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ARTS EDUCATION:
A FUNDAMENTAL RIGHT FOR YOUTH IN THE UNITED STATES OF AMERICA
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Key words

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ABSTRACT

A significant body of research supports the benefits of curricular, sequential arts instruction, which includes each of the interdependent roles of certified arts specialists, certified non-arts specialists, and community arts education providers. Additionally, a wealth of research recognizes the integral role of visual culture in our technology-based lives within contemporary society. Taken together, these factors justify a paradigm shift recognizing the value of the arts in the development of children's learning, educational experiences, and future prospects as US citizens.

Public education is recognized as a legal right for all citizens in the United States of America, and the *Every Student Succeeds Act* passed in 2015 includes arts education within the definition of a well-rounded education. To reiterate, the legal right of arts education for all youth in the USA is currently guaranteed by law, and the right to equal treatment in education is also guaranteed by the *Civil Rights Act of 1964*. Despite legal recognition of the vital role of the arts in appropriately educating the nation's students, a review of relevant scholarship and state surveys indicate that students throughout the country have not received equal access to the arts over the past two decades. This trend of unequal access relates to valuation and resources, disproportionately affecting rural and inner-city youth. Unequal access to the arts underscores the need for advocacy measures to ensure arts education access for all students. This research establishes the basis for the arguments in the following chapters: arts education in America; addressing inequality in arts education for youth; arts education: a value proposition; and arts education as a human right.

By synthesizing research and policy regarding arts education for youth in the USA, this thesis reveals a critical need for those who are preparing students for success in the twenty-first century to recognize the vital role the arts play in doing so. By examining arts education in the context of human and civil rights from a sociological perspective, this thesis outlines the injustice perpetrated by withholding the rights to arts education from particular youth populations. Recognizing arts education inequity and the importance of policy in driving measures toward arts education equality for all students, I assert that arts advocates can engage stakeholders to collectively improve the lives of students, our communities, and our society.

INTRODUCTION

Arts Education in the United States of America

In the USA, public education is a legal right for citizens. Specifically, arts education is dictated as a fundamental part of a well-rounded education by the Every Student Succeeds Act (hereafter ESSA) passed in 2015. In fact, states have been required to provide the arts as a core subject for well over a decade as mandated by the 2002 federal No Child Left Behind Act.¹

To support the rationale for these legal mandates, a considerable body of research performed over decades verifies that students throughout the USA benefit from exposure to the arts. Specifically, students who are exposed to regular, sequential and curriculum-based arts education are more successful in school and work, and they are also more civically engaged.² In addition to the merits of the arts for individual students, the arts provide both students and parents non-traditional opportunities for engagement and to build communities within schools.

As early as 1999, the Arts Education Partnership and the President's Committee on the Arts and Humanities recognized the challenges of proving merit in a society driven by testing of academic subject matter and produced "Champions of Change: The Impact of the Arts on Learning" supported by *The GE Fund* and the *John D. and Catherine T. MacArthur Foundation*. The report reviewed how involvement in the arts positively affects students' lives. Respected leadership in education, including the Secretary of the Department of Education Richard Riley, recognized the value of learning in the arts as an enriching factor and an opportunity to better prepare students as twenty-first century learners.³

Since that time, research has continued to support a myriad of reasons for arts advocacy: students who are exposed to the arts continue to benefit from this experience at varying milestones throughout their lifetimes. In fact, students at-risk due to socioeconomic factors are more likely to succeed based on arts education exposure in comparison to their counterparts with higher economic standing.⁴ In 2009, Catterall's longitudinal study "Doing Well and Doing Good

¹ Bob Morrison, "So Long *No Child Left Behind*," *School Band & Orchestra* 19:1 (Jan., 2016): 30-1.

² James Catterall, *Doing Well and Doing Good by Doing Art: A 12-year National Study of Education in the Visual and Performing Arts: Effects on the Achievements and Values of Young Adults*, (Los Angeles: Imagination Group/I-Group Books, 2009).

³ Fiske, Edward B., Ed., *Champions of Change: The Impact of the Arts on Learning*, President's Committee on the Arts and the Humanities, Washington, DC, and Arts Education Partnership, Washington, DC (1999), p. 8.

⁴ James Catterall's compelling body of research conclusively supported the role of arts education as a change agent in students' lives based on a large-scale longitudinal study of the 25,000 middle and high-school students via the

by Doing Art” drew attention to students from low-income families, who were able to succeed in high school, into college, and into the work force based on participation in the arts.⁵ In addition to Catterall’s prodigious research in arts education,⁶ numerous studies prove that the arts benefit academic performance and social development, including in standardized testing.⁷

Clearly, the overwhelming consensus for the benefits of participation in the arts for students explains the rationale for exposing all students to the arts, rather than simply those whose communities elect to dedicate resources accordingly. Exposure to the arts benefits students greatly, and students enjoy a legal right to the arts as a part of a well-rounded curriculum. I contend that communities, which reduce or even eliminate arts instruction, are deliberately doing students harm beyond a disservice. They are marginalizing students’ opportunities and reducing their opportunities to succeed. Outlining decades of the narrowing curriculum and competing factors for the arts, former National Endowment for the Arts Chairman Rocco Landesman acknowledged that when authorities allow for reduction of the arts, this is a detrimental choice, stating,

James Catterall and his fellow authors have shown that something else is lost, too: potential. Students who have arts-rich experiences in school do better across-the-board academically, and they also become more active and engaged citizens, voting, volunteering, and generally participating at higher rates than their peers.⁸

U.S. Department of Education. As a seminal study in arts education, the research proved that these measures increase effectiveness as related to socioeconomic status. Findings controlled for family income levels and education; yet, Catterall still found significant associations between activity in the visual and performing arts and student success, such as achievement within schools, as well as their outlook regarding community.

⁵ Catterall’s 2009 publication “Doing Well and Doing Good by Doing Art” included a ten-year study of the above-mentioned students, proving that disadvantaged students who reported involvement in the arts showed significantly higher voting and volunteerism, college enrollment, and pay for work than their peers. “Doing Well and Doing Good by Doing Art” specifically examined how students from low-income families are able to succeed in high school, into college, and into the work force based on participation in the arts. Catterall, *Doing Well and Doing Good by Doing Art: A 12-year National Study of Education in the Visual and Performing Arts: Effects on the Achievements and Values of Young Adults*, (Los Angeles: Imagination Group/I-Group Books, 2009).

⁶ Catterall’s arts education research spans decades and serves as a mainstay for many arts education advocates. In contrast to Elliot Eisner’s work related to the intrinsic value of the arts, Catterall and colleagues worked to develop themes related to arts education and its role in supporting student learning and growth.

⁷ For example, the 2002 compendium “Critical Links” was recommended by the Arts Education Partnership and financed by the National Endowment for the Arts and the U.S. Department of Education. The compendium includes dozens of studies, which together showcase definitive and wide-ranging positive academic and social effects for students involved in the arts. Richard Deasy (Ed.), *Critical Links: Learning in the Arts and Student Academic and Social Development*, (Washington, DC: Arts Education Partnership, 2002) pp. 68-9.

⁸ James S. Catterall, and National Endowment for the Arts, *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies, Research Report #55*, National Endowment for the Arts, 2012: 5. <https://www.arts.gov/sites/default/files/Arts-At-Risk-Youth.pdf> (July 10, 2017).

To summarize, the arts benefit youth more than simply offering a forum for self-expression. Involvement in the arts is proven to develop students' performance in school,⁹ improve their engagement within their communities, and even enhance their critical thinking skills.¹⁰ The corpus of research related to arts education also notes specifically how schools can benefit by offering the arts: students involved in the arts have decreased attrition rates.¹¹ Therefore, arts-rich schools may retain students at higher levels and feasibly increase attendance and graduation rates based on increasing arts offerings for students. Further, this research constellation offers insight into the positive effects of arts exposure for young learners across the country in settings such as museums or other community arts education centers.¹² Regardless of where and how they take place, arts experiences provide a non-traditional opportunity for engagement with students and their parents. Beyond the value of the arts for individual students, the arts can serve as a driver for parental engagement and an instrument for interaction related to improving school communities.

Access to Arts Education for All Youth

The arts not only benefit individual students and schools; they benefit communities. Individuals exposed to the arts during youth are more likely to participate in the arts as adults.¹³

⁹ Arts Education Partnership specifically noted benefits including literacy and ELA skills, achievement in mathematics, as well as higher attendance rates. Arts Education Partnership, *Preparing Students for the Next America: The Benefits of an Arts Education* (2013), p. 3.

¹⁰ The Arts Education Partnership noted the following about critical thinking skills and other benefits to students and schools: "In a world where students must frequently wade through a sea of information to determine which facts are trustworthy and relevant to a particular topic, critical thinking skills are key to college readiness and lifelong learning. Arts education develops students' critical thinking skills—including skills for comparing, hypothesizing, critiquing, and exploring multiple and alternative viewpoints." Arts Education Partnership, *Preparing Students*, p. 3.

¹¹ Catterall et al., *The Arts and Achievement*, p. 24. As another resource related to attrition rates and arts education, a 2013 examination by Kraehe et. al of graduation rates of nearly 175,000 high school students in Texas and found that "students who initiated arts courses in their ninth grade year faced less risk of dropping out — fifty nine percent of the risk faced by comparable students." Amelia M. Kraehe, Joni B. Acuff, and Sarah Travis. "Equity, the Arts, and Urban Education: A Review." *The Urban Review* 48 (Feb., 2016): p. 230.

¹² As evidenced in the 2008 study, exposure to the arts also develops empathy in students. In Arkansas, a large-scale randomized lottery offered selected youth the opportunity to tour the Crystal Bridges Museum of American Art. In addition to the aforementioned critical thinking skills developed by students who visited the museum compared to their counterparts, they also showed greater empathy in a historical context, higher levels of social tolerance, and greater capacity to become engaged in the arts. Further, these gains were greater for disadvantaged students. Luc Champarnaud, Victor Ginsburgh, and Philippe Michel, "Can Public Arts Education Replace Arts Subsidization?," *Journal of Cultural Economics* (2008) 32:2, p.111.

This important research inspires a discussion related to the future of the community at large. Not only do young students benefit from a better future due to arts education inside and outside of school: the success of our society may hinge on young students' guided exposure to the arts.

When collectively reviewed, the powerful return on investment for arts education is clear for youth, parents, schools, and communities. By increasing students' exposure to the arts, we increase their success in school, work, and in their lives as citizens. It is also established that dedicated exposure to the arts provides at-risk students the momentum to overcome poverty. Based on this evidence, we can infer that if students are not exposed to the arts during youth, they are less likely to succeed in school and work, and less likely to participate in the arts as adults. I assert that schools that do not appropriately provide arts education for children jeopardize students' adult participation and support for the arts.

This combined data demonstrates that exposure to the arts provides success for individuals. I argue that if accessibility to the arts enables individuals, inaccessibility to the arts limits the success of students in communities throughout the country, many of which are under resourced. If schools provide students with limited or no access to the arts, their students' chances for increased academic performance and upward mobility are hampered. For students, who are suffering from challenges due to socioeconomic circumstances, the arts are an important vehicle for self-expression and a means for self-improvement. Inaccessibility to the arts for students within certain communities in the USA could be interpreted as both a legal transgression, and quite possibly as a social justice issue.

Regardless of the wealth of data, the arts appear to have lost a value proposition in schools. Standardized testing has narrowed the curriculum. In some cases, schools have even categorically eliminated specialists, who are specifically trained in the subject matter and curriculum that they teach.¹⁴ If we subscribe to the concept that data proves a multitude of

¹⁴ In Dr. Ryan Shaw's dissertation *The Vulnerability of Urban Elementary School Arts Programs: A Case Study*, Shaw outlines the circumstances by which classroom teachers had (by a union vote) committed to teaching the arts and other subjects, such as physical education, during time that was formerly dedicated to lesson preparation. While this reduced salary expenditures for the district, the cost to students is immeasurable. Shaw states that this caused inconsistent experiences in arts education for students, related to teacher lack of training and ability to teach the subjects, elimination of planning time, and little curricular support from community arts education providers and arts coordinators. Based on Shaw's findings, underlying issues of race, class, and cultural capital were at play in this decision. Shaw contrasts the decision to eliminate the arts within a district with primarily low-income families with the high-quality arts education offerings in surrounding suburban districts. Shaw poses the questions, "Why is it not surprising that this happened in a place like Lansing? And as a corollary – why is it—at least ostensibly—okay that it happened in a place like Lansing? Why would something like this never happen" in Okemos, a well-to-do district

benefits related to arts exposure for youth, this solution limits the potential growth of the students whom they serve. The choice to eliminate curricular, sequential arts-based learning (in which students have been proven to develop critical thinking skills, improved test scores, and show increased achievement) to hinder the future success of students.

Researching Arts Education Inequality in the USA

Incongruities in policy and practice related to arts education are not uncommon. It is evident that students across the country are not equally receiving regular, sequential, curriculum-based arts instruction by certified arts educators. This unequal resource-based access implies unjust and illegal inequality in some students' education in the USA, requiring further examination into human and civil rights. The human rights component of this thesis builds upon the scholarship of Judith Blau, Shareen Hertel and Kathryn Libal, James W. Nickel; William Armaline, Davita Silfen Glasberg, and Baandana Purkayastha, among others.

In 2014, Americans for the Arts initiated a three-year State Pilot Policy Program,¹⁵ which recognized the need to compare arts education policy versus practice and to support arts education advocacy at a state level. Intending to provide an overview of arts education policy and practice, initial research for this thesis included serving as a fellow for Americans for the Arts within the State Policy Pilot Program and completing a comprehensive study of available state arts education surveys as a portion of that work. Prior to this research, many states had completed reports for students within their boundaries. In addition, the Arts Education Partnership provides an annual overview of the State of the States on its website including a snapshot of policy at a statewide level. However, little comprehensive or qualitative data existed in the past. As a part of the State Policy Pilot Program research performed in 2015 and 2016, I reviewed state surveys and conducted qualitative interviews with arts education leaders in all fifty states and the District of Columbia. Throughout the project, I received direction from Kristen Engebretsen at Americans for the Arts and Dr. Sarah Lippert at the University of

several miles from Lansing?" Shaw, *The Vulnerability of Urban Elementary School Arts Programs: A Case Study*. Music Education – Ph.D. dissertation (Michigan State University, 2015), p. 261

¹⁵ For more information regarding Americans for the Arts State Policy Pilot program, see Figure 1. For additional information about the State Policy Pilot Program, its aims, and its participants: <http://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/state-policy-pilot-program>

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Initial stages of research included a preliminary review of state surveys, which indicated that students throughout the country have not received equal access to the arts over the past two decades, regardless of the legal mandate to do so. Further, a disturbing trend emerged: resource-related unequal access disproportionately affects rural and inner-city youth. Nearly all of the reviewed state reports revealed that some students are not receiving an appropriate education in the arts. The arts are currently under siege in some schools and districts across the country. Although exposure to the arts is proven to improve many factors for students and schools, arts education is not provided in equal measure compared to other subjects. In some communities, arts programs have been categorically eliminated or targeted for potential elimination.¹⁶ Despite data revealing increased student achievement and decreased attrition related to arts exposure, some administrators do not recognize the value of the arts as a vehicle for students to engage and succeed within school settings. In contrast to the concept that the arts were of little value, schools actually jeopardize the future of the youth, whom they serve, by reducing time, talent, and resources dedicated to these important school subjects.

Making the Case for Arts Education Advocacy

Recognizing the value that arts education provides to youth underscores the need for advocacy measures to ensure arts education access for all students. New threats to public education and the arts constantly emerge, but they are significantly more serious for certain populations, which are already marginalized. After the gap analysis research with Americans for the Arts concluded, a second facet of this thesis took shape. It became obvious that a synthesis with the current research on human rights was required to better understand the inequity in arts education from a sociological perspective. Information compiled from state surveys reveals tendencies to devalue arts education in the schools, and a clear connection to inequality related to human rights theory in terms of socioeconomic status and race. Students throughout the country are receiving unfair and inequitable treatment. I assert that prospects for select students are damaged due to a lack of arts education instruction.

I propose that the established value of arts education for youth in the USA, coupled with

¹⁶ Shaw, *The Vulnerability of Urban Elementary School Arts*, p. 261

conspicuous inaccessibility for some students, is a breach in the social contract. While laws differ depending upon the state, policies are in place in a majority of states, which upholds (in a variety of ways) the provision of arts education for all students.¹⁷ Yet research regularly proves that not all students are provided a curricular, sequential arts education. Moreover, for decades, specific legislation has guaranteed underserved youth a fair and equitable education, yet no enforcement occurs when these laws are broken. ESSA should guarantee such an education for every young citizen in the USA, yet only privileged students receive regular, curricular, sequential instruction by qualified specialists.

Unfortunately, despite overwhelming research proving the value of exposure to the arts in a public school setting, our nation's political leadership both devalues the arts and public education. In an increasingly volatile political landscape, advocating for the arts could be seen as a barometer for humanity and a means for freedom of speech within our First Amendment Rights. To emphasize the urgency of advocacy needs, events that have taken place in 2017 include the suppression and discrediting of the press, and the ascension of an unqualified¹⁸ Secretary of Education Betsy DeVos with a proven track record for supporting charter schools, rather than public education¹⁹. Leading education organizations such as the National Education Association agree that DeVos is unqualified and of questionable intent in terms of her interest in upholding civil rights.²⁰ As noted in the March 16, 2017 *Washington Post* article "What Trump cut in his Budget" by Kim Soffen and Denise Lu, Trump's budget includes a fourteen percent reduction in public education spending with increases to charter school funding; but even worse,

¹⁷ Arts Education Partnership, *ArtScan*. <http://www.aep-arts.org/research-policy/artscan/> (July 10, 2015).

¹⁸ For more information, see US News and World Report <https://www.usnews.com/opinion/knowledge-bank/articles/2017-02-07/5-reasons-to-reject-donald-trumps-education-pick-betsy-devos>, Washington Post https://www.washingtonpost.com/news/answer-sheet/wp/2016/12/08/a-sobering-look-at-what-betsy-devos-did-to-education-in-michigan-and-what-she-might-do-as-secretary-of-education/?utm_term=.0f9607ecdbc9,

¹⁹ Although the American Civil Liberties Union cited her work as damaging to public schools, Betsy DeVos was selected by President Trump to lead the nation's education department. From an international perspective, the BBC shed light on the issue, stating that she "has no relevant credentials or experience for a job setting standards and guiding dollars for the nation's public schools." Cited from "Why is Betsy DeVos, Trump's pick for education secretary, so unpopular?," <http://www.bbc.com/news/world-us-canada-38875924>, (August 10, 2017). Unanswered questions about the rationale for the President's selection relate to contributions from the DeVos family to the Trump presidential campaign.

²⁰ The article written by Amanda Litvinov and posted on the National Education Association's Education Votes webpage stated that "Donald Trump's nomination of DeVos is deeply concerning to many civil rights groups, because school choice schemes promote racial segregation and undercut civil rights enforcement that is routine in public schools. Corporate charter schools have higher than average teacher turnover and closure rates, which disproportionately affect students of color and low-income families." Education Votes, National Education Association, <http://educationvotes.nea.org/2016/11/30/5-reasons-trump-pick-betsy-devos-wrong-secretary-education/> (August 10, 2017).

it proposed the decimation of the National Endowment for the Arts National Endowment for the Humanities. Zero funding is allocated for these programs, which support accessibility to the arts that has proven vital to the success of youth in our country. This is clearly a product of the devaluation of the arts by some political leaders in our society.

Establishing Arts Education as a Human Right

The human rights component of this research is from a social perspective and builds upon the work of Judith Blau and Louis Edgar Esparza, Mark Frezzo, Michael Freedon, James W. Nickel, David P. Currie, William Armaline, Davita Silfen Glasberg, and Baandana Purkayastha, among many others.

While one might presuppose that education for youth would be considered a human right through the United States Constitution, this is not the case. The United States Constitution is based on supporting negative rights, rather than positive rights. To explain, the constitution essentially guarantees that the government will not impose on citizens in a negative way, rather than what one might expect: the government guaranteeing free, fair, and equitable education for all youth. Unfortunately, while ESSA guarantees a well-rounded education for youth, which includes the arts, it has the potential to be changed or repealed based on the politicians in office, budgetary concerns, or devaluation of arts education (or education as a whole).

Inequitable arts education is disproportionately presented within impoverished communities and also those including people of color. I assert that inequitable access to education as it is intended is a social justice and civil rights issue.²¹ The following questions should be investigated: what should happen when the rights of people of color to a well-rounded education are categorically violated for through devaluing, defunding, and eliminating arts programs in schools, (and what of students, whose potential is marginalized due to priorities rearranged and standardized testing, which suppresses their promise)? Accountability and enforcement is needed to ensure fairness within public education for all youth in the USA.

This thesis explores the topics of arts education as a legal, civil, and human right. As a

²¹ In *The Human Rights Enterprise* William Armaline et al. outline that while the racism-supporting structures of the first half of the twentieth century in part due to the recognition of the importance of eliminating racial discrimination during the 1960s, “everyday racism” is pervasive, structure-based, and includes inequity in access to education, among other necessities such as food, water, health, and housing. William Armaline, Davita Silfen Glasberg, and Baandana Purkayastha, *The Human Rights Enterprise* (Malden, MA: Polity, 2015), p. 106.

part of the human rights doctrine, economic rights and institutional racism must also be considered.²² Organizations like the National Community Reinvestment Coalition are beginning to socially reconstruct our understanding of predatory lending as an issue of racialized economic injustice, and therefore an issue of civil rights as much as economic rights.²³ Predatory lending to economically depressed individuals connects to families, communities, and therefore school systems.

In addition to the recognition of civil rights within the Bill of Rights, two documents together comprise the Universal Declaration of Human Rights: the International Covenant for Civil and Political Rights and the International Covenant for Economic, Social and Cultural Rights. The latter specifically outlines education as a human right. While these two documents have been official since 1976, when the USA ratified the treaty it added a qualifier, which states that the treaty is not self-executing (it does not apply to the United States).²⁴ Surprisingly, while most countries with established constitutions prior to the Universal Declaration of Human Rights have revised their constitutions to incorporate positive rights, such as education, the USA has not revised its constitution.

Research Findings and Advocacy Recommendations

Conclusions from this research will establish a framework for urgent advocacy efforts to support best practices and prescribe steps to develop relationships with stakeholders. By using the 2012 model from the State Education Agency Directors of Arts Education's *Arts Education for America's Students, A Shared Endeavor*²⁵ as the basis for this framework, I will discuss additional guidance with advocacy documents from Americans for the Arts, along with research

²² In *The Human Rights Enterprise*, Armeling et al. explains that one of the fundamental issues as it relates to marginalized populations: predatory lending as "racialized economic injustice." It is no surprise, then, that the racialized wealth gap is wider now than it has ever been. Predatory lending, coupled with centuries of dispossession, has all but eliminated homeownership as the most significant source of wealth for people of color, as a process of institutionalized racism became embedded in the structure of the economy.

²³ Armaline et al., *The Human Rights Enterprise*, p. 75.

²⁴ Judith Blau and Louis Edgar Esparza, *Human Rights: A Primer* (New York and London: Routledge, 2016) pp. 4-5.

²⁵ Tenets of exceptional programs with meaningful learning for students include: educational allies working together toward student success and community arts education providers working in conjunction with classroom teachers and arts specialists as outlined in a Shared Endeavor, SEADAE's 2014 white paper. "State Education Agency Directors of Arts Education (SEADAE) Joins National Arts and Education Organizations Calling on Policy Makers and the Public to Re-Examine Support for Quality Arts Education," 2014, *Targeted News Service* (Jan 14, 2014). See figure 1 for a diagram related to model practices and outlining the intersection of arts education providers.

from statewide surveys and interviews. Accompanying research also reflects upon partially published findings that I completed from the gap analysis with Americans for the Arts, including: policy effectiveness and evaluation; critical policy language or additional policies needed; successes or barriers to success; arts education allies; and model schools, districts, and arts organizations. Gap Analysis research was intended to drive support from education leaders, mobilize advocates, and recognize appropriate roles of stakeholders in public arts education in the USA. Americans for the Arts intends to publish the State Policy Pilot Program's gap analysis research in 2017 and will strive to make a difference in communities throughout the country by developing tools and resources for arts advocates.

This study includes a comparison with and synthesis of current data with the benefits of arts education for youth; as well as policy statutes, codes, and state surveys, interviews from key leaders in all fifty states, and explorations from a sociological perspective of the concept of arts education as a human right for all youth in the USA. The following chapters will offer critical reflection on topics including: an introduction, an explanation of arts education in the USA; addressing inequality arts education for youth, arts education as a value proposition, arts education as a human right; and concluding remarks. Building upon the concept of arts education as a legal and civil right, I will establish the case for arts education as a fundamental human right and an integral part of the education of all students. I will outline the historical background of human rights, share the appalling neglect for establishing human rights within our nation's Constitution, and establish a rationale for establishing and upholding positive human rights in the USA.

Lastly, I will outline the role of participants, supporters, and advocates in advocacy prescriptions. Human rights viewed through the lens of sociology offers insight into our country's history, support of negative rights, and future possibilities.²⁶ I will also discuss the implications for further research, including the exploration of the intersection of the benefits of arts education and students' legal rights, as well as the potential pursuit of the inclusion of education as a positive right within a revised framework of the United States Constitution. Finally, I will outline further research that might focus on the successes of non-governmental organizations, such as the American Civil Liberties Union, which have made progress in terms of

social justice in our country and have the potential to serve as partners in arts education advocacy efforts.

CHAPTER TWO - Arts Education in the USA

In order to review the relevance of arts education and its potential to shape the future of our society, we must first examine the history of public education. This will offer an important context for the more specific topic of arts education in the USA. This chapter will provide an overview of the history of education, the formation of the Department of Education, and policy, which has historically supported educational practice at a federal level.

Education in the USA has evolved since the time of the founding fathers, from one-room schoolhouses to a variety of educational settings for students including rural, suburban, and urban settings, which range widely in per pupil spending, available courses, and instructor to student ratios. As a means to provide equitable access to all students in the USA, legislative actions called the *Elementary and Secondary Education Act* (also known as *ESEA*) became law in 1965 during the Johnson administration. This change authorized federal spending on elementary and secondary education programs through Title 1 funding, designed to support low-income and special-needs students.²⁷ The establishment of a national department of education in 1979 validated the concept of education as fundamental to our country's legal system. Since that time the field of education has continued to have a legitimizing and supporting agency within the federal government, on behalf of citizens of the USA.

To explain the history of education in the USA and the inception of a national department of education in 1979, its meager inception started with an office functioning simply to obtain statistics in 1838. Over the course of decades between 1908 and 1975, many unsuccessful bills were presented to create an education department. However, by the 1960s, education budget increases were comparable to other legitimately recognized departments, offering potential acknowledgment of the rightfulness of a national education agency.²⁸ Subsequently, legislative attempts to create a department paved the way for political action committees with the NEA in

²⁷ According to the Hunt Institute (an affiliate of the Duke University Sanford School of Public Policy), approximately twenty-one percent of federal education funds are spent on Title 1 programs, such as free and reduced lunch programs and other measures to support fair and equal opportunities for all students. The Hunt Institute, "The Update: ESEA Reauthorization | Every Student Succeeds Act," <http://www.hunt-institute.org/resources/2016/01/the-update-esea-reauthorization-every-student-succeeds-act/>, (August 10, 2017).

²⁸ D. T. Stallings' 2002 publication offered a comprehensive overview as it relates to the inception of a national office of education in the USA. D. T. Stallings, "A Brief History of the U.S. Department of Education, 1979-2002," *Phi Delta Kappan* 83:9 (2002): p. 1.

1972 and labor coalitions that influenced the election for President Carter, who signed the *Department of Education Organization Act* into law in 1979. During the tenure of the first secretary of education Shirley Hufstedler, recognition of the importance of equity was present. According to Stallings, Hufstedler detailed goals at the outset of her appointment, which included the relationship between the federal and state governments and an emphasis on educational equity.²⁹ However, at times, and particularly under President Reagan's administration in the 1980s and the 1994 "Republican Revolution" the department has faced spending reductions and even potential elimination.³⁰

From generation to generation, *ESEA* was reauthorized, and in 1988 refocused on the academic achievement of disadvantaged students.³¹ *ESEA* renewal in 1994 included more funding, as well as guidance and flexibility in the use of funds with less federal regulation.³² In 2001, the *ESEA* renewal was called the *No Child Left Behind Act* with a focus on standards and testing. According to the State Education Agency Directors of Education, the arts were first defined as a core academic subject in the 1994 *Goals 2000: Educate America Act*. This definition appeared again in the 2001 reauthorization of the *Elementary and Secondary Education Act*, reauthorized with the title *No Child Left Behind (also known as NCLB)*. *NCLB* required that highly-qualified educators teach any subject listed as core content.³³ To clarify, this legislation required the arts to be taught as a core academic subject, and by a highly-qualified teacher, knowledgeable in its subject matter and curriculum.

In 2015 the *ESEA* was renewed once more as the *Every Student Succeeds Act* (also known as *ESSA*, and replacing *NCLB*), passed during the Obama administration. More explanation of the *ESSA* will follow; a portion of this study was conducted during the 2015 *ESSA* renewal, which currently requires local schools, districts, and states to reexamine and make changes to many aspects of education, including arts education. *ESSA* now offers the opportunity for arts education stakeholders to include the arts in a more flexible definition of education, which supports the concept of a well-rounded education including parental involvement, non-traditional assessment as a counter-measure to standardized testing, among many factors. *ESSA* funding to states are granted with the caveat that funds in part contribute to

²⁹ Stallings, "A Brief History," p. 2.

³⁰ Stallings, "A Brief History," pp. 2-5.

³¹ Stallings, "A Brief History," p. 3.

³² Stallings, "A Brief History," p. 5.

³³ Roles of Arts Educators, p. 1.

the development of accountability systems, including its implementation, assessment, and overall accountability measures.³⁴ These vital accountability systems are an important part of how stakeholders measure success, and in many cases, this is a missing component within arts education programs across the country. In sum, ESSA may help to provide legitimacy for appropriate and timely arts education implementation, assessments, and accountability.

An Arts Education Gap Analysis

As mentioned previously, research for this thesis included, in part, serving in a dual role as a student at University of Michigan-Flint and as a fellow with Americans for the Arts for the State Policy Pilot Program's arts education Gap Analysis during 2015 and 2016. While publication of final documents from Americans for the Arts were pending at the time of this report, some findings have been made public, which are related to the investigation of arts education trends and influences, as well as accompanying resources. I shared partially published results at the June 2016 Americans for the Arts' national convention in Boston, Massachusetts, and at the October 2016 Joint Forum in Grand Rapids, which included the State Arts Action Network, State Policy Pilot Program Cohort, and State Arts Agencies. I will examine those partially published findings here, along with additional complementary research and specific citations completed for this thesis.³⁵

The State Policy Pilot Program's Gap Analysis research was designed to reveal trends and influences within education by analyzing current data, conducting qualitative interviews with arts education leaders across the country, and to provide examples of successful innovation or best practices. The tools and resources, which will eventually be produced by Americans for the

³⁴ For comprehensive information about *ESSA* and specifically how states are expected to create metrics, standards, and evidence of learning, see: Hale, Sylvie, Lenay Dunn, Nikola Filby, John Rice, and Lori Van Houten. *Evidence-Based Improvement: A Guide for States to Strengthen Their Frameworks and Supports Aligned to the Evidence Requirements of ESSA* (San Francisco: WestEd. 2017), <https://www.wested.org/resources/evidence-based-improvement-essa-guide-for-states/>, July 10, 2017.

