

A Study of The Development of Art Education in the United States From 1980 to  
2010

by

Jesse Marpoe

A Project in American Studies  
Submitted in Partial Fulfillment of the  
Requirements for a Master of Arts Degree  
In American Studies  
The Pennsylvania State University at Harrisburg  
December 2017

Author's Signature \_\_\_\_\_

Ms. Jesse Catherine Marpoe

First Reader (Chair):

Dr. Simon J. Bronner

Second Reader:

Dr. Anthony Bak Buccitelli

Program Chair:

Dr. John Haddad

**Abstract**

**Title:** A Study of Development of Art Education in the United States From 1980 to 2010

**Your Name as on Title Page:** Jesse Marpoe

**M.A., American Studies, December 2017**

**The Pennsylvania State University, Harrisburg**

**First Reader: Dr. Simon J. Bronner**

Based on art education data between 1980 and 2010, I argue that the United States institutions have relegated creativity to a diminished role. Data include the 2008 Survey of Public Participation in the Arts Research Report #52 produced by the National Endowment for the Arts, public opinion polls, and educational reports on arts programs. I find that problems occurred when the United States institutionalized the arts, teaching the same lessons repeatedly and recognizing sameness in completed projects as success. I suggest that a prevalent pedagogy based on an art canon has led to the decline in the arts followed closely thereafter by a lack of funding.

My interpretation of the data will examine perspectives on the arts to understand how Americans have come to believe they are of lesser value than other subjects. To support my claim I will examine funding, educational programs, and arts participation surveys within the United States. These texts will help locate social contexts and functions of art, declines in and around the arts, and potential strategies to reverse such trends.

## CONTENTS

LIST OF FIGURES

LIST OF TABLES

ACKNOWLEDGEMENTS

INTRODUCTION

Chapter 1. EDUCATION OF THE ARTS: WHO RUNS THE SHOW

Funding

Role of Arts Agencies

Traditional Canon of Art

Chapter 2. ASSESSING ASSESSMENTS: DOES TESTABLE MAKE MEANINGFUL  
ARTISTS

Chapter 3. ACCESS & WHO HAS THE KEY: COMMUNITY ART EDUCATION  
PROGRAMS

SIGNIFICANT FINDINGS AND CONCLUSION.

REFERENCES.

APPENDIX A

## **PREFACE**

If we do not take it seriously, why should they? With school budget battles raging on in schools across the country many art programs have been cut from school curriculums or marginalized in order to supplement more time for areas of study that are considered more important to the future of our student demographic. Too often in those same schools and communities art education is seen in an unappealing light, especially in the United States. Whether it is someone saying that they cannot make art or joking that art is not a legitimate subject the commentary is corrupting the minds of those around us. When individuals say that they are not artists it sounds as if there is only one way to create art. When they joke that art is not a legitimate subject or government cuts are made to the funding of the subject the message conveyed to students is that the arts are not important. These are two significant pieces to the puzzle. Other pieces to this puzzle include, community participation, time allotted to the area of study, and opportunity to grow and learn new types of art.

In today's world hot topics such as the decline in art education within the public school system is something with which we are all familiar. Many pundits have put forward plans for "school reform" in response. I observe as a teacher that as a prospering nation the United States now focuses on some subjects including mathematics, science, and technology more intensely while others, like art education, are being discouraged. The United States as a prospering nation is important to establish within this text because it means that the nation has the opportunity to authorize focus on a multitude of areas in

which people could and can grow their knowledge base but instead lay the foundation for certain areas over others.

In terms of institutionalization of the arts I am referring to the structured system of values that is placed on special subjects including beliefs about art, artists, and the value of them within society as a whole. Along with the institutionalization of the arts in our public school system we began what I term in this paper the “sameness as success” teaching approach. Anyone who has children or has been to a school will recognize this approach. To clarify this idea further, “sameness as success” is referring to the teaching of the same lesson to each student and has a typical end result. Each child within the class will essentially create the same works and end the lesson with the same product, thus teaching students that there is indeed one true way to create and be an artist. Because of gaps in teaching to the individual student and making connections to how art education can be utilized, many children, and many adults for that matter, do not develop the tools or skills necessary to fully engage with other works of art. I have observed, as a participant in the art world, the decline of art education and appreciation over time and hope to show how this is occurring and how we can recognize it. As a Pennsylvania certified Art Educator for K-12 I hope to bring inside knowledge of the field to this particular research topic.

This thesis will examine the period between 1980 to 2010. Schools that had been in decline for years, both public and private, began to see a dramatic rise in student numbers throughout the 1980s. Provided some local and regional omissions, by 1989 nearly 90 percent of children were enrolled in these educational facilities.<sup>1</sup> Along with enrollment increases in school age education, higher education was also growing at an

exceptional rate during these years. According to John Hood, the government revamped its school reforms as the number of children enrolling in public education grew and instituted, “...teacher training and testing programs, curriculum changes, and higher performance standards for students.”<sup>2</sup> It was during this time that individual states began to increase their public education spending as programs expanded. During this time many curriculum changes began to occur within public education.

With public concerns for the effectiveness of education to prepare youth for a rapidly changing economy and society, calls for reforms increased during the period of 1980 to 2010. In 2001, for example, the No Child Left Behind (NCLB) legislation formalized a central curricular focus on science, technology, engineering, and mathematics (STEM) nationally. It was during this time that many arts programs suffered cuts, as these testable subjects became the key to successful careers for the futures of the school’s students. These testable subjects also applied to the success for schools and their faculty as the administration was now subject to penalty if students failed to perform well in these areas. While these subjects are designated for specific times during each day’s schooling, the content, frequency and duration of art and other specials are dictated by state policies. Students typically only receive forty or fifty minutes of instruction in an Elementary school with an art specialist during the entire week.<sup>3</sup> Brooke Randle, a news staff writer who studies education, spoke to others about the rise of the sciences and found that while STEM studies are important they should be used in conjunction with the humanities to allow students to develop critical thinking skills.<sup>4</sup> While the arts were still listed as core subjects under the NCLB program they continued to lose funding and as their educators left, districts did not refill the positions.

Many believe that these changes and failures of reforms occur because of those in educational leadership positions, but because many in those positions are not directly teaching in these settings we would do well to recognize that many of the reforms would not succeed even if they were passed because they are not applicable to what is occurring within the schools education departments. So while educators and the general public may believe that changes are due to those within the school, it is time that we recognize that those within the school have little say about what occurs in their halls and in their classrooms. Hood describes the idea of “centralized decision-making,” as the time when decisions on such issues as the composition of the history curriculum or the daily school schedule are mandated from above, school leaders lose initiative and school policies become disconnected with the students and teachers they supposedly exist to serve.<sup>5</sup>

In modern times, the arts have become significantly connected with high culture. If people were familiar with the arts then they were considered to be a part of the elite. As these programs have been cut at the public school level, which may have later led to other pathways in the arts, there has been a distinct change in the way that art is seen and will be seen in the future. If we do not fight to have the art and culture within our schools and other institutions, they will begin to fade within our cultural marketplace, reserved only for the most elite.<sup>6</sup> These declines have been discussed for many years and have been occurring for far too long. In 2009, AERI research completed a survey, which polled 478 principals in Washington State.<sup>7</sup> This survey examined curriculum, funding, and related information that affects the arts in their schools. At the conclusion of the survey 63 percent voiced their concern in regards to the schools current arts programs. This is

important to mention because the most influential part of that conclusion for most of those who were polled was that the core subjects monopolized the school day. While those core subjects including math and science received somewhere around an hour a day in each of those areas many students within those schools received less than an hour a week in the art classroom.<sup>8</sup> When brought to their attention many of these educators recognized the importance of art in the education of their youth and hoped to seek a solution to the decline in allotted time for the coursework.

My interpretation hinges on the funding of specific educational programs over others, as well as the ideas of market responsive change and arts as cultural capital. I also plan to see why economic decisions are made and will look specifically at why the arts are valued less than the subjects of technology, mathematics, and the sciences in the United States funding of education. To support my claim I will examine funding, educational programs, and arts participation surveys within the United States. My research proceeded in two phases. First I selected printed source material to examine, including materials such as surveys, educational policies, and funding. During the second phase I applied textual analysis to these materials to examine the socio-cultural ideas about value within the United States educational system. Driving questions for the project include:

- a). What is considered art?
- b). What types of art are valued?
- c). Why has art education been brushed aside while other subjects thrive?

In this thesis, I show why and how the United States has declined in the development and appreciation of art through our art education programs. I show that



sameness in the arts should not be considered a success, as it further deteriorates the idea of art as something that is special. I also explain the decline of art education programs. If art is not presented as serious within our school systems it will not be taken seriously by students, even if it is brought back to public education. The field has clearly been in decline for years and it is seen within school districts and the public eye.

## **CHAPTER 1. Education of the Arts: Who Runs the Show**

You finally get the classroom you have always wanted. It is the one you have fought for over all of the other art educators who are desperately seeking jobs in the dwindling field. You prepare hundreds of lessons to share with thousands of students. Your name is above the door and on the white board in the front of the room. Then you learn that the art department has been cut and that you must share a room with an instructor of another subject and you learn that the lessons you have worked so diligently on must meet the standards of the state and many others in order to be approved. You are there to teach, sure, but you are there to do it in the way that it is done in every other art room in every other school in the state.

This chapter will begin to look at the troubles in the United States Department of Education, specifically that of art education. In the United States, there is a distinctive perspective on the role of the arts in society compared to other countries. Little time, room, and effort is focused on what the arts can offer individuals in the United States while in other countries those same aspects are provided willingly because the arts are understood to be beneficial to those who are informed. In the United States funding is provided not because a school may need it but because they have followed all the rules to get it. Here I will discuss funding from the state, federal, and national levels to better understand who is creating these educational policies for teachers. With that I will look at the use of the same artists in public education art classes and how they fit into the education of our youth. The arts provide a critical role in supporting many other aspects of life and learning but have been neglected over many decades.

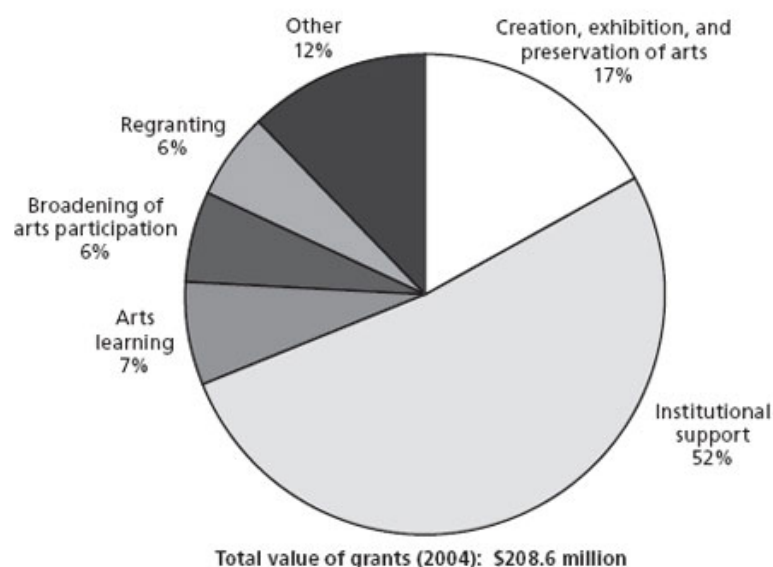
Nearing the end of August the school year begins, and again the students funnel off

the buses daily and into their classrooms. What happens before that though? What goes into the planning of an arts classroom for these students? Laura Zakaras states that within these buildings approximately 92,000 schools and 15,000 districts within the American public school system utilize some form of formal arts education for their student population.<sup>9</sup> This is important to acknowledge because while the arts are limited in their teaching within these schools they are still widely utilized, at least for the time being. While the state and federal levels control many aspects of district classrooms, the school board still administers the education. Within the district, the school board may determine who is hired, fired, or replaced. This final aspect has been the point of discussion for many years as art education teachers are typically not replaced and it is left up to the district to determine whether they continue to offer such programs and how often they do so. A current mandate states that every state must offer standards-based arts education but as there is no way to track these classes or make them accountable in the way that classes like mathematics, science, and reading are, as such these actions are usually not held up as the next school year approaches.<sup>10</sup> As schools have less flexible money of their own to use where it is needed they are forced to extinguish these programs in order to staff the subjects that students are deemed to need in order to be successful and thriving adults later in life. Many programs are then forced to apply for grants at their regional and state levels. While this process does seem exhausting, Zakaras also states that without these grants, on which many schools rely heavily, there may be no further funding available for this subject area.<sup>11</sup>

### **State Arts Agencies (SAA)**

When State Arts Agencies (SAA) entered the field in 1969 it was dependent on the funding of the NEA but the responsibility of youth arts education soon fell from the federal level to the NEA level and the SAA's by default.<sup>12</sup> By 1974 much of the decision-making for the federal programs had fallen to NEA. Today SAA's control approximately half of the educational funding.<sup>13</sup> While SAA's control funding they are also in charge of determining, how and which subject areas are tested and what standards are to be met within those areas as well as selecting instructional materials and curriculum.<sup>14</sup> As I mentioned earlier a great deal of the general public and educators are in agreement that having the arts within the public education system is an important area but there is a lot of leeway and many different directions that this subject could and is addressed. While it seems that money is tight in the public school system the graph below will show that much of SSA monies goes towards institutional activities, an average of 49 percent, which includes arts education in schools.<sup>15</sup>

**Figure 6.3**  
**Distribution of SAA Grants as a Share of Total Value of Grants, by Type of Activity, 2004**



SOURCE: Authors' calculations based on National Standard data.

