



RESEARCH IN THE ARTS

***Cultivating Demand for the Arts:
Arts Learning, Arts Engagement, and State Arts Policy***

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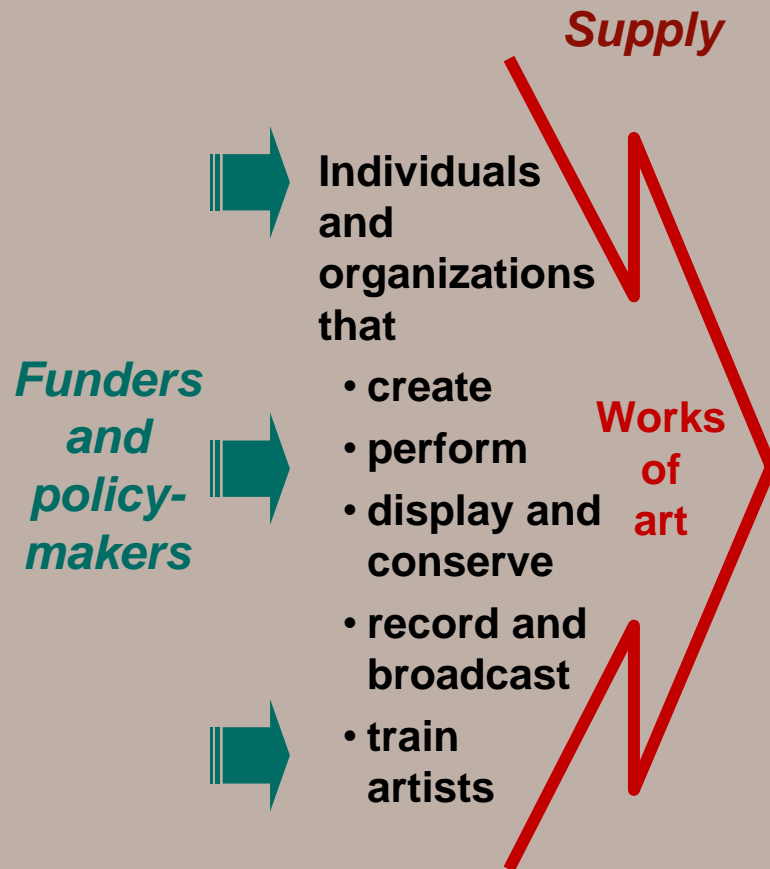
Two Trends Motivated This Report

- **The supply of the arts is outstripping demand**
 - The number of artists and nonprofit arts organizations has steadily expanded since the 1970s
 - But the arts audience is no longer growing
- **Public support for arts learning has stagnated**
 - Some school districts have reduced their spending on arts education (1970s, 1990s, 2000s)
 - Education reforms have shifted class time towards reading and mathematics
- **Are these trends related?**

