

LA County
ARTS &
CULTURE

Drawing Connections

Matthew Agustin | June 2026
Senior Research and Evaluation Analyst

A Social Network
Analysis of the
LA County Arts
Education Collective

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COLLECTIVE

Contents

03 Background

05 Data and Methods

08 Findings

- Organizations Social Network
- Individuals Social Network

17 Insights and Conclusion

- The Role of School District Arts Leaders in the Social Network
- Highly Central Participants and Organizations Positioned to Share Resources Across the Social Network
- Opportunities to Bring More Arts Education Leaders into the Center of the Social Network
- Recommended Next Steps for the Arts Ed Collective

20 Appendix A: Counts of Individuals and Organizations Included in the Analysis

22 Appendix B: More on Methods

23 Endnotes

25 Acknowledgements

Background

This report describes a social network analysis (SNA) conducted to better understand the people and organizations who are part of the Arts Ed Collective network through its convenings and events.

The Los Angeles County Arts Education Collective (Arts Ed Collective) is a public-private collective impact initiative that works to expand arts education and ensure that youth who have been historically excluded have access to learning in the arts. The LA County Department of Arts and Culture (Arts and Culture) leads coordination and implementation with many stakeholders, partners, and funders. The Arts Ed Collective, launched in 2002 by the LA County Board of Supervisors, supports regional efforts to:

- expand school-based and community-based arts education,
- bring practitioners and advocates together to connect and learn,
- increase pathways to arts and creative careers, and
- research, evaluate, and bring more public awareness to the positive impact of arts education.

The Department of Arts and Culture supports the work of the Arts Ed Collective through its Arts Education, Youth Development, and Cross Sector Initiatives divisions. Each division works with school districts, nonprofit arts organizations, social service organizations, government agencies, individual teaching artists, community members, and others across the region. The Arts Ed Collective represents and supports a wide-ranging coalition of partners including the LA County Office of Education, school districts, charter school networks, County departments, community-based arts organizations, teaching artists, educators, philanthropists, and advocates.

The purpose of this study was to measure the **scope** of the Arts Ed Collective and to discover which organizations and people are **key connectors** and **potentially influential** in the network. Because the Arts Ed Collective uses a collective impact approach, it is important to understand who these connectors and influential people are. In this context, “influential” means those whose participation puts them in a strong position to build relationships, share information widely, or strengthen collaboration across the Arts Ed Collective. Additionally, prior research¹ has stated that local organizational networks like the Arts Ed Collective’s social network can support meaningful arts learning for youth by connecting influential aspects of that structure (i.e. schools, educators, arts

organizations, future employers) and that young people can grow their own connections through this structure.

This analysis supports and responds to Goal 2 in [*Arts for All Children, Youth, and Families: Los Angeles County's New Regional Blueprint for Arts Education*](#): "Build and strengthen partnerships and collaborations that create, expand, and leverage resources for achieving scale and equity in arts education."² This new blueprint for Arts Education was formally adopted by the LA County Board of Supervisors in 2020.

Data and Methods

Social network analysis (SNA) is a tool that helps researchers and practitioners understand the relationships between individuals and organizations, and how individual and group characteristics relate to those relationships.

This type of analysis involves **nodes** (in our analysis: people or organizations) and their connections between each other, known as **edges**.³ SNA is particularly helpful for identifying individuals or organizations who play key roles in a network, maintaining social stability or information flow.⁴ As Arts Ed Collective programming regularly brings people together from many types of organizations, this analysis can help to identify the characteristics of the individuals or organizations that are central and influential to the network⁵ that the Arts Ed Collective nurtures and continues to grow.

This SNA analyzed internal attendance data from in-person and virtual convenings and events held in fiscal years⁶ 2023-24 and 2024-25 as part of Arts Ed Collective initiatives, professional development events, and programs including gatherings held in partnership with other agencies. This SNA did not analyze attendance or participant data of arts education programs and events directly serving young people that are part of the Department and/or Arts Ed Collective work (or the County Departments serving as partners in this work). In this analysis, the convenings or events that participants attended were categorized into broader groupings (Table 1 below and Appendix A for more details). Some individuals and organizations are associated with more than one grouping.

Table 1: Arts Ed Collective 2023-25 convenings and events were categorized into these 13 groupings

Application Info Session	Funders Council
Arts Coordinator Network	Healing Centered Engagement group
Arts Ed Collective Coach	LA County Office of Education (LACOE) hosted event
Arts Ed Regional Meeting	Leadership Circle
Arts Education Forum	School District Site Visits
Community Arts Partner event	School District Strategic Planning
Creative Wellbeing Learning & Reflection	

In order to identify some of the most important members of this social network, two measures of centrality were utilized:

Closeness Centrality

A measurement of the average path one node has to other nodes in the network. A higher closeness centrality score for a node indicates that node has a shorter average path to all the other nodes in the network. One way to think of this is like the LA Metro rail system, where the stations are nodes in its network. If someone who frequently uses the rail system wanted to live in a place where they could commute to different stations in the system in roughly the same amount of time, they could use **closeness centrality** to determine where to live. Similarly, in a network of people, understanding the nodes with higher scores can help identify those people who are closest to all the other people in the network and therefore may be in a key position to relay and share information to more people in the network.⁷

Betweenness Centrality

A measurement of the number of times a node falls on the shortest distance between pairs of other nodes.^{8,9} In the LA Metro rail system example, stations (nodes) with the highest **betweenness centrality** are those where the largest number of rail lines converge, which means many passengers pass through those stations to transfer and get to their destination on the most direct path that they can. In the two networks discussed in this report, those nodes with higher betweenness centrality may “have high capacity to broker or control relationships among other actors.”¹⁰ When working in a social network involving people or organizations, the highest scoring nodes are in a position to more easily connect other nodes in the network that do not have any significant relationship with each other.

