ARTS AND CREATIVITY: FROM THE MARGINS TO THE CORE
A COMMUNITY PLAN TO TRANSFORM PUBLIC EDUCATION

ALLIANCE FOR ARTS LEARNING LEADERSHIP OF THE BAY AREA
“Education either functions as an instrument which is used to facilitate integration of the younger generation into the logic of the present system and bring about conformity or it becomes the practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world.”

Paolo Friere, Educator and Philosopher
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We believe the way to transform public education is through the arts.

The Alliance for Arts Learning Leadership of the Bay Area (Alliance for ALL) was established with the mission to engage the arts and creative expression to advance equitable, comprehensive, and inspired learning in and beyond schools.

The document you hold in your hands reflects the collaborative efforts of students, parents, teachers, business leaders, professors, state and county officials, universities, foundations, and artists across the San Francisco Bay Area. Together they have met, shared their values, resources and practices, and conducted aligned action research.

As members of the Alliance for ALL’s Lead Action Team, we are committed to ensuring the plan’s fulfillment and intention. We will lead a governance structure with built in mechanisms for continued listening and iteration in pursuit of our collective goals by applying holacratic leadership principles, operating with a flatter decision making structure, and using collective impact theory.

We start with these core beliefs:

> We believe that the purpose of public education is to foster the development of healthy, engaged, and participatory community members in order to create a healthy and equitable society.

> We further believe that practice and participation in the arts is necessary in developing the skills for full participation in community life and society.

> We believe that access to arts education is an issue of equity, and is a game-changer for the students least supported by the current system.

There are urgent issues on the planet that need solutions now—we are lost if we fail to educate the next generation of creative problem-solvers and innovators.

We are confident that solutions reside in our students, our teachers and our communities to ensure a better future for everyone through listening, research, and demonstrated success. This Community Plan has been created to support cross-sector efforts to take this work to scale.

The Lead Action Team
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Stuart Foundation
Hewlett Foundation
Panta Rhea Foundation
INTRODUCTION

CURRENT REALITY

“Two-thirds of public school teachers in the US believe that arts are getting crowded out of the school day.”

Americans for the Arts

We fundamentally believe that all students come to school with the inherent potential to learn, rich with the resources provided through their own lived experience. For young children, drawing is their first writing, music and singing help to develop language and vocabulary, and dramatic play facilitates understanding of the real world.

Public education too often disempowers young people of their natural tendency to research, dance, explore, create and discover. In our public schools today, young people are made to sit at desks, and learn about what has already been discovered and created by others.

These practices reinforce a deficit mindset which posits that students must be “fixed,” rather than an understanding that teaching and learning experiences must be transformed to respond to and appreciate the skills and assets that every child brings to school already.

Unfortunately, teachers in our schools today have not, for the most part, had their own opportunities to learn in and through the arts during their education. Teachers lack the understanding or skills to provide rich, arts integrated classrooms, where students are educated in the ways they learn best.

Arts are key to supporting young people to remain connected to, and persisting through, school. While nearly one quarter of low-income students who have minimal exposure to the arts drop out of school, their peers with high participation in the arts experience a dropout rate of just 4% (James Catterall, The Arts and Achievement in At-Risk Youth, 2012).

For this reason, California Education Code defines arts instruction as a required area of study for all students in grades 1-12. Still, students with the least privilege are the most likely to attend schools lacking in arts programming. The Stanford Research Institute’s empirical study, The Unfinished Canvas, found that students attending high-poverty schools
have less access to arts instruction than their peers in more affluent communities, and that parent financial support is a significant source of funding for these programs.

The legacy of the No Child Left Behind era has further exacerbated this divide. Under NCLB, high-poverty schools were significantly more likely to be deemed as low-performing, leading to an intentional narrowing of the curriculum to blocks of instruction in English Arts and math, with the hopes of improving student testing outcomes. The pressures faced by schools to perform on high-stakes standardized tests inevitably denied already underserved students access to the arts education that is their right.

In our own community, data about inequitable arts access serves as a call to action.

> In the Bay Area, the average percentage of students receiving instruction in music and visual arts ranges from 77% of students in Marin schools (where the median income is $93,257) to 35% in Solano schools (where the median income is $66,828).

> According to the California Arts Data Project, only 38.6% of all Alameda County secondary students have access to classes in the visual and performing arts, which are a requirement for admission to the University of California system.

Inequitable access to arts learning and arts integration furthers the already chronic and persistent racial achievement gap. The spread between cohort graduation rates in Alameda County is illustrative:

> While 91.2% of White students graduate with their class, only 78.4% of Latino and 72.8% of African American students cross the stage with their peers.

The graduation gap is striking enough on its own, but it is further problematized upon review of the college experiences these students have earned access to after graduation.

> While 58.8% of White graduates have met the University of California entrance requirements, this number drops dramatically to 42.5% for Latino graduates and 36.1% for African American graduates. These discrepant outcomes tell a depressingly predictable story about the missed potential of youth of color that our current school system fails to engage.

The Alliance for ALL has created this Community Plan to galvanize community members across the San Francisco Bay Area to bring collective wisdom and resources to ensure that the great and creative potential of all young people is fully realized.

“I didn’t know I was smart until I made art.”

Student, in Listening Campaign Interview
VISION

“We would not put a child in a car without a seatbelt. We should not put a child in a classroom without arts.”

Sabrina Klein, Cal Performances

The Alliance for ALL shared vision is that by 2022, each and every child in the Bay Area is successfully engaged in creative and active learning, both in and out of school, in preparation for college, career and community life.

The collective mission is to engage young people in the arts and creative expression to advance equitable, comprehensive and inspired learning within and beyond schools.

We believe that public education can be transformed through the arts for every child, in every school, every day when we work together as a community.

OUR APPROACH

“You’ve [the Alliance] done good work and accomplished a lot. But you are not where you want to be. If you knew what to do, you would already be doing it.”

Paul Born, Tamarack Institute

The Alliance for ALL has engaged Collective Impact theory to guide development of the Community Plan. Collective Impact is an advanced form of collaboration that brings together cross sector stakeholders for a common agenda to solve large and complex problems.

The Alliance for ALL is receiving in depth coaching from Paul Born and his staff at the Tamarack Institute, funded by the National Endowment for the Arts, on collective impact strategies that involve community deeply. The Tamarack Institute strategies have demonstrated success for moving from individual pockets of good work to sustained positive social change.
The Alliance for ALL is committed to a Listening Practice that began with a Listening Campaign titled “For the Love of School and a Better Future,” in August 2016 to include community voices to inform the development of this Community Plan. This plan will align with other work and collective impact initiatives in California and the San Francisco Bay Area, to more deeply engage cross sector stakeholder groups in service of our common agendas and vision (see Appendix page 17 for details on the Listening Campaign).
WHY THIS MATTERS

ARTS ARE A HUMAN RIGHT

“Art is a means of human communication, and must be taught as any tool of social expression. To deny arts is to deny us our human rights by limiting our channels of knowledge. At the core of art and creativity, imagination reigns, and this is the true power of liberty.”

Joaquin A. Newman, REACH Ashland Youth Center

Astrophysicist Neil DeGrasse Tyson says that the disciplines of science and the arts have uniquely persisted throughout civilization, surviving war and political unrest. He further describes their role as, “Science is how we understand the world as it is. The arts are how we create the world we need.”

