

Arts Participation in America: Trends and Perspectives
National Assembly of State Arts Agencies Web Seminar
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Abridged Transcript



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Introduction

JONATHAN: I'm Jonathan Katz, NASAA CEO, and I'm pleased to welcome you to today's seminar. We're delighted that so many state arts agencies have been taking advantage of NASAA's Web seminars in recent months. We've covered a great variety of issues, including the effects of the recession, arts education research, and the creative economy. Materials from all of these seminars are available in the members section of our Web site. Today's topic is arts participation. We'll examine some long-term arts participation trends and talk about what arts organizations and state arts agencies can do to strengthen arts engagement. I'll turn things over to NASAA Chief Program and Planning Officer Kelly Barsdate, who will be moderating this afternoon's discussion.

KELLY: We wanted to frame today's discussion with an overview of long-term arts participation trends. This summer's release by the National Endowment for the Arts [NEA] of the latest Survey of Public Participation in the Arts gives us a great occasion to do that. So Sunil Iyengar will kick things off by sharing some highlights from that survey. Following that, we'll explore some other dimensions of arts participation – to look at what's happening at the state and local levels, to talk about changing norms and how they affect arts organizations and grant makers, too. To weigh in on those implications, we've got a great panel of people today: Tom Kaiden from the Greater Philadelphia Cultural Alliance, Rory MacPherson from the Wallace Foundation and Vicki Vitiello from the North Carolina Arts Council.

SPPA Highlights

Now I'd like to introduce Sunil Iyengar. Sunil directs the research department at the National Endowment for the Arts. He's led the NEA's research on the arts and civic engagement, artists in the work force and reading, as well as the NEA's ongoing survey of public participation in the arts. He's graciously agreed to give us a short overview of the latest SPPA results.

SUNIL: It a real pleasure to speak alongside Tom, Rory and Vicki, who obviously have devoted much of their careers to boosting public levels of arts participation and arts education. I'm going to be talking about some points contained in a

Agenda National Assembly of State Arts Agencies
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Survey of Public Participation in the Arts Highlights
Sunil Iyengar - Director, Research and Analysis
National Endowment for the Arts

Arts Participation Perspectives
Tom Kaiden - Chief Operating Officer
Greater Philadelphia Cultural Alliance

Rory MacPherson - Senior Program Officer
The Wallace Foundation

Vicki Vitiello - Senior Program Director for
Arts Participation and Learning, North Carolina Arts Council

Resources and Wrap-Up
Kelly Barsdate - Chief Program and Planning Officer
NASAA

Q&A

If you have just arrived via the Web, complete your phone connection. Dial 1 866 275 3495 and enter *4671867* on your phone. Then key in your 5-digit ID number (located in the Voice Connection box).

Survey of Public Participation In the Arts (SPPA)

NATIONAL ENDOWMENT FOR THE ARTS

Sunil Iyengar
Director, Research and Analysis
National Endowment for the Arts

research report we issued a couple of months ago, as a brochure. The report's on the Research section of our Web site and it is called [Arts Participation 2008: Highlights from a National Survey](#).

The findings come from a large, national survey we conduct periodically in partnership with the U.S. Census Bureau to get detailed demographic and behavioral data on the public we aim to serve.

We've done the survey five times since 1982, most recently in May 2008, the survey year featured in this new report. By working with the Census, we get access to a large number of adults (18 years and over) representing all segments of the U.S. adult population.

The response rate is very high: 82%, for about 18,000 adults in 2008. A key distinction between this survey and others of its type is that we ask mostly about *behavior patterns*, not so much about their personal attitudes toward art. Because we keep the core questions consistent, we are able to extract reliable trend data about changing rates of participation for various art forms.

The way the survey is set up, we ask adults if they attended various types of arts events in the 12 months preceding the survey date.

But we ask about *other* forms of participation as well, not just event attendance or literary reading. We also ask about genres of music and literature that people enjoy reading or listening to.

NEA's Survey of Public Participation in the Arts

- Nation's largest general population survey of arts participation
- Conducted 5 times in partnership with the U.S. Census Bureau
1982, 1985, 1992, 2002, **2008**
- More than 18,000 adults interviewed, for an 82% response rate
- Asks about behavior, not attitudes

NEA's Survey of Public Participation in the Arts

- **Measures self-reported rates of participation over the past 12 months**
 - Art museum or gallery visits; tours of parks or historical buildings; arts/craft fair attendance
 - Performing arts attendance: jazz; classical music; opera; musicals; non-musical plays; ballet; other dance; *Latin/Spanish music performances*; *outdoor performing arts festivals*
 - Literary reading: poetry, plays, novels and short stories

NEA's Survey of Public Participation in the Arts

- **Other activities:**
 - Arts learning
 - Arts creation or performance
 - Arts participation via media and technology
 - Non-arts leisure activities
- **Music and reading preferences**

I'm going to go right to the heart of the matter: When we look at the number and percentage of U.S. adults who visited at least one art museum or gallery or who attended a live arts performance in the past 12 months, we find that in 2008, 35% of all adults (or about 78 million) did so.

But taking the long view, going back to every previous year of the survey—1982, 1992, and 2002 (I should note there's a 1985 survey in there, but the results are largely comparable to 1982)—we see that the rate was about five percentage points higher: 40% of all adults. So right off the bat, we see there has been a decline in overall arts participation, as measured by self-reported rates of attendance.

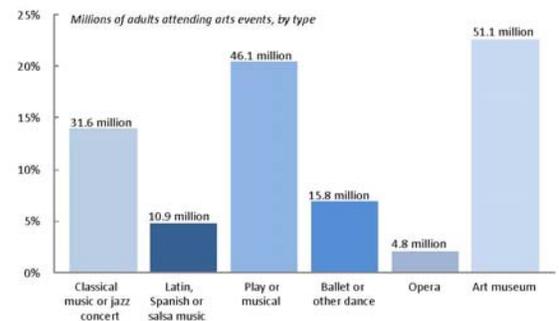
This bar chart shows you the various levels of arts participation, in terms of the percentage of the U.S. adult population that attended at least one of each event type. You see on the right, the highest bar represents visits to art museums and galleries. Over 51 million Americans—the greatest number—attended at least one art museum or gallery in 2008. The next highest bar is taken by plays or musicals, about 46 million. Third comes classical music or jazz music attendees, when you lump them together, about 32 million.

