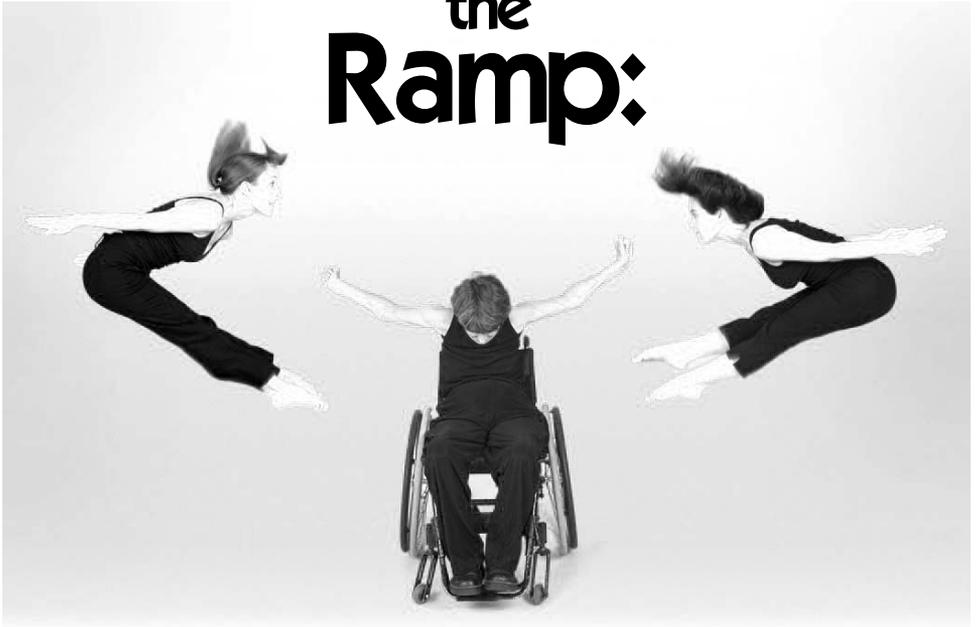


Beyond the Ramp:



Accessibility as an Organizational Asset

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Why is July 26, 1990, an important date? More than 50 million people in the United States know the answer: President George Bush signed the Americans with Disabilities Act. In his remarks at the ceremony, he alluded to the recently dismantled Berlin Wall and declared:

“And now I sign the legislation which takes a sledgehammer to another wall, one which has for too many generations separated Americans with disabilities from the freedom they could glimpse, but not grasp. We rejoice as the barrier falls, proclaiming together we will not accept, we will not excuse, we will not tolerate discrimination in America.”

Over the past 15 years many organizations have made their facilities, processes and programs accessible to people with disabilities and older adults. Many exceed what the law requires, going *beyond compliance* to a depth and breadth of inclusion that pervades planning, evaluation, mission, leadership, outreach, budgeting, programs and staffing. They understand accessibility as an organizational asset. There are plenty of organizations, though, stuck in limbo. Their volunteer and staff leaders understand that accessibility is important, but it is likely to cost money and take time — both of which are in short supply. So, they do what they can and worry that it is not enough.

In January 2002, the Association of Performing Arts Presenters published “Toward Cultural Independence,” a position paper based on “The Capacity of Performing Arts Presenting Organizations”ⁱ and recommendations from a series of forums convened to identify critical issues in the field. One of the themes that emerged was “the desire to overcome old barriers and to achieve greater co-operation”ⁱⁱ within the arts community. This cultural interdependence “is crucial for the continued artistic and civic vitality of America.”ⁱⁱⁱ

Each presenter reflects and is reflective of the communities that it serves. Each presenter has a unique role in the cultural landscape. And each leader has a unique approach to critical issues such as access for people with disabilities and older adults. To celebrate performing arts institutions that understand the importance of accessibility and inclusion, the Association of Performing

Arts Presenters, in partnership with the MetLife Foundation, initiated in 2005 the MetLife/Arts Presenters Awards for Excellence and Innovation in Arts Access. The 15 facility-based presenters who applied for these two awards fall along the spectrum from complete inclusion to, seemingly, complete serendipity.

Regardless of what a presenter is doing — or not doing — the time is right to take action, overcome old barriers, achieve greater cooperation and recommit to making accessibility a way of life.

WHY SHOULD PRESENTERS CARE?