The arts are universal, human languages that create and communicate culture. The researcher and social anthropologist, Ellen Dissanayake, tells us, “Art is a normal and necessary behavior of human beings and like other common and universal occupations such as talking, working, exercising, playing, socializing, learning, loving, and caring, should be recognized, encouraged and developed in everyone. Via art, experience is heightened, elevated, made more memorable and significant.”

Museums, Opera houses and Theatre venues are increasingly inviting schools and communities to engage more deeply with the visual and performing arts. As well, everyday practices such as story-telling, spoken word, quilt making, and the drawings, songs and dances of six and seven year olds are necessary for meaning making, connections across differences and healthy communities.
“Creativity to me is more about a mindset than it is creating art.”
Teacher, in Listening Campaign Interview

In her book, *Art-Centered Integrated Learning for Understanding*, Julia Marshall writes, “Because knowledge and skills are most readily acquired and assessed, schools tend to focus on them. Understanding, however, is education’s very purpose, a valued goal throughout its long history from the ancient Greeks to John Dewey and Jerome Bruner. Moreover, understanding is the purpose behind each and every academic discipline, and the ultimate rationale behind art.”

Marshall helps us to contextualize knowledge, skills and rote memorization as entirely insufficient to engage learners in understanding. Educators require common language to collaboratively and professionally explore complex issues of educating students.

Researchers at the Harvard Graduate School of Education, Project Zero, have studied high quality classrooms, and developed research-based frameworks that support the important, and urgent, transitions educators must make. The *Studio Habits of Mind* is a framework that names the habits and dispositions, beyond skills and technique that are taught in the arts (*Hetland, et al. Studio Thinking: The Real Benefits of Visual Arts Education, 2007*). It includes Eight Studio Habits of Mind that are uniquely developed in high quality arts learning, and necessary for learning deeply in all academic disciplines. Combined with the Teaching for Understanding Framework, also developed by researchers at the Harvard Graduate School of Education, Project Zero (*Tina Blythe and David Perkins, 1998*) they provide a shared lens for good teaching (see Appendix, page 25).

These frameworks have been applied across Alliance for ALL projects, and guide educators in intentional arts integration for deeper understanding across all academic disciplines.

Initially arts teachers looked at the eight studio habits of mind and said, “This is obvious.” Yet, once arts teachers began to share and explore the habits with their students, they found value in the explicit language. This facilitated agency on the part of students to individually and collectively embrace learning in new ways.

Non-arts teachers began to recognize how, for example, the studio habit to *observe* is key to scientific learning, *express* is key to mathematical learning, and *reflect* is key to historic learning. This launched new strategic collaborations between arts and non-arts teachers to intentionally integrate the arts for deeper student engagement and learning in all content areas.
School leaders began to understand that arts are not an enrichment that can be offered, but rather necessary for development of the whole child, the whole classroom and the whole school.

“I really feel like art is a combination of hard work and play. Making mistakes, assessing those, learning from them and doing things over.”

Teacher, in Listening Campaign Interview

ARTS AND THE CREATIVE ECONOMY

“72% of business leaders say that creativity is the number one skill they are seeking.”

Americans for the Arts

The world is changing rapidly, and thus far, schools are not keeping up. More than ten years ago, former US Secretary of Education Richard Riley predicted, “The top ten in-demand jobs in the future don’t exist today. We are currently preparing students for jobs that don’t yet exist, using technologies that haven’t been invented, in order to solve problems we don’t even know are problems yet.” We must evolve our school system to prepare young people to exhibit creativity, innovation, critical thinking, and out-of-the-box problem solving in order to participate in the evolving workforce.

While one in ten jobs in our state lie in the creative industries, every successful, cutting-edge industry is dependent on innovation and problem solving. California, home to Silicon Valley and Hollywood, and birthplace of innovative companies like Intel, Apple, Pixar, and Google, is uniquely positioned to take a leading role in reinventing schools as hubs of art and creativity for robust 21st century learning.

The Common Core, California’s academic standards initiative, presents a new model for engaging with curriculum. In direct contrast to antiquated models of drill and kill, Common Core supports an inquiry model of education—encouraging students to explore real world problems, and enhancing higher order thinking through interdisciplinary curriculum.
Current brain research tells us that the arts enhance both math and science comprehension. Traditional STEM curriculum has shifted to STEAM, adding the A for arts to already existing science, technology, engineering and math programs. Last year, an eleven member Congressional STEAM Caucus was established in California to increase the understanding of the importance of arts and design to STEM subjects. The Caucus aims to “change the vocabulary of education to recognize the benefits of both the arts and sciences—and their intersections—to our country’s future generations.”

Much has changed since the days of No Child Left Behind (NCLB), where arts curriculum was, at worst, completely defunded and, at best, treated as an optional extra. Now Common Core standards are presenting a very different set of expectations. As the needs of our global economy shift from moment to moment, high level critical thinking, collaboration, communication, and creativity are some of the most highly prized skill sets.
HOW WE WORK TOGETHER

Whole school transformation begins with personal transformation. This is not an individual effort, but a collective one that relies on holistic relationships and understanding of the needs of the community. A culture of top-down mandates, statewide expectations that change with each administration, and policies that blame the most vulnerable populations for failure to thrive in hostile environments, will never provide the transformational, 21st century education our youth need to compete in today’s global economy.

The Alliance for ALL engages the Collective Impact approaches to guide the development of this Community Plan. These approaches inform the Alliance for ALL governance structure design to collaborate, leverage, align and reflect on implementation progress within and across communities.

Collective Impact theory tells us there are five necessary components to move from individual successful programs and actions to collective efforts that can create sustained social change. The five components are 1) creating a shared vision, 2) identifying mutually reinforcing activities among partners and stakeholders, 3) identifying shared benchmarks to measure and track progress, 4) ongoing communication about progress and what is being learned to and across stakeholder and community groups, and 5) a backbone organization that will guide and support the overall process.

This Community Plan centers the Alliance for ALL as a hub of support to enhance and grow the actions already taking place in our communities. The Alliance for ALL will operate in ongoing ways to connect and align with other arts, education, social justice and collective impact initiatives. Following is an outline of how the five components of collective impact are integrated into this Community Plan.

COMMON VISION

The Alliance for ALL’s shared vision is that by 2022, each and every child in the Bay Area is successfully engaged in creative and active learning, both in and out of school, in preparation for college, career and community life. Alliance for ALL member organizations are committed to strengthening student engagement, both in and out of school, through creative, student-centered, real world learning experiences in deeply respectful relationships.
MUTUALLY REINFORCING ACTIVITIES

WHOLE SCHOOL TRANSFORMATION BEGINS WITH PERSONAL TRANSFORMATION

The unique assets of each stakeholder and community organization are identified and communicated so that individual skills are leveraged appropriately to contribute to successful implementation of strategic solutions.

In order to transform public education, the needs and resources of the person, the classroom, and the community must be integrated and aligned through ongoing, reciprocal practices and relationships.

ONGOING COMMUNICATION

Alliance for ALL will implement a multifaceted communication plan, as a hub for sharing information that facilitates broad-based engagement and communication across stakeholder groups.

At its core will be an ongoing, online and face-to-face Listening Practice to ensure community members’ regular opportunities to weigh in on how the Community Plan is working. We know the key to success lies within our ability to listen and learn from each other.