In the discussion of each of the two networks in this report, two different graphs are presented. The first graph is a visual representation of each two-mode network. The second graph is a visual representation of the network without the groupings (a one-mode network) which shows the direct connections between people or organizations. For more on two-mode and one-mode networks, please see Appendix B.

Limitations

All data analyzed in this report were provided voluntarily by the people who registered for each event. Some participants do not have an organizational affiliation. Some chose not to input their affiliation during registration. Therefore, it is likely that some organizations were not captured in the Organizations Social Network analysis.

Additionally, the data in this analysis only focus on convening and event attendance that the Arts Ed Collective manages and does not include the gatherings or workshops that

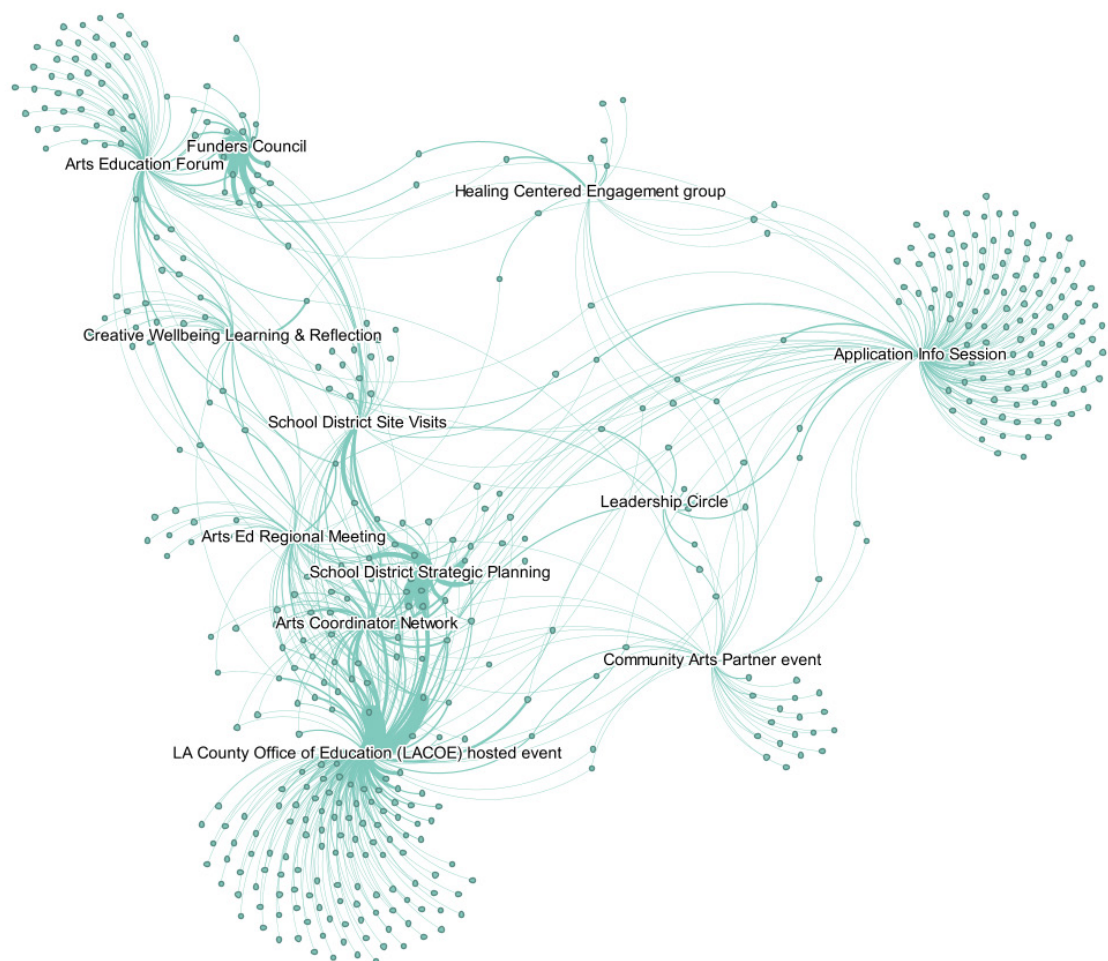
take place through the Arts Ed Collective's contractual relationships with school districts (through the Advancement Grant program) or community-based arts organizations (through the Creative Wellbeing initiative). The Arts Ed Collective does not require their contracted partners to gather individual attendance data. The gatherings that take place through those contractual relationships represent an even wider network associated with the network described in this analysis. This wider network would include the many County department partners, their staff, and the youth and other participants that attend and are served in the arts education programs and events taking place at gatherings held by contracted Department of Arts and Culture partners. These include but are not limited to: Department of Children and Family Services, Probation Department, Department of Mental Health, Department of Public Health, Department of Youth Development and participants in programs taking place at County juvenile probation camps and halls, foster group homes, and continuation schools.

Findings

The Arts Ed Collective's social network from its convenings and events was made up of 1,251 individuals and 475 organizations during the two fiscal years analyzed. The social network of organizations is analyzed and visualized first in this report, followed by the social network of individuals.