But of course the real story is told in the individual categories of event attendance. Here are the core arts forms for which we have been collecting data since 1982. For each row, the percentages represent the proportion of U.S. adults who attended at least one event in a given category in a given year. If you'll look at the first row, for example, you see that in 1982, nearly 10% of all U.S. adults had attended a jazz concert or performance. Some 26 years later, that attendance rate was down to 8%. Now jazz and even opera are rather unusual, because unlike for the other art forms, 2008 marked the first year we actually saw a statistically significant decline in attendance rates. For at least two other art forms—classical music, non-musical plays—we have seen a consistent pattern of decline. Musical plays are the only case where we don't see a statistically significant difference in the attendance rate between 2002 and 2008. Attendance here has basically kept pace with population growth.

Arts Attendance Patterns, 1982-2008

- **35%** of all adults (or 78 million Americans) attended an art museum or an arts performance in the 2008 survey period
- Nearly **40%** did so in 1982, 1992, and 2002

Percentage of U.S. Adult Population Attending Arts Events, 2008



Smaller percentages of adults attended performing arts events than in previous years.

	1982	1992	2002	2008
Jazz	9.6%	10.6%	10.8%	7.8%
Classical music	13.0%	12.5%	11.6%	9.3%
Opera	3.0%	3.3%	3.2%	2.1%
Musical plays	18.8%	17.4%	17.1%	16.7%
Non-musical plays	11.8%	13.5%	12.3%	9.4%
Ballet	4.2%	4.7%	3.9%	2.9%

pp = percentage points
* statistically insignificant

As you can see, all of the art forms have seen significant percentage point declines in attendance going back to 1982. And the second set of columns, in blue, marks the “rate of change,” which is to give you an idea of the relative severity of those drops. So, for example, because the base percentage of opera attendees, in 1982, was only 3%, the 1 percentage point drop in 2008 translates to a decline of about one-third.

The more we examined these declines across the board, the more we realized that the most compelling data reside in the changing demographic characteristics of arts attendees. In fact, an analysis of long-term trends reveals fundamental shifts in the relationship between age and arts attendance.

We’ve all known for years about the reported “graying” of arts audiences, but the wealth of data available through our survey brings this into focus, with regard to all the major categories of performing arts attendance. If you’ll look at the first row, it shows pretty much what we’ve grown to expect: the average age of the U.S. adult population has shot up from 39 in 1982 to 45 in 2008, about 6 years—and we all know that’s driven by the aging of the baby boomers.

But if you look at the next row, jazz, for instance, you see that adult audiences for jazz are aging at a much faster rate than the average adult. In 1982, jazz audiences were among the youngest arts audiences—at 29, on average, they were 10 years younger than the average adult. Now they’re slightly over the median age of U.S. adults, at 46. You see a similar pattern, though a bit less pronounced, for adult audiences of classical music, ballet, and non-musical plays.

And, as you might expect, this rapid aging of performing arts audiences is reflected by the withdrawal of 18- to 24-year-olds from many types of performing arts experiences. This slide shows you the percentage of young adults (18-24) who attended at least one art event in 2008, compared with 1982, the first year of the survey. Let’s start

Smaller percentages of adults attended performing arts events than in previous years.

	1982	1992	2002	2008	Change		Rate of change	
					2002-2008	1982-2008	2002-2008	1982-2008
Jazz	9.6%	10.6%	10.8%	7.8%	-3.0 pp	-1.8 pp	-28%	-19%
Classical music	13.0%	12.5%	11.6%	9.3%	-2.3 pp	-3.7 pp	-20%	-29%
Opera	3.0%	3.3%	3.2%	2.1%	-1.1 pp	-0.9 pp	-34%	-30%
Musical plays	18.6%	17.4%	17.1%	16.7%	-0.4* pp	-1.9 pp	-2%*	-10%
Non-musical plays	11.9%	13.5%	12.3%	9.4%	-2.9 pp	-2.5 pp	-24%	-21%
Ballet	4.2%	4.7%	3.9%	2.9%	-1.0 pp	-1.3 pp	-26%	-31%

pp = percentage points
* statistically insignificant

Long-term trends suggest fundamental shifts in the relationship between age and arts attendance.

Median Age of Arts Attendees: 1982-2008

	1982	1992	2002	2008	Change in years	
					2002-2008	1982-2008
U.S. adults, average	39	41	43	45	+2	+6
Jazz	29	37	42	46	+4	+17
Classical music	40	44	47	49	+2	+9
Opera	43	44	47	48	+1	+5
Musicals	39	42	44	45	+1	+6
Non-musical plays	39	42	44	47	+3	+8
Ballet	37	40	44	46	+2	+9
Art museums	36	39	44	43	-1	+7

Percentage of Adults Ages 18-24 Attending Arts Events in 1982 and 2008

	1982	2008	Change	Rate of change
Jazz	17.5%	7.3%	-10.2 pp	-58%
Classical music	11.0%	6.9%	-4.1 pp	-37%
Opera	2.0%	1.2%	-0.8* pp	-40%*
Musicals	16.6%	14.5%	-2.1* pp	-13%*
Non-musical plays	10.7%	8.2%	-2.5 pp	-23%
Ballet	3.9%	2.5%	-1.4 pp	-36%
Art museums	22.7%	22.9%	+0.2* pp	+1%*

pp = percentage points
* statistically insignificant

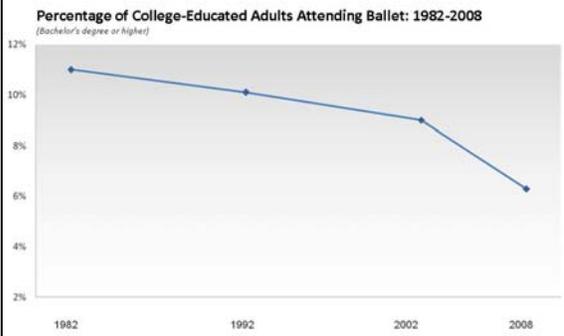
with some good news, for a change. If you look at art museums, at the bottom, the corresponding percentages show you that the overall rate of attendance, about 23% of all U.S. adults, has not changed significantly over the 26-year period—though I should add that the 2008 figure represents a decline from 1992 and 2002 levels. But for jazz, classical music, non-musical plays and ballet, you see significant percentage-point drops, corresponding with a large reduction in the share of attendees.

We've talked about age, but education is another key demographic factor in understanding participation rates. We know that arts attendance rates generally climb with education levels. Education, of course, is tightly correlated with income, so just as we would expect, those with college degrees and graduate or professional degrees, for example, tend to attend arts events at much higher levels than those with less education. But what we see now, again going back to 1982, is that even the most educated Americans are participating less than before. We've chosen to show ballet—actually, this is the handcraft of Bonnie Nichols, our resident dance research expert—showing a particularly steep drop-off in attendance among college-educated adults. We can talk about what this might mean in the Q&A session.

