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Making the Grade: Do art museums have an impact on student achievement within low socio-economic communities?

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Making the Grade:

Do art museums have an impact on student achievement within low socio-economic communities?

An Abstract of a Thesis in
Museum Studies

By

Alison Rebmann

Submitted in Partial Fulfillment
Of the Requirements for the Degree of

Master of Arts
December 2018

State University of New York
College at Buffalo
Department of History and Social Studies Education

Abstract

This thesis evaluates the connections between art museums across the country with their communities. With many of the country's museums located in city centers, there is a large population of children who live within the vicinity of art museums. Many of these children also come from low socio-economic backgrounds. They may not have access to the resources needed to gain access to art museums. This thesis examines what art museums are doing to ensure all community members can experience what they have to offer. Four main categories are examined in this research: (1) the price of entry to the museum, (2) the variety of bus, subway, and rail stops close to the museum, (3) the variety and cost of educational programming the museum offers, and (4) the type of funding and support received to facilitate access. By understanding what museums are doing to promote affordable connections we can understand what more needs to be done. In summation, are art museums doing enough in their cities to ensure the success of the people who need them most? Do art museums really make a difference?

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College at Buffalo
Department of History and Social Studies Education

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Introduction

The Albany Institute of Art and History was created in 1791 under the name of The Society for the Promotion of Agriculture, Arts and Manufactures (which was later shortened to The Society for the Promotion of the Arts), as one of the nation's first art and history museums. For over two hundred years this institution has brought art and local culture to those who visit. Likewise, the average museum goer may never have heard of the name Charles Willson Peale, yet he is partially responsible for the museum system Americans know and love today. His impressive collection of paintings and natural history artifacts led to the development of the Philadelphia Museum. The bone of a mastodon excavated by Peale sparked the desire for his entire collection to be accessible to all. Peale wanted his artifacts to be loved and enjoyed by every American.¹ Fast forward more than 200 years since the advent of the Philadelphia Museum, and a multitude of art museums have sprung up from the inspiration these two early examples offered to inquisitive Americans so long ago.

Specifically, there are more than 35,000 active museums of all types in the United States today.² It would be fruitless and unending, not to

¹ Robert Schofield. "The Science Education of an Enlightened Entrepreneur: Charles Willson Peale and His Philadelphia Museum, 1784-1827," in *American Studies*, 30 (2), 1989: 21-40.

² Institute of Museum and Library Services. 2014. "GOVERNMENT DOUBLES OFFICIAL ESTIMATE: THERE ARE 35,000 ACTIVE MUSEUMS IN THE U.S.," May 19. Accessed October 15, 2016. <https://www.ims.gov/news-events/news-releases/government-doubles-official-estimate-there-are-35000-active-museums-us>.

mention entirely impossible, to provide a broad scope of all museums in this country. The focus of this paper will be on art museums alone. The Institute of Museum and Library Services cites that art museums comprise 4.5 percent of the total museum population. However, it should be noted thirty-three percent of museums in the United States are unclassified or “general.”³ This narrow focus will provide a sharp insight into how art museums use their collection to educate the public. Additionally, the aim of this paper will be to identify the strengths and weaknesses of America’s art museums. To give more purpose to this research, the critical lens of poverty will be used to identify the real usefulness and accessibility of the museums in this study. The theme was selected because there is a proven link to student achievement within low socioeconomic status (SES) and the amount of exposure students have to the creative arts. The vast majority of the country’s art museums are located in large cities.⁴ Likewise, since the average poverty rate across large American cities hovers at a shocking 30.6 percent,⁵ art museums have the opportunity to have a large impact on children living in poverty in their exposure to the arts.

The aim of this paper is not simply to prove the correlation between exposure to the arts and student achievement later in life. Through the

³ (Institute of Museum and Library Services, 2014)

⁴ (Institute of Museum and Library Services, 2014)

⁵ U.S. Census Bureau. 2014. "Children Characteristics- 2010-2014 Community Survey." *American Fact Finder*. Accessed October 9, 2016. <http://factfinder.census.gov/faces/tableservices/jsf/pages/productview.xhtml?src=CF>.

course of in-depth investigations into some of the country's largest art museums residing within some of the country's poorest cities, the museums will earn a grade of their own. In summation, the questions to explore include the following: are art museums doing enough in their cities to ensure the success of the people who need them most? Do art museums really make a difference? Are they simply marble, glass, and steel shrines to the art inside, accessible to the cultural elite, or the open doors to the nation's most needy?

Literature Review

Why Art Matters

Before this paper explores just how successful various museums located around the United States actually are, it is of utmost important to understand the measure of success. Further, it is vital to comprehend why these indicators are important. This section will delve into the latter statement first.

The logical place to start is addressing the overall importance of art to all learners. *Americans for the Arts*, a group committed to “serve, advance, and lead the network of organizations and individuals who cultivate, promote, sustain, and support the arts in America,”⁶ commissioned a Harris Poll in 2005 to gain a better understanding of how the general public felt about student exposure to the arts. The poll included 3,000 American adults over the age of eighteen. Findings showed a strong importance placed on art. For example, 93 percent of those polled felt the arts are vital to a well-rounded education. 86 percent felt that art education helps improve student’s attitudes toward school. 83 percent “believe that arts education helps to teach children to communicate effectively with adults and peers.” Perhaps the most telling finding, 54 percent rated, “the importance of arts

⁶ Americans for the Arts, *About Us*, 2018. Accessed September 6, 2018. <https://www.americansforthearts.org/about-americans-for-the-arts>.

education a ten on a scale of one to ten,"⁷ (with ten representing the highest score.) With such strong feelings about art education from the general public, one assumes there must be an inherent statistical correlation between art and achievement. This next section will investigate the correlation between the student, art, and the classroom might not be as strong as one might hope.

With such an overwhelmingly favorable view of the arts as a whole on student impact, one must question if there is any evidence to back these views. The Standard Aptitude Test (SAT) is one of the most broadly used standardized measures to determine student readiness for college. Another study conducted in 2005 by The College Board (a not-for-profit created in 1900 to expand access to higher education and today administers the SAT and Advanced Placement Program), revealed a correlation between SAT scores and student exposure to art classes during their high school years. Students who enrolled in a half a year of art or less averaged a combined score of 987 out of a perfect 1600 between Math and Verbal. Students who enrolled in four or more years of art earned a total score of 1,074.⁸ Certainly, there are most likely multiple contributing factors leading to the 87 point swing. It is possible students who choose to take multiple art classes are also choosing to enroll in multiple classes of other subjects as

⁷ Sandra S. Rupert, "Critical Evidence: How the Arts Benefit Student Achievement," 2006. National Assembly of Arts Agencies.

⁸ (Rupert, 2006, 9)

well. This is one of several studies devoted to the topic of art exposure and achievement.

One such study titled "Time in the Arts and Physicals Education and School Achievement," conducted across the state of Virginia in 2000, sought to evaluate the shift away from the subjects of art, music, and physical education in K-5 schools and its impact on student achievement. The study notes the motive for the research was driven by the shift toward standardized tests in elementary schools in Virginia. In this study, a total of 547 surveys from across the state of Virginia were returned and the data collected. While roughly 80 percent of principals stated they allocated some amount of time to art and music, the data reflected that time amounted to about one hour per week. Only 5.3 percent of principals allocated more than one hour to art classes per week. Across all surveys, an average of 44 minutes was allocated to art per week.⁹ While the study admits there was not an overwhelmingly strong correlation between the amount of time spent in art class and their scores in standardized tests, the correlation was there.

However, the statistical trend was generally found to be positive, suggesting that students in schools who have art, music, and physical education taught by specialists certainly may actually do better on standardized tests.¹⁰

Aside from the academic influences that art may have on subjects, a 1999 study in the Netherlands revealed connections between secondary art

⁹ Jesse Wilkins, George Graham, Suzanne Parker, Sarah Westfall, Robert Fraser, and Mark Tembo. "Time in the Arts and Physical Education and School Achievement." *Journal of Curriculum Studies* 35, no. 6 (2003): 721-734.

¹⁰ (Wilkins, et al., 2003, 731)

classes and participation in high culture.¹¹ The study found students who chose to take art classes in secondary school were more likely to participate in and attend cultural events centered around museums. Lacking proof of similar correlations in the United States, this study suggests it is a valuable approach to follow in America.

Composition of Low Socioeconomic Status and Poor Children

What makes a child have low socioeconomic status? Who is a low SES child? Where do they live? What do they look like? These are questions which can be quite generalizing; however, there are specific trends pointing the general make-up of a low SES child. This next section seeks not only to clarify the differences between low SES and poor, but also to help to put a face on the typical low SES and poor child in the United States.

For this research both terms “low SES” and “poor” will be used based on which marker different researchers choose to focus on. According to the National Center for Children in Poverty, founded in 1989 as a nonpartisan public interest research organization, a low SES child is a child living in a household making less than half of the federal poverty threshold.¹² Meaning, as of 2015, if the household brings in less than \$48,072 for a

¹¹ Folkert Haanstra, "Dutch Studies of the Effects of Arts Education Programs on School Success." *Studies in Art Education* 42, no. 1 (2000): 20-35.

¹²National Center for Children in Poverty, *United States Demographic for Low-Income Children*. 2015. Accessed September 6, 2018. http://www.nccp.org/profiles/US_profile_6.html

family of four with two children, they are considered to be low SES.¹³ Forty-three percent of all children in the United States fall in the low SES category.¹⁴ This compares to twenty-one percent of children in the United States who are listed as poor. For a family of four, the poverty threshold is \$24,036.¹⁵

Forty-five percent of low-income children are under the age of six.¹⁶ Of all low income children, fifteen percent of these children do not have an employed parent and eighty-three percent have a parent with less than a high school education. Additionally, fifty-three percent of low-income children live in unmarried parent families. Five percent of low-income children are living in families with no parent present at all.¹⁷

Ethnicity and residency begin to paint the clearer picture of who a low-income child is. Fifty-two percent of low-income children have immigrant parents and nineteen percent of all low-income children have moved within the last twelve months, with only thirty-five percent of parents owning a home. Sixty-three percent of all black children live in low-income families. Hispanics and Native Americans both have low-income rates of sixty-one percent. The percentages of Whites and Asians living with low-income is

¹³ (National Center for Children in Poverty, 2015)

¹⁴ (National Center for Children in Poverty, 2015)

¹⁵ National Center for Children in Poverty, *United States Demographic for Poor Children*. 2015. Accessed September 6, 2018. http://www.nccp.org/profiles/US_profile_7.html.

