Arts for All: Building Low-Income Audiences

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ARTS FOR ALL: BUILDING LOW INCOME
AUDIENCES

By

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Introduction: Statement of the Problem

Due to the nation's economy's picture in recent years, more and more citizens have seen their incomes fall while their living expenses—e.g., housing, utilities, and health care—have risen. Despite the economic determinants, however, erroneous perceptions of the poor have persisted; they are often characterized as lazy and undeserving. Welfare-reform policies have been directed towards moving people off the welfare rolls, but not into a better life. In Oregon, trying to support a family of three with a full-time, minimum-wage job forces that family to subsist below the poverty line. In other parts of our country supporting one or two people on one full-time job places a worker in poverty (see Federal Poverty Guideline in Appendix A). The poor find themselves in a never-ending loop of struggle and strife. Government programs designed to sever their relationship with welfare (move them out of the system) when they make small gains often seem like punishment in the eyes of low-income people. This punishment comes in the form of losing housing assistance, childcare assistance, or food stamps should the worker's income increase a small amount. The only hope for a way out is education or training, yet with rising educational costs, dwindling financial-aid resources, and lack of governmental support, this is not a feasible option for most low-income citizens.

While our low-income population increases, government has drastically cut funding for art education programs. In many schools across the country, funding for arts education has been eliminated altogether. If this trend is allowed to continue, participation in the arts will be inaccessible for a large percentage of

Americans. Not only will citizens lose the opportunity to enjoy the arts, but art organizations will struggle for survival as their patronage dwindles due to lack of affordability and, eventually, lack of desire. Access to the arts in the United States is becoming a luxury or a privilege rather than a right for all.

Research Methodology

Purpose statement

The purpose of this capstone study is to determine methods of improving access to the arts for low-income citizens. Improving access is defined as developing strategies to overcome financial and social obstacles to arts participation or access.

Methodological paradigm

Utilizing an advocacy/participatory knowledge claim approach, this study is focused on bringing about change and helping economically marginalized individuals obtain access to the arts. These individuals are often disenfranchised from the arts for a number of reasons: financial restrictions, transportation issues, lack of awareness, and a general uneasiness about participating in art organizations. This segment of the population is marginalized because they lack the resources and ability to band together and advocate for their right to access. It is possible that many within this segment of society lack the desire to engage with the arts; however this lack of interest can be attributed to lack of knowledge about what the arts offer, lack of educational opportunities in the arts, and the overall sense that they do not belong in the artistic environment.

Role of the researcher

My role as the researcher is to investigate links between the three main research components and set the stage for further research in this area.

I am biased because I have been a single mother for 16 years. I have struggled with poverty and have tried to provide for my children the intangibles that I feel will ensure a quality life. One of these intangibles is an appreciation for and understanding of the arts. To make this possible, I have volunteered my time, bartered my services, researched opportunities, sat through some dreadful artistic representations, and endured being relegated to the nosebleed seats—all of which I would do over again because I feel so strongly about the value that art brings to the enjoyment of life. What concerns me is that over the years I have met many people in similar circumstances who do not place a high value on the arts and therefore have raised their children with little exposure to the arts. I am concerned about what happens to these children when they grow up. Is there still a possibility to introduce them to the arts and to instill an appreciation of the arts in them? Or are they lost to art appreciation for the rest of their lives?

Another of my biases is that I believe there is a lack of awareness among art administrators regarding exposure to the arts. According to my experience, most art administrators come from a more affluent or privileged background and place high value on artistic experiences. However, they fail to understand the financial and educational constraints of the low-income population.

Research questions

This study poses the following primary question: *How can we increase accessibility and grow appreciation for the arts in the low-income population in our society?* The research includes an investigation of the following barriers to arts access: income, transportation, and segregation. The study also examines cultural policies at the national, state and local levels to determine whether they benefit, hinder, or ignore the issue of providing low-income patrons access to the arts.

Additionally, this study attempts to answer questions art organizations might ask concerning how the low-income segment of the population will benefit their organization, especially in light of their inability to afford participation.

Finally, the study examines how the arts help create a healthier society and how providing all citizens access to the arts enriches their quality of life, improves educational achievement, and makes a community more economically viable.

Definitions

Each year in January or February, the federal government releases the *Federal Poverty Income Guidelines* (a.k.a. the *Federal Poverty Level*). A nationally recognized measure of poverty for the U.S. population, these guidelines evolve from figures provided by the U.S. Census Bureau, adjusted annually by the percentage of change in the Consumer Price Index. Organizations and agencies that assist the low-income population determine

their level of support from these guidelines, often in terms of a percentage of the guidelines—e.g., 100%, 150% or 200% (see Appendix A).

Income factors that determine poverty status include all pretaxable income sources such as employment, Social Security benefits, unemployment compensation, and child support. Poverty determination does not include non-cash benefits such as food stamps or housing subsidies (U.S. Bureau of the Census, 2005).

For the purpose of this study, I have chosen to define low income as 150% of the *Federal Poverty Income Guidelines* (2007). I settled on this method of calculation after reviewing other state, federal, and nonprofit methods of determining low-income status. These calibrations are generally based on either a percentage of the *Federal Poverty Income Guidelines* or a percentage of the annual median income for each specific area. For the purpose of this study, "low income" includes poverty but is not synonymous with it.

Finally, this study defines "art" as performance art (music, theater, dance), visual art and the creation of art. Literary arts are not included in this research.

Delimitations

This study examines access to the arts defined only by income status; this group may include the elderly, disabled and minorities that fall into low-income status. The study acknowledges that other groups may also be isolated from the arts; however, the focus of this study is primarily determined by income.

Though low-income citizens are often excluded from involvement with sports, sporting events and other activities, this study does not address accessibility to these activities; it examines only art-related activities.

Limitations

This study led to the development of questionnaires for both art organizations and the low-income population, but due to time constraints, these questionnaires were not utilized. They should prove useful, however, for further research conducted in this area, and they have been included as appendices.

Research Design

Utilizing a qualitative research approach, my study incorporates a literature review, case studies, and course material from my capstone class work. The literature review examines three primary areas: (a) issues surrounding poverty, inequality, and social stratification; (b) issues related to arts access and related subtopics; and (c) marketing aimed at building arts audiences.

While an abundance of literature addresses poverty, inequality and social stratification, I found very little research that examines low-income access to the arts, even though the issue of inaccessibility appears to be widely recognized.

This study examines case studies and policies enacted by other city, state and nonprofit organizations that have addressed the need to provide low-income citizens access to the arts. This information aids in determining what solutions were identified to combat the problem, what programs were developed as a result, and what the results of these programs have shown.

The final aspect of the research design includes capstone coursework from two courses: (a) Public Policy and Management 634, Strategic Planning and (b) Arts Administration 510, Community, Arts Education and Partnerships. This aspect involved cross-referencing class notes, readings and lectures with literature I have reviewed.