RAND MG640-6.3

While approximately 52 percent of funding from the SAA goes to the institutionalization of the arts, the data collected begins to show that not all of the grant money supports the education of the arts. In fact, approximately half of the funding goes to institutional or educational support while the other fifty percent is divided among other areas. There are five broad categories that define the arts through SAA including, 1. artists and arts organizations, 2. arts agencies, 3. educational institutions, 4. community organizations, and 5. other non-arts organizations.<sup>16</sup> As schools extinguish their programs there has been an increase in the support for community partnerships, arts groups, and other arts programs that will encourage the flourishing of the arts.

In addition to those five categories there are three main grant programs offered within the K-12 public education: 1. artist in residency programs, 2. professional development programs, and 3. partnerships between the local schools and their

communities. In terms of funding for schools the SAA also provides art opportunities to children and adults through arts in the community and higher education. With such great diversity there are multiple approaches to reach these goals including grant funding, services including training in many arts areas and professional development, research in monitoring efforts towards K-12 arts education to share with government and the public, and partnerships and collaborations.<sup>17</sup> To receive these monies the organizations must first apply to one and sometimes all three of these programs previously mentioned. Following review of their submitted materials, if the panel believes them to be a good fit for the funds, that facility may be awarded the funding with the understanding that the money usually must be used in the way that the grant states.

Although the public might view flux in the funding of these arts facilities, they have actually been quite stable over the years. Although the funding may be consistent the problem remains that it is extremely low. Zakaras found that in 1987 and in 2004 institutions for education received six percent of the grants provided by the SAA, but that between those times approximately twelve percent went towards the smaller educational aspects of support creation, exhibition, and preservation of the arts.<sup>18</sup> With her research Zakaras has shown us that while the majority of the SAA's educational grant funding goes towards the support of education by way of artists and art organizations, much less is directed to the development of arts curriculum and the writing about art.<sup>19</sup>

The early 1980s were a time of decline in student enrollment, meaning that schools were put in a position where they could not afford to hire or keep staff, including art educators.<sup>20</sup> Unrest began by the mid 1980s in the field of art education and became even more heated following the 1983 release of *A Nation at Risk: The Imperative for*

*Educational Reform*, which pushed for schools to return to “the basics” of teaching and pushed for the accountability of schools, teachers, and students. Much excitement arose during this time in the art world because this reform did not mention the arts as being one of the basic subjects that should be returned to the public education of our children. Since the introduction of National Standards for the Arts in 1981 the SAA had begun tracking and analyzing data related to arts in schools.<sup>21</sup> As all school courses, including art programs, were required to be accompanied with lessons that lined up with grade level standards, there was a much higher possibility that students from a variety of schools were hitting the same marks.

### **National Endowment for the Arts (NEA)**

The National Endowment for the Arts (NEA) is the United States government arts organization. Partnering with state and regional art agencies, this organization was established in 1965 and was put in charge of developing and preserving the arts in the United States. When an institution or arts facility believes that it is in need of funding to continue its growth within its community they may look to the NEA for that funding in the form of grants. While the national organization is for projects that have national implications there are state agencies for the arts that are locally oriented. Cowen discusses these state art agencies and their funding of more local initiatives by way of collaboration between state appropriated funds and NEA Partnership Agreement funds.<sup>22</sup> Every state arts agency applying or currently receiving support must create a statewide plan to ensure that the money is being used correctly. This means that the institution must review and submit a grant application during the intake period. Within their application the facility must reflect upon their site by stating activities that they provide, goals that

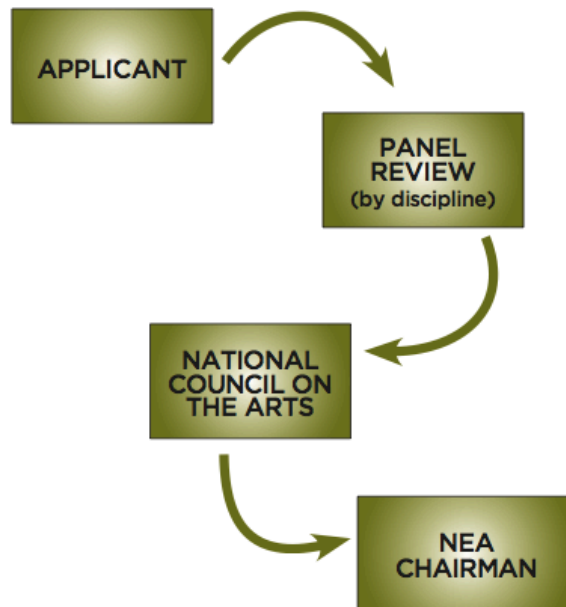
they wish to reach and have reached, and ways to accomplish all of these things with the use of this funding.

A private panel of selected arts professionals in specific disciplines then reviews the application. While they are from specific disciplines, each panelist may have a unique path. These groups review the applications in advance before meeting and covering the range of applications deciding on which facilities they believe should be assisted. The process continues with those panel recommendations being sent to the National Council on the Arts, where they are further reviewed by a staff of eighteen who have been appointed by the President and confirmed by the United States Senate.<sup>23</sup> After reviewing the panel's recommendations, this council makes their own recommendation for the final decision by the NEA Chairman.

The NEA's Grants for Arts Projects program has two categories: Art Works and Challenge America Fast-Track and is where the majority of provided grants come from.<sup>24</sup> In terms of money Art Works funding ranges from \$10,000 to \$100,000 while Challenge America Fast-Track is in the area of about of \$10,000.<sup>25</sup>



### NEA Grant Review Process



26

During the 2007-2009 economic recession, federal and state money for the arts saw a dramatic decline. Cowen shows in his work that there was a distinct decline in appropriations for consecutive years including \$25 million in 2009, \$37 million in 2010, \$17.9 million in 2011, and \$13.9 million in 2012.<sup>27</sup> As the decline in funding continues SSA's are forced to approve on a very specific level or eliminate proposals altogether. An example of these cuts is shown in Cowen's work in which state legislators in Wisconsin reduced funding of the Wisconsin Arts Board by sixty-eight percent while also cutting a program that placed art in state government buildings, and ultimately placed the Arts Board within the state's Department of Tourism.<sup>28</sup>

Years of policy and action have supported the decline in arts. As such arts participation has diminished while arts instruction and education has also fallen behind, forcing some SAAs to focus more of their attention to the cultivation of arts demand.<sup>29</sup>

The year 2004 saw the United States public school expenditures total \$472 billion and in that same year total grant making by arts agencies came to \$209 million.<sup>30</sup> Remember that the grant money does not all go towards the educational needs of the arts and it does not all go to the public schools.

### **Federal Funding**

Federal funds are those excess funds that are housed in the federal reserves. Those funds are then borrowed between banks and other facilities and loaned to clear the money that facilities and other projects need. Today much of the funding that goes towards educational facilities is handled by state funding but in some instances there is allotment for federal assistance. In both state and federal law policies there is an exclusion of a definition of what the “arts” encompass as a discipline so funding is even more difficult to get a handle on.<sup>31</sup> In many cases, instructional requirements for the arts are incorporated into the state’s system for the accreditation of its public schools and school districts.<sup>32</sup> Many within those federal departments and agencies manipulate the arts as a way to forward their own missions.<sup>33</sup> In other words, if a school or institution meets those requirements then they can advertise that they are an accredited institution and apply for the federal funding. Within these policies it is also very important to pay attention to the words and phrases that are being utilized as they can state whether or not the arts are taught and whether or not the classes are a requirement for students within individual grade levels.

### **National Funding**

A similar idea held by many United States artists and arts educators is that the arts are held and seen to be of lesser importance in the minds of community members and those holding government positions and are therefore pushed out of the learning experience while other subjects like mathematics are highlighted repeatedly.<sup>34</sup> These are the people who see the core subjects that are tested upon as being what is most important to the American people because they are required to show progression under the federal Elementary and Secondary Education Act (ESEA)<sup>35</sup>

Many countries have difficulties with funding and understanding the role of the arts within their public education. Pinning down those issues of funding is often difficult because of the exchange rates but is also tricky because each country seems to have different views and standards of art. One thing that is similar within these countries is that each location typically has a council to provide and decide who gets governmental funding for support of the arts. In the graph below there is shown a comparison of funding towards the arts from the perspective of 12 locations from around the years 2010-2013. When viewed, the Arts Council of Wales, Ireland, and Scotland are showing a dramatically higher budget per capita! In comparison, in United States dollars, the United States makes approximately \$17.33 less per capita than the Council of Wales during the same year. Support by private donors in some instances is just as high or higher than direct government support in the United States and Europe. Those who assist in this way however are usually receiving tax deductions for their contributions.

## Comparison of Funding by Selected Arts Councils and Agencies

	Budget per capita (U.S. dollars)	Data year
Arts Council of Wales	\$17.80	2012/2013
Arts Council (Ireland)	\$16.96	2012
Scottish Arts Council	\$14.52	2009/2010
Arts Council of England	\$13.54	2010
Arts Council of Northern Ireland	\$12.36	2011/2012
Australian Council	\$8.16	2010/2011
Canada Council for the Arts	\$5.19	2011
Creative New Zealand	\$2.98	2009/2010
National Endowment for the Arts	\$0.47	2012

36

In the United States the national system of curriculum and assessments is completed using the Common Core State Standards (CCSS). It is important to recognize that assessments that accompany the CCSS are of great importance. While it seems as though the United States relies heavily on these policies, we do not know where we will go in the future of arts education so it is also important to remember that all countries utilize test scores to some extent. Gibas writes that the United States is unique, however, in *when* de-emphasis of the arts programing takes place and the *scale* of the tests.<sup>37</sup> While China's *gaokao* and Germany's *Arbitur* are taken at the end of high school and have arts learning diminishing closer to that testing time, here in the United States our testing, under NCLB, begins in elementary school and continues into the upper grade levels.<sup>38</sup> Due to the fact that the United States is testing specific topic areas at such a young age there does have to be a diminishing of courses like the arts at a much earlier time. Additionally, tests in China and Germany are given to a smaller population of students and may even be optional while in America tests are prepared and presented to the entire

body of students starting in the earliest grades of elementary school through senior year of high school.

### **Art Canon**

Due to standards that are required within each grade level of public education all students within the state are known to be hitting relatively the same marks. That means that each grade level of art education across the states should be learning the same skills and about the same artists in the classroom. The canon of art was male dominated until the mid-1980s, which was unfortunate because generations of students have missed out on the many women whose works have been significant in shaping our world of art today.<sup>39</sup> At that time groups including feminists and Marxists put down the canon as white male domination in order to continue political authority within the world and urged inclusion of minority and female artists.<sup>40</sup> At one time this may have had to be the case as teachers utilized scanners and photocopies of imagery that was on file, but in the digital age, it is not a difficult task to search for many different artists both male and female.

A typical art lesson may consist of discussion around a specific artist whose work is then built upon by the instructor in order for the students to complete a piece of work in a similar style. Male artists who are typically discussed within the elementary and middle school art rooms include: Vincent Van Gogh, Claude Monet, Pablo Picasso, Wassily Kandinsky, Eric Carle, Salvador Dali, Keith Haring, Henri Matisse, and Roy Lichtenstein. These are “go-to” all stars in the field of art and easily transferrable to the world of children. While there are many male figures discussed in addition to these

aforementioned men there are still very few women who appear in this canon. Female artists presented in the classroom are usually presented as apprentices or somehow connected to other male artists of the time. Some of these modern names heard in the classroom include Faith Ringgold, Mary Cassatt, and Georgia O'Keeffe. I would argue that there are few others who are brought up in those years when most children have art classes. Others besides those artists, both male and female, are not discussed until upper levels of high school or further education in art history courses where there is more discussion of classical female artists including Judith Leyster, Rosa Bonheur, and Sofonisba Anguissola, among others. Another opportunity would be if students were asked to complete their own research of a specific artist time period, at which time they may research to find an artist(s) that they are unfamiliar with or connect with upon seeing the artwork.

## **Chapter 2. ASSESSING ASSESSMENTS: DOES “TESTABLE” MAKE MEANINGFUL ARTISTS**

This chapter will discuss the framework for teaching art education in the United States. In the early 1980s, the J. Paul Getty Trust, located in the United States, started the Discipline Based Art Education program (DBAE). This program de-emphasized the previously supported studio instruction within the classroom and instead focused on four disciplines including aesthetics, criticism, history, and production of the arts. As found in other programs this one also had its benefits and challenges. This framework is still actively used in the United States Elementary and Secondary school system and continues to be taught in higher education classes for upcoming teachers. I believe that this framework has unintentionally refocused the previous idea of students as artists in studio time towards a more rigid and heavier focus on content and that we must as art educators find a way to balance the two sides.