¹⁶ (National Center for Children in Poverty, 2015)

¹⁷ (National Center for Children in Poverty, 2015)

nearly halved from their counterparts coming in at thirty percent and twenty-nine percent, respectively.¹⁸

Of the twenty-one percent of children who are labeled poor, thirty percent of poor children do not have an employed parent. Sixty-five percent of parents are unmarried and fifty-three percent of parents have less than a high school education. Six percent of all poor children have no parent presence. Twenty-five percent of poor children have immigrant parents (a significant drop from low-income parents) and only twenty-five percent of parents own their home.¹⁹

Similar trends follow race and poverty with thirty-six percent of black children labeled as poor, thirty-three and thirty percent respectively of Native American and Hispanic children are poor, and twelve percent of both white and Asian children are labeled poor.²⁰

Disadvantages of Low SES Students

The focus of this study is to turn toward a specific group of people and determine how art impacts their life. It has been shown that children who are raised in poverty, or have a low SES face larger setbacks in their academic career than their wealthier counterparts. According to research conducted by Helen Ladd, a professor of economics at Duke University,

¹⁸ (National Center for Children in Poverty, 2015)

¹⁹ (National Center for Children in Poverty, 2015)

²⁰ (National Center for Children in Poverty, 2015)

income-based achievement gaps appear to be large. For measure, there is .50 standard deviation gap in 2000 in Ladd's study which compares the correlation of race to achievement and income to achievement. She writes, "the achievement gap between high and low-income families is now far larger than the gap between black and white children."²¹ Ladd's research especially holds when comparing SES and student Math scores. Students with an ESCS (the international measure of economic, social, and cultural status) in the fifth percentile across all countries included in the study scored an average of 350. The mean score across all test takers was 500 and students with an ESCS in the 95th percentile scored an average of 660, significantly higher than the 350 of the first group. When the United States is compared to the twelve other countries (Australia, Belgium, Canada, Estonia, Finland, Iceland, Japan, Korea, Netherlands, New Zealand, Norway, Poland, and Switzerland) in the study, the results are even bleaker. According to an international measure of poverty, which measures poverty as one who lives more than one standard deviation below the mean, one in five children in the U.S. are living in poverty. To contrast, the ratio is 1 in 25 in Finland, 1 in 9 in the Netherlands, and 1 in 7 in Canada. Ladd sums up this study by stating, "The largest shortfalls in performance among U.S. students are concentrated among those with relatively low ESCS. These

²¹ Helen Ladd, "Presidential Address: Education and Poverty: Confronting the Evidence," *Journal of Policy Analysis and Management*, 2012: 205.

shortfalls suggest there is room for the United States to do better by its disadvantaged students.”²²

Ladd goes on to explain several possibilities why there is a lag in educational success in impoverished households. Limited access to quality pre-schools and participation in after-school and summer activities outside of the school day are some of the most noted reasons explaining this gap. Ladd argues that children coming from higher income families are more likely to invest in programs that will lead to improving educational outcomes.²³

When Art and Low-SES Come Together

Children living within low socio-economic communities have significant barriers which prohibit them from fully connecting to art. During a study focusing on a group of eleven at-risk students (at-risk pertains not only to SES status, but a failure to integrate into the school community in this instance), it was revealed this group of children have difficulty associating art as anything besides something which occurs by chance. Professors at East Carolina University Sibyl O’Thearling and Cynthia Anne Brickly-Green examined how at-risk students viewed art. Compared to college students, 46 percent of the at-risk students associated art with an object or content. On the other hand, 74 percent of general college students

²² (Ladd, 2012, 210)

²³ (Ladd, 2012, 211)

felt art was an expression of self.²⁴ This is telling because it suggests the at-risk group has a difficult time conceptualizing all the possibilities of what art can be. To further reason why this may be, the authors noted another telling occurrence. The authors noted many of these students have very limited vocabulary. During a presentation about the Sistine Chapel, students also eagerly asked questions about the stories behind the paintings. They had never heard any of the bible stories that inspired Michelangelo.²⁵

Focusing on vocabulary, Kristin Burger and Ellen Winner studied the correlation between vocabulary and art exposure. Burger is a researcher with unknown affiliation and Winner is a researcher in the psychology department at Boston College. The authors studied the effectiveness of programs that teach reading through the arts. Burger and Winner pulled hundreds of research studies conducted within the past forty years and organized and dissected the data to determine whether art integration positively impacted reading scores. In the second focus group 277 studies were analyzed. This analysis revealed, "a positive, moderately-sized relationship between reading improvement and integrated arts-reading form of instruction. As an entry point to reading, art projects may be effective."²⁶

²⁴ Sybil O'Thearling, and Cynthia Ann Brickley-Green, "Art Education and At-Risk Youth: Enabling Factors of Visual Expression." *Visual Arts Research* 22 (1), 1996: 20-25.

²⁵ (O'Thearling and Brickley-Green, 1996)

²⁶Kristin Burger and Ellen Winner, "Instruction in Visual Art: Can it help Children Learn to Read?" *The Journal of Aesthetic Education* 34 (3/4), 2000: 277-293.

Through their own independent research, educator Cathy Olson²⁷ and education professor at California State University Eric Engdahl both discovered a link between students' participation in an arts-rich curriculum and their commitment and involvement to the communities in which they belong. When exposed to consistent arts enrichment, low SES students in particular have lower dropout rates, higher standardized test scores, and a higher self-concept, in addition to possessing a stronger attitude towards volunteerism and community service.²⁸

Research has shown exposure to arts education at a much earlier age than when students reach secondary level can be quite vital to their achieving a college education. Specifically, data has shown students who come from a low SES background tend to be quite positively affected by arts enrichment programs. In a study conducted by Eleanor Brown and Kacey Sax who tracked students at the pre-school level, it was discovered that arts enrichment may promote social-economic readiness to learn for students from low SES families.²⁹ The subjects of the research attended the Kaleidoscope program at the Settlement Music School in Philadelphia. This program was the research target because it uses music, dance, and visual arts classes daily to prepare low-SES students for school. Researchers

²⁷ Cathy Olsen, "Do the Arts Make at-risk Students Better Citizens? An NEA sponsored study of four longitudinal databases suggests that arts can do more than just raise test scores." *Teaching Music* 20 (2), 2012: 20.

²⁸ Eric Engdahl, "The East Bay Center for the Performing Arts: a model for community-based multicultural arts education." *Multicultural Education* 19 (2), 2012: 43-48.

²⁹ E. Brown, "Arts Enrichment and Preschool Emotions for Low-income Children at Risk." *Early Childhood Research Quarterly* 28 (2), 2013: 337-346.

tracked the rate of positive and negative emotions students displayed during the school day compared to a nearby control school. Participants in the Kaleidoscope program showed higher signs of emotional readiness for school compared to the control.

Another report from the NEA followed four different studies tracking the arts involvement of students in low-SES communities and found, "71 percent of "low-SES students" who were heavily involved in the arts attended "some sort of college" after graduating from high school, and 39 percent attended a four-year college. In contrast, for those who had little or no involvement with the arts, 48 percent attended college of any type, and only 17 percent attended a four-year college."³⁰

Leslie Fanelli (a performance artist and educator) and Nina Mermey Klippel (a registered art therapist) led an interesting research project with New York City students studying how exposure to art activities impacted their experiences. Klippel's main focus was on, "helping these often-deprived children to develop self-esteem, which, of course, is fundamental to cognitive as well as psychological development."³¹ Through their program, which at the end would culminate in a theatrical performance, children were able to experience various kinds of dancing, painting, and clay modeling. The study followed one student, Farrell, very closely. He is described as

³⁰ Cathy Olsen, "Do the Arts Make at-risk Students Better Citizens? An NEA sponsored study of four longitudinal daabases suggests that arts can do more than just raise test scores." *Teaching Music* 20 (2), 2012: 20.

³¹ Leslie Fanelli and Nina Klippel. "Reaching Inner-City Youngsters Through the Arts." *Art Education* 54 (5), 2001: 39.

being an extremely hyperactive boy. The researchers, at the beginning of the experience, didn't know if he would participate in the day's experience or be bouncing off the walls. "At the outset, he was often silent and sullen in demeanor. Yet over time, his art and his interaction with us revealed a different child."³² In addition to art creating, children also had opportunities to speak about their art. They were able to feel a sense of validation from having an adult listen to why they created something. As the lessons progressed, Farrell began showing signs of compassion, thoughtfulness, and moments of complete calm. Farrell began to take his time with his artwork. He also offered to help a fellow classmate rehearse his lines for the culmination of the research, a play.

The authors note Farrell's success story is not unique in this research. Fanelli and Klippel noted the following, "Through the power of the arts, we saw how students gained a heightened sense of self and their abilities...Their imaginations were opened. Each individual was consistently respected and made to feel important—as part of a group and as a solo artist. They came away with a positive mirror of themselves."³³ This evidence was evaluated by observation through the course of the project of the overall improvement in student behavior. The authors suggest their group of inner city students used the arts as a gateway to grow as human beings. They also suggest the program was able to promote their "self-esteem, self-knowledge, and

³² (Fanelli and Klippel, 2001, 41)

³³ (Fanelli and Klippel, 2001, 43)

trust.”³⁴ While these qualities cannot be measured on a standardized test, and self-esteem is not quantified in college attendance rates, these qualities are no less important to the development of their well-being.

Decline in Public School Art Education in the United States

The previous sections stated why that arts are critical to the development of not only a society, but also the cognitive development in children. This brief section highlights the decline of art education programming in the United States. This decline reflects an increased burden on art museums to expose children to art and provide age-appropriate programming.

A 2012 study titled “Arts Education in Public Elementary and Secondary Schools,” conducted by the Department of Education cited a decline in elementary schools offering visual art education programming. In the 1999-2000 school year, 87 percent of schools surveyed reported having visual arts programming. In the 2009-2010 school year that figure dropped to 83 percent. Secondary schools fared slightly better with a drop from 93 to 89 percent in the same school years.³⁵ The stratification of those numbers becomes more interesting when the percent of students receiving free or reduced cost lunch factored in. In the 2009-2010 school year,

³⁴ (Fanelli and Klippel, 2001, 43)

³⁵ Basmat Parsad and Maura Spiegelman, *Arts Education in Elementary and Secondary Schools 1999-2000 and 2009-2010*. U.S. Department of Education, Washington, D.C.: National Center for Education Statistics, 2012.

districts with 75 percent or more students receiving free or reduced lunch, only 80 percent offered elementary or secondary visual arts programs. Further, only 29 percent of all elementary schools offered collaborations with art museums.³⁶

A report compiled by Americans for the Arts, referenced a 2012 study titled "Learning Less" conducted by the Farkas Duffett Research Group. In the study, 51 percent of visual arts educators said they felt their instructional time and resources were being edged out in favor of math and language arts classes.³⁷ In another 2012 study conducted by the Department of Education, 17 percent of elementary schools do not offer access to visual arts education.³⁸

The most shocking numbers, however, are from a 2008 survey conducted by the National Endowment for the Arts. In their "Survey of Public Participation in the Arts," access to arts education was tracked from 1982-2008 based on race. White populations stayed consistent with 59 percent of 18- to 24-year-olds receiving arts education during their childhood. In the African American community, the numbers plummeted from a high of 51 percent in 1982 to 26 percent in 2008. Hispanics had equally disastrous numbers coming in at 47 percent and falling to 28

³⁶ (Parsad and Spiegelman, 2012)

³⁷ Americans for the Arts and Vans Corporate Culture, *Arts Education Navigator: Facts and Figures*. Navigator, Washington, D.C.: Americans for the Arts, 2013. Accessed September 9, 2018. https://www.americansforthearts.org/sites/default/files/pdf/2014/by_program/networks_and_councils/arts_ed_network/navigator_series/AFTA_Navigator_Facts-and-Figures.pdf.

