Arts in Education

an honors thesis by

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Abstract

The arts define what is meant by civilization. They are the foundation and framework of our culture. As a universal language, the arts serve as a channel to understanding and appreciating other cultures. [1] It seems fair to ask, if the arts occupy such a central role in human life, why don't they have a central role in education? Why aren't the things that bring us closest to the core of our cultural experience being taught? In this report, I give an analysis of the state of arts education in this country. I support my analysis with an annotated bibliography detailing the main assertions of each of my sources.

Acknowledgements

I want to thank Sarah Mangelsdorf for advising me through this project. Her wisdom and insight served as the foundation for my analysis.

I would also like to thank my parents for providing me with a solid education in the arts. I don’t think they realized that the dance and violin lessons they put me in at age four would lead to a career in arts administration, but it has, and I am thankful for their support and guidance.
**Art Education in the 20th Century**

Arts education has seen many highs and lows through history. At the turn of the century, progressive reformers believed that education was composed of four main objectives--the development of a child's intellect, moral sense, social awareness and aesthetic sense. These reformers pioneered the idea of incorporating the arts into the school curricula. [2]

With the launching of the Soviet missile Sputnik in 1937, a counter-revolution against progressive education took place. The public called for a return to basics in the classroom, and the arts were the first to be eliminated from many public schools. [2]

Americans matured culturally after World War II. The affluence brought on by technological developments maintained the economic dominance that the United States had achieved in the late 1800s. Moreover, the aftermath of the war witnessed the rise of mass education with the GI Bill of Rights, which enabled nearly 2.5 million veterans to get a college education. Affluence and rising levels of education created conditions ripe for a culturally conscious society. [2]

In the 1960s, there was an attempt to bring the arts back into the curriculum. Money was provided to arts programs through the 1965 *Elementary and Secondary Education Act*, but this attempt proved ineffective. [2] The arts reached an even further low when the educational reform movement of the 1980s did not include a place for the arts.

In the 1990s, the Clinton administration sought to place the arts in the National Standards Core Curricula. In 1994, voluntary standards on teaching the arts were added, but because they were voluntary, they were last in consideration by school systems operating under fiscal restraints. [2] President George W. Bush furthered the movement by signing *The No Child Left Behind Act* in January 2002. According to the National Endowment for the Arts (NEA), this act stated that the arts be considered a core academic subject; this made it possible for children to receive the arts education they deserve and for schools to receive federal funds from national programs that target core academic subjects. [3]

Despite inconsistent legislation, the federal government has maintained its support of the NEA. The NEA was established in 1965 as an independent agency of the federal government to promote excellence in the arts and to provide leadership in arts
education. Almost from its beginning, the NEA has supported arts education efforts at the state and local levels. For example, the NEA started pilot projects in artist residences in the late 1960s. In the 1970s and 1980s, the NEA helped the residency concept grow, bringing all arts disciplines to thousands of schools and communities. [3]

The 1980s brought another push for school improvement, but the arts were overlooked. The landmark *A Nation at Risk* study, released in 1983, made no mention of the arts. As a result, Congress mandated that the NEA gather information and report on the condition of arts education in America's schools. With the assistance of the Department of Education, the NEA surveyed school districts nationwide and formed an advisory committee of artists, educators, legislators, business leaders and parents to review the results of the survey and recommend actions to be taken at the national, state and local levels. [3]

As a response to *A Nation at Risk*, the NEA released *Toward Civilization* in 1988, stating that basic arts education was in "triple jeopardy." First, the arts are too often considered frills, or non-essential subjects. Second, there is little understanding of the historical relevance of the arts. Third, there is no common agreement among education leaders as to what all students should know and be able to do in the arts. [3] *Towards Civilization* revealed the nationwide lack of basic arts education. The recommendations from this report provided a road map in arts education research for not only the NEA, but for the Department of Education and other partners in the public and private sectors.

Arts education has come a long way in the last twenty years, due in large part to the work of the NEA. With the support of the government, the NEA will continue to play a leadership role in education and challenge Americans to understand the lasting benefits of an arts education.

**Benefits of Arts Education**

The ultimate goal of education is to create a society that is both literate and imaginative, both competent and creative. Without the arts to shape students' perspectives and imaginations, children stand every chance of growing into adulthood as culturally disabled.
Beyond the intrinsic role of the arts in the lives of children, recent studies point to connections between strong arts programs in schools and increased academic achievement. Research also suggests that arts education has a positive effect on children’s interpersonal skills, confidence and motivation to succeed. [3] In an arts integration study conducted in Cincinnati, teachers found growth in student responsiveness to the arts, student creativity and student ability to produce artwork; teachers also noted that students took greater risks and developed an increased interest in the arts. [4]

Studies have shown that specific art forms impact academic achievement differently. This is why it is so important for schools to not only teach the visual arts, but also theater, dance and music. According to the California Arts Council, theater education leads to increased skills in oral language, critical thinking and decision-making; dance education develops visual-spatial skills and improved skills in reading; and music education leads to success in mathematics. [5] An inclusive arts education encompasses all of these different disciplines and will give the most complete results.

The NEA maintains that all children, not only those considered artistically talented, deserve a comprehensive education in the arts, one that enables them to create, perform, and communicate through artistic media. Too many elementary schools level rather than promote creativity. By high school, where less than one fifth of students enroll in art classes, the emphasis is on performance, geared to those considered “talented,” effectively shutting out the majority. For these reasons, the NEA was charged in enabling legislation to “increase accessibility to the arts through providing education to all Americans, including diverse cultures, urban and rural populations by encouraging and developing quality education in the arts at all levels.” [3]

Americans for the Arts believe that an education in the arts can help troubled youth, providing an alternative to delinquent behavior while promoting an improved attitude towards school. [6] The public school system in this country has failed too many students. It is often the case that art classes offer these children the only form of education they can relate to; it offers them an emotional outlet, a way to creatively express the way they are feeling. [7] There are a number of organizations, both government and independent, that recognize this benefit of arts education. Creative Partnerships for Prevention promotes the arts and humanities as a tool for strengthening
children's resiliency. [8] In addition, Arts and Education in Concert has developed specific programs that schools can implement to promote the arts as a positive choice against drugs. [9] Children who have done poorly in or dropped out of school often find arenas of success and support in the alternative, nonschool settings that the arts provide. Similarly, children seem to welcome and often rely on the otherness of what they experience in an art classroom, a theatrical production, a band performance or a dance rehearsal. [10]

Why None?