Organizations Social Network – Organizations and Groupings

Figure 1: The Arts Ed Collective's social network as seen in a two-mode network of organizations and groupings



This network visualized in Figure 1 consists of the 475 unduplicated organizations¹¹ that participated in Arts Ed Collective events and programs, showing their connections to 12 of the 13 groupings listed in Table 1. Each dot (node) represents a single organization or grouping (groupings are labeled). The lines (edges) between the dots represent attendance at an event or affiliation with that group (grouping). Figure 1 shows how each organization connects to one or more groupings. The nodes seen on the outer periphery that only have a single connection to and surround one grouping represent organizations who participated only in events for that grouping.

Before calculating centrality measures, the network was projected into a one-mode network, leaving only organization nodes and revealing all of the possible connections between them based on sharing space together at these different kinds of groupings (refer to Appendix B for more on data and methods). The organizations listed in Table 2 represent the 97th percentile¹² of organizations with the highest closeness centrality in the network. Table 3 lists the 97th percentile of organizations in terms of highest betweenness centrality. In each table, organizations that appear on both tables are highlighted. Organizations are listed in rank order in each table.

Table 2: 97th percentile of organizations by closeness centrality

Organization Name	Organization Type
Acton-Agua Dulce Unified	School District
Lynwood Unified	School District
San Gabriel Unified	School District
Los Angeles Unified	School District
Azusa Unified	School District
Baldwin Park Unified	School District
Whittier Union High	School District
P.S. ARTS	Arts Provider
Young Choreographers Project	Arts Provider
Young Storytellers	Arts Provider
The Music Center	Arts Institution
Inglewood Unified	School District
Wiseburn Unified	School District
Arts and Healing Initiative	Arts Provider
Theatre of Hearts	Arts Provider

Table 3: 97th percentile of organizations by betweenness centrality

Organization Name	Organization Type
Heart of Los Angeles	Community/Social Services
Acton-Agua Dulce Unified	School District
Los Angeles Unified	School District
Lynwood Unified	School District
San Gabriel Unified	School District
Fostering Dreams Project	Arts Provider
Azusa Unified	School District
Greater LA Education Foundation	Philanthropy
Department of Public Health	Government
Versa-Style Street Dance Company	Arts Provider
Arts and Healing Initiative	Arts Provider
Baldwin Park Unified	School District
Whittier Union High	School District
Arts for LA	Arts Advocacy
Perenchio Foundation	Philanthropy

In terms of closeness centrality (Table 2), more than half of the top ranked organizations listed are school districts. The top ranked school district, Acton-Agua Dulce Unified, attended ten different events in the two years analyzed. Lynwood Unified attended a significant number of events as well and had a 2023-24 arts education strategic planning team made up of more than 30 members. San Gabriel Unified was involved in strategic planning in 2023-24, hosted a site visit in February 2024, and was present at multiple offerings throughout the two years.

In terms of arts provider organizations, P.S. Arts' high closeness centrality score is likely influenced by the fact that multiple staff members attended the May 2024 "Celebrating Arts Education Funding with Equity and Vision" event at The Getty, and some of their staff attended the February 2024 Arts Ed Collective Community Arts Partner event. Although staff from the other high-closeness community arts providers each only had a few instances of participation, the specific events they attended, such as the February 2024 Community Arts Partner event and the May 2024 Getty celebration, turn out to have been particularly central to the network.

In terms of betweenness centrality, while Heart of Los Angeles only had four participants attend events in the past two years, those events represented four different groupings within the network. They attended a SoCal Grantmakers event, Community Arts Partner event, Application Info Session, and a School District Site Visit. Six of the school districts

in the highest-ranking organizations in closeness centrality are also seen in Table 2, signifying them as organizations not only central to the network, but key connectors within the network as well.

SNA modularity analysis can be used to measure how the network is compartmentalized into sub-networks¹³ or communities. Applying modularity on the projected one-mode network of organizations and groupings revealed four communities of organizations separated by color, as shown in Figure 2. The communities are described in Table 4.

Figure 2: Two-mode network of organizations and groupings projected to one-mode (node size ranked by closeness centrality)