I know we've dwelt on attendance rates, but our survey does measure adult rates for many other modes of participation—not just attendance, but also creation and performance, for example. We started collecting this data in 1992. From that time, however, only the proportion of Americans doing photography and filmmaking has increased—up to nearly 15%. Although the share of Americans performing or rehearsing classical music has grown since 2002, it actually is still lower than the 1992 rate. The good news is that for visual arts creation, creative writing, and jazz, the rates have remained steady, keeping up with overall population growth. Out of all the art forms, by the way, weaving/sewing is the most popular—up with photography—but it too has seen declines.

If you'll look at the first column, under "Making," we see that the percentage of American adults doing weaving or sewing was once as high as

Even the most educated Americans are participating less than before.



Arts Creation and Performance, 1992-2008

- Only photography and film-making has increased since 1992 – from 12% to nearly 15% of all adults
- Classical music performance has increased since 2002, after falling from 1992 levels
- Painting/drawing/sculpture, creative writing, and jazz performance remains steady
- Weaving/sewing remains the most popular form of arts creation – but participation rates have declined

Percentage of U.S. Adult Population Performing or Creating Art: 1992-2008

	1992 [†]	2002	2008	Change 1992-2008
Performing:				
Jazz	1.7%	1.3%	1.3%	-0.4* pp
Classical music	4.2%	1.8%	3.0%	-1.2 pp
Opera	1.1%	0.7%	0.4%	-0.7 pp
Choir/chorus	6.3%	4.8%	5.2%	-1.1 pp
Musical plays	3.8%	2.4%	0.9%	-2.9 pp
Non-musical plays	1.6%	1.4%	0.8%	-0.8 pp
Dance	8.1%	4.3%	2.1%	-6.0 pp
Making:				
Painting/drawing	9.6%	8.6%	9.0%	-0.6* pp
Pottery/ceramics	8.4%	6.9%	6.0%	-2.4 pp
Weaving/sewing	24.8%	16.0%	13.1%	-11.7 pp
Photography	11.6%	11.5%	14.7%	+3.1 pp
Creative writing	7.4%	7.0%	6.9%	-0.5* pp

pp – percentage points * statistically insignificant [†] first year the data became available

25%, one in four. That was in 1992. Now it's all the way down to 13%, less than for photography, but still far higher than the share of Americans engaging in many other individual creative or performative activities.

An important feature of last year's survey is that we tweaked the questions pertaining to media and technology. In doing so, we consciously sacrificed our ability to make trend comparisons with many types of media. But we believe the trade was worth making, as the new wording of the questions focuses directly on the use of the Internet and other digital media to engage with art. We know from our survey that 70% of U.S. adults used the Internet once at least in the past year. Of that number, 39% viewed, listened to, downloaded or posted artworks or performances.

What's striking is that for most of these activities, they did so at least once a week. This unparalleled frequency of access to performances and artworks is a factor we must consider when we contemplate declines in traditional forms of arts participation, i.e., attendance, or "butts in seats." What kind of expectations about the delivery of arts experiences does this stir up for audiences, particularly young audiences, who are much more active on-line?

We did ask about broadcasts and recordings, as in previous years, but this time we stressed that those experiences could have occurred on-line. So, in keeping with previous years, we found that more Americans engage with performances through broadcasts or recordings than attend live arts events, with one exception: only live theater still attracts more audiences, in percentages and numbers, than do broadcasts or recordings.

This was the first time we tracked Latin and salsa music and it turns out that it is one of the most popular arts activities to be enjoyed through broadcasts or recordings—reaching 34 million adults, slightly more than jazz broadcasts or recordings.

Other Media

- **Online:**
 - 39% of all Internet-using adults (or 62 million Americans) viewed, listened to, downloaded, or posted artworks or performances
 - They viewed, listened to, or downloaded music, theater or dance performances or visual artworks at least once a week

Other Media

- **Broadcasts or recordings** (includes online):
 - More Americans engage with performances this way than attend live arts events
 - Only live theater still attracts more audiences than broadcasts or recordings

Percentage of U.S. Adult Population Viewing or Listening to Art Broadcasts or Recordings, 2008

Online media included

	Percentage	Millions of adults
Jazz	14.2%	31.9
Classical music	17.8%	40.0
Latin or salsa music	14.9%	33.5
Opera	4.9%	11.0
Musical plays	7.9%	17.8
Non-musical plays	6.8%	15.3
Dance	8.0%	18.0
Programs about the visual arts	15.0%	33.7
Programs about books/writers	15.0%	33.7

I'm going to end with some positive data we have collected, for the first time through our survey, on the percentages of adults who attend arts activities in community venues. Most of the arts attendance data I've shown so far refer to events the adult may have attended outside schools. For example, in asking about plays, we had asked adults not to count elementary, middle, or high school performances.

But when we ask about their attendance at school arts events, we find that 24% of all adults attended an elementary, middle, or high school music, theater, or dance performance in the last year. Moreover, although this is an adult survey, when we talk to parents, we find that 33% of them said their child had attended a music, dance, or theater performance outside school. Finally, we asked about arts performances at places of worship. Here, too, we find a relatively large share; nearly 1 in 5 of all adults had attended a live arts performance at a church, synagogue, or mosque.

The three main points here are that American adults have significantly reduced their levels of arts participation. This is not only the case in the live arts as I've mentioned here, but also in many forms of visual arts, exhibits, galleries, museums, festivals and parks that I didn't fully touch on. For many of the art forms, participation is trending down. Performing arts audiences are aging rapidly. Long-term declines are evident across both education and income groups. And finally, we need a better empirical grasp of the relationship between arts participation and other factors. I think this is key and I would be happy to talk further about the three dimensions of this—arts learning, media and technology and creation/performance—and how they relate to more traditional forms of arts participation.

Q&A

KELLY: Thanks so much for your overview, Sunil.

Let's move on to a few questions about the SPPA. First, let's talk about the statistic you quoted that close to a quarter of adults went to some kind of school performance. Can you clarify? Is that a quarter of everyone, or a quarter of only the 35% of people who were arts participants, or is there some overlap between those groups?