Factors Contributing to Economic Inequality

Many misperceptions prevail regarding the low-income population, because those outside of this reality have difficultly understanding the causes and effects of living in this lower economic echelon. The most common misperception is that those living on the low rung of society's ladder just need to "pull themselves up by their bootstraps," get a job, and contribute to society. The old myth of the "American Dream"—that in America anyone and everyone has the ability to go from having nothing to enjoying success—is deeply embedded in the mindset of many Americans. The problem is that this concept is no longer relevant to low-income Americans today. Several major changes in American society and culture have contributed to the condition of the low-income citizen: (a) changes to the family structure, (b) changes in the economy, (c) rising educational costs, (d) inflation, (e) welfare reform, and (f) widespread drug usage.

Changes in Family Structure

Two separate yet important changes have occurred in the American family structure: loss of support from the extended family and a rise in single-parent households. During the 20th century, Americans became more mobile due to

advances in transportation technology, thus leading to the separation of extended families. This shift away from extended family to the more nuclear family unit has placed increased hardship on the low-income family because they lack the immediate support of the family structure for assistance with basic needs such as housing and childcare (Bianchi & Casper, 2002, p. 34).

The increase in single-parent households—typically, female-headed households—has had a negative impact on the well-being of these families. Female-supported households tend to be low-income, because women typically earn much less than men, and women who are single parents tend to be less educated than women in two-parent families (McLanhan, 1983, p. 876).

Economic Changes

In recent years there has been a shift from a manufacturing-based economy to a knowledge-based or technology-based economy. This shift has led to the decline in living-wage jobs for the non-skilled worker. In Oregon especially, living wage jobs for workers in the trades'—for example, those in the timber and fishing industries—have all but disappeared and have been replaced with enterprises such as software companies and call centers. This change in the economy displaces workers who lack technical skills and often forces them into low-paying positions (Neef, 1998, p.2).

Rebecca Blank wrote an essay entitled "Why Has Economic Growth Been Such an Ineffective Tool against Poverty in Recent Years?" (1997) in which she explains why poverty has been increasing even in strong economic times. Strong economic times foster an expansion of entry-level jobs, which in theory

should serve to elevate those living on the edge. However, since 1969, the average weekly wages have fallen for men without a college education, and though women with no college education saw a slight increase in wages, they still earn substantially less than men (Blank, 1997, p. 33). Economists have speculated that this decrease in earnings is caused by the demand for trained workers, which drives down demand for workers who are less skilled. Without educational training programs, the economic gap will continue to widen.

Rising Educational Costs

Obtaining a college education does not guarantee financial success; however, it is often equated with success. Eric Moore (2006), a Senior Economic Analyst for the Oregon Employment Department, illustrates in his report *Education Requirements and Industry Wages Don't Always Match Up*, that while there are some exceptions, higher levels of education produce higher earnings as a rule (see Appendix B). Close to two-thirds of all jobs in high-wage occupations – those that pay more than $45,000 per year – require at least a bachelor's degree (Moore, 2006, para.7).

The barriers to a college education for the low-income citizen are numerous. The most important barrier is financial. After adjustment for inflation the cost of a 4-year college education has risen 35% in just the last 5 years, according to the College Board (as cited in Block, 2007). The average cost of pursuing a higher education is almost $13,000 per year at an in-state public college and around $34,000 per year at a private institution.

While the cost of higher education has risen sharply, the amount of financial aid available to students in the form of grants has actually declined, forcing students and/or their families to take out student loans. The amount of money available from the government in the form of loans has remained unchanged for a number of years, and maximum loan limits restrict the school choices for a low-income student who has no other resources available. James Duderstadt, former president of the University of Michigan and a member of The Secretary of Education's Commission on the Future of Higher Education (aka the Spellings Commission), identified a trend in financial aid that shifts the standard toward merit-based aid and tax credits. According to Duderstadt, this type of aid tends to go to students from more affluent families: "You now have this horrible dilemma in which students from prosperous backgrounds are getting more financial aid than students from impoverished backgrounds" (as cited in Block, 2007, para.36).

While tuition costs for a community college are typically quite a bit lower, the earning potential with a 2-year degree is significantly lower as well, as demonstrated by the United States Bureau of Labor's 2006 fourth quarter report. Among full-time workers age 25 years and over, those with associate's degrees (or at least some college) had weekly median earnings of $700 while those with bachelor's or higher degrees earned $1,046 (see Appendix C).   Many of the associate degrees offered at community colleges offer little hope for moving out of the low-income bracket, at least not in the immediate future, because they

provide training for entry level positions such as office assistant, early childhood education worker, and culinary arts apprentice.

Low-income people also face other obstacles to higher education. For example, they often lack knowledge or awareness of the educational system. Once enrolled, they may not know how to interact within that structure. Higher institutions of learning can be very intimidating. Low-income students from a marginalized background, lack the networking connections and other opportunities afforded those from more affluent backgrounds. These may include travel and prestigious internships that lead not only to jobs, but also to the more lucrative positions.

Inflation

One of the greatest economic impacts on low-income citizens has been the rising cost of housing, food, medical care, and transportation. According to a report released in April 2006 by the U.S. Department of Labor, consumer spending in 2004 increased 6.3% over the previous year. Increases in the cost of food rose 8.3%, spending on housing rose 3.6 % and healthcare spending rose 6.5 %. Surprisingly, spending on transportation was essentially unchanged in 2004. These increases have had significant implications for those living on the edge, because increased costs for basic needs force a reduction in spending on nonessential items and services.

Welfare Reform

President Clinton initiated and signed into law the Personal Responsibility and Work Opportunity Reconciliation Act of 1996, more commonly referred to as the Welfare Reform Act, which aimed to reduce the number of people receiving welfare benefits. This bill abolished Aid to Families With Dependent Children (ADFC) and replaced it with the Temporary Assistance to Needy Families (TANF) block grant, giving states discretion over the design of cash-based public assistance (Library of Congress Thomas, n.d.). As a result, states are no longer mandated to provide support for families in need; they have the authority to make individual decisions regarding who receives assistance and what forms of assistance they receive.

The U.S. Department of Health and Human Services (DHHS), Administration for Children and Families (2000) reports that between 1993 and 2000, a 56% reduction has occurred in the number of families receiving welfare assistance. This equates to nearly three million families who have been moved out of the welfare system. However these statistics do not indicate the numbers of those who have left as a result of securing employment and those who have reached the imposed time limits. The *Building Bridges to Self-Sufficiency* (2004) report by DHHS shows that these "Welfare to Work" participants typically move from welfare into low paying jobs with no benefits; are vulnerable to layoffs, reduced work hours, and periods of unemployment; and lack the skill required to secure better paying and more reliable employment (Ch. 2, para.5.).

In his essay entitled *Welfare Report—1996 Style: Will We Sacrifice the "Safety Net"?*, Robert Haveman points out that welfare reform is designed to move people off of welfare and into the work force without taking into consideration obstacles they face in trying to achieve independence. He argues that many recipients lack the basic capabilities to work themselves out of poverty, even if they were to work a full-time, year-round job at the wage their education, experience and health would command (Haveman, 1997, p. 17). According to Haveman, welfare reform discourages work, encourages family breakup, and prohibits the accumulation of assets beyond a bare minimum (1997, p. 9).

