

# Visual and Performing Arts: Proposition 28 and Workforce Needs for California's Public Schools

Prepared for The Residency Lab  
By Drs. Eric Engdahl and Lisa Edsall-Giglio

## Executive Summary

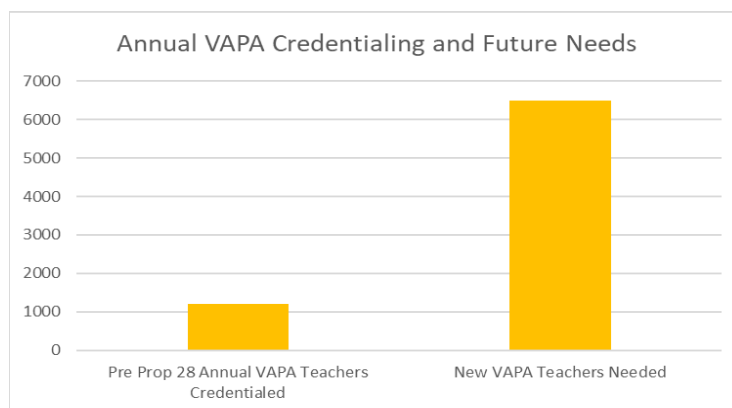
Proposition 28, the Arts and Music in the Schools Act creates an opportunity that can change education in California. It can correct the inequities in arts and music education resulting from Proposition 13 and bring the state on par with much of the rest of the nation. It has the potential to diversify the teaching workforce. New arts teachers will primarily come out of bachelor's degree programs and, in the visual and performing arts 22% of recipients come from underrepresented minorities, a higher percentage than other majors (Kisida, 2021).

[Proposition 28 provides a permanent funding stream for between 5,500 and 7,000](#) NEW full-time teaching positions in dance, media arts, music, theater and visual arts. This is in addition to existing positions. Additionally, it funds at least as many part-time arts educators, ensuring that every student has access to high-quality arts education. Given the number of arts educators needed and the fact that Proposition 28 funds are in the schools now, this is an urgent workforce challenge.

Simply, California needs a lot of arts teachers. In 2022-2023, approximately 1,200 arts and music credentials, including single subject and CTE, were issued. An additional 168 teachers with out of state training were also credentialed. These numbers have been stable over the last nine years, suggesting

that it only meets the needs of replacing existing positions as teachers leave the profession. Current credential programs do not have the capacity to add the needed new teachers. In 2022-2023, the total number of single subject and CTE credentials in all areas was 6,736. California faces a teacher shortage, especially in the fields of Special Education, science, math, and bilingual education. Under Proposition 28, arts and music teachers need to be included with these other high needs areas.

Proposition 28 does not stipulate that the arts educators hold general education single subject credentials. They can also hold CTE (Career Technical



Education) credentials or they can be hired as classified or non-credentialed staff. Teachers who hold multiple or single subject credentials can also add supplemental authorizations to teach arts classes.

There is a lack of capacity in the teacher preparation pipeline for both general education and single subject credentials and CTE credentials. Credential programs need to be added in all arts areas with dance and theater especially needed since they were only reactivated in 2020. Arts, Media and Entertainment (AME) CTE credentials also need to expand.

Recruiting these new VAPA teachers is a challenge. The teacher shortage spans all areas of education and is a complex problem that needs multiple approaches to overcome. Schools and districts need to look at graduates and develop "grow their own" programs. Undergraduate arts programs, especially in dance and theater, need to develop education tracks as well as developing stronger relationships with Teacher Education Departments. Outreach needs to be developed to industry professionals in media, music, and the arts who may want a second career.

Existing resources with proven track records, such as The Residency Lab need to be utilized by districts and higher education. Programs like the Classified School Employee Teacher Credentialing Grant can be used to support the development of teachers. The professional organizations, CMEA, CETA, CDEA, and CAEA, are resources to be tapped into.

Educational arts organizations, professional arts presenting organizations, and museums need to be included in outreach. Their next generation of audiences will come out of today's schools. Children engaged in the arts are likely to become lifelong consumers of the arts (Kisida et al., 2017). This powerful set of institutions can help to change the narrative and put arts teaching into a positive light.

Communication is important. Externally, it can help to change the narrative and recruit more teachers into the classroom. It is equally important internally in school systems and higher education. Credential analysts and human resource departments in schools need information about the various credentials and the California Commission on Teacher Credentialing (CTC) needs to clarify this information. More webinars and information systems to be developed. The California Department of

Providing access to arts classes as a reward or withholding them as punishment borders on curricular negligence. Would a teacher ever say, "If you don't behave then no math for you!"

Education (CDE) needs to hire at least one full time staff to oversee Proposition 28 and clarify policies.

School administrators and

school counselors need professional development on what Proposition 28 means. There are credentialed teachers, there are state subject matter standards, they are part of the A-G graduation requirements, and they must be part of every student's education regardless of socio-economic status, race, cultural background, neuro/physical ability, and/or proficiency in English.

## Promise of Prop 28

Passed by the voters of California in 2022, Proposition 28 provides a dedicated permanent revenue stream to ALL schools and students, 80% of which must go to hire qualified educators. It does not raise taxes. The funds are allocated to individual schools and there is no competitive grant process. Equity and access are baked into the proposition. Funding began in the school year 2023-2024 with districts receiving their allocations in February of 2024. The total funding during its first year amounted to just under one billion dollars.<sup>1</sup>

The effects of Proposition 28 will be examined and researched for a long time in the future. The consequences of the relatively sudden addition of a large pool of dedicated arts educators should have a beneficial effect on education as well as a

long term economic benefit. A sound and thoughtful implementation is needed in order to make the most of this historic opportunity.



The benefits of arts education are thoroughly examined in other research, but several are worth discussing here. First, in the aftermath of COVID the need for social emotional learning is greater than ever to help those students make up the deficit in their learning and social development. The arts

<sup>1</sup> As a voter passed Initiative, Proposition 28 would be difficult for the Legislature to overturn. Although highly unlikely in the case of Proposition 28, Initiative Propositions have been ruled unconstitutional by the California Supreme Court. They can also be repealed by a Referendum Proposition passed by the voters, also unlikely. But it is important to get this right and we must do it with all deliberate speed, because the Legislature could chip away at the edges with new bills. For example, if Proposition 28 funding goes unspent over a period of several years, the Legislature could write a bill that returns Proposition 28 money to the general fund if it is not used after "X" years. Unspent money is to Legislators what chum is to sharks, almost irresistible.

remain the best subject areas in school curricula that effectively integrate social emotional learning, praxis, and disciplinary content.

Second, we are now a quarter of the way into the 21<sup>st</sup> Century and one has to wonder if the promise of the 21<sup>st</sup> Century Skills has been fulfilled. They are effectively taught through the arts. It is worth taking up the banner of 21<sup>st</sup> Century Skills again and attempting to bring them to the forefront in education.

Finally, with the arts as a normal part of the school day in every grade, there is the potential to ignite an imagination revolution. Creativity and self-expression are inherent in the arts and humans crave them. The oldest art made by humans is over 45,000 years old, tens of thousands of years prior to written language or numbers, agriculture, domesticated animals, or beer. We have been creating and expressing ourselves as long as we have been here.

Educators have embraced the concept of a "growth mindset" for students. Artists and student artists learn this as part of their praxis. With Proposition 28, teachers, administrators, counselors, and policy makers must also adopt a growth mindset. This is what makes Proposition 28 so radical. Educators have the responsibility and luxury of long-range planning, not responding to crises but building the new. Planning is proactive, continual, and can respond to changing stimuli. The new influx of arts teachers is permanently part of the workforce. The funding is on-going.

The changes that will occur due to Proposition 28 involve everyone in education, simply because of the magnitude of the funding. Arts educators will no longer be shunted off to the side, but take an equal seat at the table. This is a change for arts educators as well. They must work with colleagues throughout the school and to embrace a mindset change switching from deficient based thinking to asset-based thinking.

As educators plan for Proposition 28 they must ensure that all students reap the benefits. The devolved funding structure with funds going to individual school sites and not LEAs promotes equity and access to all students including special education students,

BIPOC students, emergent bilinguals, and low performing students. In high

schools, counselors will

need to look carefully at the arts classes offered and whether they are in an academic track or a vocational track, advising students accordingly. Rural, small districts, and charter schools may need assistance and technical advice to fully reap the benefits for their students.

The practice of school counselors placing students in arts classes because it "fills their schedule" has to stop.

Planning needs to consider how all of the arts are provided to students. Each of the arts in the California Arts Standards, dance, media arts, music, theater, and visual arts, is a different subject with their own disciplinary standards and bodies of knowledge. While all of the arts teach creativity, discipline, close looking or listening, focus, lateral thinking, and the ability to tolerate ambiguity, (Gazzaniga, 2008) each art is a discrete discipline. A UChicago Consortium on Arts Research (Maurer & McBride, 2019) looked at social emotional skills and the arts, and one of their conclusions is that different arts teach different things in the social emotional sphere, for example theater teaches interpersonal skills while visual art teaches self-discipline.

Proposition 28 is a workforce development initiative for arts educators, but it is also a workforce development initiative for California's creative industries. The Otis Institute's Creative Economy dashboard (*Dashboard | Creative Economy*, 2024) has data on the size and importance of the sector. This economic powerhouse will need workers who are creative and disciplined and Proposition 28 will help students prepare for these jobs.