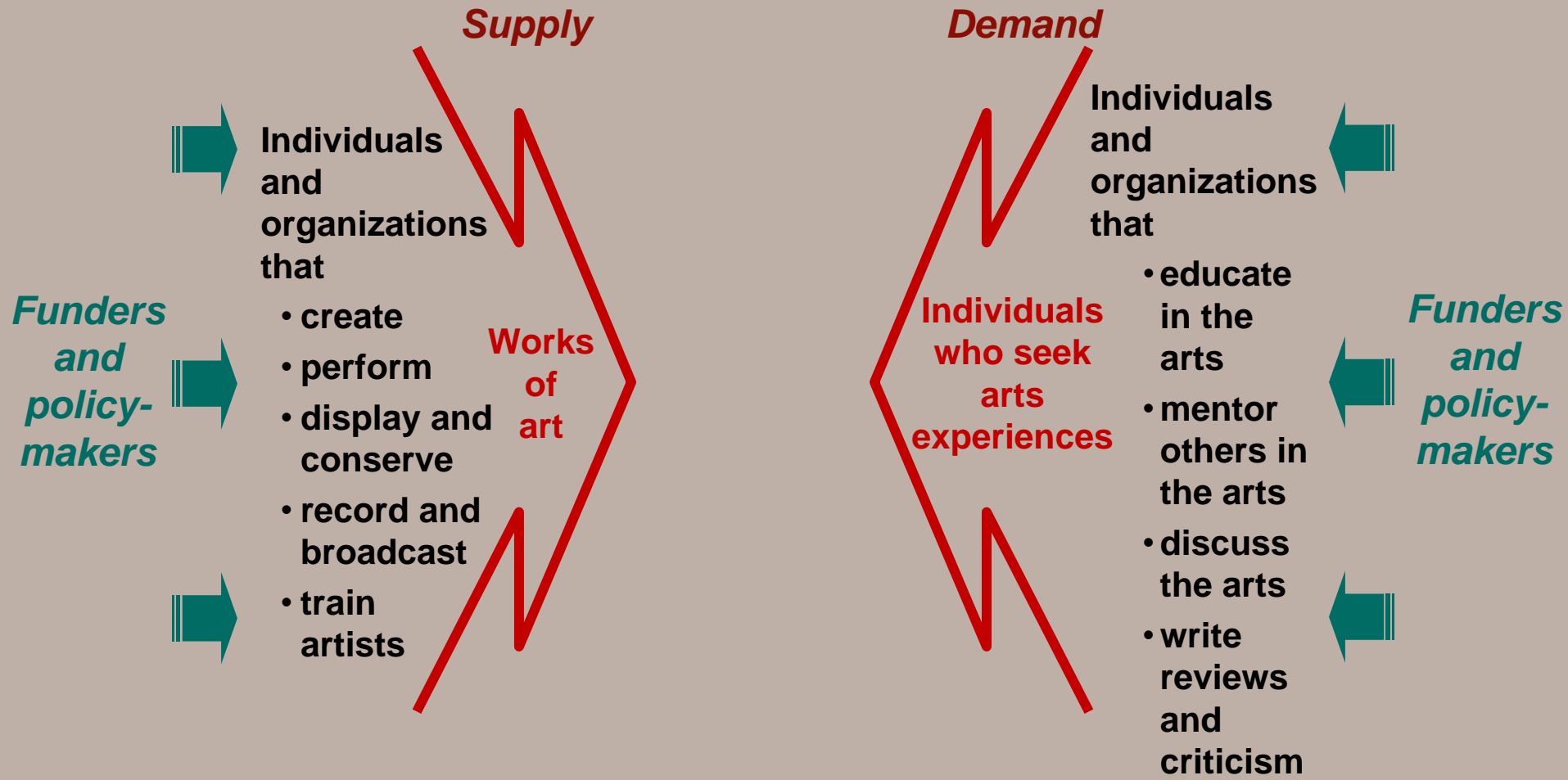
What I Will Do in This Presentation

- **Identify the individuals and institutions that enable people to have rich experiences with art (supply, access, and demand)**
- **Review the evidence on the connections between arts learning and demand for the arts**
- **Describe what we know about the status of youth and adult arts learning**
- **Examine the role of SAAs with respect to arts learning**
- **Suggest next steps for SAAs and other policymakers**