Increase in Illegal Drug Usage

The use of methamphetamine, a very addictive stimulant drug, has reached epidemic proportions in our country. "Meth" was once a medication originally prescribed to keep soldiers and factory workers alert during World War II, but a much more potent form of the drug is manufactured and sold illegally today (Meth Awareness and Prevention Project of South Dakota, n.d.). The 2005 National Survey on Drug Use and Health (NSDUH) estimated 10.4 million, or 4.3% of the U.S. population aged 12 or older used methamphetamine at least once in their lifetimes for non-medical reasons (Office of National Drug Policy, n.d.). Due to its highly addictive nature, this drug is causing a breakdown of American society, tearing apart families and placing a burden on social service agencies, schools, law enforcement entities, and jails. The State of Oregon estimates that child protective workers spend 77 to 90 percent of their time working with families torn apart by methamphetamine use (United States

Conference of Mayors, 2000, p.21). Economic and social pressures such as depressed economic conditions in rural and semi-rural areas experienced by a many Americans may partially explain expanded methamphetamine use. These conditions have contributed to methamphetamine's appeal as a source of income (Wermuth, 2000).

Maslow's Hierarchy of Needs Theory

Abraham Maslow developed a model, depicted as a pyramid consisting of five levels, which demonstrated that basic, low-level physiological needs such as food, shelter, and safety must be satisfied before higher level needs such as self-fulfillment are pursued. In this hierarchical model, when a need is mostly satisfied it no longer motivates and the next higher need takes its place. The four lower levels are grouped together as deficiency needs associated with physiological needs, while the top level, termed growth needs, is associated with psychological needs. While deficiency needs must be met, growth needs are continually shaping behavior (Maslow, 1962, pp.24-25).

The low-income population itself covers a wide spectrum of economic levels, everything from the destitute (those living in crisis situations) to those who have fulfilled their basic needs (e.g., food, shelter, and safety). While some organizations such as homeless shelters and domestic abuse shelters have developed programs that offer exposure to the arts, it is difficult at best to reach those in crisis mode with basic needs, much less to provide arts programming. This paper focuses on providing access to the arts for the low-income population

who have fulfilled their basic needs and have moved to pursing higher levels of creative needs.

Significance of Art Inaccessibility

Jeanne Moore (1998), in "Poverty and Access to the Arts: Inequalities In Arts Attendance," reported that statistical studies carried out in the United Kingdom, Europe and the United States show that the poor, less educated and marginalized members of society tend to have lower levels of access and participation in the arts than other members of society (Introduction section, para.3). According to Moore, lack of access to cultural and arts activities may make the experience of poverty worse, since creating and expressing oneself through art increases self-esteem. By contrast, access to the arts can lead the poor to question and challenge their experiences of marginalization (Working Definitions section, para. 7). In a survey of low-income residents of Dublin, Ireland, respondents identified cost as the number one reason for their failure to attend arts-related programs. Moreover, 80% reported that overall costs (transportation, food, drink and childcare) made attendance cost prohibitive.

If this situation is left unchecked, art organizations will find it even more difficult to fill seats in the future, as a growing segment of the population will not only face affordability issues, but may also come to view artistic experiences as foreign or even undesirable.

Scope of the Problem

According to the Census Bureau's 2005 report *Income, Earning, and Poverty Data* (2006), 38.2 million, or 13.3% of Americans, had income below the

poverty level in 2004. Because this study focuses on the low-income population that includes everyone from those living at or below the poverty guidelines up to and including those earning up to 150% of the poverty guidelines threshold. (see Appendix A, Federal Guidelines for Poverty Measures), it is difficult to ascertain the magnitude of those who are affected by the lack of access to the arts.

What is Art?

Determining who participates in the arts and how they participate requires a keen understanding of what art is; yet art is one of the most challenging terms to define. *Merriam-Webster's Dictionary* (2007) defines art as

> (1) a skill acquired by experience, study, or observation, (2) a branch of learning, (3) an occupation requiring knowledge or skill, (4) the conscious use of skill and creative imagination especially in the production of aesthetic objects, (5) the quality or state of being artful, (6) decorative or illustrative elements in printed matter.

While art may include the aforementioned aspects, none of those definitions are powerful enough to describe the feelings and sentiments that art evokes. Art is the creative expression of life. This expression can be beautiful, uplifting, inspiring, thought-provoking, educational, dark, scary, or repulsive. Art can be many things to many people at once.

In the art history guide for About.com, Esaak (2007) asserts that all art consists of form and content. Form denotes (a) the elements of art; (b) the principles of design; and (c) the actual, physical materials that the artist has used. Content is idea-based and represents (a) what the artist meant to portray; (b) what the artist actually did portray; and (c) how we react, as individuals, to both the intended and actual messages (Esaak, 2007). Esaak elaborates that

content includes ways in which a work was influenced— religion, politics, society, or even hallucinogenic substances—at the time it was created.

Carey (2006), in *What Good Are The Arts?* devotes an entire chapter to the definition of art. He begins the discussion by describing the arts, then rephrases the question to ask what the arts are not. He quickly discounts substances that he believes fall outside the realm of art—e.g., human excrement, space, found objects and junk—and gives examples of artists who have exhibited such material. After much discussion, however, he fails to formulate a single definition that is applicable to all art. After theorizing that a work of art is the sum of all the subtle, private, individual, idiosyncratic feelings it has evoked through history, Carey concludes that it is impossible to know much about art (p. 31).

So what is art? There may not be a single, easy definition for this seemingly simplistic question, for the purpose of this study, art is defined in a more traditional sense. It is work that is produced by a human being with skill and intent for the purpose of elevating consciousness and providing aesthetic qualities. Art is a vehicle for change. It can change perceptions, challenge old ways of thinking, and lead to new ways to look at the world. Change in the context of this study includes the ability to offer low-income people the opportunity to see beyond their current struggles and experience the benefits that the arts provide to enhance their lives.

High Art vs. Low Art

Art can evoke a sense of elitism or classism. Typically, art has been defined as belonging to two categories: (a) high art, or art that is worthy of

support and generally reserved for the elite; and (b) low art, or popular art that is worthy of support only as a means to elevate its status (Cherbo & Wyszomirski, 2000, p. 10). Forms of high art in the performance category, for example, include opera, symphony, and certain works of theater, while low art includes plays and folk music. Shrum (1996) argues that the difference between high art and low art depends on the way our opinions about artworks are formed. Whatever is common or readily available is often deemed inferior or low art or "popular art" (Shrum, p.xiii). Participation in high art forms is considered a sign of social status (p. 6). Shrum, an art critic, emphasizes that critics' determination of whether an art form is highbrow or lowbrow stems more from their knowledge than from their experience.

Importance of Access to the Arts

Artists and art advocates have long argued that the arts enhance life. Carey (2006) points out that in the 19th century it was a widespread cultural assumption that the mission of the arts was to improve people and that increasing public access to art galleries would help implement this goal (p. 97). There is an abundance of literature that identifies correlations between arts access and well-being. Art therapy is a profession that is devoted to improving patients' lives through art activities.

In *Invitation to the Party: Building Bridges to the Arts, Culture and Community* (Walker-Kuhne, 2005), the late Barbara Jordan, a former United States Representative, is quoted as stating,

> The arts are a response to our individuality and our
> nature and help to shape our identity. The arts are not a

frill and should not be treated as such. They have the
potential to become the driving force for healing division
and divisiveness (p. xi).