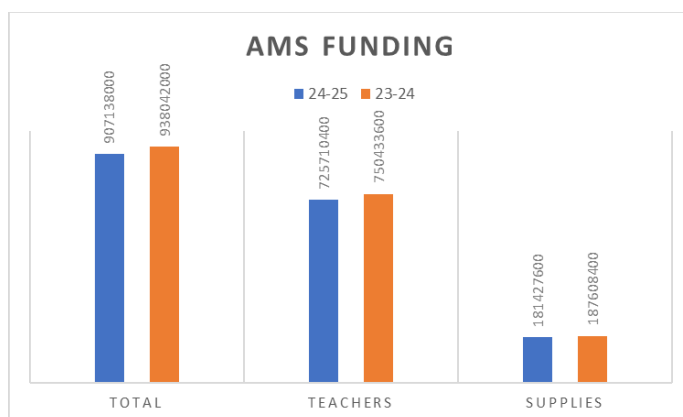
Proposition 28 is exciting, intimidating, and has great potential. In the following pages you will find data that gives insight into how many new full-time teaching positions will be created. There will also be a discussion of the challenges to implementation and recommendations to the field for success.

## Funding and Impact of Proposition 28

In discussions of Proposition 28 there have been questions about the number of teachers it will provide. The funding allocation for 2023-2024 was \$938,042,000 made to 11,272 schools, including eligible public preschools, TK-12 schools, County Office schools, special state schools, and public charters. (*Proposition 28—Arts and Music in Schools Funding - Transforming Schools: Superintendent's Initiatives (CA Dept of Education)*, 2024.) Approximately 9,900 of the schools including charters are "traditional" TK-12 schools. They receive \$918,756,734 of the funding and are the prime focus of this report.

The funding for Proposition 28 is equal to 1% of Proposition 98, which establishes a minimum funding requirement for preschools, TK-12 schools, and community colleges. As state budgets fluctuate that figure may see slight increases and decreases, but since the goal of Proposition 98 is stability, those fluctuations will be minor.

The allocations go to individual school sites so all students in California benefit. Schools receive their allocation based on student enrollment numbers of the prior



fiscal year, with some additional funding for the number of students receiving free and reduced meals.

Proposition 28 is a non-competitive workforce bill to permanently fund positions and support for teachers in dance, media arts, music, theater, and visual arts; 80% of the allocated funds must be used to hire arts

educators, the remaining 20% can be used for hiring and/or training, supplies, performances, field trips, tuition reimbursement, professional development, and other expenses related to arts education. Only 1% can be allocated to administration.<sup>2</sup>

Based on the 2023-2024 funding allocation of \$938,042,000, a minimum of \$750,433,600, must be used to hire arts teachers - credentialed or classified - to teach the arts. Under the "supplement not supplant" provision of Proposition 28 these teachers must be new,<sup>3</sup> and the money cannot be shifted to pay for current arts educators.

We worked with several assumptions. A new teacher's average salary in California is \$55,283. (*Educator Pay Data 2024 | NEA, 2024*) With benefits this means that the total cost to a district to hire a full time teacher is around \$85,000. For our calculations, the figure is used as the cost rate for a new full time arts teacher. We recognize that there are large variations in salary and benefit costs across the state and that not all new arts teachers will be hired at a starting salary, but believe this to be a reasonable working number.

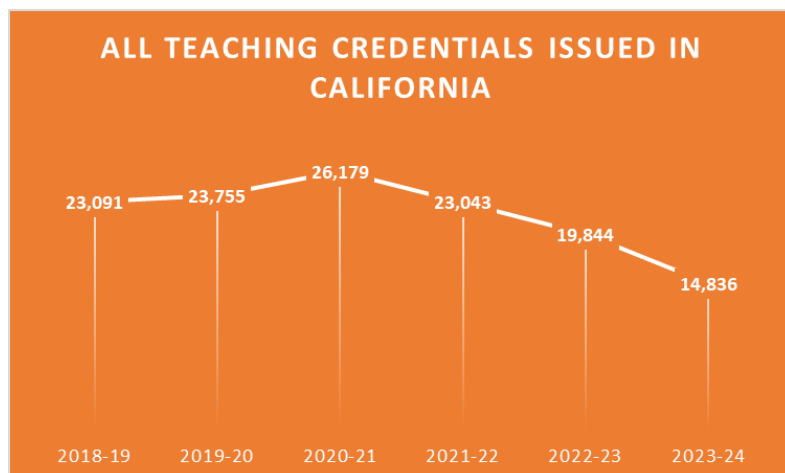
Determining the number of teachers is not simply a matter of dividing \$85,000 into the total allocation. Not all schools will have an allocation that will cover the cost of hiring a full time arts teacher. However, individual school sites with allocations of less than \$85,000 that are part of districts, or LEAs, are allowed to pool their allocations to make shared full-time hires. For example, six elementary schools could pool resources to hire four arts teachers - one for each discipline - that would travel between the schools. If elementary music is already part of the curriculum, they could

<sup>2</sup> LEAs with enrollments of less than 500 are exempt from the 80/20 split.

<sup>3</sup> Schools could also reassign teachers with multiple credentials or added authorizations to teach the arts and pay their salaries with Proposition 28 monies. While no official clarification on this point has been made by the CDE, in the opinion of the authors it appears allowable under the law.

hire teachers in the unrepresented disciplines. Middle or high schools could share a teacher, for example in ceramics or media arts.

We assumed that most of 20% for supplies, etc., would not be used for hiring new teachers, certainly not in the initial years of implementation. We also took into account small schools and the non-traditional schools receiving allocations. With all of these adjustments we project that Proposition 28 will permanently fund between 5,563 and 7,831 full time permanent arts teaching positions. Additionally, there will be at least as many part-time arts educators needed as well.



It is documented that California faces a teacher shortage. (Carver-Thomas et al., 2020) In 2022-2023, only 14,836 new general and special education teachers were credentialed. There were 1,800 CTE credentials issued. (*Teacher Supply in California, 2022-23 A Report to the Legislature*, 2024) This represents a decline in numbers since a high point during the pandemic. Since the calculations suggest the need for 5,563 and 7,831 VAPA teachers or between 30% and 40% the number of teachers credentialed in all subjects, we recommend that VAPA be made a high needs area. The State Superintendent of Public Instruction can declare any credential areas “high needs,” whether or not it meets the Federal definitions.

## Challenges and Recommendations

Educational change in California is complex. No piece of legislation solves all problems and there are often unintended consequences. Understanding Proposition 28 and learning how it works is key. TK-12 education is an under-resourced, complex, diverse system. The California Department of Education, while providing leadership in the field, does not have strong regulatory powers. There are over 10,000 districts that include rural one room school districts and the second largest school district in the nation. They all serve a linguistically, economically, geographically, and culturally diverse student population and are governed by individual school boards with a variety of political narratives.

## Teacher Shortage

The major challenge facing Proposition 28 implementation is this: who will fill the jobs created by it? There is a shortage of credentialed teachers especially in STEM, Special Education, and bilingual education. With the passage of Proposition 28, this now includes teachers holding general education credentials in the arts (single subject dance, music, theater, or visual arts) and CTE credentials in Arts, Media, and Entertainment.

General education teachers and CTE teachers use different standards<sup>4</sup>. General education classes in the arts - usually taught by individuals holding single subject credentials - fulfill academic standards outlined in the California Arts Standards. In high schools these classes apply to graduation requirements needed for admissions to a UC/CSU, referred to as the A-G requirement. General education standards in the arts, unlike the CTE standards, include elementary and middle grades<sup>5</sup>.

CTE arts classes focus on so-called vocational outcomes and are only authorized in high school. It is outside the scope of this report to discuss the relative merits of general education versus CTE credentials but Proposition 28 funding supports both, as well as classified staff. Based upon an arts plan and educational

---

<sup>4</sup> The CTE standards are at <https://www.cde.ca.gov/ci/ct/sf/documents/artsmedia.pdf> and the General Education arts standards are at <https://www.cde.ca.gov/be/st/ss/documents/caartsstandards.pdf>.

A CTE credential is industry based. A major prerequisite to a CTE credential is 1,000 to 2,000 hours of industry experience, which is followed with about a year of course work. The programs are usually housed at County Offices of Education. General education credentials are considered to have better and more thorough training than CTE credentials. It requires an undergraduate degree and a broader knowledge of the art. There is more coursework in working with emergent bilinguals, neuro-divergent students, and classroom management. A CTE credentialed teacher needs to take an entire teacher education program to add a general education credential, while a general education teacher only needs to show industry experience and take one 3 unit course to add a CTE credential. An individual can hold both a CTE and a general education credential. Many current arts teachers do hold both. It is advantageous to do so because general education credential holders are generally better paid and receive tenure while some CTE teachers are hourly workers. However, a CTE credentialed teacher provides the school access to federal vocational training money that a general education credential does not.

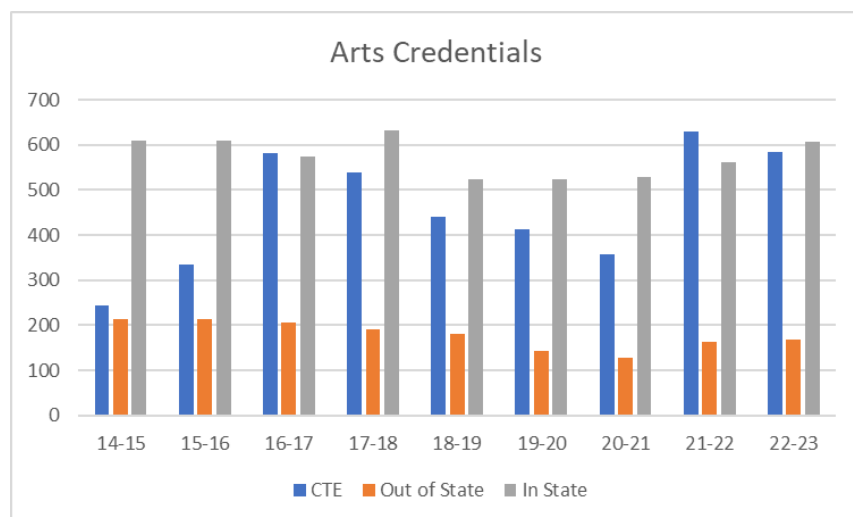
<sup>5</sup> The arts standards in elementary and middle school can be taught by general education multiple subject credential holders, who are authorized to teach all subject areas. General education single subject credential holders can also teach their subject in elementary grades. Transitional Kindergarten and preschool standards are contained in separate standards documents.



goals, a school district would decide what sort of credential holder best suits them and which type of class is most appropriate for the students they serve.