³⁸ (Americans for the Arts and Vans Corporate Culture, 2013)

percent.³⁹ This last set of data is perhaps the most telling indicator that more needs to be done to reach minority children with arts enrichment outside of the school day.

Children and Museums

An easy place to gain exposure to the art world outside of an art classroom would be an art museum. Museums in general are cultural institutions for the cities in which they reside. Research shows, however, that museums receive mixed reviews from their smallest visitors. Research conducted by Nina Jensen, the director of Museum Education at Bank Street College in New York, investigated how inner city children perceived their museum experiences. During her research with a class of nine- and ten-year old students attending an Upper West Side school she discovered exactly how these students felt about museums. Through thirty private entrance and exit interviews, Jensen was able to collect her data. Twenty-two of the thirty students said they enjoyed visiting at least one type of museum. When given a spatial diagram or a sliding scale where the closer to the describing characteristic students placed a word like school, games, reading, etc. the more they identified with that descriptor; students had to place a word that described if they felt museums were a place for learning, non-learning, fun, or boring. All students thought museums were a place for

³⁹ National Endowment for the Arts, *2008 Survey of Public Participation in the Arts*. Survey, Washington, D.C.: National Endowment for the Arts. 2009. <https://www.arts.gov/sites/default/files/2008-SPPA.pdf>. Accessed September 9, 2018.

fun. When it came to the decision of whether or not museums were fun, the class of thirty was split down the middle with about half thinking they were fun and half thinking they were boring. One student felt, "museums are a more interesting place to learn than school."⁴⁰ Work isn't required in a museum like it is in a school. Another student referenced art museums directly. The student felt the Guggenheim was less interesting and more boring because it had too much of the same type of art. In contrast, The Metropolitan Museum of Art was perceived as more fun because, "it had other things," besides just art.⁴¹

Another girl named Rosali, age not provided, was able to recall vividly how she enjoyed seeing the paintings of Claude Monet so much that she wanted to run to the room the exhibit was in. Jensen summarized her results as follows, "Variety and opportunities for active participation seemed to be key ingredients for a museum to be considered fun. This finding is consistent with the literature on playgrounds as well as Lynch's findings on aspects of urban environments important to children."⁴²

Jensen's findings are important and very telling because they help explain how children evaluate museums. In addition to students feeling museums are a place where learning takes place, the majority of children

⁴⁰ Nina Jensen, "Children's Perceptions of Their Museum Experiences: A Contextual Perspective." *Children's Environments* 11 (4), 1994: 308.

⁴¹ (Jensen, 1994, 311)

⁴² (Jensen, 1994, 317)

also believe museums can be a place where they can have fun. It was also insightful that a few of the students even mentioned art museums specifically when they recall the “fun museums” they had visited. If children have fun and know they can learn when they do go to an art museum, then museums just have to make sure children keep wanting to come back.

Quantitative researcher Stefanie Downey, program coordinator of *Learning Through Art* (Guggenheim’s Artist residency program), freelance museum educator and writer Jackie Delamatre, and quantitative researcher Johanna Jones conducted a study to measure the impact that education and museum partnership at the Guggenheim had on the students that participated. Out of the low income schools that participated in the research program, the results of the treatment group and the control group varied greatly. The students who participated in the treatment study, “scored higher than control group students on five of the six literacy characteristics for their responses to the work of art and the text, thus demonstrating transfer of knowledge.”⁴³ The authors noted there were specific reasons the program was successful in boosting literacy skills. They found there was strong program management, appropriate teaching strategies, and strong program structure.⁴⁴ Therefore, museums cannot rely solely on having visitor-led activities such as art carts and open studios. In order to create

⁴³ Stephanie Downey, Jackie Delamatre, and Johanna Jones, "Measuring the Impact of Museum-School Programs: Findings and Implications for Practice." *The Journal of Museum Education* 32 (2), 2007: 175-187.

⁴⁴ (Downey, Delamatre and Jones, 2007, 179)

an environment which promotes learning, more structured educator-led workshops and activities are most beneficial.

It is interesting to note none of the research and studies conducted in this review are from museum educators themselves. Nina Jensen is the director of a Museum Education program and Stephanie Downey is a Program Coordinator for the artist residency program at Guggenheim. However, this is as close to actively working in the field of museum education that any of the researchers have. With the exception of an Art Therapist and two national arts organizations, the remaining sources come from educators and professors from schools, colleges, and universities across the country.

Low-SES and Museum Attendance

This section aims to clarify why low-SES populations typically do not visit art museums. It is easy to rationalize low museum attendance from low-SES communities by simply stating these populations lack the monetary funds required to visit. However, research has reflected that money may not be the sole reason people from low-SES backgrounds do not attend museums and other cultural institutions. A study titled, "When the Going Gets Tough," conducted by the National Endowment for the Arts revealed forty-three percent of people in the lowest income quartile who did not attend any cultural event said it was due to cost. Additionally, nearly half of

the people who stated they did not attend a museum in the past year because “they couldn’t find the time.”⁴⁵ Specifically, thirty-one percent of low SES individuals cited time as the factor in attendance. However:

According to a longitudinal study of time-use data by Almudena Sevilla, Jose I. Gimenez-Nadal, and Jonathan Gershuny, discretionary time has increased for all Americans over the last fifty years, and while hours of leisure time were once fairly equal across education levels, low-SES people have since enjoyed dramatic gains. By their estimation, low-SES men with at most a high school education have gained an hour more than their college-educated peers during that time; the corresponding differential for women is 3.4 hours.⁴⁶

So, if time is not the actual issue and cost is the issue, simply make the cultural event or museum attendance free, right? Research from “When the Going Gets Tough” suggest there is more in play. “44 percent of adults in the lowest income quartile said the exhibit or performance was too difficult to get to....In contrast, only 24 percent of those in the highest income quartile mentioned this issue.”⁴⁷ Lack of reliable transportation and events or museums located far from bus and subway routes play a role in attendance from low-SES people.

To conclude, cost is not the only factor to determine attendance. Museums must acknowledge that neutralizing price for low-SES people may not be a cure-all for their attendance. Museums must be able to reach visitors with reliable transportation and even consider placing events right

⁴⁵ Createquity. *Why Don't They Come?* May 6, 2015. Accessed September 6, 2018. <http://createquity.com/2015/05/why-dont-they-come/>.

⁴⁶ (Createquity, 2015)

⁴⁷ (Createquity, 2015)

within the low-SES community. Even so, it appears there is a psychological barrier of perceived time within the low SES community.

Historical Context: Museums and the Inner Cities

The notion of museums having the ability to impact local communities is not necessarily a new one. Research has been dating as far back as the 1960s and 1970s in America detailing the success of museums integrating and reaching out into the communities in which they reside. In 1968, the Smithsonian was featured in an article by author Bryce Nelson titled, "Innovative Leadership Carries New Programs to the Inner City." Within the article Nelson notes the importance of the museum. Functioning under the leadership of ornithologist S. Dillon Ripley, the Smithsonian museums were seeking to expand their programming into the community. Ripley believed:

That museums have a 'pre-literate' function which, in many ways, is more important educationally than the written word. He thinks museums have much to offer both the affluent and the poor, but he believes that the poorer backgrounds often feel hostile to the idea of getting dressed up and coming to the museum.⁴⁸

With Ripley's leadership the Smithsonian opened The Anacostia Neighborhood Museum in September of 1967 in an effort to reach out to the struggling Washington community. The museum admission was free, there

⁴⁸ Bryce Nelson, "Smithsonian: Innovative Leadership Carries New Programs to the Inner Cities." *Science, New Series* 161 (3836), 1968: 30-32.

was no security, and visitors were free to handle museum objects.⁴⁹ Two of the museum's major exhibits centering around "Negro history" and Africa attracted a large amount of attention from not only the residents, but also the local schools which, in turn, devoted greater attention to these subjects in class.⁵⁰

To further the outreach to the community, the museum encourages residents to help run daily operations. In addition to employing local boys during the construction phase, a twenty-member youth council was also established. Member Joyce Washington described the museum as, "a home away from home." She described the museum as, "not like hitting the books; it's educational, but it's fun."⁵¹ Through creating exhibits reflective of the cultural roots of the community members and empowering those community members through internships and employment, The Anacostia Museum, Ripley believed, would serve as a model to other large cities. His hope was to inspire other communities around their country to invest in their local residents.⁵²

In 1971, Michael W. Robbins, editor for *Museum News*, reflected on the overall attitude the people living around museums like the Brooklyn Children's Museum had about museum attendance. The conclusions drawn from a three-day conference sponsored by the New York City Department of

⁴⁹ (Nelson, 1968, 30)

⁵⁰ (Nelson, 1968, 31)

⁵¹ (Nelson, 1968, 31)

⁵² (Nelson, 1968, 31)

Parks, Recreation, and Cultural Affairs were the majority of ethnic minorities living in the vicinity of museums feel no connection to them. In short, the inner city residents don't relate to the museums.⁵³

Later in 1979, author J.W.A. Thompson, a museum director, also noted the importance of museums to reach out to their local communities. Thompson noted a shift in the purpose of the local museum. No longer was the museum a mark of civic pride, but now to transform local communities. He states, "With the realization that cities have particular problems, economic, environmental and social, the government has, since 1968, in addition to a rate support grant, provided funds under Urban Aid Program in an effort to lessen the worst effects of change."⁵⁴ Meaning, Thompson realized the museums must do more to impact their struggling communities. Thompson suggested using museums as a resource to build up and support their local communities instead of the museum being viewed and functioning as an old and dated institution.⁵⁵

To support his plea to other professionals in the museum field, Thompson cited the 1970 *East Comes West* exhibit held as part of the Bradford Festival as a successful initiative, "of people actively working in the education of ethnic minorities in the city."⁵⁶ The goal of the exhibit was to

⁵³ Michael W. Robbins, "The Neighborhood and the Museum." *Curator* 14 (1), 1971. 63-68.