Despite all of these findings, many school administrators still feel that the arts are a desirable but ultimately expendable part of the curriculum. When the budget axe falls, art programs typically bear the brunt. [11]

In the first quarter of the 20th century, psychologist Frederick Taylor proposed a hyper-rationalized educational world that became the ideal in creating effective and efficient schools. The influence of this model caused science and art to become estranged:

Science was considered dependable; the artistic process was not. Science was cognitive; the arts were emotional. Science was teachable; the arts required talent. Science was testable; the arts were matters of preference. Science was useful; the arts were ornamental...One relied on art when there was no science to provide guidance. Art was a fallback position. [12]

These beliefs and the vision of education they promote are not altogether alien to the contemporary scene; society puts a premium on the measurement of outcomes and on the ability to predict them. We look for the “best methods” as if they were independent of context; we do more testing than any other nation and we are working to get teaching down to a science. What we are doing is creating an industrial culture in our schools, one whose values are brittle and whose conception of what’s important narrow. [12]

This is evident in the fact that the arts carry little weight in college admission decisions. In Florida, state universities are enforcing a requirement that all incoming freshmen have five more high school non-elective credits. What this means is that students can no longer fit art classes into their high school schedules. In Quantifying the Arts, Elizabeth Crane quotes a state university spokesman saying that academic courses are the best predictors of success in college, and that students will have to make a choice
between art classes and admission to state schools. [13] This attitude on the part of
universities carries through into teacher training, which does not prepare general
education teachers to competently present the arts in the classroom.

Thus, the challenge that schools are dealing with is in finding an arts program
that meets the needs of the children, the administration and the teachers and that
demonstrates tangible, measurable progress. Funding effective arts programs has become
a problem as there is no consensus as to whether the responsibility should fall on federal,
state and local governments or on independent organizations.

The most conclusive argument is that arts education needs to be supported by
both government officials and independent organizations. Senator Clinton emphasizes
this point in her 1998 speech:

Supporting arts education is not only the right thing to do, but it is the smart
thing for our nation and for both the public sector and the private sector to
do. Because we are, by doing so, doing one of the things we know that will
pay off the most in making children better able to learn. [14]

A number of community and education groups buoyed by research showing a
correlation between arts instruction and improved academic performance are finding
creative ways to bring the visual and performing arts into the classroom and to coordinate
art instruction with more traditional subjects.

Standards

For education to be consistent and effective, educators must agree on standards to
serve as a guide in the classroom. Standards for arts education are just as important as
those for math and science. Such standards define what a good education in the arts
provides, that is, a grounding in a basic body of knowledge and the skills required both to
make sense of and make use of the arts. In addition, when states and school districts
adopt these standards, they are taking a stand for rigor in a part of education that has too
often been treated as optional.

The National Standards for Arts Education [15] suggests that students meet the
following standards by the time they have completed secondary school:

- Students should be able to communicate at a basic level in the four arts disciplines—
dance, music, theatre and the visual arts. This includes knowledge and skills in the use of
the basic vocabularies, materials, tools, techniques and intellectual methods of each arts
discipline.
• Students should be able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason and technical proficiency.

• Students should be able to develop and present basic analyses of works of art from structural, historical and cultural perspectives, and from combinations of these perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.

• Students should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.

• Students should be able to relate various types of arts knowledge and skills within and across the arts disciplines. This includes mixing and matching competencies and understandings in art-making, history and culture.

According to the Indiana Department of Education [16], elementary school fine arts should include learning opportunities in music and visual arts that will enable students to understand, appreciate and produce artworks:

The visual arts curriculum should help students begin to:
(1) acquire knowledge and develop concepts;
(2) learn evaluative techniques in order to make informed judgments;
(3) explore personal expression through problem-solving activities;
(4) develop perceptual, analytical and technical skills in art history, criticism, aesthetics and production; and
(5) compare multicultural forms of visual arts expression.

The music curriculum should:
(1) provide experiences in listening, performing, creating and movement;
(2) include the study of the structural elements of music; and
(3) begin to develop perceptual, analytical and technical skills and concepts that will allow the student to make informed judgments and critically analyze, understand and appreciate music.

Drama and dance/creative movement activities and exploratory experiences that contribute to the development of the students':
(A) artistic thinking and feeling;
(B) ability to understand themselves and the world around them; and
(C) develop physical and verbal communication skills.
Indiana gives the following time allocations for elementary school curriculums [16].

<table>
<thead>
<tr>
<th>Subject Area</th>
<th>Grade Level</th>
<th>Weekly/Minimum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language arts</td>
<td>1, 2, and 3</td>
<td>750 minutes</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>525 minutes</td>
</tr>
<tr>
<td></td>
<td>5 and 6</td>
<td>450 minutes</td>
</tr>
<tr>
<td>Mathematics</td>
<td>1 through 6</td>
<td>225 minutes</td>
</tr>
<tr>
<td>Social studies/citizenship</td>
<td>1, 2, 3, and 4</td>
<td>150 minutes</td>
</tr>
<tr>
<td></td>
<td>5 and 6</td>
<td>225 minutes</td>
</tr>
<tr>
<td>Science</td>
<td>1, 2, and 3</td>
<td>150 minutes</td>
</tr>
<tr>
<td></td>
<td>4, 5, and 6</td>
<td>180 minutes</td>
</tr>
<tr>
<td>Visual arts</td>
<td>1, 2, and 3</td>
<td>60 minutes</td>
</tr>
<tr>
<td></td>
<td>4, 5, and 6</td>
<td>90 minutes</td>
</tr>
<tr>
<td>Music</td>
<td>1, 2, and 3</td>
<td>60 minutes</td>
</tr>
<tr>
<td></td>
<td>4, 5, and 6</td>
<td>90 minutes</td>
</tr>
<tr>
<td>Motor skills development and health/safety education</td>
<td>1, 2, and 3</td>
<td>105 minutes</td>
</tr>
<tr>
<td>Health and safety education</td>
<td>4, 5, and 6</td>
<td>75 minutes</td>
</tr>
<tr>
<td>Physical education</td>
<td>4, 5, and 6</td>
<td>75 minutes</td>
</tr>
<tr>
<td>Additional instruction in any of the above or in foreign language, creative experiences, or practical arts.</td>
<td>4, 5, and 6</td>
<td>90 minutes</td>
</tr>
</tbody>
</table>

