

BUILDING ARTS PARTICIPATION

NEW FINDINGS FROM THE FIELD



The Diversity of Cultural Participation

FINDINGS FROM A NATIONAL SURVEY

Francie Ostrower





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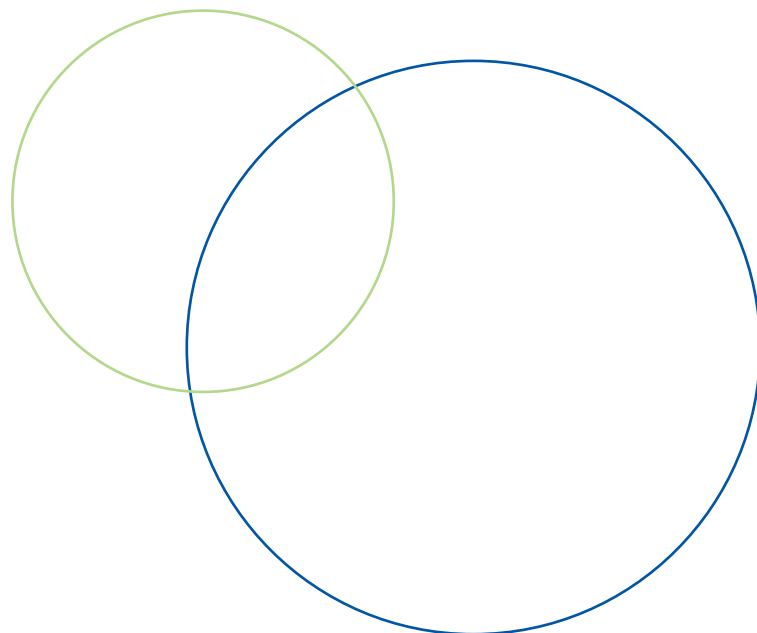
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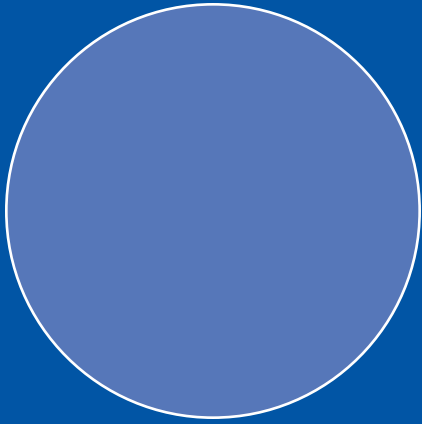
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The Diversity of Cultural Participation

Those who wish to understand or expand cultural participation need to pay much greater attention to its diversity. Participation in arts and cultural events is not monolithic, though it is frequently discussed and acted upon as if it were. As one observer notes, “We often talk as if the ‘arts’ were a single thing.”¹ The fact is that people attend different types of cultural events for different reasons, with different people, in different places, with different experiences. Thus, if those seeking to enlarge participation are to succeed, they need to clearly define and understand the type of “culture” in which they wish to expand participation and target their strategies accordingly.

This is the central conclusion from a national survey of cultural participation commissioned by The Wallace Foundation and conducted by the Urban Institute. For instance, most people who attend museums say they are strongly motivated by a desire to learn something new. This is not true of those who attend music performances or plays, for whom a primary motivation is to socialize with friends and family. Survey findings also indicate some important differences in participation among members of different ethnic groups and among frequent, moderate, and infrequent attendees. Arts organizations wishing to reach those audiences should be aware of such differences.

1.

¹ Paul DiMaggio. 2002. “Taking the Measure of Culture.” http://www.princeton.edu/~artspol/moc_prospectus.html. See also Kevin F. McCarthy, Elizabeth H. Ondaatje, Laura Zakaras, and Arthur Brooks. *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts*. Santa Monica, CA: Rand, 2004.

TO READ THE SUMMARY

For a summary of the study's major findings and implications, see Francie Ostrower, "Motivations Matter: Findings and Practical Implications of a National Survey of Cultural Participation." Washington, DC: The Urban Institute. This publication can be downloaded at <http://www.urban.org> and at <http://www.wallacefoundation.org>.

Taking a broad and inclusive definition of culture, the survey asked a random sample of 1,231 Americans about their participation patterns, motivations, and experiences. As is typical of such surveys, we asked people about their participation during the previous 12 months. The major innovation of this study was that we also asked people a set of questions about their *most recently attended event*: what they attended, why, where, with whom, and what experiences they had. This provided information that allowed us to link particular types of motivations, venues, and experiences to particular types of arts attendance in order to determine what people wanted from a particular kind of arts event and whether they felt the event actually delivered. The survey therefore permits us, for instance, to go beyond knowing that a desire to socialize is a common motivation for arts attendance. We can now ask whether or not a desire to socialize is common for *all* attendance or has greater or lesser importance for those who attend specific kinds of arts events.

The ability to do so distinguishes this survey from others, including the Survey of Public

Participation in the Arts, that ask about participation over the course of the past 12 months but do not ask about motivations and circumstances associated with particular types of arts attendance.

The different motivations and experiences prevalent among those attending different art forms turned out to be numerous indeed. Overarching statements about "cultural participation" that fail to take the differences among events into account can therefore be very misleading. Survey findings show this is clearly not the case, with direct implications for those who study or wish to expand cultural participation. The most fundamental implication of these findings is that arts research, policy, and management need to be reoriented to pay greater attention to the diversity of cultural participation—that is, the differences in *what* people attend and the differing motivations, expectations, and experiences that accompany particular types of arts participation.

