



PERFORMING ARTS PROGRAM

STRATEGIC FRAMEWORK
2012-2017

THE WILLIAM AND FLORA HEWLETT FOUNDATION

OCTOBER 2012

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Cover photo by RJ Muna of Alonzo King
LINES Ballet dancer Caroline Rocher.
Photo courtesy of Alonzo King LINES Ballet.

THE HEWLETT FOUNDATION'S PERFORMING ARTS PROGRAM ENVISIONS A THRIVING arts ecosystem that benefits individuals and communities across the San Francisco Bay Area. In the face of demographic and technological change, the Program seeks to encourage continuity and audience engagement, ensure access to arts education, and bolster critical infrastructure. In the following chapters, this plan lays out the Program's priorities for renewing its long-term commitment to the performing arts.

1. WHY DOES HEWLETT INVEST IN THE PERFORMING ARTS?

The performing arts offer a unique human experience that bridges cultural and generational lines. Philanthropy plays an important role in supporting the performing arts; in the Bay Area, the Hewlett Foundation is especially crucial because of its philosophy, its large size, and its approach to providing multi-year general operating support.

2. WHAT IS THE PROGRAM'S GOAL?

The Program's goal is to **ensure continuity and innovation in the performing arts through the creation, performance, and appreciation of exceptional works that enrich the lives of individuals and benefit communities throughout the Bay Area.** The Program will pursue this goal in three main ways: continuity through public engagement, multidisciplinary arts education, and strong field-wide infrastructure.

3. HOW WILL SUCCESS BE MEASURED?

The Program will track its progress against specific targets for a detailed set of metrics corresponding to the activities and components described in the logic model. It will also track the overall state of the arts environment against reference points to validate its understanding of audience interest and use expected return (ER) estimates to assess grantee effectiveness.

4. HOW WILL THE PLAN BE IMPLEMENTED?

The Program's operational plan remains consistent with its recent history and goals. A budget has been developed that assumes no major funding changes in the future, while retaining enough flexibility to accommodate grantee attrition. The Program is launching additional research, and a monitoring and evaluation plan will help structure the way progress is tracked and outcomes are assessed.



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WHY DOES HEWLETT INVEST IN THE PERFORMING ARTS?

THE PERFORMING ARTS OFFER A UNIQUE HUMAN EXPERIENCE THAT BRIDGES cultural and generational lines. Philanthropy plays an important role in supporting the performing arts; in the Bay Area, the Hewlett Foundation is especially crucial because of its philosophy, its large size, and its approach to providing multi-year general operating support.

RATIONALE: THE VALUE OF THE PERFORMING ARTS

Over the millennia, artists, philosophers, and researchers have made countless attempts to explain the value of the arts. The fact that this question remains unresolved is a testament to the highly personal nature of engagement with the arts. At the same time, it is a clue to what makes the arts so uniquely valuable. Each arts participant, from the creator to the performer to the audience member, interprets the experience through an individual lens. Yet these experiences are shared with others, often communally, as when an audience gathers to attend a performance.

This interplay between the highly personal and shared experience makes the performing arts a powerful vehicle for individual expression and understanding and for community establishment and cohesion. The performing arts enrich our lives, giving each of us deeper insight into the human condition and creating avenues for personal expression. They also strengthen communities by bringing people together and offering opportunities for individuals to engage one another on intellectual, emotional, and spiritual levels. Shared artistic experiences can be powerful unifying forces, affirming deep bonds across cultural, ethnic, and generational lines.

That the performing arts generate several important benefits is not only intuitive, but also supported by research. Experts divide the benefits into two categories: *intrinsic* and *instrumental*. Intrinsic benefits to individuals include profound emotional experience, cognitive growth, empathy, and social bonding. Instrumental benefits to communities include economic activity, community development, and cross-cultural understanding (McCarthy et al., 2004). These benefits enrich people's lives and encourage stronger, more harmonious communities.

Field research to define and measure the benefits of experiencing the performing arts has yielded two significant results. First, the benefits—both intrinsic and instrumental—experienced by an audience member or participant can be measured, and second, producers and presenters can affect the amount and type of benefit created (Brown and Novak, 2007). Therefore, a strategic funder can maximize the benefits to individuals and communities by selecting whom to fund.

The Hewlett Foundation invests in the performing arts to do just that. The Performing Arts Program aims to encourage the people of the Bay Area to experience the arts and to maximize the benefit they derive from their experiences.

THE ARTS ENVIRONMENT: A FIELD IN TRANSITION

Audiences, artists, and institutions evolve over time, reflecting changes in society at large. Two major factors, changing demographics and changes in the ways people experience the arts, are accelerating that evolution.

The San Francisco Bay Area is in the midst of a profound demographic shift. As shown in Figure 1, thirty years ago only 30 percent of Bay Area residents were people of color, defined here to include ethnically Hispanic whites and members of any other race. In 2000, that percentage was 49 percent, and twenty years from now, it is projected to be 65 percent. At the same time, the region's total population continues to grow. There are more people over the age of 65 and under the age of 18 than ever before in our history. There is also a growing income disparity between the wealthiest and poorest in our communities (U.S. Census Bureau, 2011 and State of California, Department of Finance, 2007a and 2007b).

These demographic shifts are among the most significant drivers of change in arts participation. As the face of the Bay Area changes along racial, ethnic, generational, and economic dimensions, so do the experiences, interests, tastes, preferences, ticket-buying patterns, and cultural contexts of its artists and audiences. For example, a recent study of arts participation in inland California found that participation rates in participatory dance activities (e.g., social dancing and learning dances from friends or family members) among Hispanic, African American, and Native American communities was more than twice that of whites, while whites had higher participation rates in observational dance activities—e.g., attending performances by dance companies (Brown and Novak, 2008).

Alongside these demographic changes, young people are missing out on opportunities to experience the arts. Figure 2 shows that, as of 2007, only 11 percent of California schools provided sequential, standards-based instruction in all four Visual and Performing Arts (VAPA) disciplines required by state standards, and some 29 percent offered programs in none (Woodworth et al., 2007).

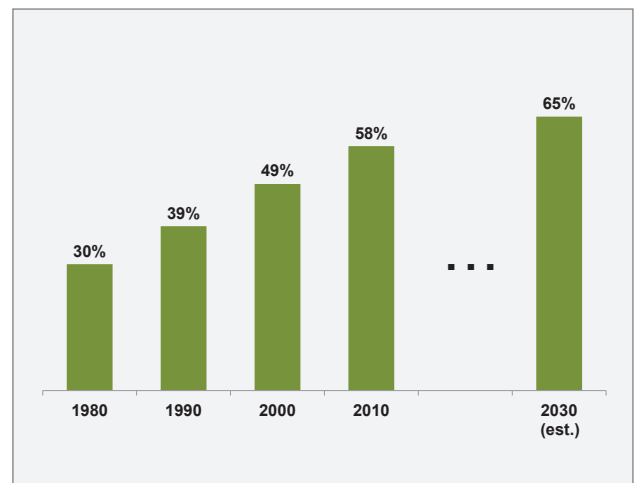


FIGURE 1 Bay Area communities of color are growing Eleven-county population share of people of color.

Many forces are changing the way people experience the arts. Technology and new media give individuals the ability to experience the arts whenever and wherever they want. Artists and audiences make use of advanced technology and social media to create, experience, and augment artistic works. Ticket-buying behaviors have shifted from a traditional subscription model to one where single-ticket purchases predominate. These changes put pressure on established entities while opening up new realms of creativity and expression.

Throughout its history, the Program has adapted its approach to changing social and cultural conditions. Today, the Program finds itself well positioned to continue serving the needs of the Bay Area’s artists and audiences. As the pace of change accelerates, the Program is prepared to maintain its commitment to the arts and continue to play a leading role in the Bay Area cultural community.