For a list of links, which may be helpful to arts education stakeholders implementing the new ESSA legislation, the Arts Education Partnership provides multiple webpages and documents filled with resources from the Education Commission on the States at: <http://www.ecs.org/essa-mapping-opportunities-for-the-arts/>, <http://www.ecs.org/essa-quick-guides-on-top-issues/>, <http://www.ecs.org/essas-well-rounded-education/>, <http://www.ecs.org/collaborative-stakeholder-engagement/>.

³⁵ Partial findings are held in the public domain at the Americans for the Arts website: <http://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/state-policy-pilot-program/gap-analysis>.

Arts, were created to drive support from education leaders, mobilize advocates, and recognize appropriate roles of stakeholders in public arts education in the USA. The Gap Analysis served as a function of the larger, multi-year SP3 project led by Americans for the Arts. The overall Gap Analysis project was designed to produce products, which interact with SP3 strategies of working with states, and networking and knowledge sharing. The other facets of SP3 included ten state teams working in various arts education capacities, and the networking and knowledge sharing component of the work featured the State Status Report, which will be referenced in detail within this research. See Figure 1 for a diagram of the magnitude of the State Policy Pilot Program (hereafter SP3) and an illustration of the role of the Gap Analysis within the State-based Data Collection component of the State Policy Pilot Program alongside development of the Heat Map and State survey meta-analysis.

State Reports and State of the States

In order to understand the mechanisms for the provision of arts education to youth throughout the USA, it is paramount to recognize that policies can be relatively obscure or inaccessible for those who are not already well versed in policy matters, as they are found in ordinances, statutes, and codes. As a resource for policy and practice, Arts Education Partnership (hereafter AEP) was established to study learning and research in arts education. The Arts Education Partnership self-identifies as “a national network of organizations...a center within Education Commission of the States dedicated to advancing the arts in education through research, policy and practice.” As a part of this research, Americans for the Arts referenced the AEP’s searchable database called ArtScan, which is a comprehensive database with reports, briefs, and links to each state’s specific policies for purposes of evaluation and comparison to each other.³⁶ Using the Arts Education Partnership’s State of the States (2015/2016) as a starting point (see Figures 2 and 3), the Gap Analysis examined thirteen key policies related to arts education at a state level. These documents established a baseline for states in comparison to one another and offered a means for evaluating policy measures within each state.³⁷

³⁶ Arts Education Partnership, *ArtScan*. <http://www.aep-arts.org/research-policy/artscan/>.

³⁷ Figures 2 and 3 outline possible policy criteria for comparison, from right to left (2016 chart): Arts as a Core Subject, Early Childhood Education Standards, Elementary & Secondary Arts Education Standards, Arts Ed Instructional Requirement Elementary, Arts Ed Instructional Requirement Middle School, Arts Ed Instructional Requirement High School, Arts Requirements for High School Graduation, Arts Alternatives for High School

Initial research from ArtScan and state surveys revealed many benefits of arts exposure and policies related to arts instruction or curriculum; however, many published state surveys exposed substantial inconsistencies between policy and practice. Eighteen reports were available at the time of this research, reflecting policy and practice for twenty-seven states in the union. Serving as an important source of information at a statewide level, state reports offered insight into national practice in arts education. In some cases, these reports also addressed policy, recognizing the role of advocacy in quantifying the value of arts education.

As I will detail below, for more than a decade, statewide reports have provided examples of excellence in arts education for many children. However, they also recognized gaps and sought to isolate opportunities for improvement. Many state reports recognized that access for all students is lacking, that not all disciplines are represented, and that resources are scarce for supplies and instruction by qualified specialists. While states and local districts enjoy different privileges related to dictating policy and practice, most states noted a divergence between the policies that should dictate practice and the actual arts education experiences (or lack thereof) for youth in schools.

Multiple reports recognized challenges relating to narrowing of the curriculum or standardized testing, lack of professional development for arts educators, and questionable quality of arts instruction provided by those other than specialists. This appears to correlate with locations in rural or urban areas. In many cases, it was reported that resources were lacking, and at times appropriate supplies or instruments are lacking.³⁸ Despite the laws mandating that the arts be included in a well-rounded education, it is evident below that funding is lacking in many cases, and external sources often provide needed funds to provide arts education in schools. In many cases, parent groups in communities are raising additional funds in order for students to gain access to the arts, although schools and districts are the parties responsible for implementing appropriate arts education and provided funds in order to do so. While this generous act from parents helps selected students, it has the potential to perpetuate inequality in programs, instruction, and supplies, as not all parents have the capacity to fundraise for a portion of their students' education. Highlights from celebrated successes in multiple reports included the

Graduation, Arts Ed Assessment Requirements, Arts Ed Requirements for State accreditation, Licensure Requirements for Non-Arts Teachers, Licensure Requirements for Arts Teachers, and State Arts Ed Grant Program or School for Arts.

³⁸ Yael Silk, Stacey Mahan and Robert Morrison, *The State Status Report*, Americans for the Arts (2015), http://www.americansforthearts.org/sites/default/files/State_Status_Report_Final.pdf (March 15, 2017).

creation and implementation of statewide standards, recognition of the arts as a “core” subject, and engagement with arts and cultural partners. Listed below in alphabetical order by state, I have provided a synopsis of each state report in order to offer a snapshot of each state and to illustrate collective findings.

Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee were represented within the 2014 *South Arts* publication providing both state and aggregate information to generate baseline data for arts education in the region. Over 4,400 public school principals responded, representing over 2.8 million students. The *South Arts* report highlighted the prevalence of visual art and music over theatre and dance, stating “As in the rest of the nation, responding schools in the South in aggregate are more likely to offer visual art (71%) and music (80%) classes than dance (14%) and theatre (22%) classes.”³⁹ In addition, visual arts and music courses more often “meet measures of quality”⁴⁰ than dance and theatre courses. Other important findings included responses by principals, who listed top obstacles to success in arts education as: budget constraints, competing priorities, and insufficient personnel.⁴¹

Celebrating Alaska’s fiftieth year of statehood in 2009, it reported results from a collaborative survey effort by the Alaska State Council for the Arts, Alaska Arts Education Consortium, and the Alaska School Administrators Consortium. The survey sought to examine the quality of education in Alaska via superintendents and other key administrators, asking questions such as “Is our education system preparing students for future, undefined adventures in unknown territories? Will they have the imagination, creativity, and sense of innovation that their forebears displayed?”⁴² Alaska’s fifty-nine percent response rate is very high and included 118,794 of 133,288 students. Survey topics included curriculum, instruction, allocation, access, and professional development and referenced visual arts, music, drama, and dance. Barriers to success in Alaska were significant. One challenge was the lack of formal curriculum. Noting a serious discrepancy between policy and practice, the report stated that

There has been a requirement for over a decade that Alaskan districts have written

³⁹ Allen Bell, *Arts Education in the South Phase I: Public School Data and Principals’ Perspectives* (Atlanta, GA: A South Arts Research Publication, 2014), p. xi.

⁴⁰ Bell, *Arts Education in the South Phase I*, p. 13.

⁴¹ Bell, *Arts Education in the South Phase I*, p. xiii.

⁴² *On Thin Ice: Arts Education in Alaska Schools* (Alaska State Council on the Arts, in partnership with Alaska Arts Education Consortium, a member of the Kennedy Center Alliance for Arts Education Network, 2009), p. 3

curriculum in the ten areas where there are state Standards; the Arts is one of those ten areas. The Alaska Department of Education and Early Development no longer monitors districts for compliance with this regulation.⁴³

Some of the other noteworthy challenges included elementary arts education instruction provided by classroom teachers, and from 2007 statistics, eighty-one percent of high school teachers who were instructing arts disciplines did not have background and training in the subjects they were teaching.⁴⁴ Cited successes included the Alaska State Council on the Arts' funding of Artist in School Residencies, which leveraged state and federal dollars to match local funds and provide local arts instruction in a wide variety of arts-based subjects: drama, dance, visual arts, music, storytelling, mural making, and creative writing. One professional development program of note included five highly qualified visual arts teachers developing and modeling curriculum, which regularly offers over four hundred Art Kits to lent by request in Alaska's Fairbanks School District.⁴⁵

Arizona's 2010 report *Engaging Students, Supporting Schools, Accessing Art Education: Highlights from the Arizona Arts Education Census Project* was initiated with access as a priority in Arizona's arts education system. Surveys were completed by principals at a response rate of twenty-two percent, which represented 236,645 students within district and charter schools.⁴⁶ The report outlined successes in the visual arts and music included within mandates in the Administrative Code, which is Arizona policy deeming the arts as core subjects within the curriculum, adopted grade level standards in the arts, and fine arts admission requirements required attend state universities (similar to other subject matter content-area requirements). The report outlined a major achievement and a significant challenge: eighty-seven percent of students in Arizona between Kindergarten and twelfth grade were exposed to the arts with at least one experience per week; however, "More than 134,203 students attend school every day with no access to arts education taught by a highly-qualified arts teacher."⁴⁷ Highly qualified teachers are trained in the subject matter they teach, and concerns related to classroom teachers instructing in arts subject matter relate to their preservice training, which generally does not require significant

⁴³ *On Thin Ice: Arts Education in Alaska Schools*, p. 6.

⁴⁴ *On Thin Ice: Arts Education in Alaska Schools*, p. 7.

⁴⁵ *On Thin Ice: Arts Education in Alaska Schools*, p. 9.

⁴⁶ *Engaging Students, Supporting Schools, Accessing Art Education*, p. 18.

⁴⁷ *Engaging Students, Supporting Schools, Accessing Art Education: Highlights from the Arizona Arts Education Census Project* (Arizona Arts Education Research Institute, 2010), p. 5.

learning in the arts as it does other subjects such as math and language arts. Recommendations included at least six to nine credits in fine arts for general classroom teachers within their teacher preparation programs.⁴⁸ The report revealed that students succeed when they participate in programs with community arts agencies as an important part of a student’s ideal arts experience. Findings noted that increasing community connections and public schools is “at the heart”⁴⁹ of the report’s recommendations. While statewide policies supporting arts education were in place at the time of the report, areas of concern related to access included a lack of accountability to policy and limited resources.⁵⁰ Additionally, while most students were receiving some access weekly as noted above, these were often offered within general art and general music at elementary and middle school levels.⁵¹ High school students were discouraged from arts subjects due to unequal course weight by sixty one percent of schools (when compared to weight of other core subjects such as math).⁵² Course weighting increases a student’s grade point average, and if the arts are not weighted equally with other courses, schools are devaluing the arts compared to other subject matter. Students in more rural areas were less likely to receive instruction from a highly qualified teacher in Arizona.⁵³ Finally, charter schools were providing less instruction than district schools with highly qualified teachers. For example, charter schools have either a highly qualified teacher in art or music at a rate of thirty percent, while district schools enjoy a rate of eighty percent for the same metric.⁵⁴ A call to action for stakeholders included advocacy for the arts with prescriptive language for each group, including: students; parents, families, and friends; business community members and funders; arts and cultural organizations; principals; school boards and superintendents; educators; art teachers; and higher education institutions. Prescriptions ranged widely but generally included providing high-quality education, sharing success stories, engaging with one another and with the other groups listed via partnerships, and including the arts as an integral part of the general curriculum, school vision, and strategic planning.

California’s 2008 report *An Unfinished Canvas: Teacher Preparation, Instructional Delivery, and Professional Development in the Arts* studied arts education through the lens of

⁴⁸ *Engaging Students, Supporting Schools, Accessing Art Education*, p. 13.

⁴⁹ *Engaging Students, Supporting Schools, Accessing Art Education*, p. 14.

⁵⁰ *Engaging Students, Supporting Schools, Accessing Art Education*, p. 4.

⁵¹ *Engaging Students, Supporting Schools, Accessing Art Education*, p. 11.

⁵² *Engaging Students, Supporting Schools, Accessing Art Education*, p. 7.

⁵³ *Engaging Students, Supporting Schools, Accessing Art Education*, p. 13.

⁵⁴ *Engaging Students, Supporting Schools, Accessing Art Education*, p. 13.

teachers in terms of preparation, instruction, and professional development. The report was Commissioned by the William and Flora Hewlett Foundation and informed by teacher surveys and interviews of faculty at educational institutions, county arts coordinators, and regional directors. At the time, California defined K-12 arts disciplines as music, visual arts, theatre, and dance, and cited eighty-nine percent of schools as failing to provide a “standards-based course of study” in all four disciplines according to state goals.⁵⁵ Support for arts instruction was poor. For example, areas of concern included: classroom teachers often acting as the source of instruction for the arts at the elementary level, only eleven percent of those classroom teachers were evaluated on standards-based arts curriculum, and lower levels of administrative support reported for the arts in less affluent/lower performing schools compared to more affluent/higher performing schools.⁵⁶ In addition, parent support groups served as an important affluence-based fundraising mechanism: eleven percent of principals in the “least affluent schools” reported parent group funds as a significant source of funding, as compared with fifty nine percent in the “most affluent” schools.⁵⁷ Inadequate state funding was credited as causing this income-based inequity.⁵⁸ Finally, according to the report’s key findings, overarching themes related to barriers included: limited resources; lacking accountability, assessment, and standards alignment; and the need for continuing professional development for those instructing the arts.⁵⁹

Colorado’s 2008 report titled *Colorado Visual and Performing Arts Education Survey Statistical Report* included survey responses from approximately twenty-five percent of Colorado Public Schools to examine in-school and extra-curricular arts programs. Overall, most reporting schools offered arts instruction (ninety-three percent within elementary schools, eighty-six within middle schools, and eighty-three percent within high schools). However, of the four disciplines represented dance and theatre were far less common (ranging from ten to twenty-three percent) than the visual arts or music (seventy-nine to eighty-nine percent).⁶⁰ Noted successes included exceptionally high rates of specialists, with non-certified teachers ranging

⁵⁵ R. Guha, Woodworth, K.R., Kim, D., Malin, H., & Park, J, *An Unfinished Canvas. Teacher Preparation, Instructional Delivery, and Professional Development in the Arts*. Menlo Park, CA: SRI International, 2008, p. vii.

⁵⁶ Guha, *An Unfinished Canvas*, p. 25.

⁵⁷ Guha, *An Unfinished Canvas*, p. 35.

⁵⁸ Guha, *An Unfinished Canvas*, p. viii.

⁵⁹ Guha, *An Unfinished Canvas*, p. vii-viii.

⁶⁰ Patricia J., Cirillo, DeMuro, Aimee, Young, Amber, *Colorado Visual and Performing Arts Education Survey Statistical Report*, (Shaker Heights, OH: Cypress Research Group, 2008) p. Executive Summary.

from “non-existent to very uncommon,”⁶¹ time allotted for arts instruction (consistently averaging 120 minutes per week per elementary student Kindergarten through sixth grade),⁶² and resourcefulness in field trips, assemblies, or Visiting Artists. Barriers to success included lacking arts education policy mandates in general, including especially mandated time for arts instruction with a certified specialist and graduation requirements for arts subjects in order to ensure participation in the arts at the high school level. The author stated that “without mandates, school and district leadership must believe in arts education’s value in order for it to be robust, consistent, and high quality.”⁶³ Finally, the report stated that “time is more valuable than money” as it relates to barriers, as aggregate data showed that the amount of time for core subjects (of which the arts were not included) was a greater challenge than district budget allocation for arts education.⁶⁴

For Our Children: A Report on the Status of Arts Education in Idaho was published in 2010. The project was supported by the Superintendent of Public Instruction for the State Department of Education and the Idaho Commission on the Arts and in collaboration with Montana, Utah, and Wyoming arts agencies (data reported by principals). This report highlighted the role of arts education for twenty-first century students in Idaho, with a survey designed to evaluate arts education programming within schools statewide, with data collected in the following areas: demographics, teachers, student learning, professional development, space and resources.⁶⁵ While the arts were considered academic subjects with aligned content standards and included within a two-credit graduation requirement, the author recognizes the role of local authority in arts education practice, stating that “Although these policy triumphs were encouraging, the arts, nonetheless, continue to struggle for recognition at the district level, and the infrastructure to support arts education in Idaho is not as strong as it could be.”⁶⁶ In fact, sixty-two percent of principals responding stated that their districts did not treat the arts as core curriculum, despite its status as such. Major obstacles to success for arts education measures in Idaho were similar to the previously listed reports, such as narrowing of the curriculum due to standardized testing. As another example, elementary students were often learning the arts via

⁶¹ Cirrilo, *Colorado Visual and Performing Arts Education*, p. Executive Summary.

⁶² Cirrilo, *Colorado Visual and Performing Arts Education*, p. 22.

⁶³ Cirrilo, *Colorado Visual and Performing Arts Education*, p. 22.

⁶⁴ Cirrilo, *Colorado Visual and Performing Arts Education*, p. 3.

⁶⁵ *For Our Children: A Report on the Status of Arts Education in Idaho* (Idaho Commission on the Arts and Idaho State Department of Education, 2010), p. 1.

⁶⁶ *For Our Children*, p. 2.

classroom teachers, also known as non-arts certified instructors. This is exceptionally problematic in Idaho, as a Standard Elementary Certificate in Idaho requires no coursework in the arts.⁶⁷ This means that the classroom teachers instructing in the mandated Idaho legislative board rule may have no academic training in the arts-related subject matter, they are teaching. In contrast, the report defines arts specialists are teachers who are “full-time teachers, licensed, endorsed, and certified with a college degree in the art form they teach.”⁶⁸ As a highlight within successes, seventy-three percent of students in Idaho participate in field trips/museum tours, and in addition to that, over sixty-five percent of students were exposed to the arts through visiting performing groups and assemblies.⁶⁹ Finally, a revealing finding noted that dance and theatre have the least appropriate space for instruction in schools, making it clear why they may have fewer offerings than visual arts or music.⁷⁰

Illinois Creates performed a 2005 survey of principals and superintendents in order to determine the status of arts education statewide and to understand the challenges to arts education programs within Illinois public schools. Similar to previous reports, time and resources were noted as barriers, validating the aforementioned concept of arts education as a value proposition. The research “points to a discrepancy between the desire of superintendents and principals to offer quality arts education and their ability, or perhaps determination, to do so.”⁷¹ A disparity in arts education exposure in Illinois was noted as primarily due to student location,⁷² noting, “students in Illinois do not have equal access to arts education, the strongest correlating factor being where they live. Students in rural areas and small school districts tend to receive the least amount of arts education.”⁷³ Approximately one-third of all elementary students in Illinois receive no arts-specific instruction, regardless of the 1985 Illinois legislation adopting the arts as a “fundamental learning area.”⁷⁴ Recommendations for improvement included standardized curriculum, assessment of student performance in the arts, high school graduation requirements, and an “arts education credit requirement for entrance to college.”⁷⁵

⁶⁷ *For Our Children*, p. 3.

⁶⁸ *For Our Children*, p. 7.

⁶⁹ *For Our Children*, p. 16.

⁷⁰ *For Our Children*, p. 21.

⁷¹ *Arts at the Core: Every School, Every Student* (Chicago, IL: Illinois Creates, 2005), p. 3 .

⁷² *Arts at the Core: Every School, Every Student*, p. 2.

⁷³ *Arts at the Core: Every School, Every Student*, p. 13.

⁷⁴ *Arts at the Core: Every School, Every Student*, p. 11.

⁷⁵ *Arts at the Core: Every School, Every Student*, p. 3.

Arts Education in Michigan: Fostering Creativity and Innovation engaged data experts through Quadrant Research in 2011 to synthesize data reported by principals of public and charter schools. The survey's intent was to provide baseline data for Michigan's arts education for kindergarten through twelfth grade schools, and to create a measure by which to track future progress in the field. Key survey themes related to arts education included student access, professional preparation and development, and accountability. Twenty percent of principals surveyed responded, representing thirty percent of the student population in Michigan. Key findings included over ninety percent of schools at all levels provide arts instruction in at least one course, yet twelve percent of high schools do not meet the state's graduation requirement of one credit in the arts.⁷⁶ Similar to previous reports, though, twenty-percent of schools only provide instruction in one arts discipline, with a visual arts specialist at eighty-three percent of schools and varying music specialists (band, chorus, music, orchestra) at between sixty-nine and eighty-seven percent of schools, yet theatre and dance at levels between twenty-five and thirty-eight percent, depending upon grade level.⁷⁷ Some concerns related to course-weighting that doesn't include the arts in thirteen percent of schools, the need to align content standards to curriculum within thirty-seven percent of schools, and participation that "dwindles" from seventy percent in elementary schools to seventy percent in high school.⁷⁸ Initial recommendations included increased accountability through mandatory school reporting regarding student access, participation, instructor status (certification), and standards alignment.⁷⁹ Additionally, recommended steps were to include the arts in strategic plans, require the arts for college admissions, weight courses equally, and develop a statewide assessment system to evaluate both teachers and students in the arts.⁸⁰ Finally, by using an arts index score, the researchers found that in Michigan, "high school students with higher levels of arts education perform better on the ACT and MME state exams across all socioeconomic categories."⁸¹

The Minnesota Arts Education Research Project provided data in a project instigated by the Perpich Center for Arts Education, funded by the Minnesota State Legislature. By combining a voluntary state survey with additional data (economic, demographic, census, school,

⁷⁶ *Arts Education in Michigan: Fostering Creativity and Innovation* (Royal Oak, MI: Michigan Youth Arts, 2012), p. 3.

⁷⁷ *Arts Education in Michigan*, p. 4.

⁷⁸ *Arts Education in Michigan*, p. 8.

⁷⁹ *Arts Education in Michigan*, p. 9.

⁸⁰ *Arts Education in Michigan*, p. 9.

⁸¹ *Arts Education in Michigan*, p. 10.

and municipal), the 2012 public report provided a comprehensive picture of arts education in Minnesota. Recognizing the arts as a basic right for students as an integral part of student learning, Minnesota supports the arts via policy related to required standards, a high school (one credit) graduation requirement, required student assessment associated with all subjects, The report highlighted accessibility for students to learn in all arts disciplines, and one year of high school arts coursework prior to college admission at Minnesota state colleges or universities. Minnesota defines the arts as dance, music, theater, and visual arts for lower grades and including media arts for a fifth discipline in high school. However, access to dance for high school students still lags behind other disciplines; while music and visual arts enjoy rates of ninety-five and ninety-nine percent access respectively, only twenty-five percent of high school students have access to dance, and only fifty-one percent have access to theater. Students have access to the new discipline, media arts, at a rate of seventy-six percent.⁸² Recommendations included instituting school accountability for ensuring academic standards in the arts are met, along with the following policies: a statewide curriculum, assessment, and accountability for the arts policies in place, and a longitudinal data system. Additional recommendations include an annual arts education publication, building capacity for school districts, inclusion of the arts within school strategic plans, and equal course weighting at the school district level.⁸³

The 2008 report *Arts Education Makes a Difference in Missouri Schools* analyzed data submitted by personnel from public school districts throughout the state in order to assess availability of fine arts access for Missouri's students; to explore possible relationships with arts participation and rates of attendance, discipline, graduation, and measures of academic achievement.⁸⁴ Existing mandates stipulate that students in Kindergarten through fifth grade participate in fifty minutes per week per student in the visual arts and music, and a one-credit fine arts graduation requirement is designed to ensure student participation.⁸⁵ Due in part to these mandates, visual arts and music offerings were reported in nearly universal figures at ninety-nine and ninety-eight percent, respectively. Offerings for drama were noted at forty-one percent and dance at one percent. By compiling student arts enrollment data for districts (categorized by low, medium, or high), the authors established that aggregate increased student

⁸² *Building a Legacy: Arts Education for All Minnesota Students*, (Golden Valley, MN: Perpich, 2012), p. 8.

⁸³ *Building a Legacy*, p. 9.

⁸⁴ *Arts Education Makes a Difference in Missouri Schools* (St. Louis, MO: Missouri Alliance for Education, 2008), pp. 8-9.

⁸⁵ *Arts Education Makes a Difference*, p. 5.

arts participation correlated with slightly increased (one percent increase) district attendance rates.⁸⁶ High arts participation was found to lower discipline rates, as well. Specifically, high arts participation districts enjoyed lower participation rates (an average of .69 incidents per one hundred students), than those with low arts participation (1.26 incidents per one hundred students).⁸⁷ High arts participation correlated with higher scores on standardized tests. For example, student scores on the MAP Math Assessment within low arts districts averaged six hundred eighty-three points, while average scores within high arts districts averaged six hundred eighty-seven points.⁸⁸ Graduation rates for low to high arts districts correlated with eighty-seven percent (low arts) to ninety-one percent (high arts) of high school students.⁸⁹ Report recommendations included recognizing the arts as an important part of the curriculum, increasing availability of offerings in theatre and dance, and strengthening the quality and availability of the arts throughout the state.⁹⁰

For Our Children: A Report on the Status of Arts Education in Montana examined survey results three hundred and thirteen schools with responses from principals, superintendents, and head teachers from thirty-eight percent of schools. The survey was designed to assess each school's status implementing the arts as a part of core curriculum. Published in 2010, the report was supported by the Montana Arts Council in partnership with Bothell Assessment and Research. The results included data that only forty-three percent of schools treat the arts as core curriculum.⁹¹ Music and visual arts were more prevalent in both elementary and secondary schools, with theatre and dance lagging in terms of formal instruction. For example, within elementary schools, music and visual arts access for students was at a rate of eighty-six and sixty-one percent, respectively, while theatre and dance access figures were at five and three percent.⁹² Underscoring the need for certified arts specialists to support student learning in the arts, the report shared the top three responses related to the question "What would be most helpful to improve learning in the arts?" included hiring a certified specialist to teach visual art,

⁸⁶ *Arts Education Makes a Difference*, p. 13.

⁸⁷ *Arts Education Makes a Difference*, p. 14.

⁸⁸ *Arts Education Makes a Difference*, p. 15.

⁸⁹ *Arts Education Makes a Difference*, p. 17.

⁹⁰ *Arts Education Makes a Difference*, p. 3.

⁹¹ *For Our Children: A Report on the Status of Arts Education in Montana* (East Centerville, UT: Montana Arts Council and Bothell Assessment and Research, 2010). p. 3.

⁹² *For Our Children*, p. 2.

supplies and equipment, and hiring a certified specialist for music.⁹³ Recommendations including engaging a full range of stakeholders, including educators, parents, cultural organizations, policy makers, funders, and community leaders in supporting arts education. Some of the numerous prescriptive recommendations included instituting policies supporting arts education, reporting the status, educating stakeholders on the value of arts education, and showcasing partnerships.⁹⁴

The New Jersey Arts Education Census Project involved several collaborative partners, including the state department of education and council for the arts to produce the 2012 report *Keeping the Promise, Arts Education for Every Child: The Distance Travelled – The Journey Remaining*. Partners sought to update the 2005 census, which had provided baseline data related to arts education for the state, to seek model fine arts programs, and to establish a coordinated effort among many statewide partners in arts education. The report included survey results, along with data related to economic, demographic, census, school, and municipal factors. In terms of success, New Jersey claims universal access for students in public schools, with ninety-seven percent of schools offering at least one arts discipline.⁹⁵ This aligns with policies supporting arts education, such as state standards and a graduation requirement of five credits (equal to one year of coursework).⁹⁶ However, the percentage of schools employing certified arts specialists in music and visual arts teachers declined from 2006 (ninety-four percent for music and ninety-three for visual art) to 2011 (seventy-seven percent for music and sixty-seven for visual art).⁹⁷ While New Jersey's overall arts education compares favorably to other states, the report noted reductions from its prior census, including reduced arts spending for arts instruction; to clarify the reduced amount includes thirty-seven percent of funding received from parent organizations and district foundations.⁹⁸ Recommendations for a state with already robust arts education practices were both detailed and overarching. These included accountability measures for the implementation of policies, public school reporting on student access and participation in the arts, and equal course weighting, along with inclusion of the arts within strategic planning at

⁹³ *For Our Children*: p. 3.

⁹⁴ *For Our Children*: p. 34

⁹⁵ *Keeping the Promise, Arts Education for Every Child: The Distance Travelled – The Journey Remaining* (New Jersey Arts Education Partnership, Quadrant Arts Education Research, 2012), 10.

⁹⁶ *Keeping the Promise*, p. 7.

⁹⁷ *Keeping the Promise*, p. 12

⁹⁸ *Keeping the Promise*, p. 14.

the district level.⁹⁹ Additional recommendations included college entrance requirements for state colleges and universities (including arts coursework in grade point average calculations to determine enrollment eligibility). District-specific recommendations included hiring district arts supervisors, allocating additional resources (five percent of total school budget) for fine arts programs.¹⁰⁰ Finally, some suggestions were to connect schools and community groups were to increase funding at the state level (via the state council and department of education) and via foundations to support collaborations.¹⁰¹

Measuring Up: New Hampshire Arts Education Data Project Report is a product of many collaborative partners including the state department of education, state arts council, foundations, and a research firm (Quadrant) among others. Citing a goal to use the data to create stronger arts programs and opportunities for students across the state, the project analyzed arts education for kindergarten through twelfth grade, including arts subjects defined as music, visual arts, dance, theatre, and media arts. One hundred fifty-three public school administrators representing forty-three percent of the student population responded to a voluntary survey, which related to arts education programs, standards, and requirements.¹⁰² Policy including music and the visual arts as required within high school curriculum dates to 1957, and its revised 2005 version includes theatre and dance.¹⁰³ Additionally, New Hampshire includes “the arts” as part of an “adequate education.”¹⁰⁴ Survey respondent results shared that one hundred percent of high schools and ninety eight percent of elementary and middle schools offer at least one arts course, and eighty-eight percent of elementary students participate in both music and visual arts, but that fifty percent of schools exclude the arts from grade point average calculation.¹⁰⁵ By calculating grades without the arts as a component of valued credit, this process diminishes the value of the arts courses at a high school level. Arts education recommendations for New Hampshire included aligning policy and practice to ensure accessibility for all students; promoting arts education through professional development opportunities available to all teachers; collecting and sharing data; developing a statewide communication network; and increasing access to

⁹⁹ *Keeping the Promise*, p. 9.

¹⁰⁰ *Keeping the Promise*, pp. 13-15.

¹⁰¹ *Keeping the Promise*, p. 17.

¹⁰² *Measuring Up: New Hampshire Arts Education Data Project Report* (New Hampshire Department of Education, 2011), p. 2.

¹⁰³ *Measuring Up*, p. 2.

¹⁰⁴ *Measuring Up*, p. 3.

¹⁰⁵ *Measuring Up*, p. 5.

technology as a part of arts curriculum.¹⁰⁶

New Mexico's 2013 report *New Mexico Fine Arts Education Act: Program Plan and Evaluation--Year 10* compared arts education data collected in 2003 and 2013 to assess the success of the 2003 Fine Arts Education Act, which defined its purpose as, "to encourage school districts and state-chartered charter schools to offer opportunities for elementary school students to participate in fine art activities, including visual arts, music, theater, and dance."¹⁰⁷ Data included survey responses from district-level superintendents, fine arts coordinators, elementary school principals, and fine-arts teachers. The report revealed that dance and theatre are "not widely represented in the fine arts curriculum across the state."¹⁰⁸ In conclusions, the report cited the report's statewide data collection and survey as an achievement; along with district comparisons for fine arts budgets, students served, and fine arts personnel employed.¹⁰⁹

The Status of Arts Education in Ohio's Public Schools was produced as a collaborative effort between the Ohio Alliance for Education, the Ohio Arts Council, and the Ohio Department of Education. The 2013 report examined information from public schools within the Ohio Department of Education's data, along with findings from a survey, which included responses from sixteen percent of Ohio's schools.¹¹⁰ The report sought to assess arts instruction within local districts throughout the state, specifically examining those who influence policy, legislations, and program funding, among others. Among many policies cited, Ohio's administrative code includes regularly revising standards, which prompted 2012 learning standards for dance, drama/theatre, music, and the visual arts.¹¹¹ A two-semester fine arts or equivalent graduate requirement supports arts education in Ohio. Policy based on operating standards requires teacher assessment of student work aligning with courses of study, as well.¹¹² While ninety-three percent of schools offered access to the arts with at least one discipline, dance classes were only offered in two percent of reporting schools.¹¹³ This evidences a significant gap in policy and practice in terms of instruction within the four disciplines identified by the state. In

¹⁰⁶ *Measuring Up*, p. 18.