According to the Indiana Department of Education, middle school fine arts should meet student needs for aesthetic enrichment and development of artistic and musical talents and abilities. [16]

The visual arts curriculum shall help students:

1. continue to develop a student's perceptual, analytical and technical skills in art history, criticism, aesthetics and production;
2. use two and three dimensional media to increase a student's:
   A. knowledge of the elements and principles of art;
   B. ability to learn evaluative techniques in order to make informed judgments;
   C. ability to solve problems creatively through personal expression; and
   D. ability to appreciate art.

The music curriculum should:

1. provide experiences in listening, performing, creating and movement;
2. include the study of the structural elements of music; and
3. continue to build perceptual, analytical and technical skills and concepts that will enhance student ability to:
   A. perform;
   B. make informed judgments;
   C. be critical listeners; and
   D. appreciate music.
The theatre and dance/creative movement curriculum should enable students to:
(A) acquire knowledge and understanding of the elements of drama and
dance/creative movement;
(B) explore personal expression through movement, voice and language;
(C) make informed judgments; and
(D) develop technical skills in the areas of production and performance.

Indiana gives the following time allocations for middle school curriculums [16].

<table>
<thead>
<tr>
<th>Subject Area</th>
<th>Grade Level</th>
<th>Weekly Minimum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language arts</td>
<td>6</td>
<td>400 minutes</td>
</tr>
<tr>
<td>Mathematics</td>
<td>6, 7, and 8</td>
<td>200 minutes</td>
</tr>
<tr>
<td>Social studies/citizenship</td>
<td>6, 7, and 8</td>
<td>200 minutes</td>
</tr>
<tr>
<td>Science</td>
<td>6, 7, and 8</td>
<td>200 minutes</td>
</tr>
<tr>
<td>Additional instruction in language arts,</td>
<td>7 and 8</td>
<td>200 minutes</td>
</tr>
<tr>
<td>mathematics, social studies/citizenship</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visual arts</td>
<td>6, 7, and 8</td>
<td>50 minutes</td>
</tr>
<tr>
<td>Music</td>
<td>6, 7, and 8</td>
<td>50 minutes</td>
</tr>
<tr>
<td>Practical arts/industrial technology education</td>
<td>6, 7, and 8</td>
<td>100 minutes</td>
</tr>
<tr>
<td>Health and safety education</td>
<td>6, 7, and 8</td>
<td>100 minutes</td>
</tr>
<tr>
<td>Physical education</td>
<td>6, 7, and 8</td>
<td>100 minutes</td>
</tr>
<tr>
<td>Additional experiences in areas such as foreign</td>
<td>6, 7, and 8</td>
<td>400 minutes</td>
</tr>
<tr>
<td>language or performing arts classes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to the Indiana Department of Education [16], the minimum high school curriculum shall include course offerings as listed in the following areas of study:

<table>
<thead>
<tr>
<th>Areas</th>
<th>School Offerings</th>
<th>Minimum Each Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>8 credits</td>
<td>8 credits</td>
</tr>
<tr>
<td>Social studies</td>
<td>8 credits</td>
<td>4 credits</td>
</tr>
<tr>
<td>Science</td>
<td>6 credits</td>
<td>4 credits</td>
</tr>
<tr>
<td>Mathematics</td>
<td>6 credits</td>
<td>6 credits</td>
</tr>
<tr>
<td>Foreign language</td>
<td>4 credits</td>
<td>2 credits</td>
</tr>
<tr>
<td>Business technology, family and consumer</td>
<td>4 credits</td>
<td>2 credits</td>
</tr>
<tr>
<td>sciences, technology education, or</td>
<td></td>
<td></td>
</tr>
<tr>
<td>vocational-technical</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Health and safety</td>
<td>2 credits</td>
<td>2 credits</td>
</tr>
<tr>
<td>Physical education</td>
<td>1 credit</td>
<td>1 credit</td>
</tr>
<tr>
<td>Fine arts</td>
<td>2 credits</td>
<td>2 credits</td>
</tr>
<tr>
<td>Consumer/economics</td>
<td>1 credit</td>
<td>1 credit</td>
</tr>
<tr>
<td>Electives</td>
<td>12 credits</td>
<td>11 credits</td>
</tr>
<tr>
<td>Total</td>
<td>54 credits</td>
<td>43 credits</td>
</tr>
</tbody>
</table>
With language and technology courses gaining increasing importance, there is not always enough time in the day for arts classes. However, the arts can be infused into other subjects. Dr. Lawrence Smith, chair of the Department of Elementary Education at Ball State University, believes that the most effective way to educate is to bring together the arts and the humanities. This means combining literature, artwork, music, history and dance to offer a complete view of a time period. [17]

For it to be effective, interdisciplinary education must grow from the exchanges of experts in all disciplines who have an equally great interest in preserving the arts. According to Dick Deasy, executive director of the Arts Partnership, interdisciplinary education must bring together competent teachers from an art form and from another discipline to construct a program in which both subjects are well taught. [18] For example, Broadway dancer Richard Toda taught the opening of the ballet *Billy the Kid* to eighth graders studying westward expansion. Not only did the experience teach the students about ballet, but it also changed the way they study history. [19]

There may not be room in the day for an arts class on a regular basis, but schools can enrich what they do by an infusion of the arts. Educators can develop curricula that include the arts, but do not need to be taught by trained arts educators. Retreating to separate disciplinary chambers is no longer sufficient. [10]

**Education Reform**

When the public is concerned about the educational productivity of its schools, the tendency is to tighten up, to mandate, to measure and to manage. However, as reform sweeps the nation, there should be a new emphasis on integrating the arts into education. [20] Arts education is a vehicle for school renewal; the arts are valuable for their own sake as well as in enhancing other fields. [21]

Policymakers and educators alike are realizing that the arts are a valuable aid to learning. There is growing evidence suggesting that the arts can improve overall student achievement, help train the work force, lower dropout rates, strengthen multicultural understanding and help students with special needs.

