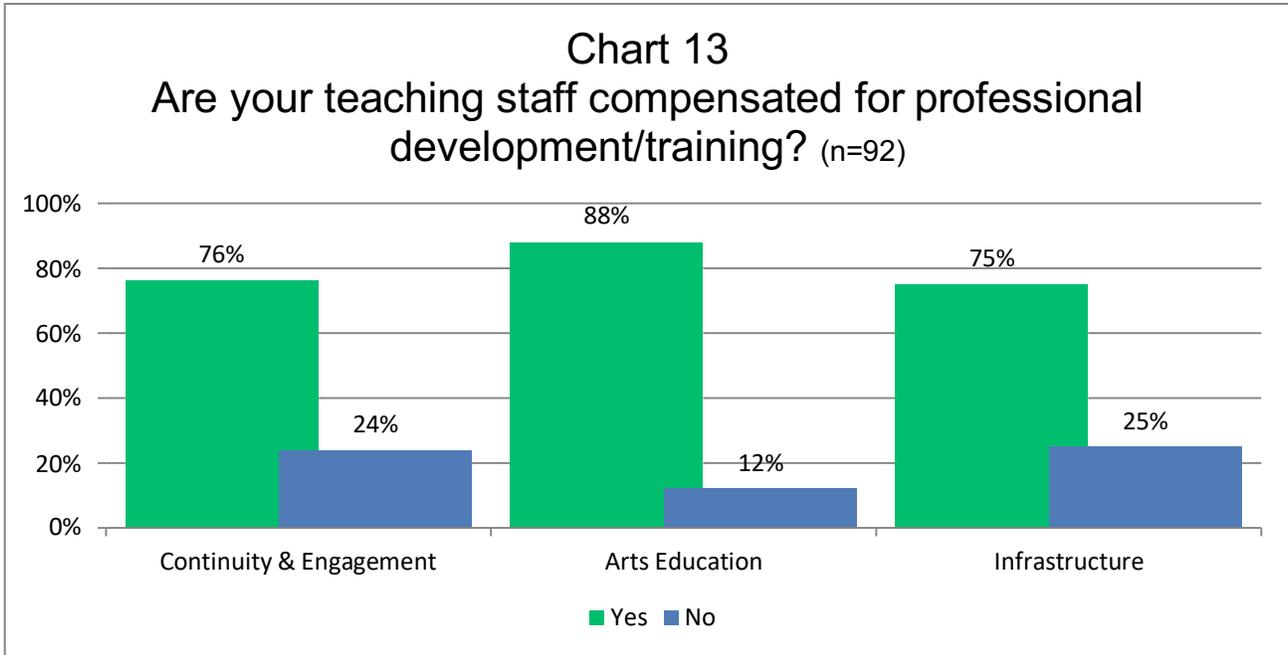
In Table 67 above we saw that only 93 organizations responded that they provide professional development to their staff. Table 67 filters out all the “No” and “Not applicable” responses to Question 26. In this table we see a much higher percent of grantees that are compensating their staff for the professional development/training.

<b>Table 67</b>		
<b>Grantee Arts Education Survey</b>		
<b>Are your teaching staff compensated for the professional development/training?</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Yes	79.4%	73
No	20.7%	19
<b>Answered</b>		<b>92</b>
<b>Skipped</b>		<b>1</b>

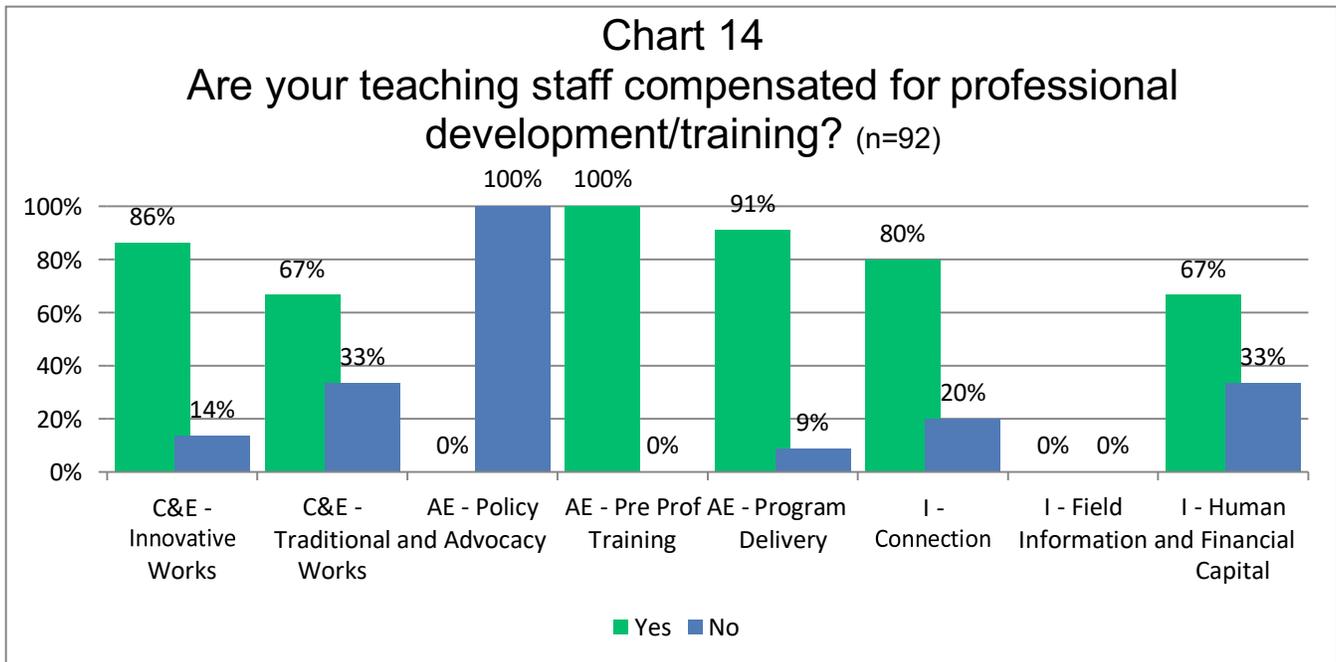
The following charts break down the responses by Performing Arts strategy and sub-strategy.

<sup>51</sup> Question 28

Chart 13 shows the breakdown by strategy. The Arts Education strategy has the highest percent of teaching staff who are compensated for professional development/training.



An interesting finding in Chart 14 is that there are grantees in several of the sub-strategies that do not compensate their teachers for professional development/training.<sup>52</sup>



<sup>52</sup> The 100% represents only one grantee and while that grantee reported that they provide professional development/training for their teachers, this grantee does not compensate their teachers for this professional development/training.

## Program Staff – Hours of Professional Development<sup>53</sup>

Grantees were asked in an open-ended response question how many hours of professional development/training is provided per year per teaching artist/staff member.

There are 130 responses to this question. The research team reviewed the universe of responses and identified 12 categories in which to group the responses, with 9 categories of specific hours or range of hours of professional development/training provided per staff member. Seventeen grantees responded “n/a” and twenty-two responded “0” hours. Five of the responses were not usable because they were either a description of the training or the amount did not seem feasible, e.g. 1000 hours of training per staff per year.

Table 68 shows the responses by Performing Arts strategy. The range with the most responses is 1-8 hours followed by 16-30 hours and 9-15 hours.

Highly skilled teaching staff is another indicator of quality arts education. One way to ensure that teachers are skilled is to provide continual professional development. We would be interested to find out why 7 arts education grantees are not providing professional development opportunities to their teaching staff.

