Community Engagement Student Work   Education Student Work

Spring 2020

The Great Promise of a Community-Engaged Arts Education: Analysis and Recommendations

Paul Faulkner
Merrimack College, faulknerp@merrimack.edu

The Great Promise of a Community-Engaged Arts Education:

Analysis and Recommendations

Paul Faulkner

Merrimack College

MERRIMACK COLLEGE

CAPSTONE PAPER SIGNATURE PAGE

CAPSTONE SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE

MASTER OF EDUCATION

IN

COMMUNITY ENGAGEMENT

CAPSTONE TITLE:

The Great Promise of a Community-Engaged Arts Education: Analysis and Recommendations
AUTHOR:

Paul Faulkner

THE CAPSTONE PAPER HAS BEEN ACCEPTED BY THE COMMUNITY ENGAGEMENT
PROGRAM IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF EDUCATION IN COMMUNITY ENGAGEMENT.

Audrey Falk, Ed.D.		May 13, 2020
DIRECTOR, COMMUNITY ENGAGEMENT	SIGNATURE	DATE
Sean McCarthy, Ed.D.		May 13, 2020
INSTRUCTOR, CAPSTONE COURSE	SIGNATURE	DATE

Acknowledgements

Abstract

While facing inequitable and inconsistent levels of support, K-12 arts education in the United

States shows great promise in its ability to strengthen community and build social capital. Deep-

seated ideals of rugged individualism and cultural elitism have complicated these potential

rewards as is evident through a brief history of policies impacting arts education across various

levels of government. Particular challenges related to access and funding have prevented all

schools from offering a quality arts education that is able to incorporate students' lived

experience into the curriculum. Theories of democratic education, critical pedagogy, community

cultural development, and creative placemaking are introduced in order to underpin arts

education's capacity toward increasing equity and encouraging revitalization in communities. A

new definition of community-engaged arts education is suggested, which emphasizes equitable

access and funding while enhancing the ways in which students participate in and connect to the

curriculum. This definition further informs a set of recommendations toward future

improvements in curriculum design and professional development, community partnerships and

collaborative artist residencies, and policy and data reporting at the state and federal levels.

Table of Contents

The Great Promise of a Community-Engaged Arts Education:

Analysis and Recommendations

Amid the challenges of unreliable funding and the pressure of high-stakes standards, K-12 arts education faces a danger of becoming detached from the fabric of local communities as arts educators endeavor to align curriculum with the lived experience of students. Using theories of community engagement, democratic education, critical pedagogy, community cultural development, and creative placemaking, I aim to analyze the current state of K-12 arts education as it relates to community and make policy recommendations toward better empowering students' agency to create, interpret, and sustain the arts within their communities.

For the purpose of this paper, arts education will generally be used to refer to music, visual art, theatre, dance, and media arts instruction offered primarily during the school day to students in kindergarten through high school in the United States.

Problem Statement

Participation in the arts is correlated with increased civic engagement, including higher rates of volunteerism and voting; arts participants are also more likely to engage in physical activity and sporting events (Nichols, 2009; National Endowment for the Arts, 2007). The arts clearly play a powerful role in the health and vitality of a community. As former National Endowment for the Arts Chairman Dan Gioia explained, "Americans who read books, visit museums, attend theater, and engage in other arts are more active in community life than those who do not" (National Endowment for the Arts, 2007, p. 2). In the context of community, the arts can spur celebration, resolve conflict, encourage dialogue, strengthen democracy, and bring joy (Goss, 2001). In short, the arts help to build and sustain community.

Social capital, one of the foremost theories in the field of community engagement, refers to a set of relationships built on trust and reciprocity that can strengthen community; internal bonds connect community members to each other and external bridges build relationships with those outside the community (Putnam, 2000). Through engagement in the arts, individuals can build social capital in their communities (Jeannotte, 2003); "traditionally, however, arts institutions have done far more bonding than bridging" (Goss, 2001, p. 3). Arts organizations frequently fall short of their full potential within their community, missing key opportunities to build social capital through external partnerships. Additionally, "we have come to *observe art together* far more often than we *do art together*…we are becoming a nation of arts spectators more than arts participants" (Goss, 2001, p. 4). In today's consumer culture, widespread arts participation is too often limited to artistic consumption, while overlooking the just-as-valuable joy of artistic creation.

Arts, education, and community intersect in a crucial way. One's arts education before the age of 17 is the strongest indicator of their arts participation later in life, both in terms of creation and consumption of the arts (Bergonzi & Smith, 1996). Arts education, along with its merits and the challenges it faces, easily demands the full attention of anyone invested in the future of their communities. This paper outlines numerous other benefits of arts education within community, while addressing current obstacles and recommending policy changes toward a more representative and accessible arts education for all students.

The Present Dilemma of Arts Education

While cultural policy in the United States has historically underfunded the arts, its somewhat minimal efforts have focused primarily on the reflective arts as valued by the social elite (Borwick, 2012; Rosenstein, 2018). This has created a challenge for K-12 arts education to

implement curriculum that is relevant to the lived experience of diverse student bodies and

representative of the local communities in which they live. K-12 arts education is historically

plagued by a primary focus on the Euro-centric reflective arts and the institutions of the social

elite that support them (Anderson, 1996). This can create an environment where artistic

expression created by members of marginalized populations are included only as an addition to

the established curriculum in the name of multiculturalism or are overlooked entirely because of

deep-seated value judgements made on the quality of art that lies outside the bounds of the Euro-

centric reflective arts tradition.

  Some argue that the inequitable distribution of cultural resources in the United States

plays a role in maintaining class divisions (DiMaggio & Useem, 1978; Barnes, 1986). This is

evident within arts education, which faces cuts in instructional time (McMurrer, 2008) and an

overall decline in availability (Parsad & Spiegalman, 2012). Recent data clearly shows how arts

education is inequitably distributed in the United States, with declines in access disproportionally

impacting students of color (Rabkin & Hedberg, 2011), poor students, and urban schools ("Arts

Assessment: 2016, Grade 8," n.d.).

  Amid the historical impact of curriculum and standards embedded with inequities, as well

as the current exacerbation of funding and staffing challenges, K-12 arts education often fails to

meet its full potential of community engagement (Bodilly, Augustine, & Zakaras, 2008). This

can create a system of arts education in danger of disconnect from students' real-world

experience of engaging with arts and culture in their respective communities. Wiggins (2015)

explained this important goal of connecting classroom content with the context of students' lived

experiences in community:

If learning is a constructive process of the individual that takes place in social contexts, then schooling should be designed and structured in ways that enable and support this natural process. If arts experience and learning experience are both constructive in nature, it is essential that the design and structure of arts education situations reflect this, providing appropriate opportunities for learners to engage in and make meaning of arts experience…arts education experiences must make space for and foster learner initiative, artistic thinking, mutual engagement, decision making, and evaluative judgments (p. 158).

Students are ecologically situated within specific creative spaces and bring their own lived experience and social contexts into the learning process; therefore, arts education should be designed around a fuller knowledge of the culture and communities that impact students' experience toward the goal of developing a more inclusive, engaged learning environment. At the same time, this commitment to community engagement relies heavily on an understanding that arts education must be deeply valued, actively supported, and adequately funded in communities; research shows that this ideal is often not reflected in reality.

The problem then, is twofold. On one hand, the United States is plagued by inconsistent, inequitable support for arts education. Additionally, there is often a missed opportunity to strengthen community and build social capital through arts education. This paper seeks to address these two areas of concern.

Literature Review

A brief overview of the benefits arts education affords youth in both school and community contexts, followed by an analysis of several confounding variables impacting arts education in the United States, will provide a useful backdrop toward understanding policies that

inform the interdisciplinary issue of arts education at the federal, state, and local levels. Examining the political history of arts education as well as present challenges within the field will further address how the power of K-12 arts education can be utilized to strengthen community.

The Tremendous Capacity of Arts Education

There are numerous benefits the arts offer to a community, including instrumental benefits such as positive youth development, improved health outcomes, opportunities for economic growth, and increased social capital; intrinsic benefits of the arts include a sense of pleasure, the development of empathy, and the opportunity to participate in shared experiences (McCarthy, Ondaatje, Zakaras, and Brooks, 2004). Additionally, arts participation can help develop social bonds within community (Lee, 2013), as well as provide space for diverse storytelling (Cocke, 2004), and is correlated to increased levels of civic engagement and acceptance of marginalized populations (LeRoux & Bernadska, 2014).

Arts education holds great potential for helping students develop awareness of their cultural surroundings and agency toward positive change since "young people do not exist in isolation but are in interrelationship with, and embedded in, their communities" (Wright, 2011, p.3). The arts can help students contextualize their lived experience by providing a means of positive self-expression.

The process of creating tangible, artistic work that can be shared with others through concerts, plays, or exhibitions uniquely positions arts education to be able to connect with the community in ways that other school subjects cannot. According to the Arts Education Partnership, "a strong case can be made for arts learning as an ideal environment for the tools and skills of community building to be developed and also to be practiced through the creation of

meaningful product and performance" (Smyth & Stevenson, 2003, p. 15). Arts education and the community easily go hand-in-hand, and the arts provide a unique training ground for students to develop skills that they can apply to community life as well as collaborative professional work.

