<u>**Briefing Paper**</u>

Minority Students and Access to Arts Study

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National Association of Schools of Art and Design
National Association of Schools of Dance
National Association of Schools of Music
National Association of Schools of Theatre

ABOUT THIS BRIEFING PAPER

Opportunity is a central premise of American education. In principle, no one, regardless of circumstances, is to be denied access to study, except by lack of ability to follow a specific course of instruction. Clearly, this premise is not working comprehensively. Today, many young Americans do not have access to effective basic studies in many fields, including dance, music, theatre, and the visual arts. Among this disadvantaged group are a large number of minorities. One result is that minorities are not well represented in the arts in higher education, either as students majoring in other disciplines who take arts courses, as majors in one of the arts disciplines, or as faculty and administrators. This situation is problematic for a variety of reasons, from full artistic and intellectual development for all to the potential loss of unrecognized or undeveloped talent. As one powerful admonition puts it: "A mind is a terrible thing to waste." This paper addresses the question of building minds through access to study by briefing the reader on a large number of facts, and by connecting issues derived from these facts. Its purpose is to present a status report—a compendium of issues, not to advocate formulaic solutions, but rather to provide an informational foundation for developing local approaches. The document intends to serve rather than to direct.

One issue must be confronted at the outset: the relationship of minority access to curricular content or what is taught. What is the power of this relationship? Perhaps the best way to answer is, "strong to weak, depending on widely varying circumstances." Members of all racial and ethnic groups are involved at the highest levels in all types of art forms from all sorts of cultural sources. African-Americans, for example, excel in jazz, popular, and classical music. These facts do not obscure other facts about neglect and discrimination, but they do show that basic ability plus access to study and sustained determination can produce capabilities that both reflect and transcend race and ethnicity. And so, this paper emphasizes access to study over access to specific works, repertories, or arts experiences because access to study is the first critical element in individual success. Also, access is a national policy matter, whereas specific decisions about content and repertory are primarily local and individual matters.

In addressing the issue of opportunity, this paper considers several major connections between early access to study and higher education. It addresses its subject from a number of perspectives, but not from every possible perspective, this to ensure focus and practicality. Thus, this paper represents one expression of a long-term commitment to expanding arts study opportunities for all Americans. In this sense, the text advocates. It pushes us all to keep seeking a way forward.

Featured in this paper:

◆ **Minority Preparation for Postsecondary Arts Study**

◆ **Recruiting Minorities for Postsecondary Arts Study: Motivations, Issues, Strategies**

◆ **School-College Partnerships**

◆ **Questions and Research Issues**

General Notes on CAAA Briefing Papers

The Council of Arts Accrediting Associations is a joint, *ad hoc* effort of the National Association of Schools of Art and Design, the National Association of Schools of Dance, the National Association of Schools of Music, and the National Association of Schools of Theatre. The Council works with matters of general concern to the arts community in higher education, with particular focus on the issues and policies affecting instructional quality and accreditation.

From time to time, the Council issues Briefing Papers, each of which covers a specific issue. The objective is to distill major themes, trends, and prospects into a form that encourages individual and institutional reflection, analysis, and action.

The Council encourages readers to keep Briefing Papers on file for easy reference. The Council particularly encourages the sharing of all Briefing Papers with faculty and other administrators at the institution.

By way of definition, the term "unit" as used in this document indicates an entire art/design, dance, music, or theatre educational program of an institution. Thus, in specific cases, "unit" refers to free-standing institutions; in other cases, it refers to departments or schools that are part of larger institutions.

Please note: The purpose of this paper is to organize ideas and encourage thought, not to establish accreditation standards or inflexible positions. The ideas and suggestions presented herein represent the best information and analysis available at the time of completion. Recommendations should be used as the basis for planning only after careful consideration has been given to current and prospective local conditions.

Readers are encouraged to share ideas about subjects or contents for future Briefing Papers by contacting CAAA at the National Office for Arts Accreditation.

For further information about CAAA or its component associations, please contact:

NATIONAL OFFICE FOR ARTS ACCREDITATION
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190

Telephone: 703-437-0700 ─ Facsimile: 703-437-6312
E-mail: info@arts-accredit.org
http://www.arts-accredit.org

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EXECUTIVE SUMMARY

This study considers access to arts study comprehensively. It addresses the precollegiate preparation and involvement of minority students in collegiate-level studies in art and design, dance, music, and theatre. It clarifies a number of underlying and related issues, explores contexts that condition prospects for leadership, and delineates possible strategies which might prove effective in providing greater access at the local level. It is rooted in the premises that access to collegiate-level study in any of the arts: (1) depends on instruction in the precollegiate years, (2) is shaped by many factors and contexts internal and external to arts units in higher education, and (3) is ultimately a personal and local matter based on the values, goals, objectives, and characteristics present in specific situations.

Regarding minority student preparation for higher education in arts disciplines, a common theme emerges: the pool of minority students able to demonstrate the artistic aptitudes and skills and general education required to major in an arts discipline at the postsecondary level is relatively small. General recruitment of minority students therefore is problematic for most institutions. Among the factors seeming to contribute to this state of affairs are (1) that minority students are disproportionately affected by inconsistency among precollegiate arts education programs and (2) that government-funded compensatory programs aimed at minority students stress instruction in the arts as means to other social and educational goals, an emphasis not conducive to future specialization in the arts.

Other institutions seem to have potential to affect minority students' preparedness for collegiate study in the arts. These include arts high schools and magnet schools, performing arts companies and organizations, museum schools, and community schools of the arts. Assessment of the impact of these institutions is made problematic by the dearth of data on minority student participation in such institutions.

This shortage of data also applies to private instruction in the arts. However some data exists on another private source of influence—minority parents' attitudes and behavior toward the arts. But the nature of this influence is difficult to assess. On one hand, adult Hispanics and African-Americans participate in the arts less than do whites; yet those with high educational attainment seem to offer more home-based arts experiences to their children than do whites.

Many education reform agendas focused on minority students have been proposed, and most have goals stressing increased instruction in science and technology. At best, arts education has a tenuous place in these agendas. Numerous factors affect and, in some cases, constrain minority student preparation in the arts. The implications of these factors for arts units' efforts to recruit minority students as majors in an arts discipline will vary by local circumstance.

Clearly, the long-term challenge is to expand the pool of minority students qualified to major or minor in arts disciplines in college settings. Significant attention at the precollege level will be necessary. Whatever the outcomes of these efforts, individual institutions and arts units will still need to devise and implement specific recruitment strategies.

Some arts units do not, as a matter of policy, make specific efforts to recruit minority students. Others do so without a detailed rationale. Still others conduct minority recruitment programs in response to external forces such as legislative dictates, institutional requirements, or institutional leadership. Finally, many arts units justify their efforts with utilitarian arguments citing diverse anticipated benefits of minority recruitment—greater minority interest in classical arts, increased multicultural arts education in higher education, and the celebration of all cultures.

A wide array of challenges to effective minority access and recruitment are viewed by higher education arts leaders as inhibiting: reluctance among faculty members, lack of minority faculty members to do effective work in their ethnic communities, lack of available funds and a general lack of commitment from university administration, diminished scholarship funds, selective university admission standards and policies, the geographic isolation of some colleges/universities, no "critical mass" of minority students already enrolled, and the perception among some minority students and their parents that majoring in the arts is not a means to social mobility or even to a viable career. These challenges clearly do not apply equally to all higher education arts units. Nor should these challenges be viewed as insuperable obstacles. They are simply pragmatic issues to be faced by institutions as each charts its own course.

No one access or recruitment strategy or set of strategies is immediately applicable to any one institution or arts

unit. Strategies are best viewed as possibilities that can be adopted or adapted after a self-assessment of a unit's characteristics and challenges in light of local conditions. The strategies themselves can focus on areas of precollegiate study, admissions, scholarships and aid, outreach and community liaisons, marketing, and school climate.

Partnerships, collaborations, and alliances between institutions of higher education and elementary and secondary schools are increasingly seen in various sectors as an essential tool to address minority student preparation for higher education. Partnership programs in the arts vary in purpose from enrichment to skill development to college preparation and recruitment and vary considerably in form and content. Some of these programs are aimed at students from many different schools, while others seem to be genuine partnerships between colleges and individual schools or a set of schools. Some constitute a three-way partnership between a higher education arts unit, an individual school, and a community college. Some programs are evaluated in terms of minority student admissions to higher education arts units, while others are not. Finally, while some programs are funded by fees or general revenues, others are dependent on grants from outside funders such as foundations.

Partnership programs in other sectors of higher education also vary in purpose, form, and content. A number

of these evidence features which may point to successful minority preparation and recruitment for higher education, including:

- early identification of minority students with high academic potential

- provision of a sequential set of learning experiences that progressively build upon each other

- comprehensive approaches which address the breadth of skills needed for college admission

- evaluation of program effectiveness in terms of minority access, recruitment and, in some cases, retention; and

- explicit objectives to encourage highly qualified students to consider the advantages and disadvantages of specific career paths.

Attention to these features of partnerships could well serve arts units if they intend to develop plans for the preparation and recruitment of minority students in the arts, plans consistent with their goals, objectives, and institutional environments.

The final section of this report is designed to facilitate self-assessment and futures planning by arts units intending to address issues of minority student access, preparation, and recruitment. It consists of value-laden and informational questions that arts unit leaders might ask themselves in the course of their deliberations.

Minority Students and Access to Arts Study

I. INTRODUCTION:
ASSUMPTIONS AND METHODS

For a number of years, the National Association of Schools of Art and Design, the National Association of Schools of Dance, the National Association of Schools of Music, and the National Association of Schools of Theatre have discussed issues associated with the precollegiate preparation and matriculation of minority students as college majors in the arts disciplines. The Council of Arts Accrediting Associations, composed of the Presidents, Vice Presidents, and chief staff officer of NASAD, NASD, NASM, and NAST, has evaluated these discussions and determined that members are already sufficiently aware of the need to facilitate greater minority involvement in degree programs in the arts by addressing issues of access at various levels of education.

This study is an attempt to go beyond awareness and to take a more formal approach. Its function is to clarify a number of underlying and related issues, to explore contexts which condition prospects for leadership, and to delineate possible strategies which might prove effective at the local level. As such, the report does not advocate specific solutions or points of view; rather, it is a compendium of ideas, encouragements, and cautions regarding options for development by leaders in the arts in higher education.

Several key assumptions and premises have informed the preparation of this report.

1. The involvement of qualified minority students in higher education depends, to a large degree, on the availability of quality instruction and the development of competence in the precollegiate years. This premise refers both to formal, school-based arts education and general education and to community-based education and specialized training in the arts. It is understood that no detailed generic preparation can be identified as necessary for entrance to all collegiate-level majors in the arts. Still, as accreditation documents for NASAD, NASD, NASM, and NAST suggest, it is only sound educational practice to "admit students to candidacy for degree programs for which they show aptitudes and prospects for success" (NASD 1994, 38). This statement applies to artistic aptitude as well as to general education skills. Clearly, then, without quality precollegiate education, minority access to higher education in the arts will be limited.

2. While music, art and design, theatre, and dance are unique disciplines of knowledge, practice, and creativity and clearly distinguishable from the humanities, the sciences, and other professional fields, they can benefit from the experience of other higher disciplines and professions in developing and refining their approaches to minority access. This is not to say that what is sought in this study is "models" for replication.

3. Minority access and efforts to improve it almost inevitably operate within broad social, cultural, economic, and political contexts ranging from economic and social standing, to political battles over policies of equal opportunity and affirmative action, to ideological divisions over various meanings of multiculturalism and the concept of a common culture. These contexts become further complicated when government agencies, interest groups, or funders seek to resolve opinion differences through mandates or financed agendas.

4. While precollegiate studies and experiences are key, many other factors shape prospects for involving qualified minority students in the arts in higher education. Some of the most important are both internal and unique to individual institutions. These include institution-wide missions and goals, admission policies, geographic locations and "town-and-gown" relationships, historic commitments to cultural diversity, financial aid policies, faculty demographics, curricular offerings, intellectual and cultural climates, and the numbers of minority students. Since these factors may inhibit or facilitate minority recruitment efforts, each higher education arts unit needs efficient, effective ways for analyzing and tracking their influence.

5. The goals, objectives, administration, faculty and curricula of higher education arts units vary widely, and these variations produce comprehensiveness, richness, and strength. While the methods and experiences of others may be useful, each program must find its own unique way.

6. Initiatives in the areas of minority access to precollegiate preparation are locally controlled by art and design, dance, music, and theatre units or the schools or institutions that house them. Such autonomy is assumed on issues of degree and scope as well as the form any specific initiative should take. National efforts such as this report can provide catalytic

energy and collections of ideas to move early discussions forward more rapidly. They can point to resources such as experienced professionals, histories of similar efforts, and records of philosophical debates. But at base, exploring, analyzing, and developing leadership options are ultimately local responsibilities.

To begin pursuing fulfillment of these responsibilities, this report addresses a broad range of questions, including but not limited to:

- What is the general state of efforts to ensure adequate precollegiate preparation for minority students in a variety of disciplines? What has and has not worked and why?

- What are the major policy, operations, political, sociological, and futures issues associated with developing or participating in efforts to increase minority access?

- What are the major issues, concerns, challenges, and opportunities arts units see in this area?

- What activities have been undertaken by arts units in developing or participating in precollegiate preparation and recruitment efforts for minority students? How many have taken the form of outreach programs, collaborations, and coalitions?