The Americans with Disabilities Act is law. It prohibits discrimination on the basis of disability in employment, state and local government services, public accommodations, commercial facilities, transportation and telecommunications. The law is, of course, much more complicated. [Design for Accessibility: A Cultural Administrators Handbook](#)^{iv} devotes 40 pages to a legal overview. The point, though, is for presenters to be thoroughly inclusive not because they have to (which they do), but because it is the right thing to do. Speaking at a press conference in June 2004, National Organization on Disability President Alan A. Reich noted, “A fifth of Americans have disabilities; everyone knows people with disabilities; and anyone can acquire a disability at any time.”

Providing access for people with disabilities and older adults not only benefits the communities served by presenters, but also serves to strengthen the presenters. As one award winner, the Flynn Center for the Performing Arts, eloquently states:

“The combined effect of increasing awareness and sensitivity in our communities while building our own capacity as presenters to be more inclusive will change the face of disability in New England both in the performing arts and in our daily lives as members of a diverse world.”^v

Indeed, accessibility can be a powerful asset for presenters. The 2000 U.S. Census revealed that 33 million adults¹ age 16 to 64^{vi}

¹ The 2000 U.S. Census’ disability statistics include only the civilian noninstitutionalized population.

(18.6 percent) have a disability. They include sensory (2.3 percent), physical (6.2 percent) and mental (3.8 percent). In addition, 11.9 percent indicated that they have a condition that affected their ability to work at a job or business. Among the 16 to 64 age group, 19.6 percent of men and 17.6 percent of women reported one or more disabilities. The number of young people (5-15) with disabilities is 2.6 million. The aggregate income of people with disabilities tops \$1 trillion. This includes \$220 billion in discretionary income.^{vii}

Not surprisingly, disability rates rose with age. In the U.S. population age group of 65 and older, 41.9 percent or 13.9 million reported having a disability. According to "Older Americans 2004: Key Indicators of Well-Being"^{viii}, in 2002 "close to one-half of all older men and nearly one-third of older women reported trouble hearing without a hearing aid. Vision problems, even with glasses or contact lenses, affected 18 percent of the older population, specifically 16 percent of men and 19 percent of women."

The current language about accessibility typically includes the phrase, "people with disabilities and older adults." The media has been focusing on older adults recently for a variety of reasons including the aging baby boomers. The upcoming 2005 White House Conference on Aging is also attracting attention. Whether or not older adults have a disability, presenters should be aware of the size and wealth of this constituency.

- In 2003, there were almost 36 million people age 65 and over living in the United States, accounting for just over 12 percent of the total population. Most of these older Americans reported better health, greater wealth and higher levels of education than older people in the past. However, some groups of older Americans are disproportionately disadvantaged including those with limited education, women and [people of color].^{ix}
- Between 1984 and 2001, the median net worth of households headed by people age 65 and over increased by 82 percent (after accounting for inflation). Although the rate of growth has been substantial for both older black and older white households, large differences in wealth continue to exist. In 2001, the median net worth of older white households (\$205,000)

was five times larger than for older black households (\$41,000).^x

- Older Americans have attained higher levels of education. In 1950, 17 percent of the older population had graduated from high school and only 3 percent had at least a Bachelor's degree. By 2003, 72 percent were high school graduates and 17 percent had at least a Bachelor's degree.^{xi}

According to the U.S. Census Bureau, "The Baby Boomers (those born between 1946 and 1964) will start turning 65 in 2011, and the number of older people will increase dramatically during the 2010-2030 period. The older population in 2030 is projected to be twice as large as their counterparts in 2000, growing from 35 million to 71.5 million and representing nearly 20 percent of the total U.S. population."

Presenters should think about these numbers — more than 33 million people age 16 to 64 with disabilities, and more than 36 million people over 65, of which more than 13.9 million have a disability — in terms of audience. The perennial concern about "graying audiences" is bolstered by statistics from the 2002 Survey of Public Participation in the Arts:

Of the 11 arts activities shown in Table 1 [Jazz, Classical Music, Opera, Musicals, Plays, Ballet, Other Dance, Art Museum, Historic Park, Arts/Crafts Fair and Read Literature], the highest participation rates are shown for people in the 45-54 and 55-64 age categories. For example, 15.6 percent of adults ages 55-64 attended a classical music concert in 2002, a rate twice as high as adults ages 18-24, and more than 6 percentage points greater than people 75 and older. Almost 20 percent of people ages 55-64 went to a musical in 2002, vs. the 14.8 percent rate for the 18-24 age group and the 10.1 percent for people 75 and older.^{xii}

And current attendees are just getting older.