<b>Grantee Arts Education Survey</b>													
<b>How many hours of professional development/training is provided per year per teaching artist/staff member?</b>													
<b>Performing Arts Strategy</b>	<b>n/a</b>	<b>0</b>	<b>1-8 hours</b>	<b>9-15 hours</b>	<b>16-30 hours</b>	<b>31 - 45 hours</b>	<b>45 - 60</b>	<b>61- 75 hours</b>	<b>76 - 90 hours</b>	<b>90+</b>	<b>Wide range</b>	<b>Not a usable answer</b>	<b>Totals</b>
Continuity & Engagement	11	19	19	13	13	3	0	1	2	0	4	3	88
Arts Education	5	2	3	6	8	0	0	0	2	3	2	1	32
Infrastructure	1	1	3	2	1	0	1	0	0	0	0	1	10
<b>Total responses</b>	<b>17</b>	<b>22</b>	<b>25</b>	<b>21</b>	<b>22</b>	<b>3</b>	<b>1</b>	<b>1</b>	<b>4</b>	<b>3</b>	<b>6</b>	<b>5</b>	<b>130</b>
<b>Answered</b>												<b>130</b>	

<sup>53</sup> Question 27

## CHALLENGES FOR ARTS EDUCATION PROGRAMMING<sup>54</sup>

Grantees were asked to identify the biggest challenges for their arts education programming. Approximately 75% of all grantees reported that Funding is one of their biggest challenges.

<b>Table 69</b>		
<b>Grantee Arts Education Survey</b>		
<b>What are the biggest challenges for your arts education programming? (Please select all that apply.)</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Funding	75.3%	113
Arts education is one of many priorities in our organization	43.3%	65
Implementing evaluation and assessment practices	39.3%	59
Recruiting teaching artists	32.7%	49
Retaining teaching artists	30.0%	45
Other (please specify)	30.0%	45
School recruitment	26.7%	40
Student recruitment	22.7%	34
Student retention	15.3%	23
School retention	11.3%	17
<b>Answered</b>		<b>150</b>
<b>Skipped</b>		<b>0</b>

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<sup>54</sup> Question 29

Table 70 breaks down grantee responses regarding challenges for arts education programming by Performing Arts strategy. The responses over 50% are highlighted. Funding is a challenge for grantees in all strategies. For grantees in the Continuity & Engagement strategy, “arts education is one of many priorities” is also identified as a challenge. For the Arts Education grantees, “retaining teaching artists” is a challenge. “Implementing evaluation and assessment practices” and “recruit teaching artists” are also challenges to grantees in the Arts Education strategy.

<b>Grantee Arts Education Survey</b>									
<b>What are the biggest challenges for your arts education programming? (Please select all that apply.)</b>									
	School recruitment	School retention	Student recruitment	Student retention	Implementing evaluation and assessment practices	Recruiting teaching artists	Retaining teaching artists	Funding	Arts education is one of many priorities in our organization
Continuity & Engagement	29.9%	12.2%	21.5%	12.2%	38.3%	29.0%	24.3%	73.8%	51.4%
Arts Education	15.6%	9.4%	34.4%	31.3%	46.9%	46.9%	50.0%	81.3%	18.8%
Infrastructure	27.3%	9.1%	0.0%	0.0%	27.3%	27.3%	27.3%	72.7%	36.4%
<b>Answered</b>									<b>150</b>
<b>Skipped</b>									<b>0</b>

Table 71 breaks down grantee responses regarding challenges for arts education programming by grantee organization size. The highest responses are highlighted in yellow. As with the breakdown by Performing Arts strategy, funding remains an issue across all organization sizes. Some other things that stand out are the issues that the largest organizations have with “school recruitment” and “arts education is one of many priorities”. That is also an important issue for the other organization size categories, but less so for those under \$500K.

<b>Grantee Arts Education Survey</b>										
<b>What are the biggest challenges for your arts education programming? (Please select all that apply.)</b>										
Organization Size	School recruitment	School retention	Student recruitment	Student retention	Implementing evaluation and assessment practices	Recruiting teaching artists	Retaining teaching artists	Funding	Arts education is one of many priorities in our organization	Total Responses per Organization Size
Under \$500,000	31.6%	18.4%	29.0%	18.4%	26.3%	29.0%	23.7%	76.3%	34.2%	25.5%   38
\$500,000 - \$2.49 million	22.2%	6.4%	25.4%	11.1%	36.5%	31.8%	28.6%	79.4%	44.4%	42.3%   63
\$2.5 million - \$19.9 million	26.2%	14.3%	16.7%	16.7%	57.1%	38.1%	38.1%	66.7%	47.6%	28.2%   42
\$20 million or more	50.0%	0.0%	0.0%	33.3%	33.3%	33.3%	33.3%	83.3%	50.0%	4.0%   6
<b>Total Responses in Category</b>	40	17	34	23	59	49	45	112	64	
<b>Percent Responses</b>	26.9%	11.4%	22.8%	15.4%	39.6%	32.9%	30.2%	75.2%	43.0%	100.0%   149
<b>Answered</b>									<b>149</b>	
<b>Skipped</b>									<b>1</b>	

Table 72 lists the coded 45 “Other” responses from Table 69. The research team reviewed the universe of responses and identified recurrent themes which were then distilled into 24 categories, four of which were original options. A total of 45 responses were coded. In some cases a response was coded into more than one category.

<b>Table 72</b>	
<b>Grantee Arts Education Survey</b>	
<b>What are the biggest challenges for your arts education programming?</b>	
<b>"Other" Responses Coded</b>	
<b>Categories</b>	<b>Number of Responses</b>
School/Teacher Buy-In/Commitment	7
Capacity	6
Cost of Living	3
Facilities (costs)	3
Transportation	3
Turnover in Schools	3
Audience Development	2
Clarifying Response	2
<i>Funding (original option)</i>	2
<i>Teaching Artist Recruitment (original option)</i>	2
Working with Trauma Impacted Youth	2
Audience Research	1
Balancing High Quality with Accessible Cost	1
Explaining Equity	1
Finding Partner Orgs with Same Values	1
Having people understand hybrid nature of our program	1
Lack of Physical Space in Schools	1
Lack of Sequential Learning in Schools	1
Program Visibility	1
Reaching a diversity of students socioeconomic, racial and gender	1
<i>School Recruitment (original option)</i>	1
Staff Retention	1
<i>Teaching Artist Retention (original option)</i>	1
Teaching Artists Training	1
<b>Total "Other" responses coded</b>	<b>45</b>

## SURVEY FEEDBACK

### Feedback - Survey Capturing Nuances of Programming<sup>55</sup>

Grantees were asked to provide feedback on whether or not their responses to this survey accurately reflect the nuances of their programming. The purpose of this question was to ascertain whether this data collection format was successful in capturing the programming provided by Hewlett grantees. We wanted to ensure that the data collected is representative of the programming in the ecosystem.

The question is structured as a multiple choice response question with an additional option to provide an open-ended response to the statement: “Please elaborate on your response to this question.” There are 130 responses to the multiple choice question and 101 open-ended responses to the request for elaboration. The open-ended responses were reviewed for content and re-coded.

The information collected in the survey is supplemented with feedback that we received directly from the grantees during the information sessions or individual communication.

The original response categories and responses are in the following table and chart.