A comprehensive and user friendly website, and collective social media strategies, will disseminate information to extend the reach and visibility of the Community Plan and its progress. Through these efforts, new partner organizations will easily link to the hub, actively facilitating new and organic connections for an ever more inclusive community of stakeholders.
SHARED MEASUREMENT

Developing strategic priorities and measurable outcomes using baseline data is critical to the successful implementation of the Community Plan. The Community Plan priority areas are:

- COLLECTIVE WISDOM
- TEACHING AND LEARNING
- THE COMMUNITY
- POLICY AND ENGAGEMENT

These strategic priority areas are designed to support collective learning. They are grounded in regional and statewide baseline data and responsive to a fluctuating landscape.

Alliance for ALL will use the California Arts Data Project, the Teaching Artist Guild Mapping Project and data collected from partners to measure progress on increasing access to arts learning and arts integration in schools, to improve student wellbeing and connectedness to school as measured by the Healthy Kids Survey, high school graduation rates, and an ongoing Listening Practice.

BACKBONE SUPPORT

The Alameda County Office of Education is the current backbone organization for the Alliance for ALL. As the backbone, the Alameda County Office of Education ensures necessary resources, consultants and partnerships, and provides oversight to staff that support the Lead Action Team and Leadership Roundtable.

The Lead Action Team provides guidance for the overall collective impact effort, and operates, with the Leadership Roundtable, to support a dynamic system of interacting stakeholders without assuming a hierarchy of importance.

The Lead Action Team will propose a governance structure and funding plan for the implementation of the Community Plan over the next five years, to be presented to the Leadership Roundtable for adoption by June 2018.
“It is an honor to serve Alameda County as the Superintendent of Education supporting schools and districts that are in the forefront of a national movement to integrate the arts across the curriculum. Together we will ensure today’s learners are prepared to become tomorrow’s citizens, innovators, and leaders.”

Karen Monroe, Alameda County Superintendent of Schools
THE PLAN

THEORY OF ACTION TO TRANSFORM PUBLIC EDUCATION

COLLECTIVE WISDOM

- Shift mindsets of educators and community from a deficit mindset to an asset and growth based mindset, with an increasing understanding of the arts as more than artifacts and performances, but strategies for solutions across communities, as well.
- Build collective wisdom by broadly communicating promising practices in schools and communities, to facilitate learning from each other.
- As measured by arts strategies in school district Local Control Accountability Plans, numbers of districts that enroll as Arts Equity Districts, and cross-sector stakeholder involvement.

TEACHING AND LEARNING

- Increase access to arts learning in schools and communities.
- Provide easy access to arts resources and build arts learning and collaboration skills of educators.
- As measured by the Teaching Artists Guild Mapping Project, the California Arts Data Project, and the number of educators enrolled in arts learning professional development.

COMMUNITY

- Increase student well-being and connectedness to school and community.
- Mobilize youth voice as central to the ongoing development and implementation of the Community Plan and assessing progress.
- As measured by the ongoing listening practice, attendance and graduation rates.

POLICY AND ENGAGEMENT

- Build public will and enact policy to transform public education.
- Advance a policy agenda that aligns families, community leaders and legislators.
- As measured by arts strategies in school district Local Control Accountability Plans, numbers of districts that enroll as Arts Equity Districts, participation in Arts Advocacy Days and legislator contacts.
### PRIORITY 1: COLLECTIVE WISDOM
**HARNESS COMMUNITY LEARNINGS**

<table>
<thead>
<tr>
<th>Strategy 1</th>
<th>Gather and share information; learn from each other</th>
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</thead>
<tbody>
<tr>
<td>Strategy 2</td>
<td>Create an Oversight Committee to oversee the implementation of the Community Plan</td>
</tr>
<tr>
<td>Strategy 3</td>
<td>Infuse youth voice and leadership as central to the design and implementation of the Community Plan</td>
</tr>
</tbody>
</table>

**Performance Measures**
- The number of listening practice participants disaggregated by age, race, gender, sector and location
- Qualitative survey data

### PRIORITY 2: TEACHING & LEARNING
**NURTURE CREATIVE POTENTIAL**

<table>
<thead>
<tr>
<th>Strategy 1</th>
<th>Nurture the inherent artistic and creative potential that already exists in our students, our classrooms, our schools, our Out of School Time programs, districts and our communities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strategy 2</td>
<td>Transform educator and youth worker preparation and professional learning programs by drawing on practices and mindsets</td>
</tr>
<tr>
<td>Strategy 3</td>
<td>Create inquiry and research-based network of diverse leaders that share promising practices, learn from each other and communicate across networks for ongoing reflection, idea generation, action and improvement</td>
</tr>
<tr>
<td>Strategy 4</td>
<td>Grow, create and share tools and processes where practitioners share student, classroom, school, Out of School Time programs and organizational work in ongoing questions and reflections about issues of equity and quality</td>
</tr>
</tbody>
</table>

**Performance Measures**
- Attendance and graduation rates
- Arts Data Project—number of middle and high school arts teachers/classes
- Teaching Artists Guild Mapping Project
- Number of educators and youth workers enrolled in arts learning PD
**PRIORITY 3: COMMUNITY**  
**ADVANCE EQUITABLE ACCESS**

<table>
<thead>
<tr>
<th>Strategy 1</th>
<th>Examine the quality and equitable access of arts experiences throughout the San Francisco Bay Area during the school day and Out of School Time programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strategy 2</td>
<td>Build cross sector relationships utilizing ongoing community engagement process of listening and data collection</td>
</tr>
<tr>
<td>Strategy 3</td>
<td>Engage communities in meaningful dialogue about the Community Plan’s progress locally, regionally and nationally</td>
</tr>
<tr>
<td>Strategy 4</td>
<td>Identify and amplify opportunities to build arts connections within our schools, Out of School Time programs and communities</td>
</tr>
</tbody>
</table>
| Performance Measures                                                      | • Stakeholder diversity and engagement  
• Social media and Google analysis  
• Teaching Artists Guild Mapping Project Annual Report  
• Arts Data Project                                                                 |

**PRIORITY 4: POLICY & ENGAGEMENT**  
**INCREASE PUBLIC COMMITMENT**

<table>
<thead>
<tr>
<th>Strategy 1</th>
<th>Develop an agenda that supports, advances and creates policies that establish arts learning as fundamental to a quality and equitable education</th>
</tr>
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<tr>
<td>Strategy 2</td>
<td>Support school districts and Out of School Time programs in understanding how to leverage resources and prioritize arts learning to further social-emotional learning and youth development</td>
</tr>
<tr>
<td>Strategy 3</td>
<td>Build advocacy, alliances and strategies among legislators, families and community members with youth voice and leadership at the forefront</td>
</tr>
</tbody>
</table>
| Performance Measures                                                      | • Evidence of quality arts programming in Local Control Accountability Plans (LCAP)  
• Number of Alameda County school districts with the Arts Equity Designation  
• Number of Out of School Time programs with increasing arts activities |
COMMUNITY VOICES: FOR THE LOVE OF SCHOOL AND A BETTER FUTURE

"Honestly, art calms me down. It allows me to relax. It amazes me what my classmates can do and what I can do. It allows my creativity to flow. I see myself as a better person with the arts. So, that’s why I actually love coming to school now."