Despite this evidence, Indiana has yet to name arts education as an effective school improvement planning process. According to the Indiana Department of Education, an effective school improvement planning process allows Indiana schools to
develop a strategic and continuous plan that focuses on quality education and high levels of student achievement. It seems that Indiana has gone to great lengths to compile a thorough list of reform plans—a list that has the potential to reach all students. They include everything from coaching and interviews to journaling and team teaching.

The question then becomes why is arts education not accepted as an appropriate avenue of reform. It seems that arts education is an obvious choice. Arts education benefits the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning and imagination into unique forms of expression and communication. Students learn to respect the different ways others have of expressing themselves. They learn to make decisions in situations where there are no standard answers. By studying the arts, students stimulate their natural creativity and learn to develop it to meet the needs of a complex and competitive society.

Conclusion

Improving education is never easy. Improving arts education is especially complicated because of the many different people and groups who have a part to play: the federal government, school districts, individual artists, teachers, state arts councils, museums and other cultural institutions, private foundations, and national education associations all make up the arts education community. Collaboration among these groups is key to the success of the movement.

So, what is the next step? For the arts to benefit the youth of this country, we need to commit to continuing the tradition of arts excellence. Communities that have not seen the value of the arts need to be educated so that they can translate this value to their children. Partnerships need to continue between arts organizations and schools, and relationships need to be formed with community centers.

In ascertaining a place for arts education, society must acknowledge the everywhereness of the arts. However, this prevalence should not make society complacent—people must recognize that the arts are inclusive. Long term funding will require a ground swell of popular support. The task ultimately depends on public value and understanding. People who have for decades not seen the value of arts as basic to education need to change their opinions if they are to support continued curriculum development and changes in the classroom.
While improvement in the 3R's may enable us to compete more effectively in the world economically and technologically, it does not feed the human spirit. The arts are crucial not only to education but also to the health of society. They help people understand their experiences; they teach compassion and empathy and inspire creative and critical thinking. And so, it is time for those of us in the arts to unite for the common good of this county. It is no longer acceptable to stand idly by while the spirit of our youth, our future, is ill-nourished. We have a responsibility to take action.
Annotated Bibliography


Harold Williams is President Emeritus of the J. Paul Getty Trust in Los Angeles. The Getty Trust is devoted to the arts and humanities. Williams was president and chief executive officer of the trust from May 1981 until January 1998. During that time, six operating programs were established that were dedicated to the visual arts and humanities. In addition, the Getty Center complex was completed. Williams co-wrote Making Architecture: The Getty Center, which was published by Getty Museum Publications in 1997. Williams is a strong advocate of the arts and fully supports arts education. Because of his background, his speech focuses more on the arts as a cultural necessity than to how to integrate them into the nation’s education systems.

The main assertion in Williams’ speech is that the arts define civilization. He describes the arts as the foundation and framework of our culture and a channel to understanding and appreciating other cultures. According to Williams, the most vital stages in the history of any society are marked by a flourishing of the arts. Williams then asks if the arts occupy such a central role in human life, why do they not have a central place in education?

The strength in Williams’ speech is that he not only asserts the reasons why arts are so vital to society, but he attacks the reasons why the arts are ignored. Among the reasons is because the arts are regarded as dealing with emotion rather than the mind. According to Williams, this view fails to recognize that the creation of images is a matter of mind that calls for inventive problem solving capacities and the exercise of judgment. A second reason the arts are ignored is that they cannot be formally assessed, and as a consequence, do not promote student’s academic upward mobility. In addition, the arts carry little weight in college admission decisions. This attitude on the part of universities carries through into teacher training, which does not prepare general education teachers to competently present the arts in the classroom.

*Clearing House* is produced by Heldref Publications. For over 25 years, Heldref has been publishing scholarly journals and magazines for the academic community. Their publications have won numerous educational press awards and encompass a full range of disciplines including arts and humanities, education, science and the environment. Each publication shares the purpose of providing new ideas, information, and a means to communicate for scholars, teachers, students and concerned citizens. *Clearing House* offers informative, practical articles on teaching and administration in middle and high schools. While they may seem biased towards an arts-integrated education, their articles are thoroughly researched and objectively written.

In this report, Berube describes the history of arts education since World War II. He reports that at the turn of the century, progressive reformers believed that education was composed of four main objectives—the development of a child's intellect, moral sense, social awareness and aesthetic sense. These reformers pioneered the idea of incorporating the arts into the school curricula. However, in 1957, with the launching of the Soviet missile Sputnik, a counter-revolution against progressive education took place. The public called for a return to basics in the classroom. Berube then recounts the Clinton administration, which sought to place the arts in the National Standards Core Curricula. In 1994, voluntary standards on teaching the arts were added to the core, but because they were voluntary, they were last in consideration by school systems operating under fiscal restraints. Berube bases his report on well-founded and credible research that recounts the history of and stresses the importance of arts education.