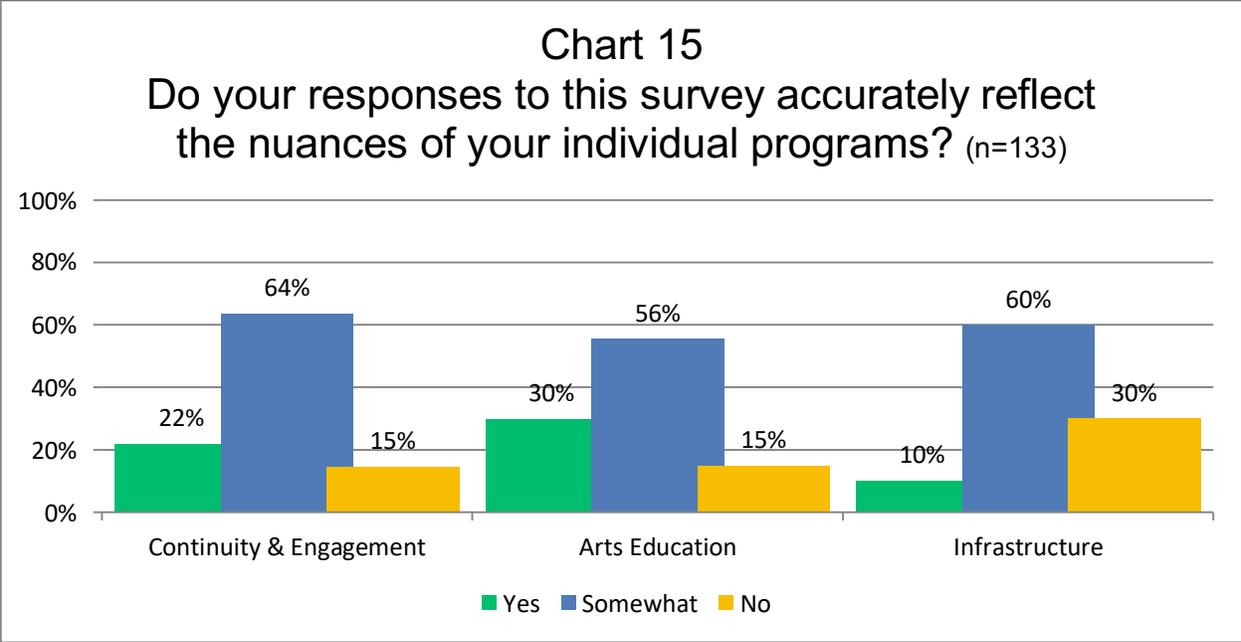
Table 73 shows that the majority of grantees reported that the survey “Somewhat” accurately reflected the nuances of their individual programs. Approximately 23% responded “Yes” and 16% responded “No”.

<b>Table 73</b>		
<b>Grantee Arts Education Survey</b>		
<b>Do your responses to this survey accurately reflect the nuances of your individual programs?</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Yes	22.6%	30
Somewhat	61.7%	82
No	15.8%	21
	<b>Answered</b>	<b>133</b>
	<b>Skipped</b>	<b>17</b>

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<sup>55</sup> Question 30

Chart 15 breaks down the responses by Performing Arts strategy. In each strategy, the majority of responses are “Somewhat”.



**Re-coded Response**

When the open-ended responses were reviewed for content, thirty of those who had checked off the “Somewhat” response provided a response that could be coded as “No” because the respondent explicitly stated reasons why their survey responses did not reflect the nuances of their individual programs. Table 74 reflects the recoding of the “Somewhat” responses that could be coded as “No”.

Table 74	
Grantee Arts Education Survey	
Do your responses to this survey accurately reflect the nuances of your individual programs?	
Re-Coded Responses Based upon Open-Ended Response	
New Categories	Responses
Yes	30
Somewhat	52
Somewhat/No	30
No	21
<b>Answered</b>	<b>133</b>
<b>Skipped</b>	<b>17</b>

After reviewing these open-ended responses, it is clear that, for a variety of reasons, many grantees did not believe that they could accurately reflect the nuances of their programming through this survey format.

A sample of the open-ended responses that were originally coded as “Somewhat” but which we recoded as “Somewhat/No” are below. We also have a sample of the open-ended responses for those who answered “No”.<sup>56</sup>

**“Somewhat/No” recoded responses:**

*“Our programs are quite varied from one to the other, and it can be difficult to answer a question that responds accurately to all of them.”*

*“I would prefer to fill out the information for each arts education program, as they are so different.”*

*“The intensity and scope of the X education programs are difficult to convey in a questionnaire format. Each program has been designed for a specific purpose, customized for a specific educational constituency, within a strategic framework emanating from the X mission and goals. As such, there are complexities that likely fall outside the parameters of this survey.”*

*“In general, our programs have several nuances which cannot be captured in their fullness within this survey. We have: A year-long mentorship program, wherein the emerging artists/individuals served build out their goals and are engaged throughout our season production cycle in specific roles to match those goals. A workshop observer-ship program held over 2 weeks with our 4 plays in development, wherein a student from our university and high school partners is assigned to observe and participate in each of the 4 workshops. An emerging professionals audition intensive program seeking to expand representation on Bay Area stages, held over 2 evenings. A partnership with a high school, wherein the school produced the same play we produced with their own student casts, and wherein we shared rehearsal time together over 2 weeks, as well as having our professional cast members visit and work with their students at the school.”*

*“Our programming is different for each constituent that we serve. It is hard to answer general questions because our programming is so specific to individual education or community sites. X has two distinct branches of our education program, one where youth come to professional performances at our theater, and another where we provide instruction taught onsite at their school or community center, and it was hard to differentiate the two programs amongst the various questions. Also, this information does not reflect the 18-24 year olds that we reach through our partnership with X.”*

*“I covered four separate initiatives we introduced in FY18. They vary widely in number of sites participating, logistics, number of children served, and what we are trying to accomplish.”*

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<sup>56</sup> Please note that quotes from grantees were not changed or corrected for grammar, punctuation or spelling. Information that would identify the organization was removed and replaced with an “X”.

*“On site programs are quite different from in school programs in terms of length and teacher training.”*

*“I feel like there could have been more of a focus on the administrative coordination of our Educational Programs in some way in this survey. That information is a part of the puzzle of how an organization runs its programming and could be invested in more in the future.”*

*“Our four programs have very different contact hours, ranging from single day workshops to a full summer internship. Some questions were difficult to answer based on the variety of settings and time exposure that teachers have with students.”*

*“There is cross over in our programs that are very effective, but are difficult to convey in a survey.”*

*“We feel that the bulk of the work that we do at X is a form of arts education via performances, classes, exhibits, screenings and lectures. Much of this programming is for adults, however, young adults, transitioning adults and children do often participate to varying degrees as well. This full spectrum is not reflected in the answers indicated on this survey.”*

*“Because our Pre-College program and Conservatory in the Schools have different structures and goals, reporting on both together does not give as accurate a picture of each.”*

*“Our individual programs are very different and are setup differently to fit those individual needs. Some are highly specialized music programs and some are more general exposure programs. The details of each program are where we really find the strengths and the challenges within each. I was able to communicate some of that key information here, but not all of it and I think this information is what makes arts education different from any other social or cultural programs working in the community.”*

*“Overall, these questions cannot accurately capture the rationale behind our program's design and approach; the partnerships in place to support the program; nor the specific challenges our program faces.”*

*“Our Arts Education programs are integrated with a broader multimedia curriculum, and are therefore difficult to talk about in isolation.”*

**“No” responses:**

*“We serve over 16,000 students each year through several different programs, each very different in structure, requirements, and ways of functioning, and each with their own successes, and challenges.”*

*“We have a diverse set of educational programs which are not best represented by a survey.”*

*“Because X is 100% and arts education program and not connected with a single school some of my answers may seem vague or not on point. When asked numbers about programming, it's hard for it not to look inflated without understanding the various programs*

offered and how the kids are participating. When asked about the type of instruction - theater, music dance, it was also hard to specify in the way the survey flows.”

### Feedback on Completing the Survey<sup>57</sup>

Grantees were asked to comment on their experience completing the survey.

There are 91 responses to this question. There was positive feedback from 49 grantees about the survey experience itself, regardless of whether the respondent felt that the survey was an adequate tool to capture their programming nuances.

The responses were organized into seven categories: A positive survey experience; a negative survey experience; responses that repeated what was stated in question 30; technology issues; complaints about being reminded to complete the survey and N/A.

Table 75 shows the coded open-ended responses.