- What prompted these efforts, how do they relate to a unit's overall mission, goals, and objectives, and what internal and external challenges have units faced? How is the success of efforts evaluated?

- What activities have institutions or units in other fields undertaken regarding minority preparation and recruitment for higher education? What generalizations can be drawn from these experiences that would be useful to arts programs in higher education?

Three research strategies were employed in the course of addressing these questions.

1. Memoranda were mailed to the accredited institutional members of NASAD, NASD, NASM, and NAST, including independent schools of the arts, colleges, universities, and conservatories. Respondents were asked, among other things, to outline their views of the minority access issue, to describe any initiatives underway or planned and their effectiveness, and to detail what prompted these

initiatives and challenges faced. Specific questions posed included:

- What are the major issues, concerns, challenges, and opportunities you see in this arena? What issues would you like the study to mention or address?

- Please describe your unit's activities in developing or participating in minority student recruitment efforts, specifically the unit's (or institution's) involvements with precollegiate preparation and its relationship with recruitment.

- What prompted these efforts—philosophical orientation, institutional requirements, self-evaluation, external mandates, general student recruitment needs, other factors, or a combination of factors?

- How does your unit's approach to minority student access to precollegiate study and/or recruitment relate to your overall mission, goals, and objectives?

- What internal and external challenges have you faced in your efforts? Has building coalitions been integral to your efforts? If so, how?

- Have your efforts in minority student access to precollegiate study and/or recruitment been successful? What criteria for success have been used? Who set the criteria and why? What lengths of time were used to measure success?

- Has your unit instituted specific outreach programs to work with minority students in the K-12 age group or in K-12 settings? If so, how have these programs contributed to your minority access and recruitment efforts? What lessons have you learned about the organization and operations of such programs?

- Do you have collaborative efforts in this arena with other postsecondary institutions, elementary or secondary schools, community education or arts programs, religious congregations, etc.? How do these programs work and what are their effects thus far? What lessons have you learned about the organization and operation of such programs?

- What future efforts does your unit plan in the areas of minority student access to precollegiate study and/or recruitment with minority students in K-12 schooling? What future problems and opportunities do you anticipate?

2. A review of secondary literature was conducted on precollegiate arts education, precollegiate education for minority students, minority recruitment and retention in higher education, university-sponsored precollegiate programs, and university/school and university/community partnerships, alliances, and collaborations. Critical analyses of underlying issues and contexts and descriptions of programs in diverse fields and institutional settings were reviewed. Sources of information included published books and articles as well as reports and publications from higher education professional associations and associations for specific disciplines and professions.

3. Categories and concepts to interpret gathered information were based on analytical secondary sources as well as the *Sourcebook for Futures Planning* published by each of the national associations in CAAA.

This study is an example of interpretive policy analysis. An interpretive approach takes as its primary subject matter the intentions, purposes, values, and actions of persons responsible for choices about the development and implementation of an institution's programs. The governing premise is that decision-makers work to achieve purposes deemed worthwhile and that choices are inevitably necessary because of time, resource, and personnel constraints. Given these characteristics of interpretive analysis, considerable time was spent considering the purposes and constraints of arts units. Yet, merely adopting or identifying with the perspectives of an organization's staff and leadership is hardly sufficient. The possibility remains that such viewpoints can be limited or incomplete, the result of insulation, lack of skill, or haste in the consideration of options or examination of assumptions. Ideally, interpretive analysis goes beyond decision-makers' own comprehension of situations. This is achieved by constructing as full an image as possible of the organizational and societal contexts in which decision-makers find themselves.

The organization of this report follows from elements of interpretive policy analysis described here. Section II examines the first stage of the minority access issue, specifically, the current state of minority preparation for higher education. Recent studies of K-12 arts education are analyzed in terms of impact on minorities along with research on factors which might influence early interest and aptitudes in the arts among minority students. Next, points from studies on the current state of general K-12 education for minorities and agendas for reform are collected and distilled to find their implications for minority preparation in the arts. Finally, perspectives on the relationship between precollegiate education and higher education admissions are presented.

Section III examines access in a critical dimension: strategies utilized by arts units in higher education to recruit and retain minority arts majors. Motivations, challenges, and underlying issues associated with these initiatives are reviewed. Next, a similar analysis of efforts by non-arts higher education units is presented. Also, issues raised in secondary literature on problems and prospects associated with minority access, recruitment, and retention are interpreted.

Section IV asserts that involving minority students means far more than effective marketing. Success depends on longer-term strategies to enhance minority student preparation both in the arts and general education. First, initiatives undertaken or planned by higher education arts units such as precollegiate programs and school/community partnerships, alliances, and collaborations are reviewed. Motivations, challenges, and issues associated with these initiatives are presented, as well as self-assessments of their effectiveness. A similar analysis of efforts by non-arts higher education units follows. Issues raised in the secondary literature about precollegiate and partnership programs and the conditions for their effectiveness conclude the section.

Section V acknowledges that this study perhaps raises more questions than it answers, a feature consistent with the study's emphasis on the principle of local control by arts units. Yet these questions, systematically arranged as they are in this section, can be seen as important starting points for units' self-study and futures planning issues of access, precollegiate preparation, and collegiate involvement. The questions presented vary in focus from basic values issues to contextual factors to information needed for decision-making.

II. MINORITY PREPARATION FOR HIGHER EDUCATION IN THE ARTS

A common theme emerged from many responses by higher education arts leaders—that the pool of minority students able to demonstrate the artistic aptitudes and skills and general education required to major in art and design, dance, music, or theatre at the postsecondary level is relatively small. The result is obvious: general recruitment of minorities is problematic for most institutions. This view was common regardless of the particular admissions standards or policies identified by respondents.

This assessment of the readiness of minority students to do college-level work in the arts, while surely based on years of collective experience in diverse institutional settings, is a conclusion that is difficult to confirm with

research findings. Simply put, research on the issue of precollegiate arts education for minority students to date has not been a priority for researchers in arts education, the arts, or education. Attention historically has been directed to issues of justification, curriculum, and teaching and learning (Pankratz and Mulcahy 1989). More recently, attention to minority issues has come in the form of pro and con arguments over various definitions of multicultural arts education (Smith 1990).

The dearth of research on minority issues is disappointing, especially since the National Endowment for the Arts, over the past several years, has sponsored two large-scale national studies of the state of arts education in America—the congressionally-mandated *Toward Civilization: A Report on Arts Education* and *The Status of Arts Education in American Public Schools. Toward Civilization* claimed that the practice of arts education is characterized by imbalance, inconsistency, and inaccessibility. This statement could be read to mean that many minority students and "majority" minority school districts do not have equal access to quality arts education programs. But the report does not offer documentation that would make such an inference warranted.

For its part, *The Status of Arts Education in American Public Schools*, a survey of 1,326 schools, asserts that arts educators must come to terms with "the rapidly changing ethnic composition of the student population" (Leonhard 1991, 210). It also offers some suggestive data. In both large and small elementary schools, African-American students are proportionately underrepresented in performance groups. While in small middle schools, Hispanic students are proportionately overrepresented in elective visual arts classes and activities, in large middle schools they are proportionately underrepresented in elective art classes. Also, in large middle schools, African-Americans and Hispanics participate far less in elective drama/theatre activities and classes. In small high schools, Hispanic students are proportionately underrepresented in music performance groups, and the same holds true for African-American students in elective art classes, while both African-American and Hispanic students participate at markedly lower rates than do white students in dance and theatre activities. The most notable finding for large secondary schools is that non-white students are proportionately underrepresented in theatre classes and activities. The status report also noted that "members of the arts teaching profession are predominantly white, but about 13% of art teachers, 14% of dance teachers, and 8% of drama/theatre teachers represent ethnic groups other than white" (Leonhard 1991, 209).

These data do not address questions about the extent to which the arts are viewed as being inaccessible by minority students and their parents. Lack of minority K-12 specialists in the arts disciplines, concerns about exclusion of minority perspectives, and the constant clash of values in K-12 education are some of the factors contributing to these beliefs.

These data do suggest that, for whatever reasons, many minority students, at some levels of schooling and in certain art forms, continue to receive somewhat less extensive arts instruction throughout their schooling than do white students. To be fair, it must also be said that the data presented in this study are aggregates of a sample, however representative, and in no way should be interpreted to mean that all minority students receive inadequate K-12 arts education. The next national study should look at qualitative dimensions of arts education for minority students. Specifically, factors which are often associated with quality K-12 instruction—qualified arts specialists, arts supervisors and coordinators, written curricula, appropriate instructional equipment and materials, funding, and parental support—should be correlated with data on the minority group makeup of elementary and secondary schools. Such an analysis would yield a more persuasive answer to the question of whether and to what degree many minority students have equal access to quality K-12 arts education.

Although such an analysis is in the future, *The Status of Arts Education in American Public Schools* offers several noteworthy conclusions about K-12 arts education in general that have relevance to understanding arts education for minority students. Summaries of these findings are organized by discipline.

Art education. Instruction in art is almost universal in elementary schools. Yet while over 80% of elementary schools have a written curriculum for each grade, the time allocated to art—50 to 60 minutes per week—is small. In middle and secondary schools, students can study many subjects within the art program. "Students in 70% or more of small middle schools have access to drawing, painting, sculpture, art history, and basic design. In large middle schools, that list of subjects is supplemented by printmaking, ceramics, and art criticism. In large secondary schools, sizable percentages offer a wide variety of subjects involving production along with art history, art criticism, computer art, aesthetics, graphic design, and industrial design" (Leonhard 1991, 205). Still, many art programs at all levels lack sufficient materials for subjects other than printing and drawing.

Dance education. While the least taught of all the arts in American public schools, dance has made considerable progress as an area of school study over the past 20 years. In elementary schools, organized dance programs are very rare. Instruction in dance is offered in only 7.2% of small elementary schools and 8.9% of large elementary schools. In large middle schools, the picture is somewhat more promising: 31.7% have dance

programs and in nearly one-third of these, one or more dance courses is required and taught by teachers certified in both physical education and dance; 35.9% of large secondary schools have dance programs and in 8.7% of these schools, one or more dance courses are required for graduation. While nearly half of the large secondary school dance programs receive no school budget funds, the range of course offerings is broad and includes creative movement, ballet technique, modern dance, dance appreciation, and improvisation.

Drama/theatre education. In most elementary schools, creative drama activities are common, as are senior plays in secondary schools. But formal drama/theatre programs and drama/theatre specialists are rare in elementary schools. However, nearly one-half of the middle schools offer credit courses in drama/theatre, and over one-third of such programs have certified drama/theatre specialists. Specific course offerings include playwriting, theatre history, and dramatic literature. These percentages increase at the secondary school level, where 65% of large secondary schools offer credit courses in drama/theatre, taught, in 60% of the cases, by drama/theatre specialists. In addition to the subjects offered in middle schools, courses in acting, improvisation, pantomime, directing, and technical theatre are available in many secondary schools.

Music education. For the most part, music programs historically have garnered strong support from both school administrators and parents. In middle schools, performance opportunities most frequently are offered in concert band and mixed chorus, as they are in secondary schools along with concert bands. To a lesser extent, large middle schools and high schools offer orchestra, jazz band, madrigal groups, and swing/jazz choirs. Clearly, the emphasis in middle school and secondary school music education programs is on performance opportunities. While music theory courses are offered in 57.8% of large secondary schools, offerings in theory or music history are quite rare at all levels. All told, "one or more courses in music are required in 28.8% of small middle schools, 30.8% of large middle schools, 17.8% of small secondary schools and 17.7% of large secondary schools. The richness of the music program appears to be related to the size of the school" (Leonhard 1991, 204). Music education in elementary schools is particularly problematic. The average time allotment for general music in elementary schools is only 55 or 60 minutes per week, less than 4% of the school week. Further, opportunities to take instrumental instruction or to perform in orchestras or other performance groups are increasingly rare.

These data, though admittedly thumbnail sketches of the status of arts education, demonstrate that provisions for K-12 arts education are variable in American public schools. Another common measure of the general status of K-12 arts education is high school graduation requirements in the arts. Table 1 lists the current requirements by state.

Table 1 suggests that in many states, students may opt to meet arts graduation requirements without ever receiving instruction in the arts. But even if these options were not available and specific requirements in only the arts were in place, such mechanisms would not be a reliable predictor of quality K-12 arts education. The existence of state mandates does not mean they are implemented or enforced; nor do they designate fulfillment of minimal standards. Thus, they neither predict nor indicate local initiatives to ensure excellence.

An additional way to gain understanding of K-12 arts education is to look at special funding mechanisms—in this case, those of the federal government. The NEA, for its part, directs the bulk of its education funds to state arts agencies who regrant the monies to local institutions. The U.S. Department of Education, in contrast, offers funds to local educational agencies. Its largest program, with a $5.6 million FY 1991 appropriation, is Education for the Disadvantaged–Grants to Local Education Agencies, Chapter 1. These grants are designed to serve educationally deprived children—in most cases, minority children—who live in low-income areas. One of its provisions is that "the arts may be used to assist children to improve their performance in basic and more advanced skill" (Hanna 1991, 21-22). Many arts advocates have claimed for years that learning in the arts is a means to development of basic skills such as reading. The validity of this claim and the merits of using the arts as means to other purposes can, of course, be debated. But it seems reasonable to assume that teaching which does not stress the special processes, knowledge, skills, and properties of the arts does not allow the student to be fully engaged in the arts on their own terms, nor does it afford the kind of learning needed to prepare for advanced study at the college level.