This quotation reinforces the driving force for this research: that art should not

be considered a luxury reserved for the wealthy and privileged in our society, but

rather should be considered a necessity that nurtures community health and

quality of life.

National Policies and Programs

National Endowment for the Arts (NEA)

Established in 1965, the National Endowment for the Arts (NEA) is the

primary means of federal government support for American art. The NEA

defines its mission as bringing the arts to all Americans. The question for the

NEA is, what obstacles need to be removed in order to ensure access for every

American? In 2003, at a conference entitled *Envisioning Universal Design:*

Creating An Inclusive Society, NEA Chairman Dan Giola stated,

Our goal is to make art accessible to all Americans—a goal that
has to be adopted both in the material universe as well as policy
circles. We must make sure people can, for example, attend a
theater and experience a performance or visit a museum with ease
and dignity. (National Endowment for the Arts [NEA], NEA Office for
AccessAbility, 2007)

On its Office for AccessAbility webpage (or anywhere on its website, for

that matter), the NEA neglects to define access or who should have it. One

would expect access should be available to literally all Americans; however, the

NEA Office for AccessAbility's list of groups targeted for access is limited to

seniors, those in institutions, those with disabilities, and veterans. The list does

not include the economically disadvantaged. Because the National Endowment

for the Arts has funded innumerable artists and artist programs since its inception

in 1965, it is beyond the scope of this research to investigate the number of

grants that have facilitated access to low-income patrons over the years.

However, in one particular endeavor, an initiative entitled *Shakespeare in*

American Communities, most of the 1,200 communities in which performances

occurred provided access to low-income residents. *Shakespeare in American*

Communities a joint venture between the NEA and Arts Midwest, was designed

to bring professional theater productions of Shakespeare and related educational

activities to Americans across the United States, in both small and mid-sized

communities (NEA, Shakespeare in American Communities, 2006). The largest

Shakespearean tour in American history, this program ran from 2004 to 2006 and

enabled students from over 2,500 schools, many of which were in low-income

areas, the opportunity to see a professional Shakespearean performance. Many

of the performances were offered either free of charge or at reduced prices.

The American Assembly

Founded in 1950 by Dwight D. Eisenhower, the American Assembly is a

national, nonpartisan public affairs forum that illuminates issues of public policy

by commissioning and issuing research and publications and sponsoring

meetings (American Assembly, 2007). The Ninety-Second American Assembly

report on *The Arts and the Public Purpose* identified four public mandates

addressed by the arts:

1. The arts help to define what it is to be an American—by building a sense of the nation's identity and what we stand for. The arts provide this sense of identity at the national, state, and local levels—in neighborhoods and homes for the rich and the poor. And by reinforcing the reality of American pluralism, by advancing democratic values at home, and by advancing democratic values and peace abroad.

2. The arts contribute to quality of life and economic growth—by making America's communities more livable and more prosperous, and by increasing the nation's prosperity at home and abroad.

3. The arts help to form an educated and aware citizenry—by promoting understanding in this diverse society, by developing competencies in school and at work, and by advancing freedom of inquiry and the open exchange of ideas and values.

4. The arts enhance individual life—by encouraging individual creativity, spirit, and potential; and by providing release, relaxation, and entertainment. (American Assembly, 1997, p. 66).

While the aforementioned mandates offer the opportunity to open the dialog among policy makers, arts administrators, and the communities they serve, without commitment to put these mandates into action, their work becomes meaningless. The American Assembly does not implement programs; therefore the responsibility falls upon Art Administrators at every level to commit their resources to construct programs which address these issues.

State Policies and Programs

Fifty-six state art agencies and special jurisdictions receive yearly formula-driven grants amounting to forty percent of the National Endowment for the Arts' budget. Of these state art agencies, half are independent agencies and half are located within other departments of state government (Mulcahy, 2000, p.145).

After extensive review of over half of these agencies, I selected four states that have addressed the need to ensure access to the arts for low-income citizens: Oregon, Wyoming, Virginia, and Iowa. All four attempt to address the problem of limited access to the arts for the low-income patron. My intention is to highlight how these organizations have chosen to address the issue of accessibility.

Oregon Arts Commission; Arts Builds Communities Grant Program

Funded by the Oregon Arts Commission, the Arts Builds Communities grant program is designed to recognize and support the arts in building and strengthening Oregon communities. The program derives from the Oregon Art Commission's belief that the arts are integral to community development in the state, and it recognizes the expanding role arts organizations are taking in the broader social, economic and educational arenas of those communities. The program provides $3,000 to $7,000 grants for arts and community-development projects in underserved rural and urban communities (Oregon Arts Commission, 2006).

An example of the sorts of projects funded through Oregon Art Commission's Arts Builds Communities was the Neighborhood Pride Team's Trillium Artisans in Portland. The Neighborhood Pride Team (NPT) is a nonprofit organization that focuses on micro-enterprise support and community economic development. NPT developed the Trillium Artisans to train low-income women in art-making and marketing with the goal of encouraging these women to pass on their skills by leading workshops to train other low-income women (Oregon Arts Commission, 2006). Trillium Artisans' goal is to empower low-income artisans

and increase their earning potential by connecting them to markets and assisting them in building their business. All products reflect their commitment to sustainability: they are created with at least 50% recycled or reclaimed materials and are priced to pay the artisan a living wage (Trillium Artisans, 2006).

Wyoming Arts Council

Wyoming stands out from the rest of the states as a leader in promoting access to the arts for all. Although many states incorporate language within their mission statements that purports to provide arts to all citizens, relatively few have developed any real plans to accommodate the needs of all their citizens. The Wyoming Arts Council describes "underserved communities" as those that lack access to arts projects and events due to geographic isolation and that have populations who have limited access to quality arts resources due to economic conditions, ethnic background, disability, age or other reasons (Wyoming Arts Council, 2007).

The Wyoming Arts Council not only recognizes those citizens who are at risk of being excluded from participating in the arts, it has also developed six programs in which it offers funding to nonprofit organizations and schools: (a) Arts Access, (b) Arts Across Wyoming, (c) Technology in the Arts, (d) Folk Arts, (e) Open Door, and (f) Tumblewords. The council stipulates that applicants must address the issue of accessibility within the grant application.

The Arts Access grants encourage people to celebrate their common heritage by building understanding and respect among different cultures through participation in arts opportunities and events. Arts and nonarts organizations are

encouraged to reach out and build new audiences through the development of arts programming for at-risk youth, seniors, diverse ethnic and cultural groups, persons with disabilities, or individuals with low income (Wyoming Arts Council, 2007).

Arts Across Wyoming focuses on bringing high-caliber Wyoming artists to local communities and schools. Funding for technical support is offered to both organizations and schools through the Technology in the Arts program. The Folk Arts program strives to identify, document, preserve, present, and honor Wyoming's folk arts and traditions.