This article does a thorough job of explaining the importance of arts education to its readers. Berube addresses the questions that skeptics and critics are asking: "What is the purpose of an arts curriculum? More importantly, does it have a moral or spiritual component for those exposed to it?" It is clear that Berube supports the incorporation of arts into education, and his report is a defense of this belief.
Since its inception in 1965, the NEA has maintained support for arts education programs in and out of the classroom. It has also provided leadership in the federal sector to develop and sustain an agenda for arts education improvement. The agency has led efforts to make the arts a part of the core curriculum for all students and to increase opportunities outside of the classroom for arts learning. In 2002, the NEA consolidated its various arts education grant programs, leadership initiatives, and partnership efforts into a focused Arts Learning initiative.

The main assertion of this report is the positive effect arts education has on children's interpersonal skills, confidence and motivation to succeed. The arts are the means in which people make sense of the world; they help members of society appreciate their rich cultural heritage as well as the cultures of others throughout the world. The NEA maintains that all children, not only those considered artistically talented, deserve a comprehensive education in the arts, one that enables them to create, perform and communicate in and through artistic media. The No Child Left Behind Act, signed into law by President George W. Bush in January 2002, affirmed that the arts be considered a core academic subject. This made it possible for children to receive the arts education they deserve and for schools to receive federal funds from national programs that target core academic subjects.
It is easy to recognize the educational value of CET through its children's programming and instructional television. Along with their broadcast channel and multiple cable channels, CET has also fostered the use of online communications in K-12 classrooms by providing software and thousands of hours of training to teachers and administrators in Cincinnati.

The main assertion of the CET report is that students who participated in the arts integration program experienced growth regardless of their perceived academic abilities. Teachers said that they saw growth in student responsiveness to the arts, student creativity and student ability to produce artwork. Teachers also noted that students participating in the program showed inclinations to take risks and an increased interest in the arts. Finally, teachers observed that arts integration motivated students to do their best work.

While the Arts Connection Longitudinal Study was not able to assemble conclusive evidence to address its ambitious purpose, it did bring together convincing support for the program's effects on student learning outcomes and teacher practices. It also offered recommendations for improving arts-integrated curriculums. These recommendations included more common planning time, open forums and online lesson plan banks. Providing these suggestions strengthens the analysis and makes it more useful to other educators.
The mission of the California Arts Council (CAC) is to make available quality art reflecting all of California’s diverse cultures and to support the state’s broad economic, educational and social goals through the arts. In addition, the CAC strives to provide leadership at all levels of the arts community and to present effective arts programming.

In 2002, the CAC dramatically expanded their arts education programs, assuming a leadership role statewide by bringing artists and community resources into partnership with public schools. Funded by Governor Davis and the legislature through a $10 million initiative, the CAC’s goal, like that of its partners, the California Department of Education, the California Alliance for Arts Education, the California Arts Project, and the California PTA, was to establish arts education, in all schools, for all students in California.

The main assertion of this report is to stress the importance of arts education research as policymakers, educators, business leaders and arts leaders plan to make arts education basic to education. Some of the study’s conclusions are that students with high levels of arts learning outperform “arts-poor” students in other academic subjects. In addition, research has found that active use of the arts lays the groundwork for young children’s use of verbal language and their ability to read and write. Finally, the study found that specific art forms have special impacts on academic achievement: theater education leads to increased skills in oral language, critical thinking and decision-making; dance education develops visual-spatial skills and improved skills in reading; and music education leads to success in mathematics.
Americans for the Arts is the nation’s leading nonprofit organization for advancing the arts in America. With a 40-year record of service, they are dedicated to creating opportunities for every American to participate in the arts. With offices in Washington and New York, and more than 5,000 members and stakeholders across the country, they are focused on three primary goals: increasing public and private sector support of the arts; ensuring that every American child has access to a high quality arts education; and strengthening communities through the arts. To achieve their goals, they partner with arts organizations, government agencies, business leaders and educators. They provide extensive arts industry research and professional development opportunities for community arts leaders via specialized programs as well as a content-rich Web site and an annual national convention.

The National Arts Education Public Awareness Campaign highlights the importance of arts education to children. The arts are more than just fun “extra” activities. Participation in the arts opens children’s minds and offers them the skills they need for a bright future. The arts teach children to be more tolerant, open and creative. They promote individuality, bolster self-confidence and improve overall academic performance. The arts also help troubled youth, providing an alternative to delinquent behavior while promoting an improved attitude towards school.

Americans for the Arts offers a comprehensive look at the advantages of an education in the arts as well as providing parents and other concerned citizens practical ways of promoting change. In addition to the statistics, the campaign also highlights key national research on arts education. These studies reveal a powerful relationship between study in the arts and other academic, attitudinal and behavioral achievements.
The Oxford University Press is one of the largest publishers in the United Kingdom, and by far the largest university press in the world. Delegates from the university are actively involved in the publishing program, meaning all books are referred to them for approval. The opinions of these delegates may be biased on certain issues, but it is assumed that because it is not just one person making the decision, the delegates are able to come to reasonable and fair determinations.

Charles Fowler (1931-1995) has been acclaimed for his activity in arts education. A prolific author, he wrote more than two hundred articles as well as books, reports and other works. Fowler frequently spoke at arts education gatherings, providing insightful views on the state of the arts nationally. For 15 years, he served as education editor of *Musical America Magazine*, reporting “On Education” across the country. His last publications were *Sing!*, a textbook for secondary school choral classes and this widely acclaimed sequel to *Coming to Our Senses*. As both an arts practitioner and arts educator, Fowler championed the cause of arts education as an essential part of every person’s education.

In this book, Fowler explains explicitly and convincingly that the arts are crucial not only to education but also to the health of society. The arts help people understand their experiences; they teach compassion and empathy and inspire creative and critical thinking. Fowler reminds his readers of all the students that public school systems fail. It is often the case that art classes offer these children the only form of education they can relate to; it offers them an emotional outlet, a way to creatively express the way they are feeling. Finally, Fowler presents evidence of the economic importance of the arts, both to schools and to American culture.