Student, in Listening Campaign Interview

Alliance for ALL is deeply committed to engaging community voices, and to asking instead of telling. Members of the Alliance Leadership Roundtable and students from REACH Youth Center were involved in a Listening Campaign to surface community wisdom to inform the Community Plan. Between August 2016 and February 2017 they conducted one-on-one and group listening sessions with over 400 participants, involving a wide array of stakeholder groups. Following is some of our learning.

YOUTH VOICES

"To me, creativity is awareness of my own thoughts and being willing to grow from them. Rather than just learning from a book and just taking in knowledge, taking that knowledge and expanding on it with my own personal opinion."

Student, in Listening Campaign Interview

Four key findings emerged from interviews with youth:

> Gratitude for Current Strengths of Schools
> Emotional Impact of Art at School
> Creative Approaches to Learning
> School’s Relevance to Adult Life
Students articulated their gratitude for meaningful learning and the availability of arts programming. They highlighted the presence of supportive adults at their school sites, and described safe school environments, where they felt free to express themselves, as a high priority.

Students delved into the social-emotional impact of the arts, communicating the necessity of the arts in terms of creating a school climate that supported safety, personal freedom, self-expression, and a general sense of connectedness to school.

Students requested stronger connections and pathways to career and college, as well as greater focus on practical life skills to ease the transition from teen to adulthood.

The Listening Campaign not only surfaced community wisdom, but was also a powerful experience for the interviewers as well. Student interviewers from REACH Youth Center were predominantly young people of color from high poverty schools. These interviewers were representative of the students the Community Plan seeks to serve.

Upon visiting schools to conduct interviews across Alameda County, the youth were shocked to see the high quality facilities and extensive arts opportunities at schools in affluent communities. Two of these students presented to a meeting of the Alameda County Board of Education in March 2017, to passionately express their observations about the lack of equity in arts education.

**EDUCATOR VOICES**

“I think teaching is an inherently creative act.”

Teacher, in Listening Campaign Interview

Four key findings emerged from conversations with teachers and administrators:

> Educators Work with Purpose
> Educators Believe that Creativity Matters
> Collaboration and Relevance Ignite Creativity
> Creativity Requires More Support

Educators expressed concern about issues of equity, and saw the arts as a way to inspire, support, and connect with their most struggling students.
Educators consistently spoke to their love of students and the inspiration they found working in education. They described a strong commitment to their students' health and wellbeing, and a desire to inspire in young people a lifelong love of learning.

Creativity was seen as a force for motivation, and a way in which to build student connection to school. More than anything, educators described creativity as a key ingredient in expansive thinking, problem solving, and openness to other perspectives, resulting in the powerful life skills required to fully participate in a healthy, vibrant community.

Educators voiced their belief that creativity blossoms for both students and educators in an atmosphere that values collaboration, and prioritizes student choice and real world connection.

Creative approaches to learning emerged as a strong inspiration for both students and teachers. Both young people and educators expressed a desire for more arts integration in core academic classes, as well as access to more overall arts opportunities.

Educators consistently stated that time for creative activities brings significant challenges in an educational environment with limited resources and a focus on high-stakes testing. Educators discussed their need for resources in the form of time and materials, as well as the freedom to shape their classroom curriculum around the needs of their students.

Most significantly, educators articulated the need for an overall shift in culture around the arts, which is unlikely to transpire without a powerful shift in our model of higher education and educator preparation programs.

**HIGHER EDUCATION VOICES**

“If we can have a culture shift that is recognized, not only by teachers, but also by administrators and the community at large that art is valuable for teaching critical thinking and exploring all those other core subjects, I think that would be really, really good for inspiring creativity in students.”

Teacher, in Listening Campaign Interview
Educators from higher education contributed their thinking about what needs to change in teacher and educator preparation programs for the Community Plan to achieve its goals. Six key findings emerged:

> Explicitly teach a shift in mindset, from believing that students’ capacity for learning is static, to embracing a growth disposition.

> Build more diversity in both teacher education faculty, and in students applying to credentialing programs.

> Offer training to develop deeper understanding of the political, cultural and social dynamics of identity, as well as racial self-awareness.

> Address the ubiquitous shortage of teachers, as well as the issue of teacher turnover by professionalizing the field.

> Develop policy to combat privatization and the subsequent undermining of public education as an institution.

> Address overall funding issues, as well as specifically, the lack of investment in arts by building public understanding and will.

These educators told the Listening Campaign interviewers that the most significant contribution by Alliance for ALL would be to advance teaching credential and administrator programs that are infused with arts integration. By drawing on the existing curriculum of the ACOE’s Integrated Learning Specialist Program, and partnering with local colleges and universities, a model teacher preparation program could be created. By impacting the ways in which our future educational leaders approach arts education in classrooms and schools, deep and systemic change that moves all the way from the classroom to the district level can be attained.

The Commission on Teacher Credentials’ new teacher standards around visual and performing arts are important tools, and should be aligned to teacher hiring practices and evaluations. Additional policy change around California administrator requirements and accountability should be created to include the arts as well. For true systemic change to happen, policy must be developed that ensures buy-in for the arts at the highest levels of the education system.
**PARENT VOICES**

“If you educate the parents and provide opportunities for them to be creative and make art, they can model the importance of art for their children and support them in the arts.”

Hayward Facilitator

During the listening campaign, seventy parents participated in several group listening events throughout the bay area, sharing their thoughts and dreams for their children’s educations and futures. As stakeholders who present perspectives as “customers” of their students’ schools, parents had their own story to tell about their needs. There are four emergent themes and learnings taken away from parent participants:

- Arts Help Children Learn
- Arts Serve Valuable Social and Emotional Purposes
- Parents Need Their Children Prepared for the Future
- Parents Understand They Have a Part to Play

Parents expressed that they saw the arts as a key tool in their children’s learning, and wanted more information, for themselves and for their peers, about how arts help their children develop academic skills. Parents of English learners in particular noted the ways that creative play and practice helped set the stage for their children’s English language development. Parents saw the arts, and creativity in general, as critical to their children’s development of critical thinking skills.

Parents innately understood the power of art in their children’s social and emotional wellbeing. Parents saw the arts as a way for children to identify their strengths, interests, and passions early in life, and then as a critical tool for self-expression during the emotional trials of adolescence. One mother described how the arts contributed to her son’s growth in self-awareness, social maturity, decision-making and self-reliance, as well as an overall loss of fear and increase in confidence.

Parents saw the arts as a way to prepare their children for success in the future, arming them with the 21st Century skills they know will be increasingly prized in the workplace. These parents know that creativity is key to problem-solving, innovation, and entrepreneurialism—skills they know will prepare their children to succeed in their future endeavors.
While parents valued school as a hub of learning and creativity, they also understood that they had a part to play in ensure that their children reaped the benefits of creativity. They wanted to know how they could support at home, providing opportunities for creative play and skill-building through the arts. Parents saw themselves as partners in the work to educate their children, and expressed the centrality of arts in the educational experiences of their children.
“If we are to achieve our shared vision of a high quality education for every child, in every school every day, it will require a multitude of players with a singleness of purpose over a sustained period of time.”

Louise Music
Founding Director, the Alliance for Arts Learning Leadership
ALLIANCE 1999-2004

In 1999, the new Alameda County Superintendent of Schools fulfilled one of her campaign promises and established a position charged with bringing the arts back to Alameda County schools. This was a bold move at a time when many administrators were concentrating their efforts on No Child Left Behind policies, and a narrow focus on success in subject matter areas that could be measured with standardized tests.