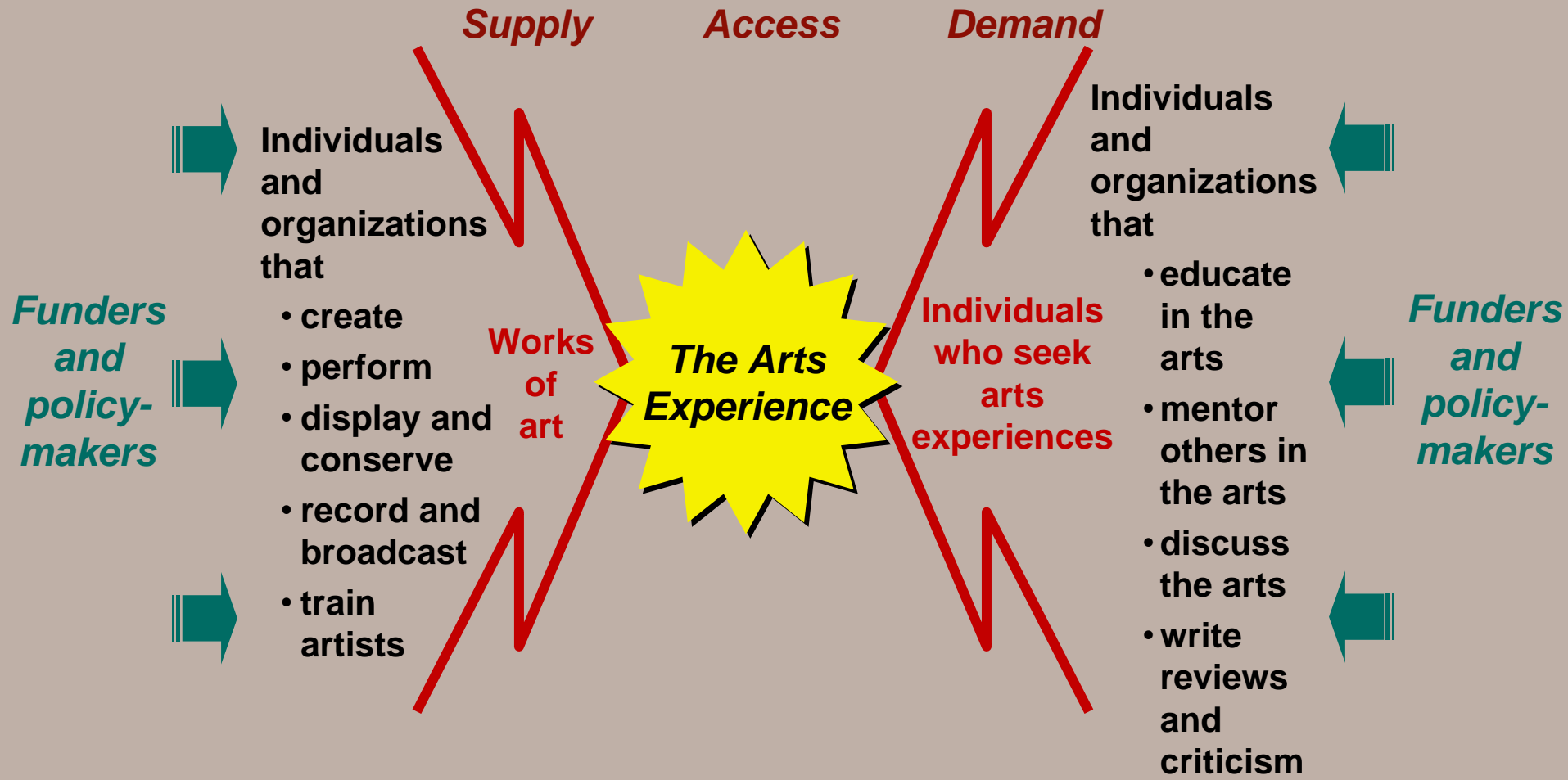
Essential Elements of a Vibrant Culture: Supply



Essential Elements of a Vibrant Culture: Demand



Essential Elements of a Vibrant Culture: Supply, Demand, and Access



Implication: *Arts Policy Should Have Three Objectives*

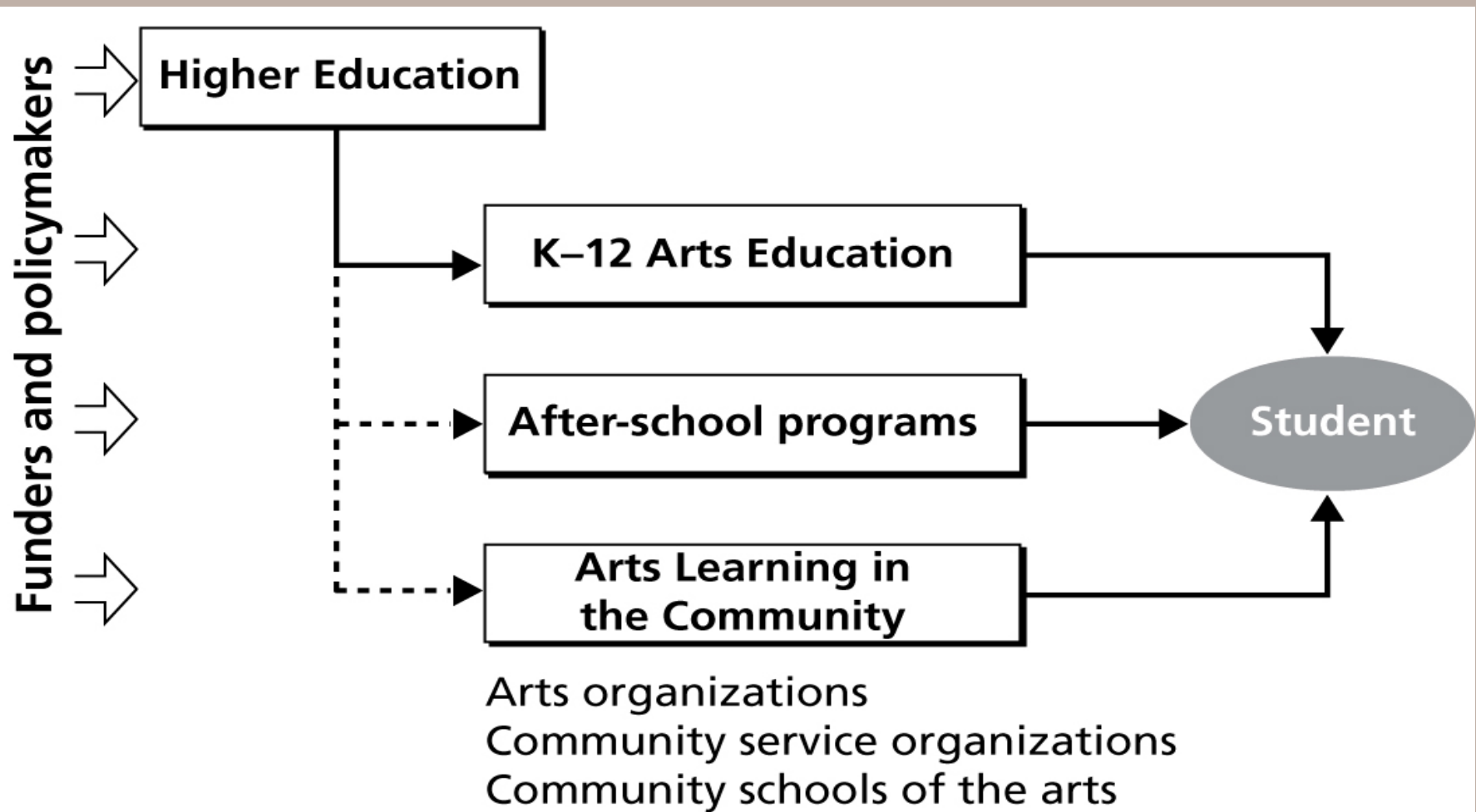
- Increase the number of works of art that can provide engaging arts experiences **(supply)**
- Promote the opportunity for citizens to encounter such works of art **(access)**
- Cultivate the capacity of individuals to have engaging experiences with works of art **(demand)**