The strength in *Strong Arts, Strong Schools* is in the way the book is formatted. It is divided into four parts. The first part examines the current condition of the educational system and of the nation. The second part deals with recognizing the arts as vital to education. The third part addresses the best ways for the arts to be taught. Finally, the fourth part calls for reform in both the American view of education and the system itself.
The goal of the Creative Partnership for Prevention is to provide information on how to use the arts to enhance drug and violence prevention programming. They also strive to foster resiliency in youth and to implement collaborations within communities to strengthen programs for children. Resources developed for this initiative were created by Learning Systems Group under a grant from the Safe and Drug-Free Schools Program. Learning Systems Group, a nonprofit organization develops innovative programs and materials related to health education and drug and violence prevention. Used at the national, state and community levels, these programs are designed to meet the needs of educators, healthcare providers and others addressing the critical issues of drug prevention and youth development.

The Safe and Drug-Free Schools Program provides leadership in the U.S. Department of Education's efforts to achieve the Seventh National Education Goal--that by the year 2000 all schools will be free of drugs, violence, firearms and alcohol. The program administers a state formula grant program and provides free drug and violence prevention materials to schools.

This resource guide offers background information on the development of effective prevention programming and details how the arts are capable of fostering resiliency in youth. Prevention activity ideas are included, as well as ways to make programming efforts stronger by partnering with other organizations within the community.
Arts & Education in Concert (AEIC) works with America's youth to stop drug abuse and violence. AEIC's school-based programs are managed by the students with adult supervision in an effort to create an atmosphere of respect, self-expression and confidence. Through self-expression in the arts, students gain a mutual respect for themselves and others. This respect results in positive choices against drugs and violence.

On their Web site, AEIC describes programs schools can implement to promote the arts as a positive choice against drugs. For example, within each elementary school, there is an arts program for students to express their creative ideas on why they should remain non-violent and drug-free. Similarly, the high school program encourages students to initiate and sustain programs that keep drugs and violence out of their lives and the school environment. A weekly open-mic session is created as an atmosphere of self-expression and respect for each student. Then, an assembly for the entire school is scheduled to allow all open-mic participants to perform and encourage fellow students to remain non-violent and drug-free. In addition, professional musicians, artists and the business community are invited to participate and to encourage the students. These programs are designed to promote positive choices from elementary school through high school.

The Arts and Education Policy Review is produced by Heldref Publications. For over 25 years, Heldref has been publishing scholarly journals and magazines for the academic community. Their publications have won numerous educational press awards and encompass a full range of disciplines including arts and humanities, education, science and the environment. The Arts Education Policy Review discusses major policy issues concerning K-12 education in the arts. Addressing education in music, visual arts, theater and dance, the journal presents a variety of views and emphasizes analytical exploration. The goal of the publication is to produce the most comprehensive exchange of ideas available on arts education. It serves as a resource not only for arts educators, but also for administrators, policy analysts, advocacy groups, parents, and anyone else involved in the arts.

Jessica Hoffman Davis is the founding director of the Harvard Graduate School of Education's arts in education program. A cognitive developmental psychologist, Hoffman Davis is interested in children's artistic development as well as arts learning. In multiyear national studies at Harvard Project Zero, Hoffman Davis explored the educational effectiveness of community art centers in urban communities and specialized programs in art museums. She has worked as a teacher, practitioner and administrator in the visual arts, and she holds the persistent belief that arts learning should be a part of every child's daily life.

The central assertion in this article deals with finding the most effective role for the arts in education. Hoffman Davis offers eight roles that the arts can play in education, both real and idealized. In ascertaining a place for arts education, she concludes that society must acknowledge the everywhereness of the arts. However, that prevalence should not make society complacent: people must recognize that the arts are inclusive. Interdisciplinary education must grow from the exchanges of experts in all fields who have an equally great interest in preserving the arts.
New Orleans CityBusiness is the weekly voice of the New Orleans business community; it highlights specific events and industries with in-depth coverage. Because it is a business magazine, McCulley examines the arts as a preparation for the business world and as a means for corporate success.

Russell McCulley is a contributing writer for CityBusiness. He also works on a number of other projects in the New Orleans area, including Kingfish: The Magazine for New Orleans Men. Russell's report discusses the importance of arts education and includes commentary from Pamela Rosen. He also describes the efforts that schools have made in coordinating arts with traditional subjects.

This article discusses the importance of arts education in early childhood. McCulley quotes Rosen, a volunteer art instructor, saying that the arts are a basic part of language, and they should be taught, just like any other language. According to the Arts Education Project, an early exposure to music, dance, creative writing and visual art can help set the stage for more effective learning later on. Russell also makes the point that when budget cuts are made, arts programs are usually the first to go. He offers practical ways to deal with budget constraints without compromising programming.
Dr. Elliot Eisner is a professor of art and education at Stanford University; he is known for his scholarship in three fields: art education, curriculum studies and educational evaluation. Eisner’s research focuses on the development of aesthetic intelligence and on the use of methods from the arts to study and improve educational practice. Originally trained as a painter, Eisner's teaching centers on the ways in which schools might improve by using the arts in all their programs. Eisner is a member of the advisory board for the Getty Center and has served as president of the John Dewey Society. He lectures throughout the world and has published more than fifteen books, including *The Enlightened Eye: Qualitative Inquiry and the Enhancement of Educational Practice*. “What Can Education Learn from the Arts About Education” was a speech given at the John Dewey Lecture of 2002, and is a reflection of Eisner’s research in the field of arts education.

In his speech, Eisner addresses what education can learn from the arts about the practice of education. According to Eisner, when the public is concerned about the educational productivity of its schools, the tendency is to tighten up, to mandate, to measure and to manage. Americans look for “best methods” as if they were independent of context. We do more testing than any other nation, and we seek curriculum uniformity. Teaching has become a science, and achievement has triumphed over inquiry. Eisner’s goal for the education system is to generate other visions of education, other values to guide its realization, other assumptions on which a more generous conception of the practice of schooling can be built.