In summary, it has been found, however tentatively, that many minority students at various levels of schooling and in certain art forms, do not receive quality instruction or experiences. Also, since too few students of all backgrounds receive a quality arts education in elementary and secondary schools, minority students are undoubtedly affected, perhaps disproportionately so, by program inconsistency. Finally, compensatory education programs of the federal government aimed, in large part, at minority students, seem to stress instruction in the arts as means to other educational and social goals and not on the art forms themselves. Such an emphasis is not conducive to future specialization in the arts.

TABLE 1

High School Graduation Requirements in the Arts by State

State	Current requirements
Arizona	1 (a,b,d)
Arkansas	.5 (c)
California	1 (a,d)
	2 (a,d)*
Connecticut	1 (a,b)
Florida	1 (e,a,i)
Georgia	3 (a,b,d,f,g)
	1 (a,b,d,f,g)*
Idaho	.5 (h)
Illinois	1 (b,d,h)
Indiana	1 (a)*
Maine	1 (c,i)
Maryland	1 (a)
Michigan	0 (j)
Mississippi	1 (a) (as of 1995)
Missouri	1 (i,k,l,m,n)
Montana	1 (a)
Nevada	1 (a,m)
New Hampshire	.5 (a,i)
New Jersey	1 (a,o)
New York	1 (a,p)
Ohio	1 (a,d,o)
Oregon	1 (a,d,o)
Pennsylvania	1 (a,m)
Rhode Island	.5 (a)*
South Dakota	.5 (c,i)
Tennessee	1 (a)*
Texas	1 (a,i)*
Utah	1.5 (a)
Vermont	1 (a,q)
Virginia	1 (a,o)
West Virginia	1 (a,d,o)

Numbers refer to years of arts required for high school graduation in surveyed states.
Letters in parentheses indicated the kinds of classes students may take to earn credits in the arts.

(a) Fine arts (dance, music, theatre, visual arts)
(b) Vocational education
(c) Music, visual arts, or drama
(d) Foreign language
(e) Students may take one half-unit each of fine and practical arts
(f) Computer technology
(g) ROTC
(h) Music or visual art
(i) Forensics of communication arts
(j) No requirement, but the state offers financial incentives to
    school districts that offer music and art
(k) Visual art
(l) Music appreciation
(m) Literature or humanities
(n) Drama
(o) Practical or applied arts
(p) Student may take one half-unit of art and one half-unit of music
(q) Commercial art

Asterisk (*) indicates honors or academic program requirement.

No State Requirements

Alabama, Alaska, Colorado, Delaware, District of Columbia, Hawaii, Iowa, Kansas, Kentucky, Louisiana, Massachusetts, Minnesota, Nebraska, New Mexico, North Carolina, North Dakota, Oklahoma, South Carolina, Washington, Wisconsin, Wyoming

Source: MENC Soundpost, *May 1993.*

It remains, for now, to consider institutions and other factors which might mitigate this state of affairs. These include arts high schools and arts magnet schools, arts organizations, community schools of the arts, private instruction, and parental influences.

Memorandum respondents frequently cited arts high schools as a source of minority students qualified to be majors in art and design, dance, music, and theatre in higher education. Arts high schools come in various forms: public secondary schools specializing in the arts, private schools, and magnet schools. Arts magnet schools are established as "specialty" schools designed to attract a cross-section of students with specialized curricula and thereby to promote voluntary racial/ethnic integration. Still, most arts high schools, whichever model they exemplify, offer specialized instruction in the arts and numerous performance/exhibition opportunities, as well as, in most cases, academic programs in subjects required for college admission. The Performing and Visual Arts Schools Network makes the claim that many minority students in arts high schools go on to major in an arts discipline in college. Tables 2-5 contain enrollment figures (Carter 1990).

Yet, while the number of arts high schools has increased over the past decade, a direct relationship between minority students' attendance at arts high schools and their rates of participation in higher education as an arts major has yet to be documented.

Some memorandum respondents also cited nonprofit arts organizations as important contributors to minority student preparation. A forthcoming study sponsored by Dance/USA will explore issues surrounding education initiatives by professional dance companies. For example, one NASD member offers an extensive array of opportunities to minority students—a summer day camp, master classes, comprehensive dance scholarships and fellowships, a repertory ensemble which serves students as a bridge between their training and membership in a professional company, and outreach activities. Art museums seem to exhibit special commitment to preparatory activities. In addition to the usual array of interpretive labels, audiovisual aides, and lectures, many museums offer numerous studio courses and art history/criticism classes. Indeed, education has become a major policy priority among museum professionals (AAM 1985; AAM 1991). But, no data is yet available on the demographic profile of student participants in educational programs in the museum field; the same is true for programs sponsored by professional performing arts organizations.

Community schools of the arts are another potentially important supplement to school-based arts education for minority students. Community schools have expanded significantly over the past decade, especially in urban centers. Community-based arts programs can be offered by independent, nonprofit schools or programs or divisions affiliated with colleges, universities, or presenting institutions. These programs offer varied and, in many cases, quite extensive forms of instruction and performance opportunities both for children and young people, as well as adults with avocational interests. Some schools or special programs within them are highly selective.

Community schools of the arts would seem to be fertile territory for the preparation of minority students qualified for admission to postsecondary arts programs, especially if such experiences serve to supplement the skills and knowledge students gain through quality school-based arts education programs (Yaffe and Shuler 1992). A briefing paper by the National Association of Schools of Music suggests that the success of community schools of music can enable music units in higher education to be more effective for more students.

> Historically, this impact has been felt more in regions where community education in music is strong. However, as the community education movement continues to expand, its influence will be increasingly felt by all postsecondary music programs. This prospect places special responsibilities on the shoulders of those involved with music in higher education who seek to begin or expand community education programs in their institutions. A primary goal must be to extend the potential for accomplishment already evident in the community education movement to serve a broader and more varied constituency in communities throughout the nation. The potentials are enormous. (NASM 1991, 3).

These conclusions could no doubt apply to higher education units in all the arts and to all types of community schools. Clearly, much work needs to be done in local circumstances and nationally to position community arts schools as sources of qualified minority students ready to be arts majors in higher education. Unfortunately, such work does not yet have the benefit of baseline research on the current relationship between minority students' participation in community schools of the arts and the frequency of their postsecondary arts studies. This observation also applies to the other institutions discussed above—arts high schools and magnet schools, performing arts organizations, and museum schools. Of course, before the relationship between precollegiate preparation and advanced arts study can be examined fully, it would be useful to have data on factors which may encourage or discourage minority students' participation in preparatory activities: in particular, economic factors such as fees, tuition, and other costs, as well as the availability of fellowships and scholarships.

ENROLLMENT
Racial Composition of Arts High Schools

Table 2
Percentage of White Enrollment
In Surveyed Schools (45 Respondents)

% of White Enrollees	% of Schools Reporting
0-12%	11%
14-23%	9%
30-50%	33%
52-79%	27%
80-100%	18%

Table 3
Percentage of African-American Enrollment
In Surveyed Schools (45 Respondents)

% African-American Enrollees	% of Schools Reporting
0-10%	34%
11-25%	25%
30-50%	23%
51-79%	11%
80-98%	7%

Table 4
Percentage of Hispanic Enrollment
In Surveyed Schools (45 Respondents)

% Hispanic Enrollees	% of Schools Reporting
0%	52%
1-8%	24%
15-25%	17%
40-52%	7%

Table 5
Percentage of Asian Enrollment
In Surveyed Schools (45 Respondents)

% Asian Enrollees	% of Schools Reporting
0%	43%
1-2%	21%
3-10%	21%
12-20%	12%
35%	2%

Institutions are essential components of America's cultural and educational life. But private activity surely provides the major influence on the preparedness of young people for postsecondary work in the arts. Most notable are private arts instruction and the role of parental influence. Dance instruction, as conducted by commercial dance studios, among others, is nowhere systematically documented as to scope. The picture for private music instruction is somewhat clearer. The Music Teachers National Association (MTNA) estimates that there are 100,000 independent music teachers who offer private music instruction in home or studio settings. MTNA also estimates that private music teachers, on average, teach 15-20 hours per week. However, demographic data on music students, including minority students, is not collected by MTNA.

Parental influence on young people can exert itself in many ways and affect values, attitudes, and behavior. Of special interest here are the attitudes, values, and behaviors of minority adults and parents regarding the arts.

A recent national survey sponsored by the National Cultural Alliance investigated the opinions of American adults toward the arts and humanities. The survey found that "Blacks (44%) are more likely to view the arts and humanities as being a major part of their lives than Whites (29%) and Hispanics (27%)" (Research and Forecasts 1993, 6). When combined with the finding that virtually every respondent believed that arts education for young people is important, one might conclude that a high percentage of African-American parents want the arts to be a major part of their children's lives. This inference could easily be dismissed on the grounds that the question about arts education was asked in the abstract without due consideration for scenarios requiring difficult choices among curricular priorities.

A more reliable measure, and hence potentially more potent influence on young people, is the behavior of parents. A recent study of race, ethnicity and participation in the arts found that African-American and Hispanic respondents received less "parental-guidance" and took fewer arts classes or lessons in their youth than did whites. But the study's authors note that this divergence can be explained entirely in terms of years of formal education. Indeed, "controlling for parental education, African-American and Hispanic parents gave their children *more* kinds of home guidance experiences than did comparable white parents, and no differences remained in the number of kinds of lessons" (DiMaggio and Ostrower 1992, xii-xiv).

Another form of behavior with potential influence on minority youth is the frequency with which their parents and other influential adults attend and participate in arts performances. Here, the results are less promising. With the exception of jazz concert attendance (for which attendance rates were highest among African-Americans), white respondents attended and participated in arts events in all art forms at higher rates than did African-American or Hispanic respondents. Further, it was found that those who attended or participated more frequently were far more likely than non-participants to want to attend and participate more, signaling the potential for increased gaps among whites, Hispanics, and African-Americans in attending arts events. But the study's authors also point out that "for most participation activities, gaps between white and minority populations were greater for older than for younger respondents." They conclude that "sharp increases in the educational attainment of African-Americans and Hispanics have narrowed the gap in participation in the arts by younger men and women" (DiMaggio and Ostrower 1992, xvi).

To summarize, the role of minority parents in influencing their children's interest in the arts is difficult to assess. On one hand, adult Hispanics and African-Americans participate less in the arts than do whites. Yet, as parents, African-Americans and Hispanics both voice support for K-12 arts education, and African-American sub-groups with high educational attainment offer home-based experiences to their children at higher rates than do whites. Also, increased educational and economic attainment by minorities foreshadows a lessening of the existing gaps between whites and non-whites in arts participation, thereby stimulating, to some degree, interest in the arts among minority students.

This point involves an assumption about the educational attainment of minorities. That issue will be explored in the concluding part of this section for two reasons—because educational attainment seems strongly correlated with adult participation in the arts and, more significantly, because the general education of minority students clearly impinges on their preparedness for collegiate study in the arts.

An obvious measure of minority educational attainment is high school completion rates. Since 1970, the high school completion rate for whites has remained relatively constant, between 81 and 83 percent. During that same period, the high school completion rate has increased by more than 15% to a rate of 75.1% in 1991. The low 1991 rate for Hispanics (52.1%), due largely to a sizable decline in the number of Hispanic males graduating, is the lowest rate registered since 1972 and a substantial decline from the 62.9% rate registered in 1985. Finally, the Asian-American high school graduation rate was 82%. African-Americans and Hispanics are still less likely to attend institutions of higher learning than are white students. In 1991, the

figures were 34.1% of all white 18-to-24-year-olds, 23.6% for African-Americans, and 18% for Hispanics. These gaps have been persistent for the past decade. Finally, during that same period, the number of baccalaureate degrees granted has declined for African-Americans, and increased gradually for Hispanics and dramatically for Asian-Americans (Carter and Wilson 1993).

It must be remembered that the figures cited here are aggregates reflecting broad national trends. They should not be used to obscure the considerable educational achievements of minorities in local settings. This point reflects the considerable diversity of minority life in America, a state of affairs described as the "three realities" of minority life. First, an African-American and Hispanic middle class has expanded steadily over the past several decades as reflected in participation in professional life and politics, as well as income and educational achievement. A second "reality" involves working minority Americans who are "on the margins" of American life. "Limited educational opportunities, low levels of literacy, and the lack of marketable skills prevent them from keeping pace with the rising demands of the workplace—despite their best efforts" (Business–Higher Education Forum 1990, 10). Finally, approximately 30% of the nation's minority population lives in poverty, a condition that has endured for nearly two generations.

Demographic trends point to dramatic growth among minorities in the decades ahead, with potentially enormous consequences for both the arts and education. Simply put, the population of minorities is increasing at a much faster rate than the white population. "By the year 2000, one-third of all school-age children will fall into this category. Already, in 25 of our largest cities and metropolitan areas, half or more than half of the public school students come from minority groups" (American Council on Education 1988, 2).

Numerous explanations are offered for the low educational attainment of minority students in the aggregate. Many factors identified focus on school and classroom practices and include:

- overplacement of African-American and Hispanic students in low-ability groups and nonacademic tracks where they are apt to experience less capable teachers, fewer academic courses, less homework, and less interactive teaching;

- retention of more African-American and Hispanic students but without targeted assistance to improve their skills; and

- excessive assignment of minority students to special education and remedial classes (Cotton 1990).