Table 75		
Grantee Arts Education Survey		
Please provide us with feedback on your experience completing this survey		
Coded Open-ended Responses		
Categories	Frequency	Percent
Positive survey experience/Thanks	49	53.8%
Responses were repeat of #30 responses	23	25.3%
Technology issues	11	12.1%
Negative survey experience/Found experience tedious	3	3.3%
Complained about being reminded to complete the survey	2	2.2%
Apologized for being late	2	2.2%
N/A	1	1.1%
<b>Responses</b>		<b>91</b>

### Negative Feedback

Two respondents commented that the reminders to complete the survey were excessive. The full responses are below:

*“This survey was easy enough to complete. However, I think that the consultants tasked with gathering the responses were a little heavy handed. I received an email and a follow up call all in the same week. I acknowledge that perhaps other organizations need that level of follow up, esp. at this time of the year. However, as the stated deadline was Dec 19, I didn't think that my non-response rated such a proactive approach.”*

<sup>57</sup> Question 32

*"I was given a deadline of December 19th but then received 3 additional emails and a phone call before the deadline - it was irritating. I was always going to meet the deadline but I kept getting repeat reminders that were unnecessary in the middle of a production."*

Three respondents expressed a negative survey experience and responded that the survey was tedious, took too long to complete, or found the questions unclear. The full responses are below:

*"It was a bit tedious."*

*"SOME OF THE QUESTIONS WERE NOT CLEAR"*

*"Also, this was a VERY quick turnaround time at a very busy time of the year...and it took WAY more than 30-60 minutes, and more than 1 person to complete."*

A couple other respondents also mentioned the busy time of the year, but reported an overall positive experience.

### **Technology Issues**

Eleven respondents cited technology issues with survey completion, most of which centered around respondents thinking that they could fill out the pdf that was provided as an attachment. Many respondents assumed that the pdf that was provided to them for review before completing the survey was also a writable form. These respondents attempted to complete the survey through the pdf instead of accessing the survey link that they were provided. Sample responses are below:

*"I had some difficulty with the PDF form but this online form seems to work fine."*

*"We had difficulty completing the technical aspects of this application i.e. lack of adobe software to complete this form."*

*"I opened the attachment and completed the survey but couldn't fill in the bubble answers. After I went back and clicked on the link, this much better survey popped up."*

### **Repeat of response to Question 30**

Twenty-three respondents provided an answer to this question that was similar to their response for question 30. Their response was not about their experience taking the survey, but about the nuances of their programming and the difficulty incorporating this information in a survey. Sample responses are below:

*"Our educational efforts are much more passive than traditional and may not suit the needs of this survey, however they are a driving force for our events. Monitoring numbers for free entries are sometimes difficult, although we do click count children entering X events. Also dividing the number of staff hours allocated to these efforts is also difficult as it is so incorporated in what we do and typically more costly than artists' fees."*

*"It is a challenge at our institution to clearly define Arts Education and therefore to determine Arts Education budget with exactitude. For example, the total cited here includes 4 full-time and 4 part-time Education Dept. staff. One full-time focuses on university students and faculty, another on adult programming. So actual Arts Education budget somewhat smaller."*

*"Some sections were simple and straight forward, where other sections I felt like I had to compromise my answers to generalize to address all of our various programs all at once - this was a bit frustrating, since I don't think this represents at all the full scope of what we do and how we do it. But thank you for doing this! Having tried to conduct a similar survey assessment a year or two back, I know how hard it is to create a tool that meets everyone's needs!"*

## **Positive Feedback**

Forty-nine respondents provided positive feedback about their survey experience and many either thanked Hewlett Foundation or the researchers for their work. A selection of responses is below.

*"This was an easy-to-navigate survey with lots of support. Thank you!"*

*"Thank you for the opportunity to participate in this survey. We look forward to hearing about the Hewlett Foundation's refreshed arts strategy. We greatly appreciate the Hewlett Foundation's commitment to arts education."*

*"I enjoyed this process of reflection and the ease at which this survey was conducted! Thank you"*

*"This survey felt clearly structured and well laid out, and it's always helpful to have the opportunity to step back and look at our programming more holistically. The only feedback we have for the future would be to explore providing definitions for options that may not be self-evident, for example, definitions would have helped us to distinguish between "creative youth development" and "creativity development." Other than that, this was fantastic. Many thanks!"*

*"I appreciated the administrative assistance by phone!"*

*"Completing this survey provided us with an important opportunity to create a snapshot of our current education programs. It has also given us new ways to think about how we will track them in the future as levels of participation and impact continue to increase. We look forward to working with you throughout this process – thank you."*

*"This was an easy-to-navigate survey with lots of support. Thank you!"*

*"We are grateful that the Hewlett Foundation is interested in learning more about the breadth of arts education programs and found completion of the survey to be fairly easy and non-intrusive."*

*“At first I wasn't sure how to proceed but my conversation Loren was wonderful - and appreciated.”*

*“The survey was very thorough but our programs don't quite fit into the answers as neatly as we'd like. I hope our content is relevant and useful for your results.”*

*“Pertinent questions, easy process. Thank you!”*

*“The questions were thoughtful and sequenced in a way that aligned well with the overall goal of the survey. I did not struggle to find the information within my organization and overall it was a pleasant experience. Thank you.”*

**“THANK YOU FOR EVERYTHING AND WE LOOK FORWARD TO YOUR CONTINUED SUPPORT.”**

*“Happy to support this effort, thank you for the opportunity to contribute. I do consider my answers estimates and would welcome the opportunity to provide additional rigor and specificity.”*

### **Additional Feedback<sup>58</sup>**

Grantees were asked if they wanted to share anything else about their arts education programming. Overall, the responses elaborated on information that was provided in responses to other survey questions.

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<sup>58</sup> Question 31

## RECOMMENDATIONS

The following recommendations are based upon feedback received from grantees as well as our own experience collecting and analyzing the data.

1. While this survey has facilitated the collection of extensive and valuable data regarding the arts education programming provided by grantees in the Performing Arts program, it is generalized information that is neither program nor location specific. For some data points collected in the survey, such as weeks and hours of programming, the aggregated and generalized data was not usable in this analysis.

Whenever we were able to cross-tabulate the data, e.g. with strategy or CA Diverse/Culturally Specific/CBO identification, nuances emerged that provided a different picture of the data being examined. These nuances would become more pronounced once program specific or location specific data was collected. We suggest that additional data is collected that enables a deeper understanding of the programming, including the populations served by various demographic categories including race and/or ethnicity, ELL, and location. A survey is not the right tool for this data collection. We recommend collecting additional data in a database that allows the individual data points to be analyzed at the granular and aggregated levels.

2. It is clear that location of programming, either by school district or county, is an important level of analysis. We collected additional geographic information, such as the addresses of districts served by grantees, the addresses for districts not served by grantees, and the counties of grantees, so that we could provide a more robust understanding of populations served as well as those not being served. We are in the process of looking at the demographics of the populations in districts not being served by Hewlett grantees. Additional location-based analyses would greatly supplement the understanding of the arts education programming being provided in the Bay Area.

3. We recommend that technical assistance be provided to grantees on evaluation best practices. We are happy to share with Hewlett staff how we have organized and conducted such technical assistance to arts and arts education organizations based in NY, NJ and PA.

4. Given the responses by grantees regarding curriculum development and regarding the employment status of teaching staff, we recommend that more information be collected on these topics, especially as these are indicators of program quality. For example, it would be useful to know why professional development/training is not being provided to some teaching staff and how an organization can have uniform program curriculum when teaching staff are contracted and not employees of the organization. It would be concerning if contracted staff are expected to implement a set curriculum developed by the organizations.