With regards to credentialed arts teachers, Teacher Education Programs (TEPs), are not producing enough arts teachers to fill the projected need for 5,563 to 7,831 new arts

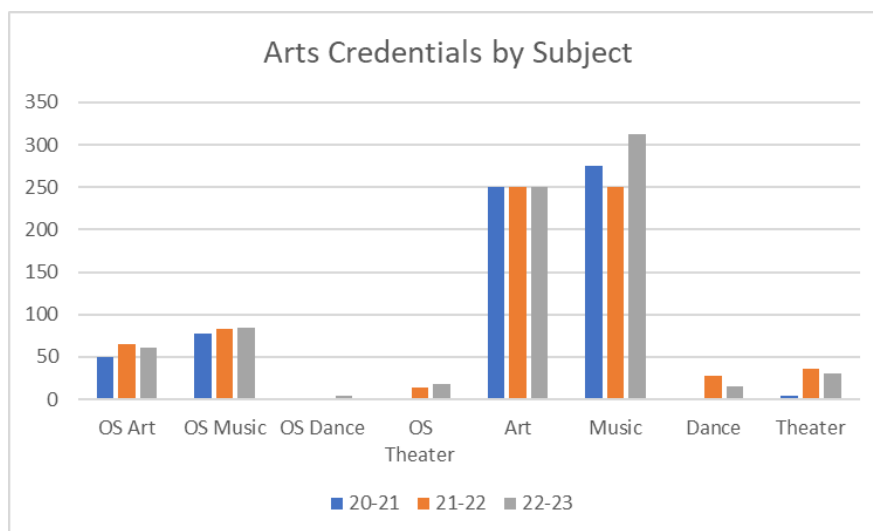
teachers. In the last year data was available (2022-2023), there was an estimated total of 608 individuals issued arts credentials through TEPs<sup>6</sup> (*Commission - Reports - All Reports and Data, 2024*). Over the last nine years of data this number fluctuates



slightly, from a low of 525 in 2018-2019 and 2019-2020 to a high of 610 in 2014-2015. So despite the disruption of COVID and the reintroduction of dance and theater credentials in 2021-2022, this suggests that an average of 575 single subject arts teachers annually is what current TEP programs can produce at present.

During the same period CTE credentials in Arts, Media, and Entertainment (AME) showed more variability, ranging from 244 in 2014-2015 to a high of 630 in 2021-2022 with an average of 457 issued annually. Credentials issued to out-of-state teachers have shown variability as well with an average of 87. Looking at the averages in general education, CTE, and out-of-state, this means that around 1,119 new arts teachers enter the California workforce in a given year. Considering the size of the state and the number of schools, this appears to be a reasonable number. However, since this number has remained stable over the years this would appear to be adequate for replacing teachers leaving the field and does not meet the needs of the additional teachers needed in the field.

<sup>6</sup> The CTC data places all credentials and waivers together when they differentiate by subject matter. But all teachers are issued at least two credentials during their career, a preliminary credential upon completion of a TEP and a clear credential upon completion of an induction program. It is possible, especially in the arts, that an individual may have five permits and credentials over their career: a waiver, a short-term permit, an intern credential, and the two credentials mentioned previously. This means that the number of credentials issued is different from the number of teachers entering the field. Therefore, this report makes estimates on the number of teachers entering the field.



A major area of concern is dance and theater credentials. These credentials were reactivated with the passage of SB 916 (Theater and Dance Act, TADA!) in 2016. It took five years for TEPs to be able to offer credential programs. First, the California Arts Standards and the

VAPA Framework needed to be revised by the California Department of Education (CDE). Then the Commission on Teacher Credentialing needed to develop dance and theater Teacher Performance Expectations (TPEs), Subject Matter Competency benchmarks, and Subject Specific Pedagogical Skills index.<sup>7</sup>

It was only after these steps occurred that TEPs were able to develop credential programs in these areas. Each institution had to write their new programs and go through their own internal approval process before submitting it to the CTC for approval. The fact that CSU East Bay was able to begin offering dance and theater credentials as a "pilot" in 2019-2020 is a testament to advance planning, good will (and hard work) of the state agencies, and the arts education field. Other TEPs were interested in seeing how the pilot worked.

In March of 2020 COVID hit and TEPs were forced to move instruction online. Understandably, many plans for new programs were set aside in order to deal with the immediate crisis. This has affected the output of dance and theater teachers. Currently, while there are 62 programs offering music and 59 offering visual arts credentials, there are only 11 offering dance, 10 offering theater, and 19 offering CTE credentials. (Commission on Teacher Credentialing, 2024). While some are in development, typically it takes 2-3 years for a new credential offering in a TEP to be developed and approved. Not all institutions with arts credentials programs offer them every year. All CTE programs offer all areas, but they may not have specialized tracks for AME credentials. Most arts credential programs are also face to face, which means that students need to be within driving distance of their classes, limiting the number of enrollees. Typically, in most programs, this means an arts credential class

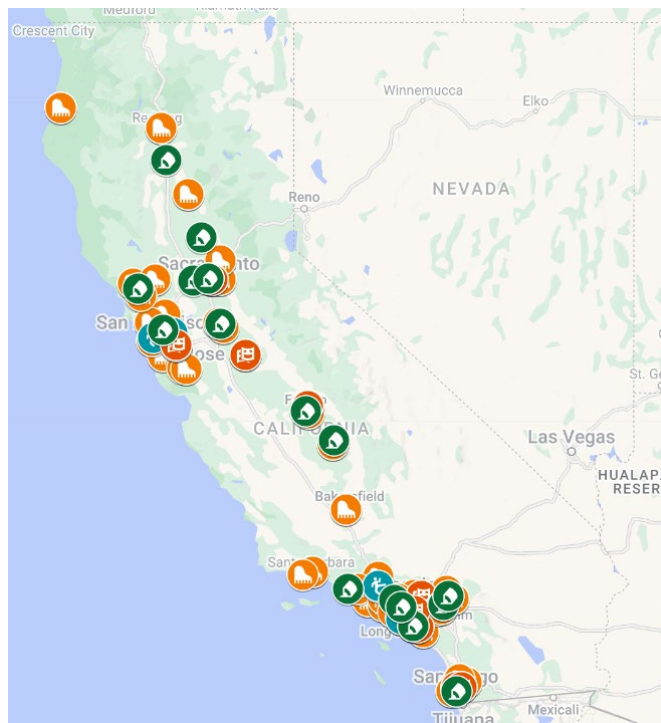
<sup>7</sup> The development of these documents is done by teachers and experts in the field. The state agencies in question supervise and manage the process, but not the content.

may consist of 4-5 students. By contrast, there is an online credential program at CSU East Bay<sup>8</sup> which has arts cohorts numbering in the 20s drawn from across the state.

The programs are not spread equally across the state, instead being focused in the large urban areas in the north and south, leading to many areas without access to arts credential programs<sup>9</sup>.

This strongly suggests that TEPs are not yet prepared to produce the additional teachers needed to fulfill Proposition 28. It is also unlikely that CTE credential programs can meet the needs as well.

In addition to the gap between how many arts teachers TEPs and CTE programs produce and what is needed under Proposition 28, there is the question of building a pipeline of new teachers to be in those programs. Are arts majors in undergraduate programs, especially in dance and theater, aware that teaching is a viable career option? How do individuals seeking a second or third career learn about how to enter the teaching profession? How can districts grow their own? These are questions the teaching profession at large has been grappling with and there are no clear solutions.



Distribution of VAPA credential and CTE programs. To view an interactive version of the map click on the link in the footnote.

## Teacher Shortage - Recommendations

Teacher credentialing, both general education and CTE, is governed by a complex set of laws known as the EdCode. Although there is variation of how programs are delivered, all general education credentials teach the same Teacher Performance Expectations and require an undergraduate degree. CTE credentials can be obtained without a degree but still require a year of coursework. Under current law, there is no provision for emergency or streamlined credentials. It would take an act of the Legislature to change this.

<sup>8</sup> In the interests of full disclosure, the authors of this report teach in the arts credentials program at CSUEB.

<sup>9</sup> To view an interactive version of the map please click [here](#).

TEPs and CTE programs currently do not have the capacity to produce the additional arts teachers needed to fulfill the sustained funding opportunity created by Proposition 28. Expansion of these programs must be done thoughtfully, with rigor,

and at the same time they need to be ready for students as efficiently and expeditiously as possible.

At CSUSM an innovative program supports liberal studies students interested in a multiple subject credential to take the necessary undergraduate arts courses so that their credential will include a supplemental arts authorization. It supports them in fieldwork with arts mentors as well classroom teachers.

The state is supporting and exploring additional financial support for teacher credentialing. The state has increased funding to The Golden State Teaching Grants and supports provided by the Residency Lab. Additionally,

students in the Residency Lab receive a stipend while completing their fieldwork.

It is extremely challenging to collect the data regarding which arts disciplines are most in demand. District administrators may not have the time or easy access to information about what arts teachers are needed. At this point, it is not possible to say, for example, that dance is the highest area of need. EdJoin and other teacher employment sites do not provide meaningful data on this.

Here are specific recommendations regarding capacity, retention, recruitment and a new narrative in support of the profession of teaching.

## Growing Capacity

The straightforward answer is that general education TEPs need to expand their capacity and develop credential programs especially in dance and theater. CTE programs also need to grow. In higher education, approvals for new programs can take long periods of time, so TEPs within COEs may be the most efficacious avenue for growth. Although current arts credentialing programs are seeing an increase in the number of applicants, it is not enough to meet current and future needs.