### **HISTORY**

Standards for assessing student work in each subject area are nothing new in today's public classroom. These benchmarks that students in each grade level are expected to hit before moving on to the next grade level are fairly consistent across the United States and are a large part of the curriculum development for every subject matter. For example, *A Snapshot of State Policies for Arts Education*, a brief put out by the Arts Education Partnership (AEP) states that, 45 out of 50 states that have arts standards utilize separate standards for each of the art areas including dance, music, theater, and the visual arts.<sup>41</sup> In art education one of those forms of assessment is that of Discipline-Based Art

Education (DBAE). This program began its formation in the early 1980s and was adopted from the ideas of educators from the late 1960s who wished to establish a program that was tiered and would teach the whole child.<sup>42</sup> DBAE is not a curriculum in itself but should lead to one within a school or a district, as it is a set of principles that allows its users to contribute to the areas of art including: art making, art history, art criticism, and aesthetics (the philosophy of art).<sup>43</sup> As expected, art education can be a difficult area to test as it is more qualitative than quantitative in the way that mathematics, the sciences, and technology tend to be. The DBAE assessment approach suits this well as more of an open-ended way for students to learn and inquire about the material that they are reviewing. This approach allows students to scaffold, or make connections to learning from other past units, have discussion of material with peers, and become a larger part of the learning process. Development of this approach (DBAE) was by means of the Regional Institute Grant (RIG) program, which hoped to advance the program over time. These programs, during their organization, were utilized in the creation of plans that would assess student progress within school districts.<sup>44</sup> The RIG programs funded the continued growth of DBAE within school districts over time. However, like many other areas these programs and their creators had to be accommodating to change that occurred over time and make adaptations to the program along the way.

School boards, state educational boards, and community members were involved in the beginning stages of shaping and the later years of reshaping that occurred to the DBAE program. In the beginning, when the RIG programs were just being established, they were considered more of a development project instead of implementation vehicles, which allowed the formation of a variety of ways to establish DBAE.<sup>45</sup> Following that



came the requirement that programs be supported by multiple institutions and organizations who would provide their own unique and varying ideas, interests, and values about what role DBAE would provide within the art educators teachings.<sup>46</sup> The responsibility of establishing DBAE later fell to those who were within those institutions and organizations furthering the development of different forms to the program which encouraged the formation of change communities where individuals took on multiple responsibilities to share ideas in and across boundaries of what was believed to be traditional educational organizations further allowing for greater diversity in approaches to DBAE.<sup>47</sup> With all of these changes and the implementation of the program across the United States there is reason to believe that this could be a very successful performance assessment.

In fact the knowledge from RIG programs could be applied to general education with the potential to inform other successful implementation changes to schools across the country.<sup>48</sup> However, because the United States cannot move away from the traditional standardized testing within the public school system, educators lack the time during their school day to adequately add this method to our daily teachings. Taking on another assessment responsibility is a huge endeavor to the educators who are already struggling to partake in many other assessment requirements. Although they may attempt to introduce another system within their classrooms educators cannot be blamed for why it is not successful in every location. This is an arduous task and educators are not compensated for their extra effort or time provided to bring new methods into the classroom. Even with the many years of attempted implementation, the assessments that have been gathered do little to help us understand the effects that they have within the

classroom because there is no specific way to document and use the findings. After many changes to the Getty Center in the late 1990s the program closed and RIG no longer funds the DBAE technique that continues to be utilized in many schools across the country today.

Types of assessment being utilized in art education classrooms include: pre or informal assessment, formative assessment, and summative assessment. In pre-assessment educators are basically assessing what students may already know about the subject area or artwork. This may include general questioning directed to the class as a whole or short individual questioning including wonderings such as, “what do I know” and “what do I want to know” prompts.

During the formative assessment students are typically midway through the learning process and it is during this time that teachers can make adjustments to their students activities and their own teaching to help students successfully maintain their understanding. The formative assessment may be formal in the form of a test but is more typically an informal way to establish where they are in their learning. An example of a quick (approximately five minutes) and simple formative assessment for the art classroom would be a “think, pair, share” activity where students may assess their own work before pairing with another student and sharing their findings. Both pre-assessment and formative assessments typically remain informal but summative assessment is a higher stakes measurement of material understanding.

Summative assessment, which concludes the lesson unit, is where students may be tested to recall material or scaffold to previous units that they have learned. It is

imperative to DBAE that teachers, in anticipation of each lesson, are building their own knowledge base in the area of art, time frame, history, media, and anything that may be questioned throughout the duration of the unit.

A basic way to ensure success in DBAE is to be as consistent as possible. Students are creatures of habit and if you have a way to alert students to what you will be doing during the class period or as the unit progresses the classroom will be much more successful than one that does not offer this to the students. For example, if teachers choose to create note cards for student response they may consider using a certain color each time they complete that type of assessment to alert students. If a green 3x5" index card is continually used for summative assessment activities students will automatically be able to make the connection between colored card, assessment type, and expectation(s). Students need to know what the instructors are asking them to do in order to perform well and understand why these activities are important to the unit of study.<sup>49</sup> Students should know what you are "testing," how you are getting results, and how you are assessing those results.

By implementing this program, in hopes to make art education a legitimate program within the eyes of the public, something vital to the concept of art education has been lost. The United States is heavily invested in the use of standardized testing and the view that art is not legitimate because there were no testable outcomes is what led to the formation of DBAE. With DBAE there has been a de-emphasis's of the previously supported studio instruction in favor of focus on the disciplines of aesthetics, criticism, history, and production of the arts. As instructors in the classroom are focused on hitting those marks for assessment and moving along to the next lesson or unit of instruction there is not

enough time in the 45-minute, once a week class. That exploration is pivotal for all artists in the making and all students who could learn to love and appreciate the arts but are rushed along by their teachers who are rushed along by the guidelines imposed on their lessons. By assessing artwork, putting a mark on it that says your piece is more successful than another students; educators are essentially stopping many students from continuing in the world of art because they are quote, un-quote not artists. This assessment tells us that some students' work is more correct than others and can easily be skewed by the instructor. The assessing of student work based on error is only one problem that is found in DBAE and is one that I believe all art educators have succumbed to within their careers. Donna Kay Beattie, one of the nation's leading experts of assessment in art education, discusses a few ways that this skewed scoring occurs within the classroom by educators:

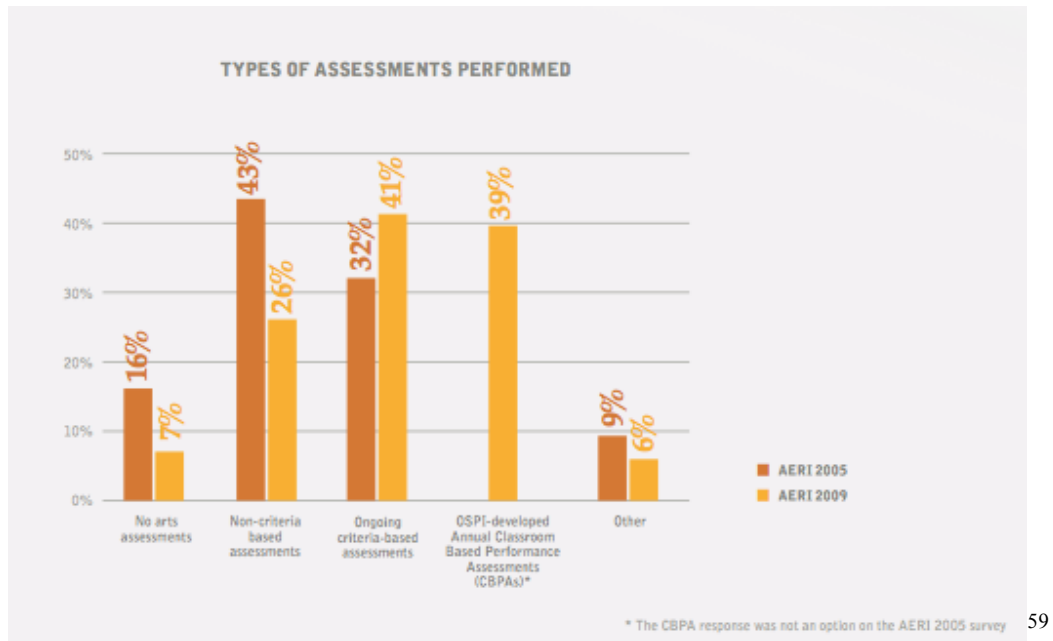
- "Rate in the center and avoid either extreme (central tendency error).
- Rate students' work the same in all categories based on a first or generalized high or low impression of the student (halo or sudden death error).
- Give the subject the benefit of the doubt if not sure how to rate or a tendency to rate all individuals too low on all characteristics (leniency or severity error).
- Judge an underlying principle (a construct such as creativity or writing ability) rather than the characteristic or behavior actually being assessed (construct-relevant error).
- Judge too quickly (jumping-the-gun error)
- Judge a student against the previous student (comparison error)."<sup>50</sup>

I believe that need for accountability through assessment of all subjects taught to our students comes back to the publishing of the 1983 *Nation at Risk Report* by the National Commission on Excellence in Education. Due to art previously being a core subject within the public school district without having any way to measure accountability within the class period provided many questionings about its legitimacy. However, even with the implementation of DBAE, if teachers and staff are not provided the essential tools needed to teach this mandated method, then students' progress cannot be held accountable within those classrooms.<sup>51</sup> This is seen heavily in schools that participate in DBAE. When time and resources are contrasted to the small amount of student assessment that is already not adequately utilized it begins to be seen and understood just how hard it will be even years after its introduction to alter the assessment practices which are already in place.<sup>52</sup> One thing that I do see art educators hitting, or attempting to hit, is the understanding that it is important to do something that has a meaning within their lessons. They need to make these artworks and their artists real by way of connecting on a personal level to the lives of the students in the classrooms, something that I believe other classrooms and subjects lack in the larger umbrella of their scope. During the assessment period, educators are working on themselves as well. It is during this time that they can recognize the role of assessment for the students as well as for themselves as an ongoing process. Marilyn G. Stewart and Sydney R. Walker state best that these assessments are promoters of learning. The assessments show students what educators want them to learn by way of the criteria and help them to understand that it is not the actual doing of the task that is important but those necessary criteria.<sup>53</sup> We find in DBAE that works found within the traditional

school canon of art, discussed in the previous chapter, remain those of adult interest as well.<sup>54</sup>

## **ELEMENTARY**

Just as teachers find in other areas of testing, the assessment in art education begins early in the United States School System. Assessment of the art classroom and its projects begins in Kindergarten. Although DBAE began at approximately the same time as standardized testing in the United States, within elementary Schools assessment usually means standardized testing but because there is no standardized testing in art, the use of formal assessment in the art room validates it as a school subject. While the adoption of state standards has been in the works for years they have been rising steadily for early childhood education since 2006 as state funding increased to provide universal pre-kindergarten.<sup>55</sup> A dramatic example of the introduction of these state standards shows that forty-one of the forty-five states that use arts standards today were adopted in 2006 or later.<sup>56</sup> By 2008-2009 OSPI, which required districts to report on schools administering arts assessments, showed that there was a clear shift.<sup>57</sup> The number of schools that were not using assessments within their facilities has been in decline while schools utilizing them began to rise, showing 32% in 2005 and up to 41% in 2009.<sup>58</sup> The graph below shows types of assessments, which were performed in the years of 2005 and 2009 respectfully, and how we have moved towards a higher criteria-based way of learning. In these early creative building years the assessment is not nearly as rigorous as it gets as grade levels increase. Obviously, an elementary student would not be learning on the same level as that of a high school student in terms of assessment so the standards that they would be following would also be age appropriate.



59

When this form of art education was initiated there were many changes required on the part of educators. Educators had to alter their previous ideas and practices about art in education but also re-evaluate how students would create, interpret, and evaluate artworks shared in these new programs.<sup>60</sup> It was during this time that teachers learned to incorporate the four main disciplines of art into their daily teachings. Again, these included, aesthetics, criticism, history, and production of the arts. This extreme critical thinking became the way that students could understand the art and the way that they came to understand themselves through the art that they studied and that they created during their class time.<sup>61</sup> Following the critical thinking aspects and the creating of individual projects came the assessment, which would be a part of the unfolding ideas. Supported by the Getty Education Institute and the Jessie Ball du Pont Fund, a group was formed to discuss student assessment at the Florida Institute. This network of individuals decided that assessments should cover a solid unit of instruction that included built-in assessment points that evaluated qualitative and quantitative products.<sup>62</sup>

When developing a unit of instruction educators plan out each part of every lesson to accommodate the age and ability of the students they are teaching. Teachers are pursuing “enduring ideas” which would be the overarching theme of the lesson, unit, or curriculum. Essential questions are being developed to help guide the lesson each class meeting or continue through the length of the lesson, and they are establishing vocabulary that will help students discuss aspects of the artwork. As I mentioned before the assessment between elementary and high school would vary dramatically. Just as there is a gap in conceptual and abstract thinking between elementary and high school there is also that same gap between upper-level elementary and lower-level elementary students.<sup>63</sup> Accommodations to lessons are needed for each grade level and may even need to be done for every class in those grade levels. Needless to say art teachers are always working with a classroom of shifting abilities and must know what she/he is teaching, how they are going to teach it, and wondering how to make the lesson relatable to each student. Brent Wilson, a Professor and Head of Art Education at The Pennsylvania State University, found within a survey of 242 Elementary schools that seventy-seven percent strongly believed in the DBAE initiative and considered its value as much as other initiatives that were underway within their district.<sup>64</sup> Due to those constraints, today there are only a handful of elementary schools that offer a comprehensive curriculum with successful assessment.