¹⁰⁷ *New Mexico Fine Arts Education Act: Program Plan and Evaluation--Year 10* (New Mexico Public Education Department, New Mexico Department of Cultural Affairs, and New Mexico Arts, 2013), p. 9.

¹⁰⁸ *New Mexico Fine Arts Education Act*, p. 19.

¹⁰⁹ *New Mexico Fine Arts Education Act*, p. 7.

¹¹⁰ *The Status of Arts Education in Ohio's Public Schools* (Ohio Alliance for Arts Education, Ohio Arts Council, and Ohio Department of Education, 2013), p. 1.

¹¹¹ *Ohio's Public Schools*, p. 6.

¹¹² *Ohio's Public Schools*, p. 6.

¹¹³ *Ohio's Public Schools*, p. 13.

addition, discrepancies occurred in access for students in different demographics, and “ten percent of major urban public schools had no access to the arts.”¹¹⁴ This finding highlights inequitable arts education for students in urban settings in Ohio. Further, The report claimed successes in that eighty-three of the state’s arts educators were licensed in the disciplines they taught.¹¹⁵ The report called for additional research related to diminishing high school participation in the arts, developing understanding of what constitutes per pupil arts funding, ensuring equal grade weighting for the arts, and encouraging funders to direct resources to arts education.¹¹⁶

Music Education in Oklahoma Schools: A Preliminary Review was released in 2009 and was intended to provide an initial “status” of music education programs in the state of Oklahoma. This report represented ninety-one percent of Oklahoma’s student population and was based on phone surveys with public school personnel (charter schools were excluded due to limited number) to capture data regarding implementation and access to music courses at elementary, middle, and high school levels. Key findings revealed a correlation between the affluence of high schools and student access to music course offerings. The number of programs for bands, orchestras, and choirs compared to those in less affluent schools.¹¹⁷ Additionally, rural schools were more likely to have elementary band programs, while orchestra programs were often located in urban areas.¹¹⁸

In 2011, Oregon released its report *Access to the Arts in Oregon’s Schools*, which was initiated to analyze data from the Oregon Department of Education about the relationships between public schools and student access to arts education in the state from kindergarten through twelfth grade. The report outlined state and national recognition for the arts as core curriculum, yet identified a “growing concern” for narrowing of the curriculum due to standardized testing.¹¹⁹ Oregon students experienced a lack of arts instruction in charter schools (fifty-three percent instruction) versus public schools (eighty-four percent).¹²⁰ Additionally, elementary students in Title 1 schools had less access to arts instruction, with seventy percent of

¹¹⁴ *Ohio’s Public Schools*, p. 11.

¹¹⁵ *Ohio’s Public Schools*, p. 12.

¹¹⁶ *Ohio’s Public Schools*, p. 55.

¹¹⁷ *Music Education in Oklahoma Schools: A Preliminary Review*. (Kirkpatrick Foundation/Quadrant Arts Education Research, 2009), p. 21.

¹¹⁸ *Music Education in Oklahoma Schools*, p. 21.

¹¹⁹ Sarah Katherine Collins, *Access to the Arts in Oregon Schools* (Salem, OR: Oregon Arts Commission, 2011). p. 3

¹²⁰ Collins, *Access to the Arts in Oregon Schools*, p. 4.

Title 1 schools offering instruction in at least one discipline (defined in Oregon as music, theater, dance, media, and visual arts), while Non-Title 1 schools offered this at a rate of eighty percent.¹²¹ Oregon boasts thorough preservice training, in part due to Administrative Rule 584-038-0010, which mandates the training of classroom teachers in the arts (three quarter hours in each visual art and music). Interestingly, middle schools were faring better than elementary schools with ninety-eight percent offering instruction in at least one discipline. Music instruction was significantly more prevalent than other disciplines. Seventy-four percent of Oregon schools provided instruction in music, while only thirty-four percent provided the visual arts, and even less theatre (sixteen percent), dance (two percent), and media arts (thirteen percent).¹²² Recommendations included the use of Title I funds to provide the benefits of arts education, as these funds may be used to support students at risk due to environmental circumstances or academic challenges. Further, Title II funds can support professional development in the arts for teachers.¹²³

In 2005, *Arts Education Collaborative Baseline Survey on the State of Arts Education in Southwestern Pennsylvania* studied arts education in Southwestern Pennsylvania in order to establish baseline data and begin longitudinal tracking about critical needs, student participation, curriculum, professional development, and the roles of teachers and administrators.¹²⁴ Reporting was based on survey responses from district-level teachers, curriculum coordinators, and superintendents. While overall responses recognized music and visual arts curriculum aligned with standards in their districts, the report noted discrepancies between reporting from teachers and that of curriculum coordinators related to curriculum review. For example, seventy-four percent of curriculum coordinators responded that curriculum review takes place once per year. However, forty percent of teachers responded either that there is no curriculum review in place, or that they were unaware of the details of the review process.¹²⁵

Rhode Island's 2001 report *Literacy in the Arts: A Framework for Action* was based on findings produced from a Governor's Literacy in the Arts Task Force established by the 1999 Executive Order, which sought "to examine the relationship between education reform and the

¹²¹ Collins, *Access to the Arts in Oregon Schools*, p. 7.

¹²² Collins, *Access to the Arts in Oregon Schools*, p. 10.

¹²³ Collins, *Access to the Arts in Oregon Schools*, p. 12.

¹²⁴ Julia Kaufman et al., *Arts Education Collaborative Baseline Survey on the State of Arts Education in Southwestern Pennsylvania* (Pittsburgh, PA: University of Pittsburgh Center for Learning in Out of School Environments, 2005), p. 2.

¹²⁵ Kaufman et al., p. 12-13.

arts, and to make policy recommendations on how the arts can have a significant impact on the educational agenda of Rhode Island.”¹²⁶ Survey respondents included school districts, community arts organizations, arts educators and institutions of higher learning. Respondents reported varying levels of instruction and access to arts education within schools, including a lack of theatre and dance offerings. Respondents also cited a lack of infrastructure to support arts learning throughout the state via equipment, resources, and training.¹²⁷ In Rhode Island, higher education could support K-12 arts education capacity and quality by aligning preservice curriculum to arts content standards (for all potential teachers) across colleges and universities.¹²⁸

The 2009 Washington State Arts Commission’s Arts Education Research Initiative report titled *K-12 Arts Education: Every Student, Every School, Every Year* was based on survey responses by K-12 principals throughout the state (reporting at twenty-five percent). Identifying a gap between policy and practice, the report noted that forty-two percent of principals report that statewide testing “gets in the way of meeting arts learning goals” and recommended data collection in the arts in order to make positive change.¹²⁹

Gap Analysis – Parallel Research

In coordination with Americans for the Arts’ mission, and as a part of its vision for the State Policy Pilot Program’s research, Yael Silk, Stacey Mahan of Silk Strategic Research and Robert Morrison of Quadrant Research conducted research relating to the states and offer a comprehensive overview of these state and regional studies. This meta-analysis produced the 2015 State Status Report and was completed in parallel to Gap Analysis research. Reviewing a similar roster of reports (twenty-four in total) overall findings from the report confirmed that overall eighty-eight percent of schools offered at least one arts course for students to choose from, but documented higher offerings of music and visual arts were more common than those in theatre and dance. The report also documented new findings such as that there are uneven applications of policy to practice, noting that states “perform unevenly in their ability to meet the

¹²⁶ *Literacy in the Arts: A Framework for Action* (Providence, RI: Rhode Island State Council on the Arts and Rhode Island Department of Education, 2001), p. 5.

¹²⁷ *Literacy in the Arts*, p. 19.

¹²⁸ *Literacy in the Arts*, p. 21.

¹²⁹ *K-12 Arts Education: Every Student, Every School, Every Year*, (Olympia, WA: Washington State Arts Commission, 2009), p. 4.

established graduation requirements. The report also noted that policies may matter in terms of mandatory instruction, stating that

Student enrollment typically follows two different patterns. The first is a descending staircase with the highest participation levels in elementary school when arts classes are mandatory, a drop off in middle school when schools offer arts courses as electives, and a further drop off still in high school when typically only those who specialize in the arts continue. The other pattern is a backwards, diagonal “J” with high elementary school participation, a drop in middle school participation, and an uptick in high school arts participation.¹³⁰

Largely aligning with established research and reports, the State Status Report found positive correlation with arts education and graduation rates, behavior, attendance, and intended college attendance. Finally, a new finding revealed that school size was the greatest indicator for availability of arts education regardless of the state being studied.¹³¹

Interviews, Research Methods, and Initial Findings

As a second function of the Gap Analysis research for Americans for the Arts’ State Policy Pilot Program, representatives from all fifty states and the District of Columbia participated in interviews.¹³² The most-often mentioned issues related to policy effectiveness were accountability, inequitable access, and lacking a compliance mechanism.¹³³ When asked about policies, interviewees overwhelmingly mentioned the need for accountability. Additionally, interviewees mentioned the need for an arts education requirement for both high school and college students (or in some cases, strengthening the current high school graduation

¹³⁰ Yael Silk, Stacey Mahan and Robert Morrison. *The State Status Report*. Americans for the Arts (2015) http://www.americansforthearts.org/sites/default/files/State_Status_Report_Final.pdf), (March 31, 2017).

¹³¹ Silk, et al., *The State Status Report*. Americans for the Arts, p. 19.

¹³² Responses to each of the questions were recorded, transcribed, and qualitatively evaluated to reveal quantity of mentions relating to themes within each question. As stated previously, partially published results were shared at the June 2016 Americans for the Arts’ national convention in Boston, Massachusetts, and at the October 2016 Joint Forum in Grand Rapids, which included the State Arts Action Network, State Policy Pilot Program Cohort, and State Arts Agencies. Findings included responses to each of the qualitative interviews, as well as thorough review and data analysis of thematic mentions. Interview questions included the following themes: ArtScan review and recommendations; Policy effectiveness and evaluation; Critical policy language; Additional policies needed; Successes or barriers to success; Arts Education Allies; Model Schools, Districts, and Arts Organizations; and Other Factors.

¹³³ Figure 5 illustrates compiled data revealed that the top arts education issue related to policy effectiveness was accountability at fifty-six mentions, with inequitable access, and lacking a compliance mechanism as number two and three responses with thirty-two and twenty-nine mentions.¹³³

requirement).¹³⁴ State leaders cited language including the arts as fundamental (or core) as the most critical policy language. Figure 7 illustrates additional top responses relating to Critical Policy Language, in addition to critical policy language related to the arts as fundamental (or core).

Responses relating to barriers to success yielded a surprising finding. While one might anticipate a lack of resources as the greatest obstacle to success within arts education in the USA, responses related to curriculum and/or instruction exceeded all others. Figure 8 illustrates that ninety-eight mentions were related to curriculum and/or instruction. Interviewees noted additional barriers to success related to resources and governmental/political factors, but the response rate for these subjects was not nearly as significant.¹³⁵

Successes in arts education mentioned by interviewees primarily related to administration, instruction, and engaging stakeholders. When asked about model schools, districts, and arts organizations, interviewees recounted the importance of showcasing successes in arts education, with importance placed also on professional development and collaborations. Figure 9 illustrates successes related to policy implementation as administrative, instruction, and engaging stakeholders, with sixty, fifty, and forty-seven mentions. Interviewees were then asked about model schools, districts, and arts organizations. Figure 10 demonstrates that responses related to model schools, districts, and arts organizations overwhelmingly related to the concept of showcasing successes, with forty-four responses. The second and third-place responses related to professional development and collaborations with twenty-five and twenty-two responses. Figure 11 addresses how leaders help or hinder advocacy efforts. Participants cited elected officials as a hindrance to arts education, while they noted that statewide agencies and coalitions or task forces help.

Changing Landscape and Current Research - National, Statewide, and Local Factors

As illustrated within the final document on the Americans for the Arts State Policy Pilot

¹³⁴ The third question in the Gap Analysis inquired as to what additional arts education policies were needed. Figure 6 illustrates that responses were primarily related to an accountability system with forty-six mentions, with an arts education college requirement and a high-school graduation requirement (or strengthening a high-school graduation requirement already in place) as the second and third highest responses at thirty-three and twenty-four responses, respectively.

¹³⁵ Seventy-three responses were resource-related, and forty-eight mentions were governmental/political factors.

Program webpage for the Gap Analysis, findings revealed that accountability, policy, leadership, and advocacy were all key takeaways for those interested in supporting arts education in the USA. In parallel research, Peter Miksza's study of longitudinal data published in 2013 isolated funding, instructional time, and the need for arts specialists as important resources to appropriately providing appropriate instruction for youth in the USA. Miksza affirmed that involvement of community and parent organizations benefits arts programs at both elementary and secondary schools.¹³⁶ Finally, involving art specialists in leadership roles significantly increased reports of adequate resources, prompting Miksza to recommend that administrators attend events, as this raises awareness of needs for arts programs.¹³⁷

A major factor in arts education in the USA is the policy, which provides the framework for its implementation and daily practice. In 2015, *No Child Left Behind* was replaced by the *Every Student Succeeds Act* (also known as ESSA). At that time, educators, administrators, and other stakeholders in education sought guidance in order to better understand how the law affects their work and their students. Importantly, music and art education are included in the definition of well-rounded subjects within ESSA, and therefore should be included in education-related conversations at a state level. By becoming involved in arts-education advocacy during the planning stages and understanding the decision-making process at a state and local levels, advocates can take advantage of the law primarily within their state and local districts. Key strategies related to the law's implementation recommended by arts education expert Bob Morrison included that arts education advocates need to promote the inclusion of arts metrics in an accountability formula for each state. This would be a means of supporting accountability at a state level. Morrison also called for arts advocates to share examples of parental and family engagement related to arts education, and how Title I funds are successfully used to in California¹³⁸ and Arizona to support arts education. Finally, the arts need to be promoted within

¹³⁶ This supports both Longley's 1999 and Libman's 2004 assertions and echoes sentiments from responses of interviewees related to advocacy allies within the Gap Analysis.

¹³⁷ Miksza's research included large-scale examination of 2009-10 survey data from elementary and secondary school principals from the National Center for Education Statistics related to arts education. The study conducted by Miksza recognized previous research in a comprehensive fashion, then isolated a framework for the study based on recommended advocacy approaches and Longley's 1999 study for the President's Committee on the Arts and Humanities and the Arts Education Partnership. Miksza, "Arts Education Advocacy: The Relative Effects of School-Level Influences on Resources for Arts Education," *Arts Education Policy Review*, 1:114, (Jan., 2013): pp. 25-32.

¹³⁸ For more about use of Title I Funds to support arts education, see the California Arts Alliance's Title I website: <https://www.title1arts.org>.

district level plans.¹³⁹ Morrison also outlined opportunities for advocates to support or expand arts education programming. For example, through professional development opportunities, developing STEAM (Science, Technology, Engineering, Arts, and Math) support, a pre-school grant program supporting partnerships between pre-schools and local arts organizations, and support for supplemental arts education, such as after school arts instruction or field trips.¹⁴⁰

The overall sentiment regarding *ESSA* is that it will help to re-emphasize the value of the arts as defined within the context of student learning and within the parameters of a well-rounded education. The law will affect all stakeholders, including but not limited to students, parents, teachers, administrators and districts. It is important to understand the historical background of the changing national perspective on education. For example, the U.S. Department of Education was founded under President James Carter in 1979, nearly two hundred years after the founding of our nation and decades after the *Brown v. Board of Education of Topeka*, which guaranteed equal rights in education for all people (1954).¹⁴¹ Decades after its formal recognition by the government, the unfortunate inequity in arts education clearly has not been resolved, nor directly and appropriately addressed from an academic and systemic standpoint.¹⁴²

¹³⁹Many arts education stakeholders turned to Bob Morrison as an expert in arts education policy and practice when ESSA was established. In the article *The Every Student Succeeds Act and what's in it for YOU! (but Only if You Act!)*, Morrison outlined *ESSA* in terms of how arts education advocates can take advantage of the law primarily at a state and local level. Morrison emphasized the importance of knowing how decisions are made at the state level for each state, as the implementation enacted due to ESSA by the states will significantly impact practice for arts education. Importantly, music and art education are included in the definition of well-rounded subjects within ESSA, and therefore should be included in education-related conversations at a state level. Morrison recommended incorporating an arts education advocate into service on the state planning committee regarding ESSA implementation in order to ensure the arts are included into the planning stages.

Bob Morrison, "The Every Student Succeeds Act and what's in it for YOU! (but Only if You Act!)," *School Band & Orchestra* 19:88 (Aug., 2016): pp. 50-2.

¹⁴⁰ Bob Morrison, "So Long No Child Left Behind," *School Band & Orchestra* 19:1 (Jan., 2016): pp. 30-1.

¹⁴¹ As another perspective on the Every Student Succeeds Act and its inclusion of the arts in the definition of a well-rounded curriculum, Karen Kohn Bradley's 2016 article *Every Student Succeeds Act and Arts Education* focused on many of the positive aspects of arts education for the future. Bradley recommended the use of Title 1 funds to support arts education; the re-investment of parents, teachers, and community groups; and the potential to push back against standardized testing, and in her terms "corporate interests." Karen Kohn Bradley, "Every Student Succeeds Act and Arts Education," *Journal of Dance Education* 16:3 (2016): pp. 79-80.

¹⁴² From an academic standpoint, Ross Schlemmer's 2017 article in *Arts Education Policy Review* provided some of the most recent arts education research and contemporary information available. Schlemmer's case study prescribed advocacy measures for community arts as a means for preservice teachers to interact with students outside of the classroom. Schlemmer discussed a program in Erie, Pennsylvania in which preservice teachers worked in conjunction with community partners to provide after-school programming and to create collaborative projects, which reflected the students' perspectives through photography and storytelling. Describing Erie Public Schools as relatively low income (more than seventy-five percent of students qualifying for free and reduced lunch) and with marginalized art programs, Schlemmer relayed the importance of engaging other community arts partners, in addition to the university and the school district. The program was said to have offered "new ways of seeing, expressing, and representing oneself through artistic production, critical reflection, and social dialog." Of note,

Closely preceding the Gap Analysis, the State Education Agency Directors of Arts Education (also known as SEADAE), prescribed appropriate roles of educators in providing high-quality arts education for youth in its 2012 white paper “Promoting Universal Access to High-Quality Arts Education.” SEADAE’s white paper recognizes the historical and current factors for arts education, relaying the importance of public education as the driver for student learning with eighty-nine percent of all students in the USA attending public schools in 2007, according to figures from the National Center for Education Statistics and emphasizing the role of public education in a democratic society: “Public education is the primary vehicle through which America transmits its democratic values. Public schools seek to provide students with the skills needed to participate in our democracy, economy, and culture.”¹⁴³ The document outlines that certified arts educators, certified non-arts educators, and providers of supplemental arts instruction can work in conjunction with one another to provide excellent arts education to youth in the USA. Outlining how those practicing arts education can recognize strengths and potential intersection, the report specified how the “deep expertise and connections to real-world practice” of providers of supplemental arts education can intersect with certified non-arts educators to provide links to other content areas. It also highlighted how standards-based arts curriculum should ideally interact with each of the previously mentioned roles, recognizing that when working with certified arts educators, students benefit from “a lifetime commitment to the delivery of sequential, standards-based curriculum.”¹⁴⁴

Schlemmer identified community arts partnerships with preservice art education programs as beneficial, in contrast to in-school settings driven by standardized testing and with higher priorities for non-tested (non-arts) subject matter. This emphasizes the importance of the formerly mentioned roles of educators established by SEADAE. While recognizing the challenges related to narrowing of the curriculum and standardized testing, Schlemmer claimed that an arts curriculum benefitted school communities.

¹⁴³ Richerme, et al., *Roles of Educators*, p. 12.

¹⁴⁴ An important supporting document related to the roles of educators was provided by the State Education Agency Directors of Arts Education (also known as SEADAE). SEADAE’s mission is to “support the professional effectiveness of individual members and provide a collective voice for leadership on issues affecting arts education,” (p. ii), including members who are responsible for education in the arts within state education agencies. SEADAE’s 2012 white paper “Promoting Universal Access to High-Quality Arts Education” outlines appropriate roles for certified arts educators, certified non-arts educators, and providers of supplemental arts instruction. Distinguishing between and outlining the strengths of each role, SEADAE specified how the “deep expertise and connections to real-world practice” (p. 13) of providers in supplemental arts education can intersect with certified non-arts educators to provide links to other content areas. It also highlighted how standards-based arts curriculum should ideally interact with each of the previously mentioned roles, recognizing that when working with certified arts educators, students benefit from “a lifetime commitment to the delivery of a sequential, standards-based curriculum.” Figure 4 illustrates these roles and the intersection of their practice to enhance student learning. L. K. Richerme, S.C. Shuler, M. McCaffrey, with D. Hansen, and L. Tuttle, *Roles of Certified Arts Educators, Certified Non-Arts*

In the preface to SEADAE's white paper, Rachel Goslins, Executive Director for the President's Committee on the Arts and Humanities provided an overview for the importance of the arts in schools, recognizing the value proposition of the arts as essential, and the need to support the arts, rather than to marginalize them:

Universal access to high-quality arts education for all children must be one of our nation's highest priorities. Decades of research and case studies show that effective, high-quality arts teaching is essential to providing our students with a world-class education. Not only are the arts a core academic subject in their own right, they can also be a powerful tool to enhance learning in other areas, improve school climate, and build skills of creativity and innovative thinking crucial for success in the twenty-first century...schools must use all of the tools at their disposal to build an environment of success and engagement that permeates the halls, the classrooms, and the community itself. This means embracing the arts, not cutting them. As we have seen time and time again in our travels across the country a school rich in the arts is a school rich in academic achievement, creativity and collaboration. Just as we would want such a school for our own children, we must work together to make sure such schools are available for everyone's children.¹⁴⁵

Based on state surveys, interviews, and current research in arts education, I assert that while many stakeholders recognize the value of arts education, disparities between policy and practice are seldom recognized. While educational policy has dictated that the arts should be included in curricula in all schools, students in some districts, which are primarily rural and urban, are receiving little or no access to the arts. In some cases, policies are recognized but infrequently enforced, or no compliance mechanism exists. These and other factors contribute to a lack of accountability, which offers elimination or reduction of the arts as a feasible solution to balance budgets for schools and districts. This is unacceptable in terms of providing a well-rounded education including the arts and adhering to federal mandates. This warrants further research into inequity in access to arts education. In the following chapters I will present a detailed account of current research related to inequity in arts education throughout the USA, and which will lead to additional information about arts education as a social justice issue. I will examine the benefits of arts education and its value in our society, and ultimately what I believe to be its rightful place within permanent legislation. Finally, I will use each of these topics to formulate advocacy measures and make prescriptive recommendations to the field for next steps

Educators, & Providers of Supplemental Arts Instruction, the State Education Agency Directors of Arts Education, (SEADAE, 2012), Dover, DE,

<http://www.seadae.org/Corporatesite/files/8d/8dff82c9-2e44-46e3-b180-63fa11915214.pdf>

¹⁴⁵ SEADAE, President's Committee on the Arts and Humanities, Foreward.

in terms of legitimizing arts education as a human right for all youth in the USA.

CHAPTER THREE: Addressing Inequality in Arts Education for Youth

The research presented in Chapter Two discussed evidence of systemic inequality in arts education for some students across America, which continues to occur despite laws, which have since 2002 defined the arts as an integral part of an educational experience for youth. To begin understanding inequity in arts education, one must first recognize the elements of class and race as factors in whether students attend arts-rich schools and have opportunities to attend regular, curricular, sequential arts education as prescribed by the aforementioned white paper by the State Education Agency Directors of Arts Education. While some evidence points to fewer arts offerings for students in rural and urban than suburban areas, little academic research addresses the underlying causes for inequity in arts education. Further, while some reports recognize the disadvantage for some students who have less access to the arts, I argue that arts education advocacy measures must address the component of inequity for students across the USA in terms of both the factors of class and race. In Chapter Four I will outline the benefits of an arts education, but first, I will address the history of divided education for people based on race and class.

Equitable integrated education is a civil right for youth, and I assert that systemic racism and classism have been historically and inexorably linked to arts education inequity. Basing this argument on legislation enacted in the 1964 Civil Rights Act, I will provide an overview regarding systemic separation and inequity for certain populations of people. In order to combat this racism, the USA enacted legal measures to support all people fairly. This directly relates to equity in education for all students. I will discuss the historical underpinnings of racial inequity and examine findings from the 1985 large-scale research study *Equality and Education: Federal Civil Rights Enforcement in the New York City School System*. To provide contemporary context, I will outline the tenets for Critical Race Theory (also known as CRT), along with important journal articles, which introduced Critical Race Theory to the education field in the late 1990s and began addressing inequity in education with CRT (although not specifically arts education) by William Tate, Gloria Ladson-Billings, Renée Smith-Maddox and Daniel G. Solorzano, and Thandeka K. Chapman. Finally, I will provide an overview for a recent and

comprehensive study by Amelia M. Kraehe, Joni B. Acuff, and Sarah Travis, which investigates this theme and provides insight into inequity specifically in the field of arts education.

The complex issue of inequitable arts education has drawn attention to the need for further examination of racism and classism in education as a whole. As indicated within current statewide studies, students are not receiving equal access to arts education; however, the status of arts education mirrors that of general equitable education. In other words, inequitable access to arts education is a symptom of a more significant and systemic issue related to unequal education for some students, primarily being in communities with scarce resources and often disproportionately affecting people based on race.¹⁴⁶

In a country with a deeply troubled past relating to the unequal treatment of people of color, the laws that bind our society were developed by white men who, at that time, did not specifically support the equal treatment of people of different genders, races, ethnicities, abilities or other factors. The framers of the Constitution of America were primarily concerned with limiting the powers of government and securing liberty for white males, who were considered to be citizens and had previously experienced oppressive government. Partly due to these factors, positive rights such as education, employment, and other factors were not included in the framework of our laws at the outset of the nation's birth. Furthermore, white males served as property owners, and, despite gains such as the abolition of slavery in 1865, the extension of voting rights to all men in 1870 and women in 1920, the country's racial divide and ongoing discrimination became more evident than ever in the 1960s. Finally, the Civil Rights Act was passed into law in 1964.

¹⁴⁶ For a relevant and arts education-specific study, see Dr Ryan Shaw's doctoral dissertation titled *The Vulnerability of Urban Elementary School Arts Programs: A Case Study*, revealing the circumstances and ramifications of the Lansing School District's elimination of arts specialists related to budget constraints. Shaw's study includes interviews and provides insight into the narrowing of the curriculum (including disproportionate narrowing of the curriculum for "high-poverty and high minority groups," as well as the lack of support from stakeholders.

Shaw states that "...analysis suggested that in the wake of the cuts to specialist positions, elementary students in Lansing have received inconsistent arts education experiences. Because of classroom teachers' lack of efficacy and ability, loss of daily planning time, and the inconsistent visits from community arts groups and small contingent of arts coordinators employed by the district, little or no curricular arts education is occurring for students in grades kindergarten through sixth grade. Based on the findings, I offer critical reflection on a number of topics and offer general recommendations as well as implications for researchers."

Shaw, *The Vulnerability of Urban Elementary School Arts Programs: A Case Study*. Music Education – Ph.D. dissertation (Michigan State University, 2015), p. Abstract.

The History of Education and Civil Rights

In order to better understand the historical context of civil rights and education, we can examine Michael A. Rebell and Arthur R. Block's research, which offered insight regarding policy versus practice relating to equal education for all youth in the USA. Serving as a seminal study in education inequity in 1985, they examined the inequity for youth in urban settings with the pilot study in New York. Providing a basis for the publication titled *Equality and Education: Federal Civil Rights Enforcement in the New York City School System*, Rebell and Block provided a comprehensive history to education policy and practice as they relate to equality for all students. For example, at the time of the passage of the Civil Rights Act in 1964, it had been ten years since *Brown v. Board of Education* ruled against having separate school systems for whites and others in the South.¹⁴⁷ But, only one-fifth of all schools were actually desegregated; nearly all children in the South attended "all-black" schools.¹⁴⁸ Progress in terms of equity in education had been scarce to that point, especially in southern states.

Rebell and Block's comprehensive picture of fundamentally egalitarian ideological perspectives in the USA illustrates how they related to political, social, and economic values.¹⁴⁹ Recognizing the founding fathers' liberalism, along with the nation's challenges to overcome its racially-motivated foundation, Rebell and Block asserted that "This egalitarian ideology reflects a distinctly American world view emerging from the nation's liberal heritage, from its unique historical situation as a pioneering "new world" culture, and from its agonizing experiences of slavery and racial confrontation." In addition, they recognized the challenges related to overcoming centuries of marginalization and providing information on two schools of thought: equality of opportunity and equality of result.¹⁵⁰

¹⁴⁷ Michael A. Rebell, and Arthur R. Block, *Equality and Education: Federal Civil Rights Enforcement in the New York City School System*. Princeton, US: (Princeton University Press, 2014), p. Introduction.

¹⁴⁸ Rebell and Block, *Equality and Education*, p. 57.

¹⁴⁹ Rebell and Block, *Equality and Education*, p. 6.

¹⁵⁰ For more information related to a result-oriented radical egalitarian perspective in contemporary American thought, Rebell and Block analyze and highly recommend the research of John Rawls, particularly his book *A Theory of Justice*. Finally, they provided a powerful collection of cases related to education and equity, such as *Green v. County School Board*, *Swann v. Charlotte-Mecklenberg Board of Education*, and *Milliken v. Bradley*, *Dayton Board of Education v. Brinkman* and *Columbus Board of Education v. Penick*, each delivering mixed results related to education access and equity for all students. Rebell and Block's first chapter offers insight into the specifics of cases, as well as topics of affirmative action, racialized inequity in other services, and the details of the passage of the Civil Rights Act. Rebell and Block, *Equality and Education*, pp. 30-2.

Rebell and Block established the argument that the definitions of equality and discrimination are essentially opposite perspectives of the same issue from the standpoint of the Civil Rights Act. Citing Title VI, “No person in the USA shall, on the ground of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving federal financial assistance,”¹⁵¹ Rebell and Block asserted its meaning should be inferred that “no person shall, on the ground of race, be treated unequally.”¹⁵² Using the lack of definition to begin illustrating the challenges of vaguely-defined equality, Rebell and Block acknowledged concerns from opponents that the law could lead to undue governmental intervention into society.¹⁵³ In contrast, Rebell and Block’s research parallels arguments throughout this thesis with implications for governmental oversight and intervention in school systems as likely to help combat discrimination and provide equal educational opportunities for youth, rather than cause governmental excess.