In colleges and universities, approvals for new programs can take long periods of time. Although current arts credentialing programs are seeing an increase in the number of applicants, it is not enough to meet current and future needs. Therefore, TEPs within COEs may be the most efficacious avenue for growth of new dance and theater credential programs.

Supporting efficient capacity growth will involve collaboration between college and university arts departments and education departments. The goal of the collaboration is to create a seamless transition for students from undergraduate to credential.

There are a number of excellent undergraduate music education programs in California that provide a link to credentialing programs. Visual art, media arts and especially dance and theater undergraduate programs should emulate these models to make explicit pathways to teaching. For multiple subject students, support for supplemental authorizations in the arts is a new strategy that holds promise to increase elementary teachers who can teach the arts.

An option that has already increased capacity in the credentialing of arts teachers is online credentialing programs. This is an efficient option that can be grown quickly. Online programs directly address the issues of access and equity. This is especially important as we build a more diverse teaching workforce in California - a large geographically varied state with multiple cultural and linguistic communities who have unequal access to teacher preparation programs, technology, and economic resources.

A benefit of online programs is larger cohorts. Class size for courses can be 25-30 future arts teachers versus 4-5 in a face-to-face program. This provides arts teacher candidates the opportunity to network and learn from their peers in various educational settings. From the teacher candidate's perspective, online instruction is preferred for myriad reasons. It lessens the need for childcare, transportation access, gas, tolls, parking fees etc. For many arts teachers, especially those who are working under a waiver permit, a CTE credential, or an intern credential, that additional time often goes to rehearsals, productions, exhibitions, concerts and the host of other duties for which they are responsible.

Without online instruction, teaching training deserts remain. It disadvantages schools and school districts in rural and isolated areas, restricting capability building, recruitment, and retention of new teachers. All schools, regardless of location, receive the benefits of Proposition 28 and should have access to new arts teachers.

Further variability in TEPs timelines and structure is also needed. Not all applicants have the ability to attend a program full-time due to family, professional, or financial needs. One year, two years, and/or go at your own speed models are needed. This variation in timeframes for completion supports a more diverse set of students. Outreach to these potential teachers needs to begin at the district level and continue through community college/college/university programs.

Residency programs such as those managed by The Residency Lab, support meaningful field work experiences (*Teacher Residency Grant Program - Additional Resources*, 2024). Residencies provide safe supported spaces for all teacher candidates. A stipend relieves some of the economic burdens of credentialing. Teachers of color find the residency model helps them navigate the complexities of credentialing and helps them feel supported as part of an educational community on their path to teaching. (Shand et al., 2023)

A burgeoning opportunity for further capacity building is apprenticeships. Those apprenticeships in which apprentices complete their bachelor's degree and a teacher preparation program while working as a member of the support staff at a school. Apprenticeships need to be examined as an area for capacity building within current institutions and California regulations. (Lambert, 2024)

In order to collect meaningful data about the exact employment needs by arts discipline, it is strongly recommended that funding be sought for a statewide survey of arts teacher needs. This will be a large undertaking, first in determining who in a LEA has access to the data. Second, some remuneration will be required for respondents to take the time to complete the survey. It would, however, yield data about in what disciplines arts educators are needed and where in the state the largest need is.

## Retention

Retention begins in teacher preparation programs. Research shows that students who have relevant class and strong field experiences stay in the profession longer. Residency programs are an especially efficient way to provide students with robust field work, as well as attracting a more diverse teacher workforce (Fitz & Yun, 2024).

Once hired, teacher retention improves through competent induction programs, followed by coaching, and relevant ongoing professional learning (PD). Additionally, teachers need explicit and ongoing instruction in new technologies for schooling and new technologies in their fields; for example, electronic music production, computerized lighting systems, and the entire spectrum included in the field of media arts. In short, teachers need a professional village of people to grow and thrive in the profession. (Kwok, 2024) Outside school, attending conferences of professional organizations makes art teachers part of a statewide community that has the ability to communicate and learn from each other.

Arts teachers, like sports coaches, also need additional support so that they can do the extracurricular work required of their positions: travel to band competitions, theater and dance productions, artistic exhibitions. If not currently

available, extra pay or release time should be provided so that arts teachers can perform these tasks. Facilities and facilities maintenance is another area in which teachers need support. Teachers need appropriately outfitted rooms for instruction of

Disneyland employs thousands of Orange County teens as dancers, actors, and marching band members, with hourly wages starting at \$23.40. These teens come from high school performing arts programs all over southern California. *Source: [www.disney.connect.com](http://www.disney.connect.com)*

their subjects. Theater should not be taught in a room with desks, art teachers need tables, water, and storage, dance teachers need floors suitable for dancing, and music teachers need instruments and instrument repair. Those arts teachers holding CTE credentials should work in concert with administration to ensure that CTE

money is efficiently spent for the students' benefit.

Public support of and respect for teaching is also an important factor for retention as well. From the financial aspect of this profession, paying teachers a living wage provides both support and respect for the teaching profession. The responsibility for that ongoing adjustment is part of the work for the state and school districts. This task is made more difficult by the variety in living costs in California. Pay and additional factors for increasing public support of and respect for teaching impact recruitment strategies for arts teachers.

## Recruitment

Regardless of the content area, fewer people are interested in being a teacher. Recruiting was made more difficult by COVID. Reversing this trend requires effort from all education stakeholders. Finding new arts educators may require additional outreach.

In addition to the traditional methods of outreach used by TEPs, the greater arts and arts education community needs to become involved. This includes Create CA, the California Arts Council, local arts councils, etc., and also needs to bring in museums, producing organizations, and creative industries. It is the work of the teacher education community to provide consistent and clear answers for all to disseminate.

Strategies for recruitment currently include "grow your own" models. Arts teachers observe students' interests, talk to them, and identify who may want to become arts teachers. They can provide activities in which students take on the role of teacher. They can point out the benefits of education as a profession. They can inform students of potential long-term job openings in the district, often the teacher's

planned retirement date. Anecdotally, the authors report that 10% of their arts students are taking over at their high school.

The Classified School Employees Teacher Credential program provides financial support for school employees, who might be arts teachers, to transition into their own classroom. (California Commission on Teacher Credentialing, 2024) Many of these classified employees already live in the community and want to stay there. This stake in the community makes them excellent long-term employees.

Undergraduate faculty in arts departments need to make explicit that teaching is a viable professional choice for their students. Having informed faculty and advisors who can encourage students and transition them into teacher education programs where they can access information about the process for becoming a credentialed arts teacher. Community Colleges that work closely with four-year institutions need to be included in these structures, as well. These institutions work with both undergraduate departments and teacher education. (California Community Colleges, 2018)

As part of the focused effort to streamline teacher and counselor credentialing by the CTC, an agency titled, the Statewide Residency Technical Assistance Center (SRTAC) has been created. The mission of SRTAC is to launch, scale and sustain residency programs through building capacity of COE regional hubs. The agency is providing technical steps for building and sustaining relationships between LEAs and IHEs. This is sustained support for both stakeholders to strengthen teacher and counselor credentialing and address the workforce shortage in California. (SRTAC, 2024)

Second career teachers are certainly more challenging to reach and inform. Their circumstances will also vary from art to art. Music education departments are generally strong and prepare students to go from college to a teaching career. Anecdotally, there is a significant number of dance professionals who enter the field after a performing career. Will a contraction in the entertainment industry as reported by the Los Angeles Times in 2024 provide a source of media, theater, music, and visual arts teachers? (Carras, 2024) Outreach will need to be tailored for different groups.

They come to a classroom with rich experiences and knowledge. As program advisors talk to them, it is important to understand why they want to become a teacher and advise them honestly about the path they are choosing. Help them to understand the differences between a general education credential and a CTE credential. Review the positive aspects, such as working with youth, summers off, as well as the challenges, such as the transition back to an academic program after many years away. The largest obstacle to overcome for second career teachers is



economics. They may have families and mortgages and they need to understand how to continue to live in California while transitioning to teaching.

As a community of practice, TEPs spend considerable time and effort in reaching out to BIPOC and diverse candidates. Many programs have achieved a student population that is reflective of the diversity in California schools, with the exception of balanced gender representation. These efforts need to be used in the recruitment of arts teachers as well.

For some artists, teaching in schools was the plan all along. It is their chosen arts journey. Loving to play music and wanting to share that as a music director, an orchestra leader, a jazz band director, choirmaster or a musical theater teacher. Each of those positions has the opportunity to create multiple performances a year, showing off students and their varied work, in different settings over each school year. Throughout that process, the teacher continues to practice their art as the students continue to learn new skills.

## Developing the Counter Narrative About Teaching

The teaching profession currently has a bad rap. Teacher preparation programs (TEP), institutes of higher education (IHE), parent organizations, job recruiters, and the K-12 learning landscape need an updated story for the promise of being a teacher. With direction from the California Department of Education, this message is being revised and shared across the state.

Beloved SFSU Arts Education professor Dr. Julia Marshall noted her career allowed her to discover that the “art” of teaching was where her true creative fulfillment lay.

Teachers in the arts may come to the profession for a number of reasons with different motivations than teachers of other subjects. Most are creators themselves in their fields and want to be able to create with students and share their love of their art form. Simultaneously, they may not want to live in the commercial confines of creative industries. Potential arts teachers want to work in their field, and not risk being starving artists.

When considering teaching, an artist may be looking for work/life balance. That could include a family friendly schedule, a stable job and income, benefits and a summer break. This could allow an artist to pursue their art form when not teaching. As part of that work/life balance, potential arts teachers join many communities provided by teaching; starting with where you live, where you work and where you practice your art form.

The future arts teacher is looking to maintain myriad opportunities to continue to explore, learn and practice in their art form. They may want a job in which they are surrounded with the tools, tech, and spaces needed to create. They may find that they relish the creativity in teaching.