District Administration is the magazine of education leadership for district-level decision makers in K-12 education. It is published monthly by the Professional Media Group LLC. District Administration reaches more than 72,000 top-level decision makers in virtually every school district in the United States. The content in the publication is targeted to the issues, challenges and opportunities faced by education leaders. From innovative management strategies and administrative solutions to breakthroughs in technology, funding issues and research updates, each issue is written to equip education executives with the information they need to better run their school districts and serve their communities.

Elizabeth Crane is a contributing editor for District Administration. She writes news and features for their main magazine as well as for their satellite publications. She has also written for Brain Child, “the magazine for thinking mothers.” All of her writing focuses on children and education. However, she has no other experience writing about the arts or arts education.

The main assertion of this article is that the arts should not be seen as an extra in the curriculum; there should be no distinction between what is academic and what is enrichment. In Florida, state universities are now enforcing a requirement that all incoming freshmen need to have five more high school non-elective credits. What this means is that students can no longer fit art electives into their high school schedules if they want to attend a state university. Crane quotes a state university spokesman saying that academic courses are the best predictors of success in college, and that students will have to make a choice between art classes and admission to state schools. Thus, the challenge that schools are dealing with is in finding an arts program that meets the needs of the children, the administration and the teachers, that doesn't cost a fortune, and that demonstrates tangible, measurable progress in students' abilities.
Senator Hillary Clinton is recognized around the world as an advocate for democracy, religious tolerance and human rights. She is especially regarded as a champion for women, emphasizing access to education, economic opportunity and family planning. Clinton was elected United States Senator from New York on November 7, 2000. She is the first First Lady elected to the Senate and the first woman elected statewide in New York. Before becoming senator, Clinton took an active role in public service, and her public involvement with many activities often led to controversy. Undeterred by critics, Clinton won many admirers for her staunch support for women around the world and her commitment to children's issues. Clinton's latest book *Living History* was an immediate best seller, selling more than one million copies in the first month. Clinton has focused much of her attention on education reform, and she is a great supporter of arts in education. This support is very evident in her speech.

The focus of Clinton's speech is bringing the arts back into the classroom, especially for underprivileged children. She emphasizes that the federal government has a responsibility to support the arts and fund programs like the ones that send artists into schools. Clinton expresses her hope for a full education for all children—one that will prepare them for the challenges of an uncertain future. She says that supporting arts education is not only the right thing to do, but it is the smart thing for our nation and for both the public and private sector to do. By doing so, this country is making children better able to learn, which will certainly pay off in the long run.

The strength in Clinton's speech lies in the fact that she inspires hope in her listeners. She gives incredible examples of individuals and organizations making a difference. For example, the VH1 cable channel is committed to making sure that all children get instruction in music on good quality instruments. In addition, the Mr. Holland's Opus Foundation is doubling its goal to provide instruments to school music programs. Clinton's commentary on these organizations inspires her audience to work towards change.
The United States Department of Education was created in 1980 by combining offices from several federal agencies. Its mission is to ensure equal access to education and to promote educational excellence throughout the nation. The Department of Education is responsible for establishing policies on federal financial aid for education, collecting data on America's schools and focusing national attention on key educational issues. They are also responsible for ensuring equal access to education.

In this report, the Department of Education defines what students should know and be able to do in the arts. Agreement on what students should know and be able to do is essential if education is to be consistent, efficient and effective. Such standards help define what a good education in the arts includes. They also demonstrate that states and school districts are taking a stand for a part of education that has too often been treated as optional. These standards include being able to communicate at a basic level in all four arts disciplines and proficiently in at least one of them. They also include being able to develop and present basic analyses of works of art.
The Indiana Department of Education defines standards for education. The standards are clear and concise, and they provide support and direction for curriculum and instructional choices at the local level.

The Department of Education has also outlined an effective school improvement planning process that has allowed Indiana schools to develop a strategic plan that focuses on quality education and high levels of student achievement. All Indiana public schools and those non-public schools that voluntarily seek accreditation are required to have a school improvement plan.
Dr. Lawrence Smith is Chair of the Department of Elementary Education at Ball State University. The Teachers College strives for excellence in the delivery of K-12 education and in preparing outstanding professional educators and human service providers. The college supports continuing education, promotes research and development in the field, and influences policy decisions.

Smith offers a different perspective on the issue of arts education. He has a vast knowledge of education, but he is not associated with the arts in any way. He asserts that the most effective way to teach is to bring together the arts and the humanities. This means combining literature, artwork, music, history and dance to offer a complete view of a time period. He also believes that the arts are indispensable tools in education, because they are often the only way to get through to children who are struggling. Finally, Smith believes that for schools dealing with budget constraints, community outreach is the only option. This does not necessarily mean asking for money, but asking for support and asking others to share their talents. The main strength of Smith’s interview was that he examined the curriculum choices his department has made and what changes he would make if he had no time or budget constraints. Smith understands that general education teachers need to be better prepared to integrate the arts into their classroom.
Dick Deasy is executive director of the Arts Education Partnership (AEP), formerly the Goals 2000 Arts Education Partnership. The AEP is a national coalition of arts, education, business, philanthropic and government organizations that promotes the arts in the development of every child and in the improvement of America’s schools. Since its founding in 1995, the AEP has become the primary forum for organizations to explore how the arts can transform American education. Partnership organizations have led the national movement to establish education standards that include the arts. They have conducted and published groundbreaking research on the impact of arts learning on student achievement. Finally, they have identified the policies and practical steps that will enable schools to achieve educational excellence by incorporating the arts into teaching.

Deasy is a prize-winning journalist covering politics and government affairs; he has enjoyed successful careers in international cultural affairs and education. In regards to arts education, Deasy promotes an interdisciplinary program that brings together competent teachers from the arts and from other disciplines. Such a program must involve students deeply engaged in learning the interrelationships among the two or more disciplines. Deasy also believes that simply using an art form to support teaching in another subject is useful only to the learning of the other subject. It does not enable students to learn the art form nor benefit from the unique cognitive and affective development that the arts provide.
Dance Magazine is published by the Macfadden Communications Group. The Macfadden Communications Group is a multi-platform, print and online media company that serves various markets with magazines, Web sites and trade shows. In addition to Dance Magazine, Macfadden’s publications include Pizza Today Magazine and Pet Business Magazine.