To be completely accurate, it is worth reporting that the 2003 study, "The Value of the Performing Arts in Five Communities: A Comparison of Household Survey Data in Alaska, Cincinnati,

Denver, Pittsburgh, and Seattle” (a.k.a. PARC — Performing Arts Research Coalition) discovered “The most noteworthy finding from the surveys is the lack of a strong relationship between age and levels of attendance.”^{xiii}

“The Capacity of Performing Arts Presenting Organizations” notes that “on average, presenting organizations earn roughly half of their revenues, most of which come from ticket sales.”^{xiv} In 2002, ticket sales to performing arts events totaled \$12.1 billion or \$42 per person.^{2,xv} Presenters generally give themselves high marks for audience development, rating their capacity for developing new audiences in the 3-4 range^{xvi} on a scale from 1 (low) to 5 (high). Nevertheless, participants in the critical issue focus groups, as reported in “Toward Cultural Interdependence,” agreed, “There is a need for new forms of partnership in programming, education, community outreach and fundraising, involving groups and individuals not previously engaged.”^{xvii} Not surprisingly, there is a correlation between attendance and giving and volunteering. The PARC project found, “Attendance at performing arts events is closely related to both volunteerism and inclination

What businesses are known for being accessible?

The Solutions Marketing Group (SMG) is a marketing consulting firm dedicated to providing businesses with innovative marketing strategies that target consumers with disabilities. Profiles in Excellence (<http://disability-marketing.com/profiles/>) is their monthly online feature that spotlights the efforts companies and organizations have made to attract and retain the loyalty and buying power of consumers with disabilities.

Visit the Mouse:

<http://disability-marketing.com/profiles/disney.php4>

<http://disneyworld.disney.go.com/wdw/common/Plain?id=PlainHomePage#overview>

<http://www.ncaonline.org/making-the-grade/disney.shtml>

What is the most accessible city in America?

http://lvcva.com/meetings/visitors_with_disabilities.html

<http://www.access-able.com/1-05-Las-Vegas.htm>

<http://www.nationalmssociety.org/IMSSu01-LasVegas.asp>

² The U.S. Commerce Department, Bureau of Economic Analysis defines “performing arts events as legitimate theaters, opera and entertainments of nonprofit institutions. [This] category includes rock concerts.”

to make a financial contribution to an arts organization. These relationships are two of the strongest found in the study.”^{xviii}

If you add together the increasing number of older adults and the number of people with disabilities, and factor into the equation their spending power plus the importance of ticket sales and fundraising, the sum is clear: accessibility equals good business. There are a myriad of reasons other than revenue why accessibility is important, and — beyond the dollars — infusing awareness of accessibility and diversity into the organization and planning for accessibility will help make all audience members welcome.

WHAT CAN PRESENTERS DO?

Philosophy

Accessibility is much more than ramps, integrated and dispersed seating, curb cuts, assistive listening devices, large print programs and sign language interpretation. It goes beyond the tangible to a pervasive awareness and a commitment to diversity by the staff and volunteer leadership of the organization. As Paper Mill Playhouse notes, “Paper Mill believes that it is not enough to merely have an Access Services Program. Instead it incorporates access into the fabric of the organization.”

While adequate funding is important, what matters most costs the least.

While not the focus of this paper, the “nuts and bolts” of accessibility are very important. In February 2002, the National Center on Accessibility surveyed performance venues, theaters and sports arenas in partnership with the John F. Kennedy Center for the Performing Arts, the ADA/504 Coordinators for the Arts and the Indiana Institute for Community and Disability. The purpose was to identify policies and procedures common to accommodating patrons with disabilities in performance venues and sports arenas, while also identifying exemplary practices and issues without clear guidance or solutions. The executive summary is available at <http://www.ncaonline.org/arts/ticket-summary.shtml>.

- Presenters should consider incorporating accessibility into their mission statements. Paper Mill Playhouse provides another good example:

“Paper Mill Playhouse seeks to enrich the cultural lives of a wide and diverse audience. Since opening in 1938, the theatre has become a nationally recognized not-for-profit professional arts center committed to excellence and to preserving the rich heritage of plays and musicals through productions of the highest quality. Vital to the mission is developing new works; collaborating with established and emerging artists; providing arts education for all age groups; and maintaining a leadership role in community outreach and accessibility programming.”^{xix}

A number of organizations nominated for the MetLife/Arts Presenters awards have broad, inclusive missions. For example:

“We Open Worlds to You.” (Arvada Center for the Arts and Humanities)

“The Kentucky Center is a premiere performing arts center and cultural catalyst that exists to enhance the quality of life for all people by providing diverse artistic performances, broad educational programs and rich cultural experiences.”