The third objective is the focus of this report

What Is the Best Way to Cultivate Demand for the Arts?

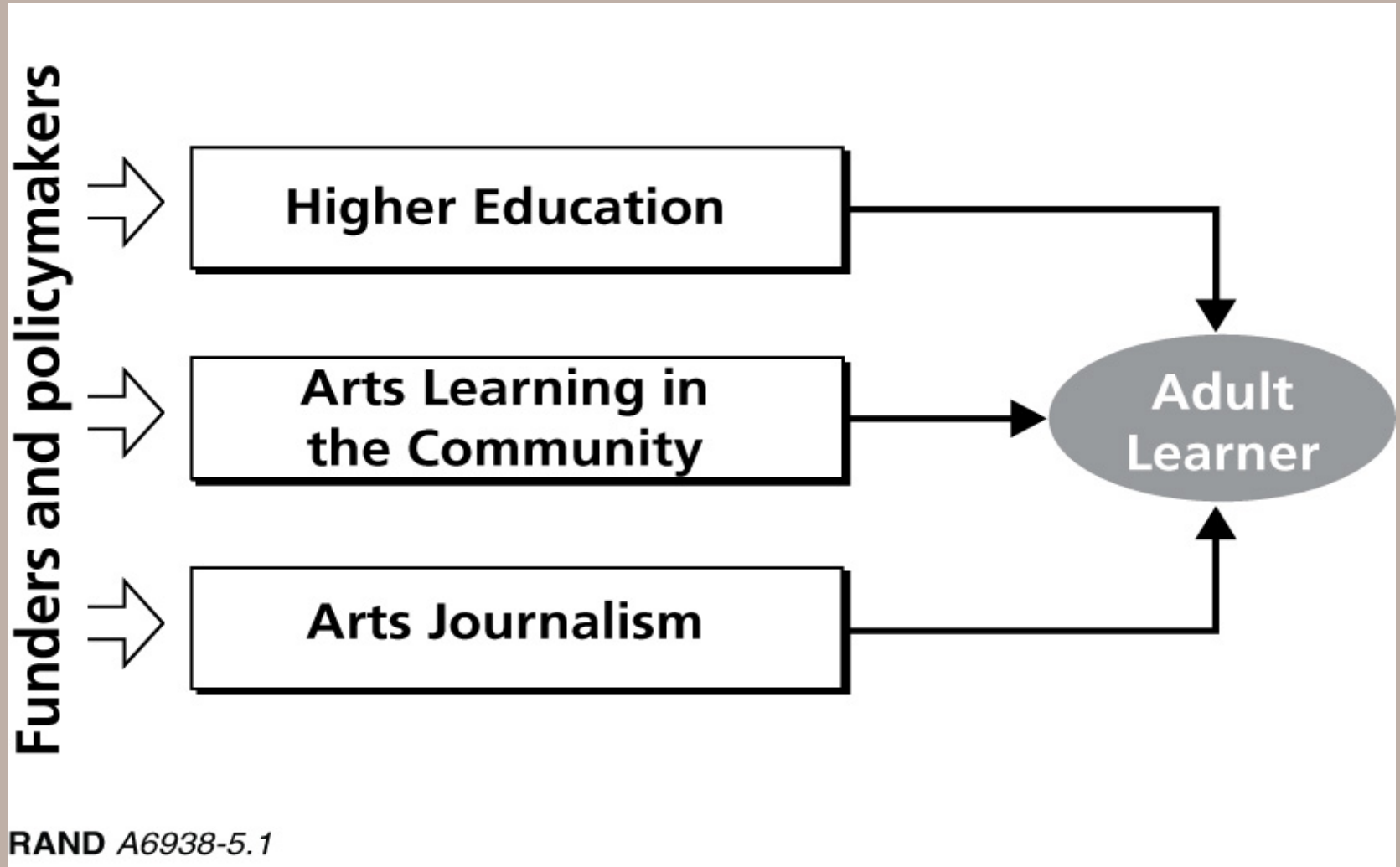
- **Youth arts learning is highly correlated with adult participation in the arts**
- **Four learning objectives have been linked to arts appreciation and engagement:**
 - **Aesthetic perception**
 - **Artistic creation**
 - **Historical and cultural context**
 - **Interpretation and evaluation**
- **These objectives map closely to state and national arts standards**