Immediately after the 1964 Civil Rights Act took effect, schools sought clarification on the definition of the terms “exclusion, denial of benefits, discrimination,” and other Title VI matters via the Department of Health, Education, and Welfare. Title VI required the Department of Education to define and handle the enforcement of civil rights for students in schools, which related to desegregation plans. To some degree the Department of Education was unprepared for the social justice mandate; the department’s initial reaction was less successful than its role the following year related to the passage of the 1965 Elementary and Secondary Education Act. As previously noted, ESEA’s groundbreaking legislation offered the Department of Education the opportunity to leverage comprehensive resources to over 25,000 districts in the country. The timing of ESEA’s funding increase to schools in conjunction with the potential elimination of Title VI funds related to non-compliance provided the Department of Education the opportunity to enforce guidelines related to anti-discrimination procedures and policies to combat discriminatory practices throughout the country and egregious examples of racism, such as Rebell and Block’s description of the occurrence of the “wholesale discriminatory firing of black teachers in a number of school districts.”¹⁵⁴

¹⁵¹ Rebell and Block, *Equality and Education*, p. 43.

¹⁵² Rebell and Block, *Equality and Education*, p. 43.

¹⁵³ Rebell and Block, *Equality and Education*, p. 43.

¹⁵⁴ Rebell and Block, *Equality and Education*, p. 58.

The situation for education within the USA was complicated due to unclear and changing definitions, criteria, and compliance regulations. In addition to the Department of Education's support of desegregation, a serious education infraction arose in Chicago with allegations related to segregated housing and schooling policy. Unlike in the South, this unprecedented allegation of education discrimination in the North raised questions about the integrity of the process and the position of the Department of Health, Education, and Wellness (hereafter DHEW) when its decision was reversed after the Mayor of Chicago Richard Daley met with President Linden Johnson. Rebell and Block note that after this episode, the DHEW newly created an office, the Office of Civil Rights, which reported directly to the DHEW's secretary. Rebell and Block also note that after that time, neither the DHEW nor its Office of Civil Rights enforced anti-discrimination measures outside of the South.¹⁵⁵

The stance of President Richard Nixon's administration against bussing students for purposes of desegregation challenged the education field from 1969-71. To further complicate matters, the judicial and administrative branches disagreed on the importance of busing and desegregation. In addition to other factors, DHEW was rendered ineffective, partly due to new judicial restrictions, which increased the level of evidentiary support required to win discrimination charges. In an administrative move, the Attorney General and DHEW removed the mechanism for cutting off Title VI funds for noncompliance and also its opportunity to leverage those funds in association with ESEA funds.¹⁵⁶

Initially, desegregation efforts were primarily focused in the South, which had specifically designated some schools, among other institutions, for solely the use of whites. Despite attempts by the government to clarify and by school systems to adhere to the legal mandate, legislative action was again made with the Emergency School Aid Act (ESAA) in 1972 as Title VII of the Education Amendments. Distinct from Title VI and its negative reinforcement method of potentially reduced funding to schools based on noncompliance of desegregation, ESAA offered positive reinforcement via newly designated short-term funds for districts that were working to adhere to specific desegregation criteria.¹⁵⁷ Enforcement relating to Title VII

¹⁵⁵ For more about desegregation and education, see: Stephen Samuel Smith's *Boom for Whom?: Education, Desegregation, and Development in Charlotte*; "Mississippi Higher Education Desegregation and the Interest Convergence Principle: A CRT Analysis of the "Ayers Settlement" by Crystal Gafford Muhammad; *From Little Rock to Boston: The History of School Desegregation*, by George R. Metcalf.

¹⁵⁶ Rebell and Block, *Equality and Education*, pp. 61-2.

¹⁵⁷ Rebell and Block, *Equality and Education*, p. 49. For additional information and details, see pp. 50-2.

became less polar by recognizing that true integration posed challenge for the urban North, as well as the South.

In 1973 the USA District Court for the District of Columbia in the case of *Adams v. Richardson* upheld claims of neglect of policy enforcement, ordering DHEW to reinstate mandated enforcement proceedings and report new complaints semiannually.¹⁵⁸ This exposed a deficiency in accountability to legal mandates, which were created to ensure civil rights for all. Importantly, education was included in the civil rights outlined in Title VI. According to Rebell and Block, “The Drafters' View of Equality In Title VI, equality and discrimination are two sides of the same coin. Its key section reads: “No person in the United States shall, on the ground of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving federal financial assistance.”¹⁵⁹ The confluence of Title VI and Title VII continues to offer a vehicle for success for all people and a means to ensure accountability for education as a civil right for youth.

Regardless of difficulties and disputes, the DHEW pursued and combatted segregation and discriminatory practices, but in 1972 the Assistant Director of the Office for Civil Rights envisioned a larger-scale approach to address the less noticeable “second generation” discrimination,¹⁶⁰ as it did not as readily reveal itself. The strategy included allocating funds to research five urban areas (New York City, Chicago, Los Angeles, Philadelphia, and Houston), to uncover discrimination and make education systems more accountable to their stakeholders. The culminating project was titled the Big Review, which began in 1974 and included examination of urban school systems, with its initial review process in New York City.”¹⁶¹

Rebell and Block shared disturbing findings about classroom segregation. Findings in the New York City study documented that students in “minority schools” or “racially identifiable or isolated classes” were being put in groups.¹⁶² Finally, the report identified “marked statistical

¹⁵⁸ Rebell and Block supported this ruling, citing approximately one hundred new administrative proceedings per year between 1964 and 1970 and none during March 1970 and February 1971. *Equality and Education*, p. 63.

¹⁵⁹ Rebell and Block, *Equality and Education*, p. 75.

¹⁶⁰ Rebell and Block detailed the refocused efforts of “second generation” problems as related to subtle discrimination, which is less easily recognized and within schools that had previously been desegregated. Rebell and Block, *Equality and Education*, p. 65.

¹⁶¹ Agreements were produced to ensure fairness during faculty hiring and assignment, access to employment, and affirmative action. Rebell and Block, *Equality and Education*, p. 75.

¹⁶² A rogue report that was leaked to the press alleging the “school system was the victim of societal failings—housing discrimination, income inequalities, and widespread prejudices, for example Rebell and Block, *Equality and Education*, p. 119.

disparities in the suspension rates of minority students as compared with non-minority students.”¹⁶³ Rebell and Block implored stakeholders to take a social justice standpoint as it relates to politics and the legal system.¹⁶⁴

Critical Race Theory and Education Inequality

By examining inequality in the lives of marginalized populations today, critical race theory offers a social perspective, which was introduced in the late 1990s. In 1997, William Tate explained critical race theory and its complex relationship to education in terms of its historical context, philosophical and theoretical underpinnings, and possibilities for future policy action and research. From its early moments of clarity in the 1970s, with its foundation built on critical legal studies and radical feminism, Critical Race Theory (hereafter known as CRT) has served as a school of thought to analyze race within a social context.¹⁶⁵ Tate recognized the need to address both issues at a policy level and, realistically, at a classroom level, calling for theoretical frameworks to move beyond an “inferiority paradigm,”¹⁶⁶ and citing critical race theory as a possible vehicle for conversations relating to theory and practice in education.

Tate claimed that overt racism exists within the Constitution, which counted Blacks as three-fifths of a person and asserted that “White-Black binary opposition was created by such

¹⁶³ Rebell and Block, *Equality and Education*, p. 131.

¹⁶⁴ In the 1960s and 1970s, two American institutions were looked to for accomplishing major social reforms—the public schools and the legal system (particularly the federal courts). In fact, a great deal of progress was made by the activist litigation and vigorous administrative enforcement of that period, and further gains can still be made...I, and a number of my colleagues, have been asking ourselves what we need to be doing as practitioners, scholars, and, perhaps, political activists to renew the fight for social justice, civil rights, and civil liberties. Insofar as scholarship is concerned, one answer to this question is that new avenues need to be opened up in research methodology. Academic law has to be infused with a greater understanding of the relationship between historical changes and the legal system. In similar fashion, social science has to replace its bias toward minimizing the politics of law with a strong focus on the relationship between politics and the use of the legal system for social reform.

¹⁶⁵ A comprehensive and updated overview of Critical Race Theory is provided by Richard Delgado and Jean Stefancic (Professors of Law at Seattle University) in their fourth collaboration, *Critical Race Theory: An Introduction*. Relevant topics include the speed of civil-rights law and enforcement; civil rights gains related to white self-interest; income, assets, and education gaps between whites and nonwhites; the power of unified groups. Richard Delgado and Jean Stefancic, *Critical Race Theory: An introduction*. New York: New York University Press, 2001. For more about CRT and education, see: Thandeka K. Chapman’s “You Can’t Erase Race! Using CRT To Explain the Presence of Race and Racism in Majority White Suburban Schools;” Danielle R. Olden’s “Using Critical Race Theory and Latino Critical Theory to Re-Examine the History of School Desegregation,” Sonya Douglass Horsford’s “Mixed Feelings About Mixed Schools: Superintendents on the Complex Legacy of School Desegregation.”

¹⁶⁶ William F. Tate, “Critical Race Theory and Education: History, Theory, and Implications,” *Review of Research in Education* 22 (1997): pp. 195-247.

constitutional racism.”¹⁶⁷ Tate asserted that while the framers of the USA Constitution “used race as a factor in the construction and implementation of laws influencing people, social scientists also discriminated against people who were not white, using “race as a determinant of intellectual and educational aptitude”.¹⁶⁸ Tate argued that African-American students’ opportunities to learn are related to restrictive interpretations of antidiscrimination law¹⁶⁹ and called for recognition that laws and policies are an important factor in research related to equity.¹⁷⁰ Although policy is a fundamental part of an obviously inequitable foundation for our country, Tate noted that policymakers do not understand that “divergent constructions of equality” exist.¹⁷¹

Critical Race theorists employ “counterstories,” which relay individual situations and also analysis of law.¹⁷² To explain, dominant groups in society can use stories to substantiate their own power and position. In contrast, counterstories from people of color can counter this white-based narrative by offering alternatives. As an important part of CRT, counterstories can deepen understanding of marginalized people via accounts from people outside of the dominant social group.

In the year 1998, Gloria Ladson-Billings solidified CRT’s foundation, specifically targeting education. In the article “Just What is Critical Race Theory and What’s it Doing in a Nice Field Like Education?,” Ladson-Billings aligns CRT with its emergence and theoretical basis with an interest in promoting innovation through conversations about social justice, democracy, and the field of education. Storytelling is used as one of CRT’s primary tenets, such as to relay her experience as a self-described “African American female academic.”¹⁷³ CRT and citizenship relate to property and privilege, and this offers a forum for discussion about education as it relates to curriculum, instruction, assessment, school funding, and desegregation. Ladson-Billings challenged the categories of race listed in the USA Census, essentially asserting that the terminology of Black and White creates oppositional categories, which are polarizing

¹⁶⁷ Tate, “Critical Race Theory,” p. 201.

¹⁶⁸ Tate noted Padilla and Lindholm’s 1995 research and asserted that within educational research, standardized testing and especially Intelligence Quotient studies, white middle-class males are the standard, and little flexibility exists for diversity in terms of class, gender, cultural orientation, or English proficiency. Tate, “Critical Race Theory,” p. 199.

¹⁶⁹ Tate, “Critical Race Theory,” p. 233.

¹⁷⁰ Tate, “Critical Race Theory,” p. 227.

¹⁷¹ Tate, “Critical Race Theory,” p. 233.

¹⁷² Tate, “Critical Race Theory,” p. 220.

¹⁷³ Ladson-Billings, “Just What is Critical Race Theory?,” p. 9.

and create a hierarchy based on whiteness:

Although racial categories in the U.S. census have fluctuated over time, two categories have remained stable – Black and White. And, while the creation of the category does not reveal what constitutes within it, it does create for us a sense of polar opposites that posits a cultural ranking designed to tell us who is White or perhaps more pointedly, who is *not* White! But determining who is and is not White is not merely a project of individual construction and/or biological designation. For example, in early census data, citizens of Mexican descent were considered White, though over time, political, economic, social, and cultural shifts have forced Mexican Americans out of the White category.¹⁷⁴

Ladson-Billings also provided insight into how words associated with blackness can be marginalizing and de-legitimizing. For example, words with negative connotations like “gangs” and “welfare recipients” are associated with blackness, while in contrast, words conceptually associated with white include “intelligence,” “beauty,” “school achievement”.¹⁷⁵ While whiteness is treated as normative, and all else in reference to whiteness, civil rights laws are still in favor of whites.¹⁷⁶ Recommending a more “fruitful tack,” the author advocates striving for “interest convergence,”¹⁷⁷ a means to find and pursue fulfilling the interests of both people of color and Whites. This is relevant for those who strive to provide fair and equitable learning environments for all students. I assert that this message is critical: the dominant societal group’s opportunities for success need not be based on marginalized opportunities for the other group.

Yet school environments, which should not be significantly different in terms of opportunities for learning, can be vastly different. Notably, areas of wealth enjoy schools with more funding, and the conditions of schools for poor students are egregiously lacking in resources, and may be unhealthy, overcrowded environments. CRT outlines how the vital concept of equal opportunity can make strides toward equality curriculum, instruction, assessment, school funding, and desegregation.¹⁷⁸

¹⁷⁴ Gloria Ladson-Billings, “Just What is Critical Race Theory and What's it Doing in a Nice Field Like Education?” *International Journal of Qualitative Studies in Education* 11 (Jan., 1998): 1, pp. 8.

¹⁷⁵ Ladson-Billings, “Just What is Critical Race Theory?,” p. 9.

¹⁷⁶ Ladson-Billings clarifies as follows: For example, as an African-American female academic, I can be and am sometimes positioned as conceptually White in relation to, perhaps, a Latino, Spanish-speaking gardener. In that instance, my class and social position override my racial identification and for that moment I become “White.” “Just What is Critical Race Theory?,” p. 9.

¹⁷⁷ As an example of interest convergence: Arizona’s originally did not participate in Martin Luther King, Jr. Day due to costs, but the ensuing boycott caused the state’s change of heart. The state increased (or at least did not decrease) income of the African-American community to acknowledge Dr. King. Rather than motivated by civil-rights interests, the state was motivated to participate in the commemorative event to offset a political firestorm. Ladson-Billings, “Just What is Critical Race Theory?,” p. 12.

¹⁷⁸ Ladson-Billings, “Just What is Critical Race Theory?,” p. 18.

While the laws that govern educational practice are based on the legislation and enactment of laws by individual states,¹⁷⁹ the American model of school funding is a product of institutional and structural racism, including:

The inability of African Americans to qualify for educational advancements, jobs, and mortgages creates a cycle of low educational achievement, underemployment, and standard housing. Without suffering a single act of personal racism, most African Americans suffer the consequence of systemic and structural racism.¹⁸⁰

She reasoned that, “property is a powerful determinant of academic advantage”.¹⁸¹

Scholars of education and racism or classism recognize that CRT offers a means to share experiences between people from diverse backgrounds, countering a narrative developed by white people about white people.¹⁸² Thandeka K. Chapman has explored classroom situations using CRT in conjunction with the methodology of portraiture¹⁸³, which together “evoke the personal, professional, and the political to illuminate issues of class, race, and gender in education research and to create possibilities for urban school reform as social action.”¹⁸⁴ To explain, Chapman recognizes counterstories and “goodness” as an alternate means to

¹⁷⁹ Ladson-Billings looked at Little Rock, Arkansas, and New Orleans Public Schools and into the north in the 1970s, “Just What is Critical Race Theory?” p. 17.

¹⁸⁰ Ladson-Billings shared a particularly insightful story about assessment:

These assessment measures - crude by most analyses - may tell us that students do not know what it on the test, but fail to tell us what students actually know and are able to do. A telling example of this mismatch between what schools measure and what students know and can do is that of a 10-year-old African American girl who was repeatedly told by the teacher that she was a poor math student. However, the teacher was unaware that the girl was living under incredible stresses where she was assuming responsibilities her drug-addicted mother could not. To ward off child welfare agents the child handled all household responsibilities, including budgeting and paying all the household bills. Her ability to keep the household going made it appear that everything was fine in the household. According to the teacher, she could not do fourth-grade math, but the evidence of her life suggests she was doing just fine at ‘adult’ math!” Ladson-Billings, “Just What is Critical Race Theory?,” p. 20.

¹⁸¹ *Savage Inequalities* by Jonathan Kozol analyzed funding inequities in American schools, highlighting how dire some students’ situations were and how different White schools and African-American schools are due to school funding inequity and policies. Ladson-Billings, “Just What is Critical Race Theory?” p. 20.

¹⁸² In order to more fully understand CRT and its application in various situations within education, Reneé Smith-Maddox and Daniel G. Solorzano presented a new methodology in 2002, which employed CRT, Freire’s problem-posing method, and case studies to guide teachers in pre-service training. They asserted that when used together, these methods helped students explore curricular and instructional strategies, which embraced social justice and equity. While not specifically used in arts education, this practical approach was designed, in part, to help prospective teachers confront and discuss race and racism. Reneé Smith-Maddox, and Daniel G. Solórzano, “Using Critical Race Theory, Paulo Freire’s Problem-Posing Method, and Case Study Research to Confront Race and Racism in Education,” *Qualitative Inquiry* 8 (Jan., 2002): p. 67.

¹⁸³ Ladson-Billings (citing Dixson on page 157) states that portraiture is “used when a researcher wishes to produce a full picture of an event or person that tells as much about the subject as it does about the researcher, or portraitist.”

¹⁸⁴ Thandeka K. Chapman, "Interrogating Classroom Relationships and Events: Using Portraiture and Critical Race Theory in Education Research," *Educational Researcher* 36:3 (2007): p. 156.

understanding success stories for people of color and to embrace contradictions, respectively.¹⁸⁵

“Equity, the Arts, and Urban Education: A Review”

Excluding children from arts participation marginalizes the future prospects of some populations and reduces their possible participation in the creative economy. Yet a reticence to fully address the issue of race as it relates to inequitable arts education appears to be a pervasive issue. “According to Dewey and DuBois in 1907 and 1970 respectively, “If bereft of the arts, children and youth experience an educational injustice whereby their future abilities to participate in the economic, cultural, and civic life of society are undermined.”¹⁸⁶ While the latter two educational studies incorporated Critical Race Theory into applications in educational settings, they did not specifically address arts education. One study has done so.¹⁸⁷ In 2016 Amelia M. Kraehe, Joni B. Acuff, and Sarah Travis examined six dimensions of educational equity, including broadly: access, effects, transformation, distribution of resources, recognition and participation. This comprehensive audit of equity in public schools and cultural sectors recommended better coordination among professional organizations, advocacy groups, and funders to better protect the rights of youth to experience the arts. The report also noted a lack of research relating to equity in arts education.¹⁸⁸ Stating plainly that free and open programming is not necessarily accessible to all people, Kraehe et al recognized that the sharing of information to diverse groups can increase accessibility.¹⁸⁹ Furthermore, Kraehe et al. cited inequitable access to the arts as an injustice toward youth and a detriment to society.¹⁹⁰ Kraehe et. al clearly outlined that the “arts inequity is systemic and

¹⁸⁵ Chapman, "Using Portraiture and Critical Race Theory in Education Research," p. 156.

¹⁸⁶ Disparities in arts education exist for families living in poverty versus more affluent populations, as there is “unequal provision for education in the arts illuminate significant disparities in the level of resources marshaled toward the education of students living in differing economic conditions.” The authors assert that while Parsad and Spiegelman’s previous study collected data related to racial groups and their types of community, it failed to analyze related to economic factors. Kraehe et. al, “Equity, the Arts, and Urban Education,” p. 230.

¹⁸⁷ Importantly, Kraehe et al. also recognized three elements within arts education literature: learning, instruction, and policy. This offered an understanding of the conceptual, organizational, and actual methods of working in arts education.

¹⁸⁸ Amelia M. Kraehe, Joni B. Acuff, and Sarah Travis. "Equity, the Arts, and Urban Education: A Review." *The Urban Review* 48 (Feb., 2016): p. 220-44.

¹⁸⁹ Access to the arts and higher graduation rates and test scores, as compared to schools with less access to arts education, has been observed. Restricting access to the arts has been deemed as discriminatory for specific populations and can be damaging to students in terms of school performance. Kraehe et al., “Equity, the Arts, and Urban Education,” p. 224.

¹⁹⁰ “Equity, the Arts, and Urban Education,” p. 222.

selective” involving white privilege, an unequal school system, and social inequality.¹⁹¹ Inequity “is both an ethical and an economic concern for urban education,” Krahe et al. argued that the arts enable students to build and sustain cultural capital and resources, as well as to innovate. It is troubling that in some cases within this study, arts activities were considered less relevant based upon a lack of application in urban life. If urban is defined by attendance at city public schools, then urbane is attendance at urban private schools. For example, students in urban schools are not necessarily offered the same opportunities to learn and experience the arts as their counterparts in “urbane” situations.¹⁹² Regardless of whether students plan to become professional artists, all students deserve the opportunity and an arts education.¹⁹³

There is a multitude of ways in which racial and economic oppression shapes urban communities and educational inequity, ranging from educational practices, such as curriculum and instruction, to policy-related matters, or academic research, and accessibility.

As a potential rationale for political support for legislation and the need for advocacy related to the arts, one can reference many studies related to the arts as a means for societal change.¹⁹⁴ The authors assert that this is a factor related to the interest of arts educators in “addressing systemic barriers that perpetuate educational disparities in the U.S.”¹⁹⁵ Further investigation regarding how policies affect inequity in arts education and advocacy measures to support equity is needed, according to Kraeche et al.:

The arts have notable, longstanding state, national and international professional

¹⁹¹ The 2011 National Endowment for the Arts report by Rabkin and Hedberg, which examined longitudinal data from 1982 to 2008, revealed a correlation between participation in the arts in childhood and adulthood. The 2011 report also examined education, race, socioeconomic status, parental education, and gender in terms of arts education and revealed that arts education is “co-dependent” with other factors, and socioeconomic status aligned with education and also arts education. The study also revealed a significant decrease (23 percent) in children’s participation in the arts, which was primarily comprised of decreases with the African-American (49 percent) and Hispanic (40 percent) communities. One element of the research may partially clarify the decrease in participation:

In situations where students do have access to arts education, one study indicated that there are uneven and alienating effects of arts learning experiences. Among some Black youth, cultural disaffinity toward prevailing notions of “the arts” and what it means to be an “artist” depressed participation in arts education. Kraeche et al., “Equity, the Arts, and Urban Education,” p. 230.

¹⁹² Kraeche et al., “Equity, the Arts, and Urban Education,” pp. 221-222.

¹⁹³ Kraeche et al. stated, “Although no single discipline can be said to hold a monopoly on creativity, arts educators stand out as steadfast proponents of creativity as a core value and desired outcome of public education. This enduringly positive association suggests that arts education warrants greater consideration as a fertile ground for cultivating the creative capacities associated with new forms of urban economic vitality and, consequently, improving the life chances for young people historically underserved by city schools.” Kraeche et al., “Equity, the Arts, and Urban Education,” p. 222.

¹⁹⁴ One study of interest includes T.J. Yosso’s 2005 article “Whose Culture Has Capital? A Critical Race Theory Discussion of Community Cultural Wealth,” *Race, Ethnicity and Education*, 8, pp. 69–91.

¹⁹⁵ Kraeche et al., “Equity, the Arts, and Urban Education,” p. 237.

organizations, non-profit organizations and advocacy groups, and federal grant funders. These entities could utilize the findings here to work in a more coordinated and targeted manner to increase arts equity on a broad scale, to promote arts education in urban settings, and to protect the right of children and youth to engage in culturally sustaining arts experiences. We believe that constructing a research knowledge base around equity and the arts supports these kinds of activities.¹⁹⁶

¹⁹⁶ Kraehe et al., “Equity, the Arts, and Urban Education,” p. 240.

CHAPTER FOUR: Arts Education: A Value Proposition

Let us turn to necessary steps for potential arts education advocates take action within our democracy and to help stakeholders appreciate the role of arts education in the USA. CRT's concept of interest convergence is one that should be recognized here within a call to action to those who value social justice and would like to enact educational equity for all students.¹⁹⁷ Education advocates must recognize the value of arts experiences, which improve the lives of students and in turn positively affect schools, communities, and society. As individuals and communities, we must collectively and publicly advocate for the role of the arts in the lives of all youth in schools in the USA, as required by law guaranteeing a well-rounded education for youth. I assert that a value proposition is required to create a more vigorous understanding by stakeholders of the lost potential for students who do not participate in the arts, or in some cases, are not offered the opportunity to do so. The inequity and injustice illustrated within this chapter, which unfairly affects some youth in the USA of America, should be simply unacceptable to all those who value a well-rounded education for youth. Ultimately, scholarship like this seeks to motivate all those willing to challenge inequity for youth in the USA by establishing a robust case for the benefits of participation in arts education for youth, which we will now consider. Based on evidence, we know that students who need arts education the most are least likely to receive it, and that this inequity is harmful to students in low-income families. Finally, I contend that this imbalanced and unfair arts exposure harms students, their communities, and our democratic society.

The Role of the Arts in a Democratic Society

As early as 1980, Paul DiMaggio and Michael Useem called attention to the arts as a public good, highlighting the importance of equity for aesthetic education and the arts, and the benefits for students exposed to the arts. Making the case that formal education prepares children to appropriately participate in society, and simultaneously recognizing the difficulties

¹⁹⁷ For more information, see Shandra Forrest-Bank, Nicole Nicotera, Dawn Matera Bassett, and Peter Ferrarone, "Effects of an Expressive Art Intervention with Urban Youth in Low-Income Neighborhoods," *Child & Adolescent Social Work Journal*, 33:5 (Oct., 2016): pp. 429-31.

faced by arts programs, DiMaggio and Useem examined the role of schools in providing all students with cultural experiences, that can potentially enhance their opportunities in life.¹⁹⁸ Nearly forty years ago, DiMaggio and Useem cited the arts as a public good, which should be accessible to all. However, they recognized that education was required for members of society to fully develop an understanding of content and meaning in the arts.¹⁹⁹ Furthermore, they recognized the importance of access to arts instruction for all students, rather than “just for students from families that are already culturally privileged” and noted the need for policymakers to better understand the rationale for arts and culture in schools as it relates to school climate.²⁰⁰

Decades ago, DiMaggio and Useem recognized the “critical” role of a school as the entity responsible for providing equal educational opportunities for all youth, regardless of socioeconomic status. They made a call to action for equal cultural opportunities for youth as they relate to equal economic opportunity and society. Further, they implored educators to help to support providing fair and equitable arts education by developing a better understanding of the relevance of arts education through “focused and effective programs.”²⁰¹ DiMaggio and Useem’s thoughtful examination of the role of the arts and arts education in students’ lives still holds true. However, the research of the Gap Analysis detailed in Chapter Two reflects the challenges still faced by schools and districts to provide equal arts education to students regardless of socioeconomic status. This unacceptable inequity must be considered as racial injustice, and I assert that by emphasizing the merits of arts education for youth and publicly presenting the disproportionate access to its benefits in communities across the USA, society’s conscientious citizens will be compelled to take action.

The role of the arts can be explained in terms of social perspectives that widely range from gender to race to socioeconomics. Kerry Freedman argued that the commonality among all social perspectives is the fundamental belief that the arts are vital to all societies and that arts education is a factor in student understanding of the world, civic action, and impact on

¹⁹⁸ Paul DiMaggio and Michael Useem also recognized the growing interest in infusing the arts into school curriculum via artists, which was supported by the National Endowment for the Arts and resulting in the 1977 publication *Coming to our Senses: The Significance of the Arts for American Education*. DiMaggio and Useem, “The Arts in Education and Cultural Participation: The Social Role of Aesthetic Education and the Arts,” *Journal of Aesthetic Education* 14:4 (Oct., 1980): pp. 55-72.

¹⁹⁹ DiMaggio and Useem, “The Arts in Education and Cultural Participation,” p. 57.

²⁰⁰ DiMaggio and Useem, “The Arts in Education and Cultural Participation,” p. 64.

²⁰¹ DiMaggio and Useem, “The Arts in Education and Cultural Participation,” p. 69.

communities. Focusing on the role of the arts in a democracy, Freedman argued for education in the visual arts as a means for individual and social interaction and as an integral part of navigating life in the twenty-first century.²⁰² Freedman's compelling statements highlight the rationale for democratic action related to the arts:

The visual arts help to make life worth living. They enable us to create, force us to think, provide us with new possibilities and allow us to revisit old ideas. It is artistic freedom—that is the freedom to create and have access to those mind-expanding ideas and objects—that perhaps best illustrates democratic thought. At a time when democracy is being challenged by even our own policy-makers, the protection of art and art education in social institutions is increasingly important.²⁰³

The Arts as a Vehicle for Success

Arts education successes within the twentieth century included widespread public education with the inclusion of the arts as disciplines within curriculum in schools, as well as recognition of various ways of learning, understanding, and communicating. Nancy Smith Fichter stated that “major mandates, local and national, have decreed that the arts experience is a vital birthright for all,” citing statutes and practice as supports for this argument.²⁰⁴ By recognizing that the act of making art is integral to learning, this provides merit for the place of arts education within a youth's comprehensive education and as a vehicle for enhancing student learning. To contextualize, Fichter's argument that all students deserve access to the arts, regardless of their future profession, is similar to the mainstream argument that students should learn to read or write, regardless of whether they plan to become journalists, professional writers,

²⁰² Kerry Freedman, "Social Perspectives on Art Education in the U. S.: Teaching Visual Culture in a Democracy," *Studies in Art Education* 41:4 (2000): pp. 314-29.

²⁰³ Kerry Freedman, "Social Perspectives on Art Education in the U. S.: Teaching Visual Culture in a Democracy." *Studies in Art Education* 41, no. 4 (2000): p. 315.

²⁰⁴ Nancy Smith Fichter emphasized that institutionalization of the arts endangers three main tenets of arts education, including: recognition that art is individual and unique; the act of making art is integral to learning; and all students deserve an authentic arts experience in schools regardless of their artistic professional pursuits. Fichter stated

Perhaps, then, a major arts education policy lesson to carry forward into the next century is the primacy of keeping our vision focused on the central nature of the art experience and therefore of keeping the making and doing of art at the center of our programs. The individual art act becomes radically important in a society that is increasingly vulnerable to high-tech separation from authentic experience, a society that is increasingly bureaucratic and totalitarian.

Fichter, "Babel: A Reminder," *Arts Education Policy Review* 101:3 (Jan., 2000): pp. 13-14.

or English teachers. Learning in the visual arts is central to learning as a whole by virtue of deciphering the visual and emotional world around us.²⁰⁵

Producing an influential body of work in arts education, beginning just before the turn of the twenty-first century, Catterall's 2009 *Doing Well and Doing Good by Doing Art* provided groundbreaking research developed with data from the National Educational Longitudinal Survey (NELS). It correlated positive outcomes with participation in the arts. Specifically, the report examined student success from high school, into college, and into the work force, compared to participation in the arts. Catterall asserted that based on the NELS research, "High-arts students are more likely to say that their education has led to better jobs, higher pay, increased job responsibility, and more promotion opportunities."²⁰⁶

Within the NELS research, Catterall compared findings in several ways. Primarily, the research focused on substantial differences in the positive trajectory yielded by low-income students, who enjoyed more success in the above measures compared to their low-income peers, who had little to no arts involvement. He then compared results of students who had low-income/high-arts participation to those who had high-income/high-arts participation. Benefits for low-income students were significantly increased versus those of high-income students. Both low-income and high-income students were benefitting by exposure to the arts in schools, but that students from privileged backgrounds were receiving disproportionately more exposure to the arts, which supports their success in school and in life.

Catterall then compared the benefits of high-involvement with another area of school activities: sports. High involvement in sports did not yield improved academic grades, standardized test cores, volunteering, civic engagement, attending arts events, earning college degrees, and holding full-time jobs; but each of these measures were improved with high involvement in the arts, yet not necessarily so with high involvement in sports. Catterall summed up this finding as follows:

This is why our subsequent analyses of achievement restricted to low-SES students are very important. Not only are low-achievement issues typically more profound for children from families with less education and fewer economic resources, but also high-

²⁰⁵ For more about visual literacy, see Sue Dymoke's "Visual Literacy" in *English in Education*, 2016, 50:3 (2016); Deandra Little, Peter Felten, and Chad Berry's *Looking and Learning: Visual Literacy Across the Disciplines*.