I will take this opportunity to provide an example of an Assessment Task Model to Faith Ringgold’s *Tar Beach*, a piece that nearly all students learn about in the art cannon of elementary school learning.



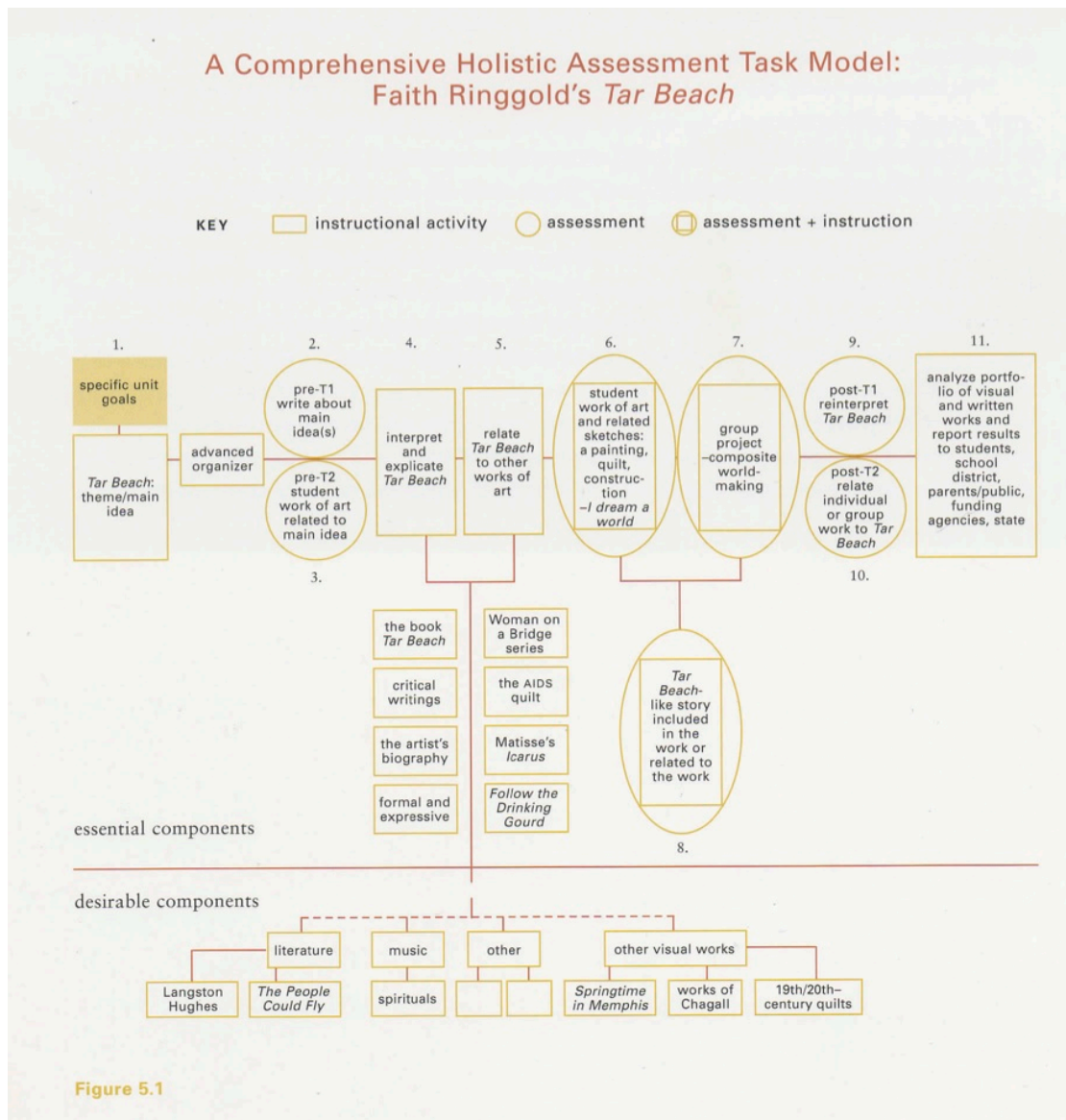


Figure 5.1

65

The image above the first section is where students' work on the developing knowledge of that overarching enduring idea and the instructor introduces the work to be studied. Students are then introduced to the important historical and cultural background that comes from this specific piece of artwork; during this time students would be completing some form, probably informal, formative assessment while being instructed. They then move into their own art making depending on what the assignment entails and finally they move into the post, final, or summative assessment involved in the unit study.

In the above image the desirable components are listed along the bottom where there are connections to other subjects like literature and music as well as to other works of visual arts. Successful elementary schools show that the implementation of the arts by way of DBAE should involve every teacher and every subject area, occasionally the entire instructional program of the school.<sup>66</sup> It is when we move to the secondary schools where DBAE is no longer school wide. When examining High Schools we see DBAE in a different light where educators face many obstacles from traditional art education practices, assumptions about art education, preparation of teachers for the teaching of classes.<sup>67</sup> This will be examined in the next section.

## **HIGH SCHOOL**

Just as there are challenges in elementary implementation of DBAE, so too challenges exist at the high school level. Some of these challenges explored by Brent Wilson include:

- “The way the general curriculum is structured,
- The kinds of students who end up in art classes and the kinds of expectations they bring with them,
- Teachers’ assumptions about the conditions under which art should be taught,
- Teachers’ preparation to teach broad-based art programs, and
- Attitudes concerning whether art should make a general contribution to students’ education or prepare them to be artists.”<sup>68</sup>

While many elementary instructors work together to develop and intertwine their disciplines, those who teach upper levels, specifically high school, are often far less

fortunate. Developing their own curriculum, focusing solely on their area and then creating the appropriate assessment to accompany each class that they teach, educators face a big task. For the art teacher it means that basic knowledge, including the history and critical traditions, would need to be held in every area of art that they covered.<sup>69</sup> Not only would the teacher need to know about the area of art as a whole, such as printmaking, but they would also need to acquire basic knowledge about the different types of printmaking including linocuts, lithography, engraving, etching, woodcutting, monotyping, and the list continues. To do so would be nearly impossible. While having a general knowledge about each of those disciplines is expected, it is far too much to ask that art educators be deeply trained in each of those areas that they would be able to provide deep assessment. In fact many art teachers are expected to apply their training to their own research and planning in areas that they may be less educated. For example, if a trained art educator who had taken a variety of fine art courses in addition to their art education courses was asked to teach an advanced dark room course in the high school level, but had only ever taken an introduction to photography course during their college career, it would be their job to research and apply their knowledge to their next course load. Now add the standards and assessments to that workload and the fact that the educator is most likely teaching at least 4 other art courses within all levels of the high school. The job is huge and is not given nearly the credit it deserves.

As seen in the trouble of assessment in elementary schools, the issue of what is ultimately graded continues to be a problem in the high school level. While the claim is that at the conclusion of an art education lesson the project will be ultimately assessed by student understanding of ideas and concepts that does not always hold true. A disconnect

seen by Marilyn G. Stewart and Sydney R. Walker, both professors of art education, is the idea that the art product is what ends up ultimately being assessed or that the product and assessment have a tendency to be separated in the process of unit planning.<sup>70</sup> That being seen, one would understand how a child, or adult for that matter, would begin to understand himself or herself as an artist or a non-artist.

A typical unit in one of those aforementioned courses of high school art would be placed into four essential sections: 1) Conceptual framework, 2) Supportive instructional activities, 3) Art making instructional activities, and 4) assessment.<sup>71</sup> As the teacher is developing their lesson plans they are doing much the same work as was done in the elementary classroom but on a higher and sometimes deeper level depending on what the class entails. One of those things includes writing the essential questions, which will be utilized in engaging students but also motivating students to think beyond.<sup>72</sup> Another similarity is the use of pre, formal, and summative assessments within each lesson, unit, and curriculum. I have stated this several other times throughout this chapter but again it is imperative that the assessment criteria is made clear to the students within the course before beginning the unit. When trying to understand assessment criteria herself as a young teacher entering the field for the first time Donna Kay Beattie questioned, “how can the art educator help students make sense out of a 4 or a 7 on a rating scale of 1 to 10? Are there better ways to conduct a critique of artworks?”<sup>73</sup> Below is a great example of how an instructor would define each of their categories on a rubric with specific points of reference that would be applied to the product. With this made available to students in anticipation of an upcoming product they would be aware of what was required for them

to have a piece that was considered excellent in the eyes of the assignment and the instructor.

**Assessment Rubric**

Excellent	Good	Fair	Needs Work
<ul style="list-style-type: none"> <li>• fully supported explanation/interpretation</li> <li>• summarizes important points and makes connections</li> <li>• makes inferences, suggests implications</li> <li>• gives illuminating examples</li> <li>• investigates subject matter widely and deeply</li> <li>• compelling explanation/interpretation</li> <li>• makes perceptive comparisons, striking contrasts</li> <li>• offers new insights</li> <li>• produces imaginative, unpredictable solutions</li> <li>• deep and broad explanation/interpretation</li> <li>• critically analyzes options</li> <li>• raises significant questions</li> <li>• employs multiple perspectives</li> <li>• extends well beyond the information given</li> </ul>	<ul style="list-style-type: none"> <li>• reasoned, convincing, complete explanation/interpretation</li> <li>• supports with reasons, evidence</li> <li>• states main ideas</li> <li>• gives examples</li> <li>• personalizes knowledge</li> <li>• offers insight</li> </ul>	<ul style="list-style-type: none"> <li>• incomplete explanation/interpretation</li> <li>• states with limited support</li> <li>• makes sweeping generalizations</li> <li>• lacks complexity</li> </ul>	<ul style="list-style-type: none"> <li>• inadequate explanation/interpretation</li> <li>• describes without evident purpose</li> <li>• employs symbols in a literal manner</li> <li>• applies ideas in a disconnected manner</li> </ul>

74

Those students who dislike assessments and other forms of grading in a course are most likely kept in the dark about what is expected, but if the intent of the assessments is made clear and students know that they are a part of the process it is likely that they will view these times of learning as valuable.<sup>75</sup> Assessment requirements should be carefully selected for the assignment and allow students to make conceptual choices in their own work, to provide purposeful art making. In using DBAE the teachers are not making aesthetic boundaries for student but providing a framework that will allow them to explore their ideas and solutions to how media can influence their personal style.<sup>76</sup>

One of the greatest downfalls of teachers in the classroom, especially with assessment, is to not make their lesson purpose clear to students. To make meaningful artwork students must have the knowledge and be taught to use this information to inform their decisions for project requirements.<sup>77</sup> While some educators may not employ all types of assessment in their subject areas, nearly all educators try to teach their students about the use of self-assessment. This is a fundamental performance assessment that can easily be used across the board and that most students are already actively using. This assessment allows students to apply their own thoughts and opinions to a variety of areas and works extremely well when used within the art rooms.

In schools where DBAE is successful, school educators see art programs as a key component in the school or districts change initiatives.<sup>78</sup> As less time is given to the arts in comparison to other testable subjects our arts programs will continue to vary across the board. While this system is still being utilized in school districts and taught in higher education there are still many problems with DBAE. The challenges are found both in the assessment itself because of the way the curriculum is set up to be broad-based, especially in high schools, but also by teachers who may be swayed and/or confused about how to consistently grade due to assumptions about student ability, attitude, and other conditions. By measuring artwork in this way there is a vital piece lost in the art making technique, individualization of creative minds at work. As the year's pass by and students are not encouraged by their time and effort put forth in the classroom it is no wonder that a perception of what an artist is forms within their minds. Although the RIG program is no longer operating as a source of funding for DBAE, DBAE will continue to be utilized within education. To stay relevant, just as in the years past, the program will

have to respond to many changes in society and educational interests that arise in the twenty-first century.

### **Chapter 3. ACCESS & WHO HAS THE KEY: COMMUNITY ART EDUCATION PROGRAMS**

A student in my day-off-school art classroom sadly discusses the elimination of art in the third grade and as I listen my heart sinks lower for the children who all nod in understanding. These students value my time in this classroom as well as their own and I try my best to explain and provide them with a day of learning and exploration into the world of art. I try to teach them how this cut in their educational programs and their participation in this arts program are important to their futures. It is a big job, an important one.