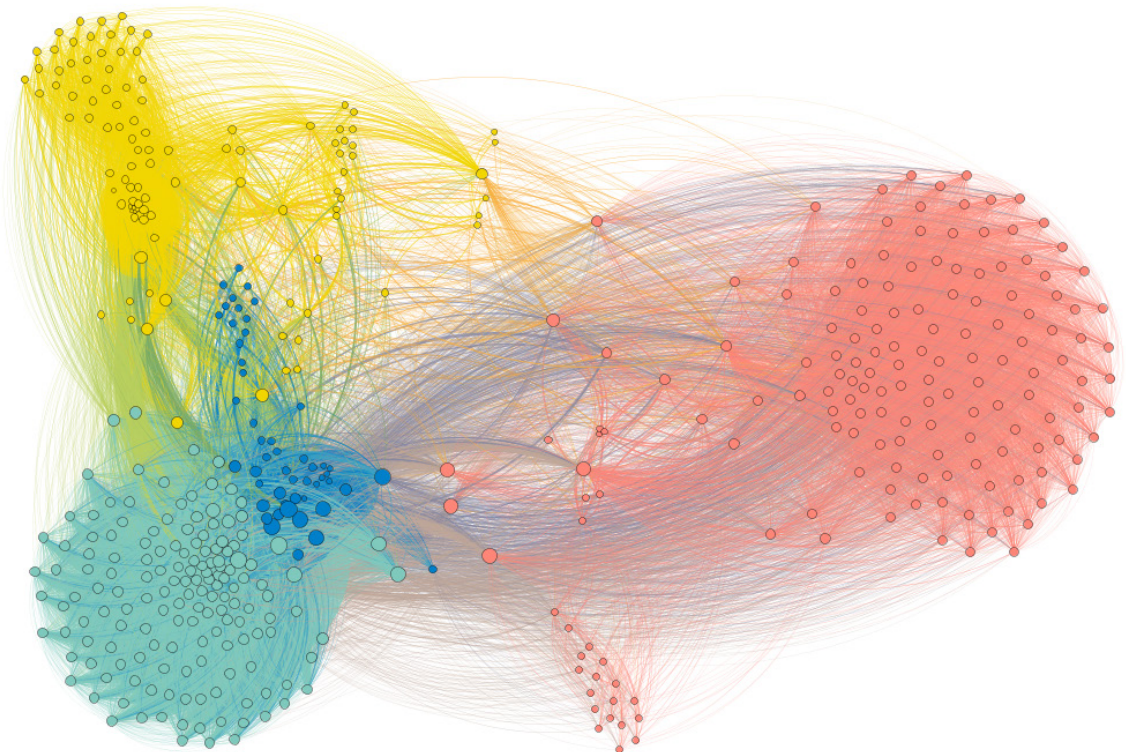


Table 4: A list of communities found in the organizations social network after conducting a modularity test

Color of nodes in Figure 2	Description of each community of nodes
Blue	A smaller group primarily consisting of school districts, including five of the school districts that ranked highest in both closeness and betweenness centrality
Teal	A group primarily consisting of school districts
Yellow	A group primarily consisting of philanthropic organizations
Peach	A group primarily consisting of arts providers or community and social services providers

Some of the centrality scores suggest that large gatherings with many different types of organizations such as the Community Arts Partner event and the learning and discussion spaces coordinated with LACOE may provide some of the strongest opportunities to connect organizations across the network. This analysis suggests that those gatherings, which are attended by frequent partners such as school district arts coordinators, are a central place for connection among representatives from arts providers and school districts.

Individuals Social Network – Individuals and Groupings

Figure 3: The Arts Ed Collective’s social network as seen in a two-mode network of individual participants and groupings

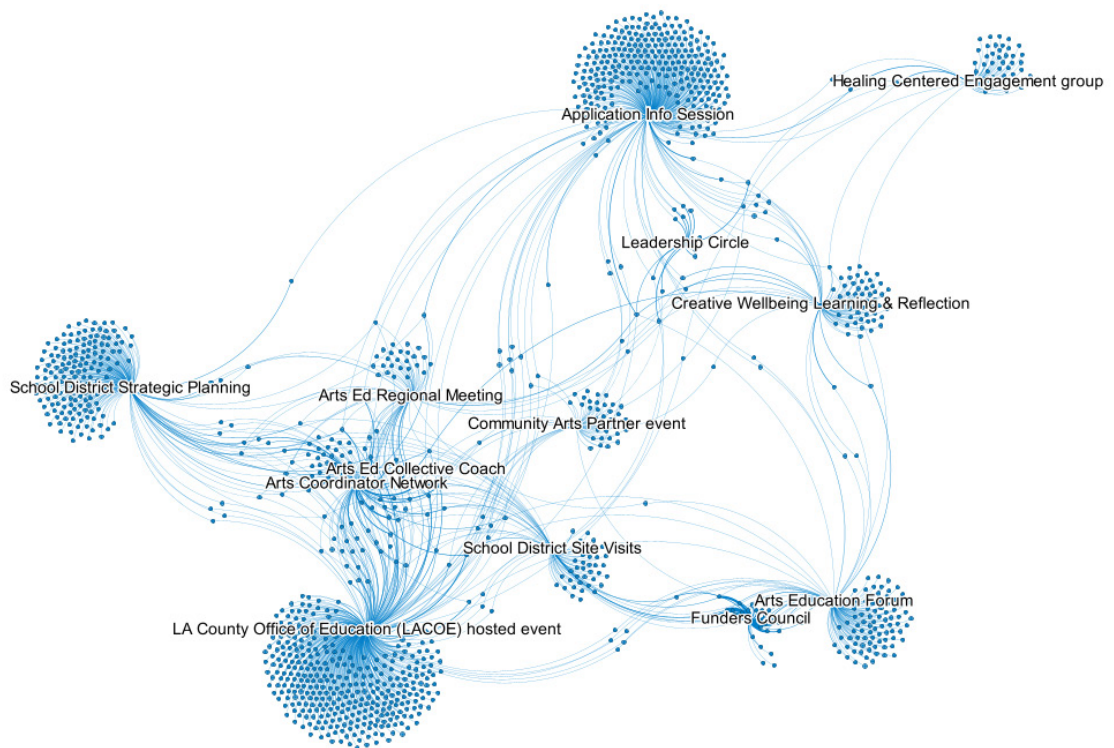


Figure 3 is a visual representation of the network of individuals who attended or participated in an Arts Ed Collective convening, event, or gathering in the past two fiscal years. Similar to the Organizations Social Network, each dot/node represents an individual participant or grouping, and each line signifies an individual’s participation in that grouping. At the periphery of the network in Figure 3 (and similar to the Organizations Social Network), there are several significant clusters of nodes that are connected to a single grouping. This signifies that the people who participated in those groupings were mainly connected to the full network through one type of event or program. That makes sense, as these types of convenings are typically meant to reach discrete networks of individuals as the Arts Ed Collective strives for collective impact in its mission. The four largest clusters of nodes on the periphery of the graph are as follows:

- **Arts Education Forum:** Event series co-hosted by the Arts Ed Collective Funders Council, Department of Arts and Culture, and SoCal Grantmakers to advance awareness of arts education and creative youth development in LA County. This cluster represents one-off learning sessions that gather philanthropic leaders who are members of SoCal Grantmakers.
- **LACOE-Hosted Event:** Three gatherings of school district arts leaders in 2023-24 led by partner agency LA County Office of Education. LACOE is an administrative educational authority in the region, and the LACOE-hosted events take advantage of its countywide network of local education agencies.
- **Application Info Session:** Informational sessions for various application opportunities held in 2024-25. These included our Request for Proposals for youth development in communities, institutions, and Creative Wellbeing sites, as well as application openings for the Advancement Grant Program and Leadership Circle. These sessions are as-needed events that bring in a network of those seeking contracts or project-based work.
- **School District Strategic Planning:** Members of various strategic planning teams working with Arts Ed Collective coaches to create or revise their school district's strategic arts plan.

As with the organizational data in the Organizations Social Network, Table 5 shows the top individuals based on closeness centrality, while Table 6 shows top individuals based on betweenness centrality. The names of participants in both tables have been removed for the purpose of confidentiality. The “A” persons are participants who appear in both tables of centrality while the “B” persons only appear in one of the tables. Those with higher closeness scores are more central to the network and may be in a position in the network to better share information to all of the network because on average, they have the shortest paths to everyone in the network. Those with higher betweenness centrality scores are those who more frequently lie on the shortest paths between other nodes (people). Simply put, they may be in better positions in the network than others to act as a bridge or connection between people in the network who do not have a direct connection with each other. They may also be in a better position than others to bridge the disconnected clusters within the network. The participants highlighted on both tables rank in the 99th percentile¹⁴ of both closeness and betweenness centrality.

Table 5: 99th percentile of participants by closeness centrality

Participant Name	Organization Type	Affiliation
Person A1	School District	Lynwood Unified
Person A2	School District	Whittier Union High
Person A3	School District	San Gabriel Unified
Person A4	Arts Provider	Fostering Dreams Project
Person A5	School District	Acton-Agua Dulce Unified
Person A6	School District	Pasadena Unified
Person A7	Arts Provider	Young Choreographers Project
Person A8	Arts Provider	Dream A World Education
Person B1	Business/Consulting	Consulting Firm ¹⁵

Table 6: 99th percentile of participants by betweenness centrality

Participant Name	Organization Type	Affiliation
Person A4	Arts Provider	Fostering Dreams Project
Person A6	School District	Pasadena Unified
Person A1	School District	Lynwood Unified
Person A2	School District	Whittier Union High
Person A3	School District	San Gabriel Unified
Person A5	School District	Acton-Agua Dulce Unified
Person B2	Arts Provider	Arts and Healing Initiative
Person B3	Arts Provider	Arts Provider Organization ¹⁶
Person B4	School District	Norwalk-La Mirada Unified
Person B5	School District	Baldwin Park Unified
Person B6	Philanthropy	Greater LA Education Foundation
Person A7	Arts Provider	Young Choreographers Project
Person A8	Arts Provider	Dream A World Education

Among those affiliated with school districts are arts coordinators and other district administrators. These individuals were regular attendees of Arts Coordinator Network convenings, LACOE-hosted events, or Regional Meetings for Arts Education. Several of them were also members of their district’s strategic arts plan team. For the highlighted persons representing school districts, as well as Person A4, the fact that they rank highly in closeness centrality and betweenness centrality suggests they are among the most influential people in the network. Person A7 and Person A8 are highly ranked as well, despite their lower participation compared to other highlighted participants.

Person B3 participated in Creative Wellbeing Learning & Reflection, the Healing Centered Engagement group, and the Arts Education Forum, indicating they are a key connector in the network with regards to the Arts Ed Collective's community-based arts education work. Person B6, another example of a non-school district participant, is connected to multiple grouping nodes in this network, including LACOE-hosted events, the Community Arts Partner event, the Arts Coordinator Network, and School District Site Visits.

Of the participants on the list representing arts providers, Person A4 not only participated in the Leadership Circle but also attended various events throughout the past two years, connecting them to five other grouping nodes within the network. What stands out about some of the other arts providers that rank high in closeness centrality is that they did not attend as many events as Person A4 did. This suggests that **some types of events are more central to the network than others.**

For example, Person A8 only attended three events in the past two years (a Community Arts Partner event, a LACOE-hosted event at The Getty, and an Application Information Session) but scored high on both closeness and betweenness. For people who attended only a few events but still had high centrality scores, those events were generally larger-scale gatherings of people from many types of organizations. This highlights the value of events with those characteristics, as they create opportunities for more people (and organizations) at the periphery of the network to interact, connect, and share information with participants who are more central to the network.

Similar to Figure 2, Figure 4 shows community clusters among the individuals in the Arts Ed Collective network and these six communities are described in Table 7.