The Support Infrastructure for Youth Arts Learning



RAND A6938-4.1

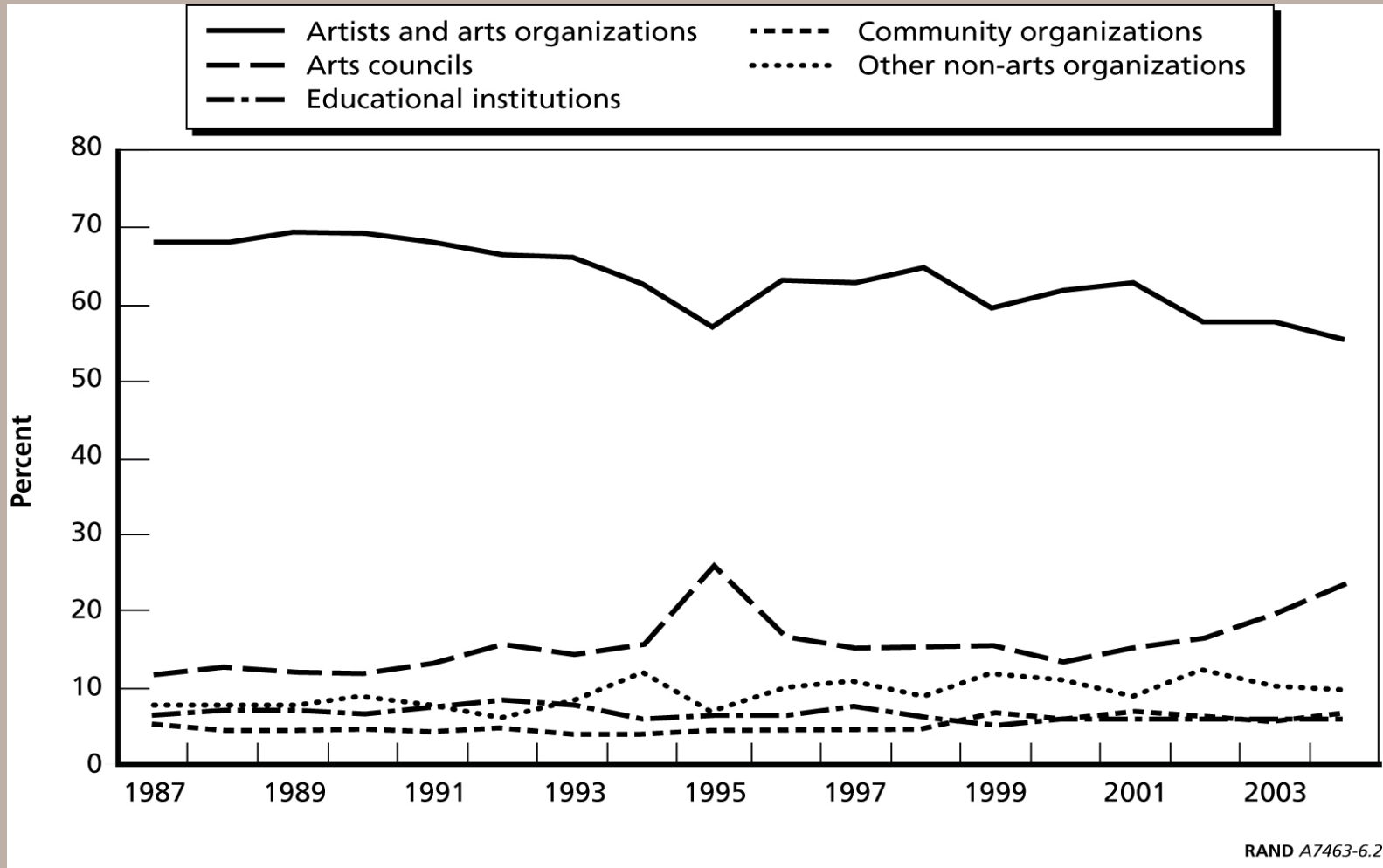
The Support Infrastructure for Adult Arts Learning