THE FOUNDATION’S ROLE: A TRADITION OF LEADERSHIP

The performing arts field depends on philanthropy to ensure artistic quality and accessibility. Since the Hewlett Foundation began supporting the performing arts, it has played an especially pivotal role for several reasons.

- It maintains a regional focus on the nine counties of the San Francisco Bay Area, with limited additional activity in Santa Cruz and Monterey counties.
- It is one of the largest arts funders in all of California, and it has traditionally provided significant multi-year general operating support for most of its grantees.
- It has persisted in providing a significant portion of its support in unrestricted form, while other funders have increasingly favored project support.

By carrying these central grantmaking principles forward, the Foundation exerts a stabilizing influence on the Bay Area performing arts community. Its consistency in reaching a broad constellation of arts organizations with financial and technical support has been a tremendous asset to the region for decades. Among artists, arts administrators, educators, and peer funders, the Hewlett Foundation is viewed as a prominent leader within the community.

Although the arts environment continues to change, the benefits of arts participation are as important now as ever, and the Foundation’s role as a thought leader and institutional linchpin remains crucial. Combining its broad view of the arts environment with its deep understanding of each of its grantees, the Program is able to ensure that individuals and communities have access to outstanding artistic experience and the benefits those experiences create.

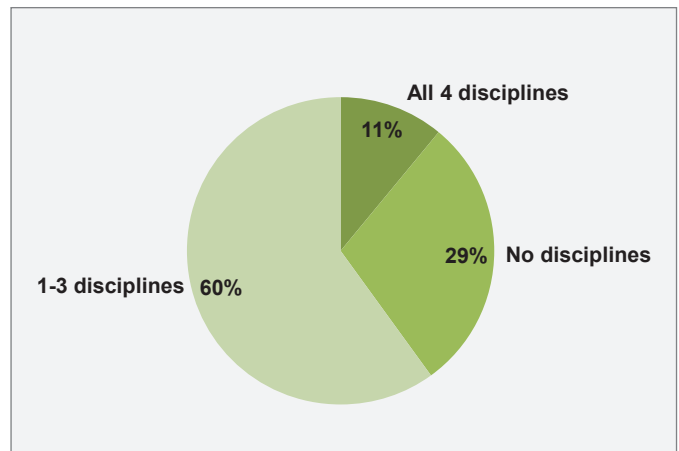


FIGURE 2 Schools struggle to meet arts education standards
Percent of California K–12 schools offering instruction in the four Visual and Performing Arts disciplines, 2007.



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WHAT IS THE PROGRAM'S GOAL?

THE PROGRAM'S GOAL IS TO ENSURE CONTINUITY AND INNOVATION IN THE performing arts through the creation, performance, and appreciation of exceptional works that enrich the lives of individuals and benefit communities throughout the Bay Area. The Program will pursue this goal in three main ways: continuity through public engagement, multidisciplinary arts education, and strong field-wide infrastructure.

PROGRAM GOAL

The *continuity* aspect of the Program's goal has two elements: sustaining institutions and continuity of multiple traditions. The Program sustains arts organizations that have become deeply ingrained in the culture and character of the region. Second, sustaining multiple traditions enables cultural transmission from one generation to the next, and allows successive generations of audiences to share strands of common cultural experiences and identify with the ideas and values those experiences express. This common base of experience is adapted and reimagined by each individual, creating a vibrant interplay between the traditions of the past and the dynamics of the modern world.

Innovation, the second element of the Program's goal, ensures continued creative vibrancy in the arts community, attracting new audiences and engaging new participants. Innovative concepts may arise from many sources, and within a hospitable arts environment, they may grow and thrive to create new avenues for artistic expression and creative productivity.

Together, continuity and innovation are the hallmarks of a healthy arts environment. Such an environment is beneficial for *individuals* and the *communities* to which they belong. The Program believes that, rather than encouraging a small number of arts organizations to serve all aspects of all communities in all ways, a portfolio approach to grantmaking will be most effective. This approach allows individual arts organizations to develop and pursue specific missions, while the Program distributes resources broadly to create a meaningful net effect. Arts organizations with broad-based missions and audiences play an equally important role in the Program's portfolio as the organizations with more specialized programs and participants.

The Program’s goal that emphasizes *exceptional works* reaffirms its support for arts organizations that are dedicated to quality, according to the conventions of their particular discipline, form, aesthetic, and community. The Program seeks grantees that view high-quality artistic achievement as central to their missions. Indeed, the Program will continue to base its grantmaking activities on five selection criteria: artistic quality, depth of engagement, leadership, financial responsibility, and strategic alignment with the portfolio. Chapter 3 will demonstrate some of the new ways the Program will apply these criteria.

The Program will continue to provide multi-year general operating support. These grants give organizations the financial capital and flexibility they need to pursue their artistic agendas as they see fit. We will also provide project funding, as appropriate, to organizations whose core missions do not align with the Program but that have specific programs or projects that help to maintain the diversity and vibrancy of the arts community.

PROGRAM SCOPE: THE SAN FRANCISCO BAY AREA

The Performing Arts Program has long concentrated on creating opportunities to experience the arts in the San Francisco Bay Area, with a focus on Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Santa Clara, Solano, and Sonoma counties and limited support for Monterey and Santa Cruz counties. Arts organizations are eligible for support if they are based and/or provide direct services in this area.

The Program continues to focus on the performing arts, which it defines to include the following disciplines: music, dance, theater, opera, musical theater, and film/media. Within arts education, the Program focuses on statewide multidisciplinary efforts, including visual arts, that meet curricular standards.

LOGIC MODEL: ENGAGEMENT, ARTS EDUCATION, AND INFRASTRUCTURE

In an effort to simplify the way it organizes and tracks its funding, the Program has created a new logic model, as presented in Figure 4 below. This new model departs from its predecessor in the way it organizes its contents to emphasize the differences between grantees’ major activities and to articulate the rationale for the Program’s support. The new logic model will help clarify and improve the way the Program tracks its progress toward outcomes across different categories of grantees.

Under the new logic model, the three components pursued by the Program are:

1. **Continuity and Engagement:** Bay Area public engages in a variety of arts experiences.
2. **Arts Education:** California students have equitable access to multidisciplinary arts education opportunities.
3. **Infrastructure:** Organizations and artists have the resources to be effective.