A commonly cited, broader explanation is inequitable school financing and allocation of resources to schools with majorities of minority students.

Still, some promising trends can also be identified regarding the general education of minority students. First, contrary to some opinion, parents of minority students value educational achievement as an essential path to freedom and opportunity. A recent poll of minority parents revealed that "fifty-nine percent of those surveyed rated staying in school as the most important factor for their children to have a better life, followed by job training (58 percent) and going to college (55 percent)" (Action Council on Minority Education 1990, 39). Also, a consensus is emerging among educational researchers on those factors which facilitate the general education of minority students. These include:

- high academic expectations;
- safe, well-ordered environments;
- provision of incentives, reinforcement, and rewards;
- regular and frequent monitoring of student learning progress;
- parent involvement;
- use of cooperative learning structures; and
- increasing the percentage of minority teachers (Cotton 1990).

The issue then becomes a matter of policy development on how best to achieve these reforms.

This point, however, begs the question of why it is important to improve the general education of minority students. Some have argued that the many educational reform movements of the 1980s bypassed issues of minority education. True or not at the time, the same cannot be said today. There is no shortage of groups, commissions, and legislative bodies weighing in on the issue. The goals and rationales of these efforts may not bode well, if left unaddressed, for the evolving role of minorities in the arts in higher education.

For example, the Quality Education for Minorities Project, led by a minority-dominant council of distinguished citizens and professionals, envisions that all minority children will have "access to a quality education throughout their lives. By the time they graduate from high school, they will be well-grounded in biology, chemistry, physics, mathematics, and English; they will be fluent in English and at least one other language; and they will have strong writing, analytical, problem-solving, and computer skills." It is expected that, as a result, "today's minority children will be productive members of tomorrow's society ..., able to adapt to and improve upon the rapid changes in technology in the workplace" (Action Council on Minority Education 1990, 55). Other reform agendas phrase the need for

improved minority education in economic terms as well. "The future of the United States in the global arena is at stake…. The growing presence of minorities in the nation's work force and the contributions they make will affect not only our domestic economy but also our international competitiveness" (American Council on Education 1988, 18).

Clearly, the place of arts education in these reform agendas is, at best, tenuous. Arts leaders in higher education are not unaware of the broader movement toward educational reform as a means to national economic competitiveness. In the mid-1980s, it was suggested that "arts educators can expect the years ahead to be replete with challenges to hard-fought gains achieved during the current period of education reform: *Toward Civilization* obscured by *Toward Competition*" (Hope 1989, 26). It would seem that the trends predicted "in the years ahead" are coming to pass. The long-term impact of these altered agendas is difficult to predict. But without a strategic response from professional arts educators, the future seems problematic at best. The same analyst asked, "What common vision does the arts education community have to counterpose against the economic and political vision?" (Hope 1989, 26). His response: "such a vision would not discount the importance of economic and political matters. Rather, it would add to the economic and political agenda a new and broader vision that would result in high aspirations for student capabilities in the use of scientific, humanistic, *and* artistic tools to use in the building of our civilization." Such an approach, if developed and advanced, would provide a powerful context for the precollegiate development of minority students' knowledge of and skills within the arts.

In summary, here are the major points on issues that can and do affect minority preparation for higher education:

- Many minority students, at various levels of schooling, do not have access to quality arts education instruction or experiences.

- Minority students seem to be disproportionately affected by the variable status of arts education in public schools.

- Federally-funded minority education programs stress arts-as-means approaches to arts education.

- The current capacity of arts high schools to prepare minority students for higher education arts study is undocumented, and their future capacity to alter minority access dramatically is unclear.

- In an overall sense, much more work and funding are needed to position community arts schools as regular points of access for all qualified minority students who might wish to prepare to be arts majors in higher education.

- Despite their lower rates of participation in most art forms, minority parents may influence their children's interest in the arts by voicing support for precollegiate arts education and stressing home-based experiences in the arts.

- Much minority activity in the arts takes place informally, or in non-school settings such as churches and community centers.

- Although many minority students have outstanding high school careers, African-Americans and Hispanics have, in the aggregate, lower high school completion rates than do whites, for a variety of reasons.

- Increasing numbers of minority parents value educational achievement as an essential path to opportunity.

- Consensus is emerging on the school and classroom strategies that are most effective in the general education of minority students.

- Recent reform efforts, as led by diverse interest groups, all stress reform of minority education as a means to improve the nation's economic competitiveness.

- The arts education community, given the dominance of economic and political interests, must counterpose a collective broad vision of educational reform that includes learning the arts as an essential tool of civilization that respects and involves multiple cultural perspectives.

While applicability will vary by locale, some combination of the above conditions will affect or challenge each arts unit in higher education in matters of access and education. If these conditions are taken as a base by arts leaders, then the challenge becomes to devise and implement effective strategies, taking these conditions into account, monitoring changes in them, and making strategy modifications as appropriate. A review of possible short-term strategies is the subject of the next section. Consideration of longer-term, interventionist strategies, such as school-college collaborations and partnerships, will follow in Section IV.

III. MINORITY RECRUITMENT, THE ARTS, AND HIGHER EDUCATION

The previous section noted the concern among higher education arts leaders about the relative dearth of minority students currently prepared to do postsecondary work in the arts whether they choose to do so or not, and cited possible explanations for the size of this student pool. Clearly, though, arts disciplines are not alone among disciplines and professions in higher education in facing recruitment and retention challenges. As Table 6 indicates, bachelor's degrees granted to minority students in all fields do not correspond to the demographic make-up of college-age students. The arts disciplines essentially fare no better or worse than other areas of study. In any case, it seems clear that this state of affairs, to some extent, can be traced to the relative lack of preparedness among minority students. Indeed, some in higher education argue that even if all qualified minority students were successfully recruited to participate in higher education, minorities would still be "underrepresented" in the college student population (Astone and Nunez-Wormack 1990).

These conditions have obvious implications for the recruitment of minority students. Stated in practical terms, if the current pool of qualified minority students is taken as a given, then their recruitment can become reduced to a bidding war, where institutions and their departments become salespersons in a buyer's market. In such a scenario, those institutions with high-profile reputations, marketing acumen, and large scholarship budgets have a natural advantage, as do institutions that are not geographically isolated from the urban centers where the majority of potential minority enrollees reside.

While many institutions have honed and practiced their recruiting skills in the "bidding war" with considerable success, no one in higher education relishes a continuation of this situation. Clearly, the longer-term challenge is to expand the pool of minority students qualified to major in arts disciplines in college settings, irrespective of whether such students choose an arts focus. Activities that higher education arts units can undertake toward this goal, such as assistance in the improvement of and increased access to quality K-12 arts education and precollegiate partnerships, collaborations, and alliances with schools and school districts, will be the subject of Section IV.

But even if the pool of qualified minority students is dramatically enlarged over the next years and decades, individual institutions and arts units will still need to devise and implement strategies to recruit students. That said, it must be remembered that issues of student preparation and recruitment are inextricably linked as factors influencing the presence of minorities in the arts in higher education. Preparation and recruitment are treated separately to facilitate analysis.

Consideration of minority student recruitment begins with basic questions addressed by higher education arts leaders in their memorandum responses—should arts units or programs within them make special efforts to recruit minority students? If so, why; if not, why not? What influences or motivates either decision? Answers to these questions can also be applied to precollegiate programs aimed at minority students.

Next, issues and challenges faced by those arts units making special efforts to recruit minority students are reviewed. The general higher education literature cites numerous factors considered key to successful minority student recruitment (Astone and Nunez-Wormack 1990; Lee 1991; Green 1989; Phelps 1986):

- Recruitment of minority students must be an institution-wide goal, with strong leadership from the president, vice-presidents, and deans, and participation by chairs, faculty, students, alumni, and special offices within the institution.

- Recruitment cannot be pursued in isolation, but is best approached systematically with consideration to issues of financial aid and campus climate for minorities.

- Recruitment must be pursued with cognizance of and sensitivity to inter- and intra-cultural differences among minorities.

- Recruitment should be pursued based on a comprehensive, strategic plan with an institutional self-assessment and objectives specific enough to permit detailed, periodic evaluations.

- Recruitment activities are best planned in concert with retention and placement plans.

- Sufficient personnel and financial resources are needed for recruitment and retention programs.

These factors are best considered as necessary, if not necessarily sufficient, conditions of successful recruitment efforts. But, as will be seen, arts units in higher education often face challenges in acting upon or controlling these factors as well as other factors special to the arts.

Table 6

Bachelor's Degrees for Selected Fields
by Race/Ethnicity in 1990

	African American	American Indian	Asian American	Hispanic	White	Total
Education	4,389	598	931	2,853	95,267	104,038
	4.2%	0.6%	0.9%	2.7%	91.6%	100%
Business	15,726	827	8,326	7,182	209,399	241,460
	6.5%	0.4%	3.4%	3.0%	86.7%	100%
Social Sciences	7,148	513	4,315	4,081	98,418	114,475
	6.2%	0.4%	3.8%	3.6%	86.0%	100%
Health Professions	4,192	263	1,882	1,610	50,065	58,012
	7.2%	0.5%	3.2%	2.8%	86.3%	100%
Biological/ Life Sciences	2,037	133	3,322	1,288	29,519	36,299
	5.6%	0.4%	9.2%	3.5%	81.3%	100%
Engineering	3,272	217	6,922	2,590	63,464	78,463
	4.3%	0.3%	9.0%	3.4%	83.0%	100%
Art/Design	1,644	212	2,160	1,572	35,135	40,723
	4.0%	0.5%	5.3%	3.9%	86.3%	100%
Dance	152	8	57	93	1,755	2,065
	7.4%	0.4%	2.8%	4.5%	84.9%	100%
Music	3,199	138	1,513	1,581	40,158	46,589
	6.9%	0.3%	3.2%	3.4%	86.2%	100%
Theatre	639	27	113	310	8,242	9,331
	6.8%	0.4%	1.2%	3.3%	88.3%	100%

Notes: Figures on arts disciplines combine baccalaureate professional degrees and baccalaureate liberal arts degrees. The raw data were provided by Higher Education Arts Data Services.

Figures on non-arts disciplines were tabulated from those compiled by Carter and Wilson (1993).

Motivations and Rationales for Minority Recruitment

Many of the higher education arts leaders who responded to the memorandum cited earlier did not offer lengthy arguments for why their unit or institution does or does not make special efforts in the area of minority recruitment. The reasons for this lack of emphasis on rationales are unclear. Still, the range of possible motivations and reasons they did detail is of interest here.

First, of special note is the fact that several arts units, as a matter of policy, do not make specific efforts to recruit minority students. In some cases, an institutional policy mandates recruiting and accepting students only on the basis of artistic and academic talents. Such a policy seeks to ensure equal opportunity without discrimination on the basis of race and ethnicity for any purpose. The concept of "equal treatment" holds sway—all individuals who seek admission have the right to receive equal consideration and thus be chosen solely on the basis of the extent to which they meet specific artistic and academic criteria. Some interpret equal treatment as an inviolable, individual human right and hold that instances in which a person's race or ethnicity counts in favor of them, especially where there are reasonable questions about an applicant's qualifications, are morally wrong and examples of reverse discrimination. On the other hand, some proponents of "equal opportunity" argue that it is not sufficient only to ensure that persons not be subject to unwarranted forms of discrimination, as "equal treatment" proponents contend, but that it is advisable or even necessary for institutions to address the issue of competitive disadvantage so that all who seek to be qualified can compete for admission on an equal basis. As will be seen, formulation of the equal opportunity concept serves as a rationale, most often implicitly, for minority recruitment and precollegiate programs undertaken by higher education arts units.

It remains to examine, for now, one final argument invoked against special efforts to recruit minority students. It is founded on the premise that employment opportunities in the arts are extremely limited. The image of a career in the arts is glamorous to all students and, according to this argument, especially so for the economically disadvantaged. To recruit the latter for the arts often raises career expectations that are not likely to be fulfilled and is, therefore, unethical. This argument seems curious on several grounds. First, it is not clear that minority youth necessarily view the arts as more "glamorous" than do others. Second, many would question whether future employment opportunities in the arts are necessarily poor. For example, Music Educators National Conference (MENC) and the National Art

Education Association (NAEA) have issued publications on the range of career opportunities in music and art respectively (MENC 1989; Holden 1990). Third, career opportunities are equally limited to all students. To encourage students who are not well prepared is to put them at a competitive disadvantage; but to encourage the capable and committed is to promote the continuing development of the arts and all they mean for society and civilization. Still, even if one accepts the premise that future employment in the arts is unpredictable at best, individuals have always been willing to accept inherent risks in order to practice their art or to work in arts-related fields. It is not clear why, then, minority individuals should in some sense be "protected" from voluntarily assuming such risks, so long as they are made aware of the risks.

Among those higher education arts units actively pursuing minority students (and the majority examined in this study do), most to some extent responded to external forces. Such forces include:

- legislative dictates from state governments requiring "proportional" representation of minorities in the student bodies of public colleges and universities;

- requirements of individual institutions that departments show either good faith or specific results on minority student recruitment; and

- the articulated vision of a president or board that the institution become more culturally diverse or celebrate cultural diversity.

To be sure, some arts units conduct minority recruitment activities only in response to these external forces. A few consider such mandated initiatives as examples of appeasement to the forces of "political correctness."