The Role of State Arts Agencies (SAAs)

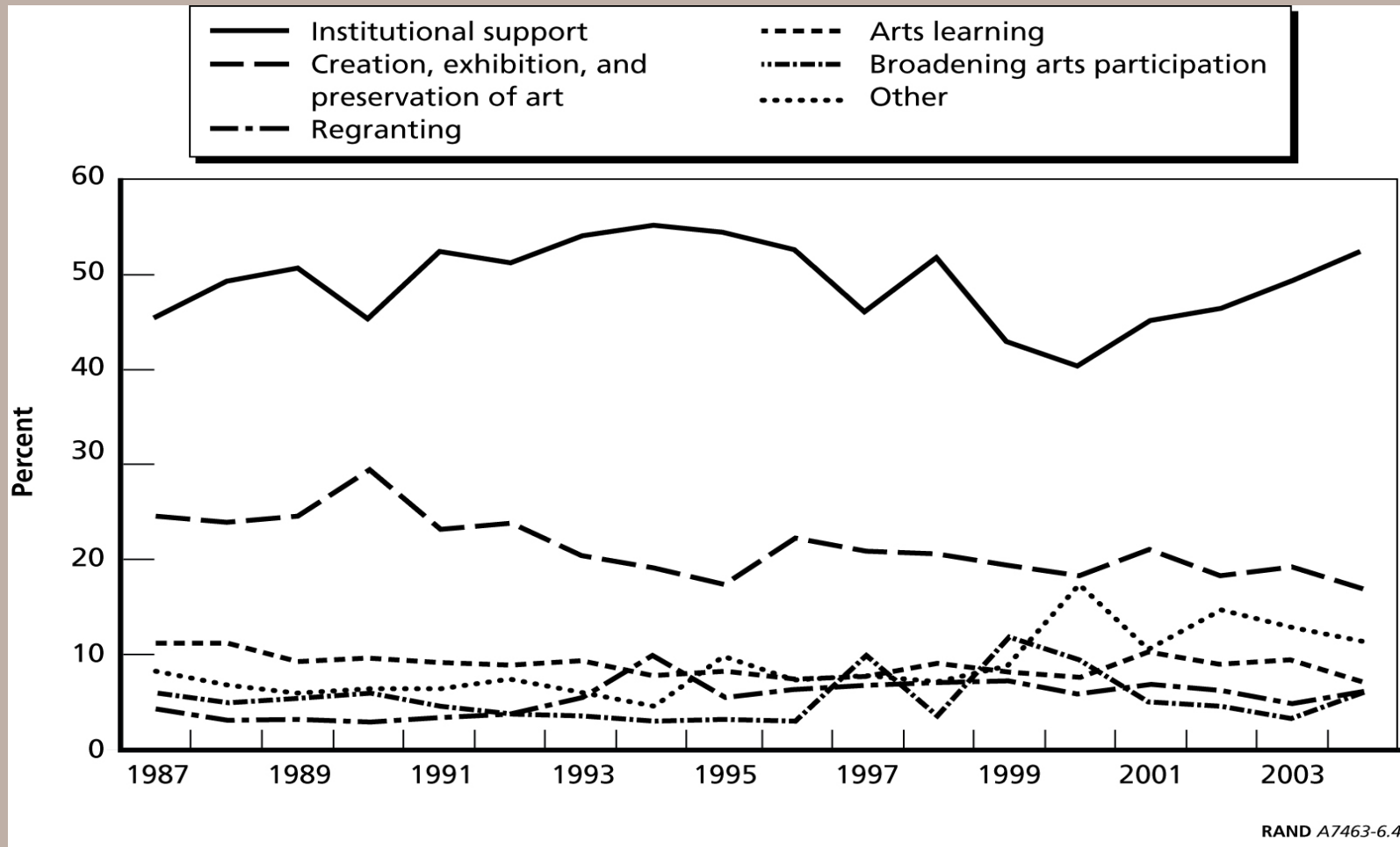
- **To what extent have SAAs sought to**
 - **expand the supply of quality art works**
 - **improve access to the arts**
 - **cultivate demand for the arts?**
- **We looked at SAA grantmaking data for 1987-2004, categorized by**
 - **type of grant recipient**
 - **type of activity funded**
 - **extent of education-oriented activity funded**
- **And considered how SAAs have used policy tools other than grantmaking**