FIGURE 3 Program scope area

HEWLETT FOUNDATION PERFORMING ARTS PROGRAM LOGIC MODEL

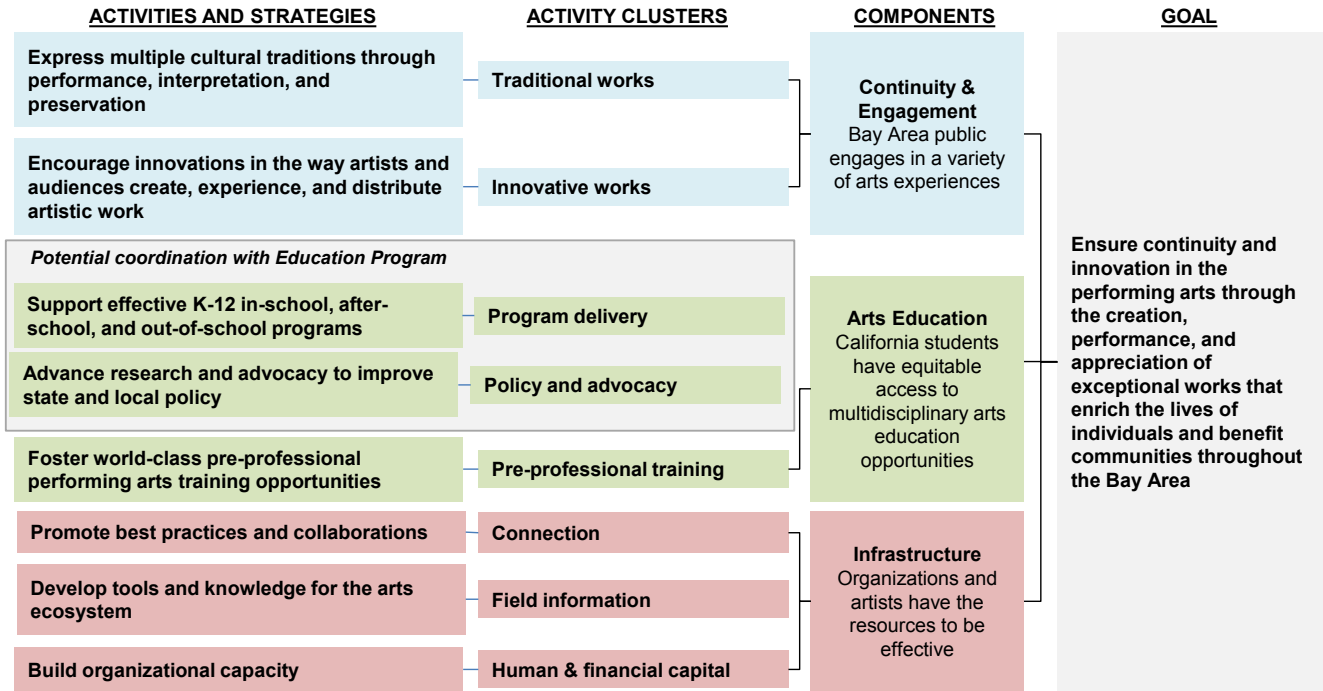


FIGURE 4 Detailed logic model

Continuity and Engagement

This component encompasses the many grantees that the Program supports primarily because they create opportunities for individuals and communities to participate in the arts. By providing general operating support to these grantees, the Program aims to strengthen engagement across diverse communities in ways that establish continuity and nourish innovation.

Currently, the grantee portfolio under this component incorporates a wide range of artistic disciplines, aesthetics, and traditions. The Program divides this space into two categories: works from multiple traditions that express the region’s diversity, and innovative new works and emerging cultural expressions. The Program supports organizations working in multiple cultural traditions, as well as organizations exploring new artistic ground with innovative works and emerging cultural expressions.

This categorization is necessarily imperfect, since many organizations bridge the boundaries that divide different styles and traditions. However, it allows the Program to represent the primary roles played by different grantees. The Program can then use this classification to track and refine the different tools and strategies that will encourage continuity and engagement.

- Traditional works:** The Bay Area is home to diverse communities with an immeasurable variety of disciplines, aesthetics, and cultural practices from around the world. The Program supports organizations producing, presenting, and preserving the great works from a range of different traditions to ensure access to participation opportunities reflective of the demographic diversity of our region.

Over the past two decades, the Program has been seeking out community-based arts organizations that are dedicated to serving particular target communities, defined by geography, race/ethnicity, or identity. They often encourage multiple modes of participation in the arts—attending, performing, and creating—which is one of the best ways to inspire and maintain high levels of engagement. They also foster cultural transmission and community cohesion, as multiple generations come together to teach, learn, perform, and appreciate performing arts with deep community significance.

- **Innovative works:** As a creative endeavor, the performing arts are continually renewed and invigorated by innovation. This innovation can take many forms, including the development of new cultural expressions, the creation of new works, and the integration of technology and media to expand and redefine the artistic experience and the roles played by artists and audiences.

The Program supports innovation through several avenues as well. It provides direct support for arts organizations that consistently challenge the field’s boundaries and reinvent the artistic experience. These organizations challenge participants with adventurous new visions of what the performing arts are today and could be tomorrow.

In addition, much of the Program’s support for innovation passes through important regrantee partners. These regrantees enable the Program to reach the grass roots of innovative artistic work by supporting individual artists and very-small-budget arts organizations, through pooled funding programs that target specific geographies or disciplines.

Arts Education

Although the Program has provided significant support for arts education over many years, this is the first time that it features so prominently in the strategic framework. This component creates opportunities for California K-12 students to participate in the arts in many ways, from early engagement programs to professional-level training. There are two main reasons the Program places such a high priority on arts education: first, it develops a lifelong interest in the arts among students, thus building audiences for the future; and second, it serves the Program’s interest in encouraging arts participation across different communities.

Empirical research has shown that childhood exposure to arts education strengthens subsequent demand for arts experiences (Zakaras and Lowell, 2008). It also creates experiences that can encourage careers in the arts or allied fields, strengthening the creative and administrative core of the community. Although it may take many years for these effects to be observable in regional attendance levels, the Program is confident that its investments will eventually yield results. Indeed, current research also suggests that declining arts participation among adults today coincides with reductions in public arts education participation during their school years in the 1970s and 1980s (Rabkin and Hedberg, 2011).

The other main benefit of investing in arts education is that, particularly through the public education system, arts education can reach a broadly representative segment of the population at a critical time during the development of a relationship with the arts. The Program aims to reach Californians of all races, ethnicities, incomes, and education levels with the

benefits of the arts, and investing in youth arts education is one of the most effective ways to accomplish this.

The Program's arts education activities fall into three categories: policy and advocacy work, delivery of outstanding arts education both in and out of school, and pre-professional training for exceptional young artists.

- **Program delivery** covers a variety of programs that reach students directly with arts education experiences. The Program aims to support the most effective arts education programs, whether they reach students in school, after school, or out of school. The effectiveness of these programs will be magnified by helping grantees reach more students directly and by encouraging the spread of the most effective methods to other organizations.
- **Policy and advocacy** aims to encourage the adoption of public education policies that promote arts education. Through grassroots efforts and institutions that create and implement these policies, the Program focuses its work primarily at the state and local levels. This activity includes supporting both grantees that develop research to inform policymakers and those that ensure all schools meet existing standards. The Program seeks to increase the relative priority schools and policymakers place on arts education and to promote best practices.
- The Program supports key stakeholder groups to develop and disseminate the message that arts education is an important investment for communities to make in their children. The Program reaches parents, educators, administrators, and policymakers to raise awareness and encourage them to support measures that strengthen arts education programs in schools.
- **Pre-professional training** aims to ensure that world-class training opportunities are available to the exceptionally talented youth who will mature into the next generation of great performing artists. Although aimed at a relatively small segment of potential students, this work is important for ensuring a continuity of artistic traditions and reinforcing the cultural significance of the region. Pre-professional training organizations refresh the pool of talent that makes the Bay Area artistic community vibrant and serve directly as centers of creative activity. These organizations may also train students in a variety of disciplines, forms, and aesthetics, further strengthening the diversity of artistic experiences practiced and appreciated in the Bay Area.

Since 2005, the Performing Arts Program has worked closely with the Foundation's Education Program to fund arts education research, policy, and delivery in California's K-12 public schools. Moving forward, the two programs will build this common ground, including arts education advocacy efforts and model programs that encourage deeper learning skills, as appropriate.

Infrastructure

To have a healthy and vigorous performing arts environment, artists and arts organizations must have the resources they need to grow and thrive. Often, however, arts organizations find themselves undercapitalized relative to their needs and ambitions, and coordination problems make it difficult to build and maintain shared community resources. The Program plays a limited, but nonetheless important, role by investing in critical infrastructure and organizing efforts to encourage cooperative solutions to the performing arts sector's needs.

The Program's efforts in this regard can be broken into three categories: encouraging connections within the community; providing tools for collecting, organizing, and accessing organizational and field-level data; and ensuring proper human and financial capitalization for arts organizations.