⁵⁴ J.W.A. Thompson, "Museums and the Local Community." *Newsletter (Museum Ethnographers Group)* (8), 1979: 37-40.

⁵⁵ (Thompson, 1979, 37)

⁵⁶ (Thompson, 1979, 38)

help the local community of West Yorkshire understand cultural traditions of newly immigrated residents from India and Pakistan. The local art gallery collaborated with newly immigrated members of the community as well as established residents. Thompson noted the success the exhibition achieved when the art gallery collaborated with the local community:

The important feature was that the exhibition had not been an end in itself. Newly arrived immigrants to the city were brought to the exhibition and it was noticeable that the Muslim women closely identified with the exhibition and visited it time and time again gradually losing their inhibition and customary reticence to visiting the museum.⁵⁷

These early examples of museums redefining their role and infusing themselves into the community and vice versa are promising glimpses into what museums could accomplish in today's society. However, the question remains, has progress been made in the last fifty years? Do art museums fully immerse themselves into the struggling communities so many of them reside within?

Current evidence suggests art museums have continued to carry the proverbial torch and look for ways to draw connections to their low income neighbors. In the early 1990s the Chicago Art Institute, which will be featured later, incorporated the concept of empowering the local community members similarly to the way the Smithsonian sought to in the sixties. "Art Facts: Drawing Talent from the Inner City" highlights students participating

⁵⁷ (Thompson, 1979, 38)

in arts classes through the assistance of The Marwen Foundation. Teachers were sent into the Chicago community and offered free arts classes with more advanced students taking classes at the Marwen campus. All classes and materials were free. At the culmination of a lesson students could view their work on display at the Chicago Art Institute.⁵⁸

In a contemporary example, Atlanta's High Museum of Art, which will also be featured later, took the initiative to reach out to the city's urban youth through sneakers in 2016. "The Rise of Sneaker Culture" exhibit (organized by the Bata Shoe Museum in 2013) at the High sought to target Atlanta's teens. The traveling exhibit featured sneakers by brands like Nike and included collaborations with basketball legends like Michael Jordan and LeBron James. The collection also included shoes belonging to the boxer Muhammad Ali and track star Jesse Owens. Shoes created through collaborations with Rihanna, Kid Cudi, and De La Soul were also featured.⁵⁹ Eighteen-year-old Christian Harris stated, "Sports play a huge role in influencing urban society. Many kids at my school look up to basketball players because they come from similar circumstances but still find success...

⁵⁸ Susan Telingator, "Art Facts: Drawing Talent from the Inner City." *Arts and Culture*, April 12, 1990.

<https://www.chicagoreader.com/chicago/art-facts-drawing-talent-from-the-inner-city/Content?oid=875483>.

⁵⁹ Alimah Dawkins, "Atlanta's Inner City Teens Need to See the High's "Sneaker Culture" *VOX ATL*, June 16, 2016. <http://voxatl.com/see-high-museum-sneaker-culture/>. Accessed September 8, 2018.

I'm very interested to see why shoes are so big now and I look forward to the exhibit."⁶⁰

The overall success of art museums accessing and engaging low SES children with exhibits about popular culture is an idea that will be further explored in a moment. It is critical to note here, however, anecdotal evidence of the history of community outreach and how it has impacted the way today's art museums operate.

⁶⁰ (Dawkins, 2016)

Research Methodology

The topic for my research came to be after considerable personal reflection on my own museum experiences. For background, I come from a middle-class family from a middle-class town about twenty miles outside of Buffalo, New York. Living some distance from a major city, I attribute the bulk of my childhood memories that pertain to visiting art museums, specifically the Albright-Knox Art Gallery, have been from school trips. The memories consist of being loaded on the school bus, taking a tour with a museum docent, feeling too scared of talking in a museum to ask any questions, filling out an exit survey, and boarding on the busses to go back home. The memory is essentially the same from my earliest elementary encounters through my high school experiences, with the exception of one. My art teacher had a working artist teach a Chuck Close grid portrait lesson to our advanced art class. At the conclusion, our work was hung on display at the Albright-Knox down some distant and deserted hallway dedicated to student work called the Education Corridor. Although the average museum visitor would never see my work unless they were actively looking for the student section, I felt empowered. It seems almost silly to say, but this one encounter having my artwork on display in a major art museum and feeling as though my art was important convinced me to apply to art school and become an art educator.

I was lucky enough to be born into a family with positive role models, a family who did not struggle financially. I never lived in fear of the neighborhood I grew up in. I never experienced the fear of not knowing what I was going to eat that day. My parents and teachers were constantly being the positive influences I needed at a time when I needed to decide what I wanted to be when I grew up. It wasn't enough, however, because it wasn't until I saw my art hanging in some hallway in an art museum that I truly felt like I had a plan for my future.

Reflecting on this one small encounter with an institution that often seems larger than life to a child made me think about how these institutions affect other children who were not born under "favorable" conditions like I was. Although the Albright-Knox provided the opportunity for student art to be exhibited in the museum, the Albright-Knox did not seek me out. My teacher reached out to the Albright-Knox. I decided I wanted to know if art museums did reach out to their communities that struggle financially and provide them with opportunities for arts enrichment. I know what kind of impact the one encounter had on me; but what could happen for a low-SES child who had MANY encounters? How could their life be impacted? I chose to focus on overall museum accessibility because low-SES children have financial and transportation limitations I never had growing up. I wanted to know what art museums across the country were doing to make themselves accessible to some of the most vulnerable children in our country.

The research for this study was conducted in three separate parts. The first portion of data collection was to select fourteen art museums. Museums were selected based on their geographic location. It is important not to focus on a specific area of the country; but rather attempt to take a snapshot of what is happening across the country. The second requirement was the museums selected needed to be located within a sizable city. The rationale being: the closer a museum is to a large city, the larger the programs; and, therefore, greater exposure to the low-SES community targeted in this study.

Once museums and cities were selected, statistical data regarding poverty rates and low-SES communities was gathered. Specifically, it was important to collect information on childhood poverty as it is the lens used to examine the individual museums.

Museum research was conducted two-fold. First, museum websites were used to gather the majority of the information regarding museum location and accessibility, admission fees, programming, classes, and overall visitor opportunity. The focus of the research was to examine the overall accessibility of museum entry and programming to children in low-SES communities. The second part of the research was conducted through staff interviews at the museum. Museum staff was contacted via email with a series of questions pertaining to any statistical data they kept on visitors, programs, fees, scholarships, etc.

Each of the fourteen institutions was given the opportunity to complete the eight question survey. Emails were sent out to each of the Education or Outreach Department contacts listed on museum websites. After rounds of follow-up emails, no surveys were returned. Phone numbers were then pulled from staff directories and messages were left for each museum Education or Outreach Department. From those phone calls only three institutions in turn reached out and offered their assistance. Those completed surveys are included in Appendix 1-3 and will be referenced in the research summary below. In compliance with research practices, names of respondents will be blacked out and only their title and museum affiliation will be accessible.

Research

Albright-Knox Art Gallery

The best place to start the journey across America's cities is right at home in Buffalo, New York. According to 2014 data collected from the U.S. Census Bureau, 47.8 percent of Buffalo children are living below the poverty line.⁶¹ Nearly half of all school-age children live below the poverty line. The Albright-Knox Art Gallery is the largest art museum located within the northern part of the city. There is a metro stop directly in front of the museum which makes it easy for students and families without a vehicle to gain access to the gallery. Admission to the museum falls down the middle of admission rates coming in at twelve dollars for adults, students age thirteen and older are eight dollars, children age six through twelve are five dollars, and children under age six are free. It should also be noted that all Erie County public school students gain free admission during July and August, better known as summer vacation. Additionally, the admission fee is waived on the "First Friday" of each month. The event is sponsored by M&T Bank. There is also a reduced fee of 5 dollars for the entire family on the second Sunday of each month.⁶²

⁶¹ U.S. Census Bureau, "Children Characteristics- 2010-2014 Community Survey." American Fact Finder. 2014. <http://factfinder.census.gov/faces/tableservices/jsf/pages/productview.xhtml?src=CF>. Accessed October 9, 2016.

⁶² Albright-Knox Art Gallery, *Education*. 2016. <https://www.albrightknox.org/education/>. Accessed September 2, 2016.

Albright-Knox's programming is relatively diverse, offering options for families, school-aged children, and teens. The "Picasso and Story" workshop marketed for families has a story and craft format and charges ten dollars per child. The fee includes the activity and entrance for the child only. The adult accompanying the child has to pay a separate admission, but does not have to pay for the activity. The "AK Teens" program markets to teens looking to deepen their understanding of the art world by giving them behind-the-scenes experiences. Their "Building a Portfolio" art class is a two-week intensive course designed to prepare student portfolios for college applications. The fee attached to this class is \$175. It should be noted the museum offers a scholarship to students in need of tuition assistance. Students may take one session of classes free of charge. Additionally, the scholarship may be renewed, based on availability. The scholarship opportunity may also be applied to classes for children aged six through twelve. Both classes marketed to this group charge a hundred dollars.⁶³

Overall, accessibility to the museum is good. With the museum falling directly on the metro route, one can reach the museum with relative ease. However, it should be noted that the bus stop was not mentioned on the museum website. One area of disappointment is the admission fee to the museum. While prices are by no means outrageous, even twenty dollars is a large sum of money when resources are scarce. Additionally, programs

⁶³ (Albright-Knox Art Gallery, 2016)

designed for the smallest of learners require additional fees. While scholarship opportunities are available, they may only be renewed based on availability.

Los Angeles County Museum of Art

On the opposite end of the country rests the Los Angeles County Museum of Art. Childhood poverty rates are at a lower rate than that of Buffalo, coming in at 32 percent in Los Angeles as of 2014. Five percent of California's children are living in deep poverty, which means they have less than half the resources they need to make ends meet.⁶⁴ Adult membership to the museum is fifteen dollars and children age seventeen and younger have free access to the galleries. However, the museum offers a special membership called "Arts for NexGen LACMA" where the museum offers free youth membership that also allows one adult into the museum for free as well. Not only do children have the opportunity to go to the museum for free, but they also don't have to worry about the safety issues that can ensue with traveling alone. The museum's website boasts that there are five different bus and subway routes that stop within half a block of the museum.⁶⁵ Regardless of where visitors live in the city, there is easy travel access for families without vehicles.

⁶⁴ (U.S. Census Bureau, 2014)

⁶⁵ Los Angeles County Museum of Art, LACMA. 2016. <http://www.lacma.org>. Accessed September 2, 2016.