To provide some insight into those aforementioned cuts, between 2008 and 2012 one-third of art teachers in Los Angeles, 345 educators, were dismissed making the number of art classes offered in the schools practically none.<sup>79</sup> Other programs to be cut or blended with testable subjects include physical education, library, music, and occasionally history. While art education is typically run in schools from elementary through middle school, it then either becomes optional or has a requirement of one credit once a student reaches high school depending on the state requirements. After elementary school the chance that a student will participate in further art training drops dramatically. Due to other, more testable subject material being of greater concern within upper grades in the public school system many students who would like to opt for art courses are not able to do so. When they do enroll in these programs they are being taught at a level that is not much higher than what they received in the elementary classroom because the necessary art skills were not built upon over their years of schooling. While many may



also not consider themselves artistically inclined the arts are none-the-less important in building everyday skills and appreciating work that is seen all around. It is a common misconception that art is strictly something that you put on your walls as a sign of cultural high standing. Learning about art is learning about seeing. Through art we are able to understand how others see the world; connections are made to other regions, cultures, genders, and other subject matters including math and science. Art incorporates many mathematical and scientific substances and likewise the collaboration with the arts can and should continue within those classes.

Give a child a tool to express themselves; and one is likely to get very little. Give a child a tool to express themselves and a teacher who can teach them how to accomplish such a task, and then, then you've got something! Early in their training those becoming teachers need to give a great deal of thought to their individual teaching philosophy. In terms of assessment this is a place to discuss the teaching philosophy because this philosophy will establish how instruction and assessment will be provided to students within the classroom. This is not something that is decided upon during pre-service years or even teaching years and then forgotten about. This philosophy is something that will and should be actively changing throughout one's teaching career. It encompasses the teachers' knowledge, the subject area, teaching beliefs, possible goals, and the students themselves. The art room in public schools is not to be seen as making professionals out of every student who walks through the door but to instead teach every student, that is the goal, how to be expressive and how to make connections to things that are larger issues in the world within which they are living. As students are given this tool to express themselves they may learn to find their place, how to scaffold their learning within a

multitude of areas, and appreciate the types of art and thought process that went into those pieces when they see them.

During the last few years, community art education programs have been increasing in popularity with a seemingly distinct correlation to the cuts in arts programming within the public school system. In order to make up for these cuts in schools, many communities have instituted non-profit art centers or arts programs, which seek to capture the youth and educate them through the arts. These programs are promoted within schools and within individually participating communities. As local non-profits and other local business's begin to discuss how to best serve the arts they are likely to choose a "home base" and discuss a mission that will support the children and the arts. Awareness campaigns are an easy way to bring recognition to the need of such programs within specific communities. Like the arts these programs are about relationship building. Many of the students involved in these programs are all from different socioeconomic circumstances. Funding for these programs is likely to come from other local shops and businesses that support the program and its relevance to the community. Their financial support may then be used to sponsor students in the program, purchase supplies for those programs, and provide scholarships. Community funding becomes an outgrowth of changes in funding in schools. The benefits of the arts move beyond the individual and into the community with 67% of Americans stating, "the arts unify our communities regardless of age, race, and ethnicity" and 62% agreeing the arts "helps me understand other cultures better."<sup>80</sup> Within the communities these programs can have tremendous power, found through friendship, partnership, and the arts. Not only do these programs provide an outlet for students physically but they provide a safe outlet

mentally. These locations become beacons for students. Here students can actively express who they are, their concerns about the world, and where they fit into it all. While these concepts seem huge when you see a twelve-year-old student walking down the street, I encourage you to look again and to never underestimate our children. I have seen, with my own eyes, what they experience on a daily basis. I have been asked big questions that I have admittedly said I do not know the correct answer to and I have seen the bond that is shared through the world of art. Many of these community programs are purposefully in close proximity to local schools and encourage students to utilize their programming. With these facilities around many students in areas that are typically unsafe or have high crime rates may be protected from those problems by utilizing their time more wisely through community programs. By encouraging pride within its youth the programs are encouraging pride within the community and make the environment a more sustainable one.

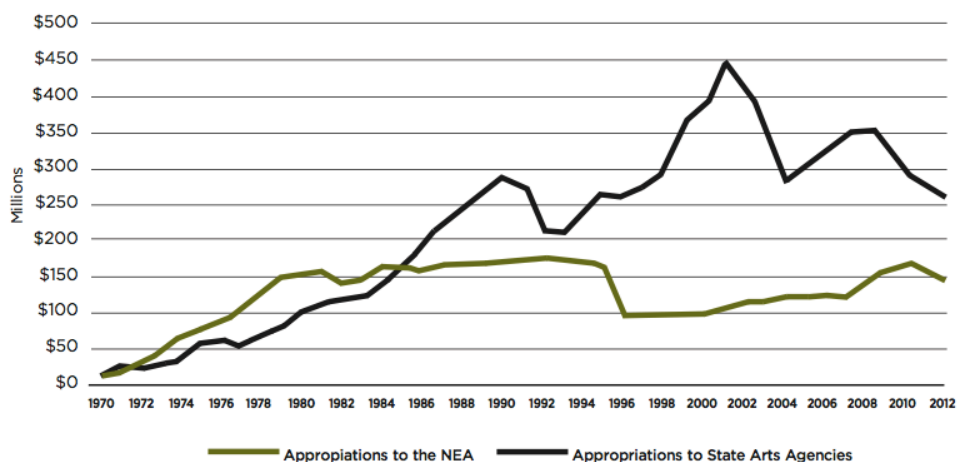
To gain a little insight into what has been occurring within a historical context this next section will discuss the changes in economics and government spending during the 1980s and understand how priorities have dramatically changed in regards to what was important to fund within the public school system. This includes talking about the troubles of funding in regards to the economics and government spending in the 1980s through the years before the enactment of No Child Left Behind in 2001. At that time funding changed dramatically because of American priorities in what was to be done with money. In addition to those issues in spending, I will discuss how communities have dealt with changes in public vs. private funding such as creating aforementioned art centers. With the No Child Left Behind (NCLB) ruling in 2001 the American priorities were once

again seen in regards to spending come to light as a United States Act of Congress required states to assess all students in elementary and secondary schools in order to receive Federal school funding. With this assessment, more time is spent on testable subjects such as mathematics and the sciences and far less on “specials” including subjects such as the arts. Following the report *Nation at Risk* in 1983 many concerns within our schools arose about their “accountability” and with those concerns came much commotion about testing. Today the testing has spiraled out of control. Kohn states in his piece *The Testing Obsession*, that while we may be raising scores in our “test prep factories” once known as schools, something has been lost from our “dynamic centers for learning” as teachers follow the directions of those who have never been inside a classroom to understand that achievement means more than scoring well on these standardized tests we provide to our students.<sup>81</sup> Those three main subjects of mathematics, sciences, and reading receive an hour plus of instruction each day for children as young as the first grade! The arts or specials, as they were, only receive on average 45 minutes a week. That statistic really says it all. These tests have a consistent layout and require students to have memorized the necessary procedures and logics to reasoning for the answers. To that point there is no true learning occurring. While in America we seem to be hung up on the number that is attributed to things such as test scores there is no accurate way to determine the success of these test. So why are we participating? Kohn believes that the politicians are using these tests as a way to show how serious they are about school achievement.<sup>82</sup> As such, if the school does not measure up to these tests, their funding is cut. This accounts for much of the reason why schools that need the funding most do not receive it. Poverty in the community accounts for the greatest flux in

test scores and has nothing to do with what occurs in the classroom.<sup>83</sup> These testing ideals are too simplistic; cutting funding from those that need it most because their “poor performance” is in no way related to what happens in their everyday classrooms and is not fair to anyone. As classes are cut, including art, to make more room to study math, science, and reading students lose the very things that they could attach themselves to in order to find success.

Many changes in school funding began in the 1980s. During this time, American views on how money should be correctly handled meant that more money went in the individual’s pocket by way of lowered tax rates and less money was had for society overall. As people were able to keep more of their earnings in that way, the governments then in turn had less money to spend on many things including school programs. There are three categories to arts funding in the United States, Direct public funding (NEA; state, regional, and local arts agencies), Other public funding, direct and indirect (various federal departments and agencies), and Private sector contributions (individuals; foundations; corporations).<sup>84</sup> To receive funding these arts based facilities must apply for grants and other assistance programs to and sometimes through those three categories, which are then reviewed by panels, organized around the discipline. As seen in the chart below, until the mid-1980s Federal appropriations to the Arts Endowment was higher than that of the National Endowment of the Arts (NEA) by about 90 percent but was surpassed by NEA and state in 1986 until 2001.<sup>85</sup>

### Total Appropriations to the NEA and State Arts Agencies, 1970-2012



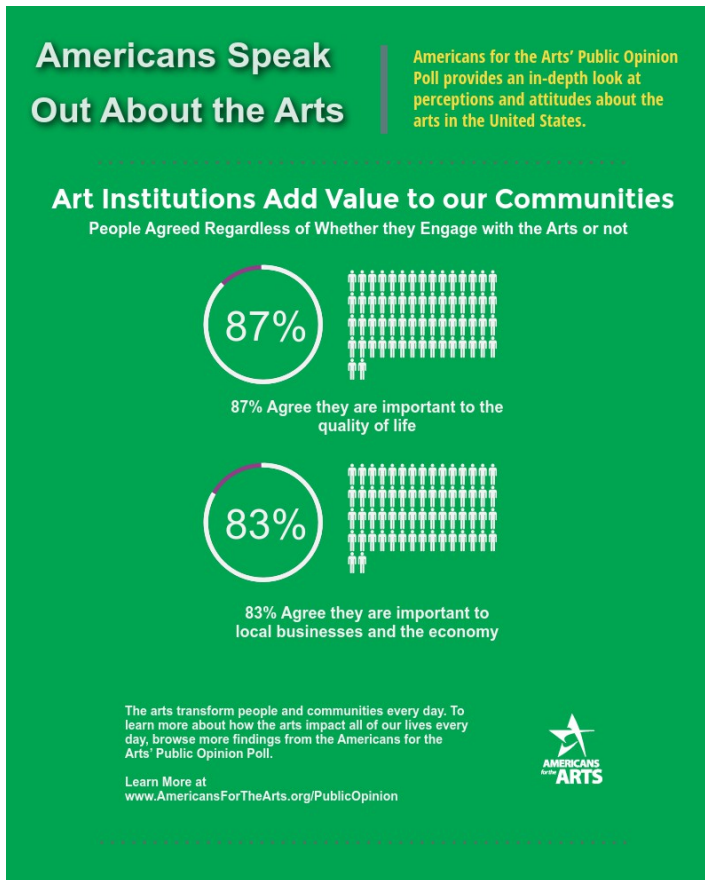
Note: Figures are in current dollars.  
Based on an analysis of data from the National Assembly of State Arts Agencies

During the 2007-2009 recession government funding towards the arts dropped again and state arts agencies were forced to eliminate many proposals. With proposals eliminated many organizations were forced to close or eliminate some of their staff and availability to the community.

Focusing on community arts based programs, many are now aware of just how strongly the arts can be applied to nearly every other area of learning and life. With changes in tax policies on all levels at that time including federal, state, and local, it was nearly impossible to return to the way that funding was previously handled. In 2001 a government-enacted program in the United States was introduced. No Child Left Behind (NCLB) focused on the idea that every student would be accounted for and encouraged schools and their staff to focus more of their teaching efforts on the education of testable materials including the subjects of mathematics, the sciences, and reading. Promoters of NCLB promised a rise in accountability and proper resources for those who could not

afford them.<sup>86</sup> In order for schools to continue to get assistance from Government and State funding it was essential that their districts test proficient in those previously mentioned areas of math, science, and reading. If they were not successful their funding was cut further. Years later we see and understand the type of curriculum that engulfed every public school, its staff, and its students. As more monies were funneled to the funding of those testable subjects the arts had a distinct decline. Regardless of the fact that the arts were considered a core subject under the NCLB Act these funding issues pushed the arts further from importance in the priorities of school districts, but it did not succeed with the districts' communities.