Community partnerships are an important part of a quality arts education program, often providing financial resources and in-kind donations, while also building relationships and increasing visibility in the community (Baxley, Burgess, Melnik, & Nesbit, 2014). It is clear that the arts do not exist in isolation from, but rather in collaboration with, addressing community needs and partnering in community engagement.

Arts education is particularly impactful in the lives of at-risk youth. Catterall, Dumais, and Hampden-Thompson (2012) found a strong correlation between arts education and academic achievement, citing higher grades, better high school graduation rates, and increased success in higher education for low-socioeconomic students deeply involved in the arts. Their report also found strong correlations between arts education and civic engagement, noting increased rates of volunteering and voting. In several instances, low-socioeconomic students with high levels of arts involvement demonstrated better outcomes in areas of academic achievement and civic engagement than the average of all students.

Arts-based educational interventions that utilize the arts also hold the capacity to prevent student dropout. 9 of the 15 strategies identified to combat student dropout are particularly applicable to the arts; arts education has also been shown to play an important role in "building positive character traits, attitudes, and social behaviors" among youth (Brown, 2017, p. 11).

A report on arts education from the President's Committee on the Arts and Humanities highlighted the role that arts education can play in closing the academic achievement gap for under-performing students and recommended better models of integrating the arts with other

school subjects across the curriculum (Dwyer, 2011). Arts education benefits students not only by providing them opportunities to experience stronger community, but also by improving educational outcomes for those students who need most supported. In these ways, arts education aids in the development of social capital in local communities.

The Confounding Politics of Arts Education

The political history of arts education in the United States is informed not only by national, state, and local policy, but also by the American ideal of rugged individualism and deep-seated beliefs on the role of the arts and education in society.

Rugged individualism. While the pendulum of policy often swings between small-government individualism and big-government collectivism, the American tradition of rugged individualism is uniquely strong. Coined by then-president-elect Herbert Hoover as a mantra for limited government intervention ("Presidential speeches," 2019), rugged individualism more broadly reflects a historical trend in American culture. In 1893, Turner famously argued that individualism, as a product of the American frontier, has aided in the development of American democracy (*The significance of the frontier in American history*, 2020). "Nothing is more American than individualism" (Mount, 1981, p. 363); this ideal is present in the United States' revolutionary founding, conception of religious freedom, and frequent embrace of laisse-faire economics. This concept of rugged individualism, so inherent to the national identity, impacts how Americans view social policy and government intervention. For arts education in the United States, this ideal often defines the extent to which government is willing to provide consistent funding and support.

Cultural elitism. Historically, public support for the arts has valued the reflective, or high arts, over the visceral, or popular arts; funders and government agencies have also

prioritized established institutional arts practices over more culturally diverse community arts

(Borwick, 2012). Since financial support for the arts in the United States often comes so heavily

from the private sector due to gaps in government funding (Mulcahy, 1999), the arts are often in

danger of reflecting only the interests of the boards of private philanthropic organizations

(Dobbs, 1989). Those with great financial or political power are best positioned to use private

funds in support of the arts and often choose to advance art forms relegated to certain segments

of the population (Rosenstein, 2018). This creates an inequitable cultural landscape where only a

few artistic voices have a meaningful say in policy conversations, and public support is often

limited to arts from the Euro-centric canon developed in the ivory towers of the social elite.

There are two common models for the arts within democracy. Cultural democratization

seeks to bring cultural treasures to the masses, essentially improving the accessibility of the

reflective arts; cultural democracy seeks to support a diverse variety of arts and culture, more

highly valuing community differences (Mulcahy, 2006). Cultural democratization is closely tied

to issues of cultural elitism and an inequitable embrace of high culture over other art forms

(Bonet & Négrier, 2018), so cultural democracy presents a greater opportunity to advance equity.

Juncker and Balling (2016) further proposed the term expressive cultural democracy, an

"expanded understanding of cultural democracy, which not only acknowledges different tastes

and cultures, but also includes the central perspective of giving voice and expression across

interests and taste" (p. 232). Public support for the arts in the United States is more closely tied

to the ideals of cultural democracy. Any discussion of the arts in the United States would amiss

to recognize the gravitas this holds for providing accessible arts education that is representative

of students' diverse backgrounds and needs.

The Relevant Policies of Arts Education

Rosenstein (2018) explained how policy both regulates and provides for the arts and culture in the United States. In addition to direct local funding, provision addresses arts education through government legislation, grants, programs, and agencies. Regulation impacts school arts education primarily through the credentialing of arts specialists to teach in schools and the standardization of curriculum. Another final area of policy that is addressed below is an increased focus on connection through arts integration and community partnerships. It is useful to note that due to the interdisciplinary nature of arts education, the discussion of policy here is occasionally divided into separate conversations around cultural policy and education policy that, when taken together, inform the collective policies that shape arts education at the federal, state, and local levels.

Provision. Arguments that advocate for government support of the arts often fall into one of three narratives: the arts dictate support because of their own inherent merit to society, the arts require support because of their inability to survive in the market on their own, and the arts demand support because of the benefits they provide to the community (Cwi, 1980). While these arguments are used in various combinations toward arts advocacy, the United States has never held a "national consensus about the appropriateness of public support for the arts" (Mulcahy, 1999, p. 57). While many other countries view it as a public good that should be available to all and supported by the government, arts and culture in the United States is largely valued as a common good to be supported through the private sector (Jung, 2018). In the United States, tax expenditure is the primary means of support for the arts since the federal government has historically refrained from intervening in the market (Rosenstein, 2018).

Rosenstein (2018) explained how cultural policy in the United States, while often nearly nonexistent, has typically been pursued as part of other tangential policy objectives. For instance, the arts were funded as part of the New Deal because of their role in economic development and job creation. This was seen most notably in the Works Progress Administration Federal One arts projects, whose Federal Theatre Project included thousands of artists before it was defunded by Congress over complaints from conservatives over alleged Communist activity. Throughout the Cold War, the arts received support because of their utility in propaganda efforts to advance American, anti-Communist ideals on the global stage through the American National Theatre and Academy which organized music, theatre, and dance performances overseas. During the Great Society era, the arts were supported by legislation because of their relation to the growth of national education policy. It was during this time that the National Foundation on the Arts and the Humanities Act (1965), the Historic Preservation Act (1966), and the Public Broadcasting Act (1967) were established which put in place much of the organizational infrastructure that still supports the arts at the federal level to this day, albeit inconsistent and often lacking.

While state and local arts agencies do a wide variety of work in communities across the country, the National Endowment for the Arts is the primary federal agency dealing with arts and culture in the traditional sense of the reflective arts; this organization has been met with a number of challenges between fluctuating levels of congressional funding and questions on the appropriateness of certain nationally-funded arts projects amid the national culture wars (Bauerlein & Grantham, 2009).

The creation of two separate federal agencies for arts and culture in the 1960s marked a transition in the development of federal arts education policy; a role that had previously been part of more broadly integrated work within the Office of Education became increasingly

relegated to the National Endowment for the Arts (Chapman, 2000; Dobbs, 1989), through

initiatives such as the Arts Education Partnership (Bauerlein & Grantham, 2009). The narrative

surrounding arts education policy particularly evolved in the 1980s as an increased focus was

placed on cementing arts education within the curriculum as part of a student's basic education,

work that would later lead to the development of the first national arts standards (National

Endowment for the Arts, 1988). State arts agencies, organizations who for years had little to do

directly with arts education, are now increasingly devoting more energy toward supporting arts

education in their respective states, often in partnership with state departments of education on

graduation requirements or curriculum standards (Lowell, 2008).

As for education in the United States, early policy was initially relegated to state

legislation. Several key moments in the history of federal education policy that addressed issues

of educational equity include: the Supreme Court's *Brown v. Board of Education* which de-

segregated American classrooms, the *Individuals with Disabilities in Education Act* which

supported students with disabilities, and the *Elementary and Secondary Education Act* which has

been re-authorized several times since and sought to close the achievement gap by addressing the

needs of disadvantaged students (Frey, Mandlawitz, Perry, & Walker, 2016). Through both

provision and regulation, each of these advancements in national education policy have

improved the lot of American students while numerous issues of educational equity remain

challenges still. Ongoing concerns within national debates on education policy today include the

role of core standards and standardized testing in the American classroom (Schlemmer, 2017).

Regulation. Arts education in the United States, while officially part of schooling for

roughly two centuries, still varies widely in implementation between states, school districts, and

school buildings; additionally, a broad definition of arts education includes several disciplines,

each with their own instructional methods, pre-service training programs, and unique needs (National Coalition for Core Arts Standards, 2014).