- **Connection** covers all of the activities the Program undertakes to encourage increased cooperation and information sharing of best practices across the field. Grantees in this activity cluster are intermediaries that enable arts organizations and artists to cooperate to solve shared problems, address collective needs, and spread best practices throughout the arts community. The Program fosters connections mainly through support for arts service organizations, including arts councils and discipline-specific organizations. The Program also funds initiatives to collaboratively address issues of general interest to the field.
- **Field information** includes the Program's continuing investments in activities that address gaps in tools, standards, and services for collecting, organizing, and accessing field data. This work aims to address the need for reliable, up-to-date information about the state of the performing arts in the Bay Area. Artists, arts administrators, funders, and policymakers can make better, more informed decisions when they have access to information that describes the state of the Bay Area's arts environment as well as its constituent organizations. Key information includes financial data, participant data, and performance activity data, with emphasis on flexible information standards, so that new kinds of data can be collected and tracked in the future. The Program funds activities including research studies, the California Cultural Data Project (CACDP), and other tools that benefit the arts sector.
- **Human and financial capital** aims to address organizational capacity issues across the field. Capitalization is not only an administrative concern for arts organizations; it can have major artistic ramifications as well. Managers and boards of inadequately capitalized organizations tend to take a defensive, risk-averse posture. This leads to stunted artistic ambition and lack of organizational creativity.

The Program recognizes two major forms of capitalization where underinvestment is frequently found among arts organizations. The first is human and organizational capacity. Operating under highly restrictive budgets, many organizations place such an emphasis on their artistic missions that they face challenges to attract, train, and retain administrative personnel. To address this issue, the Program supports emerging leadership networks and professional development.

Financial capital, the other major form of capitalization, is also very important to the success of an artistic venture. The Program's strategy in this area is to support grantees' overall financial health, primarily through the Program's preference for providing multi-year general operating support. The Program also provides limited support for analyzing capital needs and assessing major capital projects. In late 2011, the Program launched a research project to determine the financial health and capitalization needs of the Bay Area performing arts sector utilizing financial data from the California Cultural Data Project.

3

HOW WILL SUCCESS BE MEASURED?

THE PROGRAM WILL TRACK ITS PROGRESS AGAINST SPECIFIC TARGETS FOR A DETAILED set of metrics corresponding to the activities and components described in the logic model. It will also track the overall state of the arts environment against reference points to validate its understanding of audience interest and use expected return (ER) estimates to predict grantee effectiveness.

The following sections describe the Program's metrics and targets, along with field-wide reference points and an approach to ER estimation. While these aspects of the strategy are designed to be useful, they should be considered provisional, since they can be revised based on changes in the arts environment or improved data availability. However, these initial plans are important for maintaining a clear focus on outcomes and refining plans for any subsequent changes to the portfolio.

METRICS: MEASURES FOR TRACKING OUTCOMES

To measure progress over time toward both its ultimate goal and intermediate targets, the Program will monitor a set of detailed metrics. In selecting metrics, the Program has attempted to balance the cost of gathering and compiling information against the need to use meaningful, outcome-oriented metrics. For example, the Program may wish to track how deeply participants engage with arts organizations via social media. However, measuring actual engagement is prohibitively expensive, likely requiring thousands of user surveys, if not more. Many arts organizations are developing the capacity to report information on website visits and simple counts of social media contacts, which can be used as reasonably good proxies for what the Program seeks to measure.

Because this balance is dependent on many factors, the Program seeks to (1) define metrics that relate closely to outcomes and (2) make use of standardized information already being collected and reported by grantees.

Activity cluster metrics

- Paid and free attendance at grantee events/performances
- Participation in education and outreach programs through grantees
- Participation in programs through community-based grantees
- Participation gap between demographic groups
- Website visits and social media contacts

- Number of K-12 students receiving in-school sequential, curriculum-based arts education
- Number of K-12 students participating in after-school and out-of-school arts enrichment programs from grantees
- Public investment in arts education at the state and local levels
- Number of students in pre-professional programs through grantees

- Participation in grantee arts councils and service organizations
- Number of organizations and individuals using BACAM and CACDP
- Percentage of grantees meeting standards for financial health based on income statement and balance sheet indicators

Aggregate metrics

Continuity and Engagement

- Total participation in grantees' performing arts activities

Arts Education

- Percentage of California schoolchildren by race/ethnicity, income, and geography participating in some form of organized arts education

Infrastructure

- Program assessment of overall health of the arts ecosystem

FIGURE 5 Activity and aggregate metrics

The Program defines metrics at two levels: aggregated metrics for each component, and individual metrics for each activity cluster within the logic model. The Program's initial metrics are described in detail in the following pages and summarized in Figure 5, above.

Continuity and engagement metrics

- **Total participation in grantees' performing arts activities (Aggregate):** The most basic metric for overall engagement is simply the number of participants in performing arts activities. Although the Program cares deeply about many characteristics that this simple count does not capture, including depth of engagement, frequency of repeat attendance, and diversity of experience, it remains a fair and practical indicator of overall engagement.

Total participation counts more than simple audience attendance. It includes other modes of participation, including educational programs and training, events and conferences, and media participation. The bullet points below describe the strategy and cluster metrics that make up overall participation.

- **Paid and free attendance at grantee performances/events:** This metric counts the total in-person audience for all performances and events created by grantees. It includes local presentations of touring productions, as well as Bay Area organization performances in other cities. As with all participation metrics described in this section, this is not entirely (or even principally) under the Program's control, but it is a strong indicator of the level of public engagement with grantees. The data is currently reported by grantees through CACDP.

- **Participation in education and outreach programs through grantees:** This metric tracks participation in education programs operated by the Program’s grantees. These programs include in-school outreach programs and training for both children and adults. This data is reported by grantees through CACDP.
- **Participation in programs through community-based grantees:** This is simply an aggregate participation metric (including attendance, educational programs, and media/technology participation) for the subset of grantees the Program considers community-based. In practice, this includes organizations explicitly dedicated to serving particular target communities, defined by geography, identity, or both. The data itself is reported via CACDP.
- **Participation gap between demographic groups:** This metric is based on estimates of the overall participation rates across different demographic groups. The Program plans to track data on race and ethnicity, income, age, and level of education, depending on availability. Some, but not all, organizations collect demographic data, but methods are inconsistent even among those that do. Therefore, the Program will work to develop standards for collecting and reporting this data, potentially using a standardized tool to promote adoption within the community.
- **Website visits and social media contacts:** This metric is intended to be a proxy for the engagement created by arts organizations through technology and social media. The data is reported by grantees through CACDP.

Arts education metrics

- **Percentage of California schoolchildren by race/ethnicity, income, and geography participating in some form of organized arts education (Aggregate):** The key metric in arts education is its reach within the school-age population. Although the most valuable engagement comes in the form of sequential, standards-based arts education integrated into a larger high-quality education, the Program also recognizes the broad range of arts education experiences. The Program seeks to measure the share of the target population participating in at least one kind of arts education experience—be it enrichment curricula from a theater company, in-school music appreciation classes, or private violin lessons. This metric draws on the strategy and cluster metrics described in the rest of this section.

The division of children along demographic lines helps add valuable detail to the data. Based on trends across different demographic groups, the Program can choose to adjust its strategy to reach populations with lower arts education participation levels. In addition, because much of the participation data is available through public school districts, demographic detail is already being collected and reported on an aggregate basis.

- **Number of K-12 students receiving in-school sequential, curriculum-based arts education:** This measures how many students receive in-school arts instruction that meets the curricular Visual and Performing Arts standards adopted by the California Department of Education. This includes students for whom arts education is integrated across multiple subject areas, as long as the arts curriculum meets the official state standards. The data will be collected and analyzed in aggregate and in segments according to race/ethnicity, income, and geography.

- **Number of K-12 students participating in after-school and out-of-school arts enrichment programs from Hewlett grantees:** This metric tracks the total number of students served with arts education programs outside of the school day, bringing students into contact with the arts as an extension of in-school curricula. Examples include student field trips to performance spaces, after school classes and workshops, and private lessons. The data is currently reported through CACDP.
- **Public investment in arts education at the state and local levels:** As with participation data, this is not tracked as an indicator of the Program's success, but rather to reflect the priority placed by state and local authorities on visual and performing arts education in public schools. The investment data is available through public records.
- **Number of students in pre-professional programs through grantees:** This metric covers enrollment in pre-professional artist training programs currently reported through CACDP.