This survey represents a preliminary step toward demonstrating the diversity of motivations and circumstances that characterize cultural participation. We do not attempt to document the extent and nature of that diversity comprehensively. Instead, this report examines only live attendance and does not cover other modes of participation, such as production, participation through media, or reading. The evidence presented in this report indicates the pressing need for additional analyses that make diversity a central facet of examining other dimensions of participation.



About the Study

The phone survey of a random sample of Americans age 18 and older was conducted during June and July 2004. The 1,231 people who participated represent a response rate of 45 percent. The study built on and extended an earlier survey of arts participation in five local communities conducted by the Urban Institute in 1998, also commissioned by the Wallace Foundation. That survey, *Reggae to Rachmaninoff*, took a broad and inclusive view of culture, highlighted the diverse venues

where people attend cultural events, and demonstrated the links between cultural and civic participation.²

We intentionally collected data that were not already available in current national surveys. The main such survey is the Survey of Public Participation in the Arts (SPPA) that the National Endowment for the Arts has conducted for more than 20 years.³ As discussed above, the primary innovation of the present

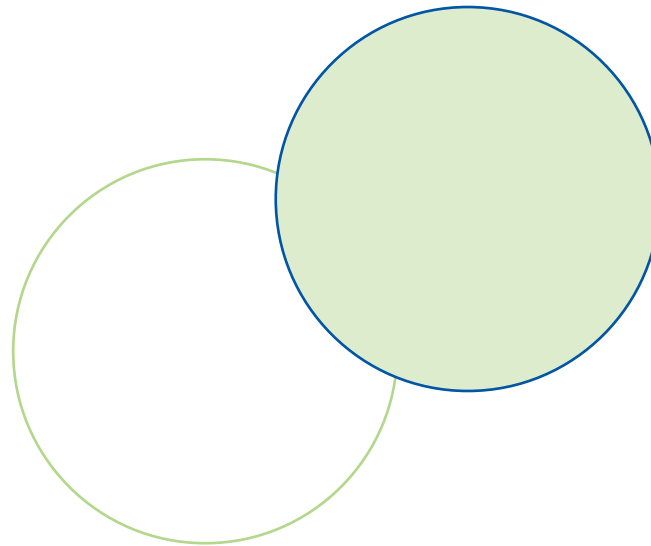
² Chris Walker and Stephanie Scott-Melnyk with Kay Sherwood. *Reggae to Rachmaninoff: How and Why People Participate in Arts and Culture*. Washington, DC: The Urban Institute, 2002.

³ Modules on cultural participation have also periodically been included in the General Social Survey. For benchmarking purposes, we included some items similar to those in the SPPA. Our estimates for attendance at plays, dance, and art museums were somewhat higher than the SPPA, but lower than the 2002 General Social Survey (GSS), which asked about dance and museums. They were also lower than estimates from the 2002 Classical Music Segmentation Study (CMSS), which asked about plays and museums. Our estimates for classical music/opera were slightly lower than the SPPA and also lower than the GSS and CMSS. Our estimate for jazz was almost identical to the SPPA and lower than the CMSS (the GSS did not ask about jazz). Our estimate for arts and crafts fairs and festivals (40 percent), however, is considerably higher than the 2002 SPPA estimate of 33 percent but almost identical to the 1992 SPPA estimate (41 percent). The 2002 SPPA survey was conducted between August 2001 and August 2002, and the NEA hypothe-

survey was that it includes questions about respondents' most recently attended cultural event.⁴ This information allowed us to link specific types of motivations, experiences, and venues to attendance at different types of events, and thus compare their commonalities and differences.

In this report on survey findings, we focus primarily on that section of the survey, after

summarizing respondents' overall attendance during the previous 12 months.⁵ In doing so, we also discuss motivations and experiences surrounding cultural participation, areas the SPPA does not cover. Likewise, we give attention to attendance at different types of music events to supplement current information.⁶ These analyses argue for recognizing the diversity of cultural participation, even within disciplines.



sizes that the drop in fair attendance in 2002 reflects the influence of September 11 (Research Division Report no. 45, 2002). Our study was done two years later and indicates that, with the passage of time, attendance at fairs and festivals has largely recovered. Survey estimates of cultural participation do differ, and the SPPA's figures tend to be lower (Steven J. Tepper, *Making Sense of the Numbers: Estimating Arts Participation in America*. Working paper no. 4. Princeton, NJ: Princeton University Center for Arts and Cultural Policy Studies, 1998). Overall, a comparison of our survey estimates to other national surveys indicates that it yielded realistic estimates that are not unduly high or low.

⁴ A comparison of answers to the 12-month battery and the most recent event series lead us to suspect respondent recall may be better for the latter. A small but noteworthy minority of people who reported they had not attended particular types of events or venues in the 12-month battery later said their most recent attendance was at those same types of events or venues. Some of the discrepancy may also reflect classification issues. Further research is needed to examine the impact of asking about overall attendance versus specific, recent events, and to assess whether the order in which these questions are asked affects responses.

⁵ While this report highlights attendance, the survey also asked respondents about other forms of participation, including production (such as playing an instrument) and giving time and money.

⁶ While the SPPA asks respondents about attendance at jazz, opera, and classical music concerts, we asked about those but also about attendance at rock/pop/country/rap/hip-hop, religious music, Latin/Spanish/salsa, blues, and rhythm and blues.