²⁰⁶ James S. Catterall, *Doing Well and Doing Good by Doing Art: A 12-year National Study of Education in the Visual and Performing Arts: Effects on the Achievements and Values of Young Adults*, Los Angeles: Imagination Group/I-Group Books, 2009, p. 67.

SES children have more opportunities to be involved in the arts, and to benefit from a wide range of supportive resources. When we compare groups by involvement only, the differences are more likely to be caused by differences in family backgrounds than anything else.²⁰⁷

Effectively proving the merit of high-arts involvement for all youth and highlighting the greater benefit to those in low-income families, this research should have made arts education advocates redouble efforts to provide access to arts education. Disproportionate exposure, which allows privileged students to excel in comparison to their less economically privileged counterparts must be recognized as an unacceptable and intolerable act of unfairness.

Student involvement in the arts benefits more than just students; it benefits society as a whole. Catterall's longitudinal study of students over ten years later, revealed that low-income students with high participation in the arts demonstrated continued measures of success against counterparts with low participation in the arts, such as that they depended less on public assistance such as food stamps in their adulthood. These findings may be applied within areas outside of school or within our society as a whole:

If our analysis is reasonable, the arts *do* matter--not only as worthwhile experiences in their own right for reasons not addressed here, but also as instruments of cognitive growth and development and as agents of motivation for school success. In this light, unfair access to the arts for our children brings consequences of major importance to our society.²⁰⁸

Catterall's research is one of many studies proving the merit of student engagement in the arts, including the co-authored compendium *Critical Links*.²⁰⁹ This publication comprehensively examined research related to arts education within several disciplines, including dance, drama, music and visual arts (as well as a multi-arts category featuring more than one discipline). These research studies taken together provided overwhelming evidence that learning in the arts supplements learning in other academic subjects and social skills. For example, visual arts practice improves reading readiness; for example, SAT verbal scores were higher in those with

²⁰⁷ Catterall, *Doing Well and Doing Good by Doing Art*, p.10.

²⁰⁸ Catterall, *Doing Well and Doing Good by Doing Art*, pp. 30-1.

²⁰⁹ The compendium included sixty-two studies collectively offering insight into data provided by legitimate studies, which relate to academic and social effects of arts-based learning.

training on musical instruments training’ specific studies.²¹⁰ In addition, an overall analysis reveals varying degrees of arts learning influence on academic and cognitive skills and motivation.²¹¹ While a shortage of visual arts and dance studies within the compendium was recognized, the authors made a compelling call for additional studies was within all subject matter.²¹² Catterall comported the monumental importance of the success of our country’s youth as a driver for society and the role of the arts in achieving this goal, stating:

...advancing the educational achievements and attainments of young citizens is widely considered an important element of enhancing the global, economic, political, and social successes of the nation—societal ambitions proving difficult to advance on in recent years. And beliefs that education leads to the dreams of ambitions of individuals might be considered among the elemental dispositions holding a democracy together.²¹³

However, some advocates believe that arts education should be defended through intrinsic value.²¹⁴ While this faction of academics do not disagree that arts education benefits student success, its members argue that focusing on the merit of the arts for the sake of their overall value to student achievement or to support other disciplines, has missed the point.²¹⁵ In fact, some would argue that making art serve other subjects in school perpetuates its diminished value in comparison to other subject matter. For example, as a response to *Critical Links* and research related to the arts as a driver for student academic achievement, Silvers addressed the importance of the arts and citizenship, stating “More broadly, we need to reconceptualize and to articulate more compellingly the ways in which learning about the arts serves the state. History shows us that citizens flourish both individually and as a collective culture in an environment rich in opportunities to engage with the arts. *Critical Links* misses acknowledging that art inspires us.

²¹⁰ Richard Deasy, ed., *Critical Links: Learning in the Arts and Student Academic and Social Development* (Washington, DC: Arts Education Partnership, 2002), pp. 96-7.

²¹¹ Deasy, *Critical Links*: pp. 154-7.

²¹² Deasy, *Critical Links*: pp. ii-iv.

²¹³ Catterall, “Doing Well and Doing Good by Doing Art,” p. 62.

²¹⁴ Anita Silvers’ article “Missing Links: On Studying the Connection of Arts Education to the Public Good,” *Arts Education Policy Review*. Many individual states do not consider the arts to be of equal value within school curriculum. Silvers explained, “empirical research into the cognitive influence of arts education appears to have suffered from such a tunneling of vision in regard to the link between arts and other learning.” Silvers advocated for reinstating policies recognizing the intrinsic value of the arts, such as through skills and understanding, and how these relate to both individual growth and society as a whole. Silvers. "Missing Links: On Studying the Connection of Arts Education to the Public Good." *Arts Education Policy Review* 104:3 (Jan., 2003): p. 23.

²¹⁵ Silvers, "Missing Links," p. 23.

In doing so, *Critical Links* also misses reflecting the breadth and depth of the arts' potential for contributing to the skills and rewards of good citizenship.”

As another example of key research related to the intrinsic value of the arts, Elliot Eisner has outlined how arts education policy has been affected by perceptions of arts education as a socially active field, which bolsters student learning. He also explained how arts education policy related to student learning and curriculum related to national and state standards. Eisner recognized the standardized testing movement as valuing and testing non-arts subjects. His perspective also acknowledged how arts education policy and practice are affected by college admissions expectations and pre-service arts training (or lack thereof) for classroom teachers.²¹⁶

While policy challenges exist, it is also important to recognize successes in arts education research. Studies in the *Critical Links* compendium, the aggregate data reviewed in *Doing Well and Doing Good*, and the Crystal Bridges study establish the way that the effects of the arts on particular individuals expands to their schools and communities. Furthermore, students from at-risk populations have been shown to benefit more than their counterparts from higher socioeconomic strata.²¹⁷

Key stakeholders in arts education have supported its research and served as champions for arts education advocacy. For example, the National Endowment for the Arts (hereafter NEA) has a vested interest in recognizing the value of the arts, and also acknowledges the value of arts education through reports such as the 2011 study and through programs such as its Education Leaders Institute whose authors found that:

The Arts Endowment's vision is that every student is engaged and empowered through an excellent arts education. This reflects a fundamental belief that all students should have the opportunity to participate in the arts, both in school and out of school. It also acknowledges the benefits of an arts education—students participating in the arts are

²¹⁶ Elliot W. Eisner, "Arts Education Policy?" *Arts Education Policy Review* 101:3 (Jan., 2000): pp. 4-6. Eisner also relayed renewed interest in arts education and its effects on youth, as well as his concerns related to the Getty Center's arts education support and organizational capacity.

²¹⁷ Further examining this line of inquiry, the 2016 study *Effects of an Expressive Art Intervention with Urban Youth in Low-Income Neighborhoods* provided an overview of the benefits of arts education for at-risk youth and shared positive findings from a specific study of after-school students in an affirmative youth-development program that was poetry-focused art intervention. Students attending low-quality schools are at risk for greater academic, social, and behavioral problems due, in part, to exposure to violence and crime. Students can overcome adversity in at-risk situations based on support, a focus on positivity, and recognition of student value.

Shandra Forrest-Bank, Nicole Nicotera, Dawn Matera Bassett, and Peter Ferrarone, "Effects of an Expressive Art Intervention with Urban Youth in Low-Income Neighborhoods," *Child & Adolescent Social Work Journal* 33, no. 5 (Oct., 2016): pp. 429-31.

engaged in life and are empowered to be fulfilled, responsible citizens who make a profound, positive impact on this world.²¹⁸

At that time, the NEA's action steps and strategic plans included goals to leverage investments for deeper impact, drive data and research, collaborate for collective impact, and provide leadership to the field. To that end, the NEA provided new support of collective impact initiatives, joining Grantmakers for Education, and provided leadership through Arts Education Partnership, among other investments to support arts education.²¹⁹

So, scholars have recognized that the arts benefits student performance, their success in college, and their quality of life. Further, students from low-income families benefit more from arts exposure than their high-income counterparts, yet in a counter-intuitive measure are offered *less* arts exposure.²²⁰ These circumstances should be completely unacceptable to all who understand them.

Arts Education and Brain Research

Brain research supports the connection between experiences in the arts and student learning. Utilizing data primarily related to human development and arts education, Gardner has suggested that several factors can enhance arts learning for students. Some of these aspects include the creation of meaningful projects and production-based learning (in which a student creates). In addition, Gardner cited supplemental benefits for students using “intuitive, craft, symbolic, and notational forms of learning; and student reflection.”²²¹ Stressing the importance

²¹⁸ For more information about the Education Leaders Institute Summit, or ELI, see the National Endowment for the Arts. www.nea.org

²¹⁹ Ayanna Hudson, "A New Vision for Arts Education." *The Education Digest* 80: 4 (Dec., 2014): pp. 48-51.

²²⁰ As cited previously, Kraehe et al. recently undertook a comprehensive study of inequity for youth in arts education, noting two studies related to the effects of arts learning: the 2011 NEA report by Rabkin and Hedberg, and the work of Thomas et al. in 2013. Thomas et al. examined graduation rates of nearly 175,000 high school students in Texas and found that “students who initiated arts courses in their ninth grade year faced less risk of dropping out —59 percent of the risk faced by comparable students.” Kraehe et al., "Equity, the Arts, and Urban Education" pp. 230-1. Kraehe et al. also examined longitudinal data from *Surveys of Public Participation for the Arts* and cited positive associations between youth arts education participation and adult arts participation.”

²²¹ Howard Gardner's 1980 *Art Education and Human Development* research in conjunction with the Getty Center for Education in the Arts provided an overview of arts education from a historical perspective in the USA and other cultures, such Gardner's specific research related to China. Howard Gardner, *Art Education and Human Development*. (Los Angeles, CA: Getty Center for Education in the Arts 1990), p. 49.

of assessment²²² in student learning, Gardner asserted that art teachers must be invested in the teaching and learning process.²²³

As an argument for the relevant learning, which takes place for students in the arts, Gardner cited the importance for students to fully develop an understanding of visual imagery and symbolism in order to appropriately comprehend and communicate within our society.²²⁴ Gardner stated, “This mastery of the symbol systems of the culture has diverse effects. Competence in the symbol system of the culture is a necessary prerequisite for effective communication within that symbol system to other members of that culture.”¹ On arts education, youth development, artistic comprehension, and artistic development, Gardner states that

An accomplished style is a late appearance of the artistic process, since the young child has not developed an integrated personality and so can realize only fragments of his person in his work. By the same token, in order to appreciate the style of a work, the person must have undergone enough experience and be sufficiently worldly about the artistic process, that the work can represent to him a manifestation of another individual, as well as a simple tone sequence, story, or rhyme. Thus a developed sense of interpersonal relations, dependent on previous experiences, and their potential embodiments in a work, is a prerequisite for the comprehension of style.²²⁵

Ultimately, Gardner revealed the concept of ‘infinite possibility’ for a creative human

²²² Gardner’s research also examined the importance of assessment to drive basic student understanding within the arts. For example, Arts PROPEL, a Pittsburgh-based initiative focused on portfolios and reflection to evaluate each individual student’s progress. Gardner addressed issues such as appropriate assessment and compelling curriculum, which continues to be relevant today. On arts education in terms of curriculum, artwork production, and assessment, Gardner says that:

While my review of the literature does not lead directly to recipes for art education, it does suggest certain promising approaches. In the work undertaken with my colleagues over the past several years, and in many studies of “situated learning,” one encounters convincing evidence that students learn effectively when they are engaged by rich and meaningful projects; when their artistic learning is anchored in artistic production; when there is an easy commerce among the various forms of knowing, including intuitive, craft, symbolic, and notational forms; and when students have ample opportunity to reflect on their progress.

Gardner, *The Arts and Human Development*, p. 49.

²²³ Gardner, *Art Education and Human Development*, p. 50.

²²⁴ Gardner explains the rationale for a system of symbols for expression, metaphor, and aesthetics. Gardner states: “But to the extent that the same symbol system is used expressively, or metaphorically, or to convey a range of subtle meanings, or to evoke a certain emotional state, or to call attention to itself, it seems appropriate to say that the “same” symbol system is being used for aesthetic ends.” Gardner, *Art Education and Human Development*, p. 10.

In the 1994 paperback edition of *The Arts and Human Development*, Gardner shared his insights after two decades of continuing research and publication since the original publication in 1973. Overall, Gardner appreciated his initial inspiration and research, noting updated research to be included in a field survey. Outlining the intentionality of aesthetic as a means of communication to recognizing the significance of sensory experiences, Gardner offered the reader a viewpoint on the arts as they relate to psychology. Among other factors, he studied the arts as communications relating to subjective experiences. Gardner, *Art Education and Human Development*, p. 263.

²²⁵ Gardner, *Art Education and Human Development*, p. 263.

once symbols and objects are understood and mastered and his perspective that an individual's art can continue to transform throughout a lifetime of growth and human experience.²²⁶

Comparing the critical skills-based learning in the visual arts to students' skills in reading and writing, Gardner explains that

...Human artistry is viewed first and foremost as an activity of the mind, an activity that involves the use of and transformation of various kinds of symbols and systems of symbols. Individuals who wish to participate meaningfully in artistic perception must learn to decode, to "read," the various symbolic vehicles in their culture; individuals who wish to participate in artistic creation must learn how to manipulate, how to "write with" the various symbolic forms present in their culture; and finally, individuals who wish to engage fully in the artistic realm must also gain mastery of certain central artistic concepts. Just as one cannot assume that individuals will—in the absence of support, learn to read and write in their natural languages, so, too, it seems reasonable to assume that individuals can benefit from assistance to learning to "read" and "write" in the various languages of the arts.²²⁷

In addition to the proven benefits of exposure to art, Bolwerk et al. argue that art creation is even better, as studied in retired individuals. In a study of twenty-eight individuals, positive brain function in the population engaged in art-making, versus the group which engaged in art critique, or cognitive evaluation, was greater. Specifically, the art-making group showcased greater psychological resilience than their counterparts, who simply evaluated art.²²⁸

Beyond the importance of communication for members of society, the arts offer humans a means to express their feelings and face emotional experiences at all ages. Gardner adds that

While the average artist may cease to display originality after a certain point and be content to repeat himself, the gifted artist continues to develop, to deepen his techniques, to make new discoveries and produce new solutions to aesthetic concerns. Art is integrally related to human development precisely because an individual's art may continue to undergo deepening and enrichment; this progression reflects parallel deepening processes in that person's psychological existence, as he confronts the crises

²²⁶ Gardner's research compared young children and creative genius.

I have embraced the view that there are serious, nontrivial affinities between the young child and the adult artist (Gardner, 1973, 1980, 1982a; Gardner and Winner, 1982; Gardner, Wolf, and Phelps, in press). Members of both populations are willing to explore freely, to ignore existing boundaries and classifications, to work for hours, without the need for notable reward or stimulation, on a project that possesses them; perhaps more important still, for each of these groups, the arts provide a special, perhaps even unique, avenue of personal expression.

Gardner, *The Arts and Human Development*, p. 21.

²²⁷ Gardner, *Art Education and Human Development*, p. 9.

²²⁸ Anne Bolwerk, Jessica Mack-Andrick, Frieder R. Lang, Arnd Dörfler, and Christian Maihöfner, "How Art Changes Your Brain: Differential Effects of Visual Art Production and Cognitive Art Evaluation on Functional Brain Connectivity." *PLoS One* 9:7 (July, 2014), p. 6.

of young adulthood, middle age, and old age.²²⁹

Importantly, research related to the arts highlights how they serve as a means for communication, along with the role symbols play in that work. Phil Pearson has examined the reasons that children draw, which illuminates the benefits of draughtmanship to cognitive development in children. His research made available additional theory related to the importance of drawing as one means for self-expression, to tell our stories, and to prove our understanding of symbol systems. It also offers opportunities for retreat into fantasy and away from unpleasant life situations as the aforementioned boredom or violence. These facets of emotional processing required for drawing can be extrapolated to various active arts disciplines outside of drawing, such as other visual arts, music, dance, and drama. Pearson stated that value for children's drawing is inherently bound to its context. Drawing for children can arise from for children as play or storytelling. It can also be strategic, such as engendering escapism (fantasy), social approval, to cope with boredom, or to retreat from violent social relations; it can also be to pursue passion. So, learning to draw relates to understanding systems of representation and symbols.²³⁰

In defense of the arts as a value proposition for the twenty-first century, brain researcher Eric Jensen stated in the year 2000:

as we begin the new millennium, one of the questions raised will be "What can't technology do?" Computers will amass, modify, and manipulate data like never before. Revolutionary software programs will calculate, sort, summarize, write, edit, translate, compose, and present knowledge in unimaginable new ways. But what makes us most human is what will be the most desirable commodity. That's the ability to thoughtfully regulate, express, and channel emotions into arts such as music, performances, movement, painting, and design. Art will increase, not decrease in value.²³¹

²²⁹ Gardner, *Art Education and Human Development*, p. 265.

²³⁰ For Pearson, a specific change in paradigm should be made, which would investigate not why children draw, but why they do not draw:

Whatever value drawing has for children is bound to the context in which it takes place, and as the context shifts so does the value. This is why drawing can be play activity, narrative activity, a measured strategy for social approval, or the equally measured pursuit of the inductively grasped competence appropriate to given representation systems. Drawing is also a strategy for coping with boredom, with isolation. It can be a retreat from violent social relations. It can be the means for pursuing a passionate interest in horses or trains, which at the same time achieves some or all of the above ends.

Phil Pearson, "Towards a Theory of Children's Drawing as Social Practice," *Studies in Art Education* 42:4 (Summer 2001): p. 358.

²³¹ Eric Jensen, *Arts with the Brain in Mind*, Virginia: Association for Supervision and Curriculum Content, 2001.

Twenty-first Century Learning, Technology, and Visual Culture

If the arts provide valuable understanding of representations and symbols for societal participation, the arts can also offer opportunities to communicate with those same symbol systems. The arts are therefore an integral part of our overarching visual experience society and can be a barometer for self-awareness; the arts essentially serve as an information exchange. They offer participants the opportunity to share thoughts, feelings, and to communicate with or without words. The arts play a complex role in the lives of individuals within contemporary society in the USA: as citizens we are guaranteed equal treatment in education through the Civil Rights Act, as well as the freedom of speech through the First Amendment to the Constitution.

In an age of quickly changing technology, which is vital to our everyday lives, establishing students' understanding of complex visual narratives has never been more important. In many parts of the USA, our lives are becoming increasingly technologically driven. Increasingly, each technological transaction includes a visual experience that may be a part of an overarching visual narrative. Developing competency in the arts and visual communications require training, just as developing systemic learning is paramount to learning and competency in language, math, or science.

From way-finding signage to billboards, creative content surrounds us from the moment we awake each day, and opportunities exist within creative fields that reinforce the need for visual competency. The work of artists, designers, and craftspeople surrounds us each day. In our homes, at work, and even during our commute, we engage with products designed by humans. Digital graphic content welcomes us as we check our email, the weather, and receive our news.

The arts require creative decision-making, and as we examine the role of the arts in the creative economy, the boundaries between creative employment such as design and “high” art. As we consider how the arts affect communities, we can examine the alternative ways institutions are now engaging with the communities they serve, with examples such as interactive and kinetic art, video games, and traveling exhibitions of reproductions. From public art

installations to the Heidelberg Project,²³² the arts inspire feeling, discussion, self-expression, and human interaction within communities.

Scholars have explored arts education as it relates to nurturing creativity, but a common definition of creativity does not exist, although there seems to be a relationship between intelligence and creativity. What are the traits of creative people, and which opportunities for educational applications might cultivate student creativity?²³³ Enid Zimmerman has asserted that “A model of creativity for the visual arts that is inclusive, rather than exclusive, and views creativity as possessed by all people, not just an elite, is one that should be encouraged.”²³⁴ The concept of creativity for all people is one that could challenge the status quo and help arts advocates; the idea that not everyone can be creative has been an obstacle to its prioritization in student learning, and possibly even in the arts offerings made available in schools. Zimmerman further asserted that

In a democratic society, all students should be educated to their highest possible achievement levels so their abilities are recognized and rewarded...By reconsidering research and practice in respect to creativity and visual art teaching and learning, art education can play a major role in our increasingly visually oriented world by helping all students use their creative skills and developing their imaginations.²³⁵

I assert that Zimmerman’s inclusive perspective is one that should be shared by students, parents, teachers, and administrators. Those who understand this important concept must reach out to other stakeholders, such as parent organizations, school boards, and elected officials.

In fact, some consider the arts more relevant than ever in a changing society with students who are also “digital natives,” or born in the digital age. Scholars like Kathleen A. Unrath and Melissa A. Mudd have presented a host of recommendations related to youth, technology, and their application for art education.²³⁶ Settling on Marc Prensky’s term “iKid” to describe today’s youth, Unrath and Mudd identified iKids as complex students, who are active participants in

²³² For more information: See Deborah Che’s article “Connecting the Dots to Urban Revitalization with the Heidelberg Project,” *Material Culture* 39:1 (2007): pp. 33-49. <http://libproxy.umflint.edu:2127/ehost/detail/detail?vid=3&sid=fa3ff078-ae78-4886-b2df-dd2bbe432edd%40sessionmgr4004&hid=4109&bdata=JnNpdGU9ZWwhvc3QtG2ZSZzY29wZT1zaXRI-db=aft&AN=505241772> or Melanie L. Buffington’s article “Art to Bring About Change: The Work of Tyree Guyton.” *Art Education* 60:4 (Jul., 2007) 25-32. ProQuest. <http://www.jstor.org/stable/27696225>.

²³³ Enid Zimmerman, "Reconceptualizing the Role of Creativity in Art Education Theory and Practice," *Studies in Art Education* 50:4 (Summer, 2009): pp. 382-99.

²³⁴ Zimmerman, "The Role of Creativity," p. 393.

²³⁵ Zimmerman, "The Role of Creativity," p. 395.

²³⁶ The authors referenced Daniel Pink’s ‘Conceptual Age’ and Gardner’s survival skills for twenty-first century citizens.

technology, media content creation, and need of alternatives to high-stakes testing.²³⁷

Standardized testing poses challenges to a creative and arts-rich environment by shifting focus away from non-tested subjects such as the arts, and even reducing arts offerings due to time constraints based on limited time for non-tested subjects. Unrath and Mudd stated:

Creative production through words, notes, and images are in stark contrast to today's highly structured testing environment. If we believe, like Gardner, that our students will need the experiences that the arts provide in order to thrive in the future world, then we must provide a balance to the often black- and-white test answers that have pervaded our educational system of accountability.²³⁸

Might complex thought styles required for students to be successful in an ever-changing society, (dubbed by Pink "the Conceptual Age") be needed? Might right brain thinking be required to flourish in this future to create a competent workforce? If attributes for successful society members and conceptual skills include pattern recognition, empathy, play, and meaning derivation, among others, then arts education might enhance this development, and arts educators will play an important role in making these connections.²³⁹ According to Unrath and Mudd

Perhaps one of the most important skills students need to develop is the ability to synthesize this apparent inundation of information and imagery in a meaningful way.... By focusing on enduring human ideas and broader issues (whether it be on the local, national, or international front) the iKids are poised to become truly global citizens.²⁴⁰

Twenty-first century learners are motivated by their experiences with technology and its usefulness as a means to communicate, so students are driven by technology. Students no longer simply view media, but now shape its content through social media and other platforms.

Technology can become a tool for teaching artists, classroom teachers, and arts specialists.²⁴¹

²³⁷ Unrath and Mudd examined two somewhat similar arguments from distinctively different communities, including those previously detailed from Howard Gardner, and those from Pink's 2005 book *A Whole New Mind*. Pink's theory about "the Conceptual Age" of the future will feature right-brain thinking in a society of "knowledge workers" (p. 7). Unrath and Mudd made the case that these two experts in psychology and business, respectively, foretell the requirements of twenty-first century learners and citizens. If Gardner is right that we need "disciplined, synthesizing, creating, respectful, and ethical minds," cited by Unrath and Mudd, experiences in the arts will cultivate these important attributes. Kathleen A. Unrath and Melissa A. Mudd, "Signs of Change: Art Education in the Age of the iKid," *Art Education* 64:4 (July, 2011): p. 1.

²³⁸ Unrath and Mudd, "iKid," pp. 6-7.

²³⁹ Unrath and Mudd, "iKid," p. 50.

²⁴⁰ For more information about students, technology, and how the arts foster the ability to think critically, Unrath and Mudd provide additional information, sharing compelling findings related to iKids as Twenty-first century students, who will be required to find answers outside of a textbook once serving as citizens in real life, and Unrath and Mudd make the case that arts classes help students do so. Unrath and Mudd, "iKid," pp. 9-10.

²⁴¹ Unrath and Mudd, "iKid," p. 8.

It can be a way of engaging with the arts that young students can relate to.²⁴² Further, arts classrooms are no longer bound by four walls; using technology as a vehicle to instruct the arts can help provide opportunities for students to become young innovators, who can learn, think, solve problems, and be inspired within arts disciplines.²⁴³ While some argue that technology's increasing role could diminish that of the fine arts, many others argue that these disciplines share goals and outcomes for students including successful creative careers.

The value of arts education relates to student growth, careers, and as a path to citizenship. Jacob Berglin's 2017 interview with arts education expert Olivia Gude, artist, arts educator, and current Angela Gregory Paterakis Professor and Chair of Art Education at the School of the Art Institute of Chicago. The interview revealed her perspective on arts and community, curriculum standards, and why the element of playfulness is vital in creativity and developing twenty-first century skills. Community arts projects help participants value varying perspectives within diverse populations;²⁴⁴ Gude stated that

The most interesting artistic practices of the early twenty-first century have yet to be invented. The ideal endpoint of all arts education is that students think of themselves as

²⁴² As another testimonial to the importance of the arts, David Hebert's 2016 article addressed both policy advances and concerns regarding the subject of media arts. Hebert framed his argument for media arts and technology in a historical perspective. With recognition of the value of the arts for students and the responsibility of arts educators to move beyond simply facilitating creativity within industry, Hebert simultaneously acknowledged that a vital responsibility for educators is to train students to learn, to think, and to understand historical achievements as a basis for humanity. Hebert's argument cited the integral role of technology within each discipline in the arts, noting that while artists' professional roles are often in advertising or entertainment, that career readiness as a concept can provide challenges for stakeholders in arts education "...that arts educators and administrators face growing pressure to explicitly demonstrate their relevance to employability within specific career paths." p. 142 Hebert went one step further to address the current issue of technology and its invasive role in society, and suggested that the arts offer a forum to publicly combat abuses, such as mass surveillance and invasion of privacy. David G. Herbert, Technology and Arts Education Policy, *Arts Education Policy Review* 117:3, (2016): p. 142.

²⁴³ To further address twenty-first century learning and the role of the arts within this changing platform of education, we can next examine the 2014 article "Howard Gardner and Katie Davis: The App Generation: How Today's Youth Navigate Identity, Intimacy, and Imagination in a Digital World," Bayley Brunck highlights Howard Gardner and Katie Davis' findings related to young learners in a digital society, including their research about content consumption, the concept of generational identity, and the effects of digital technology on interpersonal relationships and self-image. Increased opportunities for creativity through apps, three forms of creativity, and the increase of youth partaking in graphic expression was connected to these skills. Bayley Brunck, "Howard Gardner and Katie Davis: The App Generation: How Today's Youth Navigate Identity, Intimacy, and Imagination in a Digital World." *Journal of Youth and Adolescence* 43:8 (Aug., 2014): pp. 1404-1407.

²⁴⁴ Addressing how assessment negatively impacts arts educators, Gude stated that "Many excellent art teachers are stressed out and grieving because they are experiencing the emphasis on arts assessment as shutting down creativity, spontaneity, and joy in the art classroom. I want to be clear here, I'm not saying that this is the inevitable response to assessing arts learning, but I do think that it's irresponsible for us not to listen to teachers' accounts of how current conceptions of arts assessment are affecting them." Berglin, Jacob, "An Interview with Olivia Gude about Connecting School and Community Arts Practice." *Arts Education Policy Review* 118:1 (Jan., 2017): p. 64

cultural creators—whether that’s the process of actually making an artwork or it’s being part of an extended community of people who experience, process, and interpret artworks and think together about the meaning such work contributes to their lives and the lives of their communities.²⁴⁵

Playfulness within educational curriculum is also a vehicle for individual and collaborative creativity, which is integral to standards-based learning (instruction aligning with content standards in the arts).²⁴⁶

Art classrooms become places where culture is not merely taught; it is created. Together we investigate the world through artmaking; we deconstruct the culture as it now is by thinking about how it came to be, and then we reconstruct culture; we construct spaces in which we can collaboratively and individually make and share meaningful culture. This is an important contribution to democratic life.²⁴⁷

²⁴⁵ Berglin, Jacob, "An Interview with Olivia Gude about Connecting School and Community Arts Practice" *Arts Education Policy Review* 118:1 (Jan., 2017): pp. 60-66.

²⁴⁶ Gude asked, "How do we ensure that art in schools contains the sorts of experiences, the sorts of understandings, the sorts of connections that we truly believe are what art provides for people in their lives? Let’s make these things the center of the curriculum... I hope that in the next, next generation standards we use the structure to emphasize the role of the arts infused in peoples’ lives." Gude then recognized the challenges for arts education when it is not provided by specialists trained in the appropriate arts disciplines, stating "There are many visual art teachers in American schools, but it’s important to remember that most elementary school visual arts instruction is delivered by classroom teachers." Berglin, "Connecting School and Community Arts," p. 61.

²⁴⁷ Berglin, "Connecting School and Community Arts," p. 63.

CHAPTER FIVE – Arts Education as a Human Right

Introduction

Education is a legal and civil right for youth in the USA. One might presume that the right to education would be included as a human right within the Constitution of the USA, as a right granted to all citizens based upon societal expectations of an educated population. However, while the right to equitable education for youth is currently guaranteed through some laws such as ESSA and its predecessors, since the middle of the twentieth century these laws have been revocable through legislation at any given point, depending upon the will of Congress. To reiterate, the right to education for youth is not included within the Bill of Rights of the Constitution for the United States of America. In this chapter, I will first outline how rights were established for individuals and corporations within the USA and the role of positive and negative rights within a human rights framework. Subsequently, I will explain how education is defined as a positive right, which is neither recognized nor guaranteed by our Constitution. Next, I will summarize the rationale behind education as an international human right for citizens, including the history and role of current international guarantees to the right to education for citizens of other countries. I will explore why the USA is a global outlier lacking support of some human rights, and how racism and classism are inextricably related to the inequitable education of youth within the USA.

The Logic of Human Rights and the Role of the USA as a Human Rights Offender

Examining the concept of human rights from a sociological perspective offers a framework to understand how responsible governments offer certain benefits to all people of an existing society.²⁴⁸ The formalization of civil and political rights began with England's Magna

²⁴⁸ The human rights component of this research from a social perspective builds upon the work of Judith Blau and Louis Edgar Esparza, Mark Frezzo, Michael Freeden, James W. Nickel, David P. Currie, William Armaline, Davita Silfen Glasberg, and Baandana Purkayastha, among many others.