Trends in SAA Grants, by Type of Recipient*



* as a share of the total value of grants; NASAA data

Trends in SAA Grants, by Type of Activity*



* as a share of the total value of grants; NASAA data

SAA Funding of Education-Oriented Activities, 1998-2004*

- **By value, 25 percent of SAA grants went to support educational activities**
 - **17 percent of institutional support grants were education-oriented**
 - **25 percent of grants supporting the creation, exhibition, and preservation of art were education-oriented**

* NASA data

Beyond Grantmaking: Lessons from Rhode Island

- **The Rhode Island State Council on the Arts (RISCA) has worked closely with its state Education Department to**
 - **Create an arts learning partnerships that includes representatives from all the major stakeholders**
 - **Work with its partners to facilitate coordination among arts learning providers at home, in the community, and at school**
 - **Pass a statewide, proficiency-based arts graduation requirement for high schoolers**

Beyond Grantmaking: Lessons from New Jersey

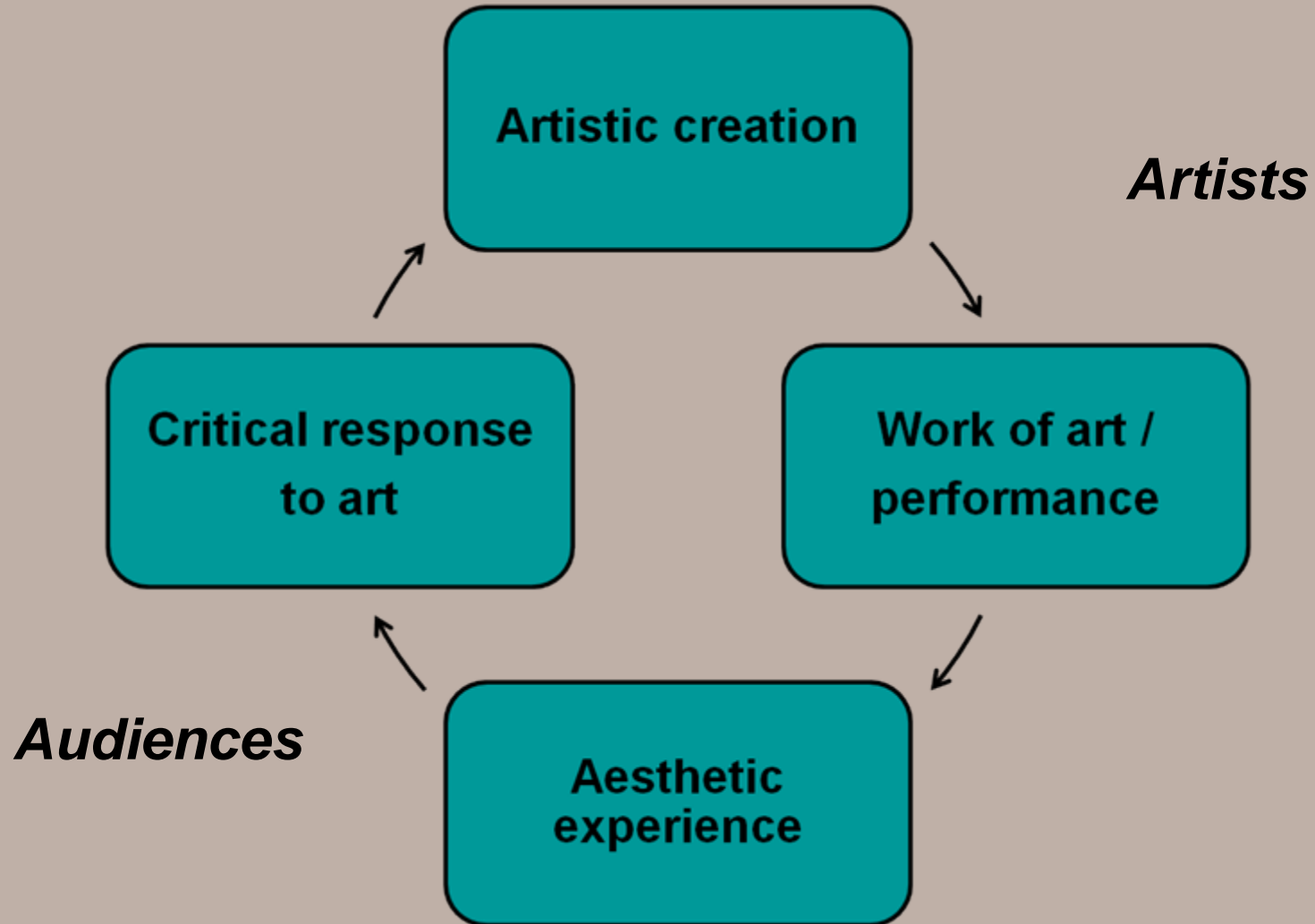
- **The New Jersey State Council on the Arts (NJSCA) has worked closely with its state Education Department to**
 - **Create an arts learning partnership that includes representatives from all the major stakeholders**
 - **Work with its partners to map the status of arts education in every New Jersey public school and school district**
 - **Use the results to raise awareness of arts education among parents, administrators, and elected officials**