Figure 4: Two-mode network of individuals and groupings projected to one-mode (node size ranked by closeness centrality)

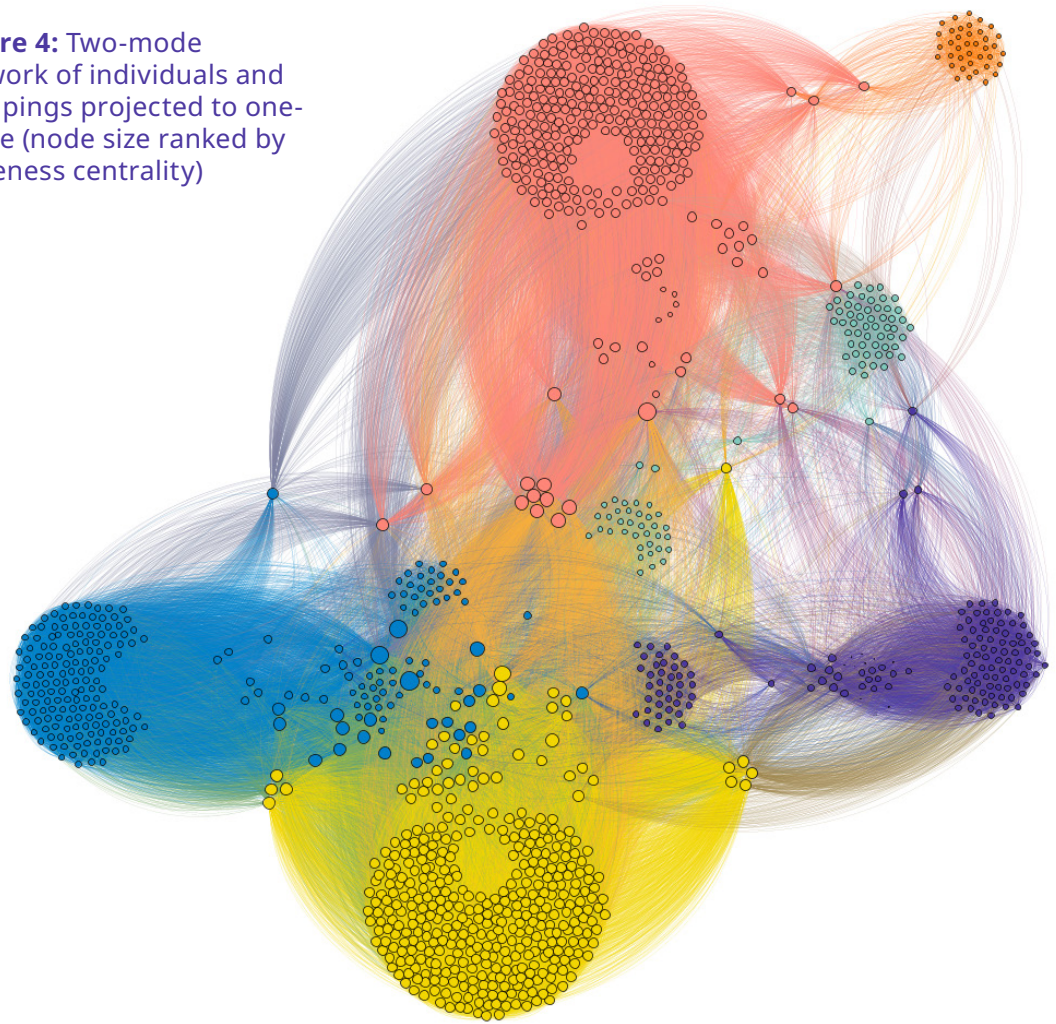


Table 7: A list of communities found in the individuals social network after conducting a modularity test

Color of nodes in Figure 4	Description of each community of nodes
Blue	A community primarily consisting of participants representing school districts
Purple	A community of mostly philanthropy affiliated participants
Teal	A community mixed with arts providers or community/ social service providers
Orange	A community of participants who did not have an organizational affiliation and were solely made up of people who were participants in the Healing Centered Engagement group
Peach	A community of participants mostly affiliated with arts providers or did not have an affiliation
Yellow	A community primarily consisting of participants representing school districts

Insights and Conclusion

The role of school district arts leaders in the social network

Based on the mission and historical focus of the Arts Ed Collective, one might expect that the leaders and key personnel from school districts would be central to its social network. This SNA affirms this, with several district arts leaders ranking high in both measures of centrality. These school district leaders frequently participate in Arts Coordinator Network gatherings, Regional Meetings for Arts Education, strategic arts planning, and LACOE-hosted events. These findings also reflect the expanded focus of the Arts Ed Collective in recent years to support youth arts in communities and in career pathways, as many leaders from other types of organizations are seen playing key roles as central connectors within the network.

Goal 2.1.1 of *Arts for All Children, Youth, and Families: Los Angeles County's New Regional Blueprint for Arts Education* states that "Schools and school districts, higher education, local artists and arts organizations, community-based organizations, government agencies, creative industries, philanthropy, and other key partners collaborate to leverage expertise and maximize resources for achieving scale and equity in arts education." Although this analysis reflects only a two-year period of time, the data and networks visible in this timeframe show that the participants in each of these types of groups have opportunities to connect and collaborate with each other through the social network being woven by the Arts Ed Collective through its various types of gatherings.