Virginia Commission for the Arts

The mission statement of the Virginia Commission for the Arts mandates access to the arts for all, and its strategic plan articulates the following principle: "High quality art should be accessible to all Virginians, regardless of race, age, gender, income, disability, geographic isolation, or social barrier" (Virginia Commission for the Arts Strategic Plan, 2006). The plan also stipulates that making the arts available to a wider public is the commission's number one priority. They plan to increase accessibility by working with nonprofit arts organizations to expand available opportunities and by focusing on existing programs sponsored by both Performing Arts Touring and Writers in Virginia. In addition, they utilize the grant application procedure to ensure that organizations are addressing the needs of those community members who are economically and/or racially disadvantaged (Virginia Commission for the Arts Strategic Plan, 2006).

Iowa Cultural Audience Recruitment

Iowa is attempting to address the high percentage of low-income citizens in many of its communities who have little or no access to the arts by creating a partnership among five community organizations. Through sponsorship support, they issue identification cards (I-Cards) to low-income patrons that allow them the opportunity to participate in art activities at discounted rates (Community Action Partnership, 2007). The issuance of these I-Cards has eliminated the economic barrier to attendance, participants are able to participate fully in community activities, and community partnerships have formed. Challenges to this program included transportation limitatations and "classism" issues.

Local Policies and Programs

In the United States there are over 4,000 local arts agencies devoted to serving the artistic needs of their communities. Even though most programs that serve the needs of low-income arts patrons are local or regional programs, they are difficult to locate because they are not usually the focus of their parent organizations' endeavors. Two examples of local nonprofit organizations that provide access to the arts for their low-income patrons are: Diablo Regional Arts Association (DRAA), in Walnut Creek, California; and Arts Corps, in Seattle, Washington.

Diablo Regional Arts Association

The Diablo Regional Arts Association works with social service agencies, arts organizations, and schools to provide services such as funding tickets to performances at the Lesher Center for the Arts. The association also facilitates

transportation to arts events for the economically disadvantaged, seniors, and patrons with disabilities (Diablo Regional Arts Association, 2007). The program is funded through donations from individuals, business sponsorships, and grants. The association's website not only offers businesses and individuals the opportunity to sponsor programs, but it also allows them to select which aspect of a program they would like to support.

Arts Corps

Arts Corps, which was founded in 2000, offers free arts education classes to children. Funded by government grants, foundations, corporate sponsors, individual donations, and earned income, it operates on five basic principles: (a) always be about the children, (b) employ only excellent teachers, (c) turn no one away, (d) go where the children are, and (e) do what no one else does (Arts Corps, 2007). The first principle addresses the need to get children excited about learning by engaging them in the process. Professional artists with strong teaching skills are paid to bring arts to the children and teach a variety of subjects from visual art to ethnic dance. Arts Corps classes target low-income children, and all classes are offered free of charge, thus enabling every child equal assess to the programs. In addition, classes are held in local community centers in an effort to locate them within walking distance from schools and after school care facilities. In the schools Arts Corps serves, 60% of the students qualify for free or reduced lunches and come from families that subsist at 100%-200% of federal poverty level. In its first 5 years of operation, Arts Corps

experienced a 500% growth rate in children who took advantage of its services (ArtsCorps, 2007).

Arts Corps has an impressive list of both current and past opportunities to participate in the arts. One of the most impressive is their Teen Tix program, which allows teens who are enrolled in school to signup for a Teen Tix pass. The pass allows them to purchase day-of-the-show "rush" tickets to a variety of arts productions including visual, musical, and theatrical shows for $5.00 per ticket. The Teen Tix program is an excellent way to introduce and involve teens with the arts. It also aides organizations' efforts to fill seats and build future audiences.

Role Festival Play in Providing Arts Access

Festivals are an excellent way to engage and involve low-income audiences in the arts. Most festivals offer a relaxed atmosphere that is inviting to low-income patrons. In many other forms of art participation, income divisions are all too apparent. Ticketing structures, for example often separate the less expensive seats from the more prestigious seats. Formal dress seems to be *de rigueur* for both audience and performers in higher forms of art such as opera or symphony. Festivals, by contrast, do not typically separate the "haves" from the "have nots". They usually offer the opportunity to volunteer in exchange for free admission and offer attendees under a certain age reduced or free admittance.

What festivals often lack, however, is an intimate, engaging artistic experience. Attendees' attention can be diverted away from the art to the audience and surroundings. Nor do festivals typically offer high-caliber art or artist performances, and offerings are generally limited to regional or local artists.

Many festivals do not allow children to volunteer thus excluding single parents from the opportunity to volunteer. Cost often outweighs benefits when childcare is taken into consideration. Also, while festivals may have pricing structures that offer free or reduced entry fees to children, those with children above the cutoff age must purchase multiple admissions, which can render the event cost prohibitive. The price of food is another factor that drives up the costs for low-income patrons. Most festivals earn a portion of their revenue from food sales, so they have enacted policies that prohibit bringing food or beverages to their events.

Building Low-Income Audiences

Article 27 of the United Nation's Universal Declaration of Human Rights states that "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits" (United Nations, 1948).

Strategic Planning

Conducting a strategic planning process allows arts organizations to examine their vision and plan for the future. Small organizations typically plan 2 to 5 years ahead, while large organizations can plan 10 to 20 years in the future. Bryson (2004) suggests a 10-step process for strategic planning. The first step is to initiate and agree on the strategic planning process (Bryson 2004, p. 65). At this stage, it is important for organizations to determine who has a stake in the organization and involve them in the planning process. Bryson defines a stakeholder as any person, group, or organization that can place a claim on an

organization's output (p. 35). For arts organizations that want to build low-income audiences, one might define "stakeholders" to include arts organizations (National Endowment for the Arts, state arts councils, regional or local arts councils, and local organizations), current patrons, potential low-income patrons, funding entities or sponsors, the educational system, and neighborhoods or communities. It is during this beginning stage that policies and procedures need to be developed so that everyone involved has a clear understanding of the process, deadlines, and the form the final product will take.

Once the process has been established and stakeholders have been identified, the organization identifies its mandates. Mandates are the requirements, restrictions, expectations, and constraints placed on an organization by external authorities. Such mandates can be found in the policies, ordinances, charters, and contracts of the organization (Bryson, 2004, p.37). During this process many organizations may actually determine that they are responsible for providing arts access for all, including the low-income sector of the population.

After the organization has clarified its mandates, the next step is to examine and clarify its mission and values in order to provide direction, produce more effective leadership, and guide internal conflict within the organization (Bryson, 2004, pp. 104-106). Bryson has developed six questions designed to guide the development of a mission statement:

1. Who are we?
2. What are the basic social and political needs we exist to meet, or what are the basic social or political problems we exist to address?

3. In general, what do we do to recognize, anticipate, and respond to these needs or problems?
4. How should we respond to our key stakeholders?
5. What are our philosophy, values, and culture?
6. What makes us distinctive or unique? (Bryson, 2004, pp.113-117)

Many state art agencies' mission statements are so broad in scope that it is difficult to ascertain their focus and identify their stakeholders. If an organization is unclear about the population it serves and how it serves them, it is difficult if not impossible for it to address constituent needs.