Most importantly, they have to love working with students. The hands-on learning environments in art classes consistently generate authentic connections. For many younger students, arts teachers may be their favorite teacher in their favorite class. Arts teachers and secondary students build joy, exploration, experimentation and experiences that commonly arrive at a strong, positive, affective relationship with students.

## Part-Time/Classified Arts Teaching Staff, Teaching Artists, Supplemental Authorizations, & Arts Nonprofits

There is an estimated \$110,000,000 annually in Proposition 28 funding that will likely be used for part-time credentialed or classified arts teachers. Finding enough part-time arts teachers holding single subject credentials, CTE credentials, or to work as classified staff will be a challenge. It is difficult to estimate how many will be needed. Charter schools, LEAs with less than 500, and small schools/LEAs without sufficient allocations will all find themselves competing for individuals to fill these positions. It is going to be especially challenging for schools outside of the major urban areas.

An estimated 10% of California schools that will have to provide arts education using part-time instructors. Primarily, they are in charters, rural schools, exurbs, and small towns.

One source is current teachers who hold or could acquire a supplemental authorization allowing them to teach arts classes. A second source is credentialed teachers who have left the profession but want to work part-time. They could be assigned arts classes using added authorizations when they have the requisite higher education arts classes. The same is true for current teachers, an added supplemental authorization. Part-time employment might appeal to CTE credential holders who want to teach part-time while pursuing work in their field.

Another strategy for using elementary teachers would be to examine the schedule and curriculum of the school day. Since multiple subject teachers have the arts included in their credentials, they could teach them as a separate portion of their class. This could be done in the regular classroom and would not require a supplemental authorization. However, if the LEA were to apportion some of the Proposition 28 funds to support a percentage of the teacher's salary, it would need to

be closely monitored and recorded so as to show discrete arts instruction. In the opinion of the authors, as Proposition 28 is written this would be allowable.

There are many talented and pedagogically effective teaching artists in the field. They are diverse and have much to offer students. Many are working in schools now, under the aegis of nonprofit arts education organizations. The challenge under Proposition 28 is that they have to work for the school district as classified staff and not the arts organization. Classified arts instructors and teaching artists are required to have a credentialed teacher in the classroom while teaching. The protocols and policies of this arrangement will vary by district but the most important principle is that the credentialed teacher needs to show respect for the teaching artist, and allow them the authority to teach. This is important as teaching artists become classified employees of the district.

Classified staff salaries are usually set through negotiation with a union and hourly wages under those contracts can be lower than what the teaching artist is currently making from the nonprofit. The solution that some districts have pursued is a change in the collective bargaining agreement in which "teaching artist" becomes a separate designation with a different salary scale.

All English credentials issued prior to August, 2022 have full theater authorizations. Most pre-Prop 28 theater teachers are working using this credential. However, it is not overtly listed on any CTC database. The same is true for PE credentials and dance.

Many job announcements fail to take these credential holders into account, specifying a "dance" or "theater" credential only, cutting districts off from hiring experienced teachers who can fill vacant positions.

Classified arts teaching staff can partner with credentialed teachers, this is especially effective in an elementary classroom. They could also be hired to support credentialed arts teachers already working in schools. A choreographer could assist in a theatrical or dance production, a woodwind specialist could assist a band director, a media artist could assist a visual arts teacher. Classified staff could also teach after school programs, which are funded under Proposition 28. In some cases, these classified teaching artists may pursue a credential and work for the district in that capacity.

When teaching artists are paid by a district, nonprofit arts organizations lose an income stream. There remains an important role for these organizations. Proposition 28 is a reordering of the arts education environment, freeing arts nonprofits from the

task of providing educational services that schools should have. Instead, they are given the opportunity to focus on their strengths.

In some cases, the arts organizations could provide arts programming to smaller districts or a consortium of districts. The schools and districts would have to propose a waiver that would be approved by the CDE. The criteria states that any waivers must adhere to the 80/20 split, with 80% going to pay the teaching artists. The issues of access and equity would also need to feature prominently in these waivers. Whether the CDE will grant them or not is unknown, although lobbying and communicating with the CDE can help to educate them about these possibilities. The 20% portion of the Proposition 28 money can also be used to hire these organizations to perform, present workshops for students, and provide professional development among other services.

## Administrative Challenges

There are many districts across the state that are still grappling with what Proposition 28 means. They do not have the administrative time/personnel to add it to their agendas. While there is a teacher shortage, research indicates that there does not appear to be a principal shortage. But there are many demands on a principal's time and they are growing. The average principal currently works a 60 hour week (Sparks & Banerji, 2016) and finding time to do more is a challenge. In many districts, enrollments are dropping, which adds to administrative workload as adjustments have to be made to staffing, scheduling, facilities, budgets, and liaising with unions. Administrators at the district office level face the same time pressures. They have a full set of job responsibilities and if something is added, something else needs to be let go.

Human resource managers and district credential analysts need better information around the issues of hiring and credentialing as regards Proposition 28. For example, there is a range of supplemental authorizations for both multiple and single subject holders that can allow current teachers to step into arts teacher roles. (Engdahl, 2023)

Counselors have been known to place new transfers, late enrollees, special education students, and emergent bilinguals into arts classes as a way to round out their schedules with "easy" classes. This done without regard as to the nature of arts education and what different arts disciplines offer to student learning. It is often done without consultation with the teacher. This attitude of arts being an "easy" class often influences Special Education instructional aides, who see this as a period in which they don't need to support their charges. The arts have the potential to be rich

welcoming educational experiences when the assignment of classes is made thoughtfully and takes the individual learning needs into account.

Counselors play an important role in helping students to meet graduation requirements and think about potential career paths. Like other administrators, they

Counselors, teachers, administration, special education teachers, and arts education leads will have to work together in their planning to ensure that students who receive special services do not lose access to arts education. Using an analogy from improv theater, say "YES and!"

are overburdened and it sometimes appears they are reducing schooling to ticking off boxes and meeting the requirements. This perhaps unwittingly creates an impression of education as something to be finished with and completed. Teachers,

however, see education as developing a love of lifelong learning and a necessary component of the 21st Century Skills.

When helping students and parents plan for college admissions counselors often show a bias towards "academic" subjects. This is increasingly out-of-step with college admissions as these institutions are valuing creativity as an important component of postsecondary success. There is bias as well within arts disciplines, four years of a high school band is fine, but four years of drama classes is too much.

## Recommendations

Administrators will need to build a coalition of teachers, parents, community members, TEPs, higher education arts departments, and arts organizations. Within this group, leadership will emerge that builds consensus and leads the initiative. Administrators can also call upon district office support, which may be primarily financial. While 1% of the Proposition 28 allocated funds can be used for administration, districts need to contribute more to hire a Teacher on Special Assignment (TOSA) or a district administrator for arts education. For the sake of efficiency, the reporting requirements for Proposition 28 should be handled by the same individual with appropriate support from principals and fiscal services. A district level TOSA or administrator can also support principals by leading the development of a district arts plan or, if a plan exists, updating it to reflect Proposition 28. Our ongoing research shows that districts with coherent arts plans are further along in implementation than those without.<sup>10</sup>

<sup>10</sup> Create CA <https://createca.org/> has excellent online resources to support coalition building and arts plan development.

Training and/or clear communication from the Commission on Teacher Credentialing to district and higher education credentials analysts is needed. There are a range of supplemental and added authorizations that allow general education credential holders to teach standards-based arts. There are likely qualified teachers already in the district that can step into VAPA teaching positions if these supplemental authorizations are utilized. The CTC should hold office hours and webinars on the subject, a practice they already have in place. This type of outreach is more valuable than the Coded Correspondence sent out by the CTC.

School counselors need professional development as well. They need to know the kinds of arts classes that meet graduation and academic requirements versus those that meet vocational and career goals so they may effectively advise students on course choice. Whether in academic or vocational classes the arts teach the rich transferable skills such as listening, observation, interpersonal communication, lateral thinking, decision making, and a tolerance for ambiguity. Perhaps the most important skills taught through the arts are habits of creativity, a willingness to learn from mistakes, and, in the words of Angela Duckworth, grit. These skills are needed for the many jobs in California's creative industries which are a large component of the state's economy. These businesses, which include but are not limited to music, film, publishing, game development, product design, and visual arts need those workers.

Finally, counselors need to be able to communicate to students and parents, especially those in the college track, the benefits of arts education. These skills are also important to get into and thrive in colleges and universities, more and more of which are using creativity as an entrance metric. Creativity is important to success in college and the job market. (Misha, 2023) In recent research by Dr. Indre Viskontas at the University of San Francisco, creativity indices are an equally valid predictor of college success as SAT/ACT scores and provide a far more diverse and inclusive view of who will succeed in college. (Gajda, et al, 2017)

## Lack of Clarity from the State

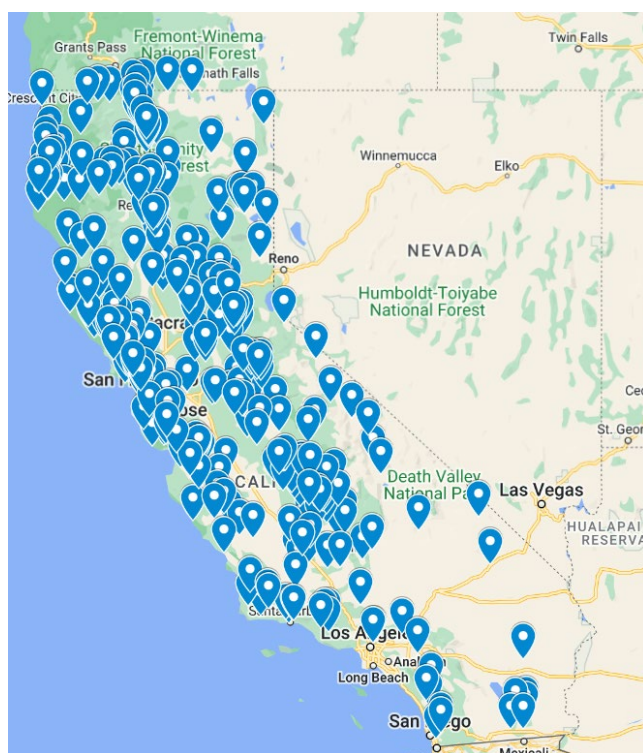
Although the CDE webpage on Proposition 28 is helpful, it is reactive and, as a whole, the CDE needs to take a proactive role. The State Superintendent of Public Instruction needs to take the opportunity to make CDE a leader in this arena through permanently assigning at least one full-time employee to oversee Proposition 29 implementation. The CDE also needs to issue clarifications regarding Proposition 28 with appropriate input from the field.