Key Implications

- **Working closely with the education community to support comprehensive arts learning, SAAs and other arts policymakers can:**
 - **Raise public awareness of arts education**
 - **Assess youth arts learning statewide and begin to address the gaps**
 - **Encourage alignment of community-based arts learning programs with the state content standards**
 - **Identify and promote exemplary programs**

Backup Slides

It Takes Both Supply and Demand To Create a Vibrant Culture



Purposes and Methods

- **Purposes**

- Explore possible connections between declines in arts audiences and arts learning
- Derive policy implications
- Examine policies of SAAs and other policymakers—is right balance being achieved?

- **Methods**

- Interviews & discussions with members of arts and arts education communities
- Review of relevant literatures
- Analysis of national and state data from multiple sources

What Is the Best Way to Cultivate Demand for the Arts?

- Youth arts learning is highly correlated with adult participation in the arts (Orend, 1999; Orend and Keegan, 1996; Bergonzi and Smith, 1996; Walker and Scott-Melnyk, 2002)
- Four learning objectives are linked to arts appreciation and engagement (Beardsley, 1982; Eisner, 1988, 1991; Reimer, 1992; Greene, 2001; Taylor, 2006):
 - Aesthetic perception
 - Artistic creation
 - Historical and cultural context
 - Interpretation and evaluation
- These map closely to national arts standards

Youth Arts Learning – What Do We Know?

- **Most elementary school students receive some arts education; participation in middle and high school is minimal**
 - **Data suggest that educational content is often spotty, casual, and brief**
- **Little information on after-school or community-based arts programs**
 - **But there may be some movement toward greater integration with school curricula**
- **For arts specialists, teacher preparation is robust, but for general classroom teachers it is weak**

All four components of the infrastructure emphasize creation and performance but not the other learning objectives

Adult Arts Learning – What Do We Know?

- **Colleges and universities are by far the most important source of comprehensive arts education at any age**
 - **But trends over the past few decades have deemphasized the arts and humanities as core courses**
- **Arts presenters and producers have increased their educational offerings**
 - **But for adults not on campuses, educational offerings are still scarce**
- **Public discourse about the arts has been contracting as newspapers devote more space to listings**

Is it already too late to get most adult Americans interested in the arts?

SAA Funding of Education-Oriented Activities, 1998-2004 (NASAA Data)

- **By value, 25 percent of SAA grants went to support educational activities**
 - **17 percent of institutional support grants were education-oriented**
 - **25 percent of grants supporting the creation, exhibition, and preservation of art were education-oriented**
- **Within the set of education-oriented grants,**
 - **40 percent were institutional support grants**
 - **Less than 25 percent fell within the activity category “arts learning”**

Summary of Key Points

- **Cultivating demand is a necessary focus of arts policy**
- **The knowledge and skills that enable aesthetic experiences can be taught**
- **Educational support for this kind of learning is weak**
- **Overall, arts policy support for this purpose is also weak, although practices in some states are promising**