One of the unifying policy elements within the broad umbrella of arts education in the United States has become the national arts standards, although it demands noting that there still exists a significant variety between arts standards in individual states since the national standards are voluntary and each state chooses how they wish to incorporate these national standards into their own (National Coalition for Core Arts Standards, 2014). The Arts Education Partnership, along with the Education Commission of the States, maintains the ArtScan database to collect information on state arts education policy ("ArtScan," 2020). It documents that while all 50 states have arts standards for early childhood, elementary, and secondary schools, only 32 states outline the arts as a core subject. There are 7 states who do not require arts instruction to be offered at the elementary level, 7 who do not require it at the middle school level, and 6 who do not require it at the high school level. Alaska, Hawaii, and Michigan do not require arts instruction at any level and do not define it as a core subject.

The first national arts standards, the National Standards for Arts Education, were published in 1994 in conjunction with the *Goals 2000 Act* which incorporated the arts into its collection of core content areas; the current National Core Arts Standards, the only comprehensive revision since first introduced, include five disciplines - music, visual arts, theatre, dance, and media arts - that are organized around four artistic processes: creating, performing/producing/presenting, responding, and connecting (National Coalition for Core Arts Standards, 2014). The 2015 authorization of the *Every Student Succeeds Act* positioned the arts as part of a well-rounded education and outlined how funds can be used to support arts intervention and arts integration strategies in schools (Wan, Ludwig, & Boyle, 2018).

Connection. A growing national theme is the integration of arts education with other

community and school partners. Chapman (2007) noted how Department of Education and

National Endowment for the Arts grants toward arts learning in the wake of the *No Child Left*

Behind legislation favored an outsourced model that directed funding to artists and arts

organizations instead of schools. A 2011 report from the President's Committee on the Arts and

Humanities emphasized integrating the arts with other subjects and creating more opportunities

for teaching artists in schools; it also noted the potential for policy to cement the importance of

arts education and the need for more research on arts education (Dwyer, 2011). In addition to arts

integration strategies, there have been several successful models of urban partnerships between

classrooms and the community in order to improve the availability of arts education, either

through initiatives aimed at in-school or out-of-school programs (Bodilly, Augustine, & Zakaras,

2008). These programs in Los Angeles, Dallas, Chicago, Boston, and New York have provided

helpful models on how to coordinate efforts between schools, non-government organizations,

and local government agencies to expand the reach of arts education to those students who need

it most. As for teacher training, Schlemmer (2017) suggested providing exposure to community

arts work to pre-service arts educators in order to strengthen connections between the curriculum

and the community. These represent merely a few of the strategies aimed at expanding the

impact of arts education through local policy efforts.

Data Analysis

Relevant data on arts education in the United States is explored here through two distinct

areas of focus; a brief overview of the availability of arts education is followed by an analysis of

how disparate funding streams impact arts education at the local, state, and federal levels. Due to

its limitations as a broad summary based on currently available data, this analysis includes a

discussion of sources from the previous two decades, as well as a review of more recent data from the last few years.
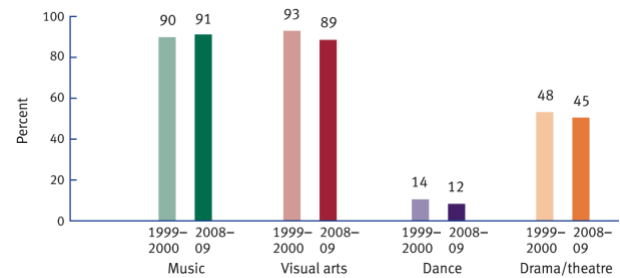
The Current State of Arts Education

   Access. In the decade between the 1999-2000 and 2009-2010 school years, the availability of dedicated instruction in both elementary schools and secondary schools stayed relatively the same for music, while it decreased slightly for visual art; dance and theatre also saw a decrease in the availability of dedicated instruction, including a significant reduction in elementary schools (Parsad & Spiegalman, 2012; See Figures 1 and 2). While the vast majority of schools employ music and art specialists teaching dedicated arts courses, the same cannot be said about dance and theatre instruction. Arts education is not widely available to every student in the United States as are other core subjects.
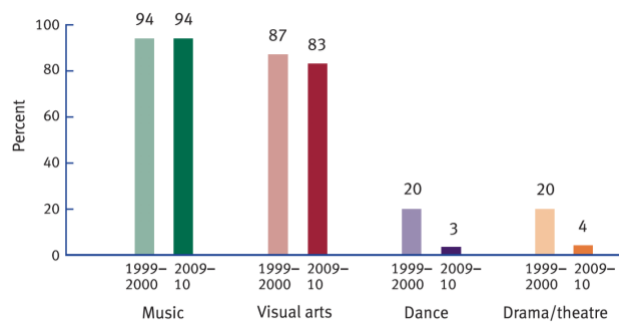
NOTE: More detailed data are provided in supplemental tables 1, 12, 12R, and 139 at http://nces.ed.gov/pubsearch/pubsinfo.asp?pubid=2012014. The 1999–2000 data presented in this figure may differ from previously published information because missing data from the 1999–2000 surveys were imputed for analysis in this report.
SOURCE: U.S. Department of Education, National Center for Education Statistics, Fast Response Survey System, "Elementary School Arts Education Survey: Fall 2009," FRSS 100, 2009–10; and "Elementary School Arts Education Survey: Fall 1999," FRSS 67E, 1999–2000.

NOTE: The 2009–10 survey asked whether various arts subjects were taught in the previous school year, while the 1999–2000 survey asked whether various arts subjects were taught in the current school year. More detailed data are provided in supplemental tables 70 and 154 at http://nces.ed.gov/pubsearch/pubsinfo.asp?pubid=2012014. The 1999–2000 data presented in this figure may differ from previously published information because missing data from the 1999–2000 surveys were imputed for analysis in this report.
SOURCE: U.S. Department of Education, National Center for Education Statistics, Fast Response Survey System, "Secondary School Arts Education Survey: Fall 2009," FRSS 101, 2009–10; and "Secondary School Arts Education Survey: Fall 1999," FRSS 67S, 1999–2000.

Figure 1. Percent of public elementary schools reporting instruction designed specifically for various arts subjects: School years 1999-2000 and 2009-10 (Parsad & Spiegelman, 2012)
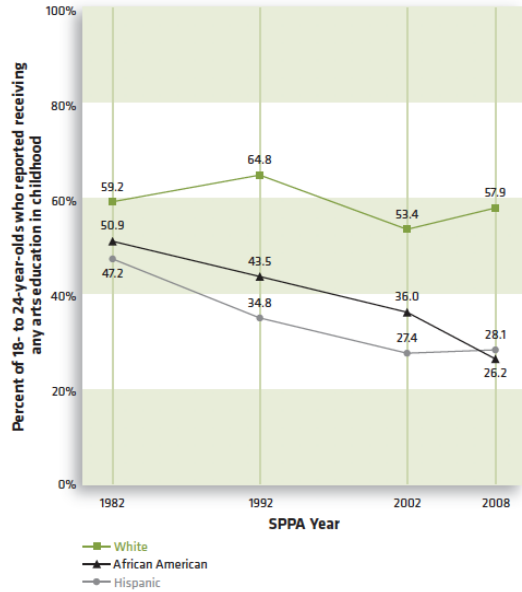
Figure 2. Percent of public secondary schools reporting whether various arts subjects were taught at the school: School years 1999–2000 and 2008–09 (Parsad & Spiegelman, 2012)

According to a report from the Center on Education Policy (McMurrer, 2008), 16 percent of elementary schools reported a decrease in instructional time for art and music following the implementation of the *No Child Left Behind* education reform, with an average decrease of 57 minutes per week. While another report from the United States Government Accountability Office (2009) found 90 percent of elementary schools to have maintained the same amount of arts instructional time during a portion of this same period, those reported a decrease disproportionally represented low-performing schools or schools with more students from minority populations. In many places, arts education functions as a privilege instead of being freely accessible to all.

School size is the clearest indicator of arts availability at the high school level and public high schools are more likely to offer arts education than private high schools (Elpus, 2017). The infrastructure of large public secondary schools is better positioned to provide a quality arts education as opposed to schools with a smaller in-house network of resources.

The extent of children having received an arts education in the United States has dropped over recent decades. Data from the Survey of Public Participation in the Arts in 2008 showed that the percentage of white 18 to 24-year-old respondents who had received any childhood arts education fluctuated slightly since 1982; however, respondents of color saw dramatic drops, 40 percent for Hispanics and 49 percent for African Americans (Rabkin & Hedberg, 2011; See Figure 3). Children of color born in the early 1990s were much less likely to have received an arts education than those born in the early 1960s. Even for white children who experienced a peak in the 1970s, only around 65 percent reported having a childhood arts education; while the coverage of arts education expanded from the 1930s into the 1980s, it declined since and disproportionally impacted students of color (Rabkin & Hedberg, 2011; See Figures 3 and 4).

Source: 1982, 1992, 2002, and 2008 waves of the Survey of Public Participation in the Arts.

Source: 1982, 1992, 2002, and 2008 waves of the Survey of Public Participation in the Arts.