The newly appointed staff took an approach different from the usual county office staff, which was to offer professional development for teachers in content areas of math, English Language Arts, science and even the arts. Instead staff met with arts teachers, museum educators, support providers and arts organizations to understand where the light of learning was being kept alive through arts experiences being offered to school communities, to ask the question, “What role can the county office of education play to support the work you are doing?”

ACOE began to convene the arts education advocates and stakeholders, first at the Museum of Children's Art and later at The Oakland Museum of California with an initial goal of increasing advocacy for the arts. An annual celebration of National Arts Education month was established in 2001, designating March as Art IS Education month ongoing, with an annual showcase of youth learning in and through the arts. This became a much anticipated annual event where the growing list of Alliance for ALL schools, school districts, arts organizations and community groups could participate, contribute, and have the power of their individual event amplified by the chorus of events and promotions of the month-long celebration.

This was a period of time in which curriculum in K-12 classrooms was steadily narrowing: when technical, scripted teaching approaches were flattening the learning environment. However, the arts—dance, theatre, music, visual, literary and media arts—were distinct disciplines and bodies of knowledge with state standards that could be adopted and assessed. In a climate of testing and high stakes accountability, the Alliance for ALL used scholarly research and data to demonstrate how the arts were essential to equitable classrooms, essential in leveling the playing field and addressing issues of diverse languages, race, culture, and learning styles.

In the Winter of 2001, Lois Hetland and Ellen Winner published a report, *The Arts and Academic Improvement: What the Evidence Shows Reviewing Education and the Arts Project (REAP)* that pointed out the need to move beyond research intended to make the case that learning in the arts improves achievement in other academic content areas, to research that explained the intrinsic value of the arts in learning and education. Winner and Hetland studied what was learned in quality arts classrooms and published the *Studio Thinking Framework and the Eight Studio Habits of Mind.*
The Eight Studio Habits of Mind are:

- **Develop Craft** Learn and apply skills and techniques of the arts
- **Observe** Look deeply and see what is
- **Envision** See what is possible
- **Express** Making meaning and communicating
- **Engage and Persist** Commit to learning and follow through even when encountering challenge
- **Stretch and Explore** Step to the edge of comfort, risk and take leaps
- **Reflect** Be metacognitive, learn from experience, question and critique
- **Understand Art World** Understand how student work is connected to the work of professionals and the application of learning in community

The Studio Thinking framework was paired with the Teaching for Understanding Framework, also developed by researchers at Project Zero (Tina Blythe and David Perkins, 1998) to create an interface between quality arts learning and quality teaching practices across all content areas. There are four parts to the Teaching for Understanding Framework:

- **A Generative Topic** Teachers answer the question “what will we teach?” based on what they believe is important for students to understand, what is of relevance and value to students, and what is important to be learned in and across subject matter and disciplines.

- **Understanding Goals** Teachers establish understanding goals with students that are clear, explicitly named, and publicly displayed to hold the learning community accountable for learning outcomes.

- **Performances of Understanding** Teachers create opportunities for students to apply what they have learned in new and novel contexts in order to develop, deepen and demonstrate their understanding.

- **Ongoing Assessment** Teachers need to hear and see what students are understanding or misunderstanding, not with a test at the end of the unit, but hourly, daily and weekly so that appropriate instructional revisions and refinements can be made. The performative nature of the arts provides multiple ways for students to make their learning visible so that teachers can assess for understanding.

The US Department of Education funded a three-year project for the Alameda County Office of Education to pilot the Studio Thinking Framework and the Eight Studio Habits of Mind in five schools in Oakland, Emery and Berkeley School Districts, in partnership with the Harvard Graduate School of Education, Project Zero and the
California College of the Arts. The project was called the VALUES Project (Visual Arts for Understanding Education in Schools) and involved arts teachers at ASCEND elementary school, International Community school, Urban Promise Academy middle school in Oakland Unified school district, and arts teachers at Emery and Berkeley high schools.

In 2002, the Alliance for ALL was launched as a discrete collaborative of educators, artists, arts providers and public agencies with the concept that Art IS Education, and that every child, in every school, every day, has the right to access quality arts education. The Alliance for ALL brought schools, school districts, higher education, arts organizations, parents and community together to advance equitable, comprehensive, and inspired learning in and beyond schools. The Alliance for ALL supported deep practice in classrooms and schools, and shared outcomes through the annual Art IS Education celebration to share with administrators, community and policy makers to motivate change in public education.

ALLIANCE 2005-2008

The aim was strategic school reform with a focus on situating the arts at the center of public education. To achieve it, the next four years would require resourcefulness, agility, and communication with stakeholders. We had the evidence: time and time again we heard the stories of children whose engagement suffered as arts opportunities dwindled, and children who came to life through rigorous engagement with dance, theatre, music, or visual art, and intentional integration of the arts with other content areas.

The ever-increasing diversity of Alameda County school districts, and California as a whole, required a serious approach to equity in our educational system. The lived experience of Alameda County educators and students reinforced arts education research findings. Arts learning was beginning to show an improvement in academic performance, increasing lifelong learning skills, and helping students succeed who were chronically and statistically at risk of academic failure.

Several districts took up this work. Oakland, Berkeley and Emery Unified school districts launched arts learning anchor school initiatives. San Leandro Unified school district partnered with the Alameda County Office of Education and the Harvard Graduate School of Education to connect arts learning and integration strategies directly to culturally responsive teaching strategies in a six-year initiative, funded by the US Department of Education.

The Alliance for ALL Steering Committee represented a broad constituency of local educators and leaders in the arts. This group determined, reviewed, and refined goals throughout the process. Experts in higher education and community arts practitioners drafted goals in Learning Circles, and District Arts Leaders (involved in the California
Department of Education’s Model Arts Program) provided much needed school systems expertise.

These educators and leaders agreed to a set of necessary shifts in thinking:

- From pockets of powerful teaching and learning to district leadership and sustained partnerships with arts providers
- From art is nice to art is essential
- From separate pockets of funding to coordinated and allocated resources providing equitable access and based on true costs across schools and districts
- From top-down, mandated policy to policy created by and for the community and based on shared vision and values

A key, concrete approach involved participation in the California Department of Education’s Model Arts Program Network (MAP). Each of Alameda County’s eighteen school districts received staff support to apply tools, frameworks, and protocols to lay a foundation for systemic and coordinated resources to plan and implement District Arts Plans.

In 2006, then Governor Schwarzenegger allocated a six million dollar arts and music block grant. Alliance for ALL leaders met with California Arts Council Director Muriel Johnson to express a concern that dollars for arts education and learning were not enough. Instead, Alliance for ALL leaders posited that it would require a legion of artists to help California educators to make good use of any new resources for arts learning. The California Arts Council provided seed funding to the Alliance for ALL to create an annual Teaching Artist Institute so that teaching artist practices could align to classroom practices. Ultimately, the Teaching Artist Institute launched the California TASC (Teaching Artist Steering committee) and the national TAG (Teaching Artist Guild).