While the proposition is clearly written, as with all pieces of legislation, real world circumstances intrude. For example, in the following scenario how does a

district with falling enrollment adhere to supplement not supplant? A current arts teacher low in seniority is laid off because of budget cuts caused by drops in enrollment and in accordance with the local union collective bargaining agreements. Can they be rehired using Proposition 28 money? Or will their seniority force the laying off of a Proposition 28 funded position? What about a teacher hired with COVID era money that is now ended? If a teacher retires can their replacement be hired with Proposition 28 money? The supplement not supplant portion of the law financially puts arts educators in a somewhat protected position, but it does not shield them from collective bargaining agreements nor the variabilities in school populations. These are complex issues and strong CDE leadership can help districts move forward.

The CDE launched a teacher recruitment campaign in 2023. This is a positive first step, but needs strengthening. Resources also need to be assembled for second career teachers. A chatbot, rather than a FAQ page, would be very helpful in understanding what someone considering entering the teaching profession needs to do.

## Equity and Access



LEAs with less than 500

James S. Caterall's 2009 study examined the benefits that

"arts-rich"<sup>11</sup> schools provide students. (Catterall, 2009) It noted that low SES students were those who benefited the most from arts in their schools and perversely that they were the least likely to attend arts-rich schools. Proposition 28's structure - allocating money to all schools - aims to provide the benefits of arts-rich schools to all students.

The population distribution and geographic variability of California makes this challenging. In looking at the distribution of LEAs with less than 500, (those LEAs exempt from the 80/20 split) many are located in the far reaches of northern and eastern California. While small LEAs in urban areas have access to arts education resources (arts organizations, museums, teaching artists, etc.) where will schools in Tulelake, Horse Creek, Bridgeport, Eagle Mountain, Petrolia, or Shoshone find resources? Many of these LEAs serve Native American populations, how will we ensure they receive the benefits of Proposition 28?

Caterall notes that low SES schools that focus on remediation and the core subjects of Language Arts and Math have lower test scores than those that provide arts-rich environments. Proposition 28 provides the funding and teachers to create these arts-rich environments. A challenge will be to ensure that teachers and administrators in these schools do not perpetuate the failing models which some critics say fuel the school to prison pipeline.

Proposition 28 is meant for all students. As teachers plan they must remain cognizant of the issues of inclusion. How are special education students included? What differentiated instruction is needed for emergent bilinguals? Are community assets being used? Teachers should use the principles of Universal Design and

Culturally Relevant Pedagogy in lesson planning. (Silverstein, 2020)

Proposition 28 has the potential to start an imagination revolution.

Although after school programming can be funded with

Proposition 28 money, we hope that schools will not put all of their Proposition 28 resources towards it. While extended day programs are valuable, not all students can participate in them. Proposition 28 is not intended for those students who are interested in the arts, but to fully teach state arts standards to all.

Finding and retaining teachers who reflect the diversity of California's students is likewise important to the success of Proposition 28. New teachers can be recruited from the ranks of teaching artists who are diverse culturally and artistically. Community based artists often reflect the diversity of students and are another likely source for new teachers. The arts themselves should be considered more broadly: is Mariachi a better match than band, should Hmong dance be offered? What arts

---

<sup>11</sup> Catterall defines "arts-rich" broadly, including arts classes, participation in arts activities, and access to arts resources.



disciplines resonate with students? How can the emerging Media Arts field which includes electronic music production, animation, game development, or podcasting be used to tie into student interest?

## Recommendations

Geographically isolated schools could use the money to purchase equipment and supplies that enhance the teachers' ability to teach the arts. They could also provide professional development to the staff to help them improve their arts teaching skills. This could be a venue for outside organizations to provide support. Foundations, State Agencies (California Arts Council or CDE), and/or Higher Education could help with grants to promote travel to isolated schools, both virtually and in-person. Virtual and remote resources could also be developed. For those schools serving Native American communities, the artistic practices and resources available in the community should be accessed and highlighted.

Low SES schools, in addition to hiring arts teachers, could provide professional development to the staff to help them embrace the paradigm shift. Higher education, county office, and district administrative credential programs should look at their course offerings to ensure that the next generation of school leadership understands the value and power of the arts for students. Leadership is key to making it a success.

## Lack of Student Interest

Proposition 28 will increase the number of arts teachers and for many schools, increase the number of arts classes. This is an important consideration for schools that have allocations to support new arts teachers but are unlikely to fill new sections. Students have been impacted by COVID, which has led to learning loss and a fear of social interactions. They report that participation in arts classes can be scary because they fear looking stupid and exposing themselves to possible ridicule.

If students have not had arts experiences in elementary and middle school, the modalities of arts instruction can be unfamiliar and strange. How do they get the right answer when there are multiple right answers? This fear is especially present for tweens and teenagers, traversing the hormonal changes and social pressures they operate in, compounded by a world dominated by social media. Some students in high school also "don't have time" for the arts. They and their parents see themselves on the college track, focusing on academics.

## Recommendations

Ongoing professional learning for teachers, new art teachers, and counselors will be needed to recruit students for arts classes in middle and high school. The longer term solution is for arts instruction in elementary schools to be strengthened so that students have the arts integrated into their education. They need to be perceived by students as a norm in their education, not as something special.

Counselors need to be able to communicate to students and parents the beneficial transferable skills taught through art education classes. The skills of creativity, communication, critical thinking, collaboration, and cultural awareness are essential for getting into and thriving in colleges, universities and the workforce.

W.H. Downer Elementary School in San Pablo provides an example of integrated curriculum. Using history/social studies, English, theater, math, dance, music, and visual art 4th grade students and teachers create a final performance about the history of California that demonstrates authentic learning and the ability to communicate authentic understanding.

The hiring of arts teachers for elementary grades is therefore important, as is professional development for all elementary teachers. This professional development should go beyond developing an appreciation for arts in education to an understanding of how curricular integration enhances the teaching of all subjects. The field of arts education has led the way in curricular integration, so much so that arts integration is an important field studied by most arts educators.

By widening the field to curricular integration teachers can look beyond just integrating the arts into other subjects to integrating science and literacy, math and physical education, or social studies and writing. The new arts teachers hired under Proposition 28 can serve as resources for an entire school staff as they develop new understandings and practices. Drake and Burns (2004) offer that making connections through meaningful, well-designed integrated curriculum and effective instruction provides students opportunities to find relevancy and move beyond superficial learning—students can become “the producers of knowledge rather than consumers. (Mollette et al.)

In order to build curricular coherence TK-12, arts instructors in elementary, middle, and high school need to collaborate in creating vertical alignment. Vertical planning is necessary in California because prior to Proposition 28, many elementary and middle schools did not have arts teachers and students were not introduced to the arts. It ensures that arts curriculum has sequence, scaffolding, and standards

alignment so they can be taught at developmentally appropriate times. This planning not only aligns with standards, but can consider the physical opportunities and constraints of individual school sites. Understanding the obstacles to instruction provides the opportunities to overcome them.

Vertical integration planning uses data to identify gaps and bridges, incorporates different teaching modalities between classes and grades, and ensures ongoing communication, collaboration, coordination, assessment, and shared resources. This creates an arch of learning that begins in elementary school and is explicitly connected to opportunities in middle and high school and is rooted in the California Arts Standards. The communication among arts educators from all grade levels allows conversation as well about integrating community needs and resources into the schools.

An example of this interdisciplinary teacher credentialing is a program using interdepartmental cooperative planning that began this fall at CSU San Marcos. This is one of the 'grow your one' programming options.

These are teacher candidates who are already part of the CSUSM teacher credentialing program. They are liberal arts teacher candidates adding arts classes, and with the help of advisors to align requirements and goals, these students will be adding an arts supplemental authorization as they complete their multiple subject teaching credentialing program. (Mollette et al.) Those in this program will have the practices of art making to add to their teaching toolbox. Studies tell us that the practices of art making strengthen a teacher's classroom management and students' social emotional learning skills. (Peterson, 2023)

## Conclusion

Proposition 28 and the arts teaching workforce it creates and supports will have a major impact on elementary and secondary education. At a minimum, it will bring California on par with other states, such as Minnesota, Colorado, or New Jersey, that require and support arts education throughout TK-12 schooling. The funding allocation structure importantly provides funding to all schools, providing access for all students and a degree of equity that did not exist prior, when the quality of arts instruction in schools was predicted by the socio-economic status of the parents.

The largest obstacle to achieving this is finding and training qualified teachers and instructors who can support arts learning in every school. Teacher Education Programs - both general education and CTE - will have to increase their capacity and bring on more dance, theater, and AME programs. Simultaneously, recruitment of these teachers will need to be stepped up. This outreach needs to occur at every

level while the teaching profession as whole works to redefine the narrative about being a teacher.

Retaining the new arts teachers entering the workforce is important. TEPs will need to look at their programs for best practices. The Residency Model is proven to help teachers stay in the profession longer and should be more widely adopted. CTE programs should look to their offerings to determine what they can do to improve retention. Induction programs also play a key role in retaining new teachers, as does ongoing professional development. Sabbaticals for TK-12 teachers should be examined as a way for teachers to refresh themselves and return to the classroom with new vigor.