The fourth stage of the strategic planning process involves conducting a SWOC analysis which identifies internal and external strengths, weaknesses, opportunities and challenges. It is in this stage of the planning process that organizations should address the needs of the populations it purports to serve (Bryson, 2004, p. 39). Research should evaluate political, environmental, technical, educational, economic, physical and demographic trends. By spending time addressing the issues in this stage, the organization is able to identify potential opportunities and/or challenges that will guide it in the formation of its strategic plan.

In the next stage of the process, the organization identifies strategic issues or critical challenges that affect an organization's mandates, mission, values, product, clients, financing, structure, process, or management (p. 153). At this point, low-income patrons need to be identified. The organization should construct strategies to increase low-income access to its programs.

Bryson developed a five-step approach to strategy formulation:

1. Identify practical alternatives and dreams or visions for resolving the strategic issues.

2. Specify barriers to achieving those alternatives, dreams or visions.
3. Develop proposals for achieving these alternatives, dreams or visions.
4. Identify actions that must be taken over the next two to three years.
5. Formulate a detailed work plan for the next six to twelve months that must be taken in order to implement the actions. (pp. 46-47)

By developing a strategy and formulating a plan of action, the organization has the means to effect change. Plans that address the needs of low-income arts patrons should have supporters who can address concerns and rally support in place.

The final two steps involve the development of an implementation plan and evaluating the plan after implementation (Bryson 2004, p. 239). The evaluation phase allows the organization to reassess and revise plans to ensure that they serve the purpose for which they were intended.

Education

The No Child Left Behind Act (NCLB) of 2001 was designed to reshape the educational system in the United States by improving the academic performance of our youth. The goal of this act is to bring "every" child (defined as 95%-100% of the student population) to above-average levels in what have been deemed the "core academic subjects" by 2014. "Core academic subjects" include English/language arts, mathematics and science (U.S. Department of Education, 2001). NCLB is based on four principles: stronger accountability for results, increased flexibility and local control, expanded options for parents, and an emphasis on methods that have been proven to work.

Initially the NCLB Act included funding for the arts in education; however, in 2003, funding was limited to $30 million and focused on programs that integrate arts into the curriculum. Under a "Special Rule," funding for these activities was not ensured and unless the Secretary of Education has more than $15 million available for arts education in a given year, all of the available money is designated to the performing arts programs at the Kennedy Center for the Performing Arts in Washington, D.C. (Chapman, 2004).

The NCLB Act has decreased funding and support for the arts, and these decreases have engendered several changes. Among the consequences are: the growing perception that the arts are merely a recess activity; the elimination of arts altogether due to increased time allotment for testing; cuts in arts programs; a move to extracurricular arts programs; and the perception that participation in the arts is a reward for those students who master the tests. The arts thus become a privilege taken away from those who fail to master the tests (Chapman, 2004).

Removing the arts from the public school system eliminates what little opportunity low-income children have for exposure to the arts. In moving arts programs to after-school programs, educators need to take into consideration financial and transportation challenges. Low-income families cannot afford the luxury of enrolling their children in extracurricular activities unless those activities include scholarship support. Even with help, they have to balance the activity with other financial concerns such as supply costs and how to transport the child

home or to day care after the activity ends (which is typically before the parent's workday ends).

More and more public schools are relying on arts organizations to provide arts educational opportunities. These activities, however, are often in the form of outreach programs, which are generally sporadic in their offerings and do not have the capacity to engage every child.

If we want to engage our youth and especially our low-income youth in the arts, we must provide the requisite resources to do so in the educational system. Without providing broad-based access to the arts, we will lose not only future audiences, but also future artists. Fortunately, many states' arts and local councils have recognized this need and are working on addressing these challenges.   Wyszomirski (2000) advocates a significant role for arts education in fostering community, expressing identity, achieving economic prosperity, cultivating democracy, and preserving social order and national security. Therefore, to engage the public in supporting arts education, programs should be designed to offer multi-issue utility (p. 77). This can be accomplished through collaboration between educators, art organizations and other community organizations.

Sponsorship Support and Community Collaboration

When seeking funding for programs designed to increase arts access for low-income patrons, arts organizations should consider not only sponsorship from local businesses, but also collaboration with them and other community organizations. Sponsorships respond to the consumer demand that companies

give something back to their community (Kotler & Scheff, 1997, p. 175).

However, sponsorships are not a one-sided relationship; businesses also benefit

from forming sponsorship alliances with arts organizations. If correctly

constructed, such partnerships can offer marketing and promotional opportunities

for businesses.

Community collaborations give organizations the ability to pool resources

and serve a greater number of people. Prior to forming a partnership,

organizations should take time to develop a plan that addresses issues such as

communication procedures, finances and budget control, authority, level of

commitment of each party involved, and the amount of resources that each

partner will commit.

Governmental Support

Programs that increase the low-income population's access to the arts can

seek financial support through several government funding sources: the National

Endowment for the Arts (NEA), state arts councils, and local or regional arts

councils. However, government funding is limited and often difficult to obtain.

Organizations should keep in mind that funding is often awarded in the form of

matching grants; that is, the government expects the arts organization to

contribute an equal portion of program costs. The NEA's website offers a

searchable database of foundations and other entities that provide arts funding.

Ticketing Policies

My research on local arts organizations uncovered several worthwhile

programs that provide arts access via ticketing methods. One method, utilized

by both Arts Corps and the state of Iowa, issues low-income participants a card that allows them discounted tickets to museums, gallery events, and art performances. Such a program allows low-income participants the opportunity to participate in artistic experiences, but also allows arts organizations the opportunity to fill potentially empty seats.

Other strategies include providing social service organizations with ticket vouchers for their customers and allowing volunteers to accumulate tickets for future performances. The latter allows parents to earn tickets in advance so the entire family can attend the performance.

As they develop these plans to allow low-income patrons to the arts, organizations need to remember that low-income patrons deserve to be treated with the same respect that any other patron would receive. For example, policies that require financial disclosure from patrons must ensure protection of their privacy.

Marketing Strategies to Increase Participation

Walker-Kuhne (2005) developed what she calls the Ten Tools for Building Audiences:

1. Investment
2. Commitment
3. Research
4. Educating Your Artists and Audiences
5. Review and Analysis
6. Follow-up
7. Partnership
8. Building the Bridge/Extending the Invitation
9. Creating Value
10. Appreciation. (p. 23)

Investing in an arts organization's future is accomplished by developing a long-range plan (or strategic plan) for audience development. The organization must be committed to this investment in the organization's future success. Research is an ongoing process that goes beyond looking at the number of tickets being sold or who is purchasing them; it also looks at the audience the organization is trying to reach. Artist education involves sharing the organization's vision with the artists so that it extends beyond their personal creation and allows them to see the greater goal of the organization. Audiences too must be educated so they understand how the organization's work enhances the quality of their lives. They must be invited to participate in an arts organization programs.

Review and analysis offer the opportunity to examine the research an arts organization has gathered in an effort to determine what is or is not working. Partnership-building is the key to effective intercommunity relationships and requires an arts organization to share its ideas and visions. The organization must also be willing to listen to others and create programming and products that are targeted to the audience it is trying to reach. Building bridges is key to arts-access development.