The museum has a children's gallery open to visitors six days a week where little ones can paint, read, and enjoy the museum in their own way, free of charge. Additionally, story time in the galleries is also free and open to the public; there is no need to be a paying visitor to the gallery in order to partake. There are several class options for school-aged students and teens. Prices are just that; pricey. The cost for most classes are in the one hundred all the way to the two hundred range if you happen to be a teen interested in taking a printmaking class. However, there is tuition assistance available for classes.⁶⁶

The community outreach workshops offered by LACMA's education department are their most impressive programs. For example, residents of North Hollywood need only travel to their local library to obtain their art fix. Workshops cover topics such as music in art, and subjects ranging from ancient ceramics all the way to Roy Lichtenstein and Pop Art. Workshops are scattered over several libraries within North Hollywood. The poverty rate in the poorest part of North Hollywood rests at a much higher 37.5 percent compared to the rest of the Los Angeles population.⁶⁷ The most needy children have absolutely free access to museum information, visuals, and have the opportunity to work with real artists to create their own artwork.

⁶⁶ (Los Angeles County Museum of Art, 2016)

⁶⁷ (U.S. Census Bureau, 2014)

The Los Angeles County Museum of Art has several incentives working in their favor to ensure everyone has access to everything it has to offer. Families have the opportunity not only to have a fulfilling experience in the museum at absolutely no charge, but visitors may continue their education right in their own neighborhood. Granted, the campus-based art workshops are not free of charge; but a scholarship opportunity may make the option more obtainable. LACMA clearly places its community in the forefront of the decision-making process.

The Art Institute of Chicago

Moving north to Illinois, The Art Institute of Chicago is located in the midst of a 33-percent childhood poverty rate.⁶⁸ Entrance to the museum is twenty dollars for adult Chicago residents, fourteen dollars for teens, and children under fourteen may enter the museum for free. There are five bus stops within one block of the museum and two more stops two blocks away. Additionally, there is a rail train with two stops within two blocks of the museum's entrance. With many travel options for residents, it is unfortunate entrance is only free for children. The minimum price for a child to enter the galleries with an accompanying adult is twenty dollars.⁶⁹

On the upside of the institute's offerings are the wide variety of classes and workshops offered at a relatively low fee. In contrast to classes that

⁶⁸ (U.S. Census Bureau, 2014)

⁶⁹ Art Institute Chicago, <http://www.artic.edu/>. 2016. Accessed August 25, 2016.

may charge one or two hundred dollars in other museums, twelve dollars will allow visitors to participate in a collection of classes for teens, tweens, and families. The “Mini Masters” series offered to children and families only charges eight dollars. In this sixty-minute program, children learn about art in the galleries and create their own masterpiece. The six other classes currently offered by the museum charge a reasonable twelve dollars for non-members.⁷⁰ As a whole, the Institute lands somewhere toward the middle of the spectrum. There is a large variety of classes available to residents for a relatively reasonable price. Additionally, the majority of school age students are allowed into the Institute for no charge. On the down side, the twenty-dollar fee for Chicago residents may prove troublesome for families on a budget.

Philadelphia Museum of Art

Following in similar footsteps of LACMA, the Philadelphia Museum of Art has several incentives for local residents and families. Their ACCESS/EBT Card admission allows up to four adults into the museum per benefits card for two dollars apiece. Children under the age of fourteen are allowed into the museum for free regardless of benefits. This program is imperative to museum access for a large portion of Philadelphia’s local

⁷⁰ (Art Institute Chicago, 2016)

community.⁷¹ The child poverty rate in the city rests at a staggering 37 percent. To make matters worse, the deep poverty rate of the city is at 12.2 percent. This includes 60,000 children.⁷² There are five different bus routes to provide access to the museum grounds. The museum also provides a shuttle between the museum's two locations.⁷³

A program that catches a lot of interest is their "Art Splash" program offered all summer long. The program includes free admission to special exhibits for kids under twelve for the entire summer. All other visitors pay their admission. Included in the program are various gallery walks, art creations, and other activities. Aside from "Art Splash," the museum offers "Family Festivals" throughout the year free after pay what you wish admission. Each family festival features free mini-tours and customized activities based on current museum exhibits. There are also stroller tours and "Baby Bird Playdates" for the youngsters in the museum with no additional charge. Unfortunately, this is where the affordability ends. Child and teen art classes cost 160 dollars, although there is tuition assistance available.⁷⁴ Also, there is not an abundance of classes available to the public.

⁷¹ Philadelphia Museum of Art, *Philadelphia Museum of Art-Visit*. 2016. <https://www.philamuseum.org/>. Accessed August 28, 2016.

⁷² (U.S. Census Bureau, 2014)

⁷³ (Philadelphia Museum of Art, 2016)

⁷⁴ (Philadelphia Museum of Art, 2016)

Indianapolis Museum of Art at Newfields

While Indianapolis is not in quite the dire straits as Philadelphia as far as their child poverty rates, 31.9 percent of the city's children do not have the resources they need to live comfortably.⁷⁵ The Indianapolis Museum of Art foregoes their usual eighteen dollar fee for adults and ten dollars for children six through seventeen for a similar Access pass. If residents receive TANF, food stamps, Hoosier Works assistance, or are a part of the Hoosier Healthwise Insurance Program, their fee is reduced to only two dollars per family member. Families may also use any one of the three bus routes running directly to the museum.⁷⁶

One noteworthy observation is the large selection of classes for adults; in fact, there are nine different classes for adults alone. On the other hand, there are only two options for children; aside from the homeschool program regularly offered. For thirty-five dollars kids age 8-12 may partake in drawing live ballerinas within the galleries and inspire their inner Degas.⁷⁷

A member of the Academic Engagement team was able to offer more insight into what the Indianapolis Museum of Art does to assist and reach out to low-income families in the community. The member noted the museum does track museum attendance of children's admissions in various

⁷⁵ (U.S. Census Bureau, 2014)

⁷⁶ Appendix 3

⁷⁷ Indianapolis Museum of Art, *IMA Indianapolis Museum of Art-Visit*. 2016. <http://www.imamuseum.org/>. Accessed August 28, 2016.

groups including children under 5, youth ages 6-17, and Access Pass members; however, specific numbers were not provided. Additionally, the Education Department not only tracks student numbers for all school tours and educational programming, they also track the socio-economic status for certain programming.

For example, as part of the St. Mary's Child Center at Newfields Preschool, we commit to providing 6 enrollment spots to families receiving Indiana State assistance (approximately half of total enrollment each year). As part of the Newfields After School program, we ask families to indicate if their children receive free or reduced lunch.⁷⁸

Speaking specifically in regard to low-SES community members, the staff member highlighted the free admission days the museum offers the first Thursday in months March through November, National Museums Day, and Martin Luther King Jr. Day. Museum tracking found in 2017 persons taking advantage of these opportunities were most likely to be non-members, aged 25-34, residents from Marion County, be African American, and make between 30,000- 59,000 dollars per year.⁷⁹

In regard to outreach, Indianapolis Museum of Art offers a variety of opportunities for low-SES children to gain exposure to art and the museum. Previously mentioned, the museum offers six enrollment slots for St. Mary's Child Center at Newfields Preschool to low-SES students. Additionally, the

⁷⁸ Appendix 3

⁷⁹ Appendix 3

museum offers a Newfields After School Program where the museum partners with local schools offering little to no arts education.⁸⁰ Support for the education programming is supported by a foundation called Lilly.⁸¹

The museum also offers an outdoor holiday lights experience called Winterlights and 1,300 tickets were distributed throughout the community last year. It is hopeful this event continues to grow in the coming years to 50 thousand tickets being distributed by partner organizations such as Center for Leadership Development, Midnorth Food Pantry, Martin Luther King Center, and Circle City Club house, among others who work directly with low-SES families.⁸²

The staff member also notes the museum itself is a barrier to low-SES families from a mental standpoint. Even when the museum offered free admission, admission rates for low-SES families remained very low. The museum conducted research and performed studies looking into ways it can break the mental barrier that low-SES people seem to have in regard to museum attendance. The museum discovered art was not enough. However, the introduction of the element of nature makes it appear more accessible. Therefore, The Virginia B. Fairbanks Art & Nature Park was included as part of the museum's outreach. The park comprises 100 acres

⁸⁰ Appendix 3

⁸¹ (Indianapolis Museum of Art, 2016)

⁸² Appendix 3

and is open daily and free to visit from sunrise to sunset.⁸³ The park is “one of the largest museum art parks in the country, and unlike most continues to commission temporary, site-responsive artworks.”⁸⁴

Information is disseminated to the community through similar tactics to other museums including their website, mailings sent home throughout the year (only if they registered online), social media posts, and advertisements.

Speed Art Museum

The Speed Art Museum is located in Louisville, Kentucky. Louisville and Jefferson County have a childhood poverty rate of 26.7 percent,⁸⁵ relatively low; however, there was no data for the city of Louisville alone. Admission into the museum is also relatively low, costing twelve dollars for adults, eight for children 4-17, and no charge for students 3 and under.⁸⁶ There is no discounted rate available for admission.

Educational programming at Speed is also reasonable. Their “ArtSparks” program offers five different drop-in and tour sessions free of charge for families, after the price of admission.⁸⁷ The youth workshops are

⁸³ Appendix 3

⁸⁴ (Newfields, 2018)

⁸⁵ (U.S. Census Bureau, 2014)

⁸⁶ Speed Art Museum, *Speed Art Museum- Visit*. 2016. <http://www.speedmuseum.org/>. Accessed September 2, 2016.

⁸⁷ (Speed Art Museum, 2016)

not free; however, twenty dollars⁸⁸ is significantly less than what several other museums charge for similar classes. The expensive program the museum offers is their summer camp, which costs a whopping 250 dollars per week for attendance in the program.⁸⁹ The day camp covers only the cost of materials and there are no scholarship opportunities for the camp.

Overall, Speed Art Museum falls somewhere down the middle. They keep their programming and entrance fee relatively inexpensive. However, not much is done to reach out to the community. There are no community based events, no reduced admission opportunities for low-SES families, and there were no programs addressing older teenage children.

Cleveland Museum of Art

In a different part of the country, the Cleveland Museum of Art impresses with totally free admission.⁹⁰ In contrast to other institutions offering a “Pay what you wish” option, the Cleveland Museum of Art foregoes any of the uncomfortableness that could be associated with that. There are both train and bus lines passing close to the museum to provide easy access to galleries.⁹¹ While classes at the museum are considered pricey at 108 dollars by most attendees, the institution touts ten different programs designed, created, and marketed directly to their immediate community.

⁸⁸ (Speed Art Museum, 2016)

⁸⁹ (Speed Art Museum, 2016)

⁹⁰ Cleveland Museum of Art, *Cleveland Museum of Art- Visit*. 2016. <http://www.clevelandart.org/visit>. Accessed September 2, 2016.