The arts have many benefits. Caterall's research indicates that students from arts-rich environments are more likely to vote and be active participants in a civil society, have higher levels of education, and more stable familial relationships. The arts bring into education concepts which are sometimes lacking: creativity, hope for the future, and joy. As California moves forward into a world beset with challenges these concepts have the potential to make the world today's students will live in a better place.

Arts education as the ability to change the trajectory of a child. It points them toward the possible, breathes into them creativity and vision, and allows them to experience a life-altering confidence. It helped create safe spaces for me when depression and darkness surrounded me . . . Arts education has helped me be seen by the world. I would not be the same without it. - Levar A. Jones, Executive Director, Project Goodman. Quoted in *Art for Life's Sake: The Case for Arts Education*, A Report of the Commission on the Arts

## APPENDIX

### Advocating to an Administrator About the Arts and Proposition 28

Every conversation with an administrator is going to be context specific. The good news is that there are many resources available to you about the importance of the arts. There are so many it would be foolhardy to list them here. A curated list of resources can be found at the conclusion.

In planning for a conversation with administrator, first determine the likely gaps in knowledge and/or misconceptions about the arts that need to be addressed:

- Lack of understanding about Proposition 28
- Lack of understanding about what the arts offer
- Belief that the arts are lightweight and only appropriate for “creative” students
- Belief that the arts do not contribute to the economic success of students
- Unaware of the complex learning that occurs in art classes
- Unaware of the life-time benefits of an arts-rich education
- Unaware of the importance of the arts for economic development
- Unaware of the vital link between SEL and the arts
- Concern for scheduling
- Misconception that “academic” classes means college admissions
- Misconception that the arts are play

Once you have considered which of the bullet points listed are important, start to plan the advocacy conversation. Good advocacy understands who the listener is, appeals to the heart, and appeals to the mind. People have known this for a very long time, our old friend Aristotle called it *ethos*, *pathos*, and *logos*.

Effective advocacy conversations usually include the following:

- A narrative that addresses the topic. The more personal the narrative the better and, in our experience, they are not hard to find among your colleagues, students or yourself. Some real-life examples are “middle school band was the only reason I bothered to show up at school (and now I am a teacher),” “I learned English by watching music videos on MTV (and now I am a teacher),” or “I had suicidal ideation as a teen but my art teacher listened to me and let me

create what I had to (and now I am a teacher).” If the narrative is yours, it is even more powerful.

- Research and data that supports your arguments. An emotional appeal is powerful, especially when backed up with facts. If the conversation does not have an emotional component, this data is especially important. For example, if parents are concerned that the arts distract students from getting into a good university, point out that Stanford and MIT value the arts humanities as intrinsic to the pursuits of technology and science and look for creativity in successful applicants.
- Provide solutions to overcome objections. Even if your listeners agree with you, the obstacle to getting it done may be lack of time and energy. If the principal is overworked (most of them are), give suggestions for allies and collaborators. If on the other hand, the administrator thinks you have a great idea but doesn't know how to achieve it, suggest a path to get it done.

Two other thoughts:

1. Always assume good intentions. These are not adversarial conversations. Most people from differing points of view support the arts in education.
2. Be as good a listener as a talker. Connection happens when you listen deeply and completely to another person.

### **Where Do We Recruit New Arts Teachers?**

Developing the next generation arts education workforce is a grassroots task for the entire community. Everyone involved needs to positively talk about the role that arts educators have in changing the lives of students and their communities. They need to talk about the benefits of being a teacher (which includes benefits). Given the predictions that most people entering the workforce now will have multiple jobs and careers; point out that arts educators not only teach the 21st Century skills, but they also master them! Being a teacher, especially an arts teacher means you are a creator, an entrepreneur, a project manager, a communicator, a collaborator, an expert at interpersonal skills, and a leader.

Practically, how can new teachers entering the pipeline be supported? Teacher turnover is a serious issue. (Carver-Thomas, 2019) There are two areas which support teachers to stay in the profession longer. One proven method is a residency model for field work during a credential program. The

Residency Lab helps LEAs to support credential candidates with funding and support. TRL also facilitates greater collaboration between LEAs and credential programs. Finally, TRL supports schools in developing a teaching workforce that reflects the diversity of California's students. Unfortunately, TRL is not as well utilized as it should be. LEAs need to re-examine its programs and it can develop new arts educators.

District Induction programs fill the important role of leading new teachers to clear their credential. Thoughtful, well-planned programs that include a focus on using the principles of Socio-Emotional learning help teachers become more effective and build an *esprit de corps*.

### Resources

The good news is that there are many resources available to you about the importance of the arts.

Here are a few curated suggestions to add your thoughts and steps for your next administrator meeting on - Advocating About the Arts and Proposition 28.

**ART=OPPORTUNITY** These are informational cards on what the arts do for students. Each card has a statement such as "Art nurtures hope and resiliency" and then has citations on the back. Created by Art=Opportunity at CSU SM. Cards are downloadable.

[https://www.csusm.edu/artopp/tons\\_of\\_research/english.html](https://www.csusm.edu/artopp/tons_of_research/english.html)

**Arts Education and Social Emotional Learning: A Secret Weapon for Our Students** This brief online article from the National School Boards Association provides a brief report from the University of Chicago on the subject.

<https://www.nsba.org/ASBJ/2021/April/arts-education-and-social-emotional-learning>

**The full report is at:** [Arts Education and Social-Emotional Learning Outcomes Among K-12 Students | UChicago Consortium on School Research](#)

**ArtsEdSEL** Excellent resources from the New Jersey Department of Education.

[Home - SELARTS](#)

**Art for Life's Sake** An excellent report from the American Academy of Arts & Sciences

<https://www.amacad.org/sites/default/files/publication/downloads/2021-Art-for-Lifes-Sake.pdf>

**The Importance of Arts Education for High School Students** Concrete intersections of the arts and student learning, work and personal growth

<https://www.princetonreview.com/college-advice/arts-education-for-high-school-students>

**Preparing Students for the Next America: The Benefits of an Arts Education**

From the Arts Education Partnership (AEP) this brochure lists citations for all its facts.

[Preparing-Students-for-the-Next-America\\_The-Benefits-of-an-Arts-Education.pdf \(aep-arts.org\)](#)

**Statistics Highlighting the Importance Of Art Education in Schools**

The Statistics give educators and policy makers the evidence that art Education is integral for students to positively and fully navigate academics and life.

<https://worldmetrics.org/importance-of-art-education-statistics/>

**What You Need to Know about Culture and Arts Education** When child see themselves in art, they can see others that are different from themselves

<https://www.unesco.org/en/articles/what-you-need-know-about-culture-and-arts-education>

**To find about more about Teacher Residencies and The Residency Lab**

<https://sites.google.com/cdefoundation.org/trlresourcessite/resources-for-vapa-residencies/prop-28?authuser=0>



### Works Cited

California Commission on Teacher Credentialing. (2024). *Grant Funded Programs - Classified School Employee Teacher Credentialing Program*. California Commission on Teacher Credentialing. Retrieved October 6, 2024, from <https://www.ctc.ca.gov/educator-prep/grant-funded-programs/Classified-Sch-Empl-Teacher-Cred-Prog>

California Community Colleges. (2018). *CALIFORNIA COMMUNITY COLLEGES Teacher Preparation Programs*. California Community Colleges. Retrieved October 6, 2024, from <https://www.cccco.edu/-/media/CCCCO-Website/Files/Workforce-and-Economic-Development/DWM/teacher-preparation-programs-ada.ashx>

Carras, C. (2024, September 18). *California's film industry crisis: Will stronger tax credits help?* Los Angeles Times. Retrieved October 6, 2024, from <https://www.latimes.com/entertainment-arts/business/story/2024-09-18/californias-film-industry-is-in-crisis-can-it-be-saved>

Carver-Thomas, D., Kini, T., & Burns, D. (2020, October 15). *Sharpening the Divide: How California's Teacher Shortages Expand Inequality*. Learning Policy Institute. Retrieved October 7, 2024, from <https://learningpolicyinstitute.org/product/sharp-divide-california-teacher-shortages-report>

Catterall, J. S. (2009). *Doing Well and Doing Good by Doing Art: A 12-year National Study of Education in the Visual and Performing Arts: Effects on the Achievements and Values of Young Adults*. Imagination Group/I-Group Books.

Commission on Teacher Credentialing. (2024). *Approved Institutions and Programs*. <https://www.ctc.ca.gov/commission/reports/data/approved-institutions-and-programs>

*Commission [on Teacher Credentialing] - Reports - All Reports and Data.* (2014).

California Commission on Teacher Credentialing. Retrieved October 6, 2024, from <https://www.ctc.ca.gov/commission/reports/all-reports>

*Dashboard | Creative Economy.* (2024). Otis College of Art and Design. Retrieved October 6, 2024, from <https://www.otis.edu/about/initiatives/creative-economy/dashboard.html>

Drake, S & Burns, R (2004) *Meeting Standards Through Integrated Curriculum*. ASCD Books.