Many economically disadvantaged community members are aware of various art offerings, and some may even be able to afford to attend; however, they may feel unwelcome at an event or among typical patrons (p. 29). When presented with the opportunity to attend an event such as the opera, those living life on the financial edge are often apprehensive about etiquette, norms, and

attire. This apprehension is often enough to discourage their patronage. If an arts organization wants to build its audiences, it must reach out and extend an invitation to those potential patrons and ensure that they feel welcome to participate. To build loyalty the organization must ask recipients to make some investment to the relationship.

Conclusion

Recommendations

Most art administrators would agree that ensuring access to the arts is neccessary for the survival and well being of arts related industries. Who has access, how access is ensured, and who pays for access is less clear. My research demonstrates that many organizations have attempted to address this issue on a limited scale, but I believe the time has come to address it in a larger forum. We need to bring key players such as art administrators, elected officials, and educators to the table to discuss potential future impacts to the arts from continued arts education funding cutbacks and segregated participation in the arts based on financial means.

Studies such as Research in the Arts (RAND) have shown that participation in the arts offer a multitude of benefits. These benefits include (a) cognitive benefits such the development of learning skills and increased academic performance; (b) attitudinal and behavioral benefits which include self-discipline and development of pro-social attitudes; (c) health benefits such as improved physical and mental health; (d) social benefits which include promotion of social interaction among community members and development of leaders; (e)

economic benefits which include increased revenue to the community, attraction of individuals and companies to the area, and quality of life improvement; and (f) intrinsic benefits such as increased capacity for empathy, captivation and pleasure (Brooks, A., McCarthy, K, Ondaatje, E., & Zakaras, L., 2004). Benefits gained by providing access to the arts easily outweigh any costs associated with providing universal access to the arts, especially if organizations utilize creative solutions such as collaborating with other organizations or offering unsold tickets at deeply discounted prices.

Future Study

This research has proposed that there be increased participation in the arts by the low-income population. Future research should include surveys of both art organizations and the low-income population in an effort to more fully understand concerns and obstacles they face.

I have designed two surveys for potential future study. The first survey gauges the degree to which art organizations are aware of and responsive to the needs of low income patrons (see Appendix D). The second survey targets the individuals in the low-income population in an effort to determine their current level of participation, what obstacles they face in participating in the arts, and their level of interest in the arts (see Appendix E). Participants could be selected through low income housing authorities and/or complexes. Residents listed in these agencies have already been pre-screened for income verification as a condition of being approved as residents.

I have surveyed agencies in Lane County, Oregon, to illustrate this possibility. Housing Authorities such as Lane County Housing Authority or local housing organizations such as Metro Housing which operates in the Eugene/Springfield, Oregon, area, offer a broad range of potential participants, including the elderly, disabled, and families of all ages. I suggest interviewing participants face to face at their homes in order to ensure the greatest response. Interviewing participants in person allows them the opportunity to ask for clarification of questions that they might not fully understand and lets them know that their responses matter. Permission to interview on site should be arranged in advance with the property managers.

The results from both surveys would provide a clear understanding of what is currently being done within the community to encourage low-income arts participation as well as what challenges organizations face in trying to address the issue. Results from the low-income participants' survey would help organizations and communities better understand their needs and the barriers to participating in the arts. It would also gauge their interest in participation.

This study focused on those individuals in our society whose incomes fall below a certain measurement. For some of these individuals the low-income situation is temporary. Others will remain in the low-income classification for the long term, some even for life. Providing access to artistic opportunities for these individuals enhances their quality of life, builds future audiences for arts organizations, and contributes to positive community development. Costs associated with offering these opportunities can be minimal if arts organizations

will utilize the audience building strategies suggested in this study such as:

developing ticketing strategies that reduce the costs of seats that would

otherwise go unsold; seeking outside funding sources including sponsorships;

and collaborating with other community organizations. We need to change the

mindset back to thinking of access to the arts as a basic human right and dispel

the notion that arts access is a privilege reserved only for some.

Appendix A

**2007 Poverty Guidelines for the 50 States
and the District of Columbia**

Size of Family Unit	48 Contiguous States and D.C. ($)	Alaska ($)	Hawaii ($)
1	10,210	12,770	11,750
2	13,690	17,120	15,750
3	17,170	21,470	19,750
4	20,650	25,820	23,750
5	24,130	30,170	27,750
6	27,610	34,520	31,750
7	31,090	38,870	35,750
8	34,570	43,220	39,750
For each additional person, add	3,480	4,350	4,000

Percentages Over 2007 Poverty Guidelines

Family Size	100%	133%	150%	200%	250%	300%
1	$10,210	$13,579	$15,315	$20,420	$25,525	$30,630
2	$13,690	$18,208	$20,535	$27,380	$34,225	$41,070
3	$17,170	$22,836	$25,755	$34,340	$42,925	$51,510
4	$20,650	$27,465	$30,975	$41,300	$51,625	$61,950
5	$24,130	$32,093	$36,195	$48,260	$60,325	$72,390
6	$27,610	$36,721	$41,415	$55,220	$69,025	$82,830
7	$31,090	$41,350	$46,635	$62,180	$77,725	$93,270
8	$34,570	$45,978	$51,855	$69,140	$86,425	$103,710
For each additional family member	$3,480	$4,628	$5,220	$6,960	$8,700	$10,440