**APPENDIX A – LIST OF GRANTEES THAT SERVE YOUTH GRADES PREK-12 AND COLLEGE/TRANSITIONAL AGED YOUTH**

<b>INFORMATION ON ORGANIZATIONS THAT SERVE BOTH PREK-12 AND COLLEGE/TRANSITIONAL AGE YOUTH</b>				
<b>Name of Organization</b>	<b>County</b>	<b>Organization's budget size for Fiscal Year 2018.</b>	<b>Performing Arts Strategy</b>	<b>CBO/CA Diverse</b>
API Cultural Center Inc. DBA Oakland Asian Cultural Center (OACC)	Alameda	\$500,000 - \$2.49 million	Continuity & Engagement	Yes
Ashkenaz Music & Dance Community Center	Alameda	\$500,000 - \$2.49 million	Continuity & Engagement	No
Aurora Theatre Company	Alameda	\$500,000 - \$2.49 million	Continuity & Engagement	No
AXIS Dance Company	Alameda	\$500,000 - \$2.49 million	Continuity & Engagement	Yes
BANDALOOP	Alameda	\$500,000 - \$2.49 million	Continuity & Engagement	Yes
Berkeley Repertory Theatre	Alameda	\$2.5 million - \$19.9 million	Continuity & Engagement	No
Cal Performances	Alameda	\$2.5 million - \$19.9 million	Continuity & Engagement	No
California Shakespeare Theater	Alameda	\$2.5 million - \$19.9 million	Continuity & Engagement	No
Crosspulse	Alameda	Under 500,000	Continuity & Engagement	No
Destiny Arts Center	Alameda	\$500,000 - \$2.49 million	Arts Education	Yes
Diamano Coura West African Dance Company	Alameda	Under 500,000	Continuity & Engagement	Yes
DIMENSIONS DANCE	Alameda	Under 500,000	Continuity & Engagement	Yes
EastSide Arts Alliance	Alameda	\$500,000 - \$2.49 million	Continuity & Engagement	Yes
Gamelan Sekar Jaya	Alameda	Under 500,000	Continuity & Engagement	Yes
Gritty City Repertory Youth	Alameda	Under 500,000	Arts Education	Yes
Intertribal Friendship House	Alameda	Under 500,000	Continuity & Engagement	Yes
La Peña Cultural Center	Alameda	Under 500,000	Continuity & Engagement	Yes
Living Jazz	Alameda	\$500,000 - \$2.49 million	Arts Education	No
Luna Dance Institute	Alameda	\$500,000 - \$2.49 million	Arts Education	Yes
Oakland Symphony	Alameda	\$2.5 million - \$19.9 million	Continuity & Engagement	No
The Crucible	Alameda	\$2.5 million - \$19.9 million	Arts Education	No
University of California Berkeley Art Museum and Pacific Film	Alameda	\$2.5 million - \$19.9 million	Continuity & Engagement	No
YR Media	Alameda	\$2.5 million - \$19.9 million	Arts Education	Yes
Diablo Regional Arts	Contra Costa	\$500,000 - \$2.49 million	Infrastructure	No
East Bay Center for the Performing Arts	Contra Costa	\$2.5 million - \$19.9 million	Arts Education	Yes
RYSE Center	Contra Costa	\$2.5 million - \$19.9 million	Arts Education	Yes
PublicMatters (fiscal sponsor– Fulcrum Arts)	Los Angeles		Infrastructure	Yes
Ali Akbar College of Music	Marin	Under 500,000	Continuity & Engagement	Yes
Bread & Roses Presents	Marin	\$500,000 - \$2.49 million	Continuity & Engagement	Yes
Marin Theatre Company	Marin	\$2.5 million - \$19.9 million	Continuity & Engagement	No
Youth in Arts	Marin	Under 500,000	Arts Education	Yes

Name of Organization	County	Organization's budget size for Fiscal Year 2018.	Performing Arts Strategy	CBO/CA Diverse
Carmel Bach Festival	Monterey	\$500,000 - \$2.49 million	Continuity & Engagement	No
Hartnell College Foundation	Monterey	\$500,000 - \$2.49 million	Continuity & Engagement	No
Monterey Jazz Festival	Monterey	\$2.5 million - \$19.9 million	Continuity & Engagement	No
El Teatro Campesino	San Benito	Under 500,000	Continuity & Engagement	Yes
Alonzo King LINES Ballet	San Francisco	\$2.5 million - \$19.9 million	Continuity & Engagement	Yes
American Conservatory Theater (A.C.T.)	San Francisco	\$20 million or more	Continuity & Engagement	No
Bay Area Video Coalition	San Francisco	\$2.5 million - \$19.9 million	Continuity & Engagement	No
Bayview Hunters Point Center for Arts and Technology	San Francisco	\$500,000 - \$2.49 million	Arts Education	Yes
Center for Asian American	San Francisco	\$2.5 million - \$19.9 million	Continuity & Engagement	Yes
Chanticleer	San Francisco	\$2.5 million - \$19.9 million	Continuity & Engagement	No
Chhandam Chitresh Das Dance Company	San Francisco	Under 500,000	Continuity & Engagement	Yes
Classical KDFC San Francisco	San Francisco	\$2.5 million - \$19.9 million	Continuity & Engagement	No
Community Music Center	San Francisco	\$2.5 million - \$19.9 million	Arts Education	Yes
Crowded Fire Theater	San Francisco	Under 500,000	Continuity & Engagement	No
Cutting Ball Theater	San Francisco	\$500,000 - \$2.49 million	Continuity & Engagement	No
Epiphany Dance Theater	San Francisco	Under 500,000	Continuity & Engagement	No
First Voice	San Francisco	Under 500,000	Continuity & Engagement	Yes
Frameline	San Francisco	\$500,000 - \$2.49 million	Continuity & Engagement	Yes
Golden Thread Productions	San Francisco	Under 500,000	Continuity & Engagement	Yes
KALW 91.7 FM	San Francisco	\$2.5 million - \$19.9 million	Infrastructure	No
KQED	San Francisco	\$20 million or more	Infrastructure	No
Kronos Performing Arts Association	San Francisco	\$2.5 million - \$19.9 million	Continuity & Engagement	No
Loco Bloco	San Francisco	Under 500,000	Arts Education	Yes
Magic Theatre	San Francisco	\$500,000 - \$2.49 million	Continuity & Engagement	No
New Century Chamber	San Francisco	\$500,000 - \$2.49 million	Continuity & Engagement	No
ODC	San Francisco	\$2.5 million - \$19.9 million	Continuity & Engagement	No
Philharmonia Baroque Orchestra and Chorale	San Francisco	\$2.5 million - \$19.9 million	Continuity & Engagement	No
Robert Moses KIn	San Francisco	Under 500,000	Continuity & Engagement	Yes
San Francisco Boys Chorus	San Francisco	\$500,000 - \$2.49 million	Arts Education	No
San Francisco Conservatory of Music	San Francisco	\$20 million or more	Arts Education	No
San Francisco Contemporary Music Players	San Francisco	Under 500,000	Continuity & Engagement	No
San Francisco Girls Chorus	San Francisco	\$500,000 - \$2.49 million	Arts Education	No
San Francisco Opera	San Francisco	\$20 million or more	Continuity & Engagement	No
San Francisco Performances	San Francisco	\$2.5 million - \$19.9 million	Continuity & Engagement	No
San Francisco Shakespeare Festival	San Francisco	\$500,000 - \$2.49 million	Continuity & Engagement	No
San Francisco Symphony	San Francisco	\$20 million or more	Continuity & Engagement	No
SFFILM	San Francisco	\$2.5 million - \$19.9 million	Continuity & Engagement	No
SFJAZZ	San Francisco	\$2.5 million - \$19.9 million	Continuity & Engagement	No
Smuin	San Francisco	\$2.5 million - \$19.9 million	Continuity & Engagement	No
The Lobster Theater Project/Killing My Lobster	San Francisco	Under 500,000	Continuity & Engagement	No