The Ford Foundation provided three years of funding for this region to be one of six sites in a national initiative to make systemic change and build public will for a well-rounded education that included learning in and through the arts. A Rand report, *Revitalizing Arts Education through Community-Wide Coordination*, studied the work and published its findings. The Hewlett Foundation also funded the work of the Alliance for ALL to support policy change, and recognized what could be accomplished when a county office of education works with school districts and stakeholders to bring arts into schools. Hewlett also funded the California County Superintendents of Education Services Association to establish a statewide Arts Initiative for all fifty-eight county offices of education to work with school districts across the state.
**ALLIANCE 2009-2012**

In 2009, the Integrated Learning Specialist Program was established to formalize what was being learned from working with schools and school districts, into an in-depth professional learning program. Dr. Julia Marshall worked with teacher leaders to develop the Integrated Learning Framework, as an umbrella to bring artistic practice, research based frameworks and culturally responsive teaching practices, social and emotional learning, mindfulness, and competence in particular subject matters together. Without the integrated learning structure, it was too easy to see each of these tools and ideas as a list of new mandates that teachers were being made to do.

The Integrated Learning Specialist Program (ILSP) certifies educators as practitioners of integrated learning, whether they are arts specialists, single-subject teachers in non-arts disciplines, teaching artists, or general classroom teachers. Participants take three, 30-hour courses that focus on different aspects of learning and arts integration.

The 10 goals of Integrated Learning included in the framework are:

1. **Inquire creatively** Investigate open-ended questions through a creative process that employs multi-sensory, aesthetic, imaginative, playful, conscious, and intuitive investigations and thinking processes. Apply poietic logic in inquiry. Poietic logic is the braiding of linear/logical reasoning with non-linear/associative thinking) (Trueit, 2005). Inquiring creatively often includes, but doesn’t always involve, creating a product.

2. **Think systemically** Explore common ground and interconnections of disciplinary knowledge, ideas and practices.

3. **Understand academic knowledge and disciplines** Have a grasp of significant academic knowledge (information and concepts). Understand the individual disciplines, including the arts, as areas of inquiry: their purposes, knowledge, methods and forms.

4. **Make meaning** Find connections between academic knowledge, oneself, and life outside of school through creative production.

5. **Think flexibly** Adeptly apply knowledge and ideas to new contexts.

6. **Be open and resilient** Develop curiosity regarding the unknown; engage and navigate challenges, ambiguity, and uncertainty.

7. **Be metacognitive** Understand and monitor one’s thinking and learning.

8. **Care** Develop care about issues and ideas and the motivation to act or engage in further exploration.

9. **Work independently** Develop and follow one’s own personal learning path. Develop autonomy.

10. **Work collaboratively and interdependently** Learn from and with others. Be able to research and create with others.
After years of study and practice, the Alliance for ALL established two key goals to clarify the work:

> **Goal One:** Develop a Professional Community of Educators to Respond to Students’ Diverse Learning Needs

> **Goal Two:** Support Policy Change that Situates the Arts at the Core of the Highest Quality Public Education

Goal One was comprised of two main elements to build the competencies of our learning communities to teach in and through the arts.

1. We launched the Integrated Learning Specialist Program to formalize what had been learned from deep practice in schools and school districts to build the leadership and capacity of educators to integrate the arts in all content areas.

2. We established the Bay Area Performance Assessment Network in collaboration with Envision Partners to develop capacity for educators in performance-based assessments and to demonstrate the concrete results of student learning in and through the arts.

Goal Two included a five point policy agenda that unified stakeholders and their advocacy efforts.

1. Professionalize ongoing educator learning through research-based practices and moving away from scripted curriculum.

2. Establish arts as an essential part of a well-rounded and comprehensive education for all students.

3. Authentically involve parents in schools and in decision-making.

4. Establish performance-based assessments.

5. Establish equitable funding.

To this end, a Policy Working Group was established to advance these regional policy priorities for aligned advocacy efforts. The Arts Active Parents project grew to five thousand active advocates for change. Evidence of our advocacy leadership was collected and disseminated through publications and presentations at school, state, regional and national conferences. Our impact and efficacy was growing as we further implemented the elements needed to effect deep, systemic educational reform.

The collaborative work of the Alliance for ALL incorporated academic research findings. School districts were integrating arts across the curriculum, and programming expanded into the areas of parent education and engagement, service learning, and after school. The Alliance for ALL was on track and ready to build on the momentum of successful programs to truly institute deep, systemic change.
In August 2012, the Alliance for ALL launched an annual, three day Regional Integrated Learning Summer Institute titled Inventing Our Future. The Integrated Learning Summer Institute was established to bring the growing network of educators, schools and organizational leaders to share arts integration practices in workshops and plenary presentations for new audiences seeking to bring arts and arts learning to their communities.

ALLIANCE 2013-2015

By 2013, the Alliance for ALL had made great strides in establishing a professional development system that was meaningful, and embedded with research-based thinking frames, and new practices for performance-based assessment.

As well, the tide was turning statewide. New and historic changes in public education were legislated in line with the policy agenda that Alliance for ALL stakeholders had been advancing. New California academic standards were established in order to build deeper understanding for students and teachers across content areas. Performance-based assessments were created, funding for school districts was equitably distributed to provide more support to high need schools and districts, and parent and community involvement was required in school district decision-making about how resources were spent.

The new California standards focused on what was core in English Language Arts, Math, Science, History and Social Studies. The standards were not intended to be “taught to,” but rather to serve as big ideas about what matters in each discipline. Now math and English Language Arts standards were to be integrated in other content areas. The authors of the Common Core standards had done just what the Project Zero researchers had done with the Studio Habits of Mind. The Alliance for ALL arts integration strategies were already aligned to these new statewide policies, and professional development programs were in place to help schools and school districts make the transitions necessary.

Craig Cheslog, Advisor to State Superintendent of Schools Tom Torlakson, and Malissa Feruzi Shriver, President of the California Arts Council, recognized that new California State Standards and Assessment Accountability Systems, while improvements on past practice, would not be successful without high quality learning in and through the arts. They teamed up to create a statewide Arts Learning Task Force. More than twenty Alliance for ALL members participated in working groups on teacher quality, curriculum, leadership, and issues of equity. A Creative Education Blueprint for California was created. Also developed was a collaboration of five key statewide agencies—the California County Superintendents of Education Service Association (CCSESA), the California Arts Council (CAC), the California Department of Education (CDE), the California Parent Teacher Association (CAPTA), and the California Alliance for Arts Education (CAAE)—who founded Core Reforms Engaging Arts to Educate CA (CREATE CA) to implement the new Creative Education Blueprint.
Recognizing this historic window of opportunity, the Alliance for ALL set out on a task to develop a ten-year strategic plan engaging Collective Impact Theory. This theory suggests that large-scale social change requires broad, cross-sector coordination. The Alliance for ALL was determined to be a driving force in developing the five conditions necessary for collective success: a common agenda, shared measurement systems, identification of mutually reinforcing activities, continuous communication, and backbone organizations to guide the efforts.

Sixty community members met in March 2012 to approach the following question: “How can we collectively transform public education through the arts to create a better future for everyone?”

Suddenly, a major communication effort was underway. Over the next three months, more than two hundred and eighty people representing more than fifty organizations from eight counties engaged in self-organized, face-to-face conversations around this question. Participants shared and commented over social media, and on the Alliance for ALL website, a virtual hub to support all of this ongoing dialogue. The common thread, which emerged, was a shared belief that doing good work was not enough—we needed a social change movement to transform public education.

The result of this work was the development of the ten-year strategic plan called Mapping the Next 10 Years.