⁹¹ (Cleveland Museum of Art, 2016)

For example, their “stART smART” program pushes into the community free of charge to provide art enriched learning opportunities to underprivileged preschool age children in the community. “Process-based visual arts activities and Gallery Explorations promote kindergarten readiness by developing visual and verbal literacy, as well as creative problem solving.”⁹²

“StART SmART” serves ten schools—approximately 350 children and 49 teachers and assistants—in the Cleveland Metropolitan School District.⁹³ Another notable program available to community members is called “Art to Go.” This program brings museum artifacts to local schools, libraries, and community centers for visitors to look, learn, and discover with a museum staff member. There are programs for every age bracket of children from elementary school all the way through high school. Other programs of note are “Museum Ambassadors” and “Future Connections” programs for teens, and an Early Learning Initiative program designed for pre-school age children. “Future Connections” is an eight-week summer program teaching teens career readiness skills. For four weeks teens assist in the children’s classes, give tours, and participate in lectures. For the second four weeks, students are assigned to a business internship. “Museum Ambassadors” also works to prepare students for life outside the classroom. Students participating in this program build their knowledge of the museum through

⁹² (Cleveland Museum of Art, 2016)

⁹³ (Cleveland Museum of Art, 2016)

various activities and then apply that knowledge as a Teen Guide and participating in Second Sundays Community Days.⁹⁴

With 53 percent of Cleveland's children living below the poverty line as of 2014, it is imperative their children have every opportunity to succeed despite their circumstances.⁹⁵ The vast number of community outreach programs that the Cleveland Museum of Art offers is not only impressive, but they go beyond the galleries. They bring their knowledge, expertise, and artifacts to the people who may need them most. The large number of programming options proves they have a vested interest in their community.

High Museum of Art

The High Museum of Art is located in Atlanta, Georgia. Admission to the gallery is twenty dollars for adults, children are admitted for twelve dollars, and children under the age of five are free. There are no discount opportunities based on income, and no pay what you wish options. There is a rail and bus stop directly across the street from the museum doors.⁹⁶ 39 percent of Atlanta's children grow up in poverty.⁹⁷ Based on admission rates, the High Museum of Art does not appear outwardly concerned about easy access for all Atlanta residents.

⁹⁴ (Cleveland Museum of Art, 2016)

⁹⁵ (U.S. Census Bureau, 2014)

⁹⁶ High Museum of Art, *High Museum of Art Atlanta*. 2016. <http://www.high.org/>. Accessed September 2, 2016.

⁹⁷ (High Museum of Art, 2016)

There is a "Second Sunday" event offered by the museum which offers opportunity for easy access. On the second Sunday of each month, entrance to the museum is free from the hours of noon to 5 pm. Each month has a new theme and families have access to family guides, art making, story times, and a sensory room. At a glance, it appears this event is marketed to families with small children.

The museum focuses intensely on teenagers. The museum offers three different options for teens to gain exposure to the gallery spaces. On the first Friday of every month, teens gain free access to their open studio. The museum markets the program as an opportunity to "Swing on by the High to find inspiration in the galleries and experiment with materials like charcoal, paint, metal, fabric, and duct tape in our studio!"⁹⁸ No registration is required to attend. During these Saturday events once a month, there is a teen lounge for teens to gather, make art, and relax with their friends.

Aside from teen events, there is a good variety of events and classes open to visitors once they pay the price of admission. These programs include "Toddler Thursdays," "Drawing in the Galleries," and free weekend family tours. It is important to note, however, since the admission fees are on the higher end of the spectrum; visiting the museum on a regular basis to take advantage of the free options would be a rarity.

⁹⁸ (High Museum of Art, 2016)

One program the High does offer is their "Art Access" program. It is a program offering free field trips to the museum for students attending Title I schools across the area. Admission and transportation to the museum is included as well as teacher resources and a "Welcome Back" card. This card allows the student to return to the museum with his or her entire family one time, free of charge.⁹⁹

A representative of the museum's "Art Access" program was able to complete the survey and returned some valuable information. The museum reports serving 53,000 children last year, with "Art Access" bringing in 32,000. "Art Access" operates through an endowment with a budget of \$100,000 last fiscal year. The museum does outreach to the school districts to notify them about the "Art Access" program in addition to more traditional marketing strategies. The museum is included in the School Programs Guide, a document sent out to all area schools and counties.¹⁰⁰

In regard to specific barriers to museum access that low-SES children and their families may face, the representative noted many children have never left their small neighborhood community and visited a museum. Special emphasis is placed on manners and appropriate behaviors once the students arrive, so they may fully enjoy their experience at the High. Additionally, often students coming into the museum do not speak English.

⁹⁹ Appendix 1

¹⁰⁰ Appendix 1

At those times every effort is made to provide a docent who speaks their native language.¹⁰¹

Aside from the "Art Access" program, the museum has a grant through the Zeist Foundation which provides free access to all three of the Woodruff Art Center Venues including the High, Alliance Theater, and the Atlanta Orchestra. This program is in year three and allows all Atlanta City Schools to have field trips at each of the three locations.¹⁰²

All outreach is done on campus at the High. There are currently no outreach programs held within the community, although the representative noted the growing popularity of the "Second Sunday" event mentioned earlier. Attendance to this event is growing with the last "Second Sunday" having over 6,000 visitors. "Second Sunday" is also funded through a grant.¹⁰³

Detroit Institute of the Arts

Moving back north into the rust belt is the Detroit Institute of the Arts. Right off the bat, the museum offers free admission to all residents of the three local counties: Wayne, Oakland, and Macomb. Visitors do not have to show proof of any benefits card which is a nicer way to approach admission

¹⁰¹ Appendix 1

¹⁰² Appendix 1

¹⁰³ Appendix 1

than museums that offer benefits card rates.¹⁰⁴ It is certainly a nice perk to a community which has been absolutely blighted by poverty. An alarming 56 percent of the children living in Detroit are living in poverty.¹⁰⁵ More children live in poverty in the Michigan city than do not.

To accompany free admission for local residents there are nine different drop-in workshops open to visitors. In fact, all classes offered by the museum are free to visitors. The drop-in workshops offer in-depth exposure to a wide variety of art including learning how to make mobiles, tiles, photograms, altered books, stencils, among others. The museum also offers community outreach to the community using a mobile exhibit called "DIA Away." One negative in regard to programming is there are no teen-specific programming. Most of the activities such as tours and classes are tailored to younger children and their families.¹⁰⁶

National Gallery of Art

To echo a very similar philosophy, the National Gallery of Art has completely free admission and all activities offered to the public are free. There are four different subway lines and two bus stops going directly to the art gallery.¹⁰⁷ 27 percent of children fall below the poverty line in the

¹⁰⁴ Detroit Museum of Arts, *DIA Detroit Museum of Arts Museum- Learn*. 2016. <http://www.dia.org/learn/>. Accessed August 28, 2016.

¹⁰⁵ (U.S. Census Bureau, 2014)

¹⁰⁶ (Detroit Museum of Arts, 2016)

¹⁰⁷ National Gallery of Art, *National Gallery of Art- Visit*. 2016. <http://www.nga.gov/content/ngaweb.html>. Accessed August 28, 2016.

District of Columbia. Multiple transportation options and free admission makes visiting the museum very attainable.

There is a wide variety of classes offered to children and teens of all ages. Programs are offered on a first-come, first-served basis. To accommodate not only the large number of visitors the National Gallery attracts, but also the local residents; there are several sections of each class available. There are fifteen different sections of family workshops available in addition to multiple options for school-age children seven to nine, ten to twelve, and teenagers. There is also an interactive web-based app for children to further their learning.¹⁰⁸ The lack of any community outreach program is one negative to the National Gallery of Art. All outreach is done digitally. Visitors must be in the museum to experience everything they have to offer.

Metropolitan Museum of Art

Another museum which does not lack any name recognition is The Metropolitan Museum of Art in Manhattan, New York City. With Manhattan being one of the hot spots for art in the entire world, The Met is world renown for not only their size, but their art collection. With a multitude of subway stops and bus routes stopping within the immediate vicinity, there are plenty of ways to get to the museum. However, transferring lines and travelling from the furthest reaches of the city can prove to be a long haul

¹⁰⁸ (National Gallery of Art, 2016)

for anyone. 29 percent of the city's children are poor. The Met eases the burden of their twenty-five dollar admission fee for visitors outside New York State by making entry a pay-what-you-wish model. Children under twelve are always free. There are a few programs offered to visitors free-of-charge. For example, "Storytime" is free for children and families. There are also three different free programs that run regularly in the museum dedicated specifically for teens. Teens may attend the "Teen Studio," "Art Explore," or "Saturday Sketching" for no additional cost.¹⁰⁹

If children would like to register for a class, it is a slightly different story. The typical price for classes may climb up to 530 dollars. For example, the "Painting Lab" marketed to children five to twelve charges three hundred and thirty dollars for a once-a-week class for eight weeks that will teach students how to, "Mix your own paints and learn a variety of techniques used in works of art in The Met by artists from Vincent van Gogh to Chuck Close. Use a variety of media, including watercolor, acrylic, and tempera, to build your own painting portfolio."¹¹⁰ Granted, these classes do meet weekly for an entire semester and are limited to only students which would provide deep and thorough investigation for the students.

"Hello Met" is a class for children ages two to four designed to introduce children to the world of art through various interactive activities.

¹⁰⁹ Metropolitan Museum of Art, *The Met*. 2016. <http://www.metmuseum.org/>. Accessed September 2, 2016.

¹¹⁰ (Metropolitan Museum of Art, 2016)

Again, registration is 530 dollars for the eight-week course and it is held once-a-week.¹¹¹ While there are several options for children to register for classes that extend beyond a single session; the price is high and there are no similar offerings for children over the age of twelve.

The Bronx Museum of the Arts

To provide another museum for comparison within New York City, simply because it is such a large area to cover, The Bronx Museum of the Arts provides an alternative. There are three different bus subway stops and four different bus routes available for visitors. Additionally, this museum is free for all visitors.¹¹²

One program which garners a lot of attention is the museum's "Family Affair" program.

"Family Affair" is a seasonal afternoon program on select Saturday afternoons that promotes the special bond between parents/guardians and their children (ages 12 and under) through art-making and exhibition tours. Family Affair offers an ever-changing program that includes hands-on activities developed in collaboration with teaching artists, performances, guided tours, screenings, and many other surprises.¹¹³

The program seeks to reinforce family ties and strengthen family values through art. "Teen Council" is another program offered which is geared toward teens interested in video production and offers this experience

¹¹¹ (Metropolitan Museum of Art, 2016)

¹¹² The Bronx Museum of the Arts, *Bronx Museum- Bronx Museum of the Arts*. 2016. <http://www.bronxmuseum.org/>. Accessed September 20, 2016.