Highly central participants and organizations positioned to share resources across the social network

This analysis identified eight organizations and eight individuals that had both high closeness and high betweenness centrality. These people and organizations can be seen as key linchpins in advancing the Arts Ed Collective's collective impact approach. They can play a critical role in the flow of information and knowledge throughout the network and the Arts Ed Collective can consider continuing to identify and acknowledge other individuals and organizations rated highly in both measures as important nodes in its regional network.

Of those eight organizations, seven are school districts. Four of them have an Unduplicated Pupil Count¹⁷ percentage of 85 percent or more, while four of them have a Hispanic or Latino student population of over 89 percent, indicating that those districts are serving youth who have been historically excluded or precluded from learning in the arts. Leaders and staff from those districts are highly central to the network, meaning they are well-suited

to share information and resources throughout the entire network. The Arts Ed Collective should continue to ensure that leaders and staff from districts with similar demographics are present at gatherings and convenings. Additionally, Arts Ed Collective staff should consider having reflective conversations or focus groups with colleagues more central to the network to understand how to strengthen the countywide arts education network and how to make the network more interconnected.

Opportunities to bring more arts education leaders into the center of the social network

This report shows several different clusters of nodes in the periphery of the network, indicating where participants are only connected to a single group or community. That is not unusual as some of the groupings seen in this analysis are based on a single type of one-off participation. Two notable clusters at the periphery include participants representing philanthropic organizations and those representing arts provider organizations. The Arts Ed Collective may wish to develop additional convenings that offer the opportunity to bridge the gap between those more peripheral and those more central, to strengthen the network of arts education in the region.

Ongoing efforts of the Arts Ed Collective should consider how to enhance networking activities through events that bring people together from many types of organizations, creating opportunities for people from different groupings to connect with and learn from each other. A recent report¹⁸ on the California arts education landscape identified major players that influence arts education. Creating spaces for these important players to connect and build relationships could lead to more coordinated action, especially under the umbrella of a statewide mandate in the Arts and Music in Schools (AMS) Act (Proposition 28).

The Arts Ed Collective fosters communities of school district arts leaders, arts providers, social service providers, and philanthropic organizations, who make up the network as a whole. This report shows the shape and nature of the network that is continually under construction. It suggests specific actions that can continue to bring people together across different types of organizations for connection and relationship building. This analysis is a response to and supports the overarching vision of [Los Angeles County's New Regional Blueprint for Arts Education](#): **"A growing network of stakeholders working together to build capacity within and across the field, and to advance policy change in ways that benefit all youth in Los Angeles County."** Together, these insights reflect the critical role the Arts Ed Collective has played and continues to evolve in building and strengthening partnerships and collaborations that expand and leverage resources for arts education across Los Angeles County. A more connected network brings the region closer to ensuring that every young person engages in the arts all year, every year.

Recommended next steps for the Arts Ed Collective

This analysis suggests **near-term**, **medium-term**, and **long-term** next steps the Arts Ed Collective can take to improve their collective impact, building on the social network seen here. Three approaches in the near-term that the Arts Ed Collective may consider include:

1. Hold reflective conversations with high closeness and high betweenness rated individuals about their participation in Arts Ed Collective gatherings and programs. Given the nature of their roles as individuals in position to be in closer connection to the rest of the social network or as individuals well positioned to connect the more distant clusters of the social network, conversations can inform content for programming and events and offer possible ways to bridge the more distant areas of the network.
2. Intentionally incorporate networking activities into existing gatherings to promote more connections and partnerships, as this analysis shows that the Arts Ed Collective provides spaces for connection among a wide range of participants involved with arts education.
3. Review convenings and events offered by colleagues in other program areas across the Department of Arts and Culture to initiate collaboration and extend connectivity towards more arts and culture partners across the county.

In the medium-term, staff can consider exploring the periphery clusters in the network. For example, reaching out to the connectors identified in those clusters to plan gatherings or programming that create opportunities to connect could help foster more collaboration within the network. Longer-term, staff can consider conducting comparisons of centrality rankings annually for short-term action and at wider intervals (such as five to ten years) to longitudinally track shifts in participation and relationships. Additionally, research staff can consider expanding a future network analysis to include additional stakeholders central to the workings, reach, and delivery of the Arts Ed Collective and Department of Arts and Culture's youth serving programs, including other County departments. This study has only begun to explore the power of social network analysis for understanding and improving the Department of Arts and Culture's programs and services.

Counts of Individuals and Organizations Included in the Analysis

Some individuals and organizations are associated with more than one grouping.

Grouping Name	Grouping Description	Count of Individuals	Count of Organizations
Application Info Session	Attendees of informational sessions for various application opportunities available in 2024-25. These opportunities included our Request for Proposals for youth development service providers in communities, institutions, and Creative Wellbeing sites. Also included are the Advancement Grant Program and Leadership Circle.	324	153
Arts Coordinator Network	Attendees of gatherings of school district arts coordinators	80	54
Arts Ed Collective Coach	Strategic planning coaches contracted by Arts and Culture to support school districts	4	0 ¹⁹
Arts Ed Regional Meeting	Attendees of gatherings hosted in a specific geographic area of the county	68	48
Arts Education Forum	Attendees of an event series co-hosted by the Arts Ed Collective Funders Council, Department of Arts and Culture, and SoCal Grantmakers to advance awareness of arts education and creative youth development in LA County	117	73
Community Arts Partner event	Attendees of a February 2024 gathering of arts education provider organizations and teaching artists	55	42
Creative Wellbeing Learning & Reflection	Attendees of two virtual learning sessions related to the evaluation of Creative Wellbeing programs and one in-person reflection session	73	28