Source: *Federal Register* (pp. 3147-3148), January 24, 2007

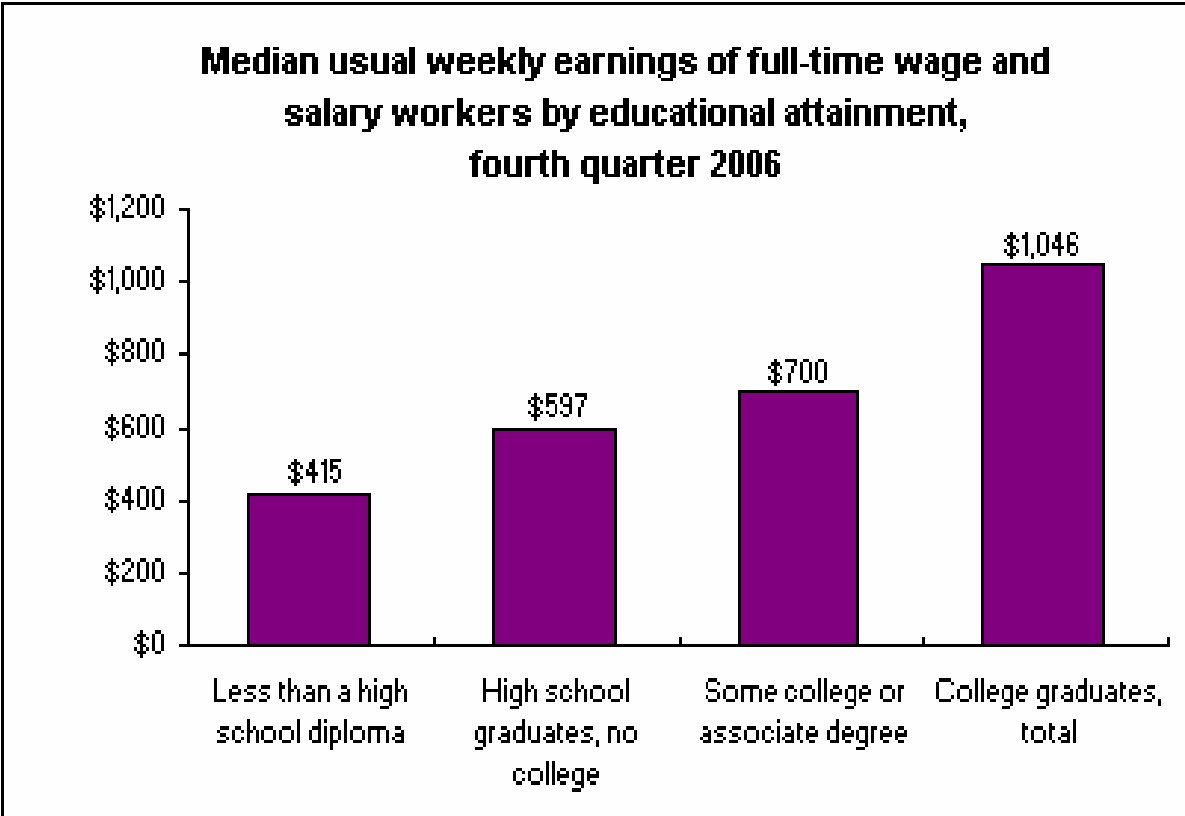**Appendix B**

U.S. Median Weekly Earnings
by Educational Attainment (age 25+) - 2005
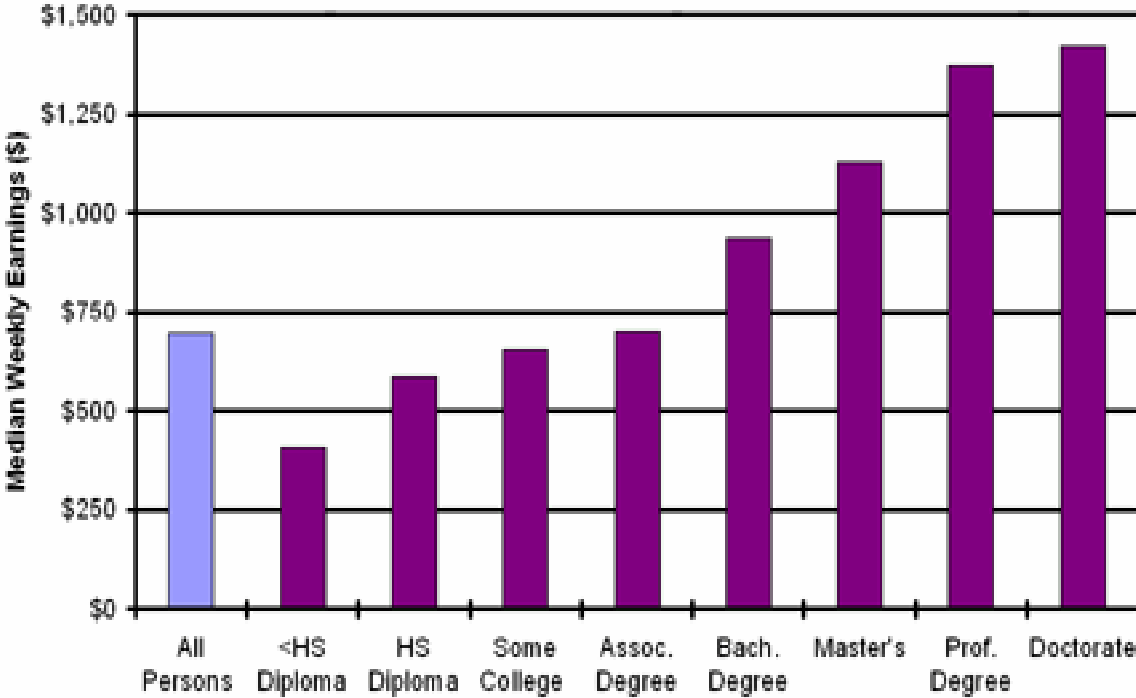
Source: U.S. Dept of Labor, Bureau of Labor Statistics

Median usual weekly earnings of full-time wage and salary workers by educational attainment, fourth quarter 2006

Source: U.S. Department of Labor (2007). Retrieved March 21, 2007 from http://www.bls.gov/opub/ted/2007/jan/wk5/art01.htm

Appendix D
Survey for Arts Organizations

Do you have any policies or guidelines in place to accommodate and/or encourage participation from low-income patrons?

    ○   ○

    Yes   No

If so please briefly describe:

_____
_____
_____

Do you offer discounted tickets or scholarships?

    ○   ○

    Yes   No

If so how do you determine eligibility?

_____
_____
_____

How do you distribute these? (Box office, mail, office, etc.)

_____
_____
_____

In general please rate the typical attendance /participation at your events.

  ○   ○   ○   ○

Full House   ¾ Full   ½ Full   Less than ¼ Full

How many of these seats are filled by low-income patrons?

  ○   ○   ○   ○   ○

Full House   ¾ Full   ½ Full   Less than ¼ Full   Don't Know

Do you have any concerns about offering reduced and/or free admission to low-income patrons?

    ○   ○

    Yes   No

If so what are your concerns?

_____
_____
_____

Do you have any suggestions as to how to better improve access to the arts for low-income patrons? If so please describe.

_____
_____
_____

Do you currently offer outreach programs?

    ○   ○

    Yes   No

If so what is the scope of your outreach programs (select schools, grades or populations)?

_____
_____
_____

Do you charge for your outreach programs?

    ○   ○

    Yes   No

What types of outreach programs do you offer?

_____
_____
_____

How many outreach programs do you offer per year? _____

Are outreach programs conducted by trained professionals or volunteers?

    ○   ○

    Professionals   Volunteers

Number of members of your household: _____

Age of head of household:

○	○	○	○
18-25	26-36	37-50	over 50

Number of children and ages:

Number: _____   Ages: _____

Check all exposure you have had to the art in the past year:

○ Visited Museums
○ Visited Art Galleries
○ Attended First Friday
○ Attended performance(s) at the Hult Center
○ Attended performance(s) at Cuthbert
○ Attended festival(s) Name please: _____
○ Attended theatre performance
○ Attended dance performance
○ Attended free concert in the park performance
   A. Where? _____
   B. How often? ○ 1-2 times   ○ 3-5 times ○ 6 or more times
○ Participated in art, dance, theater or music classes
○ Attended paid musical performances.
○ Attended other free artistic performances.
○ Other: _____

What prohibits you from attending and/or participating in the arts?
○ Cost
○ Transportation
○ Don't enjoy
○ Don't feel comfortable
○ Unaware of offerings
○ No interest
○ Other: _____

Would you volunteer your time for reduced and/or free admission or fees?

       ○   ○
       Yes   No

If not why not?

_____
_____
_____

If a scholarship program was available to you to allow you to attend performances or take classes for free or reduced prices, would you take advantage of this opportunity?

       ○   ○
       Yes   No

If not why not?

_____
_____
_____

Were you brought up in a household that appreciated the arts?

       ○   ○
       Yes   No

Is there anything you would like to add to this survey?

_____
_____
_____
_____
_____

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