*Educator Pay Data 2024 | NEA.* (2024, April 18). National Education Association. Retrieved October 6, 2024, from <https://www.nea.org/resource-library/educator-pay-and-student-spending-how-does-your-state-rank>

Engdahl, E. (2023). *Thanks to Proposition 28 School Districts Need Arts Teachers*. California County Superintendent's Arts Initiative. <https://cacountyarts.org/new-resource-on-credentialing/>

Fitz, J., & Yun, C. (2024, April 1). *Successful Teacher Residencies: What Matters and What Works*. Learning Policy Institute. Retrieved October 6, 2024, from <https://learningpolicyinstitute.org/product/successful-teacher-residencies-brief>

Gajda, A., Karwowski, M., & Beghetto, R. A. (2017). Creativity and academic achievement: A meta-analysis. *Journal of Educational Psychology*, 109(2), 269–299. <https://doi.org/10.1037/edu0000133>

Gazzaniga, M. (2008). *Learning, Arts, and the Brain* [The Dana Consortium Report on Arts and Cognition]. Dana Foundation. <https://dana.org/app/uploads/2023/09/learning-arts-and-brain-dana-press.pdf>

Kisida, B. (2021). *Art for Life's Sake: The Case for Arts Education*. American Academy of Arts and Sciences. Retrieved October 3, 2024, from

<https://www.amacad.org/sites/default/files/publication/downloads/2021-Art-for-Lifes-Sake.pdf>

Kisida, B., Bowen, D. H., & Greene, J. P. (2017, December). Cultivating Interest in Art: Causal Effects of Arts Exposure During Early Childhood. *Early Childhood Research Quarterly*. <https://www.artsedsearch.org/study/cultivating-interest-in-art-causal-effects-of-arts-exposure-during-early-childhood/>

Kwok, A. (2024, March 13). *Effective support is key to keeping new teachers in the profession*. EdSource. <https://edsource.org/2024/effective-support-is-key-to-keeping-new-teachers-in-the-profession/707706>

Lambert, D. (2024, February 9). *California adding apprenticeships to teacher recruitment toolbox*. EdSource. Retrieved October 6, 2024, from <https://edsource.org/2024/california-adding-apprenticeships-to-teacher-recruitment-toolbox/705245>

Maurer, J., & McBride, M. A. (2019, June). *Arts Education and Social-Emotional Learning Outcomes Among K-12 Students*. UChicago Consortium on School Research. Retrieved October 6, 2024, from <https://consortium.uchicago.edu/publications/arts-education-and-social-emotional-learning-outcomes>

Misha, A. (2023) *The Impact of Creativity on College and Career Readiness*. <https://www.edsurge.com/news/2023-05-05-the-impact-of-creativity-on-college-and-career-readiness>

Mollette, M., Norman-Goins, K., Walker, P., & Collins, C. (2024). *Professional Learning in Arts Integration Improves Outcomes*. NAESP. <https://www.naesp.org/resource/professional-learning-in-arts-integration-improves-outcomes/>

Peterson, E. (2023, May 25). *The Arts as a Vehicle for Social-Emotional Learning Through SEAL*. Arts Education Partnership. Retrieved October 6, 2024, from <https://www.aep-arts.org/the-arts-as-a-vehicle-for-social-emotional-learning-through-seal/>

*Proposition 28—Arts and Music in Schools Funding - Transforming Schools: Superintendent's Initiatives (CA Dept of Education)*. (n.d.). California Department of Education. Retrieved October 6, 2024, from <https://www.cde.ca.gov/eo/in/prop28artsandmusicedfunding.asp>

Shand, R., Madhani, N., & Austin, K. (2023). *Teacher Residencies as an Approach to Teacher Diversity*. Issues in Teacher Education. Retrieved October 6, 2024, from <https://www.itejournal.org/wp-content/pdfs-issues/spring-2023/08shand&madhani&austin.pdf>

Silverstein, L. B. (2020, January 4). *Arts Integration and Universal Design for Learning Explore the powerful alignment between arts integration and three principles that guide Universal Design for Learning (UDL)*. The Kennedy Center. Retrieved October 6, 2024, from <https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/articles-and-how-tos/articles/collections/arts-integration-resources/arts-integration-and-universal-design-for-learning/>

Sparks, S. D., & Banerji, O. (2016, November 1). *Principals Work 60-Hour Weeks, Study Finds*. Education Week. Retrieved October 6, 2024, from <https://www.edweek.org/leadership/principals-work-60-hour-weeks-study-finds/2016/11>

*Statewide Residency Technical Assistance Center (SRTAC) -*  
<https://srtac.sccoe.org/about>.

*Teacher Residency Grant Program - Additional Resources.* (2024). California Commission on Teacher Credentialing. Retrieved October 6, 2024, from <https://www.ctc.ca.gov/educator-prep/teach-res-grant-add-resources>

*Teacher Supply in California, 2022-23 A Report to the Legislature.* (2024, April 1). California Commission on Teacher Credentialing. Retrieved October 6, 2024, from [https://www.ctc.ca.gov/docs/default-source/commission/agendas/2024-04/2024-04-3d.pdf?sfvrsn=776e3db1\\_3](https://www.ctc.ca.gov/docs/default-source/commission/agendas/2024-04/2024-04-3d.pdf?sfvrsn=776e3db1_3)

## Glossary

1. **AME** - Arts, Media and Entertainment. The CTE credential to teach any arts discipline.
2. **AMS** - Arts and Music in Schools Act, official name of Proposition 28,
3. **BA/BS** - Bachelor of Arts/Bachelor of Science
4. **CDE** - California Department of Education
5. **CDEF** - Californians Dedicated to Education Foundation
6. **CCSS** - Common Core State Standards
7. **COE** - County Office of Education
8. **CSET** - California Subject Examinations for Teachers
9. **CTC** - California Commission on Teacher Credentials
10. **CTE** - Career Technical Education
11. **CTEIG** - Career Technical Education Incentive Grant
12. **EB** - Emergent Bilingual students
13. **ELL** - English Language Learner
14. **FTE** - Full-Time Equivalent (used in discussions about staffing for arts programs).
15. **LEA** - Local Education Agency, usually refers to school districts but includes any entity in charge of schools, for example, a COE or individual charter school.
16. **LCAP** - Local Control and Accountability Plan
17. **PD** - Professional Development
18. **SRTAC** - Statewide Alliance for the Recruitment of Teachers and Coaches
19. **SEL** - Social and Emotional Learning
20. **SLO** - Student Learning Outcomes
21. **SPED** - Special Education
22. **STEM** - Science, Technology, Engineering, and Mathematics
23. **TEP** - Teacher Education Program
24. **TOSA** - Teacher on Special Assignment
25. **TPE** - Teacher Performance Expectations
26. **TRL** - The California Residency Lab
27. **VAPA** - The visual and performing arts, referring to the various disciplines of dance, media arts, music, theater, and visual arts

### Terms

1. **Growth Mindset** - A growth mindset is the belief that personal characteristics, such as intellectual abilities, can be developed, and a fixed mindset is the belief that these characteristics are fixed and unchangeable

<https://teachingcommons.stanford.edu/teaching-guides/foundations-course-design/learning-activities/growth-mindset-and-enhanced-learning>

2. **Social Emotional Learning** - SEL can help all young people and adults thrive personally and academically, develop and maintain positive relationships, become lifelong learners, and contribute to a more caring, just world. Components are: self-management, self-awareness, social awareness, relationship skills, and responsible decision making. <https://casel.org/>
3. **Statewide Residency Assistance Center** (SRTAC) SRTAC is a collaborative initiative involving: Santa Clara, Humboldt, Sacramento, Tulare, and San Diego County Offices of Education (COE), The Residency Lab, WestEd, and the UCLA Teacher Education Program. Our mission is to deliver specialized, developmentally appropriate technical assistance and comprehensive support to residency programs across California, focusing on both Teacher and Counselor residencies. Funded by a grant from the California Commission on Teacher Credentialing (CTC), SRTAC is dedicated to enhancing the effectiveness, success, and sustainability of residency programs and is an active state-wide collaborator. <https://srtac.sccoe.org/>
4. **Proposition 28** (AME)- Arts and Music in Education Act. 2022. <https://createca.org/prop-28-arts-and-music-in-schools-planning-toolkit/prop-28-ams-common-questions/> FAQ and Legislation
5. **21st Century Skills** - Communication, Collaboration, Creativity, Critical Thinking and Cultural Awareness.. [https://en.wikipedia.org/wiki/21st\\_century\\_skills](https://en.wikipedia.org/wiki/21st_century_skills)

## Organizations Supporting the Arts

### [California Arts Education Data Project](#)

Create CA and the Arts Education Data Project developed these interactive dashboards to track arts education teachers and student participation in the arts. This data can help parents and community members contextualize their arts education advocacy efforts and assist school leaders in their arts planning efforts by helping them identify gaps in arts offerings.

### [California County Superintendents Office of Arts Initiative](#)

The Statewide Arts Initiative works at all levels to strengthen and expand arts education in California Public Schools and increase student access to sequential, standards-based arts education through a full complement of services utilizing the statewide county office of education infrastructure.

### [California Department of Education Proposition 28](#)

The informational pages on Proposition 28 including FAQs and forms for reporting.

### [California Department of Education Arts Standards and Framework](#)

The California Arts Standards are the state adopted standards in dance, media arts, music, theater, and visual arts. They are sequential grade by grade. These standards were deliberately written as “process” standards, meaning that the standards for each grade level indicate the processes and skills students should be taught at each grade level. This is opposed to a more traditional way of writing standards in which a discrete body of knowledge to be learned at each grade level is set down. They were written by disciplinary experts from TK-12 and higher education and adopted by the State Board of Education in January, 2019.

The VAPA Framework is a large document written to support teachers in the implementation of the standards.

### [CREATE CA](#)

Building a movement for arts education and need everyone in. We have something for everyone, regardless of how much time you have. Choose your advocacy path!

### [Thanks to Proposition 28 California School Districts Needs Art Teachers](#)

CA County Superintendents Office of Arts Initiative

### [The California Arts Project](#) (TCAP)

The California Arts Project is part of a network of nine discipline-based statewide projects that support on-going quality professional development. Activities and programs are designed by university faculty, teacher leaders, and teacher practitioners to improve instructional practices and lead to increased achievement for all students.

## **Professional Organizations**

[California Dance Education Association](#) (CDEA)

[National Association for Media Arts Education](#) (NMAAE)

[California Music Educators Association](#) (CMEA)

[California Educational Theatre Association](#) (CETA)

[California Arts Education Association](#) (CAEA)