Grouping Name	Grouping Description	Count of individuals	Count of organizations
Funders Council	The Arts Ed Collective Funders Council is a regional collaborative of public and private funders that serves as a vehicle for sharing knowledge, developing strategy, and providing fiscal oversight of shared investments in arts education in LA County. Attendees of full council meetings and subcommittee meetings are counted here.	29	22
Healing Centered Engagement group	Attendees of three meetings of the Healing Centered Engagement group, in partnership with Flourish Agenda	46	16
LA County Office of Education (LACOE) hosted event	Attendees of three large gatherings of school district arts leaders in 2023-24, held in collaboration with LACOE	428	179
Leadership Circle	The Leadership Circle is an advisory body to the Arts Ed Collective that helps cultivate and foster a collaborative network that enables every young person in LA County to have access to the arts, while also supporting the adults who support youth. Members of the Leadership Circle are counted here.	15	12
School District Site Visits	Attendees of gatherings for arts education leaders and funders held on site at a school district	74	41
School District Strategic Planning	Members of various strategic planning teams working with Arts Ed Collective coaches to create or revise their school district's strategic arts plan	193	29

More on Methods

Gephi, an open-source project for visual network analysis (gephi.org), was used to create graphs and run statistical measures. Two two-mode networks were analyzed:

- organizations and the types of events (groupings) they participated in
- individuals and the types of events (groupings) they participated in

In the first network, the nodes are the organizations and the groupings. The edges are the connections between the nodes (i.e. the organizations of people who participated in each of the groupings). In the second network, the nodes are the individuals and the groupings. The edges are all the instances in which that individual participated in a grouping. Gephi also assigns edges a weighted value, based on the frequency that an individual or organization participated in that grouping.

In Figures 1-4, each dot represents nodes, with each line representing the “edges” or connections between a pair of nodes.

In order to calculate centrality, the two-mode networks shown in figures 1 and 3 had to be converted to one-mode networks, which are shown in figures 2 and 4.²⁰ Converting each two-mode network removed the groupings nodes and allowed the software to determine all the connections of the people or organizations to each other, still based on the groupings they all participated in. Subsequently, the centrality measures were then applied to these one-mode datasets.

Endnotes

1. Kylie Pepler, Maggie Dahn, and Mizuko Ito, *The Connected Arts Learning Framework: An expanded view of the purposes and possibilities for arts learning*, (The Wallace Foundation, 2023), https://wallacefoundation.org/sites/default/files/2024-08/the-connected-arts-learning-framework.doi_10.3102%252F0091732X221084322.pdf.
2. Los Angeles County Arts Ed Collective, *Arts for All Children, Youth, and Families: Los Angeles County's New Regional Blueprint for Arts Education* (October 2020), https://www.lacountyartsedcollective.org/sites/artsforall/files/lacaec/files/pdf/2020-artsedcollective_blueprint_f.pdf.
3. Laura Sheble, Kathy Brennan, and Barbara Wildemuth, "Social Network Analysis," in *Applications of Social Research Methods to Questions in Information and Library Science*, edited by Barbara Wildemuth (ABC-CLIO 2016), 339-350.
4. Maja M. Makagon, Brenda McCowan, Joy A. Mench, "How can social network analysis contribute to social behavior research in applied ethology?," *Applied Animal Behaviour Science*, Volume 138, No. 3-4 (May 2012), 152-161, doi:10.1016/j.applanim.2012.02.003.
5. Alex Derr, "Network Centrality: Understanding Degree, Closeness & Betweenness Centrality," VisibleNetworkLabs, July 30, 2025, <https://visiblenetworklabs.com/2021/04/16/understanding-network-centrality>.
6. The county fiscal year begins on July 1 and ends on the following June 30.
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11. Organizational affiliation was not available for all participants in all groupings, as noted in the section above. Therefore, this figure shows less than 100 percent of all participants in the network.
12. “97th percentile” means that these organizations have a higher score than 97 percent of the organizations in the network.
13. Github, “Modularity,” updated August 23, 2018, <https://github.com/gephi/gephi/wiki/Modularity>.
14. “99th percentile” means that these individuals have a higher score than 99 percent of the individuals in the network.
15. The name of this affiliation has been removed for the purpose of confidentiality.
16. The name of this affiliation has been removed for the purpose of confidentiality.
17. The California Department of Education’s CALPADS Unduplicated Pupil Count data includes students who are eligible for free or reduced-price meal (FRPM), are English learners (EL), and/or who are foster youth which is used in the Local Control Funding Formula (LCFF).
18. Candice Benge Steele, Katrina R. Woodworth, Dominique Baeta, and Emma Terrell, *California Arts Education Landscape*, (SRI Education, 2025), <https://www.sri.com/wp-content/uploads/2025/10/California-Arts-Education-Landscape-2025.pdf>.
19. Arts Ed Collective coaches were assigned to this grouping and for this analysis specifically are not affiliated with any specific organization.
20. Martin Grandjean, “GEPHI – Introduction to Network Analysis and Visualization [new video],” [martingrandjean.ch](https://www.martingrandjean.ch/gephi-introduction), October 14, 2015, <https://www.martingrandjean.ch/gephi-introduction>.

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For more information about this analysis, please contact the Department of Arts and Culture's Research and Evaluation division at research@arts.lacounty.gov.