¹¹³ (The Bronx Museum of Art, 2016)

through an, "intensive afterschool program." Cultural After School Adventures, or "CASA", serves fifth graders from a local school. They visit the museum during the semester, read classic work of literature, learn about the exhibits, "synthesize their experience through puppet-making," and at the conclusion, lead a puppet parade and showcase their artwork. "Art A Catalyst for Change" is another program led by the museum which visits elementary schools to discuss anti-violence through art. These anti-gun violence classes are held in junior high and high schools afterschool.¹¹⁴ It is interesting how the museum chooses to place their resources and influence outside of the museum walls rather than inside.

Museum of Fine Arts, Houston

The museum tour will round out the last two institutions residing in the south. The Museum of Fine Arts in Houston, Texas situates its admission fees at a more comfortable fifteen dollars for adults than other, pricier locations. Youths enter the museum for seven dollars and fifty cents, and children under twelve have no charge. There are a couple options to gain entrance to the museum without having to pay. Every Thursday the general entrance fee is waived for all visitors. Also, any child under the age of eighteen who is a holder of a Texas library card gains free admission to the museum at any time. Also important to mention, Bank of America card holders also have their admission fees waived. Harris County, where the city

¹¹⁴ (The Bronx Museum of the Arts, 2016)

of Houston resides, has a child poverty rate of twenty-seven percent.¹¹⁵

Providing options for students and their family to enter the museum without having to pay is extremely beneficial to low-SES families.

The Museum of Fine Arts, Houston boasts an extensive collection of more than ten family programs. The “Little Artist” program sends children ages three to five to a Storytime, tour of the museum, hands-on play, and a craft. “Our Youngest Artists” program provides opportunities for babies and toddlers up to thirty-five months to come into the museum to explore and create. All non-toxic materials and supplies are provided. Other opportunities for further enrichment include “MFAH Playdate,” “Family Storybook Circle,” “Saturday Sketch,” and “Sunday Family Zone,” among others. All programs in this list are free to visitors.¹¹⁶ The museum does also offer more in-depth classes for older students through their Glassell Junior School. Classes offered through this school are tailored to students three through eighteen. Prices for the semester-long once weekly classes range from one-hundred and thirty dollars to two-hundred and twenty dollars. There are two scholarship events held during the year to provide tuition to cover classes at the school. However, these are talent-based. There is an outdoor sketching competition, and a portfolio competition where

¹¹⁵ (U.S. Census Bureau, 2014)

¹¹⁶ The Museum of Fine Arts, Houston, *MFA Houston- Glassell School of Art*, 2016. <https://www.mfah.org/visit/glassell-school/>. Accessed August 28, 2016.

students compete against one another for scholarship money.¹¹⁷ So, although the Museum of Fine Arts, Houston has wonderful accessibility for young learners when they arrive at the museum, there appears to be a limit in community outreach within the community.

Responses were also collected from two employees at the museum. One respondent identified as the Senior Manager for Object-Based Learning and the other respondent is a member of Studio and Gallery Programs. Respondents noted they do track child attendance with 76.93 percent of children visiting the museum to be economically disadvantaged. One respondent noted transportation is a barrier that low-SES children from the Houston community face when visiting their museum.¹¹⁸

In regard to outreach, marketing strategies appear similar to those of the High Museum of Art in Atlanta. The museum utilizes school district communication, e-blasts, and their websites to reach the community. In addition to offering school tours on-site, MFAH offers a program called "Eye on Photography: High School Documentary Photography" which works only with Houston area high schools. Six of the seven schools who participated in 2018-2018 received Title I funding.¹¹⁹ Title I applies to a school district where at least 40 percent of students come from low-income families.¹²⁰

¹¹⁷ (The Museum of Fine Arts, Houston, 2016)

¹¹⁸ Appendix 2

¹¹⁹ Appendix 2

¹²⁰ (U.S. Department of Education, 2018)

Museum of Fine Arts, Houston does extend itself into the community through “Glasell-on-the-Go” which works directly with Title I middle schools. The program brings museum classes to local schools and community centers. It is important to note this information was not readily accessible on the MFAH website. This program works exclusively with Title I middle schools. Glasell-on-the-Go is funded through the Cockrell Family Fund, the Carruth Foundation, Inc., and the Texas Commission of the Arts. One respondent noted other opportunities for offsite learning, but did not offer any specific programming. Onsite programming receiving grant funding from the Texas Commission of the Arts is any MFAH program partnering with the Ronald McDonald house. The “Eye on Houston: High School Documentary Photography” and all family programs offered at MFAH are also funded in part by the Junior League of Houston, Inc.¹²¹

Memphis Brooks Museum of Art

Memphis Brooks Museum of Art is the last museum on this list. As of 2014, Memphis was struggling with a childhood poverty rate of 42.3 percent.¹²² Entrance into the museum is modest. Seven dollars for adults, three dollars for youths and no charge for children under six¹²³ is a low price when comparing other museums across the country.

¹²¹ Appendix 2

¹²² (U.S. Census Bureau, 2014)

¹²³ Memphis Brooks Museum of Art, *Memphis Brooks Museum of Art- Visit*. 2016. <http://www.brooksmuseum.org/visitor-information>. Accessed October 15, 2016.

The museum's "Art Builds Creativity" program teams up with fourth grade classrooms across Memphis public schools. The program consists of four ninety-minute visits, two within the classroom and two at the museum.¹²⁴ The goals of the program is as follows:

The goals of ABC are to provide fourth grade students with a multi-visit museum experience, use art as a vehicle for teaching necessary 21st century skills (creativity, critical thinking, communication, collaboration), and empower classroom teachers to integrate art and creativity into core subject lesson planning.¹²⁵

Meaning, the museums seeks to help educators develop and execute lessons in the core subjects like math, reading, and science and use the artwork in the museum to facilitate learning. The goal is to use art as a means to differentiate lessons so students may be able to make deeper connections than before.

"Brooks Teens" is another program aimed toward students in grades 9-12 who have an interest in visual arts. It is an after-school program that meets twice a month from September through April. Students will have the opportunity to develop a special exhibit or project along with their peers in the program. There are also field trip opportunities available throughout the year with the program.¹²⁶

What is impressive about these two programs is not only that they are free of charge to the participants (transportation is not included in the ABC

¹²⁴ (Memphis Brooks Museum of Art, 2016)

¹²⁵ (Memphis Brooks Museum of Art, 2016)

¹²⁶ (Memphis Brooks Museum of Art, 2016)

program for the two museum visits); but the fact that there are two programs like this offered by one museum. There appears to be a very strong focus on outreach into the Memphis community by the museum. Granted, the majority of the educational focus is on these two programs.

There are a few programs offered to families and younger children, but they are smaller in scope. Aside from interactive family guides and the weekly "Summer Series", there are two main programs offered for younger audiences. "Inside Art" devotes an entire gallery focusing on the promotion and development of visual literacy among children. The self-led gallery tour has seven different activities to foster development.¹²⁷ "Community Days" is an event offered twice a year that waives entry fees to the museum and offers special gallery talks and activities.¹²⁸ Again, all programs offered here are free of cost to the visitors aside from museum admission. With a low admission fee and free programming, Memphis' Brooks Museum of Art has substantial value. Furthermore, the programs offered seek to enrich student learning in other subjects besides the visual arts, which make the education program especially valuable.

¹²⁷ (Memphis Brooks Museum of Art, 2016)

¹²⁸ (Memphis Brooks Museum of Art, 2016)

Findings

Museum Analysis

Of the fourteen museums included in this study, less than half offer free admission for families. Six museums do not have any parameters for who is allowed into the museum for free with the exception of the Art Institute of Chicago and the Detroit Institute of the Arts. Both museums have stipulations of local residency to earn free admission. Two more museums, the Indianapolis Museum of Art and the Philadelphia Museum of Art, offer extremely reduced admission rates of one and two dollars through EBT/ACCESS programs. The Albright-Knox Art Gallery has free admission for students during summer months and offer reduced admission opportunities for families throughout the year. This leaves two museums remaining on the list which require a fee for entry and have no discounted opportunities. Overall, the majority of the museums reviewed do offer opportunities for students and families to enter the museum for free.

Again, out of all fourteen museums, each of them offer some sort of free programming once inside museum doors. Most often this is seen in the form of story time centers, family tours, art carts, and other family-themed activities; thus meaning the nine museums who offer free admission, also have programming with no additional cost. There are five more museums offering all their programs for under fifty dollars per activity. Granted, the

majority of these programs are much lower than fifty dollars. The Art Institute of Chicago offers all classes for twelve dollars or less. Indianapolis has a thirty-five dollar maximum tag for their classes. Three of the museums in this study offer their classes in a range of 100-200 dollars. Out of the four museums offering scholarship opportunities, Museum of Fine Arts has a skills-based scholarship while, Albright-Knox Art Gallery, Philadelphia Museum of Art, and Los Angeles County Museum of Art offer income-based Scholarships. Albright notes their scholarship is renewable for multiple classes as well. The Indianapolis Museum of Art's IMA Preschool has a price tag of 5,170 dollars with scholarship opportunities available toward a reduced enrollment if the applicant is receiving benefits.

Multiple museums appeared to understand the importance of reaching out to the community and exposing as many children to the arts as they can. Five out of fourteen museums offer programs which either push into the communities they serve or partner with various school programs to bring students into the museum. The Los Angeles County Museum of Art boasts one of the most impressive programs, holding multiple art workshops in various libraries in the community. Detroit broadens exposure with their DIA away program, bringing art right into the community. The Memphis Brooks Museum of Art and Bronx Museum of the Arts both partner with schools to provide arts enrichment activities. The Memphis Brooks Museum of Art takes their program one step further to engage to student learning by

linking visual art to the core subjects that students are learning in school. It is also important to note Museum of Fine Arts, Houston works exclusively with Title I middle schools through their "Glassell-on-the-Go" program.

Conclusions

Overall, after examining fourteen different art museums the findings are pretty mixed. Of course there are a select number of museums who embody what it means to make their museum accessible to low-SES children. Through reduced/free admission, free programming, and community outreach, it is possible for some children to immerse themselves completely in art. However, there are a number of institutions still locked in the idea of focusing on the art first, and the visitor second. High admission fees paired with very high class fees makes it impossible for children with little means to gain easy and affordable access to museum offerings. Additionally, as the work of Downey, Delamatre, and Jones suggests, it is having an educator present to lead learning that improves student achievement.¹²⁹ Seven out of the fourteen museums offer instructor-led activities free of charge. Granted, not all seven museums also provided free admission.