SUNIL: It is actually a quarter of all adults. That is a separate question from the question where

Other Venues

- 24% of all adults attended an elementary, middle, or high school music, theater, or dance performance
- 33% of all parents said that their child had attended a music, theater, or dance performance outside school
- 19% of adults attended a live arts performance at a church, synagogue, mosque, or temple

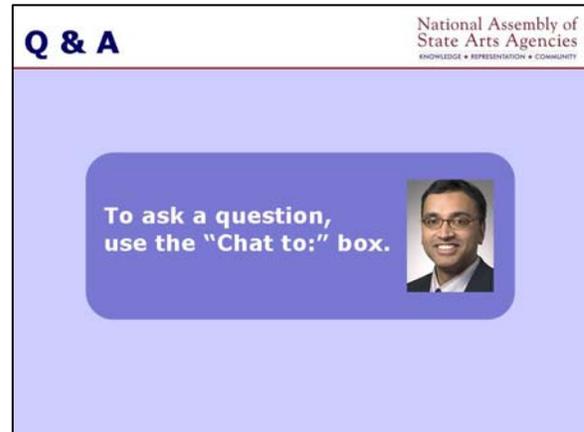
Conclusions

- 1) American adults have significantly reduced their levels of arts participation since 2002**
 - Live arts attendance
 - Visual arts exhibits, festivals, parks/historic sites
- 2) For many art forms, participation is trending downward**
 - Performing arts audiences are aging rapidly
 - Long-term declines have occurred across education/income groups
- 3) We need a better empirical grasp of the relationship between arts participation and other factors**
 - Arts learning
 - Media/technology
 - Creation/performance

we asked specifically about each arts discipline. If you noticed there, we combined music, theater, or dance performance for elementary, middle, or high school. And that is 24%, and so one would expect there is -- and indeed, there is -- some overlap with those people who reported separately that they had attended arts events at all.

But, as I indicated, for many of the arts questions, particularly theater, for example, we had specified in the general questions that this does not count school performances. So I think we're talking about additive attendance in many cases.

KELLY: Great. We have another question about what kind of participation the NEA survey includes. The dance figure you showed about dancing declining by several points is a little hard to believe, given how popular salsa clubs and hip-hops are, not to mention the whole "Think You Can Dance" craze on TV. So is your survey asking about that kind of activity or not?



SUNIL: Well, I think people who conduct surveys and deal with survey data probably appreciate how hard that is to answer. The more language you use to kind of tease out various forms and options within the framework of dance it becomes a time limitation and problem with the questionnaire. The questionnaire, I should add, is about a 10-minute survey, for a general household. So what I am trying to get at is we didn't really tease out the forms of dance, although I should say that when we asked about other dance we list a variety of dance forms in that question. So I don't remember off the top of my head if it included some of the forms you just mentioned, but I think we are pretty clear, particularly for dance performance, creation of performance, that it was pretty eclectic.

KELLY: And just to clarify, mostly the SPPA asks about performance and less about solo activity or nonperformance; is that correct?

SUNIL: You're right. Many respondents are, for example, choir singing or chorus singing or many of the other forms you mentioned. But some of them, perform or rehearse classical music, or sit at a piano or play trombone or some instrument.

KELLY: Got it. Here is a question from one of our callers, Sarah Lynn Hayes, and she is wondering if there is a significant difference in the figures for arts experience that were free or for a fee. In other words, can the SPPA differentiate free performances from paid performances?

SUNIL: No, unfortunately we can't. The way the survey is currently constructed, we don't have a question asking if the performance was free or not. I think that's actually a route well worth investigating and might have some conversations here about it.

KELLY: The Colorado Council on the Arts has a question about festivals. What trends do you

see in festivals, whether they are visual or performing arts?

SUNIL: Well, funny you should ask—it's almost as if I planted the question! We are doing a large study, beginning in September, of outdoor arts festivals nationwide. This will be a large on-line survey that many associations, including NASAA, will be helping us distribute to festival organizers around the country.

One of the things we realized early on, even just planning for the 2008 survey, was that we have a lot of great information on, say, arts craft fairs and some types of festivals, and we realized that the demographics for those attending is quite diverse. It's a large group of people. Percentage-wise, it is larger than many of the traditional forms of arts attendance we capture.

The NEA, of course, funds a lot of great festivals, so we definitely want to know more about the organizing principals of festivals, but also who is attending and their roles in the local communities. So we are conducting this survey in tandem with six or seven case studies of specific festivals around the country. We very much hope to have answers to that question in maybe a year or so.

KELLY: Here is a question from the Massachusetts Cultural Council about whether the SPPA measures rock or popular music. Do you measure that, Sunil, in either the musical preferences or the attendance figures?

SUNIL: Right now, we are measuring that in a long list of music preferences, including classic rock, which, by the way, still is the most popular form of music that people like to listen to in any setting, according to the survey. The preferences question goes down to all kinds of genres and categories that I won't mention because I'll sound much more unhip than I like to think I am. But, in any case, the preferences list is where we capture that data, but not so much through the attendance. I have to concede there are limitations to the survey because we are not capturing some forms of music—live folk music, for example—that we would like to. That's another matter for intense deliberations we plan for the 2012 survey, and that's on my agenda to try to address versatile forms of music.

KELLY: I'm scrolling through all of the questions we've gotten in, and there are several related to geography. A couple of people have asked whether state-by-state data is available from the SPPA.

SUNIL: Yes, for some states, where there are data samples significant enough for us to capture and competently represent those states. So we do have quite a lot of that available. We are now mining through the state data, as well as major metropolitan areas and large geographical regions because we have a lot of regional data where several states cluster under these regions. That will provide really handy training analysis, but also we were hoping down the road that it will provide a framework for people to map on top of other activities, other demographic characteristics of those regions that might allow us to maybe extrapolate findings that are more relevant to the wider group of people.

KELLY: And here is another geography question. Can the SPPA distinguish between those who have easy access to the arts in urban areas versus those who live in rural areas?

SUNIL: We do have the means to, as I just explained, through major metropolitan areas and through states to do some comparisons. The problem, of course, is that it is almost a Catch 22. We can't get down into some of those smaller cities and towns, we just don't have large enough samples to make competent judgments about attendance based on, let's say, five people in a given small region or town. I'm exaggerating, but the numbers are pretty small when you look at some of the arts activities in terms of sheer numbers of attendance.

We are in the process of finding a way where we can represent this in terms of perhaps community background ; maybe we don't represent it so much as urban versus rural but rather as highly populated, densely populated, and less populated regions.

KELLY: A couple more questions here before we move on to our panel. One from New Jersey: Are the survey questions available?

SUNIL: Yes, they are. On the [research resources area](#) of our Web site, you can see the full questionnaire in all its glory, as well as data tables that don't appear in the full report and some other neat things as well, like a users guide for using the raw data, connection to the raw data and a bunch of other things.

KELLY: Great. I know that you've been talking about the initial brochure, and you've also talked a little bit about the tools for additional researchers. I also know, though, that you have a few other reports in the pipeline - some more follow-up reports that are going to look at different dimensions of the SPPA results. Can you talk a little bit about those? We popped them up on the screen here as a list. Can you tell folks when they can look forward to them?