Live Attendance over the Past 12 Months

Frequency of Attendance

The majority of respondents—fully 70 percent—had attended at least one cultural event during the previous 12 months (see exhibit 1).⁷ On average, respondents attended six events, with a median of three.⁸ These figures do not include attendance at elementary, middle, and high school student performances. A significant minority of people (24 percent) who did not attend other events had gone to a student performance. If we include attendance at student performances, the percentage of

attendees rises to 77 percent. This finding suggests it would be useful for arts organizations and others seeking to engage nonattendees to work with schools to reach adults as well as children.

Certain factors increased the likelihood that a respondent attended cultural events: having a higher level of education, having taken arts or crafts lessons at age 18 or younger, going to arts events with a parent or other adult while growing up, and being employed full-time.⁹ By contrast, living in a rural (versus urban)

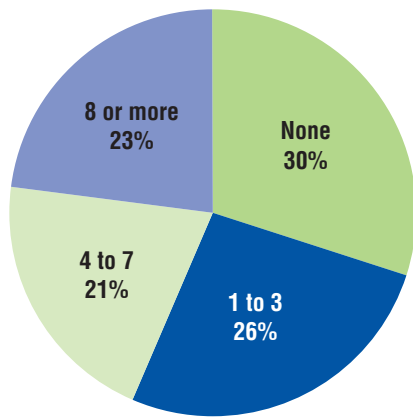
⁷ As is customary in survey analysis, these and other percentages reported are based on weighted analyses. Weights are used to adjust for differential selection probabilities (due to household size and number of phone lines) and to match the sample to national parameters for gender, age, education, race, Hispanic origin, and region.

⁸ Among attendees only, the average number of events attended was 8.5 and the median was five.

⁹ Unless otherwise noted, when this report notes a relationship between two variables such as education and attendance, a statistically significant relationship exists between them at or below the .05 level.

EXHIBIT 1

NUMBER OF EVENTS ATTENDED (PAST 12 MONTHS)



Source: 2004 National Survey on Cultural Participation, the Urban Institute.

community decreased the likelihood of attendance.¹⁰ However, the influence of childhood lessons on arts attendance was complex. Although having had lessons *both* in and out of school clearly promoted adult attendance, we could not confirm that either lessons taken in school or lessons taken outside of school alone had a statistically significant impact. More research is needed to understand why and to understand how different types of childhood lessons influence participation.

Some of the same factors that explain whether respondents attended also explain how frequently attendees went to cultural events: level of education, having gone to cultural events with parents or other adults while

growing up, and living in an urban location were all associated with more frequent attendance. On the other hand, having taken lessons as a child did not influence frequency of attendance. That city dwellers attend more often than suburban and rural residents suggests the importance of the availability of cultural events, though it is also possible that those more inclined to attend cultural events choose to locate in cities. Finally, motivations matter. The desire to experience high-quality art was a significant predictor of higher levels of attendance, even with controls for other variables.¹¹ Still, much variation in cultural participation remains unexplained, and more research is needed to understand better both why people participate, and why some participate more frequently than others.

Interestingly, many people did not go to cultural events that they say they find very enjoyable. We gauged this by asking respondents which events they most enjoyed attending—dance, plays, concerts, art museums, movies, or sporting events—and comparing their answers with their actual attendance. Many people who said that they most enjoy dance had not gone to a dance performance during the previous 12 months. The same was true for plays and concerts. On the other hand, this was far less common among those who most enjoyed museums and galleries.¹² These findings suggest it is easier for people to attend certain types of cultural events than others. The low percentage for museums may reflect the greater ease of attending a museum than dance, plays, or concerts (e.g., because muse-

¹⁰ There were no significant differences between those employed part-time and the other two groups or between suburban and urban residents. These results come from a logistic regression analysis. The relationships reported here held with controls for the other variables.

¹¹ Findings are based on regression analysis of those who attended one or more cultural events during the past 12 months. The dependent variable was the total number of events attended. The adjusted r-square was .10. Variables described as significant predictors were significant at the .01 level or below.

¹² Almost half who said they most enjoy “dance performances,” 20 percent who said “plays,” 27 percent who said “concerts,” but only 11 percent who said art museums had not attended one. Since we did not ask about attendance at movies or sports events we cannot say what percentages choosing them as most enjoyable actually attended.

FREQUENT ARTS ATTENDEES ARE MORE CIVICALLY ENGAGED

Those who attend cultural events more frequently tend to be more involved in social, religious, and civic activities. They more often belong to associations, do volunteer work, attend religious services, and register to vote.¹³ For instance, the proportion of respondents registered to vote climbs from 73 percent among nonattendees up to 91 percent among frequent attendees.¹⁴ Attending religious services rises from 64 to 82 percent, doing volunteer work rises from 27 to 63 percent, and membership in associations rises from 16 to 46 percent.

FREQUENT ATTENDEES ARE MORE LIKELY TO BE DONORS

The most frequent attendees are also more likely to make monetary donations to cultural institutions. The percentage of respondents donating to arts institutions rises from 7 percent among nonattendees to 11 percent among infrequent attendees, 23 percent among moderate attendees, and 47 percent among frequent attendees. The clear message to arts organizations seeking to raise more money is that fundraising efforts should be linked to engaging audiences.¹⁵

ums do not require advance tickets). The present data do not permit us to explain why so many people did not attend events they say they enjoy, but it would certainly be of interest—particularly for those interested in promoting dance, plays, and music—to find out.