In order to impact the lives of all low-SES children fully, museums need to have free admission opportunities, paired with instructor-led free programming opportunities. There are five museums in this list who fit this

¹²⁹ (Downey, Delamatre and Jones, 2007)

list. The Brooks Memphis Museum of Art, National Gallery of Art, Museum of Fine Arts, Houston, Los Angeles County Museum of Art, and Detroit Institute of Arts. Thirty-six percent of a small sample group is by no means indicative of what all art museums are doing across the country. However, it is enough to outline a trend among art museums and how they run their programming. Further, creating programming that offers opportunities for museums to enter into low-SES communities the way the Bronx Museum of the Arts and the High Museum of Art have done will help ensure those populations are being reached.

Naturally, there are obvious reasons art museums are unable to offer reduced programming. The operation costs to staff a museum and programming are high. In fact, certain programs noted they were funded through specific grants such as the "Art Access" program at the High Museum of Art and the "Glassell-on-the-Go" program at the Museum of Fine Arts, Houston. Perhaps not all art museums in this study are taking advantage of grant opportunities or simply do not have access to them. However, without 100 percent participation in the surveys sent out, information regarding grant funding is not conclusive.

Art museums are doing some things which may impact student achievement; however, many museums simply have overly high admission fees and even higher program fees. Until more museums take note of the importance of community outreach and develop a strategy for generating

income without an impact on low-SES communities, it is impossible for all children to benefit from the wealth of information art museums have to offer. With little evidence of poverty rates improving among cities, it is imperative community institutions continue to evolve their practices and seek ways to reach the children who perhaps need them most.

Appendix 1

Museum Name: High Museum of Art

Person completing questions: [REDACTED]

Position within the museum: Art Access Program Coordinator

1. Do you track the number of children you serve at your museum? How many fall within the low SES community?

Yes, 53,000 total (2017-2018 school year). Art Access brought in 32,000.

2. What efforts does your museum and museum programming make to reach low SES children?

The Art Access Program brings in Title 1 schools in the state of GA, free admission with those that qualify for bus reimbursement. It is application based and over the years, it has become word of mouth. We do promote at the districts and marketing events.

3. Does the museum notice any specific barriers children from low SES communities to participation in your organization's programs?

Many have never been to a museum, let alone gone outside of their "area". We do everything to get them ready through their teachers about manners and appropriate behaviors, but the docents/Guest Relations staff will go over rules when they arrive. We do have many that do not speak English, but we can provide docents that might be speak their language.

4. Are any of your programs supported by grants?

Art Access is an endowment. The program allows us to spend certain amount of money for bus reimbursement each year. Last year our budget was \$100K.

5. How does the museum disseminate information to people from low SES communities regarding access to your museum?

Marketing events, website, and going out to the schools.

6. How does the museum market, and to whom?

All schools and counties via School Programs Guide (coming out real shortly for the 2018-2019 school year).

7. Are there any programs for low SES children and families supported by grants?

The Woodruff Art Center (High, Alliance Theatre, and Atlanta Orchestra) has a joint grant through the Zeist Foundation. It is called the Multi-Visit Program and is a study conducted by the University of Arkansas (the ones that did Crystal Bridges study). We are in year 3 now. It allows the students from Atlanta Public Schools (mostly 100% Title 1 schools) to have field trips at all 3 of our venues.

8. Do children with low SES have to attend programs on site, or are there forms of community outreach at your museum?

The Art Access Program is only offered for a visit to the museum. We rarely go into the schools unless it's a promotion of some sort and have gotten a special request, but we want the students to come see the museum.

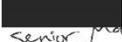
- a. How is this outreach done?

We also have Second Sunday of every month. It is all of Woodruff Center partners mentioned before. It is a free event on our campus to visit any and all programming offered specifically for the day. It is accessible for all. Our public transportation system Marta trains also stops right next to us as the Arts Center Way. This programming is also funded by a grant. It keeps getting bigger and bigger. Our last one had over 6000 visitors!!

Appendix 2

* Socioeconomic Status

Museum Name: 

Person completing questions: 

Position within the museum: ^{Senior Manager}
Object-based Learning Manager

1. Do you track the number of children you serve at your museum? How many fall within the low SES community? *yes - we use HISD numbers → 74.93% are economically disadvantaged*
2. What efforts does your museum and museum programming make to reach low SES children?
Free school tours, free programs (hang)
3. Does the museum notice any specific barriers children from low SES communities to participation in your organization's programs?
transportation posed challenges
4. Are any of your programs supported by grants?
not as of 8/17/18
5. How does the museum disseminate information to people from low SES communities regarding access to your museum? *School district communications, website, eblasts*
6. How does the museum market, and to whom?
eblasts - families, schools
7. Are there any programs for low SES children and families supported by grants?
8. Do children with low SES have to attend programs on site, or are there forms of community outreach at your museum?
school tours on site hang@mfa on site.
- a. How is this outreach done?

Studio and Gallery Programs

2. What efforts does your museum and museum programming make to reach low SES children?

Glassell-on-the-Go works with Title 1 middles schools

Eye on Houston: High School Documentary Photography only served HISD high schools. Of these 53 schools, all but two receive Title 1 funding. In 2017 – 2018 exhibition, six of the seven schools participating were Title 1.

4. Are your programs supported by grants?

7. Are any programs for low SES children and families supported by grants?

Glassell-on-the-Go receives generous support from the Cockrell Family Fund; the Carruth Foundation, Inc.; and the Texas Commission on the Arts.

MFAH programs with Texas Children's Hospital and Ronald McDonald House receive generous funding from the Texas Commission on the Arts.

The Eye on Houston: High School Documentary Photography exhibition receives generous funding from the CFP Foundation and the Junior League of Houston, Inc.

Family Programs at the Museum of Fine Arts, Houston, receive generous support from the Junior League of Houston, Inc.

8. Do children with low SES have to attend programs on site, or are there forms of community outreach at your museum?

Programs are offered offsite with select community partners and schools as well as opportunities to visit the museum and participate in programming onsite.

Appendix 3

Museum Name: Indianapolis Museum of Art at Newfields

Person completing questions: [REDACTED]

Position within the museum: Academic Engagement Project Manager

1. Do you track the number of children you serve at your museum? How many fall within the low SES community?

Yes, we track the number of children we serve at Newfields.

- General Admission: we document the number children served by general admission according to the following categories:
 - Ages 5 and under
 - Youth (ages 6-17)
 - Newfields participates in the Access Pass Program. The program, which was started by the Indianapolis Children's Museum in 2004, joins together museums across the state of Indiana to make fun family learning available to more Hoosier families. Families that participate in any of the state assistance programs listed below can visit these locations for just \$2 per family member on the account per visit.
 - Recipients of any of the following programs qualify for the Access Pass:
 - TANF (Temporary Assistance for Needy Families)
 - Hoosier Healthwise Insurance Program
 - Food Stamps with Hoosier Works assistance
 - Benefits
 - \$2 admission per household member per visit
 - Access to all exhibits and galleries included in general admission
- Education Programming:
 - We track the number of children participating in all school tours.
 - We track both the enrollment and program attendance numbers of our programs.
 - We document the socio-economic status of children participating in our programs as required for grant reporting purposes or to meet self-created program standards. For example, as part of the St. Mary's Child Center at Newfields Preschool, we commit to providing 6 enrollment spots to families receiving Indiana state assistance (approximately half of total enrollment each year). As part of the Newfields After School program, we ask families to indicate if their children receive free or reduced lunch.
 - However, we do not document the socio-economic status of children in all programs (e.g. school tours)

2. What efforts does your museum and museum programming make to reach low SES children?

Newfields:

- We participate in the Access Pass Program (see Question 1).
- We offer free admission to the public the first Thursday of each month from 4 to 8 pm, March to November. We also offer free admission on National Museums Day and on our Martin Luther King, Jr. Celebration Day.
 - In calendar year 2017, free day guests were more likely to:
 - visit in a pair of adults
 - be 25-34
 - be non-members
 - be from Marion county
 - be African American
 - earn <\$30K-\$59,999
- The Virginia B. Fairbanks Art & Nature Park: 100 Acres is open daily and free to visit from sunrise to sunset.

Programming Highlights:

- As part of our commitment to young audiences, Newfields offers free admission to the following groups:
 - Marion County public schools
 - Butler University, Christian Theological Seminary, Marian University, Martin University, Indiana University Purdue University Indianapolis (IUPUI), and University of Indianapolis students (along with a free membership)
 - Art Institute of Indianapolis and Ivy Tech Community College students admitted for free but do not receive a free membership
 - *Students on Assignment*: Individual students who have an assignment and show school affiliation
- As part of the St. Mary's Child Center at Newfields Preschool, we commit to providing 6 enrollment spots to families receiving Indiana state assistance (approximately half of total enrollment each year).
- As part of the Newfields After School program, we partner with schools whose students receive little formal arts education.
- As part of Winterlights (outdoor holiday lights experience), we started a community ticket distribution program, which distributed 1,300 tickets to strategic partner locations in Indianapolis.
 - We hope that this pilot distribution program will grow. Our goal is to distribute 50K tickets a year through this program and through partner organizations who serve low SES families, which means that Winterlights will be one of several programs for which tickets will be distributed. We have found that only this kind of direct outreach through partner organizations are the most effective in inviting low SES families.

- The following organizations participated in the community ticket distribution program in 2017:
 - Center for Leadership Development
 - Circle City Clubhouse
 - Flanner House
 - Indianapolis Public School James Whitcomb Riley #43
 - Light of the World Christian Church
 - Martin Luther King Center
 - Midnorth Food Pantry
 - St. Mary's Child Center
 - Eskenazi Pecar Center

3. Does the museum notice any specific barriers children from low SES communities to participation in your organization's programs?

The industry-wide barrier related to the perception that museums cater to a primarily white, highly educated, and affluent audience is in itself a barrier to attendance by low SES families. Even when our museum was free, attendance from this specific audience sector was low to none. In part, the impetus for the change in branding is to appeal to a broader audience. The studies that we have both consulted and conducted indicate that whereas art itself presents a barrier for a range of audiences, familiarity with nature make settings such as parks and gardens more accessible.

4. Are any of your programs supported by grants?

Several of our exhibitions and programs have been supported by a variety of grants.

5. How does the museum disseminate information to people from low SES communities regarding access to your museum?

We list upcoming free admission dates and times on the "Things To Know" page of our website.

6. How does the museum market, and to whom?

- General Education Program Marketing:
 - We place ads in Indy's Child magazine which is free and distributed throughout Indianapolis.
 - We mail summer camp brochures to member families.
 - We send an e-newsletter to educators 8 times per year (sign-up through the Newfields website required).
 - We place targeted social media posts regarding programs as needed.

7. Are there any programs for low SES children and families supported by grants?

Yes.

8. Do children with low SES have to attend programs on site, or are there forms of community outreach at your museum?

a. How is this outreach done?

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