SPPA Reports Underway

- Age
- Race and ethnicity
- Arts learning
- Internet use
- Arts creation and performance

SUNIL: Happy to, Kelly. First of all, before I even mention these, we're expecting to release our full report which will have more fun facts and data tables and some more lengthy analysis on some of these issues I've just raised. That will come out most likely in November, and around that time, we hope to also release more detailed geographical data about arts participation.

These are all studies that are under way. We contracted with various parties to undertake these projects, and we identified these topics before the 2008 results came in. We wanted cross-cutting themes and ideas that we were sure we would want to study, regardless of the survey results. So, for example, we've wanted to know about various generational cohorts in terms of participating in the arts and also age groups. And race and ethnicity, just to take an example, we talked about Latin and salsa music. That's a brand-new question, and it was deliberately added there due to the larger percentage of Latino and Hispanic members of the population. Arts learning, that's going to be very important to us and to this agency, I think. Internet use—not just Internet, this really should be media and technology as they relate to the arts. And, finally, arts creation and performance, those other forms of participation that aren't

traditional. We actually commissioned these reports to translate into lessons for people in the field to improve arts participation. We certainly hope to make the results user friendly for arts administrators and the general public in understanding how to and what are some dimensions of audience growth in these areas that we can foster. So those studies will come out most likely next spring or summer.

KELLY: Thank you so much, Sunil. We had a lot of questions for you that we didn't have time to get to during this Q&A break. We will try to get to some more of them during the next break, when we'll delve into more general questions about arts participation. For those of you who didn't get your question asked on-line, we will follow up and make sure that Sunil gets back to you after the fact.

Arts Participation Perspectives

We are going to move on now to our next segment and gather some other perspectives on arts participation. We have invited three guest commentators to join us today to share their own observations and insights.

One of those guests is Tom Kaiden, the chief operating officer from the Greater Philly Cultural Alliance. Tom oversees their [Engage 2020](#) Initiative, which is working to double arts participation in the Philadelphia region within 12 years.

We will also be hearing from Rory MacPherson. Rory is a senior program officer with The Wallace Foundation, and he works on a couple of national participation programs, the [Wallace Excellence Awards](#) and the Arts for Young People Initiative. And many of you may also remember his work on the [START Initiative](#).

And from the North Carolina Arts Council, we have got Vicki Vitiello, senior program director for arts participation and learning. Vicki leads the Arts Council participation team, which includes their Arts and Education Program, their Arts and Audiences grants, and several touring accessibility and looking programs.



What I'd like to do first is invite you all to talk a little bit about changes or trends you are observing in your area or among your grantees. Sunil gave us an overview from a national perspective through the SPPA, but what other things are you seeing from your vantage point? Vicki, can you start us off?

VICKI: Yes, absolutely. You know, Sunil's work is stunningly impressive and huge and hard to wrap yourself around in some ways, but not particularly surprising. The story of aging audiences and declining participation is a story we've been hearing for a long, long time. It's the nuances within that story that I think we're just beginning to realize hold some

value. And I was quite excited to hear that there is a possibility for some state-by-state data that can come from it. When I was preparing for this, I sat with our research specialist, and she said, "There's no state-by-state data that we know of. So we are going to glean what we can from our own data, and it's different. You know, it's a different measurement device."

So as for the question of whether or not these trends just talked about in Sunil's report are playing out in North Carolina, the answer is yes and no. Of course there are organizations in the state that are experiencing these declines. Those groups are working harder and harder to find the fewer and fewer people who are inclined to buy their tickets, and they're basically working harder and harder to remain relevant in their communities and in people's lives. That hard work is noble work and important work. So I'm not really saying it is a bad thing that they're working harder. At the same time we have organizations that are experiencing increases in audience and participation.

Overall, what we see is that North Carolina is not losing ground in participation. Over the past five or six years, we have been increasing cultural participation based on the reports that we get from our final reports from our grants. I should mention that North Carolina is a growth state. So our population is growing. So you would imagine that the numbers of people engaging, thank goodness, are growing as well. Our participation figures are keeping pace, and then what's interesting is that we've seen an incredible increase in the number of arts organizations as well as arts and cultural offerings throughout the state over the past few years. The number of arts groups in the state has jumped 20%, which is over 500 new groups since 2004 in North Carolina. So somebody is seeing the work! And what I think, what we all really know is that cultural participation looks very different than it did 30 years ago. Arts and culture are human constructs. Literally, fundamentally, it is stuff that we make as human beings, and so the way we engage with that and the way we experience that is going to evolve and change, thank goodness.

KELLY: Tom, what are you seeing in the Philadelphia area? What participation trends or changes are under way for you?

TOM: Kelly, you mentioned a program that we've launched called Engage 2020, with a goal to



double cultural participation in the next dozen years, which, given the national data we're seeing, would seem to be a pretty ambitious objective. Last year we created something called a [Cultural Engagement Index](#). We needed a measure to be able to track our progress toward that goal of doubling participation. What we were able to do was take a look at some differences in participation in different segments. And that's what I'll talk about now.

There were a couple of important eye-openers for us. The first was we found cultural engagement levels were higher with people of color than with white audiences. Both African-American and Hispanic participation rates were higher, which is really relevant for us because we've also done some demographic analysis here that shows that our regional population will grow in the next dozen years by a little over a half a million people, but all of that growth will come from people of color. An encouraging number—the demographic growth in our population is among people who are predisposed towards cultural participation. That was an important finding for us.

A second thing that I think was surprising to some folks was we found that participation and cultural engagement levels among families with children were actually higher, the highest segments in the population, which flies in the face of some conventional wisdom that people drop out of the cultural system when they have kids. What we found was that they are engaged. The nature of their engagement changes from one of social engagement to one of nurturing engagement, but they are very engaged, and they're very engaged on behalf of their kids. So that's another important factor that emerged.

And the final thing I would call attention to was that there seems to be a really strong desire for social connection. This comes out of some follow-up focus group work that we had done where folks in focus groups talked about art as the vehicle for social connection; that art wasn't necessarily the end in and of itself. And we think there is a real opportunity to make better use of social connection, that we create this platform. But frequently, after we have heightened people's senses, we immediately flip on the lights, send them rushing out the doors to their parked cars to go off at the precise moment when they might be most engaged and have an opportunity to connect with each other. So there may be some missed opportunities in folks' desire for social connection. Those were the three trends that emerged from our Cultural Engagement Index.

KELLY: Rory, beyond what the SPPA can capture, what are some things that you see changing about arts participation in the communities that Wallace funds? What's your take?

RORY: Well, the downward trends in the SPPA report are, you know, about large-scale, long-term trends, and as my colleagues and I have been talking with arts groups locally in different parts of the country, we hear varying reports. For many organizations, the audiences this year have been decreasing, but, as Vicki mentioned, in other places audience rates have held steady, even despite the economic downturn.