What People Attended

As exhibit 2 shows, the largest numbers of people attended music performances (44 percent) and arts and crafts fairs and festivals (40 percent). Dance performances were least often attended. Most attendees went to more

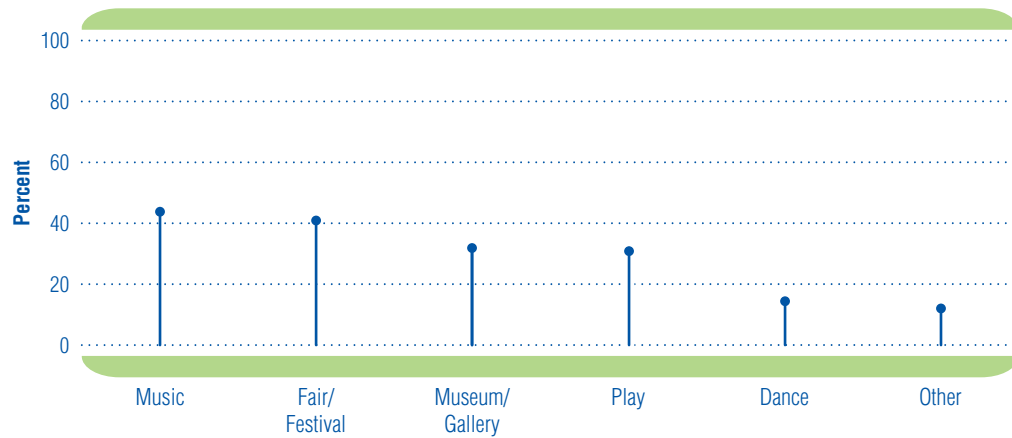
¹³ For an extended discussion of cultural participation and civic engagement based on the 1998 local Urban Institute surveys, see Chris Walker. *Arts Participation: Steps to Stronger Cultural and Community Life*. Washington, DC: The Urban Institute, 2003.

¹⁴ The percentage who say they generally vote in most elections climbed from a low of 59 percent among nonattendees to a high of 83 percent among frequent attendees.

¹⁵ For extended discussions of the relationship between giving and participation based on the 1998 local Urban Institute surveys, see Chris Walker. *Community Connections*. Washington, DC: The Urban Institute, 2002.

EXHIBIT 2

TYPES OF CULTURAL EVENTS ATTENDED (PAST 12 MONTHS)



Source: 2004 National Survey on Cultural Participation, the Urban Institute.

than one type of cultural event.¹⁶ Frequent attendees were more likely to have gone to multiple types of events and to have attended each type of cultural event.¹⁷ Thus, frequent attendance at cultural events is associated with more varied attendance, indicating that multiple art forms would benefit from increases in overall arts attendance.

Certain cultural forms were more likely to share audience with one another. For instance, people who attended plays were more likely than others to have attended a dance

performance. Similar overlaps exist for attendance at plays and live music; plays and arts museums and galleries; and dance and art museums and galleries.¹⁸ Interestingly, these pairs cut across visual and performing arts boundaries.¹⁹ Such overlaps offer clues about promising groups of people to target in building audiences. Arts organizations in fields that have higher audience overlap might consider developing relationships with one another to help expand audiences, for instance, by exchanging mailing lists, publicity (e.g., in programs), and conducting joint events.

¹⁶ Among attendees, 28 percent attended two types of cultural events; 22 percent went to three; and 20 percent attended four or five types.

¹⁷ Fifty-two percent of those attending eight or more events went to four or five different types of cultural events. That figure drops to 11 percent for those attending four to seven events. Still, almost all moderate attendees (those attending four to seven events) went to more than one cultural form, and over half went to three or more.

¹⁸ Based on analyses of those who attended two or more events. Phi coefficients ranged from a low of .1 for plays and live music to a high of .2 for plays and live dance ($p < .001$ for all relationships except for attendance at plays and music, where $p < .01$). One negative relationship existed: those who attended live music performances were somewhat less likely to have attended fairs or festivals ($\phi = -.08$, $p < .05$).

¹⁹ A case in point: fifty-seven percent of those who visited an art museum or gallery, as compared with 41 percent of other attendees, also attended a play.

Attendance at Music Performances

Among music attendees, 72 percent went to rock, pop, country, rap, and hip-hop performances. This category attracted the largest number of people: fewer than half that amount attended religious music (33 percent); blues or rhythm and blues (29 percent); classical music or opera (25 percent); jazz (24 percent); and Latin, Spanish, or salsa (13 percent).

Most music attendees (57 percent) went to more than one type of music performance. Certain types of music were more likely to share audiences: classical music/opera and jazz, classical music/opera and blues/rhythm and blues, jazz and blues/rhythm and blues, jazz and Latin/Spanish/salsa, and blues/rhythm and blues and Latin/Spanish/salsa.²⁰ On the other hand, rock, pop, country, rap, and hip-hop attendance was negatively related to attendance at classical music and religious music²¹ and was not positively related to any other form.

These findings indicate the importance of looking at cultural participation within, as well as across, forms. This point is dramatically reinforced when we compare music attendance patterns among white, African-American, and Hispanic respondents. While overall rates of live music attendance are comparable among the three groups, there are some striking differences in the types of music they attend:

- A far higher percentage of African-American respondents attended religious music (37 percent) than did either whites (12 percent) or Hispanics (12 percent). In fact, were one to take out religious music, overall attendance figures for live music would plummet 11 points for African Americans but only 3 points for white and Hispanic respondents.
- African Americans also attended live jazz more often (17 percent) than did whites (9 percent) or Hispanics (12 percent).²²
- Hispanic respondents far more commonly attended Latin, Spanish, and salsa performances (20 percent) than did African-American or white respondents (4 percent each).
- Whites were more likely to attend classical music and opera (12 percent) than African Americans (7 percent) or Hispanics (3 percent). White respondents were also more likely to attend rock, pop, country, rap, or hip-hop (34 percent) performances than were African-American (22 percent) or Hispanic respondents (29 percent).

