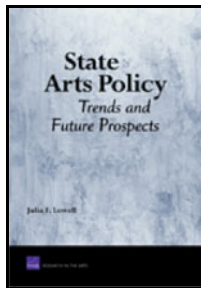




Highlights of Recent RAND Research on the Arts

For more information, contact Shirley Ruhe, Director of Congressional Relations, at 703-413-1100, x5632 or Shirley_Ruhe@rand.org or Carmen Ferro at 703-413-1100, x5320 or Carmen_Ferro@rand.org.

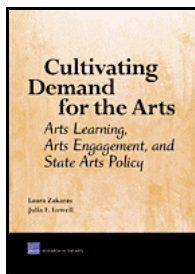
The RAND Corporation's research on the arts has provided useful data and analysis for policymakers, arts practitioners, and the academic community for many years. Recent work has addressed ways to improve arts education in urban areas, the role of state arts agencies, and strategies for cultivating demand for the arts.



State Arts Policy Trends and Future Prospects

Julia Lowell, 2008

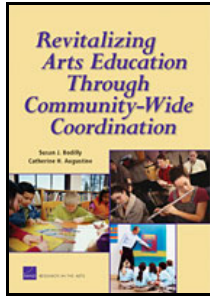
State arts agencies — key players within the U.S. system of public support for the arts — face growing economic, political, and demographic challenges to the roles and missions they adopted when founded in the mid-1960s. This report looks at state arts agencies' efforts to rethink their roles and missions, reflecting on what the changes may mean for the direction of state arts policy. The author concludes that if current trends and strategies continue, future state arts policy is likely to focus more on developing the creative economy, improving arts education, and encouraging a broader spectrum of state residents to participate in the arts. To achieve these goals, state arts agencies will likely become more involved in policy advocacy, coalition building, convening, and gathering and disseminating information than in grantmaking.



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

Laura Zakaras and Julia F. Lowell, 2008

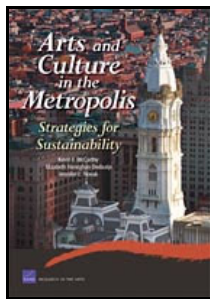
To shed light on the decline in demand for the nonprofit arts, the authors describe what it means to cultivate demand for the arts, examine how well U.S. institutions are serving this function, and discuss whether it is in the public interest to make such cultivation a higher priority than it has been in the past. The authors conclude that greater investment in comprehensive arts learning, particularly for the young, is the most effective strategy for building demand. Such an investment is not likely to be made, however, unless the arts community, including the National Endowment for the Arts, state arts agencies, and the leaders of arts organizations, join with arts educators to persuade the general education community — and the American public — that improved arts learning is necessary to expand and diversify public engagement in the arts.



Revitalizing Arts Education Through Community-Wide Coordination

Susan Bodilly et al., 2008

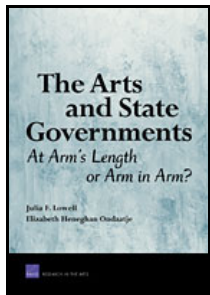
For more than 30 years, arts education has been a low priority in the nation's public schools. Some communities have responded with initiatives aimed at coordinating schools, cultural institutions, community-based organizations, foundations, and/or government agencies to promote access to arts learning for children in and outside of school. This study looks at the efforts of six urban U.S. communities — Alameda County (which includes Oakland and Berkeley) in Northern California, Boston, Chicago, Dallas, Los Angeles County, and New York City — that are employing various strategies to improve both access to and quality of arts education.



Arts and Culture in the Metropolis Strategies for Sustainability

Kevin F. McCarthy et al., 2007

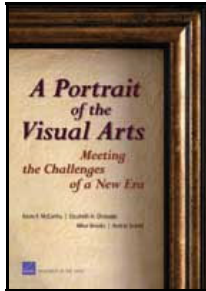
The nonprofit arts currently face an environment that challenges the way the arts sector has grown and raises the prospect of future consolidation. The authors identify the sources and characteristics of this new environment and describe the ways local arts communities are responding to the challenges confronting them. In the course of their analysis of eleven metropolitan regions, including Baltimore, Boston, Charlotte, Chicago, Cleveland, Denver, Detroit, Minneapolis, Philadelphia, Phoenix, and Pittsburgh, they introduce two novel ways of examining the local arts sector. They then use this framework to analyze the components of Philadelphia's arts ecology and assess its specific strengths and weaknesses.