And others, like the Kennedy Center, have a strong goal statement for its access programs:

“The goal of our arts access programs is to be reflective of the diversity in our community and inclusive of people with disabilities at all levels — in the audience, as employees, interns and volunteers, and as performers and artistic staff.”

- Presenters should use “people first” language in absolutely all communications, signage and presentations. Many award nominees, including those who won, refer to people with disabilities as “physically challenged,” “wheel-chair bound,” “disabled artists,” “physically and mentally challenged,” “normally

abled and disabled persons” and “special-needs patrons.” Language costs very little to fix and is crucial to providing a welcoming environment for people with disabilities and older adults.

- ♦ Never use the word “handicapped”; the word is “disability.”
- ♦ Never use a disability as an adjective. It is not a blind writer, but a writer who is blind. Focus on the person, not the disability.
- ♦ Never use “special”; this separates the individual from the group. For example, information is not required regarding the “special needs of the group,” but “needs of the group.”
- ♦ Never use euphemisms, such as “physically challenged” or “handicapable.” These are condescending.
- ♦ Never use labels: “the disabled,” “the blind,” the deaf,” “A.B.s” (able-bodied), “T.A.B.s” (temporarily able-bodied) or “normal.” Labeling people is never acceptable.

Design for Accessibility,

National Assembly of State Arts Agencies. 2003. Page 158.

Presenters seldom have the luxury of starting from scratch with their facilities or programs. However, for those that are re-envisioning, planning, renovating or building, it is worth mentioning universal design. “The intent of universal design is to simplify life for everyone by making products, communications and the built environment usable by as many people as possible.”^{xx} A ramp instead of stairs, for example, provides access for all, and 12-point dark type on a light colored background is easy on everyone’s eyes.

The philosophy of accessibility for people with disabilities and older adults should encompass both sides of the stage. The definition of a performing arts presenting organization cited in “The Capacity of Performing Arts Presenting Organizations” is “an organization or department or program of a larger organization, that works to facilitate exchanges between artists and audiences through creative, educational and performance opportunities. The work that these artists perform is produced outside of the presenting organization.”^{xxi} Artists and audiences are inextricably linked.

Presenters understand the power of art in a broad civic context — the power to bridge differences and promote tolerance among other

benefits. The Ellensburg Children’s Musical Theatre, explains, “The children and adults in our plays with disabilities teach their fellow actors about tolerance, open a dialogue about differences, and become role models for audience members.” And Grand Performances states that their presentation of *Seña y Verbo*, “impacted the hearing community by shattering myths and prejudice about deafness, and transformed attitudes through its works.” Physical access for artists is obviously important, too. The Flynn Center for the Performing Arts mentions a roll-in shower and stage access via lift, and the Hancher Auditorium notes, “The backstage area is fully accessible to performers with physical disabilities....” A national model of accessibility, The Kennedy Center, sums up its commitment to physical access:

”All public spaces — including six theaters, two Millennium Stages, a Jazz Club, two restaurants, numerous special event rooms, meeting spaces, restrooms, parking garage and gift shops — and all work areas — including offices, rehearsal rooms, conference rooms, orchestra pits, shops, stages, back stages and dressing rooms — are accessible to patrons, visitors employees, volunteers, performers and artistic staff with disabilities.”

Presenters who understand the importance of an accessibility culture or philosophy throughout the organization are on their way to becoming inclusive of people with disabilities and older adults.

Diversity

Mission statements, brochures, press releases, presentations and marketing materials — every single one is likely to mention diversity:

“...reflecting the highest standards of excellence and diversity...” (Kennedy Center)

“...providing diverse artistic performances...” (Kentucky Center)

“...presenting a diverse range of high-quality performances...” (Flynn Center)

“...seeks to enrich the cultural lives of a wide and diverse audience...” (Paper Mill)

“...performing arts that reflect the best of global culture and

inspire community among the diverse peoples of Los Angeles...” (Grand Performances)

But do presenters define diversity more broadly than race and ethnicity to include people with disabilities and older adults? Undoubtedly, some presenters do, and, in “The Capacity of Performing Arts Presenting Organizations,” *cultural diversity* is not defined. The survey results then, could encompass the more inclusive definition. Interestingly, “Toward Cultural Interdependence,” which analyzes both the survey results and recommendations from critical issue forums, combines diversity with globalism. This makes sense, but it is only part of the picture.