Motives for Attendance

As exhibit 3 shows, the most common major motivations for attending cultural events were wanting to socialize with friends and family (57 percent), and finding the event emotion-

²⁰ Phi coefficients ranged from .1 to .14 ($p \leq .02$) for all relationships except jazz and blues, where $\phi = .45$ ($p < .001$).

²¹ For the relationship with classical music, $\phi = -.28$ ($p < .0001$), and for religious music $\phi = -.33$ ($p < .0001$).

²² Our estimates show a considerably larger gap between African Americans and whites than do SPPA figures for jazz attendance (which are 12.7 percent for African Americans and 11.4 percent for whites). We note the difference but, absent other information, cannot explain it.

EXHIBIT 3

REASONS FOR ATTENDANCE (PAST 12 MONTHS)



Source: 2004 National Survey on Cultural Participation, the Urban Institute.

ally rewarding (53 percent). The least common was a desire to learn about or celebrate one's cultural heritage.

Striking differences exist in the prominence of two motivations for members of different racial and ethnic groups:

- African Americans and Hispanics were far more likely than white respondents to cite a desire to celebrate their cultural heritage as a major motivation. While 50 percent of African Americans and 43 percent of Hispanics gave this response, only 15 percent of whites did so.
- Hispanics (49 percent) and African Americans (41 percent) were more likely than white respondents (34 percent) to say that a major reason for their attendance

was a desire to support a community organization.

These findings bear careful attention by organizations with predominantly white audiences that wish to diversify their audiences. They certainly suggest that incorporating programming that speaks to African-American and Hispanic heritages may be an important way to engage those communities (e.g., through new programming or new presentations of existing programming). At the same time, organizations cannot expect that merely presenting isolated events with programming that addresses cultural heritage will automatically increase attendance by African Americans or Hispanics at their other events.

Certain motivations were more prevalent among more frequent arts attendees, particularly a wish to experience high-quality art, support a community organization, gain knowledge or learn something new, learn about one's cultural heritage, and have an emotionally rewarding experience. By contrast, comparable percentages of frequent, moderate, and infrequent attendees cited low cost and a desire to socialize as a major reason.

Above all, frequent attendees, more than any other group, were motivated to attend the arts because of the art itself.²³ Fully 59 percent of those who went to eight or more cultural events said a major reason was their desire to experience high-quality art. That figure drops to 34 percent among people who went to four to seven cultural events, and to 21 percent among those who went to one to three events. For many of the least frequent attendees (45 percent), a desire to experience high-quality art was not a reason for their attendance at all.²⁴ As noted earlier, even after demographic variables associated with higher attendance are taken into account, the positive relationship between a desire to experience high-quality art and higher attendance levels persists.²⁵

Frequent attendees also cited a greater number of strong motivations for attending cultural events during the past 12 months. On average, they cited 3.5 major reasons, compared with 2.6 major reasons given by moderate attendees, and 2.2 among infrequent attendees.²⁶ This strongly suggests that frequent attendees' active engagement in the arts is driven by the very multiplicity and variety of positive experiences they derive from the arts.

Where People Attend

People attended cultural events at many places, including nonprofit and commercial sites, dedicated arts venues, and other community venues. As exhibit 4 shows, the two most frequently attended venues by far were concert halls and theaters (60 percent) and parks and other outdoor facilities (57 percent). These were followed in order by museums and galleries; clubs, coffee houses, or restaurants; churches or other places of worship; community centers, recreation centers, or libraries; and colleges or universities.²⁷

²³ This finding is consistent with McCarthy et al.'s (2004) argument that a key characteristic of frequent attendees is that they experience "intrinsic benefits" from the arts.

²⁴ Also striking is that wanting to gain knowledge or learning something new was a major reason for 64 percent of frequent attendees, but only 39 and 34 percent of moderate and infrequent attendees, respectively. Both frequent (68 percent) and moderate attendees (54 percent) were notably more likely to say a major reason they attend is that they find it emotionally rewarding than infrequent attendees (38 percent). Likewise, 45 percent of frequent attendees want to support a community organization, as compared with 33 and 29 percent respectively of moderate and infrequent ones. Differences for learning about cultural heritage were statistically significant but smaller—25 percent of frequent attendees, but only 18 percent of infrequent ones said this is a major reason.

²⁵ With controls, including controls for other motivations, a desire to experience high-quality art was the only motivation that remained statistically significant.

²⁶ Over 25 percent of frequent attendees cited five or more "major" reasons for attending, as compared with 13 and 12 percent of moderate and infrequent attendees, respectively.

²⁷ For an extended discussion of the importance of community venues as sites for cultural participation, see Chris Walker, *Participation in Arts and Culture: The Importance of Community Venues*, Washington, DC: The Urban Institute, 2003.