Carta in 1215, Habeas Corpus Act in 1679, and Bill of Rights in 1689.²⁴⁹ These included negative rights (civil and political, rather than economic or social), as they detailed what the state could not do to individuals, or in essence how citizens are protected from governmental control.²⁵⁰ Today, human-rights theory differs from its eighteenth-century origins; it is less individualistic, more egalitarian, and protects against discrimination.²⁵¹

Human rights are inclusive of both negative and positive rights (rather than simply including negative rights). Positive rights include tenets such as access to wellbeing, economic security, education, and culture. Frezzo stated

“The first part of the larger question is as follows: What types of *protections* do human beings have? In theory, all humans must be protected from abuse, humiliation, exploitation, and exclusion perpetrated by governments, organizations, small groups, and individuals.”²⁵²

“This brings us to the second part of the larger question: What kinds of *entitlements* do human beings have? In theory, all humans are entitled to economic structures and social programs that provide them with access to the means of subsistence, permit them to develop physically and mentally, facilitate their entrance into trades and professions, provide them with upward social mobility, give them leisure time, and insulate them from an array of catastrophes (including economic recessions and depressions, human-induced calamities, and natural disasters). [CITING BLAU AND MONCADA] Known as positive rights (ie., rights that entail active intervention and policymaking on the part of governments to compensate for previously existing social inequalities, to assist persons as they make their way from childhood to old age, to aid the most vulnerable members of society, and to mitigate the effects of crises), these entitlements include food, clothing, housing, healthcare, an education, employment, unemployment and disability insurance, social security, a minimum wage, and a basic standard of living.”²⁵³

While the history of rights in the USA is primarily based on the concept of individualism, Blau and Esparza delineated the logic of human rights as follows:

...Everyone has equal rights to enjoy political and civil freedoms; economic and social security; to commune with family; to education; and to benefit from scientific advances.

²⁴⁹ Judith Blau and Louis Edgar Esparza, *Human Rights: A Primer* (New York and London: Routledge, 2016): p. 5. This resource provides a human rights overview from a sociological standpoint, which is specifically focused on inequality and the role of the United States in a global society.

²⁵⁰ Blau and Esparza, *Human Rights: A Primer*, p. 5.

²⁵¹ James W. Nickel, *Making Sense of Human Rights*, (Singapore. Blackwell Publishing, 2015): p.12.

²⁵² Mark Frezzo, *The Sociology of Human Rights*, Malden, MA: Polity (2015) pp. 27-8.

²⁵³ Frezzo, *The Sociology of Human Rights*, p. 30.

We also have equal rights to self-determination; to a unique identity and personality; to take part in culture; and to express faith, spirituality, ideology, and conscience.²⁵⁴ Further, human rights may be thought of as social attributes that are essential functioning and protects these attributes.²⁵⁵ By naming and ensuring rights, a nation showcases how it values humanity. In contrast, when human rights are not named and affirmed, they can essentially be waived, as their protection is dependent upon their recognition.

Conversely, the waiving of either component (positive or negative) human rights is not simply “logically impossible,” but with destructive consequences, as the valuation of human rights is vital for humanity’s success. In accordance with this concept, Freedon stated, “We value the right to full expression and protection, provided that it is not detrimental to individual and social wellbeing because, unsurprisingly, we particularly value a world where human beings flourish.”²⁵⁶

The United States Constitution is primarily focused on negative rights (versus positive rights, such as access to wellbeing, economic security, education, and culture). This was due in part to the founding fathers’ perspective of having escaped what they believed to be an oppressive government in England. Negative rights establish limits; the government may not infringe upon the lives of its citizens, rather than providing systemic support or opportunities.²⁵⁷ In principle, it is the responsibility of the government at the national and local levels to guarantee negative rights to all persons. In practice, ensuring negative rights means that governments must check their own powers, primarily through the judiciary, but sometimes through the judiciary branch. For example, the US Department of Justice investigates civil rights violations perpetrated by federal, state, or local authorities, and issue that has presented itself periodically since the ratification of the Civil Rights Act in 1964 and the Voting Rights Act in 1965.

The Bill of Rights may have offered unprecedented recognition of the rights of white men within the USA; however, it left many parties behind, including people who were not white, and women. While its amendments have protected the political and civil rights of its citizens, the Bill of Rights is no longer suffices to recognize for positive rights. According to Blau and

²⁵⁴ Blau, *Human Rights: A Primer*, p. 4.

²⁵⁵ Michael Freedon, *Rights*, Minneapolis: University of Minnesota Press (1991), p. 7.

²⁵⁶ In addition, a relatively new focus is on that of international human rights, which do not exist simply within the boundaries of any given nation. Michael Freedon, *Rights*. Minneapolis: University of Minnesota Press (1991): p. 7.

²⁵⁷ Currie provides context for a basic understanding of positive and negative rights and the United States’ stance, which generally includes continuing support of the framers’ perspective that the government is in danger of providing too much, rather than too little, support for its citizens. David P. Currie, "Positive and Negative Constitutional Rights," *The University of Chicago Law Review* 53:3 (Summer, 1986): pp. 864-90.

Esparza, amendments to the Bill of Rights to specify human equality and other positive rights should have occurred decades ago.²⁵⁸ One amendment could be to correct unequal opportunities created by an educational system that remains divided by class and race. Blau and Esparza explained that

It is important to understand how anomalous the 1788 US Constitution is. Most constitutions were newly crafted in the last decades of the twentieth century when countries gained their independence from colonial powers. Other older constitutions—mainly those of European countries—were newly revised in the late twentieth or twenty-first centuries. These modern constitutions—of both young and old countries—include human rights and reflect the underlying philosophy and substantive focus of the UDHR. The United States is the notable exception.²⁵⁹

To make matters more complex, the USA's role in the global community as it relates to human rights is one fraught with contradictions. While initial drafts of the 1935 Social Security Act had included health, social, and work programs to support social and economic rights, this version was tabled in the interest of supporting business groups.²⁶⁰ In another attempt to secure positive rights (including education) for citizens of the USA, President Franklin Delanor Roosevelt in 1944 proposed a "Second Bill of Rights," which included right to a "useful and remunerative job; the right to adequate food, clothing, and recreation; the right to a decent home; the right to adequate medical care; the right to protection from insecurity that can accompany old age, disability, or unemployment; and the right to a good education."²⁶¹

The USA has also played a contradictory role as both an instigator of and a steward for human rights on an international scale, relying on exceptionalism as the basis for its participation in human-rights initiatives.²⁶² To explain the historical significance of its role as a champion and

²⁵⁸ Blau, *Human Rights: A Primer*, p. 27.

²⁵⁹ Blau, *Human Rights: A Primer*, p. 31.

²⁶⁰ Shareen Hertel and Kathryn Libal, *Human Rights in the United States: Beyond Exceptionalism* (New York: Cambridge University Press 2011), p. 47.

²⁶¹ Blau, "Human Rights: What the United States Might Learn," pp. 1127-8.

²⁶² Armaline et. al provide a comprehensive scaffold for understanding human rights from a contemporary sociological viewpoint. The Human Rights Enterprise explains the complex role of the USA; the treaties serving as instruments to fundamentally guarantee human rights and the responsibilities of states to willingly adhere to the treaties. Further, Armaline et. al explain the role of nongovernmental actors such as corporations and their relationship to governments. Finally, the book investigates the unfortunate perception of positive rights and the welfare state in the United States as related to individualism, the strange recognition of corporate rights as individual rights, and interconnected with race, class, and power. A factor, which cannot be ignored in terms of institutionalized racism, is the role of the corporation in our economy. Deemed within the fourteenth amendment as entitled to rights, corporate businesses and financial institutions are increasingly powerful economic actors with the motivation to create profit for shareholders above all and potentially at the expense of social, economic, and environmental factors of others.

an outlier for human rights internationally, the USA's former First Lady Eleanor Roosevelt supported the introduction of the 1948 Universal Declaration of Human Rights (UDHR). Although the proposal of the UDHR was driven, in part, by the involvement of the USA, the UDHR was not made a treaty because of the USA's objection to the inclusion of positive rights.

While the UDHR was not accepted as a treaty, its influence on the establishment of the International Bill of Rights (IBHR) in 1966 is indisputable,²⁶³ it was a conceptual cornerstone for ensuing events. While the UDHR had originally been intended to serve as the primary human rights document, it was split into two documents, the International Covenant on Civil and Political Rights (ICCPR) and International Covenant on Economic, Social, and Cultural Rights (ICESR).²⁶⁴ These documents define social and economic rights for all people: articles twenty-two through twenty-nine affirm rights including social security, economic, social and cultural rights, along with rights related to fair and equitable employment, rights to standard of living, education, culture, the arts and sciences, among others. Specifically, article twenty-six outlines the right to education, as it "asserts that education is a basic right and it strengthens understanding and tolerance."²⁶⁵ Additional international human rights are included in documents focused on the elimination of racial and gender discrimination.²⁶⁶

All members of the United Nations are expected to sign and ratify the ICCPR and ICESR, which have increased in number and depth of subject since their inception.²⁶⁷ However, the USA has served as an outlier and behaved notoriously by selectively signing and ratifying treaties. According to Blau:

Rarely does the United States ratify a human rights treaty, but when it does, it states that the treaty is not "self-executing;" that is, it does not apply to the United States. The United States has not ratified any human rights treaty without this qualifier, including the

²⁶³ Blau's 2016 article presented civil and political rights as guaranteed by the constitution for individuals and the previous lack of official recognition for universal human rights were established in the 1948 Universal Declaration of Human Rights (UDHR). The article cited former President of the United States Barack Obama's 2015 proclamation of Human Rights Day and Human Rights week as symbolically recognizing positive rights, such as food, housing, and national security as "extraordinary" as it marked the 67th anniversary of the UDHR measure passed on the same date. Blau, "Human Rights: What the United States Might Learn," pp. 1126-39.

²⁶⁴ Blau, *Human Rights: A Primer*, p. 4.

²⁶⁵ Blau, "Human Rights: What the United States Might Learn," p. 1128.

²⁶⁶ William Armaline, Davita Silfen Glasberg, and Baandana Purkayastha, *The Human Rights Enterprise* (Malden, MA: Polity, 2015), p. 5.

²⁶⁷ Zachary Elkins, Tom Ginsburg, and Beth Simmons, "Getting to Rights: Treaty Ratification, Constitutional Convergence, and Human Rights Practice," *Harvard International Law Journal* (2013), which published Elkins et al.'s article on the increasing number of human rights included in national constitutions since their inception and the manner in which they proliferate. The article cited international agreements as a factor to inspire an increasing number of countries to recognize rights, and incorporate them into laws, which require enforcement.

two covenants derived from the UDHR. Besides, the United States has not ratified any of the human rights treaties promulgated by the Organization of American States (OAS), and has ratified fewer International Labor Organization (ILO) Conventions (treaties) than any other country.²⁶⁸

The mixed message sent by the USA in its selective ratification of human rights treaties and refusal to amend its own constitution causes serious concern within our global society. These choices call into question the validity of the nation's human-rights practices. These self-executing caveats allow the USA to be selective within its own human-rights agenda. It clouds its future in terms of social and economic rights, in particular, as these are not supported by our Constitution. Finally, it makes the USA the exception to the rule, in which it is an outlier of questionable morality. Armeline et. al stated:

The US is the sole global hegemon and military superpower, while also perhaps one of the worst actors when it comes to direct and indirect involvement in the violation of human rights instruments and the undermining of international law, as illustrated through the sizeable literature on *American exceptionalism*...²⁶⁹

Understanding Positive and Negative Rights in the Context of Arts Education

Human rights are separately outlined in the ICCPR and ICESR, rather than within one human rights treaty as initially intended in the UDHR; this continues to confound even politicians and scholars. It would stand to reason that protections and entitlements should have equal standing in society, and that all citizens should have access to health care, education, and wellbeing. In fact, European citizens “accord equal status to positive and negative human rights, with the implicit understanding that negative rights are necessary but insufficient for citizens to lead good lives.”²⁷⁰ Mark Frezzo has explored the “paradoxical status of the US as both a pioneer and an outlier in social provisioning among welfare states.”²⁷¹ This could be because US citizens perceive positive rights to be privileges that are inessential and can be revoked during economic crises.²⁷²

²⁶⁸ Blau, *Human Rights: A Primer*, p. 4.

²⁶⁹ Armaline, et al., *The Human Rights Enterprise*, p. 15.

²⁷⁰ Frezzo, *The Sociology of Human Rights*, p. 52.

²⁷¹ Frezzo, *The Sociology of Human Rights*, p. 162.

²⁷² For another contemporary view about Human Rights, see Richard Falk's *Achieving Human Rights*, New York: Routledge, 2009.

For our purposes, the USA's affinity for negative rights versus positive rights could be seen as discriminatory, because so many are denied to people based on race, nationality, and gender. This denial of rights includes the right to education, and more specifically, the right to arts education. Is this acceptable? Nickel's *Making Sense of Human Rights* assesses the USA's guarantee to uphold only negative rights, concluding that "Although eighteenth-century rights-manifestos sometimes declared equality before the law, the reality in that era was that basic rights were denied to whole classes of people based on their race, nationality, and gender. Legal protections against discrimination are nineteenth- and twentieth-century developments."²⁷³

Although negative rights are embedded in our legal system and are intended to keep the government from infringing upon the lives of citizens, in some cases, the courts enforced civil rights over negative rights. For example, *Slaughter-House Cases*, *Shapiro v. Thompson*, *Douglas v. California*, and *Harper v. Virginia* illustrated the manner in which the courts enforced the 1866 Civil Rights Act.²⁷⁴ Based on those cases, the courts could legally uphold positive rights within the USA to support equitable arts education in the future.

Class and Race as Factors within Social and Economic Rights

As the USA sought allies in the Cold War of the 1950s it began addressing its role in racism and violating human rights.²⁷⁵ The process of developing a rubric for international human rights in the mid-twentieth-century was based on diverse groups working together to confront systemic racism in practice and theory.²⁷⁶ While the achievements of the following decades offered a measure for legally combatting individual criminal, as well as systemic racism, by couching the issue as civil rights this diminished the focus on social and economic rights.²⁷⁷ Eleanor Roosevelt's work with policymakers was cited as promoting principles rather than accountability, succeeding "at the expense of African-American rights."²⁷⁸ To clarify, in some cases civil-rights groups, such as the National Association for the Advancement of Colored People, whose interest was in human rights (including *both* positive and negative rights) found

²⁷³ Nickel, *Making Sense of Human Rights*, p. 12.

²⁷⁴ David P. Currie, "Positive and Negative Constitutional Rights." *The University of Chicago Law Review* 53, no. 3 (Summer, 1986): p. 884.

²⁷⁵ Armaline, *The Human Rights Enterprise*, p. 95.

²⁷⁶ Armaline, *The Human Rights Enterprise*, p. 92.

²⁷⁷ Armaline, *The Human Rights Enterprise*, pp. 104-105.

²⁷⁸ Armaline, *The Human Rights Enterprise*, p. 93.

themselves promoting civil rights (a negative right) to seek racial justice, rather than promoting economic and social rights (e.g. education), due to the alignment of the USA with political and civil rights (negative rights).²⁷⁹

The lack of guaranteed social and economic rights in the USA is a key factor in the unfair treatment of groups of people based on class and race, including the systemic inequity for students' educational experiences. Systemic racism is embedded in our social structure, due in part to our history of slavery, and this should be confronted by addressing social and economic rights categorically through the lens of civil and legal rights.²⁸⁰ In support of this argument, Armaline et al. stated that

[W]hile some of the most blatant racist structures of the early and mid-twentieth century were dismantled, new structures have been created and continue to lead to racial disparities in access to food, water, health, education, housing, jobs, voting rights, criminal justice (mass incarceration and the drug war specifically) and everyday experiences of racism.²⁸¹

New structures relating to racial disparities relate to systemic inequity in each of the above categories listed as disparities. According to Blau and Esparza, inequality is driven by a lack of affordable programs and services, noting that 2014 poverty rates for whites was at ten percent, compared with twenty-seven percent for blacks, and twenty-four percent for Hispanics. Further, minorities are at risk for higher rates of homelessness, early death, and food insecurity, yet less than ten percent of gross domestic income from the world's richest countries would be required to eliminate poverty in our global society.²⁸²

It is vital to understand human rights and the role of equality in guaranteeing quality of life for citizens. European programs recognize social rights via welfare programs and have

²⁷⁹ Armaline, *The Human Rights Enterprise*, p. 95.

²⁸⁰ Blau and Armaline stated on page twenty-eight "Another consequence of failing to revise and update the Constitution is that precedents accumulate and operate without any transparency whatsoever. The rights of corporations are a case in point: in 1886 US corporations became persons. The Supreme Court case of *Santa Clara v. Southern Pacific Railroad* involved questions of due process under the Fourteenth Amendment. The Court ruled that the railroad had the same rights as persons, setting the precedent that corporations have personhood privileges, which was further extended in 1906 in *Hale v. Henkel*, when the Court ruled that a broad subpoena for corporate documents would constitute unreasonable search and seizure in violation of a corporation's Fourth Amendment rights. Carl Mayer states that corporate rights under the Constitution dramatically expanded in the 1990s when the Supreme Court further elaborated on corporations' personhood rights while curtailing their legal responsibilities to workers, communities, consumers, and the environment."

²⁸¹ Armaline, *The Human Rights Enterprise*, p. 22.

²⁸² Blau, *Human Rights: A Primer*, p. 44.

established programs superior to those in the USA.²⁸³ UDHR defines freedom from poverty is a human right; however, in terms of societal guarantees, the USA offers a level of wellbeing to white people that is not afforded to other races.

Economic hardship disproportionately affects people who are not white.²⁸⁴ Similarly, policies uphold discriminatory conduct, which disproportionately affects people of color. An important clarifying measure includes decades-old welfare reform legislation: the Personal Responsibility and Work Opportunity Reconciliation Act of 1996 reduced lifetime welfare benefits as a misguided motivational maneuver. However, many welfare recipients were working but received poor pay. Furthermore, the welfare reform act overlooked children as welfare recipients with little or no control over their economic standing. Along with the working poor and the unemployed, this action primarily adversely impacted people of color, single mothers, and children.²⁸⁵ Armaline et al. stated that

Critical race theory has yet to develop a comprehensive theory of class...scholars address issues such as housing segregation in terms of both race and class, showing that black poverty is different than from almost any other kind. Real estate steering, redlining, and denial of loans and mortgages, especially after the end of World War II, prevented blacks from owning homes, particularly in desirable neighborhoods. It also excluded them from sharing in the appreciation of real estate property values that some eras have witnessed. Confinement to certain neighborhoods, in turn, limits where black and Latino parents may send their children to school and so perpetuates the cycle of exclusion from opportunities for upward mobility that have enabled so many poor whites to rise.²⁸⁶

Predatory lending in recent decades involved systemic racialized inequality and disparate foreclosure of homes by people of color due to the financial crisis.²⁸⁷ To be clear, predatory lending was targeted to specific populations. The ensuing loss of homeownership is cited as evidence of “racialized economic injustice” and a civil rights issue due to its economic

²⁸³ Blau, *Human Rights: A Primer*, p. 92.

²⁸⁴ According to Hertel et. al, “Human indignity is related to material inequality; the more unequal a society and the more the poor feel differentiated from the rich, the less likely the poor are to live lives of dignity.”²⁸⁴ Economic hardship impairs human dignity. This factors into every area of a citizen’s existence, both logistically and emotionally. These relate to damaged feelings of social worth and self-respect among other factors. Hertel, *Beyond Exceptionalism*, p. 30.

²⁸⁵ Armaline, *The Human Rights Enterprise*, p. 56.

²⁸⁶ Delgado, *Critical Race Theory: An Introduction*, pp. 120-1.

²⁸⁷ Armaline, *The Human Rights Enterprise*, p. 61.

injustice.²⁸⁸

The prism of the intersection of economic social, political, and civil rights is significant: economic justice continually affects other human rights issues, such as educational opportunity, access to adequate housing, and improvement of one's standard of living. Economic justice is the key to making civil, social, and political rights real and meaningful. And the security of the roof over one's head, without predators cynically engineering the eventual loss of that roof in the service of private profits, is an important part of economic justice.²⁸⁹

In terms of addressing positive and negative rights, racism and poverty are clearly interrelating factors in marginalizing the rights of individuals in the USA. A lack of access to quality education is evident for those in poverty in the USA. This is despite popular opinion that social goods such as education, health care, and opportunities for employment should be available to all.²⁹⁰ Governmental responsibilities relate to both morality and collective success within our society in a number of ways.

Recognition of human rights has created ideological norms and practical application for equalizing treatment of both individuals and groups in society.²⁹¹ In essence, laws establish norms, trigger behavior and create accountability mechanisms for citizens and society. In an international arena, however, it is important to note that the nations are responsible for oversight of their own practices; the international community does not enforce loyalty to the treaty by nation-states once they have been accepted.²⁹² To some degree, however, today's international community is bound by virtual and visual communications on a global scale that can point directly to human rights atrocities and require accountability.

²⁸⁸ Armaline et. al asserted: "Moreover, predatory lending is not only a violation of economic rights. Predatory lending has eroded the single most important source of people's access to wealth in the US: homeownership. And the dispossession has been most pronounced among people of color. Whiteness itself becomes property that can be translated to economic rights and economic profit (Beeman, Glasberg, and Casey 2010)." Armaline, *The Human Rights Enterprise*, p. 75.

²⁸⁹ Armaline, *The Human Rights Enterprise*, p. 75.

²⁹⁰ Hertel and Libal, *Human Rights in the United States: Beyond Exceptionalism*, 2011.

²⁹¹ Helen M. Stacy's 2009 book *Human Rights in the United States: Beyond Exceptionalism* offers historical reference, as well as a call to action to recognize social and economic rights for all people in the USA. Stacy outlined the right to education and the right to health as expectations of citizens from their governments. Stacy makes a call to action for an "institutional response" based on analysis of human rights and its effects on international relations and asserts the vital importance of law as a device, which affects customary, behavioral, and moral outcomes.

²⁹² Stacy stated: "Nation-states are both the strongest and the weakest link in the implementation of international human rights. While virtually every state in the world has signed the UN Charter and the UN Declaration of Human Rights and has committed its governments to putting those principles into legal effect, international human rights treaties have no *direct* legislative effect within most national legal systems." Stacy, *Human Rights for the 21st Century: Sovereignty, Civil Society and Culture*. (Stanford, CA: Stanford University Press 2009), p. 19.

According to Frezzo:

...there is no deep incompatibility between economic liberties and social rights... And there are numerous ways in which economic liberties and rights support each other. Having secure access to food, minimal health services, and basic education allows one to participate in the economic sphere and to use one's economic liberties. And having economic liberties means that people can promote their own survival and flourish through employment, agriculture, and commerce.²⁹³

While the USA neither recognizes nor protect positive rights, including education, many countries do support having positive rights; economic liberty and social rights are not mutually exclusive.

Classism and Racism as Factors in Education Inequity

Classism and racism are two interrelated factors within education inequity, and in particular they directly impact the reduction or elimination of the arts in schools when budget constraints require difficult decisions. I argue that the arts are not a nicety, nor an extra benefit to students; based on the evidence we have seen previously, they are one of the most successful vehicles for student achievement in school, work, and life. To eliminate opportunities for at-risk students to achieve in the arts amounts to suppression based on class and a civil-rights violation.

The individualism upon which our country was founded presumes equal opportunity for each citizen, but the nation's founders valued the lives of white men in particular. These two factors continue to negatively affect equal opportunities in our culture. Blau asserted that the challenges posed for people who were not white were insurmountable, stating: "the most rigid boundary was—and is—race. And although white people could enter and exit across class boundaries, blacks and Native Americans could not. The dynamics underlying racialization are more complex than we can pursue here; we simply wish to highlight that the defense of individualism is confounded with the systematic exclusion of nonwhites."²⁹⁴

This baseline inequality, coupled with the increase in economic inequality in America, allows some students in some communities to enjoy a well-rounded education including the arts, while other students' experiences include sub-par arts education programs or none at all. In cases such as these, Americans are prone to explaining inequity in terms of an individual's

²⁹³ Nickel, *Making Sense of Human Rights*, p. 138.

²⁹⁴ Blau, *Human Rights: A Primer*, p. 64.

promise, drive, and intellect, rather than examining the systemic inequity to blame for such a significant discrepancy. Blau stated: “To be sure, attitudes about work, personal responsibility, blameworthiness, and ever-lasting purgatory have changed since the Great Depression, but Americans are still likely to blame themselves, and not the system, for their poverty or unemployment.”²⁹⁵ While the top one percent of households in the USA boast more wealth than the lowest ninety percent of the population combined,²⁹⁶ outrage related to poverty as a violation of human rights in terms of capitalism and its effects appears to be insufficient or incompetent. Positive rights matter, because inequity impacts individuals, communities, and society. Hertel and Libal outline some of the challenges with poverty and inequality as follows:

The more unequal the society, the worse the educational attainment, the lower the adult literacy rate, and the higher rate of teenaged births. Rates of mental illness and incarceration are five times higher in the most unequal than least unequal societies. Even social problems like obesity, often attributed to lack of individual self-control or poor eating habits, correlate with poverty. The United States is not only by far the most unequal of all the OECD countries, but it also has the worst record on a host of social problems.²⁹⁷

Based on this research, USA is marginalizing the potential of its youth by refusing to recognize and enforce positive rights. In terms of education, I assert that if students are unable to attain an equitable education, they are less likely to overcome poverty and become upwardly mobile. As one example of the USA’s failure to educate all youth, poor students are ten times more likely to drop out of school than students from higher income families.²⁹⁸ In these ways, education relates not only the individual, but to our society as a whole through economics and citizenship. Frezzo asserted that

If a person is mired in poverty, he or she is appreciably less likely: to lead a long life; to be physically and mentally healthy throughout the life course; to receive the level of education, the vocational training, the amount of information, and the range of options necessary for him or her to develop his or her talents, skills, and identity...it is clear that a person’s longevity, capacity to develop fully as a person, and ability to lead a peaceful life are all severely compromised by poverty. In other words, poverty can be seen as a

²⁹⁵ Blau, *Human Rights: A Primer*, p. 91.

²⁹⁶ Blau and Esparza liken poverty to human rights atrocities such as rape: “Poverty is a violation of human rights, just as slavery, rape, and torture are violations of human rights...The contrasts between wealth and poverty are staggering. The richest 1 percent of US households has more combined wealth than the bottom 90 percent!” Blau, *Human Rights: A Primer*, pp. 67-77.

²⁹⁷ Hertel, *Human Rights in the United States: Beyond Exceptionalism* p. 32.

²⁹⁸ Hertel and Libal, *Human Rights in the United States: Beyond Exceptionalism*, p. 148.

condensation point for a number of human rights issues.²⁹⁹

Many of the USA's citizens agree that access to education is a valued asset in our communities and society: over eighty percent of Americans believe in the right of equal access to quality education.³⁰⁰ One could reason that a majority of citizens would then support alignment of this value (education as a positive right) as a right of equal standing to civil and political rights (negative rights).

Evidence related to educational inequity within the USA exists as outlined in the Gap Analysis. In many state reports this relates to rural and urban schools disproportionately. Students within these schools are not receiving an equitable, curricular and sequential arts education, and this is unacceptable. Unfortunately, the inequitable arts education is a symptom of a much more systemic problem: inequitable education for youth divided along lines of class and race. Some would recognize that in decades past inequity and inequality existed and acknowledge that civil rights measures were taken in part with an intent to eliminate racism. By examining Critical Race Theory³⁰¹, challenging privilege and preconception, one can better understand this pervasive racism and how it undermines many facets of life for people who are not white. For example, people who are not white suffer from significantly higher infant death rates, attrition rates, and lower income, assets, education, and life expectancy.³⁰² Anti-immigrant sentiments and propaganda campaigns based in race and specifically target minority groups against one another by using binary thinking.³⁰³ A common binary of white versus black can serve to reinforce even unconscious stereotypes, legal status, and privilege.³⁰⁴ The definition of

²⁹⁹Frezzo, *The Sociology of Human Rights*, pp. 139-40.

³⁰⁰Hertel and Libal, *Human Rights in the United States: Beyond Exceptionalism*, p. 148.

³⁰¹The authors provide an overview, which outlines critical race theory's early moments of clarity in the 1970's, its foundation built on critical legal studies and radical feminism, as well as new directions internally and externally within the school of thought. Relevant topics for this thesis included: speed of civil rights law and enforcement; civil rights gains related to white self-interest; income, assets, and education gaps between whites and nonwhites; the power of unified groups to make change; binary thinking and the definition of whiteness; white privilege, class, and economic democracy.

³⁰²Delgado, *Critical Race Theory: An Introduction*, p. 47.

³⁰³"In addition to pitting one minority group against another, binary thinking can induce a minority group to identify with whites in exaggerated fashion at the expense of other groups. For example, early in one state's history, Asians sought to be declared white so that they could attend schools for whites and not have to go to ones with blacks." Delgado, *Critical Race Theory: An Introduction*, p. 80.

³⁰⁴Delgado, *Critical Race Theory: An Introduction* 84-5.

"In the semantics of popular culture, whiteness is often associated with innocence and goodness. Brides wear white on their wedding day to signify purity. "Snow White" is a universal fairy tale of virtue receiving its just reward. In talk of near-death experiences, patients almost always report a blinding white light,

whiteness has changed throughout history to become more inclusive to non-black groups formerly excluded, including people of Irish, Italian, and Jewish heritage.³⁰⁵ In current academic studies, it is evident that opportunities exist within the white community for networking, considerations, and even favors, which are exclusive to its population.³⁰⁶ Moreover, critical analysis of standardized testing cites classism within the questions as they relate to familiarity with norms from white culture.³⁰⁷ Some have suggested that lessening support for social and economic rights via measures such as welfare, public education, and progressive income tax is due to the incorrect perception that non-whites disproportionately receive their benefits. Unfortunately, society “tolerates poverty and blighted prospects for outsider groups.”³⁰⁸

Varying educational opportunities relates to the cyclical and systemic oppression of minority communities; the arts shape our culture, and if students are not able to communicate in arts disciplines, their voices may never be heard. Emphasizing the inequity of participation in the arts for minority communities, Kraehe et al. stated the following:

Social and cultural participation are shaped by vastly unequal relations of economic and political power that limit the possibility for genuine representation of the aesthetics, practices, ideologies, and desires of minoritized communities. Such inequalities tend to privilege the dominant perspectives, creating a distorted and distorting social framework that renders the voices of non-dominant groups inaudible and unrecognizable.³⁰⁹

perhaps a projection of a hoped-for union with a positive and benign spiritual force. In contrast, darkness and blackness often carry connotations of evil and menace... We speak of a black gloom. Persons deemed unacceptable to a group are to be blackballed or blacklisted. Villains are often depicted as swarthy or wearing black clothing. Whiteness is also normative; it sets the standard in dozens of situations. It may even be a kind of property interest. Other groups, such as American Indians, Latinos, Asian Americans, and African Americans, are described as nonwhite. That is, they are defined in relation or opposition to whiteness—that which they are not.”

³⁰⁵ Delgado, *Critical Race Theory: An Introduction*, p. 86-7.

“Another aspect of the construction of whiteness is the way certain groups have moved in and out of the white race. For example, in our history Irish, Jews, and Italians were considered nonwhite—that is, on a par with African Americans. Over time, they earned the prerogatives and social standing of whites by a process that included joining labor unions, swearing fealty to the Democratic Party, and acquiring wealth, sometimes by illegal or underground means. Whiteness, it turns out, is not only valuable; it is shifting and malleable.”

³⁰⁶ “Scholars of white privilege write that white people benefit from a system of favors, exchanges, and courtesies from which outsiders of color are frequently excluded, including hiring one’s neighbors’ kids for summer jobs, a teacher’s agreement to give a favored student an extra-credit assignment that will enable him or her to raise a grade of B+ to A-, or the kind of quiet networking that lands a borderline candidate a coveted position.” Delgado, *Critical Race Theory: An Introduction*, p. 88.