But, in more cases, arts units have either internalized the rationales implicit in external initiatives or, more interestingly, devised rationales based on their own philosophies of the arts and education. These rationales can be called utilitarian arguments. They share the following form: "Recruitment of minority students to arts units will bring about numerous positive consequences and benefits. These can accrue to all students involved, the arts unit, the institution, and/or the arts in American society." Still, the specific consequences and benefits anticipated in utilitarian arguments vary considerably and are rooted in different values and their concomitant assumptions.

One rationale holds that minority student recruitment is necessary if minority individuals are to be classical artists (musicians, ballet dancers, Shakespearean actors, etc.) in the future. Without minority classical artists, it is

predicted that minority children will evidence little interest in the classical arts, and that these arts will become little more than vapid diversions for suburbanites. Another rationale holds that stress on education in the arts of the Western tradition is not sufficient in a changing, pluralistic society. Minority recruitment is thus viewed as an essential part of a multicultural arts agenda for higher education and for society as a whole. Flowing from this rationale are questions of which content for what students; who can understand, teach, and represent what cultures; the appropriateness of core requirements and their content; and who needs to know what for what purposes.

The relationship between minority recruitment and arts curricula in higher education is a complex one. Few are likely to argue for a "separate but equal" curriculum only for minority students. Usually, the question is more one of proportion between Western traditions and others, or to what degree curricular emphasis on different artistic traditions should be a matter of student self-selection, or what effects specific approaches to multicultural curricula have on students' prospects for future employment in the arts. These questions were not addressed explicitly by memorandum respondents. Yet assumptions about multicultural arts education are prominent in later discussions of challenges facing higher education arts units—in particular, the preparation of minority students for arts study in higher education.

While some remaining rationales for minority recruitment are broad and sweeping, such as the need to "celebrate all cultures" in an increasingly pluralistic society, still others are more pragmatic. For example, one arts unit feels compelled to do minority recruitment because of the changing demographics of the state in which it resides. These two rationales, while different, do share an assumption—that the demographic make-up of society prescribes a policy goal. But such an assumption is faulty. The mere existence of social and cultural conditions does not point to, much less prescribe, specific policy goals. Otherwise, there would be little disagreement about what should be done. Just the opposite is true. Reasonable people within and across all races and ethnic groups disagree about what is to be done and why. Policy goals are ultimately matters of value that must be justified in terms of values, not facts. True diversity rests on encouragement of many reactions to the same set of facts.

This analysis of motivations and rationales for proactive efforts by arts units in higher education revealed the following:

- Many arts units either do not offer detailed rationales for why they do or do not actively engage in minority recruitment or have rationales that are unclear.

- Several arts units do not make special efforts to recruit minority students based on policy decisions to recruit for talent only, to focus only on ensuring nondiscrimination, and to present realistic expectations of employment opportunities in the arts.

- Some arts units have established minority recruitment initiatives in response to external forces such as legislative dictates, institutional requirements, or presidential leadership.

- Many arts units justify their efforts with utilitarian arguments citing diverse anticipated benefits of minority recruitment—greater minority interest in the traditional "fine arts," increased multicultural arts education in higher education, and "celebration" of all cultures.

- Some rationales mistakenly assume that a fact, the increasing cultural diversity of American society, prescribes specific sets of value-based policy goals regarding minority recruitment.

Well-reasoned, articulated rationales are important if arts units in higher education are to undertake or expand minority recruitment efforts, but whatever the rationales or motivations for action, most arts units face a range of issues and challenges that can complicate their tasks, and even create impediments.

Issues and Challenges in Minority Recruitment

It is not surprising that the challenge most frequently cited by higher education arts units regarding minority recruitment is the relatively small pool of qualified minority prospects for postsecondary study in the arts. Some decry the lack of access to quality precollegiate arts education for the majority of minority students. Others view the matter differently, arguing that minority students, while competent in their own ethnic arts traditions, do not generally have the breadth of knowledge and skills to pursue the typical arts major in higher education. This position often assumes that arts curricula are, and perhaps need to be, almost exclusively Western in orientation. Other arts units do not share this view and have different or multiple cultural emphases at the center of their goals. Finally, a transcending challenge to successful minority recruitment is the lack of support among minority parents for postsecondary study in the arts. This was cited by a number of respondents.

As significant as these challenges are, higher education arts leaders acknowledge that the tasks of minority access and recruitment are complicated by internal as well as external factors. These factors sometimes come in the form of faculty attitudes: a reluctance and even resistance to spending funds, time, and effort on minority issues in the face of other priorities. These feelings

can grow when funds and time invested produce minimal results. Also, some faculty members in some arts units, in the name of either fairness or maintenance of standards, resist the admission of minority students whom they regard as unprepared. A chicken/egg syndrome appears in the view that lack of minority faculty inhibits effective minority recruitment. The assumption seems to be that unless an arts unit has at least one and preferably more minority faculty members, prospective minority students will not want to enroll. There is some evidence in the general higher education literature to support this view (Lee 1991). On the other hand, in higher education departments where minority faculty members do take an active role in the recruitment of minority students, the consequences for those faculty can be mixed. "Voluntary personal interest frequently is transformed into an additional function they are expected to perform. Because the activity receives little recognition or reward, the time and energy it requires can jeopardize reappointment, tenure, and promotion" (Astone and Nunez-Wormack 1990, 42).

Additional challenges that arts unit leaders can face involve the lack of funds available to address precollegiate access issues or to conduct minority recruitment activities. In multipurpose institutions, there can be a lack of understanding, commitment, and assistance from a university's leadership and administrative offices. Yet correspondence also reveals the opposite, namely, that individual departments in higher education, including arts units, often back away from recruiting minority students, preferring to leave full responsibility for such activities to admissions offices or special offices for minority students. Another issue between university and college administrations and arts units is the availability of scholarship funds for needy students. National trends in higher education, including increased tuition and other costs, more frequent use of loans and work-study programs, and reduced funds for scholarships, have negatively affected minority recruitment by numerous arts units.

Institution-wide admissions standards can also discourage minority recruitment and admissions, according to some arts units, especially when selective criteria are applied outside the arts. In some instances, institutions do not count secondary arts courses in computing GPAs for admission purposes, thus discouraging students, including minority students, who accumulated numerous arts credits in high school or attended arts high schools. In general, however, the admissions standards utilized by arts units vary dramatically by institution, ranging from open admissions to high selectivity. Some arts units, while they must work within general institutional admissions policies, have

considerable autonomy in the admission of students and possess a number of mechanisms, such as special admissions and summer preparatory programs, among others, to assist with minority access to higher education.

Other memorandum respondents suggest that the general characteristics of their institutions inhibit effective work with access and/or recruitment. Geographic isolation is a frequently cited factor: (1) an institution is located far from the urban centers where the majority of potential minority recruits reside; and (2) few minorities live in the state where the institution is located. The second condition is particularly problematic for state universities which, if they want to recruit minority students, must seek to attract out-of-state residents, thus raising their recruitment costs. A theatre department at a state university feels that it must venture out-of-state to locate qualified potential theatre majors, including minority students, since theatre instruction is not required in its state's elementary and secondary schools.

There are other dimensions of geographic isolation. Some arts units claim that the city in which they are located is widely viewed as less than hospitable to one or more minority groups, the setting provides few cultural offerings of interest, or a problematic history exists. Further, several arts units cite the lack of a "critical mass" of minority students as a continuing problem. In all of these cases, arts unit leaders claim that the consequential cultural and social isolation many minority students perceive and feel discourages both their recruitment and retention.

A final set of challenges cited by university arts unit leaders concerns the prospects for future employment in the arts. Several noted that, in their experience, careers in the arts are not seen as upwardly mobile by many minority students and their parents. Several leaders acknowledged that they have had difficulty in trying to reassure minority students and parents that employment prospects in the arts are promising, especially given the relative earning power of various professions.

In summary, a wide array of challenges to effective involvement of minorities in arts units in higher education were identified: inadequate or inappropriate precollegiate preparation in the arts, reluctance among faculty members, lack of minority faculty members to do effective work in minority communities, lack of available funds and a general lack of commitment from university administration, diminished scholarship funds, selective university admission standards and policies, the geographic isolation and "town-gown" relationships of some colleges/universities, no "critical mass" of

minority students already enrolled, and the perception among some minority students and their parents that majoring in the arts is not a means to social mobility or even to a viable career.

These challenges clearly do not apply equally to all higher education arts units. Nor should these challenges be viewed as insuperable obstacles. For one thing, as will be seen, many arts units have considerable autonomy in devising and implementing minority recruitment strategies.

Strategies for Minority Recruitment

Among the keys to effective minority recruitment in the general higher education literature identified earlier are: (1) a systematic approach, and (2) institution-wide efforts and support. This literature also makes clear that many members of the institutional community assist—the president, vice-presidents, deans, chairs, faculty, students, alumni, and special offices. The literature also makes clear that in too many higher education settings, individuals, groups, and organizations work at cross purposes in planning and implementing minority recruitment strategies. While there is no one ideal configuration that can ensure success, adherence to principles of teamwork seems to be essential.

What follows are lists of minority recruitment strategies utilized by higher education arts units. Their presentation in this format does not mean they are strategies pursued in isolation rather than as part of a broader access-oriented plan or that they are done solely by arts units chairs and faculty without the participation and in some cases leadership of other sectors in their institutions. They are presented as isolated examples for analytical purposes, recognizing that no one strategy or set of strategies is immediately applicable to any one institution or arts unit. These strategies are best viewed as possibilities that can be adopted or adapted only after a self-assessment of their characteristics and challenges in light of local conditions. The strategies themselves are organized by category—admissions, scholarships and aid, outreach and community liaisons, marketing, and school climate.

1. *Admissions.* Many of the admissions strategies listed here are devised and implemented in cooperation with institution-wide admissions offices or other special offices dealing with minority affairs.

   - A dance department at an urban university negotiates with the undergraduate admissions office if a student admitted to the department on the basis of artistic ability is having problems being admitted to the university because of low SAT or ACT scores. Students in this category who have good grades, a demonstrably good work ethic, and a recommendation for admission from the dance department, receive special consideration from the undergraduate admissions office. This option has helped to facilitate the admission of numerous minority students.

   - A theatre department in a Midwestern state university works closely with its special admissions office to identify students, especially minority students, whose low ACT scores or poor class rankings do not meet admission standards. If after interviews and auditions, the department identifies students that have the potential to succeed as theatre majors, it will work with the special admissions office to ensure their acceptance.

   - A music department at an eastern public college participates in the college's Special Admissions/ Minority Achievement Program. The program enrolls minority students based primarily on evaluations of their secondary school achievement, letters of recommendation, and assessments of their motivation to succeed. Students who are admitted to the college and the department, in most cases, are then required to attend a pre-enrollment summer enrichment program.

   - An art school within an eastern urban university participates in the university's Alternative Admissions Program. It serves art school students, many of them minority, who have passed the school's portfolio requirements but could not meet the university's academic requirements. These students' admission to the school and the university is contingent upon their attending a six-week summer bridge program. The program emphasizes reading, composition, and mathematics and is designed to prepare specially admitted students for the academic demands of the B.F.A. program.

   - A music school in a large Midwestern public university has the same approach but different content. It accepts African-Americans who have participated in school-sponsored precollegiate activities and offers them a "summer bridge" program. The program prepares students in music theory, keyboard, and basic reading to improve their likelihood of success as full-time degree candidates.

   - A music college within an urban Midwestern university is undertaking a two-year bridge or "catch-up" program involving high schools and community colleges. The program seeks out

talented but under-prepared high school students with strong interests and potential for future success in music. They pursue a two-year program at an affiliated community college taking "catch-up" courses in theory and general education, while at the same time receiving applied lessons, monitoring, counseling, and instruction in master classes. After two years, it is expected that students will be admitted as transfers to the music college for their junior and senior years. Outside funding is being sought to support and expand this program.

- A school of the arts in a western public university has developed the Arts Educational Equity Program (AEEP) designed to recruit, admit, retain, and graduate under-represented, i.e., minority students. AEEP works with high schools having high minority enrollments and encourages qualified students to apply to the university and the department. AEEP then provides assistance in the application process and helps to locate financial aid. Those students who are admitted receive orientation seminars and extensive personal counseling during their first year.

- An art department in a southwestern college participates in a college-wide collaborative program with its local school district. The program, called College Bound, targets at-risk, often minority, students and sends them college information yearly. College Bound gives high school freshmen tentative acceptance into the college. The only condition for final admission is completion of high school since the college has an open admissions policy.

- Arts units in several universities participate in the federally-funded Upward Bound and Trio programs. The programs have summer residential components targeted to at-risk students as preparation for possible enrollment in colleges and universities. However, the overall effects of these programs on university admission in the arts are not clear.

2. *Scholarships and Aid*. As was found in the section on challenges to minority recruitment, the decreased availability of scholarship funds and aid, as well as the trend toward reliance on loans and work study, has made minority recruitment more problematic for many arts units. Of course, the capacity to offer aid to minority students varies by institution. No attempt will be made to detail these different capacities. Instead, the focus here is on innovative financial aid strategies.

- A school of art in an urban university has adopted a local high school and offers scholarships to the high school's students to attend precollegiate programs. Participating students can choose to concentrate in drawing, two-dimensional design, and printmaking, and can receive assistance in development of their portfolios. This initiative thus facilitates entry into the school's B.F.A. program. Those who are admitted receive special assistance in the identification of financial aid.