Name of Organization	County	Organization's budget size for Fiscal Year 2018.	Performing Arts Strategy	CBO/CA Diverse
Women's Audio Mission	San Francisco	\$500,000 - \$2.49 million	Continuity & Engagement	Yes
Yerba Buena Arts & Events	San Francisco	\$500,000 - \$2.49 million	Continuity & Engagement	
Yerba Buena Center for the Arts	San Francisco	\$2.5 million - \$19.9 million	Continuity & Engagement	No
Youth Speaks	San Francisco	\$2.5 million - \$19.9 million	Arts Education	Yes
Z Space	San Francisco	\$500,000 - \$2.49 million	Continuity & Engagement	No
Zaccho Dance Theatre	San Francisco	\$500,000 - \$2.49 million	Continuity & Engagement	Yes
Broadway by the Bay	San Mateo	\$500,000 - \$2.49 million	Continuity & Engagement	No
Each One Reach One	San Mateo	\$500,000 - \$2.49 million	Arts Education	Yes
Joe Goode Performance Group	San Mateo	\$500,000 - \$2.49 million	Continuity & Engagement	No
Music@Menlo	San Mateo	\$500,000 - \$2.49 million	Continuity & Engagement	No
Peninsula Ballet Theatre	San Mateo	\$500,000 - \$2.49 million	Continuity & Engagement	No
Zawaya	San Mateo	Under 500,000	Continuity & Engagement	Yes
Abhinaya Dance Company	Santa Clara	Under 500,000	Continuity & Engagement	Yes
Children's Musical Theater San Jose	Santa Clara	\$2.5 million - \$19.9 million	Arts Education	No
Community School of Music and Arts	Santa Clara	\$2.5 million - \$19.9 million	Infrastructure	No
DMC Studio at MACLA	Santa Clara	\$500,000 - \$2.49 million	Continuity & Engagement	Yes
Montalvo Arts Center	Santa Clara	\$2.5 million - \$19.9 million	Continuity & Engagement	No
Oriki Theater	Santa Clara	Under 500,000	Continuity & Engagement	Yes
Palo Alto Art Center and Palo Alto Art Center Foundation	Santa Clara	\$500,000 - \$2.49 million	Arts Education	No
San Jose Jazz	Santa Clara	\$500,000 - \$2.49 million	Continuity & Engagement	No
San Jose Multicultural Artists	Santa Clara	Under 500,000	Continuity & Engagement	Yes
San Jose Taiko	Santa Clara	\$500,000 - \$2.49 million	Continuity & Engagement	Yes
School of Arts and Culture at Stanford Jazz Workshop	Santa Clara	\$500,000 - \$2.49 million	Arts Education	No
Stanford Live	Santa Clara	\$2.5 million - \$19.9 million	Continuity & Engagement	No
TheatreWorks Silicon Valley	Santa Clara	\$2.5 million - \$19.9 million	Continuity & Engagement	No
West Bay Opera Association,	Santa Clara	\$500,000 - \$2.49 million	Continuity & Engagement	No
Cabrillo Festival of Contemporary Music	Santa Cruz	\$500,000 - \$2.49 million	Continuity & Engagement	No
Friends of Olympia Station, dba Tandy Beal & Co	Santa Cruz	Under 500,000	Continuity & Engagement	No
Kuumbwa Jazz	Santa Cruz	\$500,000 - \$2.49 million	Continuity & Engagement	No
Santa Cruz Museum of Art and History	Santa Cruz	\$500,000 - \$2.49 million	Continuity & Engagement	No
Cinnabar Theater	Sonoma	\$500,000 - \$2.49 million	Continuity & Engagement	No
Green Music Center at Sonoma State University	Sonoma	\$2.5 million - \$19.9 million	Continuity & Engagement	No
Luther Burbank Center For the Arts	Sonoma	\$2.5 million - \$19.9 million	Continuity & Engagement	No
Santa Rosa Symphony	Sonoma	\$2.5 million - \$19.9 million	Continuity & Engagement	No
the Imaginists	Sonoma	Under 500,000	Continuity & Engagement	No

**APPENDIX B – QUESTION 18 – LIST OF SCHOOL DISTRICTS BY # OF PROGRAMS**

<b>Name of School District</b>	<b>Number of Grantees with Programs in the District</b>	<b>County</b>
San Francisco Unified School District	50	San Francisco
Oakland Unified School District	49	Alameda
Berkeley Unified School District	25	Alameda
West Contra Costa Unified School District	18	Contra Costa
San Jose Unified School District	14	Santa Clara
Santa Clara Unified School District	11	Santa Clara
Alameda Unified School District	10	Alameda
Palo Alto Unified School District	9	Santa Clara
Campbell Union School District	8	Santa Clara
Cupertino Union School District	8	Santa Clara
Albany Unified School District	7	Alameda
East Side Union High School District	7	Santa Clara
San Rafael City Schools	7	Marin
Hayward Unified School District	6	Alameda
Mill Valley School District	6	Marin
Milpitas Unified School District	6	Santa Clara
Oak Grove Union School District	6	Sonoma
Ravenswood City School District	6	San Mateo
Redwood City School District	6	San Mateo
Santa Cruz City School District	6	Santa Cruz
Live Oak School District	5	Santa Cruz
Monterey Peninsula Unified School District	5	Monterey
Mountain View Whisman School District	5	Santa Clara
Mt Diablo Unified Schools	5	Contra Costa
Novato Unified School District	5	Marin
Pajaro Valley Unified School District	5	Santa Cruz
Petaluma City Schools	5	Sonoma
Reed Union School District	5	Marin
San Mateo Union High School District	5	San Mateo
Santa Rosa City Schools	5	Sonoma
Castro Valley Unified School District	4	Alameda
Contra Costa Unified School District	4	Contra Costa
Dixie School District	4	Marin
Fremont Unified School District	4	Alameda
Jefferson Elementary School District	4	San Mateo
Salinas Union High School District	4	Monterey
San Lorenzo Valley Unified School District	4	Santa Cruz
San Ramon Valley Unified	4	Contra Costa
Sequoia Union High School District	4	San Mateo
Sunnyvale School District	4	Santa Clara
Alum Rock Union Elementary School District	3	Santa Clara
Bonny Doon Union Elementary School District	3	Santa Cruz
Cambrian School District	3	Santa Clara

<b>Name of School District</b>	<b>Number of Grantees with Programs in the District</b>	<b>County</b>
Evergreen Elementary School District	3	Santa Clara
Franklin-McKinley School District	3	Santa Clara
Kentfield Elementary School District	3	Marin
Livermore Valley Unified School District	3	Alameda
Los Altos School District	3	Santa Clara
Los Gatos Union School District	3	Santa Clara
Menlo Park City School District	3	San Mateo
Morgan Hill Unified School District	3	Santa Clara
Mountain View Los Altos Union High School District	3	Santa Clara
Napa Valley Unified School District	3	Napa
Orinda Union School District	3	Contra Costa
Piedmont Unified	3	Alameda
Pittsburgh Unified	3	Contra Costa
Ross Valley School District	3	Marin
San Carlos School District	3	San Mateo
San Leandro Unified School District	3	Alameda
San Mateo-Foster City School District	3	San Mateo
Saratoga Union School District	3	Santa Clara
Scotts Valley Unified School District	3	Santa Cruz
Shoreline Unified School District	3	Marin
Soquel Union School District	3	Santa Cruz
South San Francisco Unified School District	3	San Mateo
Tamalpais Union High School District	3	Marin
Windsor Unified School District	3	Sonoma
Alisal Union Elementary School District	2	Monterey
Antioch Unified School District	2	Contra Costa
Belmont-Redwood Shores School District	2	San Mateo
Bolinas-Stinson Union School District	2	Marin
Burlingame School District	2	San Mateo
Cabrillo Unified School District	2	San Mateo
Carmel Unified School District	2	Monterey
Davis Joint Unified School District	2	Yolo
Gonzales Unified School District	2	Monterey
Greenfield Union Elementary School District	2	Monterey
Happy Valley Elementary School District	2	Santa Cruz
Kenwood School District	2	Sonoma
Larkspur-Corte Madera School District	2	Marin
Los Angeles Unified School District	2	Los Angeles
Los Gatos-Saratoga High School District	2	Santa Clara
Mendocino Unified	2	Mendocino
Moreland School District	2	Santa Clara
Mountain Elementary School District	2	Santa Cruz
New Haven Unified School District	2	Alameda
Nicasio School District	2	Marin