³⁰⁷ Delgado, *Critical Race Theory: An Introduction*, p. 121.

³⁰⁸ Delgado, *Critical Race Theory: An Introduction*, p. 123.

³⁰⁹ Amelia M. Kraehe, Joni B. Acuff, and Sarah Travis. "Equity, the Arts, and Urban Education: A Review." *The Urban Review* 48 (Feb., 2016): p. 223.

The right to education is unmistakably included within treaties about human rights. As it does in many cases, the USA simply chooses to operate under its own auspices, which do not necessarily agree with the rest of the world. While Frezzo assessed governments to consider: “Do available educational resources give people good opportunities to learn the skills necessary for survival, health, functioning, citizenship, and productivity?”³¹⁰ the USA simply does not guarantee the right to education in any capacity. Article twenty-six within the universal declaration requires that education be “free and compulsory” with “the right to basic education focuses on literacy, numeracy, and preparation for social participation, citizenship, and economic activity.”³¹¹ Arguably, all citizens should have the right to a free education, which is offered to all youth in order to gain the knowledge and skills for life. In addition to academic subjects, an education should train youth for wellness and participation in society as citizens, including economic competence.”³¹²

Advocacy for Arts Education’s Rightful Place as a Human Right within our Democracy

If education is a human right, arts education is also a human right.³¹³ Inequitable access to arts education offers the benefits of increased wellbeing only to some students, upward mobility, and an appropriate means for societal engagement for youth. This has been touted by politicians on both sides of the partisan divide and education experts (as a contemporary civil rights issue), including acknowledgement from Former Presidents Barack Obama and George W. Bush, Former Secretary of Education Arne Duncan and the president of National Association for Music Education, who stated, “If arts education is a core subject, and poor students are being systematically denied the opportunity for arts learning, then those students’ civil rights are being violated.”³¹⁴ Recognizing many barriers to success for arts education, we know that standardized

³¹⁰ Nickel, *Making Sense of Human Rights*, p. 140.

³¹¹ Nickel, *Making Sense of Human Rights*, p. 140.

³¹² Nickel, *Making Sense of Human Rights*, p. 141.

³¹³ Blau asserted, “There is remarkable agreement about what human rights are. Regardless of the cultural, societal, or national context, they assert the primary importance of ensuring the well-being and dignity of everyone and protecting the vulnerable.” Blau, “Human Rights: What the United States Might Learn,” p. 1134.

³¹⁴ Shuler highlighted proactive education leaders, who have contributed to the publication and the field with innovation and an eye on advocacy. Describing the challenges with arts education as it relates to the Secretary of Education Arne Duncan, *No Child Left Behind*, *Race to the Top*, and quasi-federal initiatives, Shuler also cited the need for artistic expression and a call to arts education leaders to recognize the past and embrace the future. Shuler

testing, a focus on core curriculum, course weighting, and many other factors hinder success for arts education programs in schools based on the evidence revealed in the Gap Analysis.

However, stakeholders who value the arts can make a difference by sharing their perspectives. From parents to principals, districts are ultimately made up of people. By appropriately advocating and sharing the benefits of an arts education for youth, those who value arts education can help improve the lives of youth in inequitable situations across the country. As individuals who believe in the value of the arts to engage their communities, they can simultaneously reach out to legislators and share the rationale for maintaining legal support for arts education in policy. By showcasing that community support, those who believe in the value of arts education can exponentially cultivate support and leverage monetary, political, and participatory support.³¹⁵ Arts education also has the capacity to promote democratic ideals, as Kerry Freedman explains:

One of the most quoted statements ever written by an American is the following: We hold these Truths to be self-evident, that all [people] are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the Pursuit of Happiness. The beginning of the second paragraph of the United States Constitution (with my small adaptation) states the reason why the visual arts and art education are necessary in a democracy. If we view art and art education as aids to making life meaningful, as reflections of liberty, and as means through which people might pursue constructive forms of happiness, art education is a sociopolitical act.³¹⁶

Advocates must lobby for the support of stakeholders with the intended outcome to provide equitable education, including comprehensive arts education, for all youth in the USA.

asked eleven pivotal questions relating to arts education, ranging from technological issues and career prep to policymakers and assessment/testing/testing-industrial complex. Recommendations included: embracing alternative populations and interests; empowering students; redesigning pre-service training, and developing assessments. These must be done with an eye on advocacy and an aim to produce “a more artistically literate, engaged, and supportive citizenry.” Scott C. Shuler, "From Retrospective to Proactive: Creating the Future that Students Need." *Arts Education Policy Review* 115:1 (Jan., 2014): p. 91.

³¹⁵ Linnea Rademaker examined and assessed the actions of one advocacy group with a focus on the concepts of marketing, creative economy, community arts education, and implication for K-12 policy changes. Arguing that community support for the arts can affect public policy, Rademaker suggested policy opportunities for K-12 education, including high school graduation requirements, inclusion of the arts in standardized testing and career counseling at the high school level. Rademaker urged policymakers to recognize arts exposure versus arts education; cited arts education professionals as the appropriate source for content and pedagogy; and encouraged K-12 educators and administrators to collaborate with arts advocacy organizations. Linnea L. Rademaker, "An Arts Advocacy Group Performs Community Arts Education: Community Development with Implications for K-12 Arts Education Policymaking." *Arts Education Policy Review* 108:3, p. 31.

³¹⁶ Kerry Freedman, "Social Perspectives on Art Education in the U. S.: Teaching Visual Culture in a Democracy," *Studies in Art Education* 41:4 (2000): p 326.

This should include fully resourced schools and classrooms with dedicated certified arts specialists, as well as specific time, space, and supplies allotted for instruction.³¹⁷ Targeted stakeholders should include each concentric ring within Americans for the Arts' Field Guide, including students, parents, teachers, administrators, legislators, and more. A large-scale national arts education advocacy campaign should be launched, which educates each of these parties at a local level to better understand the benefits of an arts education; the legal, civil, and human rights components of arts education; and the message that the arts are not an unaffordable luxury in poor schools, they are a necessity in a child's education, and a civil rights issue in communities across the country. The arts are worth fighting for, as they serve as a vehicle for success for students in school, work, and life. Kraehe et al asserted that arts equity has both ethical and an economic concern, stating:

The arts matter for urban education not because all students will or should become professional artists. An education in and through the arts enables students to acquire forms of institutionally valued cultural capital...and to sustain cultural resources arising in local communities... If bereft of the arts, children and youth experience an educational injustice whereby their future abilities to participate equally in the economic, cultural, and civic life of society are undermined.³¹⁸

Stakeholders can become advocates by better understanding the benefits of arts education, the merits of equality, and the racism perpetuated by allowing inequity within arts education. I will share next steps within my research and make suggestions to the field for additional areas of potential progress for arts education as a fundamental right for youth, including the suggestion for legislators to recognize positive rights through amendments to the Bill of Rights to ensure an equitable education including the arts for all youth in the USA.

³¹⁷Amelia M. Kraehe, Joni B. Acuff, and Sarah Travis. "Equity, the Arts, and Urban Education: A Review." *The Urban Review* 48 (Feb., 2016): pp. 222-3. "One dimension of equity is distribution of resources. It refers to the allocation of material and human assets needed to create conditions for a quality arts education. Attention to distributive forms of arts equity reveals not only the difference in quantity of resources but also the quality and manner in which supplies, equipment, space, time, and trained art instructors are provided (Darden and Cavendish 2012)."

³¹⁸ Kraehe et al. provided an overview of academic and gray research relating to equity in and through the arts education. Kraehe et al examined six dimensions of educational equity, including: access, effects, transformation, distribution of resources, recognition and participation. Ultimately, the reviewers recommended a comprehensive equity audit for urban public schools and cultural sectors; coordination among professional organizations, advocacy groups, and funders to better protect the rights of youth to experience the arts; and additional research relating to equity in arts education. Kraehe et al., "Equity, the Arts, and Urban Education," p. 222.

CONCLUSION

The arts serve as a fundamental part of our societal norms in the USA. They provide a vehicle for communication and self-expression for individuals; they essentially help us to better understand others and ourselves. Research proves that students exposed to the arts enjoy enhanced lives via improved academic performance and long-term quality of life. Arts programs benefit not only students; they also benefit schools through reduction of attrition rates and increased parental engagement. Support for arts education is warranted based the merit of arts instruction and learning within each of the disciplines of visual art, music, theatre, dance, and media arts. In addition to their intrinsic value, a compelling argument for an arts education for youth in the USA also includes our societal need to train students to communicate as citizens with an understanding of the arts. This in turn affects families, schools, and communities.³¹⁹ A vital component of public education, the arts are recognized as a legal right for all underage citizens in the USA, and examples of unequal access based on class and race lead to the argument that arts education access is a social justice issue. By allowing for the arts to be reduced or eliminated within schools or districts, unjust conditions for students eliminate opportunities for students to use the arts as a vehicle to overcome poverty.

This thesis is a call for action curricular, sequential arts education provided by arts specialists. Introducing, strengthening, or re-incorporating the arts in schools can be achieved through building awareness, advocacy measures, and developing strategic partnerships.³²⁰ Arts education advocacy at its best includes compelling arguments made by varying stakeholders,

³¹⁹ Figure 11 illustrates the roles of stakeholders with the student at the center of the illustration. This tool helps advocates to gain understanding of the interconnectedness of roles within arts education. For more information, see the Arts Education Field Guide, <http://www.americansforthearts.org/by-program/networks-and-councils/arts-education-network/tools-resources/arts-education-field-guide>.

³²⁰ Katie Carlisle's research-based perspective related to partnerships in arts education, highlighted research findings relating to the benefits for student development. Carlisle cited the advent of the Arts Education Partnership in 1995, including over 100 nonprofit organizations, as a large-scale partnership and examines a case study of middle school students. (Catterall and Waldorf 1999; Catterall, Chapleau, and Iwanaga 1999; Corbett et al. 2001). Arts education partnerships also provide students with access to performance-based models of thinking, social, and personal skills within real-world contexts (AEP 1999). Deasy and Stevenson (2005) argue that student engagement in arts education partnerships moves students from being passive receivers to active creators, empowering them to play a fuller role in their creative learning." Katie Carlisle, "Arts Education Partnerships: Informing Policy through the Development of Culture and Creativity within a Collaborative Project Approach." *Arts Education Policy Review* 112:3 (June 2011): pp. 144-5.

including students, parents, elected officials, and administrators.³²¹ Although the concept of education as a civil right is not new,³²² this call to action relates specifically to arts education as a legal and civil right, its tenuous role within education for youth, and its potential for reduction or elimination in schools and districts. When advocates like parents, students, teachers, administrators, and community members “dissolve boundaries” and make connections between art and life, the arts can move beyond a mode of survival and into recognition as relevant and vital in schools and communities.³²³ Unfortunately, those who believe in the value of the arts in students’ lives may not have the tools or resources to impress upon others the importance of the arts in schools in the USA.³²⁴

In addition to providing advocacy training and engagement opportunities for stakeholders

³²¹ Involvement of community and parental organizations benefits arts programs at both elementary and secondary schools. Further, Miksza recommends that administrators attend events, as this raises awareness of needs for arts programs. Finally, involving art specialists in leadership roles significantly increased reports of adequate resources. Peter Miksza, "Arts Education Advocacy: The Relative Effects of School-Level Influences on Resources for Arts Education," *Arts Education Policy Review* 114:1 (Jan., 2013): p. 30.

³²² Frezzo outlined the role of groups such as the Southern Christian Leadership Conference and the Student Nonviolent Coordinating Committee as pivotal within the civil rights movement in the USA; they challenged institutional racism in the South and produced the Civil Rights Act of 1964 and the Voting Rights Act of 1964. “Using marches, sit-ins, freedom rides, and other direct action tactics, such SMOs challenged the racist laws and practices that preserved segregation, disenfranchisement, job and housing discrimination, and other human rights abuses across the South.” Frezzo, *The Sociology of Human Rights*, p. 23. Frezzo asserted that such groups affected equal access to education, as well as voting rights, and career opportunities for African Americans. “Notwithstanding differences in philosophy, strategy, objectives, organizational structure, membership, and constituency, such SMOs participated in the national legislation to institutionalize such civil and political rights as the right to use public spaces, the right to equal access to education, and the right to vote for African Americans... Once implemented, the Civil Rights Act and the Voting Rights Act helped to alter power relations for providing for greater personal security and freedom, educational and career opportunities, and voting rights for African Americans.” Frezzo, *The Sociology of Human Rights*, p. 23.

³²³ Berglin, Jacob. "An Interview with Olivia Gude about Connecting School and Community Arts Practice." *Arts Education Policy Review* 118:1 (Jan., 2017): p. 63.

³²⁴ According to Miksza, theoretical models for arts education advocacy policy are available within arts education literature via 2010 and 2011 publications by Kos and Aguilar, respectively, but little is available in terms of models for best practices for arts education advocacy. More research related to influences and how advocacy yields successes is recommended. By studying hundreds of school districts in the USA in the 1990s, which had provided notably outstanding arts education programs, *Gaining the Arts Advantage* produced by the President’s Committee on the Arts and the Humanities and Arts Education Partnership reported that support from the community at large positively impacted the success of arts education programs. Miksza summarized:

“The following factors are also described as important for establishing comprehensive arts education: a supportive school board, supportive administrators (principal, superintendent), consistency in school leaders over time, an arts coordinator who takes leadership roles in district policy, artist teachers dedicated to professional development, strong parent–school relations, foundational elementary arts programs, opportunities for students to participate in specialized programs yielding high levels of achievement, school personnel who are aware of state and federal policy and can take advantage of opportunities from outside sources (particularly for funding), a sense of comprehensive vision for arts education, and a dedication to continuous improvement.”

Miksza, “Arts Education Advocacy,” p. 26.

within arts education, I recommend specifically training preservice educators and incorporating a segment on the value of the arts with advocacy messaging on how to reach students, parents, other teachers, and administrators. In addition, recommended preservice training should include additional exposure to arts disciplines for non-arts specialists (i.e. classroom teachers), in order to increase awareness, deepen knowledge of the subject matter, and offer opportunities for non-arts specialists to collaborate in the future with arts specialists. Implications for future research should include isolating how to better engage and train these demographics to influence the availability of resources for arts in a K-12 setting.³²⁵ Additional research to establish exemplary accountability measures for support of arts education would bolster efforts toward a successful value proposal for all stakeholders.

In many ways, nations are defined by the value that they place on human rights. The lack of protection for positive rights in the USA should be of grave concern to all and should have been remedied in the mid-twentieth century during the time when human rights treaties were being created and approved. People of all socioeconomic levels, races, genders, and abilities should work together to promote the need to support positive rights in the USA, as they are enjoyed within most parts of the developed world. The American government should have a constitutional responsibility to support all students in their learning and to guarantee their legal, civil, and human right to an education, specifically a quality arts education. The ultimate goal should be an amendment to the United States Constitution recognizing education as a human right.

Unfortunately, the USA is in many ways a republic riddled by complacency. Perhaps unsurprisingly, Americans are not particularly well versed in the concept of human rights; studies reveal that Americans believe they are entitled to them, but disagree with the concept that the government should guarantee them.³²⁶ For those who are aware of the history and outlying nature of the nation, a call to action is imminent. In terms of supporting human rights despite the lack of constitutional mandate, we can examine the civil rights movement for examples of successful amendments. However, if we truly care about all people and their rights, we must look to stakeholders in the effort toward establishing education as a human right, just as we seek the support of stakeholder in arts education advocacy efforts. By examining how NGOs and

³²⁶ Blau, "Human Rights: What the United States Might Learn," p. 1132.

governments at a state and local level can influence policy at a national level, we can promote action. Local decision-making and implementation are key in realizing and adhering to human rights; it is important to recognize that local, state, and national governments impact one another and must work in conjunction with civil society, as well.³²⁷

By establishing the needs of all people, along with equal access to education and economic opportunities, top the list of ways to empower people and to reduce power-driven wealth.³²⁸ As evidenced in the women's and civil rights movements, large unified groups can make change and positively impact society, even if all participants do not agree on exactly the same tenets for improvement within our democracy.³²⁹ Each of the rights, which have been gained throughout history for marginalized populations in our country, have been achieved through activism.³³⁰

Accountability plays an important role in the success of any given initiative. It is important to make a distinction that the state is different than government in that the government signifies people within the state, who supervise and hold accountable policy and practices such as human rights. The state, on the other hand, refers to a more institutionalized version of politics, which relates to legislative and elective processes, and which is not "To illustrate, ratified human rights instruments might be in place, but their implementation ultimately depends on the agency of individuals in all branches of government to employ human rights practice and make them work."³³¹

Grassroots organizations and NGOs such as Human Rights Network, which includes over three hundred members, can confront social justice issues by compiling information, creating connections, and pooling resources.³³² The important issue of financial resources can also be addressed by philanthropic support such as Ford Foundation and many others, and universities can contribute with both financial and academic resources for research and advocacy.³³³ The Social Science Research Council's long-term project will evaluate the Human Development Index (HDI) throughout the world. Frezzo stated:

These scholarly innovations hold great potential for policymaking to combat poverty, and

³²⁷ Hertel and Libal. *Human Rights in the United States*, p. 89.

³²⁸ Nickel, *Making Sense of Human Rights*, p. 133.

³²⁹ Delgado, *Critical Race Theory: An Introduction*, p. 63.

³³⁰ Armaline, et al., *The Human Rights Enterprise*, p. 87.

³³¹ Armaline, *The Human Rights Enterprise*, p. 23.

³³² Hertel and Libal. *Human Rights in the United States*, p. 13.

³³³ Hertel and Libal, *Human Rights in the United States*, p. 14.

such attendant problems such as insufficient access to healthcare and education. Current social scientific thinking on the issue of development, conceived as investment in infrastructure, public health and hygiene, selected industries, and agriculture to improve the material conditions of a nation-state, harbors profound implications not only for the theory and practice of human rights, but also for the ongoing debate on global governance.³³⁴

Ultimately, human rights are much more than a concept. They take shape within society as legislation, treaties, in actions and interactions. Human rights must be incorporated as an integral part of our nation's constitution, and this must be achieved by mobilizing all stakeholders in this very important matter.

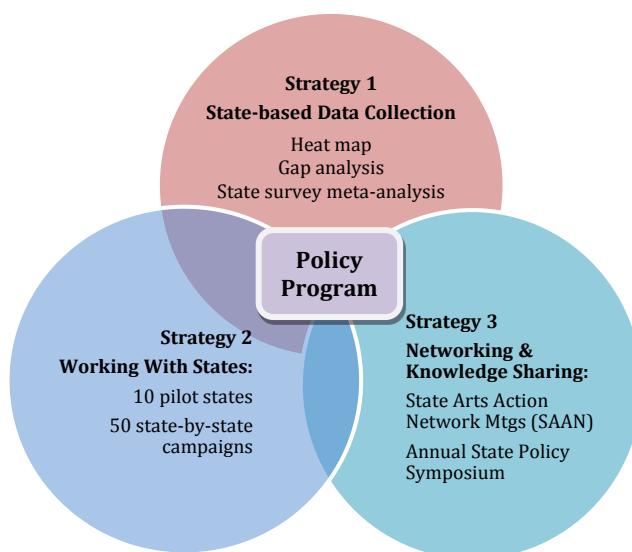
³³⁴ Frezzo, *The Sociology of Human Rights*, p. 155.

FIGURES & TABLES

Americans for the Arts' State Policy Pilot Program Policy vs. Practice Gap Analysis



Americans for the Arts' State Policy Pilot Program aims to influence implementation of federal mandates at the state level; expand state support of arts education in policy and appropriations; and impact local access to arts programs and instruction for students. The State Policy Pilot Program has three main strategies, outlined below:



Gap Analysis Overview

Starting in 2013, Americans for the Arts began three distinct projects to collect data that will help inform the ongoing work of the State Policy Pilot Program, as well as share vital information with the field about what is happening at the state level in arts education. One of the projects is a “Gap Analysis” to see where policy differs from practice.

Currently the most information we have about arts education state policy comes from ArtScan, a database managed by the Arts Education Partnership. However, this policy database does not make determinations of how effective these policies are; which policies are being implemented; or what constitutes good policy language.

The Gap Analysis will help the field gain a greater understanding of trends and influences in arts education by comparing and contrasting policies currently in the ArtScan database and through in-depth interviews with state level leaders. The information gleaned from both the review and the interviews will provide policy makers

Fig. 1. Americans for the Arts' State Policy Pilot Program, Policy vs. Practice Gap Analysis, <http://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/sp3-gap-analysis-project-handout> (accessed June 19, 2017). P. 1.

	Arts as a Core Academic Subject	Elementary and Secondary Arts Education Standards		Arts Education Instructional Requirement – Middle School		Arts Requirements for High School Graduation		Arts Education Assessment Requirements		Licensure Requirements for Non-Arts Teachers		State Arts Education Grant Program or School for the Arts	
		Early Childhood Arts Education Standards	Arts Education Instructional Requirement – Elementary School	Arts Education Instructional Requirement – High School	Arts Alternatives for High School Graduation	Arts Education Requirements for State Accreditation	Licensure Requirements for Arts Teachers						
Alabama	•	•	•	•	•	•	•	•	•	•	•	•	
Alaska		•	•										
Arizona	•	•	•	•	•	•	•	•	•	•	•	•	
Arkansas				•	•	•	•			•		•	
California	•	•	•	•	•	•	•	•			•	•	
Colorado		•	•			•		•			•	•	
Connecticut		•	•	•	•	•	•	•			•	•	
District of Columbia		•	•				•				•	•	
Delaware		•	•	•	•	•					•	•	
Florida		•	•	•	•	•	•			•	•	•	
Georgia	•	•	•	•	•	•	•	•			•	•	
Hawaii		•	•				•	•					
Idaho			•	•	•	•	•	•			•	•	
Illinois	•	•	•	•	•	•	•	•			•	•	
Indiana		•	•	•	•	•	•			•	•	•	
Iowa		•	•	•	•	•	•			•	•	•	
Kansas		•	•	•	•	•	•			•	•	•	
Kentucky	•	•	•	•	•	•	•	•			•	•	
Louisiana	•	•	•	•	•	•	•	•			•	•	
Maine	•	•	•	•	•	•	•			•	•	•	
Maryland	•	•	•	•	•	•	•	•			•	•	
Massachusetts	•	•	•	•	•	•	•	•			•	•	
Michigan		•	•				•				•	•	
Minnesota	•		•	•	•	•	•	•			•	•	
Mississippi	•	•	•	•	•	•	•	•			•	•	
Missouri			•	•	•	•	•			•	•	•	
Montana		•	•	•	•	•	•	•			•	•	
Nebraska	•	•	•	•	•	•	•			•	•	•	
Nevada		•	•	•	•	•	•	•			•	•	
New Hampshire	•	•	•	•	•	•	•	•			•	•	
New Jersey	•	•	•	•	•	•	•	•			•	•	
New Mexico	•	•	•	•	•	•	•	•			•	•	
New York		•	•	•	•	•	•	•			•	•	
North Carolina	•	•	•	•	•	•	•	•			•	•	
North Dakota	•	•	•	•	•	•	•	•			•	•	
Ohio		•	•	•	•	•	•	•			•	•	
Oklahoma	•	•	•	•	•	•	•	•			•	•	
Oregon	•	•	•	•	•	•	•	•			•	•	
Pennsylvania		•	•	•	•	•	•	•			•	•	
Rhode Island	•	•	•	•	•	•	•	•			•	•	
South Carolina	•		•	•	•	•	•	•			•	•	
South Dakota		•	•	•	•	•	•	•			•	•	
Tennessee		•	•	•	•	•	•	•			•	•	
Texas	•	•	•	•	•	•	•	•			•	•	
Utah	•	•	•	•	•	•	•	•			•	•	
Vermont		•	•	•	•	•	•	•			•	•	
Virginia	•	•	•	•	•	•	•	•			•	•	
Washington	•	•	•	•	•	•	•	•			•	•	
West Virginia		•	•	•	•	•	•	•			•	•	
Wisconsin		•	•	•	•	•	•	•			•	•	
Wyoming	•	•	•	•	•	•	•	•			•	•	
TOTAL	27	45	50	45	45	44	26	19	17	17	35	43	20

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Fig. 2. Arts Education Partnership State of the States 2015, <http://www.aep-arts.org/wp-content/uploads/State-of-the-States-2015.pdf> (accessed June 19, 2017).

	Arts as Core Academic Subject	Early Childhood Arts Education Standards	Arts Ed Instructional Requirement Elementary	Arts Ed Instructional Requirement High School	Arts Ed Instructional Requirement Middle School	Arts Ed Instructional Requirement High School	Arts Alternatives for High School Graduation	Arts Ed Requirements for State Accreditation	Licensure Requirements for Arts Teachers	Licensure Requirements for Non-Arts Teachers	State Arts Ed Grant Program or School for Arts		
		Elementary & Secondary Arts Education Standards	Arts Ed Instructional Requirement Middle School	Arts Requirements for High School Graduation	Arts Ed Assessment Requirements	Licensure Requirements for Non-Arts Teachers	State Arts Ed Grant Program or School for Arts						
Alabama	•	•	•	•	•	•	•	•	•	•	•		
Alaska	•	•	•	•	•	•	•	•	•	•	•		
Arizona	•	•	•	•	•	•	•	•	•	•	•		
Arkansas	•	•	•	•	•	•	•	•	•	•	•		
California	•	•	•	•	•	•	•	•	•	•	•		
Colorado	•	•	•	•	•	•	•	•	•	•	•		
Connecticut	•	•	•	•	•	•	•	•	•	•	•		
District of Columbia	•	•	•	•	•	•	•	•	•	•	•		
Delaware	•	•	•	•	•	•	•	•	•	•	•		
Florida	•	•	•	•	•	•	•	•	•	•	•		
Georgia	•	•	•	•	•	•	•	•	•	•	•		
Hawaii	•	•	•	•	•	•	•	•	•	•	•		
Idaho	•	•	•	•	•	•	•	•	•	•	•		
Illinois	•	•	•	•	•	•	•	•	•	•	•		
Indiana	•	•	•	•	•	•	•	•	•	•	•		
Iowa	•	•	•	•	•	•	•	•	•	•	•		
Kansas	•	•	•	•	•	•	•	•	•	•	•		
Kentucky	•	•	•	•	•	•	•	•	•	•	•		
Louisiana	•	•	•	•	•	•	•	•	•	•	•		
Maine	•	•	•	•	•	•	•	•	•	•	•		
Maryland	•	•	•	•	•	•	•	•	•	•	•		
Massachusetts	•	•	•	•	•	•	•	•	•	•	•		
Michigan	•	•	•	•	•	•	•	•	•	•	•		
Minnesota	•	•	•	•	•	•	•	•	•	•	•		
Mississippi	•	•	•	•	•	•	•	•	•	•	•		
Missouri	•	•	•	•	•	•	•	•	•	•	•		
Montana	•	•	•	•	•	•	•	•	•	•	•		
Nebraska	•	•	•	•	•	•	•	•	•	•	•		
Nevada	•	•	•	•	•	•	•	•	•	•	•		
New Hampshire	•	•	•	•	•	•	•	•	•	•	•		
New Jersey	•	•	•	•	•	•	•	•	•	•	•		
New Mexico	•	•	•	•	•	•	•	•	•	•	•		
New York	•	•	•	•	•	•	•	•	•	•	•		
North Carolina	•	•	•	•	•	•	•	•	•	•	•		
North Dakota	•	•	•	•	•	•	•	•	•	•	•		
Ohio	•	•	•	•	•	•	•	•	•	•	•		
Oklahoma	•	•	•	•	•	•	•	•	•	•	•		
Oregon	•	•	•	•	•	•	•	•	•	•	•		
Pennsylvania	•	•	•	•	•	•	•	•	•	•	•		
Rhode Island	•	•	•	•	•	•	•	•	•	•	•		
South Carolina	•	•	•	•	•	•	•	•	•	•	•		
South Dakota	•	•	•	•	•	•	•	•	•	•	•		
Tennessee	•	•	•	•	•	•	•	•	•	•	•		
Texas	•	•	•	•	•	•	•	•	•	•	•		
Utah	•	•	•	•	•	•	•	•	•	•	•		
Vermont	•	•	•	•	•	•	•	•	•	•	•		
Virginia	•	•	•	•	•	•	•	•	•	•	•		
Washington	•	•	•	•	•	•	•	•	•	•	•		
West Virginia	•	•	•	•	•	•	•	•	•	•	•		
Wisconsin	•	•	•	•	•	•	•	•	•	•	•		
Wyoming	•	•	•	•	•	•	•	•	•	•	•		
YES	27	49	50	45	45	44	26	19	17	17	36	43	20
NO	24	2	1	6	6	7	25	32	34	34	15	8	31

Fig. 3. Arts Education Partnership State of the States 2016, <http://www.ecs.org/ec-content/uploads/2016-State-of-the-States-of-Art.pdf>, (accessed June 19, 2017).

Figure 2: Three Partners Working Together

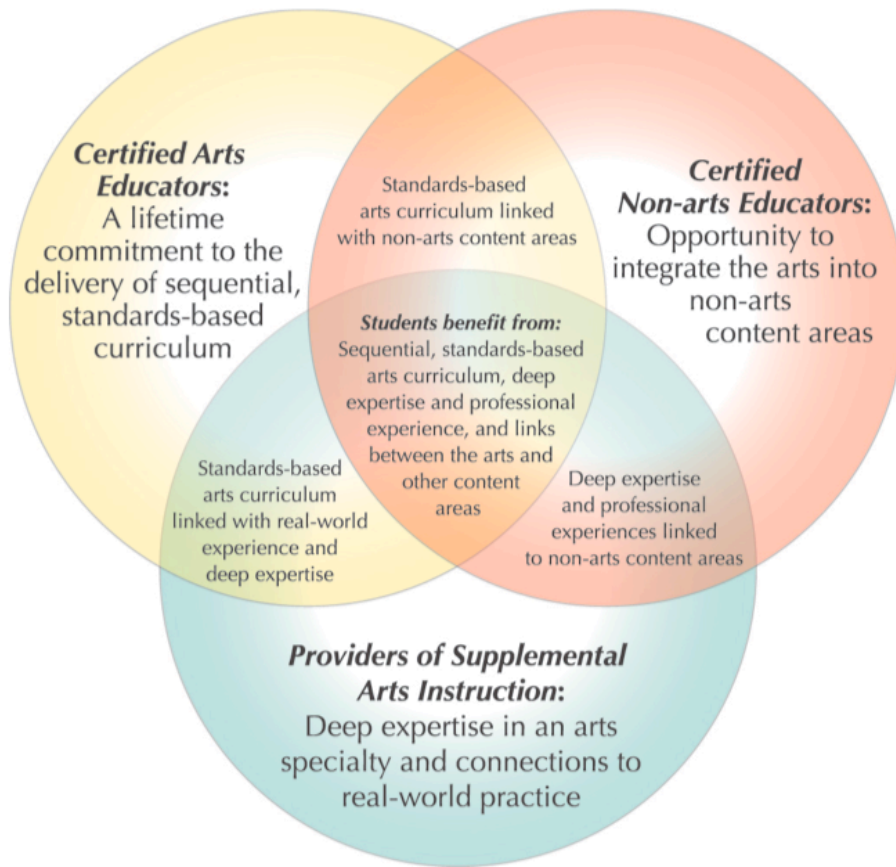


Fig. 4. SEADAE White Paper, Roles of Certified Arts Educators, Certified Non-Arts Educators, and Providers of Supplemental Arts Instruction, <http://www.seadae.org/bulletin-board/SEADAE-Releases-White-Paper-on-Roles-and-Responsib.aspx>, (accessed June 19, 2017). 13.