Figure 3. Percent of 18-to-24-year-olds who received any arts education in childhood, by race/ethnicity and SPPA year (Rabkin & Hedberg, 2011)

Figure 4. Percent of Americans who received any arts education in childhood over the past 77 years (Rabkin & Hedberg, 2011)

On a positive note, more elementary schools have access to arts educators who specialize in the subject they teach. In the 1986-1987 school year, only 84 percent of elementary schools employed music specialists and a mere 58 percent employed visual art specialists (National Endowment for the Arts, 1988); in the 2009-2010 school year, 91 percent were served by music specialists and 84 percent were served by visual arts specialists (Parsad & Spiegalman, 2012).

Efforts to document arts education data at the state level are also improving. The Arts Education Data Project (2020) has partnered with a collection of states through online dashboards to aggregate data on the access to and enrollment in arts education. Currently California, Arizona, Wisconsin, Ohio, Tennessee, North Carolina, New York, New Jersey, and Minnesota are actively represented as part of this initiative, and over a dozen more states are set

to join in the next few years. These dashboards also have the capacity to shed light on the state of

arts education at the county and district level, providing more information to the public on the

health of arts education in their local community.

New Jersey has self-proclaimed itself to be the "first state in the nation to document

'universal access' to arts education for all students (p. 4)," with 100 percent of New Jersey

students having access to some form of arts education in the 2017-2018 school year; the state

also reached an 81 percent student participation rate supported by 93 percent of arts educators as

full-time employees and 91 percent of elementary schools offering at least 2 arts disciplines

(Morrison, 2019). This benchmark of universal access is a noble goal for potential future

replication in other states.

While not all states report the same data on arts education for the same academic years

using the same methods, Ohio and Arizona also have data available from 2017-2018, the same

school year from which New Jersey drew their promising conclusions. In that year, 97 percent of

Ohio students had access to some form of arts education, while only 88 percent of students had

that level of access in Arizona; additionally, 83 percent of Ohio students and 71 percent of

Arizona students were actually enrolled in arts courses at their school ("Ohio Arts Education

Data Project," 2018; Arts Education Census Explorer," 2020). It is clear that state differences in

the levels of access to arts education abound, and increasingly available data on these points is

helping to further clarify who has access to arts education and who does not.

The National Assessment of Educational Progress ("Arts Assessment: 2016, Grade 8,"

n.d.) found several score gaps in their evaluation of eighth grade students in music and visual art,

including significantly lower scores from male students, students eligible for free or reduced

lunch, students in city schools as compared to suburban schools, and students in private schools

as compared to public schools. These telling results point to an inequity in the outcomes of arts

education that particularly impacts students in poor and urban schools. The report also noted a

decreased involvement of students in out-of-school arts activities since 2008; this decrease in arts

engagement, along with the above score gaps, are sobering statistics. Although there was little

overall change in performance or enrollment between 2008 and 2016, the scores of Hispanic

eighth-grade students did show a significant improvement in both music and visual art.

In 2011, the President's Committee on Arts and the Humanities cited the need for

developing creativity and innovation in students, as well as the challenges of local arts budget

cuts and the arts opportunity gap for high-need students; the report noted a wide diversity in

approaches to arts education across the country, as well as deep inequities in how arts in

distributed and accessible to students (Dwyer, 2011).

Funding. Both the arts and education rely heavily on local funding in the United States;

however minimal, there is some financial support for arts education at the federal and state

levels. Funding for the arts and funding for education function in relatively separate arenas in the

United States, with support for arts education often being caught up in the shuffle. The overview

that follows begins by addressing funding more broadly and continues by pinpointing funding

sources for arts education through relevant government agencies at the state and federal level.

Public funding for the arts in fiscal year 2019 included $155 million allocated to the

National Endowment for the Arts, just over $370 million designated for state arts agencies, and

about $860 million for local arts agencies; the total investment per capita equaled $4.19, with

only $0.47 of that coming from the federal government through the National Endowment for the

Arts (Stubbs & Mullaney-Loss, 2020; See Figure 5). These numbers point to a hands-off

approach to the arts by the federal government, putting the burden instead on state and local

governments to provide public support of the arts. While public support of the arts has grown by

nearly 20 percent across the last two decades, it actually has shrunk by 18 percent when

accounting for inflation; these statistics are also contextualized by the current administration's

continued threats to the eliminate the National Endowment for the Arts, as well as local

governments' own budgetary challenges that may prevent further arts funding at the local level

(Stubbs & Mullaney-Loss, 2020).

Per capita appropriations from federal, state, and local government for the past 20 years showing consistently the largest proportion of funding coming from local government and the smallest proportion of funding coming from the federal government, per capita.
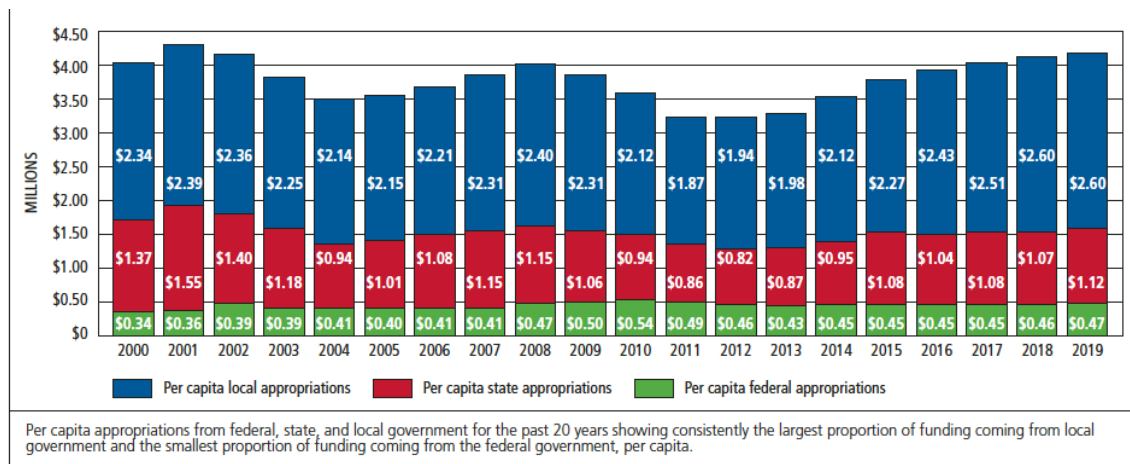
Figure 5: Federal, state, and local government per capita appropriations for the arts, 2000-2019

(Stubbs & Mullaney-Loss, 2020)

According to the U.S. Department of Education, "Education is primarily a State and local

responsibility in the United States" ("The Federal Role in Education," 2017). This is clearly

evident through the mechanisms by which schools are funded. In the 2015-2016 school year,

only 8 percent of the total $706 billion revenue for public elementary and secondary schools

came from the federal government, with the vast majority coming from state and local sources.

While 23 states relied on state revenues for at least 50 percent of total revenues in the 2015-2016

school year, funding models vary widely from state to state; for instance, Illinois received 67

percent from local sources and 24 percent from state sources, while Hawaii only received 2

percent from local sources but 89 percent from state sources (McFarland et al., 2019; See Figure

6). This state-by-state approach, where each state determines how schools are funded based on

their own needs and priorities, is in line with the ideals of rugged individualism that carry

through so many layers of policy in the United States. Per-pupil expenditures also vary widely;

in fiscal year 2017, most of the Northeast spent at least $15,000 per student while 6 states spent

less than $9,000 per student (Cornman, Zhou, Howell, & Young, 2020). While both the cost of

living and the ways in which funds are used also varies from state to state, such vast differences

in funding models highlight the extent to which education is largely relegated to state and local

leadership in the United States.

Figure 6: State revenues for public elementary and secondary schools as a percentage of total

public school revenues, by state: School year 2015-2016 (McFarland et al., 2019)

Many states also report a variety of outside funding sources for local arts education, including booster clubs, parent teacher organizations, local and state arts agencies, and arts fundraisers (Sikes, 2007; Bell, 2014; Platz & Vrabel, 2013); funds are spent on everything from equipment and supplies to field trips, assemblies, and professional development (Bell, 2014). A quality arts education program comes with many funding needs that often cannot be met solely through the local school or district budget. This points not only to the lack in dependable funding for arts education, but it also shines a light on the need to diversify funding sources.

While the broad analysis of local funding for arts education is an impossibly massive task due to the sheer number of local communities in the United States, there are several federal and state programs designed to support arts education through government agencies that can help shine a light on the ways in which public support for arts education is manifested beyond the local arts education classroom. On average, the National Endowment for the Arts provides $5.6 million to 181 projects related to pre-K-12 arts education, 77.5 percent of which work with underserved populations (National Endowment for the Arts, 2020). In fiscal year 2018, over $80 million of grants was spent on arts learning by state arts agencies, representing 26 percent of all grant monies from state arts agencies and addressing needs in 2,840 communities across the country (National Assembly of State Arts Agencies, 2020).