- A music school in an eastern college participates in the institution's Equal Opportunity Fund/Martin Luther King Scholars Program. The program is supported by the State of New Jersey's Educational Opportunity Fund. Students are admitted to the college on critique weighted to account for leadership potential, academic promise, and financial need rather than past academic achievement. In exchange for financial aid, King Scholars are required to attend a six-week summer program prior to the fall semester, consisting of concentrated instruction and tutoring to address deficiencies.

- A private school of art and design located in New England encourages admission by students from diverse cultures through its institutional scholarship program. The program is somewhat unique in that the scholarship program is augmented by outside public funds—in particular, grants from the National Endowment for the Arts. It is administered by the school's Coordinator of Multicultural Affairs.

- A school of music in a southern college, because of its high tuition costs, also works with an outside national source of funds, the National Scholarship Service and Fund for Negro Students. It both identifies promising African-American students and makes financial aid available to those admitted. The relationship is seen as successful, though the number of minority students at the school remains small.

3. *Outreach programs and liaisons with community-based organizations*. Many higher education arts units who have community outreach programs and liaisons with community-based organizations regard them as being part of their public service obligation to promote access. But the majority also realize that these activities can lay the groundwork for the involvement of minority students in the arts in higher education.

- A dance department in a private Midwestern college targets performances and workshops by its dance company in urban arts high schools.

- A dance department at a public university in the West sponsors a state-wide High School Workshop Day that brings students and teachers to the university for classes and performances. Auditions are also held for in-state recruitment scholarships. Talented minority students identified at the auditions, if they do not receive the special scholarships, invariably are offered some kind of financial incentive to enroll in the department. Also, through tours to in-state schools by its student dance company, the department provides information about the quality and demands of its program to potential minority enrollees. For similar reasons, a rural Midwestern university's dance department sponsors a High School Dance Day and presents lecture demonstrations for dance students in urban high schools located far from its campus.

- An urban university dance department, in addition to presenting performances and workshops at urban performing arts high schools, invites students from area elementary and secondary schools to lecture/demonstrations and performances of artists presented in its dance series. Also, as part of the dance series, the department features minority, community-based dance companies in performance, based on its continuing dialogue with minority arts organizations.

- An independent college of art in the East works jointly with its local chapter of the NAACP. College personnel act as mentors to selected minority high school students identified by the NAACP, offering them scholarship support to the college's Saturday program as well as counseling. High school seniors receive help in the preparation of their college applications and portfolios. As a result, a few minority students from this program enroll in the college each year.

- An independent college of art and design in the Midwest sponsors Color Wheels, a community outreach program consisting of a van loaded with student instructors and art supplies that tours to, among other places, urban neighborhoods.

Needless to say, many other arts units offer outreach programs in various forms. But most memorandum respondents did not indicate the degree to which these activities are related to involvement with the arts in higher education.

4. *Marketing and publicity.* Some memorandum respondents considered minority recruitment primarily as a marketing problem. Their energies were spent devising strategies to provide attractive images to prospective minority enrollees. While minority recruitment entails attention to many other factors, as long as the pool of minority students qualified to undertake college work in the arts is smaller than desirable, it cannot be denied that effective marketing strategies are needed in the current environment. Marketing strategies most often utilized by arts units are listed below.

- identification of minority students through community organizations and youth centers

- purchase of mailing lists to identify qualified high school minority students

- development and distribution of specialized brochures for minority students

- specialized newsletters to high school students in the arts

- special workshops and classes for high school arts teachers with responsibilities for large numbers of minority students

- open houses, college nights, and departmental/university tours

- individualized home and school visits to prospective enrollees by faculty members and admissions staff

- phone calls to prospective enrollees

- sponsored student visits to campus

- faculty and staff presence at conferences and festivals in minority communities

- geographically accessible auditions for minority students

- videos geared to minority students

Clearly, these activities are generic. They utilize the skills, time, and energies of faculty, staff, students, and alumni. In addition, the messages and content for these activities must reflect the characteristics of the institutions that utilize them and be tailored to specific segments of the minority student population.

One final marketing strategy bears mention here. One Midwestern conservatory of music focuses many of its recruitment resources on selected institutions. Specifically, the conservatory's admissions staff

invests considerable time in and attention to ten schools and organizations with highly diverse student populations and good preparation in music. The conservatory feels that this targeted approach is more effective than scattershot approaches.

5. *School climate*. As discussed earlier, an individual's sense of an institution's receptiveness to persons of color is a key factor in minority student retention. Perceptions of "school climate" also seem to be a factor in minority access and recruitment. Many arts units and the colleges/universities in which they reside have taken substantive steps:

- hiring minority faculty

- revising curricular offerings to include the artistic traditions of non-Western and ethnic cultures

- providing orientation programs, support services, and career counseling for minority students

- developing minority student peer counseling

- reviewing and revising unit and university publications in light of minority issues

- presenting concerts, exhibits, and productions that highlight contributions of non-Western and ethnic artists

- providing opportunities for social interaction among diverse minority groups

While many arts units have aspired to implement at least some of these changes, most acknowledge difficulties. Such changes are often long-term in nature and challenging in both financial and attitudinal terms. Determining what combination of changes can and will be pursued is a function of the evolving goals and objectives of specific units.

Conclusion

As stated earlier, the minority recruitment strategies listed here are best viewed as possibilities that arts units might adopt after a self-assessment of their unit's and institution's purposes, characteristics, aspirations, and challenges. Even then, success is most likely when a holistic, multi-strategy approach is taken and when there is institution-wide effort and support. While some arts units are pleased with the success of their minority access and recruitment strategies, none claims to have found a magic formula. Further, since the strategies used by arts units and summarized here essentially mirror those utilized by other higher education units, there seem to be no magic formulas for higher education as a whole.

IV. PRECOLLEGIATE PROGRAMS AND MINORITY STUDENTS

A recurrent theme of this study has been concern over the relative lack of minority students either interested in or prepared to undertake college-level work in the disciplines of art and design, dance, music, and theatre. This problematic state of affairs need not be accepted as unalterable. Indeed, higher education is increasingly addressing the problem of minority access to effective preparation for college through partnerships, collaborations, and alliances between postsecondary institutions and elementary and secondary schools.

This renewal of interest in minority preparation for higher education and the creation of programs to facilitate such preparation is part of a larger trend toward school–higher education partnerships. According to some commentators, the history of school–higher education relationships constitutes a legacy of distrust (Greenberg 1991). Throughout the 1980s, however, many factors contributed to higher education's interest in affecting K-12 educational practice through partnership vehicles beyond traditional teacher preparation. These factors include, most obviously, frequent lack of skills and knowledge to matriculate, combined with changing demographic and social characteristics of the student population, broadening of higher education admissions policies, increased recognition among higher education officials that "the challenges confronting contemporary secondary education—particularly for at-risk students, women, and minorities—require a community effort in which colleges have been asked to play a much larger role than previously reserved for them" (Greenberg 1991, iii). School reform rhetoric frequently invokes school-college partnerships as positive, even necessary to produce change. Growth in the number of partnerships has also been fueled by the availability of funding. Some state governments and a long list of foundations, both local and national, have made partnerships a priority. Form follows funding.

During the last five years, most partnerships have been local, grass-roots efforts. All kinds of institutions, public and private, from community colleges to major research universities, are involved. It seems "more often than not, faculty and administrators from the arts and sciences—rather than from schools of education—are the key postsecondary participants in the collaborative process" (Wilbur and Lambert 1992, i). While the majority of these partnerships are with secondary schools, "many partnership programs are now aimed at elementary and middle schools, reflecting a growing understanding of the need to intervene on behalf of students in their early years of schooling" (Wilbur and Lambert 1992, 1).

There are numerous ways to categorize school-college partnerships. One typology distinguishes among compensatory, motivational, and enrichment programs. Another identifies program focus: (1) for students; (2) for educators; (3) for improvement of curriculum and instruction; and (4) for the sharing of educational resources. Whatever typology one might utilize, the purposes and structures of most partnerships, especially those formed in recent years, are shaped in response to local concerns and conditions.

Not surprisingly, despite the relative youth of the partnership movement, critics have come forward. A common concern is that grass-roots partnerships too often become highly publicized pet projects reflecting glory on their sponsors, and that they deflect higher education's attention away from where it should be: fundamental reform of K-12 education that leads to excellence and access (Haycock 1991). In other words, partnerships are critiqued for what they are not. But development of local partnerships by colleges and universities and higher education's participation in statewide and national educational reform efforts would not seem to be mutually exclusive. Indeed, some typologies refer to state and national partnerships for school improvement and restructuring as two among the many partnership strategies that higher education institutions can adopt (Greenberg 1991). Indeed, several memorandum respondents indicated that their institution's arts faculties are integrally involved in efforts at the state level to develop curricula in the arts disciplines, make arts teaching certification standards more explicit, and make arts instruction mandatory in all elementary and secondary schools. But the focus here will primarily be on partnerships developed at the local level with schools and precollege students by postsecondary units in both the arts and other disciplines. This emphasis is consistent with the premise outlined at the beginning of this study: initiatives in the area of minority preparation are matters of local control by arts units and the institutions that house them, based on their own goals, objectives, and contextual environments.

As with the minority recruitment strategies discussed in the previous section, there are no magic formulas for devising effective school-college partnerships. Instead, arts units and colleges are well-advised, through self-assessment processes, to address the following questions before undertaking partnership programs:

- What are our institutional motives?

- To what extent can our expertise be transferred to elementary and secondary school settings? Which partnership form is the best for us?

- Is this an opportunistic involvement created by external pressures or inducements (such as grant opportunities), or are we seeking a longer-term relationship with requisite resources identified to sustain the effort?

- Is the partnership consistent with our perceived institutional mission and with the content we teach now, or want to teach in the future?

- Can our institution afford to risk failure?

Still, there should be no illusions that the establishment and implementation of partnership programs is anything but difficult. Foremost among such difficulties are differences between the culture of elementary and secondary schools and that of postsecondary institutions.

> These differences have evolved from disparities in institutional funding and resources, student bodies, teachers and teaching (including teaching load, student characteristics, source and availability of materials of instruction, academic freedom, salaries and vacations, teaching amenities, teaching qualifications, valuing performance, and rewards), faculty role in decision-making, and institutional leadership style (Greenberg 1991, iv).

In addition, relationships between faculty and staff in schools and those in colleges/universities are often characterized by distrust, thus subverting the good intentions of those who seem to establish partnerships. Finally, it must also be said that claims for the success of partnership programs are based on anecdotal accounts for the most part, primarily because of the relative youth of these efforts. Clearly, research, including descriptive research, analyses of planning and implementation processes, and analyses and evaluations of outcomes are needed to raise confidence in the value and effectiveness of partnership models and specific programs.

Despite these qualifications, there seems to be ample justification here for exploring how school-college partnerships can play a role in the artistic preparation of minority students. First, programs devised by arts units in higher education will be listed and described. Arts units are hardly strangers to the problems with and prospects for partnership strategies. Then, prominent programs in other disciplines are listed and described. Among the many such programs that could have been listed, emphasis is on those directed at the precollegiate preparation of minority students rather than drop-out prevention. What emerges is a range of options and examples that higher education arts units can consider for developing access-oriented programs in their own institutional settings.

School-College Partnerships in the Arts

The programs listed here, as they were identified and described by memorandum respondents, vary considerably in scope. They vary in purpose from enrichment to skill development to college preparation and recruitment. The first group consists of programs in which arts units participate in large partnerships sponsored by their home institutions.

- A music school at a public university in the Northwest U.S. participates in the campus-wide PUSH/EXCEL program, which provides precollege summer study experiences, including instruction in subjects such as science and mathematics, as well as music, for participating middle school and high school students of color.

- A school of art in a western public university participates in the College Readiness Program (CRP), a statewide program jointly administered by the California State University and the California State Department of Education. The program is designed to assist African-American and Hispanic students in the 7th and 8th grades to develop basic skills in mathematics and English which will prepare them for college preparatory course work in the 9th grade. Minority students from selected junior high and intermediate schools are paired with university faculty at school sites to receive instruction.

- A state university division of fine arts participates in "The Governor's Minority Student College Preparation Program," instituted by the Kentucky Council on Higher Education and hosted by the division's home campus, serves minority students who have demonstrated the potential of succeeding in school. Participating minority students receive on-campus instruction to improve their studying skills, develop their speaking and written skills, expose them to computer literacy, and increase their knowledge of African-American history.

- A Midwest private school of art and design participates in a program entitled "I Know I Can." Administered by a nonprofit corporation, the program encourages middle and high school students to take courses that are part of a precollege curriculum, provides financial aid advising, and offers last-dollar assistance so that no academically qualified graduate of a public high school in the city is denied opportunities in higher education.

Clearly, the institution-wide programs described above, while they address the academic preparation of minority students for college work, do not deal directly with preparation in the arts. What follows are descriptions of targeted programs devised by higher education arts units. The first begins in the elementary school years.

- A conservatory of music in a Midwestern private college offers two preparatory programs aimed at contributing to minority access at the beginning level. The first offers fourth- to sixth-grade students, many of whom are minority, private lessons, theory classes, chamber music, and large ensemble opportunities at the conservatory or at satellite teaching centers. Scholarships and instruments are provided as necessary. The second is a collaboration among the conservatory, a local arts high school, and a local community college. Precollege students are given private lessons by trained conservatory students who are paid for their services. Further, conservatory faculty and students teach in a precollegiate jazz program in the inner city and will assist in writing a jazz-based music curriculum for a local arts high school.