The Arts and State Governments At Arm's Length or Arm in Arm?

Julia F. Lowell et al., 2006

Even though a majority of Americans claim to support public funding of the arts, state government spending on the arts is minimal — and might be losing ground relative to other types of state expenditures. Moreover, most state arts agencies, or SAAs, have not succeeded in convincing state government leaders that the arts should be integral to their planning for their states' futures. This report examines SAA leaders' efforts to more firmly establish their agencies' value to state government in a changing political and fiscal environment.



A Portrait of the Visual Arts Meeting the Challenges of a New Era

Kevin F. McCarthy et al., 2005

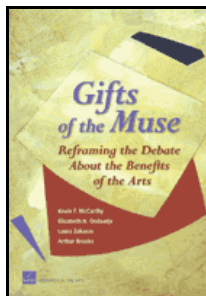
This analysis shows, in addition to lines around the block for special exhibits, well-paid superstar artists, flourishing university visual arts programs, and a global expansion of collectors, developments in the visual arts also tell a story of rapid, even seismic change, systemic imbalances, and dislocation. Using the performing arts as a comparison, this report shows that the visual arts appear better suited to the changing consumption and life styles of American consumers.



Arts Education Partnerships Lessons Learned from One School District's Experience

Melissa Rowe et al., 2004

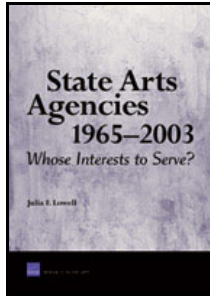
Arts education in the nation's public schools is facing some tough challenges despite receiving strong public support and despite the growing evidence of its wide-ranging benefits. To address this situation, the Los Angeles Unified School District in 1999 approved a ten-year program to implement a substantive, sequential curriculum in arts education for all students in kindergarten through grade 12. A central goal of the plan is for schools to build partnerships with the Los Angeles arts community to provide educational programming for students. This study examined the range of partnerships in operation and identified the common partnership challenges and facilitators.



Gifts of the Muse Reframing the Debate About the Benefits of the Arts

Kevin F. McCarthy et al., 2004

Faced with intense competition for audiences and financial support, as well as adverse political fallout from the "culture wars" of the early 1990s, arts advocates have increasingly sought to make a case for the arts in terms of their instrumental benefits to individuals and communities. The authors evaluate the strengths and weaknesses of these instrumental arguments and make the case that a new approach to understanding the benefits of the arts is needed. Critical of what they view as an overemphasis on instrumental benefits, the authors call for a greater recognition of the intrinsic benefits of the arts experience, provide a more comprehensive framework for assessing the private and public value of both intrinsic and instrumental benefits, and link the realization of those benefits to the nature of arts involvement.

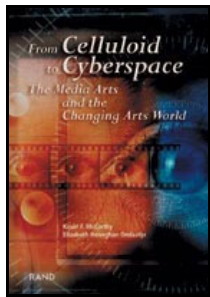


State Arts Agencies 1965-2003

Whose Interests to Serve?

Julia F. Lowell, 2004

Three-quarters of all U.S. state and jurisdictional governments cut their arts budgets in fiscal year 2003, and more than one-half imposed further cuts in fiscal year 2004. In this report, the author argues that these state arts budget cuts reflect more than just a one-time response to fiscal crisis. That is, they reflect the political weakness of state arts agencies, a weakness stemming from the growing mismatch between the agencies' grant-making roles and structures and the cultural and political realities the agencies face. One promising solution may be for state arts agencies to shift their focus and funding from bolstering arts providers to serving people and communities. But before this shift can take place, some important conceptual as well as practical issues must be addressed.



From Celluloid to Cyberspace

The Media Arts and the Changing Arts World

Kevin F. McCarthy et al., 2004

The arts in America are entering a new era that will pose many challenges for the arts community. However, our current knowledge of the operation of the arts world and its underlying dynamics is limited. These limits are particularly pronounced with regard to the newest and most dynamic component of the arts world: the media arts. This report examines the organizational features of the media arts, placing them in the context of the broader arts environment and identifying the major challenges they face. They conclude that the media arts need both greater public visibility and a clearer sense of their own identity.

Updated 12/1/08