We did just receive a whole batch of annual grant reports, and we're just starting to analyze them, and whereas last year we saw that almost all the groups that we're working with currently were successful in expanding attendance and participation by their targeted audiences in the projects we support, I think this year they are going to have had a lot harder time achieving

those success rates.

But, more generally, the survey findings overall are disheartening because we know how profound are the benefits of deep engagement with the arts. Those benefits were described pretty eloquently and within a coherent framework in a landmark report that Wallace commissioned from the RAND Corporation, "[Gifts of the Muse](#)."

Sunil pointed out some of the correlation specs that the NEA and others will be exploring; one of those is crucial, and that's arts learning. Many of us can point to the decline in arts education in primary and secondary education as a cause potentially for at least part of the decrease in participation of the arts.

And a report we commissioned from RAND called "[Cultivating Demand for the Arts: Arts Learning, Arts Engagement and State Arts Policy](#)" emphasizes the importance of developing within people some knowledge and skills that will enable that deep engagement, so that the benefits can take place. That's distinct from efforts simply to make arts accessible to the public, like having free events, but it is really about developing knowledge and skills and background. And that might be best done, the report says and I think it's true, during childhood when people's proclivities are first being developed. So I think it does indicate that arts education in school and out of school needs to be given higher priority.

KELLY: We've had a whole bunch of questions come in through the chat line about informal or amateur participation. It seems to be a real theme that people are interested in. So I'd like to invite all three panelists to talk a little bit about that. With so much growth in kinds of personal involvement of the arts, especially through new media, is it accurate to say that arts participation is really declining? Vicki, do you want to take a crack at that?

VICKI: Sure. You know, I am of the Steven Tepper school of, "It doesn't feel like it's declining. It feels like it's changing." It feels like what we're seeing is that the offerings that are available to people are expanding - in astronomical ways - ways that we might not even quite know yet. And because of that, and because of people's choices and people's ability to be supremely creative in their own homes and in their own spaces and not through an organized cultural experience, we have a lot of creative participation happening that we don't capture through our data and through our analysis.

To me, that's the frontier we need to know. What are the ways that people are finding to express themselves in this informal sector, and how do we benefit from that or how do we make sure we are relevant in the face of that, you know?

KELLY: What Tepper maybe called the "democratization" of participation, for sure. Tom, I know that your Creative Engagement Index doesn't just measure attendance, but it also measures some other forms of personal and amateur or informal participation. What kinds of things are you tracking?

TOM: It was really critical to us in developing the Cultural Engagement Index to talk about both attendance-based and personal practice activities. So, when we surveyed people, we gave them a really wide range of activities to select from, so that almost everybody would be able to

say yes to something, and then the index was obviously based on the number of yeses we got. So someone that only give you a handful would still score relatively low, but it was important for us to really take a very wide look at participation.

One thing that was encouraging about the study, Sunil reported on it at the outset, was the inclusion of personal practice in some of the national data as well, that it is not just about attendance-based activities. That gives us more reason to pay particular attention to those numbers because sometimes when we see data that makes us uncomfortable, and the national data that we just saw should largely make us uncomfortable, there is a temptation to look for flaws in the data collection method, to look for something, some reason to dismiss the results. When, in fact, the report that we saw at the outset really should give us all pause but also serve as a jumping off point for important work about rebuilding creative participation.

Paying attention to what Rory referred to, about building the next generation, is really critical. We saw that folks who had mentors in their lives, both within their family and outside from school or whatever, were actually twice as likely to be cultural participants as folks who lacked that mentor. So, obviously, there's an important role for kids.

In another study we've done in our region, we actually found that two out of five cultural visits are from people under the age of 18. So the national data really was about adult participation. It is important for us to remember that a lot of cultural participation is happening with kids, and we need to make sure that those experiences are engaging so that, as they age, they will remain engaged, and that may be one of the areas right now where we're falling down.

KELLY: Your comment about needing to look at research as a jumping-off point for different kinds of participation-building practices is a great segue to a next set of questions, which is about how arts organizations are responding to these trends and what participation-building strategies seem to be working. Rory, can you identify a couple things you've seen among Wallace grantees that are really working or succeeding in building engagement?

RORY: For sure, Kelly. There are, I think, some groups that are propelling the individual practice of arts in smart ways, fostering adults to create and perform and giving them some resources to do it, either individually or in groups. One that comes to mind offhand is the example of the [Brooklyn Museum](#) here in New York City, which held a video competition asking visitors to document their experience of one of their free First Friday events, and they would have it judged by an expert panel and post the winning one-minute videos on-line. They're also ground-breaking in developing what they call a socially networked museum membership. They call it "1stFans," and it is inexpensive, and it lowers barriers. The benefits are both in person and on-line, with exclusive access to some Internet-distributed features. So I think that, in some ways, technology is propelling the phenomenon of individual creative practice. I take heart, for instance, in the increasing numbers of photographers and filmmakers, and I think that must be,



to some extent, propelled by pervasive technology, that digital cameras are omnipresent and easy to use.

KELLY: Vicki, how about your groups in North Carolina? What participation-building strategies seem to be working?

VICKI: One of the things that we've been seeing a lot of our groups do is really exploring, beyond traditional marketing strategies, how to forge the deepest relationships they can with not only their audiences but also with other organizations, partners in their communities, and then also really paying attention to the relationships that the audiences have with each other. And that's what Tom was talking about a little bit, I guess, with the social connections and the value added, that fostering or facilitating some mechanism for that can really bump an experience up in terms of the value of the participant.

One of the groups that I wanted to mention is the American Dance Festival [ADF] based in Durham, North Carolina, an amazing organization. They did a blog this summer called "[May We Have This Cyber Dance?](#)" And so you would imagine that it was a technology initiative, and that would be what was cutting edge about it. But, really, they commissioned Mark Dendy, who is a brilliant communicator and choreographer, to do a couple of site-specific works in Durham and to blog about ADF all summer, and so he was the inside man who gave us all of these interviews with all of these different folks and talked about ADF and its archives, and then started dissecting some of the work that was there and started interviewing dancers about, you know, what do they eat for lunch. He talked about the ADF buses that go all over Durham. They became this person, this face, building a relationship between the institution of ADF and the audiences in Durham that I thought was just genius.

And at the end, the very last thing that he said was just, "Goodbye, thanks for sharing my summer with me." Then he made Charles Reinhart stand up and he said, "Say goodbye, Charlie," and Charles Reinhart said, "Goodbye, Charlie," you know. So it was just this moment of these are real people and that the relationship works. It can be on all sorts of different fronts to attract audiences.