- The ballet school of an eastern dance company has initiated the Dance Program for City Youth. Among its objectives are advancement of racial diversity at the ballet school and opening opportunities for minority students to pursue postsecondary education in dance. The program, which serves students from sixteen inner-city schools, has three components. (1) "Discover Dance" provides third- and fourth-grade students selected on an open enrollment basis with weekly classes on basic dance skills and vocabulary. Some are invited to join the school's preprofessional program. (2) Those invited participate in a six-week summer workshop consisting of half-day program, Monday through Friday. More experienced students attend a full-day program. All participants take classes in diverse dance styles and attend master classes. (3) Similar opportunities are available to students in the graded Academic Year Program, whereby intensity of after-school study is based on experience. All of these students dance in performances during the company's annual season.

- A school of music in an eastern college offers several on-site preparatory programs for high school students as part of its minority student recruitment effort. These include: instrumental workshops to prepare middle and high school students for auditions, a jazz festival bringing high school jazz bands to perform for adjudicators, an orchestra festival, a Community Arts Program which provides music instruction for children and young people, and the Partnership in Music program, serving twenty local schools with in-school performances and clinics led by college music faculty.

- An eastern, private school of design has a special scholarship program through its continuing education division. Designed to award full or partial scholarships for study in the school's precollege summer program, which offers students instruction in art and design and other academic subjects in the summer prior to their senior year, the scholarship program is especially designated for minority students who demonstrate financial need. Seventy-five percent of the scholarship recipients for summer 1991 applied for full-time admission for the fall of 1992, and 83% of these students were admitted.

- The school of an eastern dance company, among its other outreach and education programs, has designed an eight-week dance education program at an inner-city elementary school. Third- and fourth-graders are targeted and 400 are served annually. An introduction to the world of dance, the curriculum includes eight technique classes, an academic class/lecture, an observational visit to the company school, and an in-school lecture-demonstration by the company's student performing group. Extension of this partnership to other inner-city schools is planned.

- A private, western institute of the arts has instituted a series of community outreach programs (collectively called Community Arts Partnership, or CAP). CAP involves institute faculty and students in collaborative artistic projects with inner-city minority youth and community-based artists and cultural organizations such as a Chicano muralist of an inner-city photography space. While the content and format of CAP projects vary widely in form and content, each involves high school students in the processes of making and showing art work, learning skills and collaborative techniques as they go. Two main benefits of CAP have been identified to date: (1) institute students become intimately aware of the harsher realities of urban life in an arts-related context, and (2) the high school participants are introduced to a possible career path. Last year, two CAP participants received full scholarships to the institute.

- A department of music in an eastern university has received a major grant from a local foundation to support two innovative programs. First, the grant provided for the purchase of a large school bus and two smaller vans. The vehicles will expedite transportation of university students to inner-city schools and community centers for tutoring and mentoring programs and will bring children from the inner city to the university campus for special programs and weekend classes. The same grant also provides scholarships to preparatory programs in art, design, architecture, and music. The department of music will use these funds to provide long-term training for one or two talented five- to seven-year-old African-American students. The department will provide transportation for these students as well as ten years of classroom and studio instruction.

- A college of design, architecture, art, and planning in a Midwestern public university has organized a summer employment/enrichment program for African-American high school students who have completed their sophomore or junior years, maintained a C+ average, and have an interest in the college's area of study. The goal of the program is for students to learn about art and design careers both through exposure to practicing professionals and by learning skills themselves. The program format and tasks designated by employer/sponsors are planned with this goal in mind. Over 10 weeks during the summer, participating students work four days a week for an area employer in art and design fields. The fifth day is spent in enrichment activities such as precollege academic preparation, career opportunities, and field trips to area cultural institutions and employers. Students are given specific work assignments by their employers and are required to keep a sketchbook/journal documenting their activities. Eight students participate annually. The program definitely improves access; the school expects the program will increase its minority student enrollments. Initial evidence has confirmed this expectation.

- Through a grant from a local foundation, a private, Midwestern institute of art has developed Project Pathways (Paving the Way to Success), a collaborative program of the institute, a local high school of the arts, and a local community college. Project Pathways is a long-term plan aimed at preparing minority students for careers in art. It targets minority students at the arts high school and consists of a succession of four summer enrichment sessions centered on classes in creative drawing, science, and literature. Sessions begin after the students' junior year, follows them through completion of a two-year program at the community college, and culminates with admission as third-year students at the institution. Since the program just began in 1992, evaluation of Project Pathways is not yet possible.

These programs obviously vary. Some are primarily access and enrichment programs, while others align preparatory activities with eventual recruitment of minority students for college admission. Some are aimed at students from many different schools, while others seem to be genuine partnerships between colleges

and individual schools or a set of schools, or constitute a three-way partnership involving a higher education arts unit, an individual school, and a community college. Some programs are evaluated in terms of minority student admissions to higher education arts units, while others are not. Finally, while some programs are funded by fees or general revenues, others are dependent on grants from outside funders such as foundations.

To gain further perspective on possible options available for school-college partnership development by higher education arts units, it is necessary to turn to examples of partnership programs designed and implemented by other academic disciplines, and higher education more generally. This inquiry is based on the premise established earlier, namely, that while the arts disciplines clearly represent unique approaches to knowledge, practice, and creativity, they can benefit from the experience of other disciplines in developing and refining approaches to access and involvement.

School-College Partnerships in Other Disciplines

The school-college partnership programs to be listed and reviewed here fall into two broad categories: (1) early identification programs designed to improve the academic skills of minority students and prepare them for college admission; and (2) professional paths programs, i.e., partnerships which encourage and prepare minority students for specific career paths.

Examples of early identification programs are as follows:

- George Mason University, a public university in Fairfax, Virginia, instituted the "Early Identification Program" in 1987. Designed to serve students of diverse racial and cultural backgrounds, the program seeks to identify and support middle school students who, while academically capable, are deemed at risk of not completing high school. EIP has several components: a three-week summer enrichment program, a tutoring and academic support program provided by university students, and Saturday workshops during the academic year. All students who successfully complete the program and maintain a C average in middle and high school are thereby guaranteed admission to the university. The overall high school retention rate for students in the program has been 74%. Among those partnerships in EIP's first class, twenty-three were accepted for admission to the university.

- The Ohio State University began the Young Scholars Program in 1988 as part of the university's overall effort to increase college enrollment and graduation

rates of minority students in the state. Students are drawn from nine cities in Ohio, which together represent more than 75% of the state's minority student population. For admission, students must exhibit potential for college work. Approximately 400 students are admitted to the program annually. Starting in the seventh grade and continuing through the twelfth grade, participating students partake in two-to-three-week academic institutes each summer on the university campus. Institutes are conducted in collaboration by university faculty and public school teachers. All expenses are covered by YSP. During the school year, participating students experience weekend academic enrichment programs in their home communities, mentoring, career exploration field trips, cultural events, and parent meetings. Students who successfully complete all aspects of YSP and maintain a B average in a college-preparatory curriculum are guaranteed admission to the university with financial aid, in the form of grants and work study.

What follows are accounts of professional paths programs:

- Since 1968, the University of California at Berkeley has administered the MESA program (Mathematics, Engineering, Science Achievement). Sixteen MESA Precollege Centers now exist at universities throughout the state at universities with strong engineering and physical science departments. Each of the centers works with local high schools and serves 100-800 students annually. The primary purpose of each of the centers is to encourage minority students to take college preparatory courses needed to major in mathematics, engineering, and physical sciences at the university level. To achieve this goal, MESA centers provide the following services to participating students: tutoring; independent study groups supervised by MESA advisers; academic and career advising; field trips to technical sites; summer enrichment programs, as well as employment programs available to selected MESA students after their junior or senior years; incentives for outstanding students to earn scholarship support while still in high school; and inter- and intra-MESA center competitions in math, science, and engineering. More than 90% of MESA program students have gone on to postsecondary education, of which more than two-thirds have chosen fields in math, science, or engineering.

- The Johns Hopkins University–Hopkins/Dunbar Health Professions Program has as its purpose the preparation of minority high school students for higher education and careers in health professions.

The primary effort is between the university and an urban magnet high school for health that serves a predominantly African-American population. Components of the program include intensive summer sessions for students graduating from middle school to high school, specific course work requirements during the academic year, classroom visits by health professionals to provide hands-on learning experiences, extensive field experiences, and mentoring of participating students by university pre-med students. Parents of the participating students are required to attend weekly seminars during summer sessions and monthly seminars during the academic year. Seventy-five percent of students who complete the program have gone on to enroll in college.

- Begun in 1979, the University of Pennsylvania's LEAD Program in Business (Leadership, Education, and Development) has sought to remedy the problem of under-representation of minority students in undergraduate schools of business and in middle and upper management. Today there are LEAD programs in ten of the nation's top business schools. Each shares the same format and components. Each site serves 30 high school juniors selected through a competitive selection process. The program consists of a four-week summer session on university campuses in which students are introduced to educational and career opportunities in business. Instruction covers areas of economics, finance, management, marketing, corporate strategies, and sales and retailing. Also included in LEAD programs are classroom lectures by university faculty and corporate representatives, case study analyses, field trips to business offices, and evening meetings with minority corporate managers. The LEAD programs enjoy the support of more than 150 corporate sponsors. All participating students receive full scholarships and stipends.

- The Benedict College – Minority Access to Teacher Education (MATE) program has as its primary goal the encouragement of minority students to pursue careers in teaching. MATE works with minority students who will either begin their senior year or who have just completed high school. Program components include an intensive three-week summer residency designed to introduce students to career opportunities in teaching and help students with college entrance examinations. Each year, approximately eight students from the MATE program are awarded full scholarships to attend the college as teacher-education majors. Students who accept the scholarship are then obligated to make a five-year commitment to teach in rural South Carolina.

Conclusion

As with partnership programs sponsored by higher education arts units, the partnership programs described here vary in form and content. Some are dependent on significant outside funding, while others are not. Some are single-institution initiatives, while others entail multi-university collectives. A number of these partnership programs evidence features which may point to successful minority preparation for and involvement in higher education. These include:

- early identification of minority students with high academic potential;

- provision of a sequential set of learning experiences that progressively build upon each other;

- comprehensive approaches which address the breadth of skills needed for college admission;

- attention to preparing students for the precollege work necessary for admission to higher education;

- evaluation of program effectiveness in terms of minority recruitment and, in some cases, retention; and

- explicit objectives to encourage students toward specific career paths.

To be sure, several of the arts unit partnership programs exhibited these same characteristics. In any case, attention to these features of partnerships would serve arts units well in developing plans for the preparation and recruitment of minority students in the arts, plans consistent with their goals, objectives, and institutional environments.

V. QUESTIONS FOR FUTURES PLANNING

This study does not purport to provide fixed conclusions on issues regarding minority students and their preparation and recruitment for postsecondary study in the arts. Indeed, it can be said that the study raises more questions than it answers. This characteristic is consistent with a premise established at the outset—that initiatives in the areas of minority preparation and recruitment are matters of local control by units of art and design, dance, music, and theatre or the schools or colleges that house them. If the principle of local control is to be upheld, then no set of conclusions with general applicability could be offered, especially since, as was also established earlier, the goals, objectives, administration,

faculty, and curricula of arts units vary considerably by institution.

That said, the many questions posed throughout this study can be seen as a necessary starting point for arts leaders considering either the establishment or expansion of efforts to provide access to arts study for minority students at all levels. These questions are brought together in this concluding section to facilitate units' self-analysis and futures planning. Some questions center on basic value issues; others have to do with contextual factors that can facilitate or constrain access, preparation, and involvement efforts; while still others focus on information needed to plan, implement, and evaluate such efforts. The questions are organized by category: Rationales and Motivations, Contextual Factors and Preparation/Recruitment Efforts, Recruitment Planning Criteria, and Partnership Options and Minority Preparation.

A. Rationales and Motivations

1. If your unit does not make specific efforts to provide access, preparation, or involvement for minority students, on what grounds is this policy based? For example,

   • that merit, i.e., artistic and academic talent, is the sole criterion for working with or admitting students?

   • that specific minority-oriented efforts would abridge the opportunities of non-minority students?

   • that such efforts are instances of "political correctness"?

   • that to do so would unethically lead minority students into areas where few professional opportunities exist?

2. If your unit does make specific efforts to provide access, preparation, or involvement for minority students, are these efforts motivated by factors such as legislative mandates or requirements, the articulated vision of a president or board, or funding opportunities? How have these external factors affected thinking about minority student recruitment in your unit?

3. Has your unit devised its own rationale for working with access, preparation, and involvement of minority students? If so, is it based on a specific philosophy of the arts and education? What benefits to minority students, your unit, the university, or to the arts in general are anticipated from these

efforts? To what extent are your efforts viewed as a response to changing demographic conditions or as means to achieve ends rooted in basic value positions?

B. Contextual Factors and Preparation/Recruitment Efforts

1. What is the size of the pool of minority students in your sphere of influence or on which you draw for recruitment? What is the geographic scope of the pool?

2. What is the state of K-12 arts education in the areas from which you draw, or hope to draw, participants in your collegiate-level arts programs? Are there high school graduation requirements in the arts? What courses, performance, and presentation opportunities are offered in elementary, middle, and secondary schools? To what degree are these led by arts specialists? Specifically, what are the characteristics of arts education programs in schools serving minority students in your immediate area, or in the geographic area where your institution recruits students? Do minority students receive supplementary school-based experiences in the arts through government programs or arts organization outreach efforts?