Sara Wolf is a dance critic for the L.A. Weekly and a freelance arts writer. She is currently working on her master’s thesis on dance criticism. She has worked as managing editor of High Performance Magazine, marketing director of the arts council for the city of Long Beach, and managing director of the World Festival of Sacred Music.

In this article, Wolf reports on dance education programs in public schools. She focuses on consultant Janas Zalesky and the work Zalesky has done through her company, Together in Dance. Zalesky has established programs designed to get teachers choreographing and dancers developing lesson plans. These programs have one goal in mind—to foster creativity. Creativity helps children become better thinkers and better citizens of the world, in addition to lifelong dance lovers. Wolf cites one example of incorporating dance directly into the curriculum. Broadway dancer Richard Toda taught the opening of the ballet Billy the Kid to eighth graders studying westward expansion. This led to discussion of how the pioneers lived and moved. Not only did the experience teach the students about ballet, but it also changed the way they study history.

Wolf believes that there is no single way to teach dance in schools. She addresses dance as a physical education program, as a discrete subject area and as an addition to the general classroom. She includes viewpoints of those who favor one way over another. For example, there is a lot of interest in using movement and dance as a vehicle for teaching other subjects, but there is also concern that dance will then become a handmaiden to whatever subject is being taught.
The National Conference of State Legislatures (NCSL) serves the legislators and staffs of the nation's states, commonwealths and territories. NCSL was created in 1975 from the merger of three organizations that represented state legislatures. NCSL is a bipartisan organization with three objectives: to improve the quality and effectiveness of state legislatures; to foster interstate communication and cooperation; and to ensure states a strong, cohesive voice in the federal government. In addition to publishing books on current issues, the NCSL produces a number of different periodicals each year including State Legislatures, Capital to Capital and LegisBriefs.

Laura L. Loyacono is the manager of the Arts, Tourism and Cultural Resources Program of the NCSL. In this capacity, she assists state legislators and their staffs in developing sound policy on a variety of issues including tourism, historic preservation and arts education. Loyacono has written several NCSL publications including Creative Solutions for Funding the Arts. She is well-informed on the subject of arts funding, and her knowledge of state legislature allows her to give a sound and practical analysis.

This sourcebook provides legislators and legislative staff with a complete guide to arts education. It includes not only the reasons for making the arts basic to education, but also the obstacles school systems will have to face in doing so. It addresses the subject of funding and also offers complete curriculum guides. Finally, it demonstrates why community leaders, parents and educators are convinced that an arts education prepares students for the real world.

The strength in Reinventing the Wheel is that it examines all the issues legislators have to consider before making their decisions. It describes the reasons to make the arts basic, as well as the difficulties in implementing change. It also gives legislators resources for support.

Americans for the Arts was created in 1996 as a result of a merge between the National Assembly of Local Arts Agencies (NALAA) and the American Council for the Arts (ACA). Americans for the Arts is the nation’s leading nonprofit organization for advancing the arts in America. With offices in Washington and New York, and more than 5,000 members and stakeholders across the country, they are focused on three primary goals: increasing public and private sector support of the arts; ensuring that every American child has access to a high quality arts education; and strengthening communities through the arts. To achieve their goals, they partner with arts organizations, government agencies, business leaders and educators.

Jane Remer is an author and free-lance consultant in arts education. She participates in strategic planning, designs and evaluates programs, writes for national publications and edits educational materials. She is also the grants and program director for the Capezio/Ballet Makers Dance Foundation. Remer has worked for over 25 years with public and private arts and education agencies at the federal, state and local levels.

*Changing Schools Through the Arts* asserts the importance of the arts in schools and describes how to establish a firm place for them there. Remer uses a series of experiences with school districts to illustrate her feelings on education reform through the arts. She believes that the arts are not just a specialized field of study and that they should be an integral part of general education for all. Remer offers insight on how to establish the arts in schools while simultaneously using them as a vehicle for school renewal.

There is a substantial amount of literature on education reform. There are also many treatises on the arts and their place in educational institutions. But Remer manages to combine the two and that is what makes her book so significant. The strength of this book lies in the strategies described--strategies that will lead to action. Remer's argument ranges over the value of the arts for their own sake to their usefulness in enhancing other fields and in kindling student’s interest in learning. She is passionate, and she is convincing.
The National Endowment for the Arts (NEA) provides recognition and support to significant projects of artistic excellence. Congress created the Endowment in 1965 as an independent agency of the federal government. It produces a number of publications in-house and through cooperative agreements each year, including arts education research titles.

Louise Stevens has over 25 years experience as a nationally known consultant, researcher, manager, author and speaker. Under her leadership, ArtsMarket developed a national reputation for its work in strategic planning, research and cultural education. Prior to founding ArtsMarket, she managed a variety of non-profit cultural organizations, taught at several universities, and served as arts critic for major newspapers including The Chicago Daily News and The Milwaukee Journal. A widely published author and in-demand speaker, Stevens' consulting expertise encompasses all aspects of the art world, with a great focus on arts education. Because of her affiliation with ArtsMarket, Stevens is going to have a bias towards the arts. She has been an avid supporter of the arts for her entire career and this book reflects that support.

Planning to Make the Arts Basic emphasizes the importance of an arts curriculum that is effectively taught from kindergarten through high school. The book details the results of the Arts In Schools Basic Education Grants Program (AISBEG). These results include a partnership between state departments of education and state agencies, communities with developed plans for making the arts basic to education, and teachers who work closely with artists to develop lesson plans. Most importantly, the book looks at the implications for the future and offers recommendations to educators.

The strength in Planning to Make the Arts Basic is that it includes primary information from the 33 states participating in AISBEG. The data includes profiles from both the State Arts Agency and the Department of Education. This allows for funding comparisons among the states. The book also includes practical ways of continuing the process of change and ways of bringing AISBEG to the rest of the country.
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