Infrastructure metrics

- **Program assessment of overall financial health of the arts ecosystem (Aggregate):** While particular aspects of infrastructure are not difficult to measure, the overall state of the field can be harder to ascertain. The problem is complicated by the relatively small share of the Program's grant budget dedicated to this component compared to the number of arts organizations in the Bay Area, which makes it doubly important to use the most cost-effective metric possible here.

For these reasons, the Program has decided to develop a metric to track the financial health and capitalization needs of grantee organizations in aggregate. The intent is to create a simple metric that can be used as shorthand for financial health at the organizational as well as the field level. A baseline will be established through research launched in fall 2011, with annual updates using financial data available through CACDP.

- **Participation in grantee arts councils and service organizations:** This metric is intentionally flexible to allow it to combine many different kinds of participation in arts councils and service organizations, including both individual artists and arts organizations. The metric will track paid and unpaid membership as well as conference and event attendance. However, many service organizations operate joint marketing programs and other initiatives to pool resources, and participation in these will also be counted. This information will be collected using CACDP and grantee reports.
- **Number of organizations and individuals using CACDP and other tools:** This metric simply tracks how broadly arts organizations and funders are using certain data collection and reporting tools. Initially, this will focus on CACDP reporting usage, but additional metrics will be developed and refined as additional features and services are added.
- **Percentage of grantees meeting standards for financial health based on income statement and balance sheet indicators:** As described above, the Program intends to develop a metric to track the financial health of grantee organizations. As part of this metric, the Program will determine indicators of financial health for individual organizations. Standards for health will be comprehensive—that is, they will recognize that

weaknesses in some respects (e.g., operating deficits) may be offset by strengths in others (e.g., cash reserves). The underlying data will be reported through CACDP.

TARGETS: COMPONENT AND ACTIVITY-LEVEL GOALS

The Program has set baselines and preliminary targets for the metrics described in the previous section. As described above, it is generally possible for the Program to directly influence the metrics through its grantmaking, particularly in the case of activity-level metrics. At higher levels, however, the metrics should be thought of more as indicators of certain aspects of the field’s overall health than signals of the Program’s effectiveness. The Program recognizes that as the environment changes, its targets may need to as well. Still, developing these targets should help the Program adapt its baseline assumptions as needed in the future.

In creating these targets, the Program balances its goals (generally speaking, deep and continuous public engagement in the performing arts) with an assessment of the overall state of the performing arts environment. This enables the Program to set targets that reflect what it believes can be reasonably accomplished under prevailing conditions. At present, the overall arts environment is in the midst of a long-term attendance decline that has lasted for the past twenty years or longer. The economic recession has also reduced potential attendees’ disposable income, reducing their ability and willingness to pay for arts experiences. Although the long-term preference would be an increase in overall attendance, such negative environmental conditions make it unrealistic to set growth targets in the short term. Instead, the Program has set attendance targets at levels that aim to minimize declines, and it will reevaluate its targets over time as economic conditions change.

In part because of the importance of environmental factors, the Program has developed targets covering two time periods: a short term lasting for the next two years, and a long term covering six years. Over the short term, weak economic conditions are likely to continue to depress spending in the arts, so the short-term targets generally reflect the Program’s view that this will be a period of slow growth or stagnation. Over the longer term, the Program tentatively projects that continued population growth will outweigh economic losses, resulting in a modest recovery. Of course, these projections are subject to revision.

Figure 6 displays provisional short-term and long-term targets for each of the metrics described. The targets are expressed as percentage changes relative to baseline values, with “N/C” standing for “no change.” Each metric’s baseline is its current measurement or most recent report at the time this plan was adopted. Since the Program has values for some, but not all, of these metrics, all the targets are displayed in relative terms for clarity.

Some of the targets listed in the table above bear further explanation. The *continuity and engagement* targets tend to be conservative in the short term, due to continuing economic weakness and the long-term decline in in-person arts attendance. Data from the National Endowment for the Arts (NEA) shows that “Between 2002 and 2008, the percentage of U.S. adults attending arts events declined for every art form except musical plays.” Participation rates for all performing arts events were also lower in 2008 than they were in 1982, the first year of the survey (National Endowment for the Arts, 2009). For this reason, the Program anticipates that short-term growth will be flat at best for most measures of participation.

	Metric	Short term target (2013)	Long term target (2017)
Continuity & Engagement	Total participation in grantees' performing arts activities	N/C	+ 1%
	Paid and free attendance at grantee events/performances	N/C	+ 1%
	Participation in education and outreach programs through grantees	N/C	+ 2%
	Participation in programs through community-based grantees	+ 2%	+ 5%
	Participation gap between demographic groups	TBD*	TBD
	Website visits and social media contacts	+ 1%	+ 10%
Arts Education	Percentage of California schoolchildren by race/ethnicity, income, and geography participating in some form of organized arts education	N/C	+ 1%
	Number of K-12 students receiving in-school sequential, curriculum-based arts education	N/C	+ 1%
	Number of K-12 students participating in after-school and out-of-school arts enrichment programs from grantees	+ 1%	+ 3%
	Public investment in arts education at the state and local levels	- 10%	+ 1%
	Number of students in pre-professional programs through grantees	N/C	+ 1%
Infrastructure	Program assessment of overall health of the arts ecosystem	N/C	+ 3%
	Participation in arts councils and service organizations	+ 1%	+ 2%
	Number of organizations and individuals using information services	+ 2%	+ 5%
	Percentage of grantees meeting standards for financial health based on income statement and balance sheet indicators	+ 2%	+ 5%

* The targets for demographic participation gap are under development while research is conducted to establish this metric

FIGURE 6 Component and activity targets

However, the NEA only tracks participation in certain formal segments of the arts sector. Recent research also shows that participation in the informal arts sector is strong, particularly among communities of color (Brown and Novak, 2008). The Program hypothesizes that community-based groups may experience a modest increase due to close ties to communities and the informal arts sector. In addition, the Program believes that participation through technology and social media may increase, as adoption is still growing among arts organizations and participants.

Over the long term, a modest level of growth (1 to 2 percent) in participation is anticipated, with a more sizeable increase in social media participation (10 percent). The Program expects these changes to occur partly as a result of a general economic recovery and partly due to conscious efforts by arts organizations to make better use of technology and attract more diverse audiences.

In *arts education*, budget shortages at the state and local levels will have a pronounced effect on programs operated through public schools. The Program recognizes that public arts education is likely to face significant budget cuts in the short term but hopes to see funding

decline no more than 10 percent. The Program expects most of its other short-term metrics to stay stable, as growing youth populations counterbalance budget cuts. One exception is outreach and education programs provided by nonprofit arts organizations, which may grow as some schools use these as substitutes for internal programs.

In the long run, the Program expects economic recovery and population growth to contribute to modest growth (about 1 percent) in arts education participation. The growth of outreach programs is expected to slightly outpace others, given the anticipated short-term growth. For funding levels, a fair target for the long term is to return to roughly 2010 levels.

In *infrastructure*, the Program is working to maintain health of the arts ecosystem in the short term, with the expectation that this indicator will reflect improved economic conditions over the next seven years. Arts council and service organization participation is expected to increase slightly as arts organizations seek efficiency through shared programs. Growth in information system usage may slightly outpace this as adoption continues. Grantee financial health is expected to improve modestly in the short term, provided the economy continues to stabilize. In the long term, the Program anticipates moderate improvement across the board due to economic recovery, with facilities recovering to roughly present-day levels.

REFERENCE POINTS: DISTRIBUTION OF ARTS ORGANIZATIONS

In addition to its component and activity-level metrics and targets, the Program tracks some field-wide data to help it stay abreast of larger changes in the arts environment and in audience interests. Because direct data on these topics is limited, the Program tracks two proxies: the distribution of arts organizations according to artistic discipline and geography.