<b>Name of School District</b>	<b>Number of Grantees with Programs in the District</b>	<b>County</b>
North County Unified School District	2	San Benito
North Monterey County Unified School District	2	Monterey
Old Adobe Union School District	2	Sonoma
Pacific Elementary School District	2	Santa Cruz
Piner-Olivet Union School District	2	Sonoma
Rincon Valley Union Elementary Schools	2	Sonoma
Ross School District	2	Marin
Salinas Elementary School District	2	Monterey
Sausalito Marin City School District	2	Marin
Sonoma Valley Unified	2	Sonoma
South Monterey County Joint Union High School District	2	Monterey
Union School District	2	Santa Clara
Walnut Creek Elementary Schools	2	Contra Costa
Washington Union School District	2	Monerey
Alexander Valley Union School District	1	Sonoma
Anderson Valley Unified	1	Mendocino
Arena Union Elementary School District	1	Mendocino
Aromas-San Juan Unified School District	1	San Benito County
Banta Elementary School District	1	San Joaquin
Bellevue Union School District	1	Sonoma
Benicia Unified School District	1	Solano
Bennett Valley Union School District	1	Sonoma
Berryessa Union School District	1	Santa Clara
Brisbane School District	1	San Mateo
Byron Union School District	1	Contra Costa
Calistoga Joint Unified School District	1	Napa
Cinnabar Elementary School District	1	Sonoma
Cloverdale Unified School District	1	Sonoma
Cotati-Rohnert Park Unified School District	1	Sonoma
Dublin Unified School District	1	Alameda
Evergreen Union School District	1	Shasta
Forestville Union Elementary School District	1	Sonoma
Fort Bragg Unified School District	1	Mendocino
Fremont Union High School District	1	Santa Clara
Futures Academy - Woodland Hills Private	1	Los Angeles
Geyserville Unified School District	1	Sonoma
Gilroy Unified School District	1	Santa Clara
Gravenstein Union Elementary	1	Sonoma
Greenfield Unified School District	1	Monterey
Guerneville School District	1	Sonoma
Harmony Union School District	1	Sonoma
Healdsburg Unified School District	1	Sonoma
Hickman Community Charter	1	Stanislaus
Hilmar Unified School District	1	Merced
Hollister School District	1	San Benito

<b>Name of School District</b>	<b>Number of Grantees with Programs in the District</b>	<b>County</b>
Horicon Elementary School District	1	Sonoma
Jefferson Union High School District	1	San Mateo
Kelseyville Unified School District	1	Lake
King City Union Elementary School District	1	Monterey
King City Union High School District	1	Monterey
Konocti Unified School District	1	Lake
Lafayette School District	1	Marin
Laguna Joint School District	1	Monterey
Lagunitas School District	1	Marin
Lakeport Unified School District	1	Lake
Las Lomas Elementary School District	1	San Mateo
Laytonville Unified School District	1	Mendocino
Liberty Elementary in Petaluma	1	Sonoma
Lincoln School District	1	Marin
Lucerne Elementary School District	1	Lake
Manchester Union Elementary School District	1	Mendocino
Mark West Union School District	1	Sonoma
Middletown Unified	1	Lake
Millbrae School District	1	San Mateo
Monte Rio Union Elementary School District	1	Sonoma
Montgomery Elementary School District	1	Sonoma
Mount Pleasant School District	1	Santa Clara
Oakland Diocese School District	1	Alameda
Oakley Union Elementary School District	1	Contra Costa
Orchard School District	1	Santa Clara
Pacific Grove Unified School District	1	Monterey
Pacifica School District	1	San Mateo
Peninsula Bridge School	1	Santa Clara
Pleasanton Unified School District	1	Alameda
Pope Valley Union Elementary School District	1	Napa
Potter Valley Community Unified	1	Mendocino
Roseland School District	1	Sonoma
Round Valley Unified School District	1	Mendocino
Sacramento City Unified School District	1	Sacramento
Saint Helena Unified	1	Napa
Sebastopol Union Elementary	1	Sonoma
Soledad School District	1	Monterey
Spreckels Union School District	1	Monterey

Name of School District	Number of Grantees with Programs in the District	County
Tres Pinos Union Elementary School District	1	San Benito
Twin Hills Union School District	1	Sonoma
Ukiah Unified School District	1	Mendocino
Upper Lake Unified School District	1	Lake
Waugh School District	1	Sonoma
West Sonoma County Union High School District	1	Sonoma
Westside Union School District	1	Contra Costa
Willits Unified School District	1	Mendocino
Wright Elementary School District	1	Sonoma

**APPENDIX B2 – QUESTION 18 – LIST OF SCHOOL DISTRICTS SERVED BY COUNTY**

<b>Name of School District</b>	<b>Number of Grantees with Programs in the District</b>	<b>County</b>
Alameda Unified School District	10	Alameda
Albany Unified School District	7	Alameda
Berkeley Unified School District	25	Alameda
Castro Valley Unified School District	4	Alameda
Dublin Unified School District	1	Alameda
Fremont Unified School District	4	Alameda
Hayward Unified School District	6	Alameda
Livermore Valley Unified School District	3	Alameda
New Haven Unified School District	2	Alameda
Oakland Diocese School District	1	Alameda
Oakland Unified School District	49	Alameda
Piedmont Unified	3	Alameda
Pleasanton Unified School District	1	Alameda
San Leandro Unified School District	3	Alameda
Antioch Unified School District	2	Contra Costa
Byron Union School District	1	Contra Costa
Contra Costa Unified School District	4	Contra Costa
Mt Diablo Unified Schools	5	Contra Costa
Oakley Union Elementary School District	1	Contra Costa
Orinda Union School District	3	Contra Costa
Pittsburgh Unified	3	Contra Costa
San Ramon Valley Unified	4	Contra Costa
Walnut Creek Elementary Schools	2	Contra Costa
West Contra Costa Unified School District	18	Contra Costa
Westside Union School District	1	Contra Costa
Kelseyville Unified School District	1	Lake
Konocti Unified School District	1	Lake
Lakeport Unified School District	1	Lake
Lucerne Elementary School District	1	Lake
Middletown Unified	1	Lake
Upper Lake Unified School District	1	Lake
Futures Academy - Woodland Hills Private	1	Los Angeles
Los Angeles Unified School District	2	Los Angeles
Bolinas-Stinson Union School District	2	Marin
Dixie School District	4	Marin
Kentfield Elementary School District	3	Marin
Lafayette School District	1	Marin
Lagunitas School District	1	Marin
Larkspur-Corte Madera School District	2	Marin
Lincoln School District	1	Marin
Mill Valley School District	6	Marin
Nicasio School District	2	Marin
Novato Unified School District	5	Marin

<b>Name of School District</b>	<b>Number of Grantees with Programs in the District</b>	<b>County</b>
Reed Union School District	5	Marin
Ross School District	2	Marin
Ross Valley School District	3	Marin
San Rafael City Schools	7	Marin
Sausalito Marin City School District	2	Marin
Shoreline Unified School District	3	Marin
Tamalpais Union High School District	3	Marin
Anderson Valley Unified	1	Mendocino
Arena Union Elementary School District	1	Mendocino
Fort Bragg Unified School District	1	Mendocino
Laytonville Unified School District	1	Mendocino
Manchester Union Elementary School District	1	Mendocino
Mendocino Unified	2	Mendocino
Potter Valley Community Unified	1	Mendocino
Round Valley Unified School District	1	Mendocino
Ukiah Unified School District	1	Mendocino
Willits Unified School District	1	Mendocino
Hilmar Unified School District	1	Merced
Washington Union School District	2	Monerey
Alisal Union Elementary School District	2	Monterey
Carmel Unified School District	2	Monterey
Gonzales Unified School District	2	Monterey
Greenfield Unified School District	1	Monterey
Greenfield Union Elementary School District	2	Monterey
King City Union Elementary School District	1	Monterey
King City Union High School District	1	Monterey
Laguna Joint School District	1	Monterey
Monterey Peninsula Unified School District	5	Monterey
North Monterey County Unified School District	2	Monterey
Pacific Grove Unified School District	1	Monterey
Salinas Elementary School District	2	Monterey
Salinas Union High School District	4	Monterey
Soledad School District	1	Monterey
South Monterey County Joint Union High School District	2	Monterey
Spreckels Union School District	1	Monterey
Calistoga Joint Unified School District	1	Napa
Napa Valley Unified School District	3	Napa
Pope Valley Union Elementary School District	1	Napa
Saint Helena Unified	1	Napa
Sacramento City Unified School District	1	Sacramento
Hollister School District	1	San Benito
North County Unified School District	2	San Benito
Tres Pinos Union Elementary School District	1	San Benito
Aromas-San Juan Unified School District	1	San Benito