EXHIBIT 4

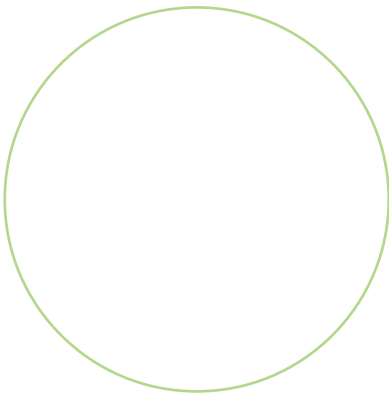
ATTENDANCE AT DIFFERENT VENUES (PAST 12 MONTHS)

Venue	Percent Attending
College/university	25
Community center/library	30
Church, place of worship	32
Club/restaurant/coffee house	35
Museum or gallery	39
Park/outdoor facility	57
Concert hall/theater.....	60

Source: 2004 National Survey on Cultural Participation, the Urban Institute.

Frequent attendees were more likely to have gone to each type of venue than were less frequent ones, but concert halls and theaters, and parks and outdoor facilities, were the top two venues attended by all.²⁸ One striking difference is how much more often frequent

attendees went to a cultural event at a club, restaurant, or coffee house. Most frequent attendees (59 percent), compared with 26 percent of moderate attendees and 19 percent of infrequent attendees, went to a cultural event at a club, restaurant, or coffee house. Among frequent attendees, this venue was tied with museums as the third most frequently attended venue—but it ranked sixth for moderate and infrequent attendees. Thus arts organizations seeking to target frequent attendees would do well to reach out to these nondedicated arts venues (e.g., when advertising or, where feasible, by presenting their own work at such venues).



²⁸ Theaters ranked first and parks second among frequent and moderate attendees, while the order was reversed among infrequent attendees.



Respondents' Most Recently Attended Event

We now turn from total attendance during the previous 12 months to examine respondents' most recently attended cultural event.²⁹ Doing so will reveal the marked variations that exist in the motivations, experiences, and circumstances associated with different types of cultural events.

What People Most Recently Attended

Musical performances were the most commonly attended type of cultural event. Forty-

two percent had most recently gone to a music performance. As exhibit 5 shows, that figure drops by half for fairs and festivals, the second most commonly attended recent event. Dance was least common, with museums and plays falling between.

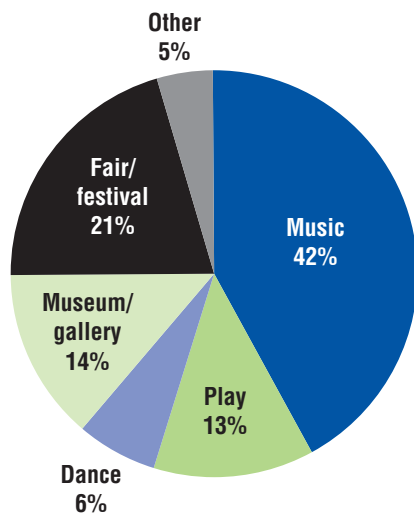
Music attendance was divided among a variety of musical forms. Rock and pop was most common by far, though it still accounted for only 25 percent of music attendance. About half as many had gone to jazz, country, and religious music performances,³⁰ and 9 percent had gone to classical music or opera performances.

²⁹ This section focuses exclusively on those who had attended at least one event during the previous 12 months. Among this group, one-third had gone within the past month and 61 percent had gone within the past three months.

³⁰ Thirteen percent had gone to a jazz performance, and 12 percent each to country and religious music.

EXHIBIT 5

TYPE OF EVENT MOST RECENTLY ATTENDED



Source: 2004 National Survey on Cultural Participation, the Urban Institute.

Note: Percentages do not total 100 due to rounding.

Motivations for Most Recent Attendance

The most commonly cited major motivations for respondents' most recent attendance were a desire to socialize with friends and family (58 percent) and wanting to have an emotionally rewarding experience (47 percent). As exhibit 6 shows, most people attributed at least some importance to all the motivations we asked about, with the exception of wanting to celebrate one's cultural heritage.

Yet behind these aggregate figures is considerable variation. People attended different types of cultural events for different reasons. In fact, all but two of the motivations had varying importance for attendance at different types of cultural forms (see exhibit 7).

- *A wish to experience high-quality art* was a major motivation for the majority of those who went to an art museum or gallery (56 per-

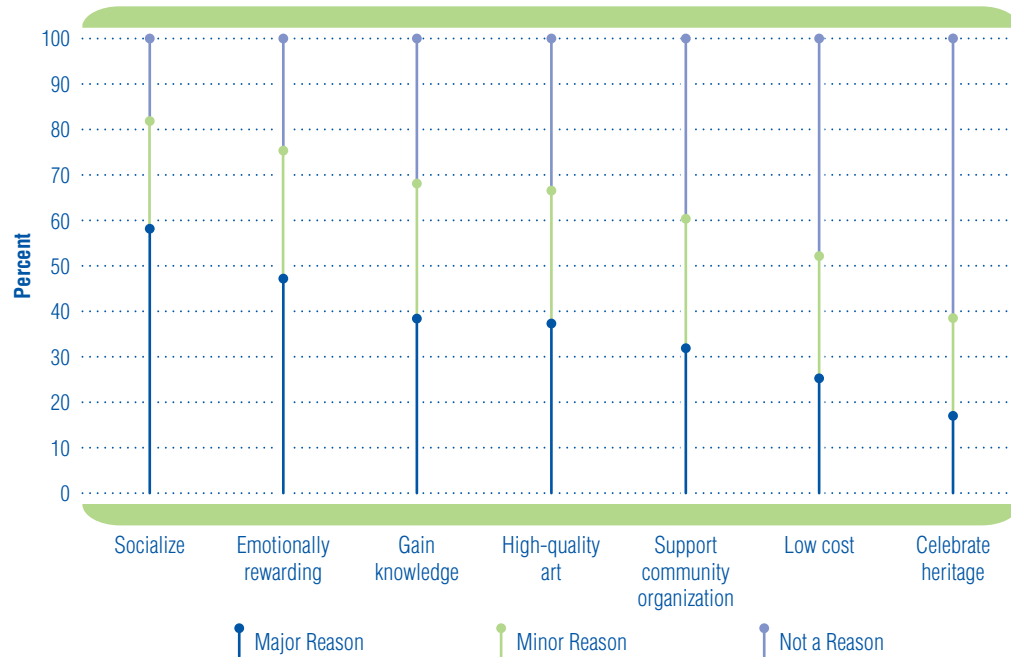
cent) and almost half who attended a play (47 percent), but for only 37 percent who attended a music performance, and for even fewer (25 percent) who went to a fair or festival.