Most notably, the U.S. Department of Education currently has three grant programs to specifically support arts education. As originally authorized under the *No Child Left Behind Act* in 2002, they arguably represented "the largest investment in arts education that the federal government has ever made" (Silk, 2015); they were re-established as part of the *Every Student Succeeds Act* in 2015 (Wan, Ludwig, & Boyle, 2018). The Assistance for Arts Education Development and Dissemination supports local school districts where at least 20 percent of

students' families are below the poverty line or organizations that partner with such districts on

materials and programming that address access, arts integration, and student performance and

has funded 87 new awards since fiscal year 2009; the Arts in Education National Program

supports national projects that work with low-income students and those with disabilities,

although the Kennedy Center has been the sole recipient of funds since 2012; and Professional

Development for Arts Educators funds professional development programs for arts teachers in

schools where at least 50 percent of students are from low-income families and has given 60 new

awards since fiscal year 2009 ("Well-Rounded Education Programs," n.d.).

<div align="center">

Theoretical Frameworks

</div>

For a topic as broad and interdisciplinary as arts education, it is useful to examine

theories through which recommendations toward future action can be framed. First, prominent

theories on education which undergird participatory models of learning inform the arts education

classroom and the stakeholders who support it. Second, promising models of the arts' role within

community engagement shed light on recent trends pertaining to the arts and community. Taken

together, these theoretical frameworks provide an important foundation toward the assertion that

arts education is able to both equalize and revitalize.

Education as the Great Equalizer

Horace Mann (1849) wrote that education is "the great equalizer of the conditions of

men" (p. 59) in that it provides for upward class mobility by creating new wealth through

intellectual advancement that can lead to betterment in life. K-12 education can play a powerful

role in providing opportunity for disenfranchised students and combating inequality within

marginalized populations; however, a history of structural inequities and ineffective policies

often create seemingly insurmountable obstacles toward this end (Growe & Montgomery, 2003).

Nonetheless, K-12 education in the United States has incredible potential to serve as the great

equalizer if appropriate investment is made in underserved communities. This ideal, however far

from the current state of affairs, should continue to guide efforts to reform our educational

system and strengthen the communities in which our students live. Two frameworks in

particular, democratic education and critical pedagogy, provide support toward further

developing education into the 'great equalizer' it has the potential to be.

Democratic education. Many educational theorists have chosen to tie the purpose and

goal of education in the United States closely to our national model of government. John Dewey

(1903) described democracy in education as an intellectual freedom where teachers and students

alike are empowered toward active participation in the educational process. Furthermore, he

wrote that education holds great potential for celebrating diversity and combating discrimination

(Dewey, 1938/2012). Similarly, Gutmann (1987/1999) argued that a democratic model of

education must include collective deliberation and the development of mutual trust built on

values of nonrepression and nondiscrimination. These theories of democratic education agree

that, in a democracy, education should freely empower all voices to actively and collectively

participate. By its very nature, arts education provides a unique space for democratic

participation in learning as students play an active role in creating, interpreting, and seeking to

understand works of art. Both the product and the process behind it are important parts of the

collective learning experience, and a quality arts education can allow for students to actively

express their individual voice through the art they create.

Critical pedagogy. Paulo Freire (1968/2017) introduced education as a revolutionary

tool to liberate people from oppression and dehumanization. Asserting that students are not

passive receptacles awaiting knowledge, this dialogical concept of education calls for teachers

and students to co-investigate problems through critical reflection and action in order that

students will develop a critical consciousness of their own reality. Critical pedagogy underlines

education's potential to serve as a catalyst toward individual and collective freedom. Augusto

Boal (1974/1985) demonstrated how these concepts can be applied to theatre experiences in

developing countries by addressing community issues through collaborative education and

expressing the needs of the oppressed by empowering them to engage in performance art. This

emphasis on the process of reflection and action lends itself well to arts education, where the

process of creation or interpretation interplays with the creative products themselves.

Additionally, curriculum becomes connected to social issues since art is created in particular

cultural contexts; in the same way, creative work in the arts education classroom has the

potential to help students investigate social issues that impact their own lives as well.

Arts as a Community Revitalizer

Recent research supports the unique role of the arts in increasing residents' sense of

attachment to their community (Knight Foundation, 2010). From a business standpoint, the arts

are important to the vitality of both the local and global economy (Americans for the Arts, 2017).

The Saguaro Seminar noted how arts and culture stakeholders can contribute to community

planning in order to build social capital in the community (Goss, 2001). It becomes evident that

the arts have a powerful ability to strengthen and revitalize community. These opportunities for

partnership between the arts and community development are best summarized through the

frameworks of creative placemaking and community cultural development. While much of the

current conversation on this topic in the United States has centered around creative placemaking,

the model of community cultural development is just as valuable. It should be noted that, at face

value, neither of these models on their own relate directly to classroom concerns or educational

policy, but they both provide useful perspectives on how the arts relate to community and they help undergird a full understanding of the ways in which arts education might strive to become more engaged in community.

Community cultural development. The arts have great potential to give rise to community voice through programs inspired by community cultural development, which takes the fundamental approach of ensuring that the power of artistic creation should live within the strengths of the local community. Social issues are addressed through cultural projects that partner residents with artists and help build collective capacity in communities (Goldbard, 2006; Sonn & Quayle, 2014). While this model of community arts work has failed to gain widespread traction in the United States, other countries have demonstrated its value and it holds great potential for building community through democratic, participatory means. This model of community arts work relates well to Freire's theory of critical pedagogy as it shifts the balance of power into the hands of the community members, encouraging residents to reflect on issues within their own neighborhoods and empowering them toward collective action through the arts. Additionally, research suggests that community cultural development projects in schools may help to increase social capital in children, especially within marginalized communities (Buys & Miller, 2009). Through the lens of community cultural development, arts education is provided a unique opportunity to empower students toward collectively interpreting social issues through creative means, thereby increasing their own social capital and strengthening their own community.

Creative placemaking. The arts can also play a powerful role in the long-term revitalization of local communities through targeted creative placemaking strategies that positively impact the creative economy and the local development of cultural capital. Embraced

by the National Endowment for the Arts, the model of creative placemaking involves cross-sector partnerships between the arts and community development initiatives, such as education, housing, or transportation needs, in local communities (Markusen & Gadwa, 2010; Schupbach & Ball, 2016). This collaborative approach has potential to be well-suited for arts education projects that create bridging relationships with other community stakeholders; creative placemaking recognizes that the arts should not exist in isolation from other community development issues and provides arts education, an interdisciplinary area in its own right, a helpful model for working toward interdisciplinary partnerships with other community interests.

Arts Education as Equalizer and Revitalizer

These frameworks that largely address arts and education separately become increasingly relevant when applied to the interdisciplinary concerns of arts education. If education is to function as the great equalizer, then so should arts education. If the arts have the power to revitalize communities, then arts education should be positioned in a way that it can contribute to those efforts. It follows that arts education holds incredible capacity for addressing a number of goals related to education and community development. Because of its focus on both the creative process and the experiential product, the arts have great potential to bridge the gap between educational institutions and the communities they serve through mutually-beneficial programs and policies. In short, arts education holds the power to both equalize opportunity and revitalize community. Although it should be noted that equality is not the same as equity, a commitment to a community-engaged arts education can begin to address inequities in a number of key areas while at the same time strengthening community and building social capital.

It should be noted that achieving equity within arts education is a tremendous undertaking. Since rugged individualism is deeply ingrained into the texture of national politics,

often leaving underserved and marginalized communities to fend for themselves, an equity-based argument for increased accessibility to and funding for arts education quickly becomes challenging. Additionally, a long history of cultural elitism within the arts impacts the extent to which learning that engages with a student's community is embedded in the curriculum.

One last framework is useful to mention here. Gaztambide-Fernández (2008) outlined three roles that artists play in society and how each informs different curriculum models of arts education: the 'cultural civilizer' model identifies natural talent that can be refined through training, the 'border crosser' model encourages critical consciousness toward social change, and the 'representator' model creates space for more populist artistic creation. While much of traditional arts education is based on the 'cultural civilizer' model and its emphasis on the reflective arts, the 'border crosser' engages in critical pedagogy and the 'representator' creates within the visceral and the amateur; these latter two allow greater space for equity in arts education. While the following recommendations are not directly aligned with the above models, this author sees particular value in integrating ideas of critical pedagogy, as well as community cultural development, into the arts education classroom in a way that lessens the curriculum's frequent reliance on the arts of the social elite.

Recommendations

The United States should aim for a national infrastructure of arts education that is available to all students while also addressing inequities in our education system and taking advantage of opportunities to positively impact communities through the arts.