Expanding the definition is more about a way of thinking than anything else — an awareness that diversity means “variety; multiformity.”^{xxii} Like philosophy, diversity cuts across presenting organizations and is an organizational asset. In an April 24, 2004, speech on succeeding in business by hiring the best, including people with disabilities, Booz Allen Hamilton Vice President John Thomas explained:

“By drawing from a broad talent pool, we diversify our workforce, which means that:

- We hear more points of view around the table
- We generate more and better ideas
- We reach a broader range of customers
- We come up with better solutions for our customers, and — surprise, surprise — our business prospers!”^{xxiii}

Planning and Evaluation

All arts organizations know the importance of planning and evaluation, and accessibility should be included. Accessibility should not just happen. A presenter who says, “the way arts access-related work is developed and implemented changes each year, depending on who joins our cast,” or who admits, “as funding permits additional programs, like sign language interpreters, are added,” does not understand accessibility as an organizational asset. To a certain extent, presenters who comply with the Americans with Disabilities Act, but go no farther, are not planning — or evaluating — with accessibility firmly in mind.

One effective mechanism to take care of both planning and evaluation is an access committee, group or taskforce composed of people with disabilities and older adults, and those who advocate for their rights. Often arts organizations, like presenters, add people without disabilities to the mix; often the access committee is focused on a specific disability. In 1993, the Arvada Center for the Arts and Humanities “formed an Access Committee that evaluated the building and Center activities for accessibility. With input from the report, the Arvada Center and Committee developed a three-year plan to assist in soliciting input from the community and investigate increasing accessibility in all Center programs.” Paper Mill Playhouse works with two advisory boards: one composed of individuals who are deaf and hearing, and a separate one for visual services composed of individuals with and without visual impairments. To assist with renovations of two performance spaces, the Kennedy Center assembled a taskforce “made up of community members and patrons with disabilities and representatives with disabilities from local and national disability organizations and the Kennedy Center’s Manager of Accessibility [to] participate in the initial design and concept discussions with architects and upper management staff, and then [to] review all architectural plans for renovations and improvements at their 50 percent and 90 percent design phases. Before the contractors [were] released at the end of the project, there [was] a final walk-thru by the taskforce.”

Another model is for the presenter to work collaboratively with disability-based organizations, and the Flynn Center for the Performing Arts is a good example:

“The Flynn’s commitment to arts access began in earnest in 1996 with its first Access Transition Plan. In collaboration with the Vermont Arts Council, the Vermont Center for Independent Living, VSA art of Vermont and other Vermont cultural institutions, the Flynn participated in a series of site visits from ADA specialists and members of the disability community. These site visits identified specific physical access modifications that were begun in 1997 and incorporated into the major renovations when the Flynn expanded its site in 2000. In 1997, the Flynn hosted a statewide Arts Access Training in collaboration with the Vermont State

Department of Vocational Rehabilitation, Vermont Arts Council, Vermont Center for Independent Living and the New England ADA Technical Assistance Center. In successive site visits in 2000 and 2003, the Flynn identified a series of effective communication and accessible programming initiatives.”

Though presenters consider many factors when planning performances, it is worth noting that the 2004 survey in Tampa Bay, FL, found that “the time of day that performances are scheduled was also stated as a factor affecting attendance because many [people with disabilities] rely on public transportation which usually stops running before performances are over.”^{xxiv}

With respect to evaluation, many presenters, like the Kentucky Center and the American Musical Theatre of San Jose, rely to a certain extent on surveys of patrons who utilize access services. Another type of survey measures perceptions; for example, the “Survey of the Perceptions of Persons with Disabilities Regarding Attendance at Performing Arts Centers.”^{xxv} Though focused on performing arts in the Tampa Bay, FL area, all presenters should be interested in learning that 67 percent of respondents felt that greater efforts should be made to inform people with disabilities of upcoming events in a timely manner.^{xxvi}

Presenters with an access committee, group or taskforce take advantage of members’ expertise to evaluate physical and programmatic accessibility. The role of the Kentucky Center’s Access Committee is “to advise the Board(s) on the activities of the access programs, advise on promotion to increase awareness of local services and to raise awareness of the Kentucky Center’s statewide access programs, and they work with Kentucky Center staff in the development of special activities surrounding access services and ongoing evaluation of access programs.” The Arvada Center for the Arts and Humanities uses focus groups “to discuss existing practices as well as visions for the future.” Clearly committed to accessibility as a way of life, the Arvada Center designed the focus groups so that members could serve as community liaisons: “Focus group participants are key in audience development, outreach and leverage for program development.”