KELLY: So you've touched on partnerships and collaborations. You've echoed what Tom said about looking at the social cohesion and the social dimensions. We talked about new media and youth and personalizing things as well. Tom, what else would you add about strategies that you see being really successful with cultural organizations in this environment?

TOM: You know, I think the decision at the organizational level is going to vary from organization to organization. It really depends on the opportunities that each one comes across, but I'll just highlight a few that hit home for me.

I was traveling a few years ago in Atlanta and I happened to go to the Atlanta Shakespeare Festival which performs in the Atlanta Shakespeare Tavern. And for those of you that have the chance to go through Atlanta and have that experience, I'd certainly recommend it.

My understanding of the way they actually ended up performing that venue was by chance, but, ultimately, it's now their permanent venue. I love that it offers folks the opportunity to see a

wonderful, traditional Shakespearian performance but in a setting that's incredibly social, that involves food and drink and probably in a way that would make Shakespeare very proud. So that is certainly an example.

Here, closer to home, we're going to work with the Philadelphia Fringe Festival to give audiences an opportunity to use their cell phones to text a review of the performance they're at, and then people will be able to see the results of their reviews in real time. We're calling the program "Turn Your Cell Phones On," since so often our messages are "be quiet, turn off your cell phone, be in the dark." This is a way for us to engage people at the end of the performance, and those reviews will actually go on our Philly Fun Guide, the regional events calendar that we produce.

So it is an opportunity for people to get peer reviews in an age where, obviously, traditional media reviews are declining both in importance to the readers, but, also, with the decline of the newspaper industry, it is obviously a chance for us to fill that void with peer reviews, which certainly seems to be a trend that is playing out in other sectors.

KELLY: So what does this all mean for grant makers? All three of you run participation grant programs, and all three of you also have limits on the funds that are available to you to distribute. Can you each describe what grant investments you make, how much your participation-building grants are dollar-wise, and what those funds can be used for? Rory, will you start?

RORY: Sure, Kelly. Wallace's current grant making is in the area of arts learning, and we are propelling citywide efforts to increase and improve arts education. And those grants are either to a school district or a nonprofit coordinator. In one case, it is the Los Angeles County Arts Agency that is propelling, district by district, an expansion of arts education. So those are, when they're ready for implementation, pretty significant grants. The one in Dallas has been an investment of \$9 million to date over the past four years for Big Thought and its partners to bring arts education to all the kids in the Dallas independent school district.

We've made planning grants recently in Minneapolis and Los Angeles to the Los Angeles Unified School District, and we'll potentially make planning grants this year, somewhere between a half million and a million dollars for each city to plan their major expansion efforts.

But related to audience building, we have been making grants for the past three years to around 50 arts organizations located in six different cities, four-year grants between \$300,000 and \$750,000, and those are for audience engagement projects. One thing that I think is going to propel both the learning within those organizations and the field is that we took a different approach to evaluating those efforts by recruiting a technical advisor who is assigned to each group. The advisor is an expert in market research, and that advisor, who is contracted from



Wallace, helps the arts group figure out the best way to collect data and analyze the success of their project, not by measuring everything they do but by focusing on a key element of their strategy for engagement, using 10% of the grant to do that. Those evaluation plans will be feeding our own knowledge development effort, which will first result in a set of case studies. We are looking at a small number of groups that have had some early experiences that we think are exemplary or will exemplify the lessons that they discover, and we expect to have a publishable set of case studies by the end of next year. So we'll be eager to share that.

KELLY: Vicki, can you tell us a little bit about the arts and audiences grants? How large are those grants, and what are the funds used for?

VICKI: Sure. The arts and audiences grant at the North Carolina Arts Council is a primary project grant category for out-of-school activities. We have a really strong arts and education project grant category as well. But the arts and audiences grants, the minimum amount is \$5,000; the maximum amount is \$20,000. So they are pretty typical state arts agency project grants. The guidelines start with a belief statement, which was something that was kind of new for us. The North Carolina Arts Council believes that arts organizations are here to put on quality programs and make them relevant to people. I'm paraphrasing, but the idea is that those two principles need to be in balance and have equal attention to make for a strong grant proposal in this category.

Now, the interesting part for us, and the part that it is not easy stuff, is we're still trying to figure out how to make the grant guidelines and those grants be as effective a tool as they possibly can to make change happen out in the field. We have to really be consistent and we have to have a long-term, long-standing strategy with our groups, conversations, after conversations, after-after conversations. Some of that looks like professional development and some of it looks like we're riding a bus somewhere with somebody to get to an event, and you have their ear and you're spending time talking with them about what participation work looks like and how they can break out of some of their old ways of thinking and maybe explore some of this new wisdom that we have. It takes all of us at the agency. So it's not just me coaching somebody with arts and audiences grants, but they have to get that same message reinforced when they apply to general support or when that organization is applying for technical assistance funding. There has to be that value in all of the work that we do as grant makers.

KELLY: So you are talking about conveying your expectations and your aspirations but also using all of the tricks in your toolkit to get the work done?

VICKI: Right. As soon as we don't or there is a moment where we are not reinforcing that, we're sending a mixed message and there's backslide. People go back to what they are comfortable doing.

KELLY: Now, Tom, I know that you also combine grants and other strategies in the Engage 2020 Initiative. Can you talk a little bit about that?

TOM: We're not traditionally a grant maker, or it is a very small portion, but we do a small amount of regranteeing for the Commonwealth of Pennsylvania. We're about to implement an innovation grants program next year as part of our work with The Wallace Foundation as one of

the Wallace Excellence Regions, and right now we're in the middle of doing a number of pieces of research. We just completed five research studies in the past 18 months. They will all be digested in a report we're going to release on September 21 called "Research into Action." Once that report comes out, we think, as the name implies, it will be meaningful only if people actually do something with the research. So the innovations grants piece is essentially risk capital that follows after the release of the research, and the criteria will be: help us build engagement. We want you to submit a case study-worthy project that could be shared with other people, and it must address one of the 10 key findings that will come out in the "Research into Action" report. So we'll have tandem umbrella findings, some of which I alluded to earlier in terms of audiences of color, engagement with families, and desires for special connections. Those are examples of a few of the trends.

The desire is to move the needle on engagement toward our goal of doubling participation by, first, providing the research and then, second, providing risk capital to enable people to take some of those risks to help us develop the experience and develop the lessons that will ultimately be shared throughout the community and lead us toward that larger goal of doubling participation.

Q&A

KELLY: All three of you have been talking about the combination of education, leadership development, capitalization, capacity building--blending all of those things to help organizations make progress.

We've been weaving in some questions that have been coming in from the audience throughout the discussion, but I did want to pause for a second and just pick up another couple of questions that have come in over the chat line. One is for you, Vicki. The Alaska State Council on the Arts is wondering what kinds of organizations in North Carolina have proliferated to drive your 20% increase.