As resources were constrained and less time was spent on the arts within the school day many people turned to the formation of arts-based school-community partnerships.<sup>87</sup> While these programs were around before NCLB, they seemed to take off during this time as communities looked for a way to bring the arts back to light for their children. As seen in the Public Opinion Poll chart below, “regardless of whether people engage with the arts or not, 87 percent believe they are important to quality of life, and 82 percent believe they are important to local businesses and the economy”<sup>88</sup>



With changes to public funding, these partnerships, which formed between community organizations, cultural organizations, local artists, and school districts have allowed for the cultivation of the arts in communities through private funding and donations both monetary and personal through dedicated volunteer time to these facilities. In fact, these programs that provide access to the arts have attracted many private funders who donate and are able to write off the donations as tax-exemptions at the end of each year. As many of these host locations are local organizations and even more often are non-profit centers the need to develop partnerships with further locations is essential. Not only do they reach out to officials in education but they must include other business leaders, and community individuals to support their efforts as well. As these organizations grow and

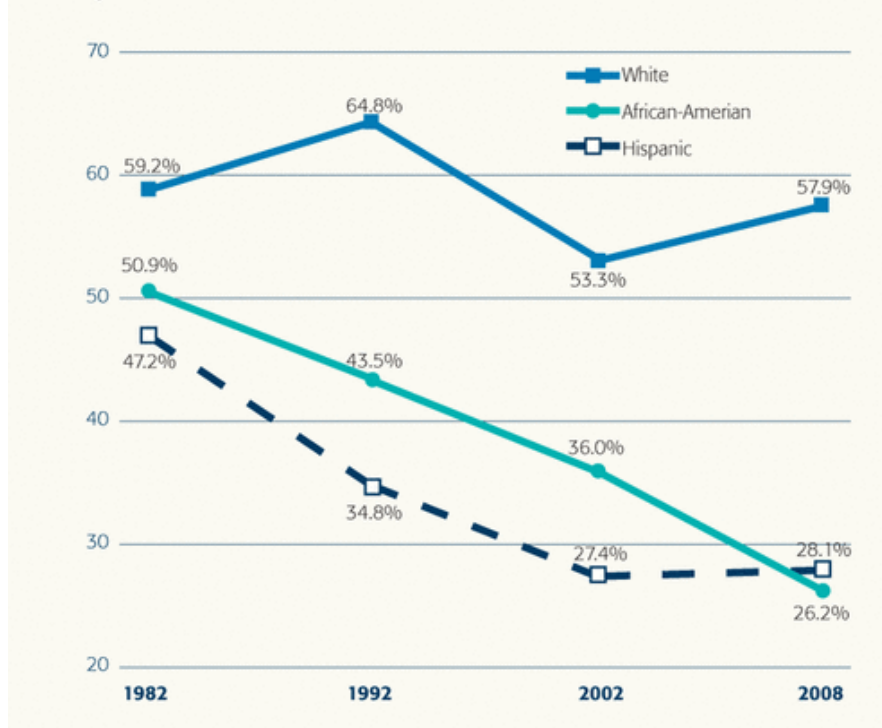


these partnerships strengthen we see just how eager communities are to support the arts. Brian Kisida, an assistant research professor of economics and public affairs, and his co-author Daniel Bowen recognize this trend as well, observing that while community partners work with school-based educators they also work closely with arts organizations and artists bringing them into the schools curriculum to enhance student learning.<sup>89</sup> If the public interest is high and communities believe that programs like these community art education groups would be beneficial to their area it is surprising how the programs come together even in the most impoverished areas. Donations may be made, a location may be rented at little to no cost, and people will step forward to assist. The most important thing that these programs require is the voice or voices of advocates.

Although these partnerships are popping up in many communities it is important to recognize that these strides have not been easy and that many that have needed these services the most have not received them at all. Milner writes that those who are in need of this well-rounded education are those in urban areas, but they are the ones who have it removed from their classrooms and schools first.<sup>90</sup> These students lack other avenues and activities to make up for what is lost within their schools.

## A gradual decline of arts education for underserved populations

Percentage of 18- to 24-year-olds who received any arts education in childhood, 1982-2008



**Source:** Rabkin, N. and Hedberg, E. (2011). *Arts education in America: What the declines mean for arts participation. Based on the 2008 Survey of Public Participation in the Arts. Research Report #52.* Washington, DC: National Endowment for the Arts. [www.arts.gov/sites/default/files/2008-SPPA-ArtsLearning.pdf](http://www.arts.gov/sites/default/files/2008-SPPA-ArtsLearning.pdf)

This survey shows the correlation culturally in terms of persons identified as White, African- American, and Hispanic who received arts education from age 18-24.<sup>91</sup> Clearly all groups have shown significant decline especially through the years of 1992-2002. During 1992 Bill Clinton was elected president of the United States and was re-elected for his second term in 1997, in 1995-1996 the United States faced a budget crisis forcing the federal government to shut down, and NCLB was enacted during 2001.

In terms of location and needs, it is important to understand that the schools that were in need of improvement were those that took the hardest hit with these changes in funding. Unfortunately, even with the community arts programs in place the Public Opinion Poll Overview shows that “only 45% believe that everyone in their communities has equal access to the arts.”<sup>92</sup>



In the grand scheme of arts learning, these arts organizations do not have enough reach or resources to provide the children and adults of the community with a formidable arts education.<sup>93</sup> Because many of these programs are run through non-profits in the community the amount that they have to spend may vary depending on the number of children enrolled, materials that are necessary for the lessons, space rental, and instructors to lead the classes. Though they have good intentions, a certified art instructor who would allow the students to delve deeper into their creativity, which would typically be able to occur in the public school classroom, is not available in many of these locations. To teach the area as a comprehensive program it is necessary to have someone who is trained in the area and will be able to push the students to further levels of learning. Regardless of their role in these settings many involved with these community

arts programs are dedicated to one thing: reaching these children! They spend their time advocating year round for continuation of programs showing collected data from their programs in comparison to other locations and meet regularly to assess their outreach and effect in the community.

With the decline in programming, including art, there has been a systematic removal of areas that would allow students to become a part of that subject. Instead these types of classes are deemed unnecessary by schools because students do not need those subjects to be successful in life. School programming should allow these children to find joy and adventure through their learning process but in “teaching to a test,” students must instead stay seated throughout the day listening to their teacher talk about life instead of participating in hands on learning. Community arts based programs bring these children into the world of art through teaching hands on learning and appreciation towards the arts in general. These programs are about meeting the needs of their students and they work to accomplish this by providing afterschool arts programs, arts events, field trips to arts locations, and interaction with their communities and others through the arts. While these community programs offer an outlet for most school districts they are not to be seen as a replacement to k-12 art education but instead as a complement to school learning.<sup>94</sup>

As programs are cut in schools and replaced with other activities, there is less incentive by the general public to seek those activities out. Most individuals are aware of just how greatly the arts impact our daily lives and are a part of the greater cultural capital but with declining participation comes less incentive for participation in the future.<sup>95</sup> It is known however, that once involved with these types of activities in a positive way there is a higher likelihood of returning and supporting those programs

throughout life. If one has a bad experience as discussed earlier in this paper, in that they have been a victim of the “sameness as success” classroom or worse, if they have been the victim of countless others experiences and have no respect for the arts this is a steeper hill to climb, but it can be done. This is an important message in itself. If the arts cannot gain respect within the schools from administration, staff, and parents within the district the students/children also will learn to view the arts as an unimportant subject that provides them with nothing in the successful futures that they hold. In reality the arts affect lives daily through relationship building, teaching about the world and the people within it, and connecting us to all areas of study. Outside art programming also recognizes the importance of arts programs for adults in the local communities. Currently a great deal is not known about adult art learning opportunities because the majority of organizations are aimed at the children and youth of their populations. To put this in numbers, Zakaras found that nearly 80% of these programs target those under age 18 while adults are typically an after thought.<sup>96</sup> Regardless, there are still many opportunities for adult arts learning if they are sought out, but they are quite diverse and they are usually held on a college or university campus. These adult groups provide great opportunity to deepen experiences with the world of art but typically do much less or no teaching of the arts, YMCAs and senior centers being the exceptions. The YMCAs and senior centers tend to be more focused on creating art rather than discussing art with instructors and aides that help the students find joy in their own creations and their own products. In any of these organizations those who attend are those who are already interested and or familiar with the world of art. It is much more difficult to gain members who are not previously interested in the art world.

As many of the local arts agencies that operate throughout the United States are not a part of the state supported base budget their funding relies on soft money including private donations but is largely dependent on grants and temporary funding from sources like NEA.<sup>97</sup> It is for this reason that not all programs survive, however new organizations are always emerging as important elements to the community structure. Communities have dealt with and will continue to deal with these changes in funding. The strength that these community programs have shown over the past decades is proof of that commitment. Unfortunately, as a nation “teaching to the test” it will be a challenge to move away from that view, but improvements to state budgets will hopefully begin to put money back into K-12 arts education. While the arts tend to be cut because they are considered non-essential to the future success of the child, recently the understanding of all the things that the arts can do that the tests cannot has emerged. Alfie Kohn is a researcher and writer on topics including education and has studied the frequency of test giving within public schools concluding that they play a substantial role within schools today. While schools in other countries opt out of this particular practice, in the United States there seems to be a disconnect in the idea of all of the things that these tests cannot measure within our student body. “Standardized tests can't measure initiative, creativity, imagination, conceptual thinking, curiosity, effort, irony, judgment, commitment, nuance, good will, ethical reflection, or a host of other valuable dispositions and attributes.”<sup>98</sup> These important characteristics are critical in today’s world to foster within our children and they cannot be accomplished without good teachers and supportive leaders in the arts.

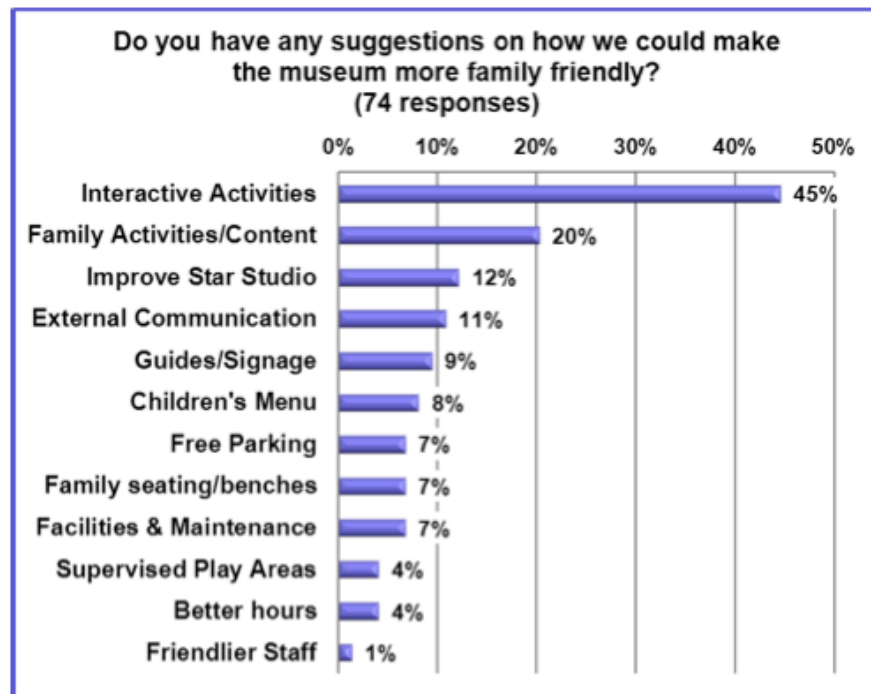
## **SIGNIFICANT FINDINGS/CONCLUSION:**

Throughout the last few chapters I hope to have shown that the development and appreciation of art through our art education programs have declined. Sameness in the arts should not be considered a success as it further deteriorates the idea of art as something that is special. This study has been tricky to work my way through. The field of art is in decline according to Zakaras, as demand for the arts has not been acknowledged. Due to the fact that policymakers have not made room for this area of study within the public classrooms, many Americans never gained the knowledge or skills that were necessary to appreciate the arts and thus encourage them for future generations.<sup>99</sup> However, it seems to be a slippery slope in defining decline in the field as research. This is seen as researchers like Paul DiMaggio recognize the consistent impression by educators and communities across the country that the arts are in decline, especially high-culture arts, but also that the arts are not disappearing just perhaps being left to safeguard themselves. While it may be believed to be occurring quickly this is taking place at a slower rate than first predicted.

The question is how these long high-culture art forms can continue to lose participation and attendance.<sup>100</sup> It is true that times are always changing and today, in the digital age, children are far less likely in the last few decades to accompany family members to museums, galleries, or other stage showings in lieu of staying home. Many museums and galleries have begun to dig deeper into this problem by taking polls and asking questions of those who visit their locations for the first time and those who are regular visitors. This poll from the Indianapolis Museum of Art (IMA): Understanding

Family Audiences, and studies the needs and interest for services of audiences with children. Specifically these questions ask of their audience to provide suggestions on how to make their facility more family friendly.

#### Question 14

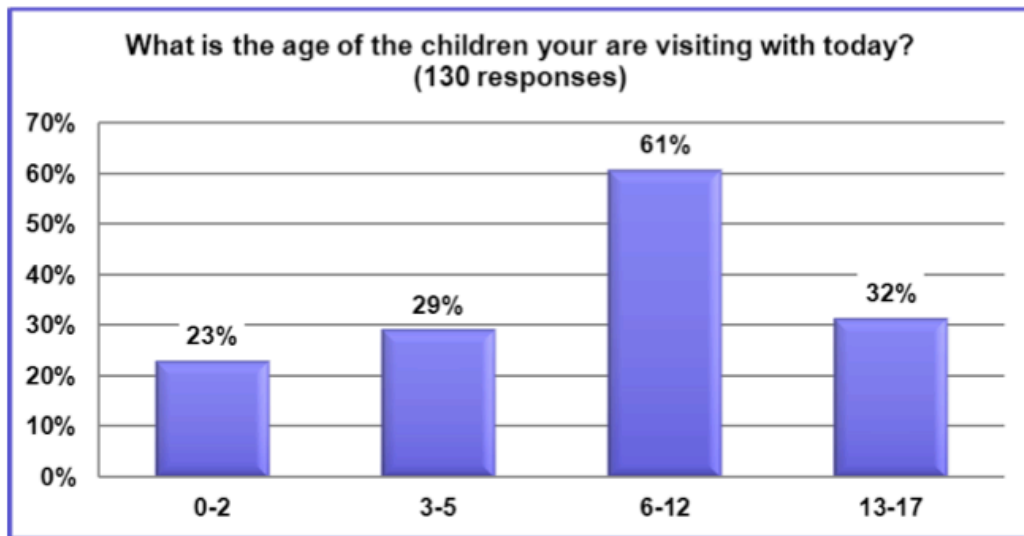


101

As you can see in the graph forty five percent of individuals asked for more interactive activities. These are the types of things that are found in the lives of our children today for which they would rather stay at home. There is also a very distinct age group that is targeted by locations such as museums in this case.