Together, these reference points allow the Program to adjust its strategy to ensure that the availability of different types of arts reflects the region's needs. If significant growth or shrinkage is observed in a discipline or region, the Program can conduct a deeper investigation to determine the underlying causes. If audience interests are in fact changing, the Program can determine at that point how it should respond.

The Program tracks artistic discipline as a reference point, because audiences need a variety of alternatives to suit their preferences. An arts environment that includes many different disciplines, forms, and aesthetics provides a broad range of experiences, as well as opportunities for creative interaction among artists and participants.

Geography is important as well as a measure of accessibility. An ideal distribution of arts organizations balances two competing factors: equity of access to arts activities (largely a function of proximity to participants) and the tendency of organizations to cluster in major metropolitan areas. The Program tracks whether arts organizations are providing a reasonable selection of activities across the entire Bay Area and benefiting from some degree of clustering.

Figure 7 illustrates these two reference points. The two charts are based on data for all 1,651 Bay Area nonprofit performing arts organizations listed in BACAM. The first chart shows the distribution of these organizations according to their primary artistic discipline. The second shows the distribution over geographic regions. For these purposes, the Program’s eleven-county focus area has been divided into four regions: an East Bay region consisting of Alameda and Contra Costa counties, San Francisco proper, a South Bay and peninsula region consisting of Santa Clara and San Mateo counties, and an outlying region consisting of the six remaining counties. These county groups aim to capture the different population, economic, and cultural centers of the Bay Area.

EXPECTED RETURN ESTIMATES: INVESTMENT GUIDANCE BASED ON BENEFITS AND COSTS

Metrics and targets allow the Program to track its impact and assess the progress being made by grantees and the field at large. However, the Program has other analytical tools at its disposal that it can use to help shape its grantmaking strategy. Expected return (ER) estimation—newly developed by the Program—provides a consistent, quantitative measure of the relative effectiveness of different grantees. Although this is a new tool for the Program, it is based on selection criteria the Program has used and shared with the field for many years.

ER approximates a grantee’s efficiency at creating benefits for individuals and communities. In general, it consists of the expected benefit delivered by the grantee (the value of the benefit multiplied by its likelihood of success) divided by the cost of generating that benefit. The Program’s working definition for benefit in this context is described later in this section. ER estimation is valuable for its ability to help Program staff make their assumptions explicit and to bring to the surface aspects of grantee performance that might otherwise have gone unrecognized.

Nevertheless, ER estimation suffers from a few practical limitations. Because it is highly dependent on values that are difficult to estimate precisely or validate by analysis, ER estimation can be subjective and contain significant margins of error. ER estimation also generally carries an implicit assumption that the benefits of different activities are independent from one another. Where major interaction effects are evident, activities can be combined for analysis, but such combinations must be handled explicitly and add complexity to the process.

For these reasons, it is important to emphasize that ER is only one factor the Program uses to assess grantees in the decision to support, renew, or exit. The Program also considers the results of site visits, performance reviews, interviews with administrators and board members, and financial reviews. High ER estimates generally correlate with strong performance in other terms, but the Program does not simply select the highest ER funding opportunities without regard for these other factors. The Program expects to use ER estimates as an element of, not a replacement for, its relationship-driven grantmaking model.

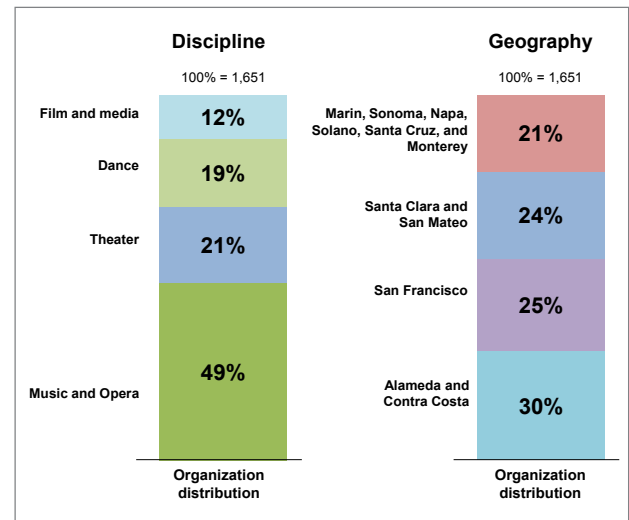


FIGURE 7 Reference points

The Program uses several different factors to estimate the benefit created by grantees. Five of these factors—artistic quality, depth of engagement, strategic alignment with the portfolio, leadership, and financial responsibility—are the grantee selection criteria mentioned earlier in this plan. The other two, organization budget and number of participants, come from data reported by grantees through CACDP and/or grant applications and reports. Figure 8 illustrates how these factors come together to produce ER estimates, as explained below.

To estimate the benefit rating for a grantee, the total attendance events is scaled to a 1 to 5 rating based on where the total attendance falls among other performing arts organizations. The top quintile is rated 5; the bottom quintile is rated 1. This rating is combined with staff assessments of artistic quality, depth of engagement, and strategic alignment, each of which is also weighted on a 1 to 5 scale. These ratings are then combined to form a single benefit rating for each grantee.

Likelihood of success depends on two factors, financial responsibility and leadership (board, administrative, and artistic). These are each rated by Program staff on a 1 to 5 scale and combined to a relative likelihood of success for each grantee. A grantee rated 5 for both fiscal responsibility and leadership is mapped to the highest value in the range, while a grantee rated 1 for both factors is mapped to the bottom of the range. Cost is rated based on the organization’s budget. In the case of organizations that are not wholly dedicated to performing arts, cost is the budget of the performing arts programs only, including allocated overhead. This value is also mapped onto a linear scale using the same method described for attendance above.

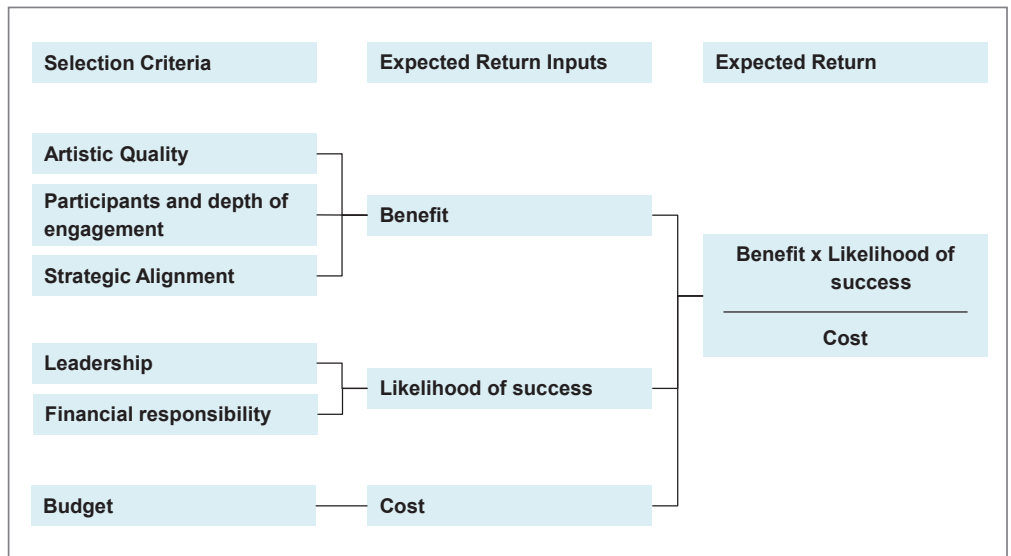


FIGURE 8 Expected return estimates

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HOW WILL THE PLAN BE IMPLEMENTED?

THE PROGRAM'S OPERATIONAL PLAN REMAINS CONSISTENT WITH ITS RECENT history and goals. A budget has been developed that assumes no major funding changes in the future, while retaining enough flexibility to accommodate grantee attrition. The plan balances clear division of responsibility with the Program's traditionally collaborative approach, and a monitoring and evaluation plan will help structure the way progress is tracked and outcomes are assessed.