- Art museum and gallery attendees cited *a desire to socialize with friends or family* notably less often than those attending other forms. Only 45 percent of museum attendees, compared with 59 percent or more of those attending every other form, said this was a major reason for attending. It was most often a major motivation for attending a play (68 percent).
- *A desire to gain knowledge or learning something new* was far more often a major motivation for going to a museum or gallery (65 percent). That figure falls to only 39 percent for attendance at fairs and festivals, and continues to drop to a low of 29 percent for live music attendance.
- *A desire to support a community organization or event* ranged from a high of 37 percent for fairs and festivals to lows of just over 26 percent for museums and dance each. Only 26 percent of those who went to a fair, but over 40 percent of those who attended other events, said this was not a reason at all.
- *Low cost* ranged as a major motivation from a high of 31 percent for attendance at fairs and festivals to a low of 21 percent for dance.

It is useful to recall our earlier discussion of overlaps in attendance among cultural forms; we saw that those who go to art museums are also more likely to go to plays, and vice versa. Yet here we have seen that there are some striking differences in the reasons that people go to museums compared with plays, with a desire to socialize far more important for the latter. This reinforces the point that the same people go to different types of cultural events

EXHIBIT 6

REASONS FOR ATTENDING MOST RECENT EVENT



Source: 2004 National Survey on Cultural Participation, the Urban Institute.

for different reasons. Indeed, their very desire for a diversity of experiences may well drive people to diversify their attendance.

These findings should be considered by those seeking to raise participation in particular types of cultural forms. The more frequently people go to the arts, the more likely they will attend different types of events, and therefore arts organizations in different fields have a common interest in the overall health of the arts. However, that does not mean that the same strategies will attract people to different types of cultural events. Those seeking to attract more people to their events must target their efforts accordingly, and/or change their image so that people will attend them for other reasons.

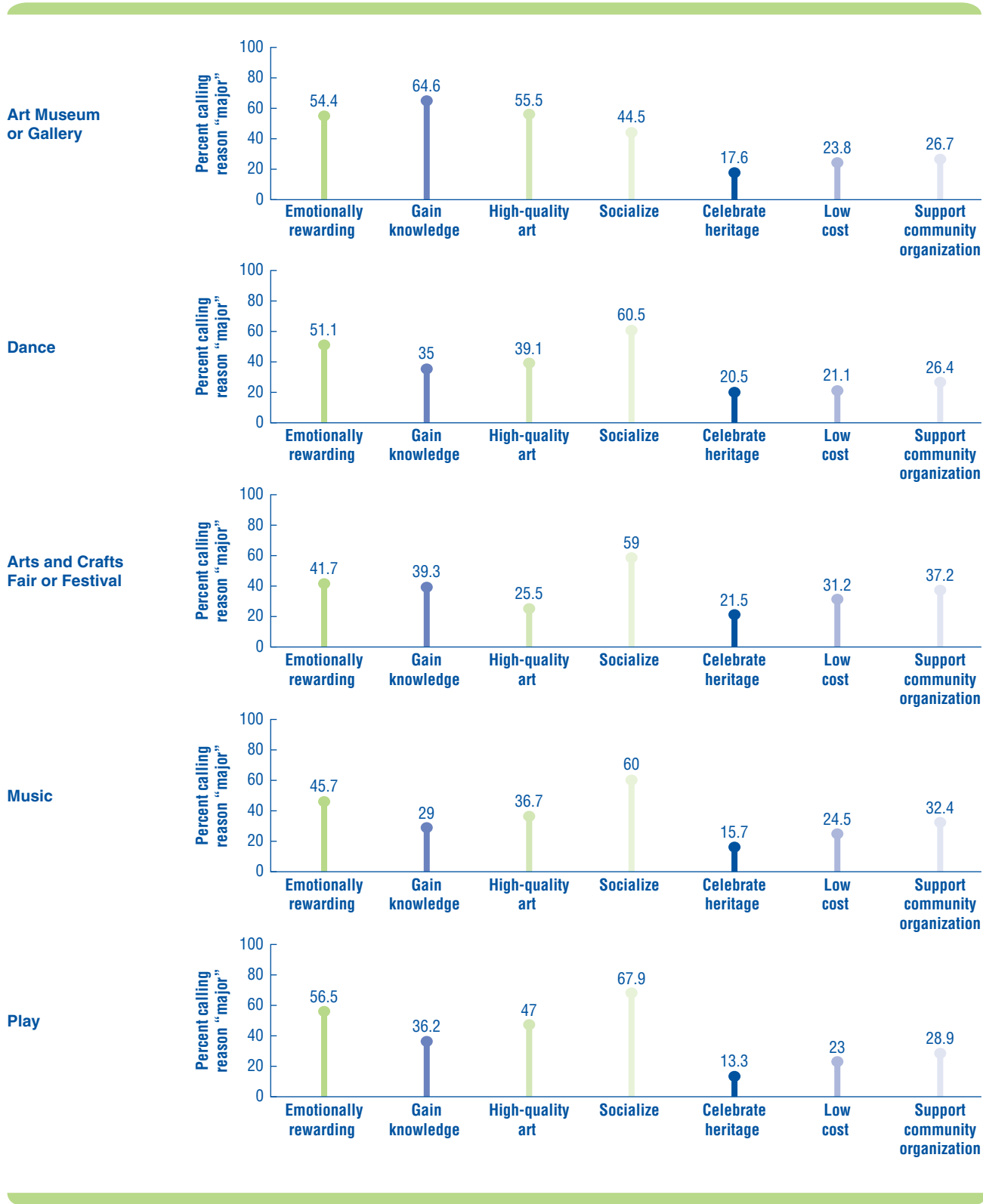
Additional findings suggest that even speaking of motivations for attending a general type of culture, such as “music,” is too monolithic. Generally, there were too few people attend-