Defining Community-Engaged Arts Education

In order to effectively implement a community-engaged arts education, it is important first to define the framework through the lens of four key principles. A community-engaged arts

education centers on equity and is marked by access to instruction, support of funding, participation in artistic processes, and connection to lived experience (See Figure 7).
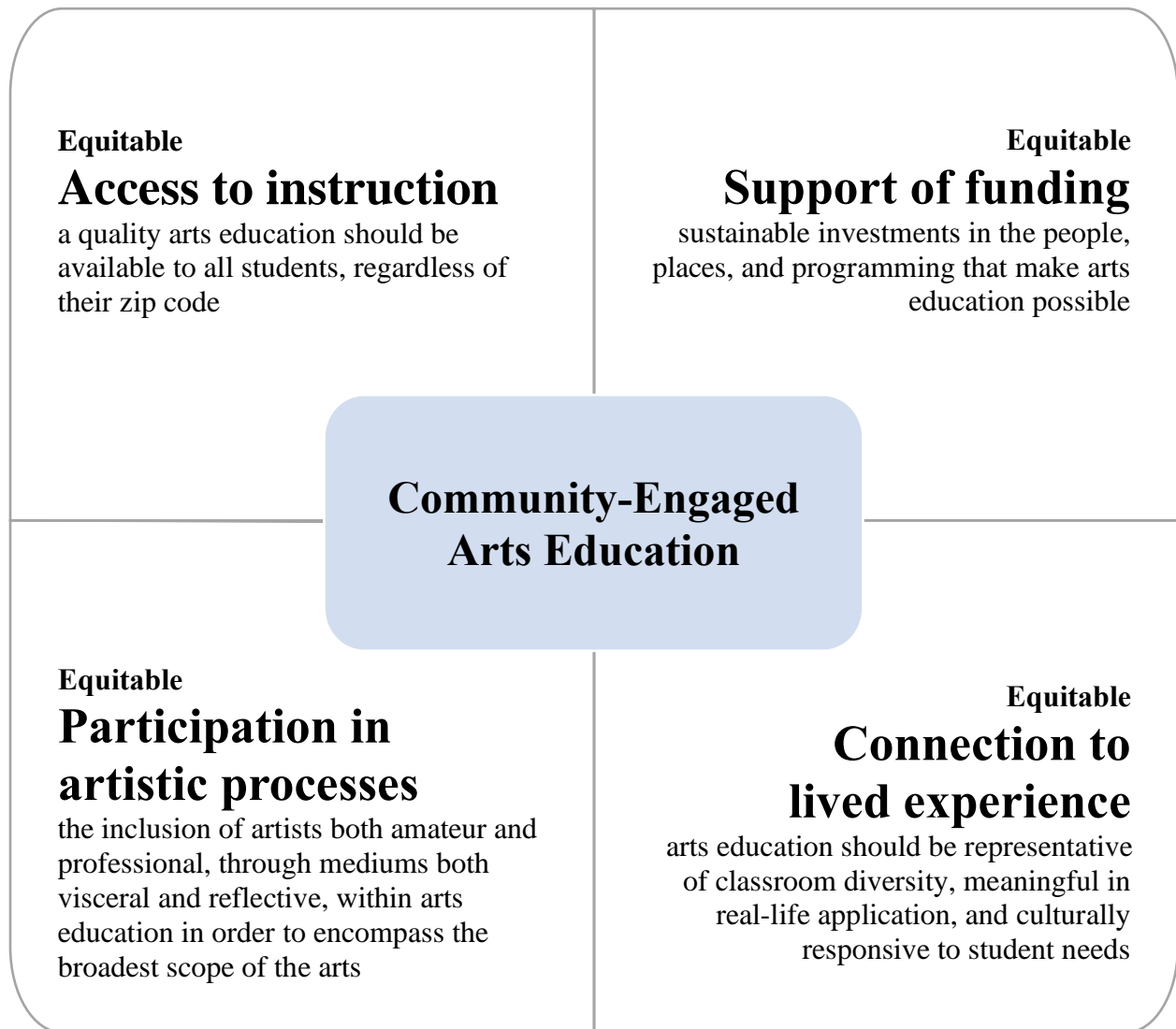
Access to instruction. This principle asserts that a quality arts education should be available to all students, regardless of their zip code. Students in the United States should not have to attend large, white, suburban, public schools in order to be offered a well-funded and adequately supported arts education curriculum. All schools and all students should be given the same opportunity to reap the benefits that an arts education provides.

Support of funding. This principle calls for sustainable investments in the people, places, and programming that make arts education possible. A quality arts education requires well-maintained equipment, updated facilities, appropriate materials, and well-paid specialist teachers who are offered regular professional development within their field of expertise. Additionally, school schedules must provide adequate instructional time for the arts.

Participation in artistic processes. This principle stresses the inclusion of artists both amateur and professional, through mediums both visceral and reflective, within arts education in order to encompass the broadest scope of the arts. A classically trained musician is no more qualified to participate in the process of artistic creation than is a popular street performer; while each of their processes require widely different skill sets, such a variety in both the means of production and the styles of participation should be welcome in this definition of the arts.

Connection to lived experience. This principle maintains that arts education should be representative of classroom diversity, meaningful in real-life application, and culturally responsive to student needs. Students should be able to see elements of their own life experience through the arts they encounter in school, in such a way that the classroom helps them

contextualize the culture in which they live and play. In short, arts education should be reflective

of the students it serves.

Equitable
Access to instruction
a quality arts education should be
available to all students, regardless of
their zip code

Equitable
Support of funding
sustainable investments in the people,
places, and programming that make arts
education possible

Community-Engaged Arts Education

Equitable
Participation in artistic processes
the inclusion of artists both amateur and
professional, through mediums both
visceral and reflective, within arts
education in order to encompass the
broadest scope of the arts

Equitable
Connection to lived experience
arts education should be representative
of classroom diversity, meaningful in
real-life application, and culturally
responsive to student needs

Figure 7: A Definition of Community-Engaged Arts Education

Implementing Community-Engaged Arts Education

In application, these principles can aid in addressing inequities within arts education and

creating opportunities for greater engagement with the community. Community-engaged arts

education can be implemented through classroom practice, in partnership with community

stakeholders, and by way of government policy.

Practice. Community-engaged arts education starts in the classroom. With so much pressure placed on schools amid constantly updating best practices, new common core standards, and high-stakes testing, teachers should not be expected to bear the brunt of additional change; however, with support from district administration and state leadership, arts educators can make some adaptations to the work they are already doing to encourage more equitable participation and community connection.

This can be accomplished through strategic curriculum design and professional development opportunities. The new national arts standards establish 'Connecting' as its own artistic process, defining it as "relating artistic ideas and work with personal meaning and external context" (National Coalition for Core Arts Standards, 2014). It would be prudent for arts educators, with the support of district administrators, to further develop connections between the content of arts instruction and the context through which students might best discover it.

For instance, the process behind pop songwriting could be tied into a lesson on classical musical form for elementary general music, comparing and contrasting how musical form has been used to organize music across different genres and eras. In the spirit of democratic education, it is not simply enough to invite students in the artistic process, something most arts education classes already do by default; arts educators must also guide students toward connecting the content with their own lived experience in the arts. The content of arts education, so often historically grounded in the reflective arts of the upper class, still has much room to grow in order to encompass these increasingly participatory goals.

As another example, a high school studio art course could construct a mural that sheds light on social issues important to the students as part of a unit on painting. Inspired by the co-investigation piece of critical pedagogy and the community-led model of community cultural

development, students should be able take ownership of artistic processes and make meaning out of them inspired by their own experiences. If arts education can empower students to connect the arts with community needs, imagine the positive impact within neighborhoods and on collective society when these students become increasingly community-engaged adults.

For overworked and underpaid teachers, developing these deeply meaningful connections out of their curriculum can easily become a relatively difficult task, particularly if most of their professional training has only emphasized certain types of the reflective arts devoid of context that becomes meaningful for diverse populations of students. That is why professional development opportunities, as well as pre-service teacher education programs, must support arts educators in these endeavors through comprehensive training that encompasses a more inclusive definition of the arts, broadens the scope of who is invited to participate in the arts, and expands the contexts through which the arts are relevant to students.

This approach to curriculum development can also allow space to determine which artistic expressions best address student needs, potentially mediating issues of equity through inventive models of teaching that more fully relate to student experience. The idea is not to assign value judgements to certain types of art, but rather to encourage a more broadly accessible, representative variety of arts within the curriculum and highlight important connections between the arts and community.

Partnerships. Community-engaged arts education recognizes the power of schools partnering with local and state arts agencies, city and county leadership, and community nonprofit organizations. This author agrees with Dobbs (1989) that "an arts education effort must center on the support and commitment by the public sector, and public schools themselves must assume the ultimate responsibility for these programs, which are so important to children's

general education" (p. 419). In an ideal world, arts education should be viewed as a shared,

public responsibility by local, regional, and national stakeholders. At the same time, it is also

important to note the benefit of partnerships with the nonprofit sector due to frequent lack of

public support (Jung, 2018), address the need for the arts to further develop bridging

relationships in order to increase social capital in the community (Goss, 2001), and recognize the

success of school-community partnerships in improving arts education within large metropolitan

areas (Bodilly, Augustine, & Zakaras, 2008).

Toward that end, a model of collaborative artists residencies holds great promise for

developing partnerships that both support arts education and strengthen community. This

recommendation envisions a government-funded residency program where artists are paired with

local public schools to extend and expand existing arts curriculum while also working within the

community on creative placemaking projects or community cultural development initiatives.

Artist residencies provide a unique opportunity to bring the arts to life for students,

connecting them with professionals through the creative process. A study on school-based artist

residency programs commented how "providing space for students' reflection and interpretation

facilitated students' problem solving and meaning-making, linking the perception and creation of

artwork with personal experience" (Bresler, DeStefano, Feldman, & Garg, 2000, p. 27). Artist

residency programs hold potential for increasing the participatory nature of arts curriculum while

developing deeper connections to students' lived experience.