3. Are other instructional opportunities available to minority students in your immediate and recruitment areas, e.g., through performing arts companies and organizations, museum schools, and community schools of the arts? Do tuition and other costs, socio-cultural factors, or other conditions inhibit minority student access to these opportunities? Are scholarships available for private instruction?

4. What immediate challenges does your unit face regarding minority student recruitment? To what extent has your unit engaged in "bidding wars" to secure the enrollment of minority students? If so, how were such situations resolved?

5. What external challenges has your unit faced: state or university mandates? lack of parental support? inadequate preparedness among students? others?

6. Do internal factors make minority access, preparation, and involvement difficult for your unit? For example, to what extent do faculty members resist spending funds, time, and effort on minority issues? Do some see a conflict

between maintenance of standards and attention to minority involvement? Do minority faculty members in your unit participate in access, preparation, and recruitment activities? If so, do they receive special rewards for their service?

7. Does your unit view minority issues as the province of the admissions office or a special office for minority students or community outreach? If not, in what ways does your unit cooperate with other offices in your institution? Do these offices provide adequate financial resources and logistical support services for effective minority initiatives? To what extent do alumni and students assist?

8. Do institutional admissions requirements discourage the admission of minority students to your unit? Does your unit have mechanisms such as special admissions options to assist in the recruitment of minority students?

9. Does the geographic location of your institution inhibit the enrollment of minority students? Also, is your institution viewed by prospective enrollees as hospitable to minority students? For example, is there a lack of a "critical mass" of minority students and faculty at your institution? Does your institution and the surrounding community present cultural offerings of interest to minority students? What is the institution's record of minority student retention, graduation, and placement?

10. Since not all factors which may make issues of minority access, preparation, and involvement difficult are within the control of your unit, what factors can your unit address in practical terms?

C. Planning Criteria

To what extent is planning by your unit regarding issues of access, preparation, and involvement:

1. based on thorough self-assessment and a comprehensive, strategic plan?

2. bolstered by the strong leadership of boards and administrative officers, and the cooperation of faculty, students, alumni, and special offices within the institution?

3. planned in concert with recruitment, retention, and placement activities?

4. informed by objectives specific enough to permit detailed, periodic evaluations?

5. sensitive to differences both within and between minority groups?

6. supported by sufficient personnel and financial resources?

7. devised and implemented in cooperation with the institution's admissions office and minority affairs office?

8. furthered by innovative financial aid strategies?

9. undergirded by liaisons and partnerships with community-based organizations?

10. supplemented by marketing and publicity strategies designed to portray your institution as attractive to potential minority enrollees?

11. informed by minority students' perceptions of your institution's faculty, curricula, support services, counseling, and cultural opportunities and offerings?

D. Partnership Options and Minority Preparation

1. In planning a collegiate-school partnership, an arts unit might address the following:

- What type of partnership program should be pursued: for example, a compensatory enrichment program or a preparatory program leading to an improved recruiting position?

- Should the program be aimed at minority precollegiate students or all students? What age level is appropriate?

- What priorities are envisioned for involvement of students, teachers, and administrators?

- Should the partnership involve the arts unit and a single school, several schools, or one or more schools and other cultural institutions?

- To what extent will the partnership be funded by fees and general revenues or be dependent on grants from outside funders?

- To what extent is the proposed partnership consistent with the unit's overall mission, goals, and objectives?

- What are appropriate targets for growth?

- How will the partnership be evaluated?

2. Those arts units with partnership programs already in place might ask:

- Has the expertise of the higher education arts unit been successfully transferred to participating students and school personnel? Have inherent problems of "cultural control" between faculty in higher education and those in elementary/secondary education been addressed?

- Do faculty and staff of the arts unit feel sufficiently rewarded for their participation in the partnership?

- Who are the true beneficiaries of the partnership program?

- Have requisite resources been identified to sustain the effort?

- What has the impact of the partnership program been on the arts unit's capacity for effective work with issues of access, preparation, involvement, and recruitment and retention of majors?

VI. SUSTAINING OUR EFFORTS

Schooling in America is changing constantly in response to a variety of forces. Every institution, from kindergarten to university, is subject to political, economic, technological, and sociological pressures. Communication seems increasingly difficult amid confusion and conflict. Many forces discourage negotiation and community, encouraging confrontation and enclaving instead. There is no denying these difficulties and their impact on issues of access to and involvement with arts study, not only for minority group members, but for all Americans.

The opening text of this paper spoke of long-term commitment. Now, as we look at the facts and analyses just presented, it seems clear that only patient effort in many places over the long term can make a difference nationally. During the course of these efforts, contexts will change constantly. New ideas will be developed and new clothes will be fashioned for old ones. Panaceas will come and go, as will media campaigns, political figures, intellectual movements, and educational methods. But transcending all is the fact that year by year, young minds too important to waste will be moving through our schools and colleges. What of substance will they know in and about the arts? What access will they have to the diverse heritage of civilization? What opportunities will they have to learn to use the modes of thought and action represented by the arts disciplines?

Focusing on these perennial questions provides a way to deal with the changing contexts that anchor decision-making in terms of real capabilities for each student. Over time, such a focus has every prospect of providing all Americans with the access and involvement they deserve, building year by year the number of people with knowledge and skills of breadth and depth in the arts.

Study—and by extension, access to it—is the key to developing the human resources needed to make wise decisions as the context evolves. It is the key to increasing the number of role models, the economic capacities of families, and the kind of pride in achievement that generates the will to excel. Such human development constitutes a traditional purpose of higher education. Thus, the matter of access in all its dimensions has a poignant urgency for arts units that needs to be sustained against all problems and frustrations, now and in the future. To the extent this happens, over time, current conditions will give way to new challenges. In the meantime, Americans of all backgrounds, ourselves included, will learn, and grow, and make a contribution to our culture. Clearly, the effort to sustain is worth it for the nation, for our communities, and for art.

Appendix A

Selected Research Issues:

Minority Student Access, Preparation, Involvement, and Partnerships

This study of minority student access to, preparation for, and involvement in the arts in higher education relied on two primary sources of information: (1) survey responses from higher education arts units; and (2) secondary data and analyses of precollegiate preparation in the arts, higher education recruitment, and college-school partnerships. The study would have benefited considerably from a body of research that focused on the specific preparation of minority students in school, community, and private settings; explored the unique characteristics of arts units within higher education; and was conducted more by independent researchers than by program participants or leaders. Indeed, research gaps were identified throughout this study.

What follows is a selected list of research issues and topics that could be fruitfully explored by independent and, in some cases, sponsored researchers in the arts, higher education, arts education, and the social sciences. The list is divided into three parts: Minority Student Access and Preparation in the Arts, Minority Student Involvement in Higher Education, and Higher Education-School Partnerships.

A. Minority Student Access and Preparation in the Arts

1. Descriptive analyses of early arts instruction of higher education graduates in the arts, with special attention to the roles of schools, cultural institutions, community-based organizations, private instruction, and family in matters of access and preparation.

2. Studies on the question of equal access to quality K-12 arts education in which data on the racial/ethnic makeup of elementary and secondary school students are correlated with factors often associated with quality K-12 arts instruction: the effective presence of qualified arts specialists, arts supervisors and coordinators, written curricula, appropriate instructional equipment and materials, funding, and parental support.

3. Evaluations of the impacts of programs sponsored by the federal government, state agencies, and nonprofit arts-in-education agencies on (a) access and (b) the development of minority students knowledge of and skills in arts disciplines.

4. Case studies of effective K-12 arts education programs directed at minority students.

5. Data collection on minority student participation in arts high schools, magnet schools, performing arts company schools, museum schools, community schools of the arts, and private instruction; and the degree to which economic, social, and cultural factors condition minority students' access to such experiences.

6. Correlational studies of the effects of precollegiate arts education experience and the choice of college major by minority students.

B. Minority Student Involvement in Higher Education

1. Case studies of art units with effective minority student involvement in arts study, including arts major recruitment efforts, focusing on the relative influence of factors such as institutional support and cooperation, development of rationales and strategic plans, and attention to issues of admissions policies, financial aid, liaisons with community organizations, marketing and publicity, and school climate.

2. Further explorations of the major policy, operations, political, sociological, and futures issues associated with efforts to involve minorities in arts study in higher education, whether as arts majors or otherwise.

3. Comparative analyses of the respective capacities of diverse fields in higher education to involve minorities, including analysis of the receptivity and vulnerability of units from different disciplines to internal and external challenges.

4. Evaluational studies of minority recruitment initiatives that have not worked, including the reasons for their failure.

C. Higher Education-School Partnerships

1. Descriptive studies of the types of partnerships between higher education arts units and schools, with special attention to the purposes of partnerships, their scope and target audiences, the characteristics of program participants, and funding histories.

2. Descriptive analyses of the origins of arts unit/higher education partnerships and the internal and external challenges which shape their prospects for continuation and growth.

3. Comparative analyses on the contexts, purposes, administration, funding, and effectiveness of partnerships with arts units and those with other higher education disciplines.

4. Surveys of the benefits perceived by partnership program participants—higher education faculty, minority students, elementary and secondary school teachers and administrators, and parents.

5. Longitudinal studies on the influence of preparatory experiences on the college major choice of minority students and their orientation in and graduation from institutions of higher education.

Appendix B

Case Study: A Field-Wide Minority Recruitment Plan

As noted in the Introduction, this study is rooted in several key assumptions. Among these are the following two premises: (1) that the goals, objectives, administration, faculty, and curricula of higher education arts units vary widely; and (2) that initiatives in the areas of access, precollegiate minority preparation, involvement, and recruitment as arts majors are matters of local control by arts units or the institutions that house them. Under this view, such autonomy is assumed whether a unit seeks to establish or expand minority student recruitment or not and, if so, whatever form any initiative should take.

This view of institutional and unit autonomy is by no means unique to the arts accrediting associations within the broad canvas of higher education. Yet, at the same time, divergent viewpoints on these issues can be identified. Mandates are found throughout higher education. The point here is not to discuss the merits of positions in support of institutional autonomy versus mandated results. Instead, this appendix will present a brief case study of another professional field's approach to minority student recruitment, an approach that recognizes institutional diversity yet seeks to affect specific practices across a field. There are two reasons to present such a case study: (1) because the higher education arts associations might want to review the effectiveness of a field-wide approach to minority student preparation and recruitment; and (2) because it is prudent for higher education arts leaders to be aware of what potential "competitors" for students are doing. The example here is collectively known as "the Minority Engineering Education Effort."

The National Action Council for Minorities in Engineering, Inc. is a nonprofit organization whose purpose is to increase the number of African-American, Hispanics, and American Indians who enter the engineering professions. NACME was founded in 1975. A small group of corporate executives had predicted that minority students would continue to become engineers at far lower rates than the white population without some form of intervention. These executives brought together leaders from industry, government, education, professional engineering societies, and organizations to discuss the "insufficient" supply of minority engineers. It was this group that decided to launch a nationwide effort to achieve "parity" for minorities in engineering—the Minority Engineering Education Effort.

Funded by more than 170 corporate and foundation donors, NACME has the role of providing leadership to and coordination for a network of institutions—school systems, colleges and universities, corporations, professional societies, and minority groups—with interests in minority engineering education. NACME is informed by the following rationale: creating access to technological careers for minority students is more than an ethical responsibility. Without developing the talents of all its youth, the nation cannot thrive in the world market. "By exposing students at an early age to the opportunities offered by a career in engineering, NACME hopes to motivate, attract, and prepare more minorities to make a successful contribution to the field and to the society at large" (NACME, p. iv).

NACME focuses on all levels of education, from precollegiate training and minority student recruitment to the retention and placement of minority students. Its programs and services are directed to students as well as engineering and science educators. Publications for students include the following: (1) comic books that target fifth through seventh graders featuring stories with minority youngsters, action heroes, and minority engineers who use technical problem-solving skills to help avert disasters; (2) a study skills manual; (3) a guide describing all undergraduate engineering colleges in the U.S.; and (4) guides on financial aid for minority engineering students. Publications for engineering educators and professionals include: (1) a directory of existing precollege minority engineering programs; (2) a handbook on how to start a precollege minority engineering program; (3) analyses of admission, retention, and graduation trends for minority engineering students; and (4) a compilation of strategies to improve the retention of minority engineering students in higher education.

NACME administers the Incentive Grants Program (IGP), the nation's largest privately supported scholarship fund for minority engineering students. Totaling nearly $40 million in aid, funds have aided 10% of the minority engineering graduates in the U.S. since 1975. The Field Services program, through grants, technical assistance, and professional training of program directors, develops and implements both precollege and university interventions designed to meet local needs. Finally, NACME offers research/information and communication services to its constituencies, legislators, and business leaders.

As a unique example of a field-wide approach to minority student recruitment and precollegiate training, NACME can claim some credit for an increase in the number of minority engineering graduates since its inception. By 1985, the minority proportion of graduating engineers had grown by nearly 400%, and participation in the work force tripled. In recent years, however, minority enrollments in engineering have leveled off and declined. Also, minority engineering students drop out of college at twice the rate of white students. NACME cites the lack of student motivation and lack of adequate precollegiate preparation as factors in these trends. It is now directing more of its resources at precollege minority engineering programs.

Based on its extensive experience, NACME has concluded, as have other fields, that precollegiate preparation of minority students increasingly is the key to effective recruitment, retention, and graduation in higher education.

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