COMPONENT-BASED BUDGET: ALLOCATION ACCORDING TO THE LOGIC MODEL

The Program is working from a current baseline budget of about \$13 million, including grants and direct charitable activity. Although future funding levels may grow, the budget outlined here assumes zero funding growth over the short term. The Program is confident that the strategy outlined in this plan can be carried out effectively under current budget conditions, but it can also be expanded easily if increased resources become available.

As described previously, this strategy does not represent a major departure for the Program, and for this reason, no major budgetary shifts will be required to implement it. Over time, however, even without significant year-to-year grant budget increases, attrition of underperforming grantees will make some funding available for redeployment. Over the next three years, this is likely to amount to around 5 to 10 percent of the portfolio. As funds become available, they will need to be reinvested. The Program intends to place a reinvestment priority on supporting arts education and investing in small-budget and community-based organizations that remain economically vulnerable.

Figure 9 summarizes the Program budget according to components in the logic model. The current allocation reflects an average over the past three years, while the estimated 2014 allocation shows how this allocation would be affected based on a very simple attrition model. This model assumes total three-year turnover of 7.5 percent, distributed evenly across most of the portfolio. The reinvestment model assumes turned-over funds will be redeployed into arts education and community-based grantees, as described above. If actual attrition does not follow the model (for instance, if attrition is concentrated among smaller,

	Current allocation (2011)	Estimated allocation (2014)
Continuity & Engagement	66%	64%
Arts Education	23%	26%
Infrastructure	11%	10%

FIGURE 9 Component-based budget

financially vulnerable community-based grantees), the three-year results will differ somewhat. Nonetheless, the model suggests that budgetary shifts will be modest over the next three years.

ORGANIZATIONAL PLAN: CAPACITY ALIGNMENT WITH GOALS

The Program has a total of six staff members, including the Program Director, three Program Officers, and two Program Associates. Figure 10 illustrates this organizational structure. The Program is organized with all staff members acting as generalists, although each grantee has one Program Officer as its primary contact point. This arrangement helps ensure that the staff develops deep understandings of the particular grantees with which they work most often, and that each grantee is the primary responsibility of one staff member.

At the same time, the Program employs a highly collaborative approach to much of its work. Docket review meetings, for example, are conducted as a group to bring to the surface as much information as possible about grantees and to learn from experiences across the portfolio. For this reason, all Program staff members are encouraged to learn about grantees beyond those among their primary contact group and to develop a broad view of the arts environment and the needs of the region's communities.

In addition, each Program Officer oversees a particular focus topic related to the Program strategy. Currently, these topics are arts education, next-generation arts leadership, and cultural asset mapping. This allows the Program to develop more specialized expertise in several areas at once.

MONITORING AND EVALUATION PLAN: CAPABILITIES FOR DATA COLLECTION AND REPORTING

Monitoring and evaluation (M&E) is a crucial element of a successful grantmaking program. *Monitoring* is how the Program keeps track of grantees' activities and the field at large, while *evaluation* is how the Program determines whether its strategies work as predicted. In addition to measuring the Program's outcomes against its goals, M&E reveals opportunities for learning and improvement so that adjustments can be made to achieve better results.

M&E has formal and informal components. Informal monitoring takes many forms, including site visits; attendance at grantee performances; discussions with arts leaders, funders, and audiences; and studies of publications relating to the field. Although this work can consume a significant amount of staff time, it can generate valuable insights. However, its unstructured nature makes it difficult to include in the planning process. Therefore, while the remainder of this section focuses on formal M&E, nothing in it should be understood to reduce the need for informal M&E, which is an important complement to the formal activities described here.



FIGURE 10 Organizational plan

Although the Program's informal M&E activities are well established, some of the formal M&E elements will require new investments for the Program. As discussed in more depth below, enlisting grantees in the M&E process is an important aspect of the Program's strategy. However, because grantees' capacities for gathering and reporting data are generally limited, some initial investment, potentially from other sources within the Foundation, may be needed to properly execute the M&E plan.

Monitoring

The Program seeks to adhere to the best practices in the field and the Foundation's recommendations for monitoring programs. These practices include integrating monitoring into the strategic planning process, linking monitoring closely to overall Program outcomes, and involving grantees in the process as early as possible. These practices permit consistent "real-time" monitoring, which feeds relevant information back into the Program for rapid adaptation.

A grantee's close involvement in monitoring is particularly significant. The Program considers grantees as partners in the process, since monitoring can be highly valuable to both parties, and grantees generally have the best access to and familiarity with the information being monitored. A partnership approach also generally increases compliance while helping ensure that the process does not overtax grantee resources.

The introduction of CACDP in 2008 has encouraged standardization for reporting many types of data. However, participant demographic data has not been included in the CACDP standard, and consistency has lagged in demographic collection and reporting, although the Program's research suggests that around one-third of organizations collect some kind of participant demographics. To improve consistency, the Program will invest in a pilot initiative, in which a sample set of grantees will collect and report demographics. The Program will provide additional training and support for grantees that agree to participate in the pilot. The Program will also seek other opportunities to invest in grantees' abilities to monitor data more effectively.

The indicators tracked by the Program consist of the metrics described in Chapter 3, a subset of which will be reported to the Board in the Program's Strategy Monitoring Chart. These indicators cover three types of data: Most are *outcome indicators*, which track intermediate or ultimate outcomes in the logic model. Others include *input indicators*, which measure grantee effort and capacity, and *contextual indicators*, which are not influenced by the strategy but provide context on its effectiveness: one example of the latter is the total Bay Area population.

Monitoring data will be tracked regularly and on an as-needed basis, but no less than annually unless indicated on the Strategy Monitoring Chart. The Program may provide technical assistance when necessary to ensure that monitoring data is of consistent high quality among all grantees.

Evaluation

The best thinking on evaluation emphasizes flexibility and the need to use the most appropriate methods to respond to changing conditions. Evaluations may be conducted directly by Program staff or through independent auditors and assessors. The Program also engages in many activities such as arts education advocacy and policy, where progress is subject to many conditions beyond its control. In these cases, evaluations must account for windows of opportunity and be realistic in comparing what was accomplished to what was possible under the circumstances.

Evaluations are scheduled on an as-needed basis; all the plans in this section should therefore be considered preliminary and subject to change. Nevertheless, particularly as it relates to ongoing activities, the need for evaluation can be anticipated at least a short time in advance. The Program has several initiatives that it intends to evaluate in the near future, including its CACDP investments, its work in next-generation arts leadership capacity, and its arts education policy activities. The Program also expects to conduct some evaluations on a regular or semi-regular basis over the coming years. While none of this planning should be considered set in stone, Figure 11 presents a provisional timeline for the Program's upcoming evaluation activities.

- **Financial health evaluations** are checkups of the financial information provided by all Program grantees. These evaluations will track which grantees meet the Program's criteria for financial health and will generate recommendations for interventions as needed.
- **The CACDP/BACAM evaluation** will assess the quality of the data contained in these databases, along with uptake rates for use of the data among arts organizations, artists, funders, and other entities.
- **The next-generation arts leadership assessment** is expected to expand on the regular emerging leadership survey conducted by the Center for Cultural Innovation. It will document the impact of the initiative and strengthen the evaluation capacity of the leadership networks.
- **The arts education policy evaluation** will determine what, if any, improvements in state and local policy have taken place. It may further identify promising areas for future policy work and recommend partners and advocates already working on those issues.