This is not an inherently novel idea. Besides active artist residencies in educational

institutions across the country today, the National Endowment for the Arts has a history of

funding school-based artist residencies, to mixed results; at the time in 1992, Bumgarner noted

that "the NEA's artist residency program is the largest and oldest federally-supported program

for arts education in the nation" (p. 55). While the history of school-based artist residencies is well out of the scope of this paper, suffice it to say that a community-engaged model demands a slightly different approach from previous or current iterations.

An artist residency program that fully-funds arts professionals who split their time between supporting existing arts educators in the schools and leading projects in the local community proposes a cross-sector approach inspired by trends of creative placemaking where the arts become a catalyst for both educational excellence and community development. In addition, this school-community partnership model would work well with community cultural development initiatives, where students and residents could address issues in their community and help preserve their local heritage together through the arts. In the spirit of critical pedagogy, such a program would need to encourage a sense of co-investigation where students and residents are fully brought into the process as creative partners with the artist. The stated goal is not simply to support professional artists with time and space to create art, although that is a likely positive outcome; the intent is to improve the quality of arts education in underfunded schools while building social capital through the arts in the communities these schools serve.

Using equitable models of community engagement that seek to redistribute power, programs should aim to build on the social and cultural capital already inherent in marginalized communities plagued by chronic disinvestment. Communities of color, underperforming urban schools, under resourced rural districts, and buildings where access to arts education is an issue that stems from a history of inequities should be prioritized for such a program. Large, wealthy, suburban schools are not the intended audience for this government-funded proposal. Due to this component of government funding, a pointed discussion of policy and its role in expanding arts education is required for such a program to even be considered.

Policy. Community-engaged arts education relies on structural support from state leadership and the federal government. While arts education in the United States is so dependent on local funding, there remains incredible opportunity to expand the state and federal responsibility for ensuring all students have access to a quality arts education. Important priorities include improving state arts policy and data reporting, as well as maintaining and expanding federal agency grant programs.

Arts advocates across the United States must continue lobbying state legislatures for policy that supports and maintains arts education. Additionally, while there is increasingly available data on arts access within particular states, it is still not widely accessible or current. The Arts Education Data Project (2020) and Robert B. Morrison's Quadrant Arts Education Research ("About Quadrant," 2011) has made remarkable strides over the last few decades toward improving data reporting on arts access in states and local communities; however, there are many states with limited to none publicly-available data on arts access and many states' data is only available for certain years which makes comparison and contextualization difficult.

At the national level, the federal government must be held accountable for maintaining the little arts education funding it does provide. More broadly, arts advocates should think about how to engage the American people toward developing greater shared responsibility for both the arts and education. If arts education is to be adequately funded at the federal, state, and local levels, the American people will need to come to an awareness that the arts and education are public goods that benefit all Americans and require public support from the democracy. Government-funded artist residency programs, for example, depend on this cultural shift for broad cross-country support.

Conclusion

A recent survey shed light on current public opinion toward the arts in the United States, with over 9 in 10 Americans agreeing that students should receive arts education in school and around 7 in 10 Americans agreeing on the positive social impact the arts bring to community; while there is still much advocacy work to be done, a majority of Americans now also support funding for the arts at all levels of government, particularly on initiatives that improve their community or address social issues (Americans for the Arts, 2018).

It is clear that most Americans recognize the importance of arts education; the challenge is in transforming this understanding into broad-based support for the arts at all levels of government in a way that best reaches the schools and communities who need it most. History will be the judge of how well the United States is able to further address this inconsistent, inequitable support for arts education through increased access and funding while also taking advantage of an incredible opportunity to strengthen community and build social capital. Although the model of a community-engaged arts education holds great promise, actual changes ranging from practice to policy depend on the work of advocacy and a nationwide commitment to an arts education for all students in all communities.

References

About Quadrant (2011). Retrieved from https://artsedresearch.typepad.com/quadrant/about-quadrant.html

Americans for the Arts (2017). *The creative industries in the United States*. Washington, DC: Americans for the Arts. Retrieved from www.americansforthearts.org/creativeindustries

Americans for the Arts (2018). *Americans speak out about the arts in 2018: An in-depth look at perceptions and attitudes about the arts in America*. Washington, DC: Americans for the Arts.

Anderson, T. (1996). The National Standards for Arts Education: A (multi)cultural assessment. *Studies in Art Education, 38*(1), 55-60. doi:10.2307/1320313

Arts Assessment: 2016, Grade 8 (n.d.). Retrieved from https://www.nationsreportcard.gov/arts_2016/

Arts Education Census Explorer (2020). Retrieved from https://azarts.gov/azartsed-explorer/

Arts Education Data Project (2020). Retrieved from https://www.artseddata.org

ArtScan (2020). Retrieved from https://www.aep-arts.org/artscan/

Barnes, S. H. (1986). The social composition of performing arts audiences in America as one measure of the efficacy of the program in music education. *Bulletin of the Council for Research in Music Education, 88*, 32-50.

Bauerlein, M., and Grantham, E. (Eds.). (2009). *National Endowment for the Arts: A history, 1965-2008*. Washington, DC: National Endowment for the Arts.

Baxley, J., Burgess, S., Melnik, L., and Nesbit, M. (2014). *Arts education in the South phase II: Profiles of quality*. Chattanooga, TN: The University of Tennessee at Chattanooga.

Bell, A. (2014). *Arts education in the South phase I: Public school data and principals'*

    perspectives. Atlanta, GA: South Arts.

Bergonzi, L., and Smith, J. (1996). *Effects of arts education on participation in the arts* (National

    Endowment for the Arts Research Division Report #36). Santa Ana, CA: Seven Locks

    Press.

Boal, A. (1985). *Theatre of the oppressed* (C. A. McBride & M. Leal-McBride, Trans.). New

    York, NY: Theatre Communications Group. (Original work published 1974)

Bodilly, S. J., Augustine, C. H., and Zakaras, L. (2008). *Revitalizing arts education through*

    community-wide coordination. Santa Monica, CA: RAND.

Bonet, L., and Négrier, E. (2018). The participative turn in cultural policy: Paradigms, models,

    contexts. *Poetics, 66*, 64-73. doi:10.1016/j.poetic.2018.02.006

Borwick, D. (2012). *Building communities, not audiences: The future of the arts in the United*

    States. Winston-Salem: ArtsEngaged.

Bresler, L., DeStefano, L., Feldman, R., and Garg, S. (2000). Artists-in-residence in public

    schools: Issues in curriculum, integration, impact. *Visual Arts Research, 26*(1), 13-29.

Brown, K. (2017). *The arts and dropout prevention: The power of art to engage*. Clemson, SC:

    National Dropout Prevention Center/Network.

Bumgarner, C. (1992). Artists in the classroom: An analysis of the Arts in Education program of

    the National Endowment for the Arts. *Marilyn Zurmuehlin Working Papers in Art*

    Education 11, 54-71. doi:10.17077/2326-7070.1233

Buys, L. & Miller, E. (2009). Enhancing social capital in children via school-based community

    cultural development projects: A pilot study. *International Journal of Education and the*

    Arts, 10(3), 1-19.

Catterall, J. S., Dumais, S. A., & Hampden-Thompson, G. (2012). *The arts and achievement in at-risk youth: Findings from four longitudinal studies* (Research Report #55). Washington, DC: National Endowment for the Arts.

Chapman, L. H. (2000). A century of distancing art from the public. *Arts Education Policy Review, 101*(3), 27-28.

Chapman, L. H. (2007). An update on No Child Left Behind and national trends in education. *Arts Education Policy Review*, *109*(1), 25–36. doi:10.3200/aepr.109.1.25-40

Cocke, D. (2004). Art in a democracy. *The Drama Review, 48*(3), 165-173.

Cornman, S. Q., Zhou, L, Howell, M. R., Young, J. (2020). *Revenues and expenditures for public elementary and secondary education: FY 17* (NCES 2020-301). Washington, DC: U.S. Department of Education.

Cwi, D. (1980). Public support of the arts: Three arguments examined. *Journal of Cultural Economics, 4*(2), 39-62.

Dewey, J. (1903). Democracy in education. *The Elementary School Teacher, 4*(4), 193-204.

Dewey, J. (2012). Education and democracy in the world of today (1938). *Studies in Education, 9*(1), 96-100. (Original work published 1938)

Dimaggio, P., and Useem, M. (1978). Cultural democracy in a period of cultural expansion: The social composition of arts audiences in the United States. *Social Problems, 26*(2), 179-197. doi:10.2307/800281

Dobbs, S. M. (1989). Arts education in schools: Private foundations and public responsibility. *Yale Law & Policy Review, 7*(2), 419-441.

Dwyer, M. C. (2011). *Reinvesting in arts education: Winning America's future through creative schools*. Washington, D.C: President's Committee on the Arts and the Humanities.