The plan includes five important steps that emerged from the analysis of community conversations.

> Build on what’s working
> Map our assets
> Think and act together
> Shift our mindset
> Build a responsive and resilient network of public support

The plan names four significant shifts in mindset required for educational leaders, and the community as a whole.

1. Move from a focus on discreet standards and narrow curriculum to a focus on integrated, project-based learning that would engage and support the whole child.

2. Shift from a series of successful organizations, projects, and events to a whole community working in intentional coordination.

3. Acknowledge that community issues are interdependent, and should be addressed as a whole system, instead of addressing issues in isolation.

4. Focus on access, recognizing that to find new solutions to increasingly complex social, environmental and economic issues, all our nation’s children must receive a complete education based around higher order critical thinking.
ALLIANCE 2016-PRESENT

A growing number of arts-centered, integrated learning demonstration schools in the San Francisco Bay Area are making profound contributions to the understanding of what is necessary for whole school transformation where every child has the opportunity to achieve his and her potential.

The UC Berkeley Leadership Institute has worked with the Principals from arts-centered, integrated learning schools to research the leadership characteristics necessary for this whole school transformation. Initial research findings indicate that resilience, flexibility, humility, and vision are key leadership characteristics necessary for teachers, support staff and parents to all thrive alongside students.

This is being demonstrated in some of the most challenged schools in the Bay Area, the state and the country. The Alliance for ALL is working deeply in two middle schools in East Oakland, that are termed “turnaround schools” by the US Department of Education, as persistently struggling schools performing in the bottom 5% of our nation's schools.

These schools, Alliance Academy for Integrated Learning and Roots International, are showing great gains in teacher retention, principal retention and student engagement after just two years. The Alliance for All is partnering with Turnaround Arts California, and the National Turnaround Arts initiative at the Kennedy Foundation, to reinforce the power of arts learning and integration to address, and finally end, the racial achievement and opportunity gap. Together there is a growing understanding that with arts integrated teaching, learning and assessment practices, the wealth of knowledge and creativity that already exists in those schools can be accessed and built upon. As well, these local, state and national efforts are creating a unified voice where schools support strategies that do not impose more onerous programs, but instead respectfully and ethically build on the assets that are in every school community.

The Alliance for ALL has secured funding from the National Endowment for the Arts to hone our collective impact skills, and align with other arts, education, social justice and collective impact initiatives.

Armed with a Community Plan, the Alliance for ALL is poised to more deeply engage cross sector stakeholder groups in service of a common agenda and vision. This plan clearly establishes a roadmap to achieve a shared vision for the whole child, the whole community and the whole system of support for both public school transformation, and the success of each and every child.
### APPENDIX 3
### IDEAS FOR IMPLEMENTATION

#### PRIORITY 1: COLLECTIVE WISDOM
**HARNESS COMMUNITY LEARNINGS**

<table>
<thead>
<tr>
<th>Strategy 1</th>
<th>Gather and share information; learn from each other</th>
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<tbody>
<tr>
<td><strong>Action Step 1</strong></td>
<td>Conduct our listening practice interviews and surveys bi-annually</td>
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<tr>
<td><strong>Action Step 2</strong></td>
<td>Hire a data person to gather baseline data according to our performance measures as well as establishing the TAG Mapping Project in Alameda County</td>
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<tr>
<td><strong>Action Step 3</strong></td>
<td>Hire a communications person to implement the ongoing communications plan, including updating and sending out the website newsletters, and all social media</td>
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<thead>
<tr>
<th>Strategy 2</th>
<th>Create an Oversight Committee to oversee the implementation of the Community Plan</th>
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<tbody>
<tr>
<td><strong>Action Step 1</strong></td>
<td>Hire a project director (0.5 10/17-06/18) to oversee implementation of the Community Plan and supervise staff</td>
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<tr>
<td><strong>Action Step 2</strong></td>
<td>Confirm backbone organization by June 2018</td>
</tr>
<tr>
<td><strong>Action Step 3</strong></td>
<td>Ensure that governance structure includes representation from all sectors including parents and businesses</td>
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<tr>
<th>Strategy 3</th>
<th>Infuse youth voice and leadership as central to the design and implementation of the Community Plan</th>
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<tr>
<td><strong>Action Step 1</strong></td>
<td>Partner with current youth groups to advise, respond, and reflect on the Community Plan</td>
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<tr>
<td><strong>Action Step 2</strong></td>
<td>Create capacity-building opportunities for Alameda County students to become youth leaders</td>
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<tr>
<td><strong>Action Step 3</strong></td>
<td>Involve youth in key events including the Inventing Our Future Institute in 2018 and ongoing</td>
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**Performance Measures**
- The number of listening practice participants disaggregated by age, race, gender, sector and location
- Qualitative survey data
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<tr>
<th>PRIORITY 2: TEACHING &amp; LEARNING</th>
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<tr>
<td>NURTURE CREATIVE POTENTIAL</td>
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<tr>
<th>Strategy 1</th>
<th>Nurture the inherent artistic and creative potential that already exists in our students, our classrooms, our schools, our Out of School Time programs, districts and our communities</th>
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<tbody>
<tr>
<td>Action Step 1</td>
<td>Train artists for direct instruction to students, teacher professional development, and to coach site-based leadership for whole school strategic planning</td>
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<tr>
<td>Action Step 2</td>
<td>Grow and connect demonstration schools that illustrate the most effective roles and relationships between teaching artists, classroom teachers, and site leaders</td>
</tr>
<tr>
<td>Action Step 3</td>
<td>Establish and grow communication and networking strategies to make practices visible and accessible at demonstration schools, where students thrive</td>
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| What Else? |

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<thead>
<tr>
<th>Strategy 2</th>
<th>Transform educator and youth worker preparation and professional learning programs by drawing on practices and mindsets</th>
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<tbody>
<tr>
<td>Action Step 1</td>
<td>Work with institutes of higher education, and other organizations, that prepare educators for the school site classroom and expanded learning spaces</td>
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<tr>
<td>Action Step 2</td>
<td>Create experiential and artistic opportunities for teacher candidates to discover their own creativity, explore and understand issues of racism and personal bias, understand that each and every student is creative and filled with potential, and develop strategies for values-based, collective learning through trans-disciplinary classroom explorations</td>
</tr>
<tr>
<td>Action Step 3</td>
<td>Collaborate with school districts and support providers to ensure ongoing professional learning opportunities for educators that respectfully builds on educator experience, draws on education and teacher research, and best practices for professionalizing the field</td>
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<tr>
<td>Action Step 4</td>
<td>Provide ongoing opportunities for teachers to engage in experiential artistic practices to discover and develop their humanity and creative potential, and to learn strategies for ensuring all students discover and are able to act on their humanity and creative potential</td>
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<p>| What Else? |</p>
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<tr>
<th>Strategy 3</th>
<th>Create inquiry and research-based network of diverse leaders that share promising practices, learn from each other and communicate across networks for ongoing reflection, idea generation, action and improvement</th>
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<tbody>
<tr>
<td>Action Step 1</td>
<td>Build Principal Leadership Networks as ongoing opportunities to connect with and learn from the lived experience of school site leaders</td>
</tr>
<tr>
<td>Action Step 2</td>
<td>ILSP custom designed for principals and district/county leaders</td>
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<tr>
<td>Action Step 3</td>
<td>Build on and establish professional development at the district, county, and regional levels to build the capacity to support and activate the inherent wisdom and creative potential that already exists in schools and communities</td>
</tr>
<tr>
<td>Action Step 4</td>
<td>Grow and connect demonstration districts that illustrate the most effective relationships within and between schools, art organizations, support providers, parents, and networks</td>
</tr>
<tr>
<td>Action Step 5</td>
<td>Establish and grow communication and networking strategies to make visible and accessible the practices at demonstration districts, where adults are engaged in values-based and vision/mission aligned efforts, so that all students thrive</td>
</tr>
<tr>
<td>Action Step 6</td>
<td>Establish ongoing feedback communication with students and youth leadership groups</td>
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**What Else?**