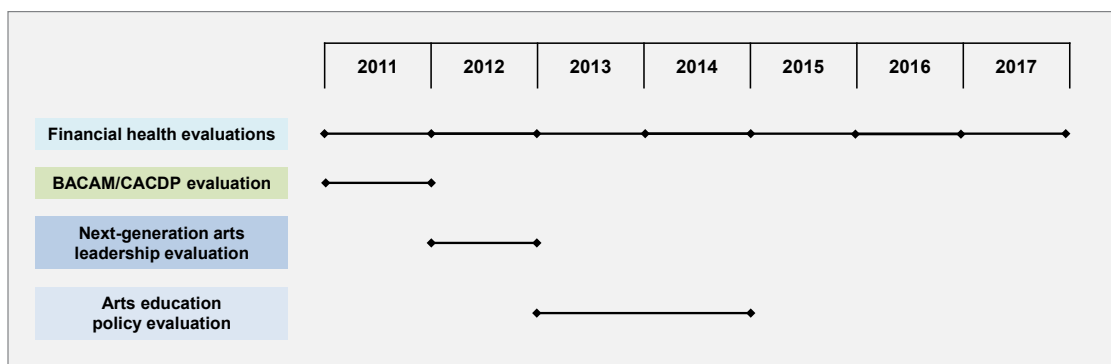


FIGURE 11 Preliminary evaluation timeline

To guide its efforts, the Program has developed a set of sample evaluation questions for each of its three grant clusters. The set is not intended to be exhaustive; it may grow and change as the Program proceeds with further M&E planning. These questions can be used as kernels for future evaluations, both planned and opportunistic. They may also prompt other questions and inspire specific, focused evaluations based on changing conditions. The questions are provided below.

Continuity and engagement

- **What art is being made? Where is it being made, and who is participating?** These questions address the issues of supply, variety, and accessibility. When certain kinds of art are unavailable, or certain geographies or populations are underserved, there may be opportunities for focused investment to increase engagement.
- **How deeply engaged are the people of the Bay Area with the performing arts?** This question focuses on *how* engagement happens and what its effect is on participants. While complex to answer, this question could reveal opportunities to deepen engagement without increasing grantees' scale.

Arts education

- **How effectively are grantees delivering sequential, curriculum-based arts education?** This question should address two issues: Which children have access to arts education, and how deeply are those children being engaged? A good evaluation would try to identify particular underserved segments of the student population for targeted intervention, as well as particular methods and strategies that result in stronger or weaker engagement.
- **What effective delivery methods have been developed, and how have they been spread among different schools and programs?** Support for effective delivery aims not only to provide high-quality arts education experiences today, but also to develop new methods and promote their use.

Infrastructure

- **What is the financial health of the arts sector?** This basic evaluation question will help determine how stable arts organizations are and how their financial situation is or is not allowing them to achieve their artistic goals.
- **Are arts organizations cooperating by sharing resources and expertise?** This question will identify connections between arts organizations and opportunities for improvement. This evaluation question does not assume that service organizations are the best (or only) vehicle for collaboration, opening the evaluation up to find new opportunities for support.
- **How well is information about the arts environment being collected, analyzed, disseminated, and put to use?** This question aims to cover all aspects of the Program's work in field information. Broad questions may be helpful for isolating weaknesses at different points in a complex strategy.

Over the next six years, the Performing Arts Program will continue to support a broad constellation of excellent performing arts organizations throughout the Bay Area. This remains the best way to ensure that the entire region has access to the kinds of performing arts experiences that truly enrich people's lives and strengthen all communities. The Program will adopt several new tools, including best practices established within the Foundation, such as expected return estimation and improved M&E methods. The heart of the plan, however, will remain consistent with the effective strategies that have helped establish the Program as an important leader in the Bay Area performing arts community.

The Program has remained vital and relevant over the years because it maintains a high-level perspective on the performing arts field and regularly reconsiders its strategy to ensure that it is meeting the needs of both the artistic community and the community at large. Today's rapidly changing environment makes such strategic thinking more important than ever before, and the Program, guided by its long-standing values, is ready to carry its traditions into the future.

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APPENDIX 1: SUMMARY OF GRANTEE INTERVIEWS

Between August and November 2010, the Performing Arts team and planning consultants interviewed the nineteen arts leaders listed below. Although the interviewees work in a wide variety of different roles throughout the arts environment, several common themes came up during the discussions. The most significant conclusions are summarized in the bullet points that follow. It is important to note that interviewees held a diverse range of opinions on the topics discussed, so no particular interviewee should be assumed to hold any of the specific views expressed here.

- **Arts education is an important concern throughout the arts community.** Interviewees were nearly unanimous in viewing arts education as an important area to work on. This was true even among those whose organizations do not focus primarily on the topic. Interviewees reported high community awareness of the importance of childhood arts education in spurring demand and engendering a lifelong love of the arts. Furthermore, many interviewees specifically indicated that the Foundation—with its combination of perspective, resources, and reputation—is in a strong position to address this issue.
- **Aside from supporting arts education, there is no clear consensus on increasing demand for the arts.** There was significant disagreement among interviewees over the effectiveness of outreach programs and community-based audience development programs. In the end, this emphasized the importance of early exposure to quality arts education in developing a reliable base of regular participants.
- **Reaching underserved populations is a widely shared priority within the community.** Many interviewees, representing both major institutions and smaller community-based organizations, commented on the importance of reaching populations that are not currently well served by the nonprofit performing arts sector. Although these interviewees held different views on the best ways to reach these groups, the concern over access and equitable participation was a point of broad agreement.
- **Arts organizations are generally better prepared to absorb large grants than individual artists.** Interviewees split over whether it was more important to fund large or small organizations, but there was general consensus that the Program should continue to handle support for individual artists through regranters for scale and capacity reasons.
- **Differences in perspective based on geography are readily apparent.** Interviewees were drawn from across the region, including rural Sonoma County, the East Bay, and Silicon Valley. Varying geography was clearly associated with differences in the challenges and opportunities arts organizations face. While some themes were broadly consistent across the region (e.g., arts education), others were more specific (e.g., local demand levels, art as a community-building tool, and the need for adequate facilities). Several interviewees praised the Program for going to great lengths to understand individual grantees rather than taking a one-size-fits-all approach.

- **Human capital and organizational capacity building are significant concerns.** Nearly all interviewees considered human and organizational capacity an important focus area for improving the region's arts infrastructure. Different interviewees placed emphasis within this area on emerging leaders, community building through networking, and improved professional practices, suggesting that the Program should continue to pursue this issue on multiple fronts.
- **Understanding audience characteristics is critical to respond to changes in the Bay Area and in the performing arts environment.** While accurate data on audience characteristics is difficult to collect, the view among interviewees was that organizations must continue to improve their understanding of who they are serving, how they can serve them better, and how they can bring in additional constituencies (if that is an organizational goal).
- **Action among participants is broadly viewed as the most important indicator that an arts experience generated benefits.** Although interviewees did not share a unified view of the benefits created by arts participation, they tended to believe that benefit could be at least approximately measured by observing participants' actions. Though a specific order of importance among the top indicators was not evident, three "action-oriented" impact indicators were consistently rated the most significant: subsequent deeper engagement, recommendation to a friend, and subsequent attendance.

Name	Affiliation
Producers and presenters	
Brent Assink	San Francisco Symphony
Deborah Cullinan	Intersection for the Arts
Kebo Drew and Madeline Lim	Queer Women of Color Media Arts Project
Ruth Felt	San Francisco Performances
Ken Foster	Yerba Buena Center for the Arts
Susie Medak	Berkeley Repertory Theatre
Eugene Rodriguez	Los Cenzontles Mexican Arts Center
Jordan Simmons	East Bay Center for the Performing Arts
Arts service and policy organizations	
Tamara Alvarado	1stACT Silicon Valley
Janet Brown	Grantmakers in the Arts
Ebony McKinney	San Francisco Bay Area Emerging Arts Professionals
Laurie Schell	California Alliance for Arts Education
Jennifer Sloan	Cultural Arts Council of Sonoma County
Funders and government agencies	
Frances Phillips	Walter and Elise Haas Fund, Creative Work Fund
Regina Smith	The Kresge Foundation
Andrea Temkin	Alameda County Office of Education
San San Wong	San Francisco Arts Commission
Independent researchers	
Alan Brown	WolfBrown