Since presenters, like all arts organizations, do planning and evaluation, they should require an incremental commitment of time and money to address issues of accessibility for people with disabilities and older adults. Again, it is more about philosophy than dollars. Access committee members typically contribute their time and expertise, and adapting existing audience surveys or creating targeted questionnaires is not cost prohibitive. In addition, consider other planning models and evaluation mechanisms. This doesn't have to be dull. As arts people, be creative.

Leadership

“The Capacity of Performing Arts Presenting Organizations” explores leadership in terms of organizational capacity: artistic, managerial and board leadership, and recruiting and paying staff.^{xxvii} Strong leaders, of course, can make accessibility for people with disabilities and older adults a priority. More than running an organization, however, presenters can demonstrate leadership by promoting their field, showcasing good practices and contributing to civic life. “Toward Cultural Interdependence” supports several of these themes:

“Performing arts presenters function as...a civic force engaged in the work of building community.”^{xxviii}

“There is a need for performing arts presenting, ‘an invisible field’ in the United States, to be better known and understood.”^{xxix}

Some presenters are leaders — within and beyond the arts field — in accessibility including the Kennedy Center, the Kentucky Center and the Flynn Center. Others should consider an increased emphasis in accessibility as a way to enhance their leadership.

- The Kennedy Center created Leadership Exchange in Arts and Disability (LEAD), a national network and conference for accessibility managers in the performing arts, and the Careers in the Arts Initiative, which encompasses Opening Stages, a newsletter for people with disabilities pursuing careers in the

arts, an Experiential Education Initiative internship for individuals with developmental disabilities and a program to encourage arts organizations and theater companies to provide mentoring to individuals with disabilities interested in pursuing careers in the arts.

- The Kentucky Center created the Arts Access Forum to increase art opportunities for organizations that work with individuals of diverse abilities in the Louisville Metro Community; loans equipment to other arts organizations in the state; produces a monthly e-mail newsletter, Arts Access; and published a directory of over 800 organizations that work with people with disabilities and older adults in Kentucky.
- Demonstrating regional leadership, the Flynn Center partnered with AXIS Dance Company and organized a six-and-a-half week tour to six sites in New England that included intensive residencies. According to the Flynn “this tour [was] a first of its kind for both the region and artists. Never before [had] an integrated dance company engaged New England communities to this depth, promoting awareness, sensitivity and inclusivity around issues of disability.”

Collaborating with non-arts organizations in the community both contributes to civic life and raises the visibility of the performing arts field; for example, the Flynn Center for the Performing Arts partners with:

- Vermont Arts Council
- Vermont Center for Independent Living
- VSA Arts of Vermont
- Vermont State Department of Vocational Rehabilitation
- New England ADA Technical Assistance Center
- University of Vermont
- Awareness Theatre Company
- AXIS Dance Company

And the Kentucky Center’s partners are:

- Kentucky School for the Blind
- Kentucky Assistive Technology Network

- Self Help for Hard of Hearing (local chapter)
- Kentucky Commission on Deaf and Hard of Hearing
- Kentucky Arts Council
- American Printing House for the Blind

Presenters who are active in a community are more likely to see increased audiences. A 2003 study of five urban centers (PARC) reveals, “Attendees place an even greater value on the arts in their communities than they do in their own lives. They believe strongly that the arts *improve the quality of life*, and are a *source of community pride*, *promote understanding of other people and different ways of life*, and *help preserve and share cultural heritage*. Above all, they believe that the arts *contribute to the education of children*. Especially noteworthy is the fact that a majority of nonattendees share similar values.”^{xxx}

There are many ways to demonstrate leadership. Presenters who reach beyond their walls, and are visible and active on accessibility issues within the community will accrue benefits to their organizations and the performing arts field, and provide benefits to people with disabilities and older adults.