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<tr>
<th>Strategy 4</th>
<th>Grow, create and share tools and processes where practitioners share student, classroom, school, Out of School Time programs and organizational work in ongoing questions and reflections about issues of equity and quality</th>
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<tbody>
<tr>
<td>Action Step 1</td>
<td>Look to local and national models to learn from and define clear and accessible language about arts disciplines and arts integration, including their relationship to social and emotional learning, English language learning, career readiness, students with special needs, etc.</td>
</tr>
<tr>
<td>Action Step 2</td>
<td>Identify and refine common tools and common language that support and examine quality across schools and districts</td>
</tr>
<tr>
<td>Action Step 3</td>
<td>Build on existing, and create new, opportunities/systems for practitioners to share effective strategies for arts and arts integrated teaching</td>
</tr>
<tr>
<td>Action Step 4</td>
<td>Convene arts organizations and support providers to share planning, assessment, and evaluation tools and resources for ongoing refinement and alignment</td>
</tr>
</tbody>
</table>

**What Else?**

**Performance Measures**

- Attendance and graduation rates
- Arts Data Project—number of middle and high school arts teachers/classes
- Teaching Artists Guild Mapping Project
- Number of educators and youth workers enrolled in arts learning PD
## PRIORITY 3: COMMUNITY
### ADVANCE EQUITABLE ACCESS

<table>
<thead>
<tr>
<th>Strategy 1</th>
<th>Examine the quality and equitable access of arts experiences throughout the San Francisco Bay Area during the school day and Out of School Time programs</th>
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<tbody>
<tr>
<td><strong>Action Step 1</strong></td>
<td>Build cross-sector relationships utilizing ongoing community engagement processes of listening and data collection</td>
</tr>
<tr>
<td><strong>Action Step 2</strong></td>
<td>Build relationships with business leaders in Alameda County to develop employment pathways</td>
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<tr>
<td><strong>Action Step 3</strong></td>
<td>Build relationships with the technology sector to identify opportunities of mutual benefit through the Community Plan</td>
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<table>
<thead>
<tr>
<th>Strategy 2</th>
<th>Build cross sector relationships utilizing ongoing community engagement process of listening and data collection</th>
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<tbody>
<tr>
<td><strong>Action Step 1</strong></td>
<td>Present on the Community Plan at local, regional, and national conferences</td>
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<tr>
<td><strong>Action Step 2</strong></td>
<td>Research and share models of best practice locally, regionally, and nationally</td>
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<tr>
<th>Strategy 3</th>
<th>Engage communities in meaningful dialogue about the Community Plan’s progress locally, regionally and nationally</th>
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<tbody>
<tr>
<td><strong>Action Step 1</strong></td>
<td>Create a digital database of arts offerings to connect arts organizations with schools and community organizations</td>
</tr>
<tr>
<td><strong>Action Step 2</strong></td>
<td>Identify arts liaisons in school districts to connect schools with arts providers</td>
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<table>
<thead>
<tr>
<th>Strategy 4</th>
<th>Identify and amplify opportunities to build arts connections within our schools, Out of School Time programs and communities</th>
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<tbody>
<tr>
<td><strong>Action Step 1</strong></td>
<td>Use the TAG East Bay Mapping Project to identify areas to target for growth</td>
</tr>
<tr>
<td><strong>Action Step 2</strong></td>
<td>Connect schools that are currently lacking sufficient arts opportunities with arts providers and funding sources</td>
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| **Performance Measures** | • Stakeholder diversity and engagement  
• Social media and Google analysis  
• Teaching Artists Guild Mapping Project Annual Report  
• Arts Data Project |
## PRIORITY 4: POLICY & ENGAGEMENT

### INCREASE PUBLIC COMMITMENT

<table>
<thead>
<tr>
<th>Strategy 1</th>
<th>Develop an agenda that supports, advances and creates policies that establish arts learning as fundamental to a quality and equitable education</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Action Step 1</strong></td>
<td>Partner closely with the California Alliance for Arts Education (CAAE) to leverage our resources</td>
</tr>
<tr>
<td><strong>Action Step 2</strong></td>
<td>Involve Alameda County youth in the CAAE Student Voices Campaign for advocacy at board meetings</td>
</tr>
<tr>
<td><strong>Action Step 3</strong></td>
<td>Work with Common Sense Media to make our policy agenda inclusive of grassroots efforts by parents, students, and educators</td>
</tr>
<tr>
<td><strong>What Else?</strong></td>
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</tbody>
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<thead>
<tr>
<th>Strategy 2</th>
<th>Support school districts and Out of School Time programs in understanding how to leverage resources and prioritize arts learning to further social-emotional learning and youth development</th>
</tr>
</thead>
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<tr>
<td><strong>Action Step 1</strong></td>
<td>Involve Alameda County youth in the CAAE Student Voices Campaign to influence school boards and districts</td>
</tr>
<tr>
<td><strong>Action Step 2</strong></td>
<td>Provide information about how Title 1 funds can be used for arts learning and integration</td>
</tr>
<tr>
<td><strong>Action Step 3</strong></td>
<td>Provide information about how to use the LCAP to prioritize arts learning and integration district-wide</td>
</tr>
<tr>
<td><strong>Action Step 4</strong></td>
<td>Inform Alameda County school districts about the Arts Equity designation and facilitate their participation</td>
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<tr>
<th>Strategy 3</th>
<th>Build advocacy, alliances and strategies among legislators, families and community members with youth voice and leadership at the forefront</th>
</tr>
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<tr>
<td><strong>Action Step 1</strong></td>
<td>Promote qualitative and quantitative shared language to talk powerfully about the arts, such as the Student Bill of Rights at CREATE CA</td>
</tr>
<tr>
<td><strong>Action Step 2</strong></td>
<td>Create effective lobbying coalitions to advocate for the arts</td>
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<td><strong>Action Step 3</strong></td>
<td>Identify and link Family Engagement Networks</td>
</tr>
<tr>
<td><strong>Action Step 4</strong></td>
<td>Unify CTA and charter school association for mutually beneficial collective impact and the professionalization of the teaching practice</td>
</tr>
<tr>
<td><strong>Action Step 5</strong></td>
<td>Build relationships with key legislators to influence policy-making</td>
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</table>

### Performance Measures

- Evidence of quality arts programming in Local Control Accountability Plans (LCAP)
- Number of Alameda County school districts with the Arts Equity Designation
- Number of Out of School Time programs with increasing arts activities
The Alameda County Office of Education is the backbone organization for the Alliance for ALL. As the backbone, the Alameda County Office of Education ensures necessary resources, consultants and partnership, and provides oversight to staff that support the Lead Action Team and Leadership Roundtable.