### Question 25



102

As seen in the graph many visit these locations between the age of six and twelve before dropping off by nearly half as they reach the age of thirteen. DiMaggio believes that many art forms may become irrelevant if attendance continues to drop as less time is spent teaching children to love and support the arts.<sup>103</sup> Zakaras also recognizes this decline in young adults and the arts and recognizes that problems are on the horizon if the decline continues. Some of those problems include public and private funders will find it more and more difficult to justify their support for the arts, a loss of public and private benefits including art appreciators and those who bond over the arts, increasing inequity for how arts benefits are distributed. If support is lost, schools that need the programs will not necessarily continue to receive them and if students are not introduced to this type of art culture they will not be able to or want to participate later on in their lives.<sup>104</sup> Some possible strategies to rejuvenate the arts in the United States include bringing awareness to this creative world “crisis.” Demand for the arts can be grown in several ways. Zakaras

agrees that the demand can increase in several ways, more specifically she believes that four knowledge and skill sets must be taught in combination if the goal is to be accomplished.<sup>105</sup> In her work, *Cultivating Demand for the Arts* she introduces those four goals, shown below.

1. “the capacity for aesthetic perception, or the ability to see, hear, and feel what works of art have to offer
2. the ability to create artistically in an art form
3. historical and cultural knowledge that enriches the understanding of works of art
4. the ability to interpret works of art, discern what is valuable in them, and draw meaning from them through reflection and discussion with others.”<sup>106</sup>

By utilizing these four areas in conjunction with each other the educator can be sure that they are teaching to the whole individual rather than to a single aspect of the child. Not only are children taught solely academically within the traditional public school classroom, but research shows that they are not given enough time to learn the skills and knowledge.<sup>107</sup> This is especially true in the case of art education, which is given far less time and attention than most other subjects with the exception of other “special” subjects including music, library, and physical education. While students are provided approximately thirty to forty-five minutes once a week for each special they are given nearly an hour of instruction every day in the testable subject areas for state standardized testing including the areas of math, science/technology, and reading. If the arts are to be cultivated and children provided with appropriate time to experience the arts on their own terms schools must begin to move away from the practice of standardized testing.

While it is mandated that every school must offer standards based arts education, many schools still struggle to utilize that information to its best ability. Unlike other courses, which can be held accountable by way of their testing, the arts do not fit as neatly into that box and much of the data collected cannot be used appropriately. In terms of power I believe that the use of testing allows the state and federal levels to keep their foot in the door at these school districts. Many schools have less money of their own to use and must either close programs or apply for grants within those state and federal levels. In combination with the NCLB's focus on achievement in those testable subjects as a measurement to a child's success in life there was a great deal of time depleted from the teaching of art education.<sup>108</sup> While many believe this to be a recent change occurring with the introduction of the NCLB this has actually been in the works long before NCLB began with those who need it most, including minority and high needs students, finding the largest "arts opportunity gap."<sup>109</sup> Although there have been some changes to our system over the years many districts will succumb to resource constraints without new funding.<sup>110</sup>

The role of the arts in the United States has been in decline for many years now as the role of those with greater economic power determine what is important for the success of today's youth. For the past several years that importance clearly lies in the use of standardized testing for successful subject matter including mathematics, science, and technology. By stating that the only way a subject can be true is in its ability to be tested, the United States has forced the decline of the arts by way of sameness as success. Art is supposed to be an area of exploration. While one might not consider himself or herself an artist I believe that is not the case per se. I think that in teaching "sameness as success"

within the art rooms we have created a stigma for what art should be and what it is not thus deterring many students from becoming more engaged in the area. The role of arts has changed. Where they once were a place where young and old could imagine and play in their understanding of subject matter and material usage, the arts have now become another place to test our students. Each child's work must meet a standard in order to be correct and eventually they too see, albeit in a different way, that the schools believe that there is a way to be a successful artist and that if they do not meet those standards then they are not artists. If adults and their communities do not value the arts then neither will our children. As the arts have come to be known as having a lesser value than other (testable) subjects children now too believe that because more time is dedicated to those subjects that they are indeed more important in terms of time well spent.

In terms of "sameness as success" discussed throughout the thesis I believe that this was an excellent beginning stage in proving this point. By having States Arts Agencies and other overseeing boards for the arts we are able to see where money goes in terms of funding of the arts. Although some of the funding did go to educational institutions much of that money went to facilities that were not primarily based around the education of the arts. At this time, after many years of the same, it is time to explore where money is going once again. It is time to take a step back and understand how important the arts are in terms of learning about ourselves as individuals, as community members, and in terms of other subject matter including those testable subjects. The arts are extremely powerful in many ways but especially in terms of those other subjects, as they seem to be what is most important to those determining funding. Every subject matter can be related to the

arts if given the appropriate amount of time in the school day and support from the school district.

Students who enjoy the sciences or mathematics can also find joy in the arts by understanding certain aspects of the area and vice versa meaning that those who enjoy the arts but who may struggle with other subjects may be able to understand more by participating in a subject that they are passionate about. The United States struggles with teaching to the student in terms of testable subjects but not teaching to the whole child. It is hard to deny when looking at a classroom of children with many different backgrounds and abilities that everyone would not learn differently and contribute to the world in individually unique and important way(s). By introducing a standard canon of art across the board, where art is implemented within school districts, it is easy to ensure that each student in the different grade levels are learning the same information at the same time. Through rubrics and assessment of those assignments within that canon of art it is clear to students that there is a correct way to participate in the arts.

With the J. Paul Getty Trust introducing DBAE in the early 1980s, the role of the arts in public institutions began to change again. By initiating this program the arts could be taken more seriously as a testable subject, even though it was already considered by NCLB as a core subject. This happened because of the rubrics and assessments that were put into place with this program. While studio instruction was still part of the classroom experience there was clearly a de-emphasis on its part in favor of focus on the four disciplines of aesthetics, criticism, history, and production of the arts. I believe that by assessing these four disciplines we have since lost some of the studio instruction time of play and exploration in the classroom. As far as “sameness as success” goes I think that it

is clear with these assessments that there is a clear expectation for what shape a successful piece of artwork would form. I do not believe that testing encourages more meaningful artists in all cases. In fact, testing creates a greater percentage of students who do not consider themselves artists because they see others who are getting better grades and are considered more successful within that space. This is a fine line to walk, however, in that by examining other areas of study students are able to scaffold their learning to other areas of that field and to others. If this assessment continues, which it will, then instructors will make it clear what they are looking for within an assignment and how they are determining what levels up to that in terms of scoring. One of the most important things, in my opinion and I would argue for many others, is for students to learn self-assessment because it allows them to have a voice and therefore become more personally invested in the discussion. In addition to that, play must return back to the subject. Students need this time to explore and play with materials. They need to try and to fail without repercussions because those great artists who came before them and whom they study as part of their cannon of art were not born, for the most part, as extraordinary artists. Instead, they were born during times when the arts were something special and to be trained by an artist was a great honor. The artists that are discussed in the classroom were once just like these students. They tried and they failed and then they tried again, learning about themselves and the materials along the way. Teaching the same lesson to every student and expecting the same product to come out, especially in elementary classroom settings, is taking a large aspect of what art education means away.

As a way to make up for the sameness of arts education in schools and cuts within the school districts many communities have now instituted non-profit art centers or arts

programs to educate their youth. As the arts decline in actual facilities but also in the minds of many who believe that the arts are a waste of time, these programs are vital to the development of art and its continuation. While these centers thrive in many areas they too struggle with the aspect of funding. Many of these centers are established and hosted by a local business or non-profit group that is passionate about the arts. Just as the schools must apply and receive grants in order to keep their programs running, so too must these community arts centers. While these centers have arts learning, many of these places, unlike schools, allow children to work together and to explore on their own time through the creation of pieces that speak to each individual student. These are safe spaces for many children in the community who may have no other outlet for creativity or even socialization and become very important in areas for areas where there are minorities and low-income families. Arts centers within the communities are a vital step in the direction of keeping the arts alive and allowing others in the community and districts to know that their area values the arts. In the text below President Barack Obama recognized these facilities, and others like them who were sustaining the arts within their communities. Signing into law a bill following the 2007-2009 economic recession he recognized that many who had arts jobs before the recession would be likely to lose them in the aftermath and without those people leading the facilities the arts would suffer an even greater blow.<sup>111</sup>

## THE ARTS AND THE AMERICAN RECOVERY AND REINVESTMENT ACT OF 2009

In February 2009, President Barack Obama signed into law the American Recovery and Reinvestment Act (ARRA) to create and protect jobs in the aftermath of the 2007-2009 economic recession. ARRA recognized the not-for-profit arts industry as an important sector of the economy and, consequently, the NEA distributed \$50 million in recovery funds to preserve arts-related jobs threatened by the decline of philanthropic support during the recession. Through ARRA, the NEA awarded 637 one-time grants totaling \$30 million; the remaining \$20 million in ARRA funding was distributed through state and regional arts organizations.

112

It is no secret that the arts are of great value to the development of children and the mental well being of many others of all ages but even with that recognition art education still faces serious challenges in the years to come as we attempt to reverse the narrow accountability mandates put forth by state and federal testing.<sup>113</sup>

### **Implications:**

By implementing programs like DBAE with the hope of boosting the legitimacy of art education to the public it is possible that we have lost something vital to the concept of art education. Somewhere along the way the fun of art was discounted. By studying all aspects listed above it is clear that students gain a great deal of knowledge about how people lived and created just as they do today but I have also seen that not enough play and exploration of personal technique and materials is encouraged during these times. I think that this framework has unintentionally refocused the idea of students as artists in studio time towards a more rigid and heavier focus on content and it is our



job to find a balance to the two sides. Sometimes art is just about the making process while other times it is important to students understanding of the content behind the arts.

As an art educator, I have worked for the past two years at a community based arts learning center and have seen many changes in the lives of the students involved. I have seen students who do not communicate well verbally soar in their art making, I have seen students learn life skills, I have heard laughter and love for learning, and I have seen partnerships forged between the students involved in the program and the community members who support and share in these students' success. More often than not when funding needs to be cut in the United States, the arts programs are the first to arrive at the chopping block. Location of schools, school programs, community programs, and overall demographics are all uniquely important to the continuation of the arts during these times. If they fail, the community fails. Cuts to programs need to be taken seriously, now more than ever, in the attempt to revive such an important aspect to the daily lives of all people.

When discussing and studying art it is especially crucial to recognize that locations with lower economic status have a greater need for programs like the arts in order to develop a sense of where they fit in the world. To make up for these cuts in schools many communities have instituted non-profit art centers or arts programs, which seek to capture the youth and educate them through the arts. As a form of materialism, the funding of our schools is a great example in showing what as a society emphasis is placed on in terms of consumption and production spending. Today, right now, that emphasis still lies on the shoulders of testable subjects.

With the decline of funding in the United States Public Education it is necessary to increase the level of arts found within the community for both children and adults. Along

with funding cuts, the art programs are also cut to make time in a student's daily schedule for more time on the sciences and mathematics. While these courses are taught everyday in a student's education, the arts and other "specials" courses are typically only attended once a week for a short block of time. Instead of testing, schools should be focusing on learning the skills and appreciation for what awaits them following their schooling. These students who have memorized fact upon fact from a math or science book are not learning! Far from it indeed. Instead of processing the information and understanding why the answer is what it is, many classes just forge ahead in the book to cover all information that may be on the test, for at least an hour a day, every day. When the test is complete that information is then exchanged for the math and science fact memorization for the next grade level. We are not measuring learning with these tests, but memorization. School days should instead be filled with meaningful topics that would help them to understand where they fit into the world and how they can make a lasting difference. These "special" classes, including art, help students understand the basics to all subject areas but the school must be willing to recognize these attributes and support them within the district. Looking at the system right now that is a big task indeed. If the art room was given more attention and students were shown more than the traditional cannon of art many doors could be opened and many students could learn to appreciate these important subjects throughout time and the people who created them.

Due to lack of dedication to the continuation of these areas many never learn the basic skills necessary to continue on in the field even though they may be interested. Outside art programs provide a world of opportunity for these individuals and work diligently everyday to increase arts in their communities. Without these fundamental

programs, which bridge the gap between what is important in the eyes of the child's family, community, and world, the arts will be lost and there will be little chance in reviving them.

It is time new voices entered the art and art education world. This includes those politically, in terms of who is getting funding for their art rooms, and in ensuring that both male and female artists who have influenced how we see the world through shapes, color, texture, imagery, and emotion are being discussed. So how can we make this happen? It is very unlikely that those in the art world alone will be able to change the art classroom. Opportunities however, can be used to broaden the scope of the world of art that is introduced to each grade level. With provided opportunities students can engage in their own artwork and teach others to understand and appreciate how an artwork was created rather than have them recreate pieces that are highly recognizable. The arts need to be taken seriously and need to show our students that there is great pride to be taken from art and many lessons to be learned about ourselves, others, and other subject areas. The arts programs are in decline and though there are many who would fight to have it restored, the truth is it has been in decline for so long that perhaps it is time to start with a clean slate. Today is the day that we can begin to turn the world of art education around, one mind at a time.