<b>Name of School District</b>	<b>Number of Grantees with Programs in the District</b>	<b>County</b>
San Francisco Unified School District	50	San Francisco
Banta Elementary School District	1	San Joaquin
Belmont-Redwood Shores School District	2	San Mateo
Brisbane School District	1	San Mateo
Burlingame School District	2	San Mateo
Cabrillo Unified School District	2	San Mateo
Jefferson Elementary School District	4	San Mateo
Jefferson Union High School District	1	San Mateo
Las Lomas Elementary School District	1	San Mateo
Menlo Park City School District	3	San Mateo
Millbrae School District	1	San Mateo
Pacifica School District	1	San Mateo
Ravenswood City School District	6	San Mateo
Redwood City School District	6	San Mateo
San Carlos School District	3	San Mateo
San Mateo Union High School District	5	San Mateo
San Mateo-Foster City School District	3	San Mateo
Sequoia Union High School District	4	San Mateo
South San Francisco Unified School District	3	San Mateo
Alum Rock Union Elementary School District	3	Santa Clara
Berryessa Union School District	1	Santa Clara
Cambrian School District	3	Santa Clara
Campbell Union School District	8	Santa Clara
Cupertino Union School District	8	Santa Clara
East Side Union High School District	7	Santa Clara
Evergreen Elementary School District	3	Santa Clara
Franklin-McKinley School District	3	Santa Clara
Fremont Union High School District	1	Santa Clara
Gilroy Unified School District	1	Santa Clara
Los Altos School District	3	Santa Clara
Los Gatos Union School District	3	Santa Clara
Los Gatos-Saratoga High School District	2	Santa Clara
Milpitas Unified School District	6	Santa Clara
Moreland School District	2	Santa Clara
Morgan Hill Unified School District	3	Santa Clara
Mount Pleasant School District	1	Santa Clara
Mountain View Los Altos Union High School District	3	Santa Clara
Mountain View Whisman School District	5	Santa Clara
Orchard School District	1	Santa Clara
Palo Alto Unified School District	9	Santa Clara
Peninsula Bridge School	1	Santa Clara
San Jose Unified School District	14	Santa Clara
Santa Clara Unified School District	11	Santa Clara

<b>Name of School District</b>	<b>Number of Grantees with Programs in the District</b>	<b>County</b>
Saratoga Union School District	3	Santa Clara
Sunnyvale School District	4	Santa Clara
Union School District	2	Santa Clara
Bonny Doon Union Elementary School District	3	Santa Cruz
Happy Valley Elementary School District	2	Santa Cruz
Live Oak School District	5	Santa Cruz
Mountain Elementary School District	2	Santa Cruz
Pacific Elementary School District	2	Santa Cruz
Pajaro Valley Unified School District	5	Santa Cruz
San Lorenzo Valley Unified School District	4	Santa Cruz
Santa Cruz City School District	6	Santa Cruz
Scotts Valley Unified School District	3	Santa Cruz
Soquel Union School District	3	Santa Cruz
Evergreen Union School District	1	Shasta
Benicia Unified School District	1	Solano
Alexander Valley Union School District	1	Sonoma
Bellevue Union School District	1	Sonoma
Bennett Valley Union School District	1	Sonoma
Cinnabar Elementary School District	1	Sonoma
Cloverdale Unified School District	1	Sonoma
Cotati-Rohnert Park Unified School District	1	Sonoma
Forestville Union Elementary School District	1	Sonoma
Geyserville Unified School District	1	Sonoma
Gravenstein Union Elementary	1	Sonoma
Guerneville School District	1	Sonoma
Harmony Union School District	1	Sonoma
Healdsburg Unified School District	1	Sonoma
Horicon Elementary School District	1	Sonoma
Kenwood School District	2	Sonoma
Liberty Elementary in Petaluma	1	Sonoma
Mark West Union School District	1	Sonoma
Monte Rio Union Elementary School District	1	Sonoma
Montgomery Elementary School District	1	Sonoma
Oak Grove Union School District	6	Sonoma
Old Adobe Union School District	2	Sonoma
Petaluma City Schools	5	Sonoma
Piner-Olivet Union School District	2	Sonoma
Rincon Valley Union Elementary Schools	2	Sonoma
Roseland School District	1	Sonoma

Name of School District	Number of Grantees with Programs in the District	County
Santa Rosa City Schools	5	Sonoma
Sebastopol Union Elementary	1	Sonoma
Sonoma Valley Unified	2	Sonoma
Twin Hills Union School District	1	Sonoma
Waugh School District	1	Sonoma
West Sonoma County Union High School District	1	Sonoma
Windsor Unified School District	3	Sonoma
Wright Elementary School District	1	Sonoma
Hickman Community Charter	1	Stanislaus
Davis Joint Unified School District	2	Yolo

**APPENDIX C – QUESTION 16 - NUMBER OF LOCATIONS WHERE PROGRAMS OPERATE**

<b>What is the total number of locations where your programs operate? (n-142)</b>	
<b>Number of Locations</b>	<b>Number of Responses</b>
1	29
2	13
3	13
4	7
5	5
6	13
7	3
8	2
9	1
10	7
11	2
12	1
15	3
16	2
17	1
20	1
22	1
23	1
24	1
25	7
26	2
27	1
28	1
32	1
33	1
35	2
37	2
40	5
49	1
50	1
54	1
60	1
67	1
75	1
80	1
90	1
98	1
100	1
106	2
115	1
165	1

**APPENDIX D – ORGANIZATIONS ONLY SERVING COLLEGE/TRANSITIONAL AGED YOUTH**

The following two tables provide information on grantees who reported that they serve college/transitional aged youth but not youth PreK-12. There is little information on these grantees in the survey because they only answered five questions and only two of these questions have substantive information – Organization Budget Size and Arts Education Budget and Operating Budget.

The first table shows the breakdown by organization’s budget size.

<b>Organizations Only Serving TAY Grantee Arts Education Survey</b>		
<b>Please indicate your organization's budget size for Fiscal Year 2018.</b>		
<b>Answer Choices</b>	<b>Responses</b>	
Under 500,000	37.5%	6
\$500,000 - \$2.49 million	37.5%	6
\$2.5 million - \$19.9 million	25.0%	4
\$20 million or more	0.0%	0
	<b>Answered</b>	<b>16</b>
	<b>Skipped</b>	<b>0</b>

The following table shows the breakdown of arts education budget as a percent of total operating budget. The percent is quite low and lower than the organizations that reported that they serve youth PreK-12.

<b>Organizations Only Serving TAY Grantee Arts Education Survey</b>		
<b>Please provide the following budget information for Fiscal Year 2018. (Use numbers only.)</b>		
<b>Answer Choices</b>	<b>Average Number</b>	<b>Total Number</b>
Total annual operating budget based on expenses	\$3,343,687	\$53,498,985
Total arts education budget	\$191,108	\$3,057,724
<b>Average Arts Education Budget as Percent of Total</b>	<b>5.72%</b>	
	<b>Answered</b>	<b>16</b>