CONCLUSION

Fifteen years after the Americans with Disabilities Act, 100 percent accessibility for people with disabilities and older adults in the United States is still a goal — not a reality. Yet, as the MetLife/Arts Presenters awards demonstrate, many presenters are inclusive and many more are working hard. From the award-winning Flynn Center in New England to the Kentucky Center in the south, each presenter is as unique as the community it serves. And all can better serve the community of people with disabilities and older adults by understanding accessibility as an organizational asset:

- Use “people first” language in all written and oral communications.
- Include accessibility in visioning, planning and evaluation.
- Develop new audiences and new partnerships.
- Increase revenue.
- Be a civic leader and demonstrate the benefits of the arts across sectors.

- Think of accessibility as a way of life and not a line in the budget.
- Broaden the definition of diversity.

Presenters can rise to any challenge, and they recognize the need to do so in “Toward Cultural Interdependence:”

“Over and over again, Arts Presenters heard this message: ‘The performing arts community can meet its needs and challenges, but it can do so only by embracing a creative change. The system of cultural interdependence that is now emerging is crucial for the continued artistic and civic vitality of America.’”^{xxxi}

Paper Mill Playhouse uses the wonderful phrase, “...to ensure that all patrons and students may attend the Theatre with dignity and independence....” Dignity and independence — that is really what it is all about.

ENDNOTES

ⁱ Mark A. Hager and Thomas H. Pollak, “The Capacity of Performing Arts Presenting Organizations.” Center on Nonprofits and Philanthropy, The Urban Institute. April 2002.

ⁱⁱ “Toward Cultural Interdependence,” Association of Performing Arts Presenters. January 2002. Page 10.

ⁱⁱⁱ “Toward Cultural Interdependence.” Page 12.

^{iv} Design for Accessibility: A Cultural Administrators Handbook, National Assembly of State Arts Agencies. 2003.

^v All examples related to specific presenters are taken from the nomination forms for the MetLife/Arts Presenters Awards from Excellence and Innovation in Arts Access.

^{vi} “Disability Status: 2000, Census 2000 Brief.” Page 2.

^{vii} U.S. Census Bureau as quoted by the Solutions Marketing Group. <http://disability-marketing.com/facts/>.

^{viii} “Older Americans 2004: Key Indicators of Well-Being,” Federal Interagency Forum on Aging Related Statistics. www.agingstats.gov.

^{ix} *ibid.*

^x *ibid.*

^{xi} *ibid.*

^{xii} “Demographic Characteristics of Arts Attendance, 2002,” National Endowment for the Arts. July 2003.

^{xiii} Mary Kopczynski, Mark A. Hager, “The Value of the Performing Arts in Five Communities: A Comparison of Household Survey Data in Alaska, Cincinnati, Denver, Pittsburgh, and Seattle” March 28, 2003. Page 8. www.urban.org/url.cfm?ID=410648.

^{xiv} Mark A. Hager and Thomas H. Pollak. Page 4.

- xv “The Performing Arts in the GDP, 2002,” National Endowment for the Arts. July 2004.
- xvi Mark A. Hager and Thomas H. Pollak. Page 6.
- xvii “Toward Cultural Interdependence.” Page 12.
- xviii Mary Kopczynski and Mark A. Hager. Page 34.
- xix Paper Mill Playhouse. www.papermill.org/about/history.php.
- xx Design for Accessibility: A Cultural Administrators Handbook. Page 55.
- xxi Mark A. Hager and Thomas H. Pollak. Page 9.
- xxii The American Heritage Dictionary of the English Language, New College Edition. 1976.
- xxiii John Thomas (Booz Allen Hamilton Vice President), “The Art of the Possible.” Speech given at a Rotary Foundation meeting, Williamsburg, VA. April 24, 2004.
- xxiv “Survey On The Perceptions of Persons with Disabilities Regarding Attendance at Performing Arts Centers,” The Institute for Instructional Design and Practice in collaboration with VSA arts of Florida College of Education, University of South Florida. September 20, 2004.
- xxv “Survey On The Perceptions of Persons with Disabilities Regarding Attendance at Performing Arts Centers.”
- xxvi “Survey On The Perceptions of Persons with Disabilities Regarding Attendance at Performing Arts Centers.”
- xxvii Mark A. Hager and Thomas H. Pollak. Section 6.
- xxviii “Toward Cultural Interdependence.” Page 3.
- xxix “Toward Cultural Interdependence.” Page 11.

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