---

<sup>1</sup> Hood, John. "The Failure of American Public Education." Foundation for Economic Education, February 01, 1993/Retrieved March 18, 2017. <https://fee.org/articles/the-failure-of-american-public-education/>. 1.

<sup>2</sup> Ibid, 1.

<sup>3</sup> Wilson, Brent. *The quiet evolution: Changing the face of arts education*. Los Angeles: Getty Education Institute for the Arts, 1997, 141.

<sup>4</sup> Randle, Brooke. "STEM enrollment soars at UNCA as humanities and arts decline." *University Wire*. February 22, 2017. <http://thebluebanner.net/stem-enrollment-soars-at-unca-as-humanities-and-arts-decline/>. 1.

<sup>5</sup> John Hood, "The Failure of American Public Education." 1.

<sup>6</sup> DiMaggio, Paul, & Mukhtar, Toqir. (2004). "Arts participation as cultural capital in the United States, 1982-2002: Signs of decline?" *Journal of Poetics* 32, no. 2 (2004):169-194, Doi: 10.1016/j.poetic.2004.02.005

<sup>7</sup> AERI Research. "K-12 Arts Education: Every Student, Every School, Every Year." *Washington State Arts Commission*. 2009/Retrieved May 08, 2017. [http://www.americansforthearts.org/sites/default/files/pdf/2014/by\\_program/reports\\_and\\_data/legislation\\_and\\_policy/state\\_policy\\_pilot\\_program/Washington.pdf](http://www.americansforthearts.org/sites/default/files/pdf/2014/by_program/reports_and_data/legislation_and_policy/state_policy_pilot_program/Washington.pdf).1.

<sup>8</sup> Ibid.,1.

<sup>9</sup> Zakaras, Laura & Lowell, Julia F. "Cultivating Demand for the Arts: Arts Learning, Arts Engagement, and State Arts Policy." Santa Monica, CA: RAND Corp., 2008, 29.

<sup>10</sup> Ibid., 29-30.

<sup>11</sup> Ibid., 31.

<sup>12</sup> Ibid., 83.

<sup>13</sup> Ibid., 29.

- 
- <sup>14</sup> Ibid., 29.
- <sup>15</sup> Ibid., 77.
- <sup>16</sup> Ibid., 72.
- <sup>17</sup> State Arts Agency Fact Sheet. "Support for Arts Education," *National Assembly of State Arts Agencies*, January 31, 2015/ Retrieved May 08, 2017, <https://eric.ed.gov/?q=support%2Bfor%2Barts%2Beducation&id=ED555956>. 12.
- <sup>18</sup> Zakaras, Laura & Lowell, Julia F., *Cultivating Demand for the Arts: Arts Learning, Arts Engagement, and State Arts Policy*, 73.
- <sup>19</sup> Ibid., 79.
- <sup>20</sup> Ibid., 85
- <sup>21</sup> Ibid., 72.
- <sup>22</sup> Cowen, Tyler. "How the United States Funds the Arts. Third ed." Washington, DC: *National Endowment for the Arts*, 2012. 3.
- <sup>23</sup> Ibid., 10.
- <sup>24</sup> Ibid., 11.
- <sup>25</sup> Ibid., 11.
- <sup>26</sup> Cowen, Tyler, *How the United States Funds the Arts*, 10.
- <sup>27</sup> Ibid., 14.
- <sup>28</sup> Ibid., 14.
- <sup>29</sup> Zakaras, Laura & Lowell, Julia F., *Cultivating Demand for the Arts: Arts Learning, Arts Engagement, and State Arts Policy*, 98.
- <sup>30</sup> Ibid., 71.
- <sup>31</sup> "A Snapshot of State Policies for Arts Education." *Arts Education Partnership*. February 28, 2014/ Retrieved July 10, 2017. <https://eric.ed.gov/?id=ED563814>. 3.
- <sup>32</sup> Ibid., 5.
- <sup>33</sup> Cowen, Tyler. *How the United States Funds the Arts*, 20.
- <sup>34</sup> Gibas, Talia. "Looking Beyond Our Borders for National Arts Education Policies," *Creativity*, January 15, 2013, <http://createquity.com/2013/01/looking-beyond-our-borders-for-national-arts-education-policies/>. 1.
- <sup>35</sup> Ibid., *Looking Beyond Our Borders for National Arts Education Policies*. 1.
- <sup>36</sup> Cowen, Tyler, *How the United States funds the arts*, 29.
- <sup>37</sup> Gibas, Talia, *Looking Beyond Our Borders for National Arts Education Policies*, 1.
- <sup>38</sup> Ibid., 1.
- <sup>39</sup> Morrison, Blake. "A canon of one's own." *Independent*. December 18, 1994. <http://www.independent.co.uk/arts-entertainment/a-canon-of-ones-own-1387869.html>. 1.
- <sup>40</sup> Ibid., 1.
- <sup>41</sup> "A Snapshot of State Policies for Arts Education, 4.
- <sup>42</sup> Wilson, Brent. *The quiet evolution: Changing the face of arts education*, 29.

- 
- <sup>43</sup> Ibid., 29.
- <sup>44</sup> Ibid., 133.
- <sup>45</sup> Ibid., 42.
- <sup>46</sup> Ibid., 42.
- <sup>47</sup> Ibid., 42.
- <sup>48</sup> Ibid., 210.
- <sup>49</sup> Stewart, Marilyn G., & Walker, Sydney R. *Rethinking Curriculum in Art*. Worcester, MA: Davis Publications, 2005, 73.
- <sup>50</sup> Beattie, Donna Kay. *Assessment in Art Education*. Worcester, MA: Davis Publications, 1997, 67.
- <sup>51</sup> Zakaras, Laura., & Lowell, Julia F. *Cultivating demand for the arts: Arts learning, arts engagement, and state arts policy*, 96.
- <sup>52</sup> Wilson, Brent, *The quiet evolution: Changing the face of arts education*. 133.
- <sup>53</sup> Stewart, Marilyn G., & Walker, Sydney R., *Rethinking Curriculum in Art*. 95.
- <sup>54</sup> Wilson, Brent, *The quiet evolution: Changing the face of arts education*. 214.
- <sup>55</sup> "A Snapshot of State Policies for Arts Education," 4.
- <sup>56</sup> Ibid., 4.
- <sup>57</sup> AERI Research. *K-12 Arts Education: Every Student, Every School, Every Year*, 8.
- <sup>58</sup> Ibid., 8.
- <sup>59</sup> Ibid., 9.
- <sup>60</sup> Wilson, Brent *The quiet evolution: Changing the face of arts education*. 29.
- <sup>61</sup> Ibid., 162.
- <sup>62</sup> Ibid., 158.
- <sup>63</sup> Stewart, Marilyn G. & Walker, Sydney R., *Rethinking Curriculum in Art*, 26.
- <sup>64</sup> Wilson, Brent, *The quiet evolution: Changing the face of arts education*, 135.
- <sup>65</sup> Ibid., 160.
- <sup>66</sup> Ibid., 166.
- <sup>67</sup> Ibid., 166.
- <sup>68</sup> Ibid., 167.
- <sup>69</sup> Ibid., 168.
- <sup>70</sup> Stewart, Marilyn G. & Walker, Sydney R., *Rethinking Curriculum in Art*, 92.
- <sup>71</sup> Walker, Sydney R. *Teaching Meaning in Artmaking*. Worcester, MA: Davis Publications, 2001, 96.
- <sup>72</sup> Stewart, Marilyn G. & Walker, Sydney R., *Rethinking Curriculum in Art*. 35.
- <sup>73</sup> Beattie, Donna Kay, *Assessment in Art Education*. 60.
- <sup>74</sup> Walker, Sydney R., *Teaching Meaning in Artmaking*, 110.
- <sup>75</sup> Beattie, Donna Kay, *Assessment in Art Education*. 74.
- <sup>76</sup> Walker, Sydney R., *Teaching Meaning in Artmaking*. 92.
- <sup>77</sup> Ibid., 75.
- <sup>78</sup> Wilson, Brent, *The quiet evolution: Changing the face of arts education*. 135.

- 
- <sup>79</sup> Walker, Tim. "The Testing Obsession and the Disappearing Curriculum," *National Education Association*. September 02, 2014/ Retrieved May 08, 2017, <http://neatoday.org/2014/09/02/the-testing-obsession-and-the-disappearing-curriculum-2/>. 1.
- <sup>80</sup> "Public Opinion Poll Overview," *Americans for the Arts*, January 25, 2017/Retrieved May 08, 2017, <http://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/public-opinion-poll-overview>. 1.
- <sup>81</sup> Walker, Tim, *The Testing Obsession and the Disappearing Curriculum*, 1.
- <sup>82</sup> Kohn, Alfie. (2000). *The Case Against Standardized Testing: Raising the Scores, Ruining the Schools*. Portsmouth: Heinemann, 2000, 2.
- <sup>83</sup> Ibid., 4.
- <sup>84</sup> Cowen, Tyler, *How the United States Funds the Arts*, 1.
- <sup>85</sup> Ibid., 7.
- <sup>86</sup> Walker, Tim, *The Testing Obsession and the Disappearing Curriculum*, 1.
- <sup>87</sup> Bowen, Daniel H. & Kisida, Brian. (2017). "The art of partnerships: Community resources for arts education," *Phi Delta Kappan, Sage Journals* 98, no. 7 (2017); 8-14, doi:10.1177/0031721717702624. 1.
- <sup>88</sup> *Public Opinion Poll Overview*, 1.
- <sup>89</sup> Bowen, Daniel H. & Kisida, Brian, *The art of partnerships*, 2.
- <sup>90</sup> Walker, Tim, *The Testing Obsession and the Disappearing Curriculum*, 1.
- <sup>91</sup> Rabkin, Nick & Hedberg, E .C. (2001). "*Arts education in America: What the declines mean for arts participation*. Based on the 2008 Survey of Public Participation in the Arts. Research Report #52." Washington, DC: National Endowment for the Arts, 2001, 1.
- <sup>92</sup> *Public Opinion Poll Overview*. 1.
- <sup>93</sup> Zakaras, Laura, & Lowell, Julia F., *Cultivating Demand for the Arts: Arts Learning, Arts Engagement, and State Arts Policy*, 69.

- 
- <sup>94</sup> Bowen, Daniel H. & Kisida, Brian, *The art of partnerships*, 5.
- <sup>95</sup> Ibid., 173.
- <sup>96</sup> Zakaras, Laura & Lowell, Julia F., *Cultivating Demand for the Arts: Arts Learning, Arts Engagement, and State Arts Policy*, 62.
- <sup>97</sup> Cowen, Tyler. *How the United States funds the arts*, 9.
- <sup>98</sup> Kohn, Alfie. (2000). *The Case Against Standardized Testing: Raising the Scores, Ruining the Schools*. Portsmouth: Heinemann, 2000, 11.
- <sup>99</sup> Zakaras, Laura & Lowell, Julia F., *Cultivating Demand for the Arts: Arts Learning, Arts Engagement, and State Arts Policy*, 1.
- <sup>100</sup> DiMaggio, Paul, & Mukhtar, Toqir. *Arts participation as cultural capital in the United States, 1982-2002: Signs of decline?*, 191.
- <sup>101</sup> Jenkins, Ben, Ken Moorhead, William Simmonds, Jordan Szymialis, and Silvia Filippini-Fantoni. *Indianapolis Museum of Art: understanding family audiences*. Indianapolis Museum of Art. Accessed October 6, 2017.  
[https://www.imamuseum.org/sites/.../IMA\\_Understanding\\_Family\\_Audiences.pdf](https://www.imamuseum.org/sites/.../IMA_Understanding_Family_Audiences.pdf). 25.
- <sup>102</sup> Ibid., 35.
- <sup>103</sup> DiMaggio, Paul, & Mukhtar, Toqir. *Arts participation as cultural capital in the United States, 1982-2002: Signs of decline?*, 191.
- <sup>104</sup> Zakaras, Laura & Lowell, Julia F., *Cultivating Demand for the Arts: Arts Learning, Arts Engagement, and State Arts Policy*, 3,4.
- <sup>105</sup> Ibid.,96.
- <sup>106</sup> Ibid., 96.
- <sup>107</sup> Ibid., 96.
- <sup>108</sup> Bowen, Daniel H. & Kisida, Brian, *The art of partnerships*, 1.
- <sup>109</sup> Ibid., 1.
- <sup>110</sup> Ibid., 5.
- <sup>111</sup> Cowen, Tyler. *How the United States funds the arts*, 10.
- <sup>112</sup> Ibid., 10.
- <sup>113</sup> Baker, Beth. (2012, March). "Arts Education: Does arts training improve social and academic skills?" CQ Press: Sage Publishing, 2017/ Retrieved May 08, 2017,  
<http://library.cqpress.com/cqresearcher/document.php?id=cqresre2012031600>. 1.