Elpus, K. (2017). *Understanding the availability of arts education in U.S. high schools.* Unpublished manuscript, University of Maryland, College Park, MD. Retrieved from www.arts.gov

Freire, P. (2017). *Pedagogy of the Oppressed* (M. B. Ramos, Trans.). London, England: Penguin Classics. (Original work published 1968)

Frey, A. J., Mandlawitz, M. R., Perry, A. R., Walker, H. M. (2016). Education Policy for Children, Youth, and Families. In J. M. Jenson & M. W. Fraser (Eds.), *Social policy for children and families: A risk and resilience perspective* (3rd ed., pp. 97-124). Los Angeles, CA: SAGE Publications, Inc.

Gaztambide-Fernández, R. A. (2008). The artist in society: Understandings, expectations, and curriculum implications. *Curriculum Inquiry*, *38*(3), 233–265. doi: 10.1111/j.1467-873x.2008.00408.x

Goldbard, A. (2006). *New creative community: The art of cultural development.* Oakland, CA: New Village Press.

Goss, K. (2001). *Better together: The report of the Saguaro Seminar: Civic engagement in America*. Cambridge, MA: Harvard University.

Growe, R., and Montgomery, P. S. (2003). Educational equity in America: Is education the great equalizer? *Professional Educator*, 25(2), 23-29.

Gutmann, A. (1999). *Democratic education: With a new preface and epilogue* (Revised ed.). Princeton, NJ: Princeton University Press. (Original work published 1987)

Jeannotte, M. S. (2003). Singing alone? The contribution of cultural capital to social cohesion and sustainable communities. *The International Journal of Cultural Policy, 9*(1), 35–49. doi:10.1080/1028663032000089507

Juncker, B., and Balling, G. (2016). The value of art and culture in everyday life: Towards an

      expressive cultural democracy. *The Journal of Arts Management, Law, and*

      Society, *46*(5), 231–242. doi:10.1080/10632921.2016.1225618

Jung, Y. (2018). Economic discussion of conflict between public education policies and common

      good arts in the United States. *The Journal of Arts Management, Law, and Society*, *48*(2),

      98–107. doi:10.1080/10632921.2017.1303412

Knight Foundation (2010). *Knight soul of the community 2010: Why people love where they live*

      and why it matters: A national perspective. Miami, FL: Knight Foundation.

Lee, D. (2013). How the arts generate social capital to foster intergroup social cohesion. *The*

      Journal of Arts Management, Law, and Society, 43, 4-17.

      doi:10.1080/10632921.2012.761167

Leroux, K., and Bernadska, A. (2014). *Impact of the arts on individual contributions to U.S. civil*

      society. Working paper. Retrieved from www.arts.gov

Lowell, J. F. (2008). *State arts policy: Trends and future prospects*. Santa Monica, CA: RAND.

Mann, H. (1849). *Twelfth annual report of the Board of Education, together with the twelfth*

      annual report of the Secretary of the Board. Boston: Dutton and Wentworth.

Markusen, A., and Gadwa, A. (2010). *Creative placemaking*. Washington, DC: National

      Endowment for the Arts.

McCarthy, K. F., Ondaaje, E. H., Zakaras, L., and Brooks, A. (2004). *Gifts of the muse:*

      Reframing the debate about the benefits of the arts. Santa Monica, CA: RAND.

McFarland, J., Hussar, B., Zhang, J., Wang, X., Wang, K., Hein, S., Diliberti, M., Forrest

      Cataldi, E., Bullock Mann, F., and Barmer, A. (2019). *The Condition of Education 2019*

      (NCES 2019-144). Washington, DC: U.S. Department of Education.

McMurrer, J. (2008). *Instructional time in elementary schools: A closer look at changes for*

    specific subjects. Washington, DC: Center on Educational Policy.

Morrison, R. B. (2019). *ARTS ED NOW: The 2019 New Jersey Arts Education Annual Report*.

    Warren, NJ: Arts Ed NJ.

Mount, C. E., Jr. (1981). American individualism reconsidered. *Review of Religious*

    Research, *22*(4), 362–376. doi:10.2307/3509768

Mulcahy, K. V. (1999). Cultural patronage in the United States. *International Journal of Arts*

    Management, 2(1), 53-58.

Mulcahy, K. V. (2006). Cultural policy: Definitions and theoretical approaches. *The Journal of*

    Arts Management, Law, and Society, *35*(4), 319–330. doi:10.3200/jaml.35.4.319-330

National Assembly of State Arts Agencies (2020). *State arts agency fact sheet: Support for arts*

    education. Washington, DC: National Assembly of State Arts Agencies. Retrieved from

    https://nasaa-arts.org/nasaa_research/arts-ed-grant-making-fact-sheet/

National Coalition for Core Arts Standards (2014). *National core arts standards: A conceptual*

    framework for arts learning. Retrieved from www.nationalartsstandards.org

National Endowment for the Arts (1988). *Toward civilization: Overview from a report on arts*

    education. Washington, DC: National Endowment for the Arts.

National Endowment for the Arts (2007). *The arts and civic engagement: Involved in arts,*

    involved in life. Washington, DC: National Endowment for the Arts.

National Endowment for the Arts (2020). *The National Endowment for the Arts and arts*

    education. Washington, DC: National Endowment for the Arts. Retrieved from

    https://www.arts.gov/infographic-national-endowment-for-the-arts-and-arts-education

Nichols, B. (2009). *Art-goers in their communities: Patterns of civic and social engagement* (Research Note #98). Washington, DC: National Endowment for the Arts.

Ohio Arts Education Data Project (2018). Retrieved from https://oaae.net/ohio-arts-education-data-project/

Parsad, B., and Spiegelman, M. (2012). *Arts education in public elementary and secondary schools 1999–2000 and 2009–10* (NCES 2012–014). Washington, DC: U.S. Department of Education.

Platz, J., and Vrabel, D. (2013). *The status of arts education in Ohio's public schools*. Columbus, OH: The Ohio Alliance for Arts Education; The Ohio Arts Council; The Ohio Department of Education.

Presidential speeches, Herbert Hoover presidency: *October 22, 1928: Principles and ideals of the United States government* (2019). Retrieved from https://millercenter.org/the-presidency/presidential-speeches/october-22-1928-principles-and-ideals-united-states-government

Putnam, R. D. (2000). *Bowling alone: The collapse and revival of American community*. New York, NY: Simon & Schuster.

Rabkin, N., and Hedberg, E. C. (2011). *Arts education in America: What the declines mean for arts participation* (Research Report #52). Washington, DC: National Endowment for the Arts.

Rosenstein, C. (2018). *Understanding cultural policy*. New York, NY: Routledge.

Schlemmer, R. H. (2017). Community arts: (Re)contextualizing the narrative of teaching and learning. *Arts Education Policy Review*, *118*(1), 27–36. doi:10.1080/10632913.2015.1051255

Schupbach, J. and Ball, D. (Eds.). (2016). *How to do creative placemaking: An action-oriented guide to arts in community development*. Washington, DC: National Endowment for the Arts.

Sikes, M. E. (2007). *Arts in education programs in North Carolina: Statewide survey results*. Raleigh, NC: North Carolina Arts Council.

Silk, Y. (2015). *A decade of federal Arts in Education funding: Trends, analysis, and the story behind the first 10 years*. Washington, DC: Americans for the Arts.

Smyth, L., and Stevenson, L. (2003). *"You want to be a part of everything": The arts, community, & learning: A report from the September 2003 forum of the Arts Education Partnership, Lincoln Center, New York City*. Washington, DC: Arts Education Partnership.

Sonn, C. C., and Quayle, A. F. (2014). Community cultural development for social change: Developing critical praxis. *Journal for Social Action in Counseling and Psychology, 6*(1), 16-35.

Stubbs, R., and Mullaney-Loss, P. (2020). Public funding for arts and culture in 2019. *GIA Reader, 31*(1), 9-12.

The Federal Role in Education (2017). Retrieved from https://www2.ed.gov/about/overview/fed/role.html

The significance of the frontier in American history (1893): By Frederick J. Turner, 1893 (2020). Retrieved from https://www.historians.org/about-aha-and-membership/aha-history-and-archives/historical-archives/the-significance-of-the-frontier-in-american-history

United States Government Accountability Office (2009). *Access to arts education: Inclusion of additional questions in education's planned research would help explain why instruction*

time has decreased for some students (GAO-09-286). Washington, DC: United States

Government Accountability Office.

Wan, Y., Ludwig, M. J., and Boyle, A. (2018). *Review of evidence: Arts education through the lens of ESSA*. Washington, DC: American Institutes for Research.

Well-Rounded Education Programs (n.d.). Retrieved from https://oese.ed.gov/offices/office-of-discretionary-grants-support-services/well-rounded-education-programs/

Wiggins, J. (2015). Constructivism, policy, and arts education: Synthesis and discussion. *Arts Education Policy Review*, *116*(3), 155–159. doi:10.1080/10632913.2015.1038674

Wright, P. R. (2011). Agency, intersubjectivity and drama education: The power to be and do more. *Key Concepts in Theatre/Drama Education*, 111–115. doi:10.1007/978-94-6091-332-7_18