VICKI: Great question. I don't know. I think we could probably do a little bit more following through, but we are kind of the grass-roots organizations. We are a relatively rural state, not as rural as Alaska, but we don't have any major cities over a million people. So we see a lot of activity in a lot of our smaller towns, and people are organizing, and making things happen.

KELLY: Here is another question. We've actually got several that have come in about how the recession is affecting participation. Is it a given that when the economy goes south that audiences decline too? Tom, do you have a remark on that?

TOM: Not here, at least not in the short run. Right after the "repression," as we're calling it - we're not sure if it is a recession or a depression, so we're calling it a "repression" - occurred,

we implemented something called "TempCheck," which is a quarterly survey of our members, a quick survey, you know, what's going on in terms of attendance, contributions, and how you're managing expenses. And one of the surprising things to us in the survey that's come back is that single ticket sales here and individual contributions are holding up and, if anything, actually may be increasing slightly, and that includes admissions at our museums. Obviously, where we're getting hurt is on the less-of-the-contributed-income equation, and since we're already operating kind of lean and mean, there's not a lot left to control in terms of expenses. So what we're seeing is that demand may be up slightly, but the resources to meet that demand are declining, and that's the real challenge that mission-based, nonprofit arts organizations are facing right now.

KELLY: Well, that's a great segue again into a different question, where one participant is lamenting what she calls "hand wringing" about shrinking audiences. The question is, isn't change inevitable? Why should funders try to help organizations whose audiences are dropping?

VICKI: You know, I think I'm with her on that, whoever it is, my soul sister out there! The hand-wringing can make anybody a little bit bonkers, and the fact is that we are evolving, and we want to evolve, and we want our organizations to evolve. So I think that the issue is not how do we help prop somebody up if they're irrelevant and they're not attracting an audience, how do we help them become relevant again, how do we help art professionals understand where they fit in their community and what they have to offer that is unique and important and of value, so that they can build something that is meaningful and going to attract an audience again.

KELLY: Absolutely. Rory?

RORY: Well, related both to, as Tom calls it, the "repression" - I love that - and the decline in attendance rates globally, many organizations are finding ways to do more with less, which is a challenge, but it is also an opportunity. A number of the groups that Wallace works with directly are using really savvy methods to make the most of their marketing dollars, using customer segmentation models that are based on more than just demographics, but really understanding people's behavior and seeing how they can suit that behavior with helping people overcome practical barriers. But I think--you know, not to fall into the trap, as Tom advises us not to, which is to put our head in the sand and to find ways out--I think there is good news in the report as well about personal practice. There's good news about how people are self-organizing, how technology is making it possible for very loose organizations, people with lifelines to come together and celebrate creativity. We just recently, in New York City, had something called the New York City Day of Music, which had amateur and professional performers on dozens of street corners spontaneously, and it was just phenomenal. There are also the Annual Dance Parade and Drawing Date 2010, which is an on-line celebration of visual arts. So I think we will be seeing more of that, too, people using their time in higher quality ways to relate to one another using culture.

Food for Thought

KELLY: And it goes back to something that all three of you have said: that arts participation is alive and well, just different, in all corners of the country. Thank you all for sharing your perspectives and your ideas today. I want to thank our crew, Sunil, Tom, Rory and Vicki for being here and sharing such great food for thought.

I also want to bring this home to state arts agencies, to invite you all to think about the implications of this discussion for the things you do on a daily basis.

For instance, even if you don't have a special participation-building program or initiative in your state, how are you addressing participation in your other grant programs in the way that Vicki talked about?

How can you use some of your state arts agency “superpowers,” like your convening power or your leadership influence or communication networks, to boost arts participation? Can you make a difference through training, or do you have access to media markets that you could leverage for your folks?

What kinds of information are you gathering from grantees or from the public at large? What does the public value the most about having arts participation access in their communities, and can you communicate that to people who control your resources?

There's also a lot of talk among states right now about unincorporated arts groups or folks who are forming commercial rather than nonprofit enterprises. So what is your connection to those groups? Can you tap them in some way? Can you help them, or can you gain their help or expertise?

And certainly not least is arts education. Everybody here has echoed today how important this is. Every state arts agency is active in this area, but the education systems are huge and complex, and the gaps are sobering, as those of you who tuned into our June seminar [[The Nation's Report Card: Arts 2008](#)] heard. So how can you use your agency's resources, your money, expertise, or your networks in the most influential way today to make sure that you're growing the artists and audiences and donors and legislators of tomorrow?

Every state is different, and all agencies will have different ideas and answers to these questions. As always, NASAA is a clearinghouse for that information. So please keep us posted on your thoughts, and be sure to take advantage of the NASAA staff, our Web site, and our convenings to help you fine-tune your solutions for your state.

Food For Thought

National Assembly of
State Arts Agencies
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- **Grant-making:** How is participation addressed in our guidelines, criteria and application forms?
- **Non-grant support:** What else can we do? How can we use our influence and assets (convening power, training programs, networking, communications, etc.) to strengthen arts participation?
- **Information-gathering:** What participation questions are we asking on our forms and surveys? How can we help grantees provide reliable data?
- **Public expectations:** Do we know what our citizens value the most about arts participation? Can we convey those expectations to decision makers?
- **Relationships:** How should we relate to venues or groups that aren't nonprofits?
- **Arts education:** Where can our resources have the greatest impact?

Resources

To extend the learning and inspiration you can get from today's session, we'll be following up with an [e-mail message](#) to everyone who logged in today. It'll include contact info for all our presenters as well as information on their programs and links to some really fabulous models, and good research too.

That e-mail will also have links to some NASAA resources. As I mentioned at the beginning, arts participation has been a big theme at NASAA conferences, and we've looked at the participation issue from all different angles--its democratization, its intrinsic benefits, participation in rural areas, and the arts education connection. We'll include links to all of these session proceedings, so be sure to check them out.

Thank you once again for participating. We hope to see you all on one of our future Web seminars!

NASAA Resources National Assembly of State Arts Agencies
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- Engaging Art: The Next Great Transformation of America's Cultural Life (Steven Tepper)
- Engaging Art: What's the Public Sector Role? (Steven Tepper)
- Intrinsic Benefits: Understanding Transformative Arts Experiences (Alan Brown)
- Strengthening Rural Arts Participation (Montana Arts Council)
- Arts Learning: A Critical Factor in Arts Participation (RAND and The Wallace Foundation)

Resources National Assembly of State Arts Agencies
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FOLLOW UP E-MAIL

- Contact information
- Participation programs
- Links to research
- NASAA resources