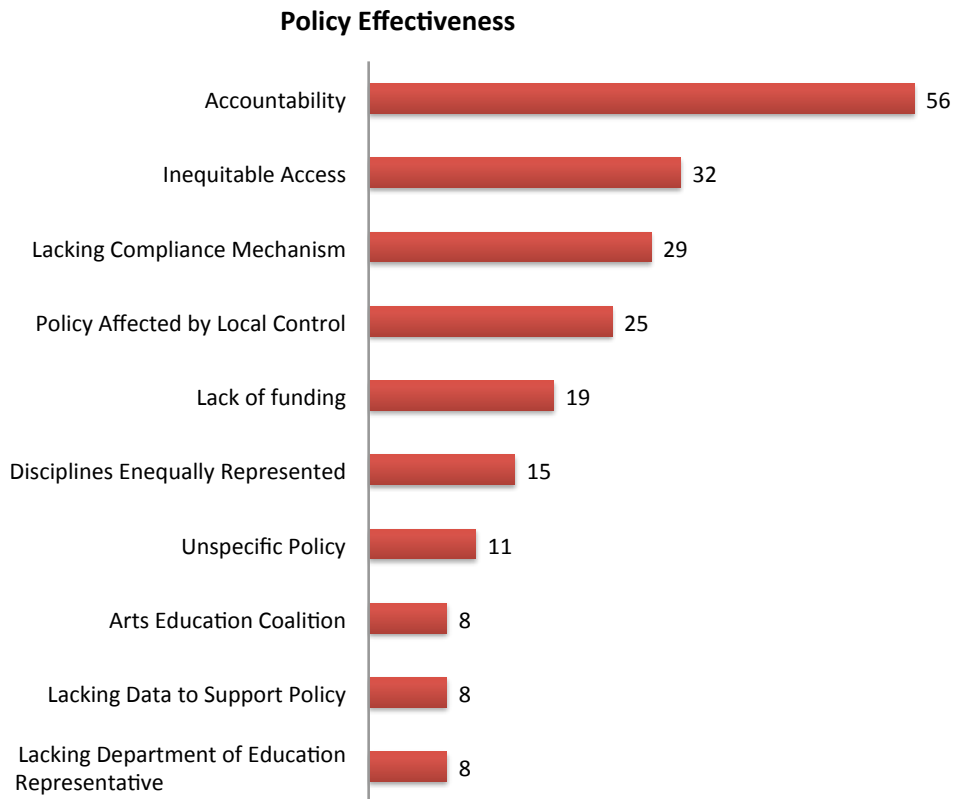


Fig. 5. Americans for the Arts' State Policy Pilot Program Gap Analysis, Policy Effectiveness, <http://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/state-policy-pilot-program/gap-analysis>, (accessed June 19, 2017).

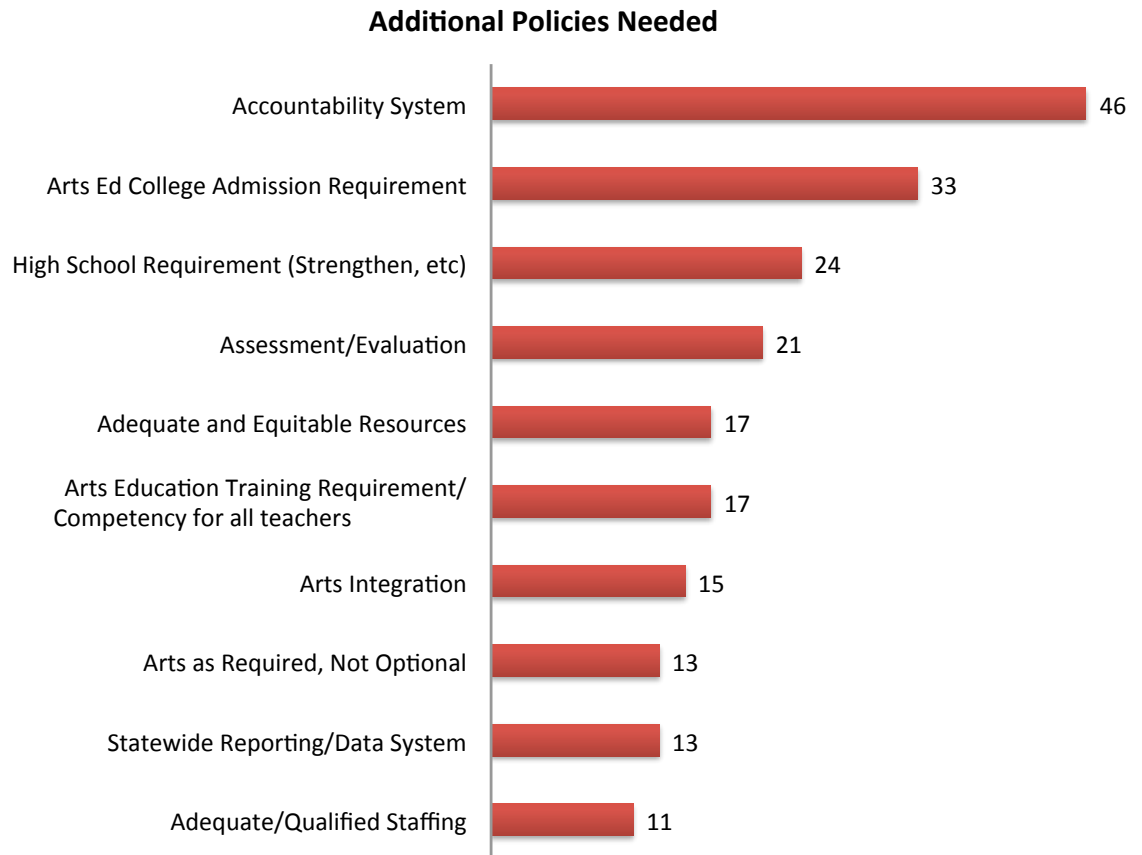


Fig. 6. Americans for the Arts' State Policy Pilot Program Gap Analysis, Additional Policies Needed, <http://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/state-policy-pilot-program/gap-analysis>, (accessed June 19, 2017).

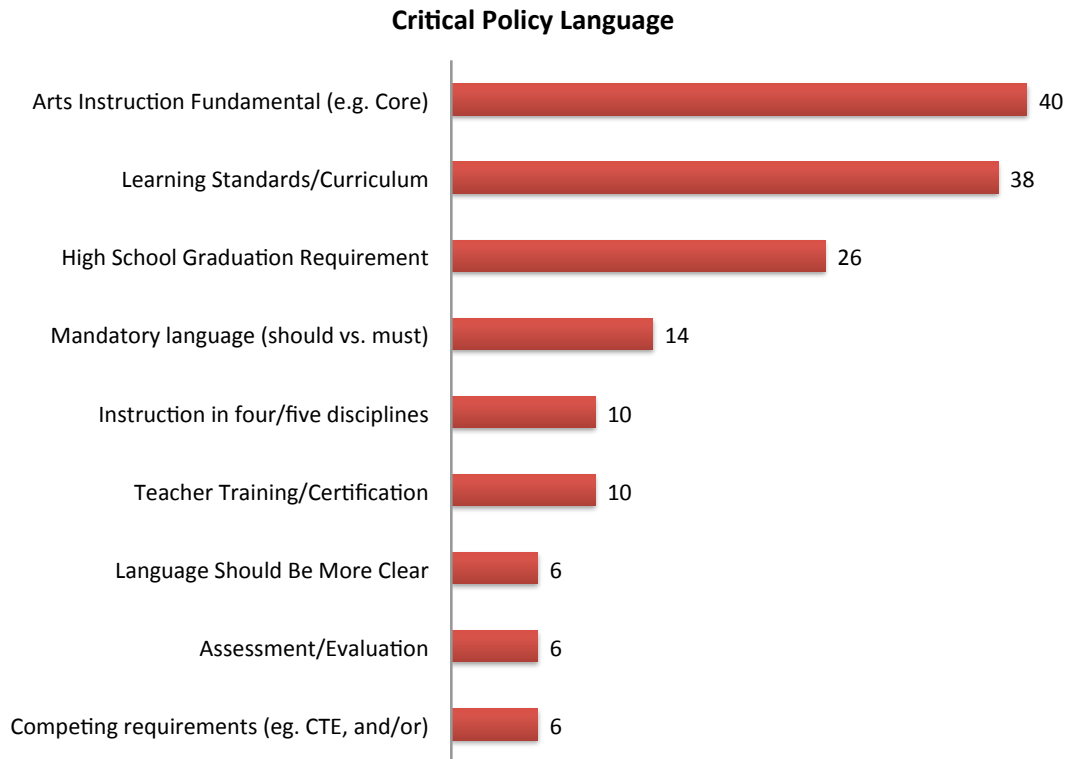


Fig. 7. Americans for the Arts' State Policy Pilot Program Gap Analysis, Critical Policy Language, <http://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/state-policy-pilot-program/gap-analysis>, (accessed June 19, 2017).

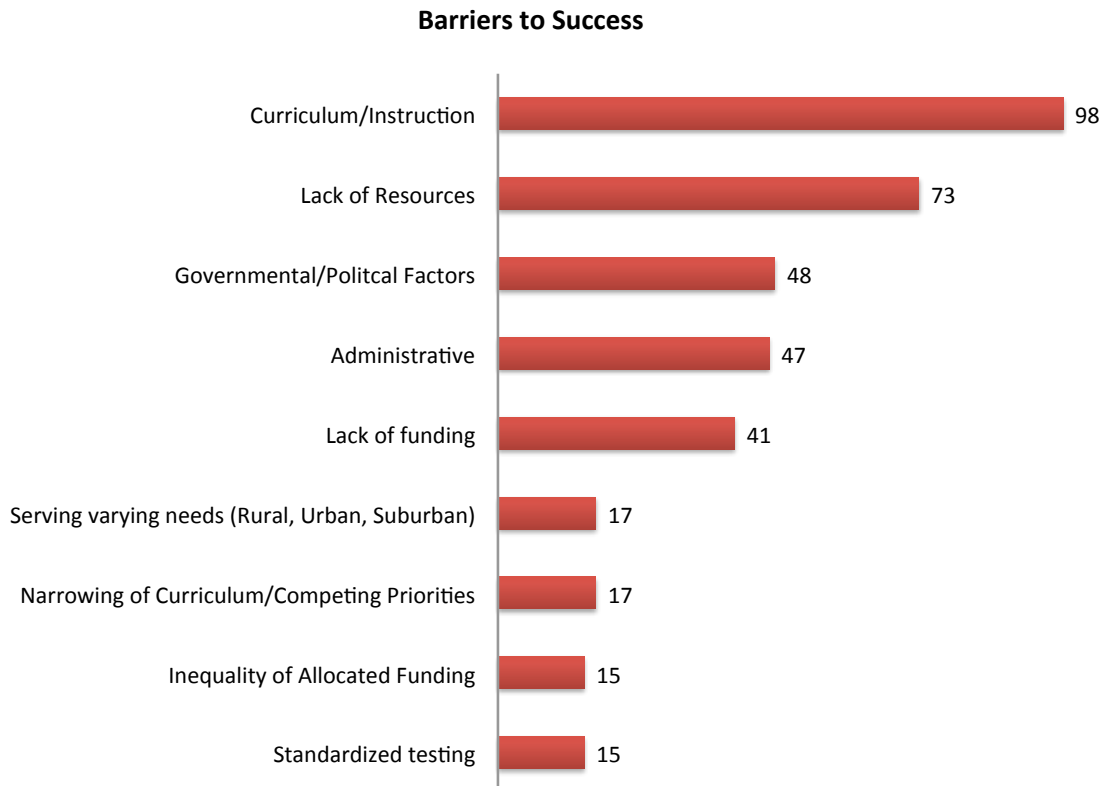


Fig. 8. Americans for the Arts' State Policy Pilot Program Gap Analysis, Barriers to Success, <http://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/state-policy-pilot-program/gap-analysis>, (accessed June 19, 2017).



Fig. 9. Americans for the Arts' State Policy Pilot Program Gap Analysis, Policy Implementation Successes, <http://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/state-policy-pilot-program/gap-analysis>, (accessed June 19, 2017).

Model Schools, Districts, or Arts Organizations

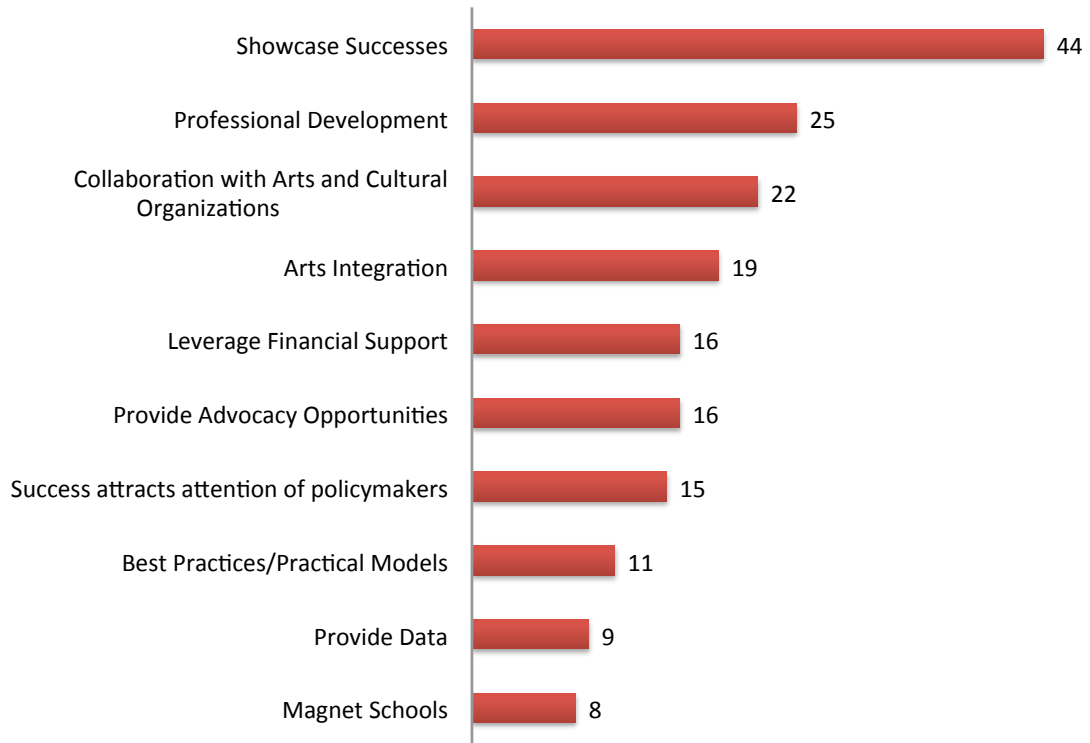


Fig. 10. Americans for the Arts' State Policy Pilot Program Gap Analysis, Model Schools, Districts, or Arts Organizations, <http://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/state-policy-pilot-program/gap-analysis>, (accessed June 19, 2017).

How Advocacy Allies or Key Leaders Help (or Hinder)



Fig. 11. Americans for the Arts' State Policy Pilot Program Gap Analysis, Advocacy or Key Leaders, <http://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/state-policy-pilot-program/gap-analysis>, (accessed June 19, 2017).

Spheres of Influence

This representation of the arts education field flips the power structure by putting students at the center, and it illuminates possible relationships between stakeholders. Who is already in your network? What new connections do you see? Who can become your new partner or ally?

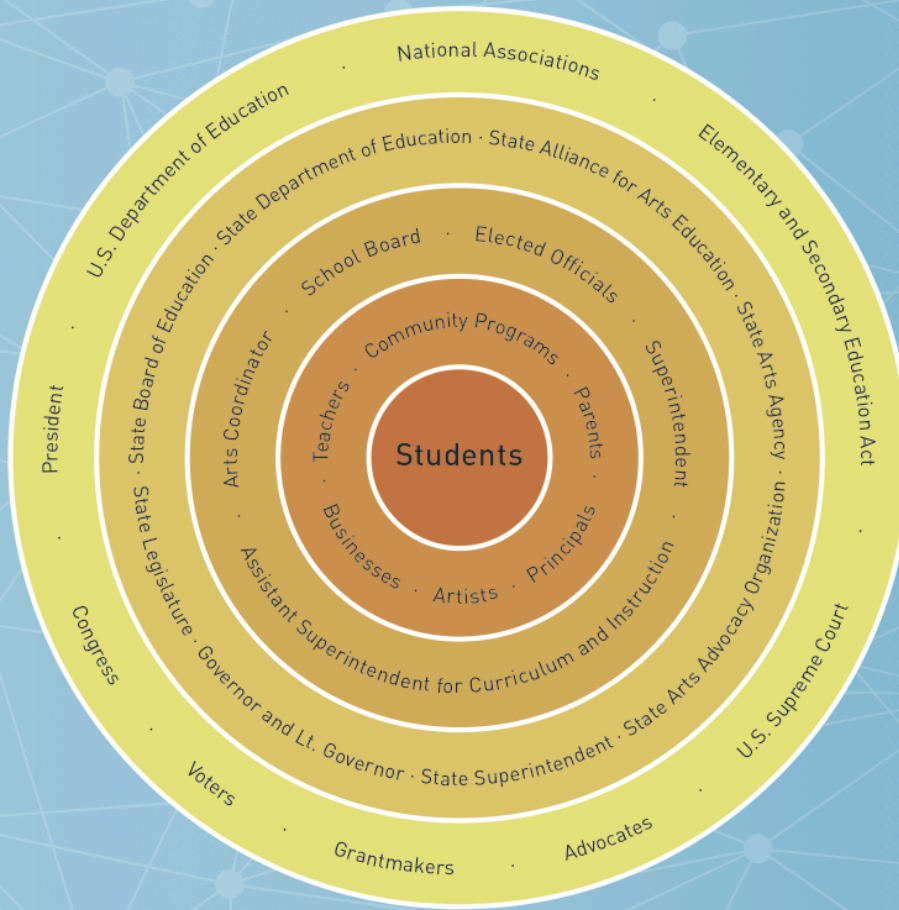


Fig. 12. Americans for the Arts' Arts Education Field Guide, Spheres of Influence, <http://www.americansforthearts.org/by-program/networks-and-councils/arts-education-network/tools-resources/arts-education-field-guide> (accessed June 19, 2017). p. 7.

BIBLIOGRAPHY

Annotated Bibliography

Reports below reflect policy and practice for twenty-seven states in the union. An important source of information at a statewide level, each of these surveys and findings offers insight to policy versus practice, as well as to models schools and districts.

Arts at the Core: Every School, Every Student (Chicago, IL: Illinois Creates, 2005) Accessed June 2, 2015. <http://www.aep-arts.org/wp-content/uploads/2014/05/IL-2005.pdf>.

Illinois Creates performed a survey of principals and superintendents, who shared information about state arts education practice. The report shares findings that the disparity in arts education exposure in Illinois is primarily due to students' location, and that students in small rural districts receive the least arts instruction.

Arts Education in Michigan: Fostering Creativity and Innovation (Royal Oak, MI: Michigan Youth Arts, 2012) Accessed May 3, 2015. <http://programs.ccsso.org/link/aep/MI2011.pdf>.

Quadrant Research synthesized data reported by principals such as student access, professional preparation and development, and accountability. One key finding indicated that "high school students with higher levels of arts education perform better on the ACT and MME state exams across all socioeconomic categories."

Arts Education Makes a Difference in Missouri Schools (St. Louis, MO: Missouri Alliance for Education, 2008) Accessed June 11, 2015. <http://www.aep-arts.org/wp-content/uploads/2014/05/MO-2008.pdf>.

This report utilizes data submitted by districts to the Missouri Department of Elementary and Secondary Education's Core Data System. The report emphasizes the benefits of arts participation for students, including attendance rates, academic performance, graduation rates and standardized tests. Noting the lack of dance and theatre offerings, this report is similar to nearly all in this finding. A more unusual finding includes a high correlation of arts enrollment and lower rates of classroom discipline.

Bell, Allen. *Arts Education in the South Phase I: Public School Data and Principals' Perspectives* (Atlanta, GA: A South Arts Research Publication, 2014) Accessed May 5, 2015.

<http://programs.ccsso.org/link/aep/SouthArtsReport2014ALFLGAKYLAMSNCSCTN.pdf>.

A report providing both aggregate and state-level data, this South Arts publication includes the following states: Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee. The report highlights the prevalence of visual art and music over theatre and dance. Other important findings include: identifying "budget constraints, competing priorities, and insufficient personnel" as barriers to providing arts education.

Building a Legacy: Arts Education for All Minnesota Students (Golden Valley, MN: Perpich, 2012). Accessed May 3, 2015. <http://www.aep-arts.org/wp-content/uploads/2014/05/MN-2012>.

The Minnesota Arts Education Research Project sought to provide data and was instigated by the Perpich Center for Arts Education and highlights accessibility for students to learn in all disciplines, strength in arts education policy, and schools that utilize the supplemental expertise of community arts education providers. As a progressive move, this report also recognizes the importance of and measures arts integration.

Cirillo, Patricia J., DeMuro, Aimee, Young, Amber. *Colorado Visual and Performing Arts Education Survey Statistical Report*. (Shaker Heights, OH: Cypress Research Group, 2008). Accessed May 15, 2015.

<http://programs.ccsso.org/link/aep/CO2008.pdf>.

Employing an arts index in this study offered insight into correlation with higher arts index scores and lower attrition rates, as well as higher proficiency in reading, writing, and science. Surveys sent to school principals provided information. Other findings include high rates of specialists, time allotted for arts instruction (averaging 120 minutes per week), and resourcefulness in field trips, assemblies, or Visiting Artists. Barriers to success cited include lack of mandates, time, and graduation requirements in many schools.

Collins, Sarah Katherine. *Access to the Arts in Oregon Schools*. (Salem, OR: Oregon Arts Commission, 2011). Accessed June 1, 2015. <http://www.aep-arts.org/wp-content/uploads/2014/05/OR-2011.pdf>.

This report identifies a narrowing of the curriculum as problematic, highlighting the lack of arts instruction in

Charter schools (53percent instruction) versus public schools (84percent) and rural (73percent) versus urban (83percent). The report included media as a fifth arts discipline, which is unusual. The report examines Oregon Administrative rule, which mandates the training of classroom teachers in the arts, as 27percent of elementary schools offer no dedicated arts instruction by arts specialists and the responsibility falls upon classroom teachers. Interestingly, middle schools are faring better with 98percent offering instruction in at least one discipline. Music instruction is significantly more prevalent than other disciplines. Recommendations include the use of Title I and Title II funds to support arts education and inclusion of the arts in district evaluation.

Engaging Students, Supporting Schools, Accessing Art Education: Highlights from the Arizona Arts Education Census Project. (Arizona Arts Education Research Institute). Accessed May 5, 2015. <http://www.aep-arts.org/wp-content/uploads/2014/05/AZ-2010.pdf>.

Successes include visual art and music mandated in Administrative Code, policy deeming the arts as core subjects, adopted standards, and fine arts university admission requirements.

For Our Children: A Report on the Status of Arts Education in Idaho (Idaho Commission on the Arts and Idaho State Department of Education, 2010). Accessed May 13, 2015. <http://www.aep-arts.org/wp-content/uploads/2014/05/ID-2009.pdf>.

Supported by the Superintendent of Public Instruction for the State Department of Education and with the Idaho Commission on the Arts and in collaboration with Montana, Utah, and Wyoming arts agencies (data reported by principals). This report highlights the role of arts education for twenty-first century students in Idaho. Major obstacles to success in Idaho include elementary students learning the arts via non-arts certified instructors and a lack of coursework within the arts for certification of classroom teachers. Additionally cited is the narrowing of curriculum. Highlights include 70percent of schools participating in field trips and hosting visiting schools, content standards, and parental involvement.

For Our Children: A Report on the Status of Arts Education in Montana (East Centerville, UT: Montana Arts Council and Bothell Assessment and Research, 2010). Accessed June 11, 2015. <http://www.aep-arts.org/wp-content/uploads/2014/05/MT-2009.pdf>.

Survey respondents from administrators within Montana schools (38percent respondent rate) inform this report, which was presented by the Montana Arts Council in partnership with Bothell Assessment and Research. The report focused on assessment of “high-quality arts experiences among students” based on No Child Left Behind law. Findings include that 43percent of Montana schools “treat the arts as core curriculum.” Music and visual arts were more prevalent in both elementary and secondary schools, with theatre and dance lagging.

Guha, R., Woodworth, K.R., Kim, D., Malin, H., & Park, J. *An Unfinished Canvas. Teacher Preparation, Instructional Delivery, and Professional Development in the Arts.* Menlo Park, CA: SRI International, 2008. Accessed May 10, 2015. <http://www.aep-arts.org/wp-content/uploads/2014/05/CA-2008.pdf>.

Commissioned by the William and Flora Hewlett Foundation, this report was informed by teacher surveys and interviews of faculty at educational institutions, county arts coordinators, and regional directors. Among key findings include: that arts facilities and materials are lacking in most schools; that assessment and accountability measures are lacking regarding arts education, and that classroom teachers are often the source of instruction for the arts at the elementary level. Additionally, poverty equates to less arts instruction, and professional development is lacking.

K-12 Arts Education: Every Student, Every School, Every Year (Olympia, WA: Washington State Arts Commission, 2009). Accessed June 11, 2015. <http://programs.ccsso.org/link/aep/WA2009.pdf>.

The Washington State Arts Commission’s Arts Education Research Initiative report is based on survey responses by K-12 principals throughout the state reporting at 25percent. Identifying a gap between policy and practice, the report notes that 42percent of principals report that statewide testing “gets in the way of meeting arts learning goals” and recommends data collection in order to make positive change.

Kaufman, Julia et al., *Arts Education Collaborative Baseline Survey on the State of Arts Education in Southwestern Pennsylvania* (Pittsburgh, PA: University of Pittsburgh Center for Learning in Out of School Environments, 2005). Accessed June 1, 2015. <http://www.aep-arts.org/wp-content/uploads/2014/05/PA-2005.pdf>.

Reporting regarding arts education in Southwestern Pennsylvania based on survey respondents including teachers, curriculum coordinators, and superintendents. Findings include recognition of music and arts curriculum,

engagement with cultural resources, and art teachers considering themselves artists (over 70percent). Citing agreement among respondents, the report calls for professional development in arts education.

Keeping the Promise, Arts Education for Every Child: The Distance Travelled – The Journey Remaining (New Jersey Arts Education Partnership, Quadrant Arts Education Research, 2012). Accessed May 5, 2015. <http://www.aep-arts.org/wp-content/uploads/2014/05/AZ-2010.pdf>.

The New Jersey Arts Education Census Project includes several collaborative partners including the state department of education and council for the arts among others. The report shares nearly universal access to music and visual arts, over 90percent use of certified arts specialists for arts instruction, and over 90percent of schools working with arts organizations to augment programs. Challenges to success include less instruction in theatre and visual art, lowered arts spending for arts instruction, and declining field trips and enrollment in arts courses.

Kirkpatrick Foundation/Quadrant Arts Education Research, 2009, *Music Education in Oklahoma Schools: A Preliminary Review*. Accessed May 10, 2015. www.artsedresearch.org/oklahoma.html.

Intended to provide an overview of music education specifically, this report represents 91percent of the state's student population and is based on phone surveys with schools including data regarding courses, access and teacher assignments. Key findings reveal correlation with affluent schools and more band, orchestra, and choir programs than less affluent schools. Additionally, rural schools have greater association with band, while orchestra offerings are more often in urban areas.

Literacy in the Arts: A Framework for Action (Providence, RI: Rhode Island State Council on the Arts and Rhode Island Department of Education, 2001). Accessed June 1, 2015. <http://www.aep-arts.org/wp-content/uploads/2014/05/RI-2001.pdf>.

This 2001 report is based on findings produced from a Governor's Literacy in the Arts Task Force established by the 1999 Executive Order and seeking "to examine the relationship between education reform and the arts, and to make policy recommendations on how the arts can have a significant impact on the educational agenda of Rhode Island." Survey respondents included school districts, community arts organizations, arts educators and institutions of higher learning. Respondents indicated varying levels of instruction and access, lack of theatre and dance offerings, and a lack of infrastructure to support arts learning throughout the state. Higher education respondents shared alignment of content standards and instruction but also lack of consistency in teacher preparation programs.

Measuring Up: New Hampshire Arts Education Data Project Report (New Hampshire Department of Education, 2011). Accessed June 7, 2015. <http://programs.ccsso.org/link/aep/NH2009.pdf>.

This report is the product of many collaborative partners including state department, council, foundations, and research firm among others. Stated goals are to use the report as a common tool toward a common goal: "stronger arts programs with greater opportunities in the arts for students around the state." Public school administrators responded to represent 43.6percent of the student population. The report details standards and statute as well as detailing the benefits of participation in the arts such as higher self-esteem, academic success, and lower attrition rates. Further, this study emphasizes the benefits to school culture. Measuring up notes the arts are not included in 50percent of grade point averages and that arts integration is listed as strategy in 45percent of schools.

New Mexico Fine Arts Education Act: Program Plan and Evaluation--Year 10 (New Mexico Public Education Department, New Mexico Department of Cultural Affairs, and New Mexico Arts, 2013). Accessed June 1, 2015, <http://ped.state.nm.us/Humanities/Arts/2013/Finepercent20Artspercent20Educationpercent20Act.Finalpercent20wletter.pdf>.

This report utilizes comparisons from arts education data collected in 2003 and 2013 to assess the 2003 Fine Arts Education Act. Survey respondents included superintendents, fine arts coordinators, elementary school principals, and fine arts teachers. Accomplishments listed include a database regarding arts educators and administrators statewide, allocation comparisons, and identification of elementary arts education successes and challenges.

On Thin Ice: Arts Education in Alaska Schools (Alaska State Council on the Arts, in partnership with Alaska Arts Education Consortium, a member of the Kennedy Center Alliance for Arts Education Network, 2009) Accessed May 20, 2015, <http://www.aep-arts.org/wp-content/uploads/2014/06/AK-2009.pdf>.

As Alaska celebrated 50 years, it reported results from a collaborative survey effort by Alaska State Council for the Arts, Alaska Arts Education Consortium, and Alaska School Administrators Consortium. The survey's 59percent respondent rate is very high, and aspects included curriculum, instruction, allocation, access, and professional

development. Barriers to success included lack of curriculum, elementary arts education instruction provided by classroom teachers, and lack of resources, among many. Successes included Alaska State Council on the Arts' funding of Artist in School Residencies and a model program with Art Kits in Fairbanks School District.

The Status of Arts Education in Ohio's Public Schools (Ohio Alliance for Arts Education, Ohio Arts Council, and Ohio Department of Education, 2013) Accessed June 11, 2015, <http://programs.ccsso.org/link/aep/OH2013.pdf>. A collaborative effort by the Ohio Alliance for Education, the Ohio Arts Council, and the Ohio Department of Education, this report examines local arts instruction, allocation of resources, policies and people. It specifically examines those who influence policy, legislations, and program funding among others. Findings were based on data from the Department of Education, as well as a survey, which included 16 percent of Ohio's schools responding. The report shares code regarding curriculum and standards; assessment, gifted education, and state graduation requirements; credit flexibility, and licensure standards. The report relays reports and research in support of arts education; that most schools provided arts and music but lacked offerings in theatre and dance; and that low-income students from urban or rural schools lack access to the arts. Successes included professional development for arts teachers, alignment with arts learning standards.

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