ing specific subgenres to allow extended analysis, but findings for the most commonly attended forms of music illustrate the point.

- *A desire to experience high-quality art* was a far more prevalent major motivation for going to classical music and jazz events than other types of music. Cited by 61 percent of those who went to classical music and 47 percent who went to jazz performances, the figure drops to 35 percent for rock and pop and reaches a low of 24 percent for country music.
- *A desire to socialize with friends or family* ranged as a major motivation from a high of 72 percent of rock and pop performance attendees to a low of 48 among those who went to classical music events.
- Fully 63 percent of those who went to hear religious music said a major reason was that

EXHIBIT 7

MAJOR MOTIVATIONS FOR ATTENDING DIFFERENT CULTURAL EVENTS



Source: 2004 National Survey on Cultural Participation, the Urban Institute.

it would be *emotionally rewarding*—but that is true for far fewer people who went to country and rock music performances (42 and 40 percent, respectively).

- *Gaining knowledge or learning something new* was a major reason for 45 percent of those who attended a religious music performance—but only 13 percent of those attending a rock or pop performance.
- *A desire to celebrate one's cultural heritage* was a major reason for attending religious music performances far more often than for other music. While cited by 32 percent of religious music attendees, the figure next drops to 18 percent for jazz and blues and falls to lows of 5 percent for country and rock. This offers a clue to the previous finding, by indicating that religious music attendees want to gain knowledge about their cultural heritage, of which music is a part.
- *A desire to support a community organization* was a major motivation for far higher percentages of those who attended religious music (56 percent) and jazz (45 percent) than classical (26 percent) or country music (20 percent) performances.

A desire to learn about or celebrate one's cultural heritage was a far more common major motivation among African Americans (49 percent) and, to a lesser extent, Hispanics (29 percent) than among whites (10 percent).³¹ This bears close consideration by organizations with predominantly white staff and audiences that say they want to attract more African Americans but are having difficulty doing so. When fully half of all African Americans say celebrating their heritage was a

major reason for attending their most recent cultural event, such institutions need to give serious thought to whether and how they can speak to this desire. One possibility might be to incorporate programming (or more prominently feature existing programming) that accomplishes that end. On the other hand, organizations cannot expect that presenting isolated individual events with such programming will automatically increase attendance at their other events. Instead, organizations need to take a multifaceted approach, built on an understanding of the audience they wish to reach and the multiple reasons that African Americans, like other groups, attend.

Comparing respondents' reasons for attending their most recent event with the reasons for their total attendance during the past 12 months reinforces the point that people attend different cultural events for different reasons. Reasons that may have been major motivations for their overall attendance during the past year were often not as important for their last attendance. For instance, many of the people (38 percent) who said a major reason they attended during the past year was to support community organizations also said this was not a major reason for attending their last event. This shows that wanting to support community organizations was a factor for some, but not all, of their attendance.

Venues: Where People Attended

People most often went to their last event at a park or other outdoor facility (31 percent) or at a concert hall or theater (24 percent), as

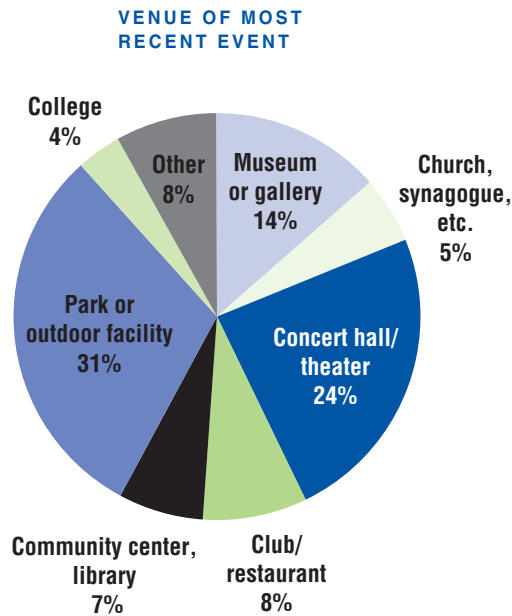
³¹ To a lesser extent, there were also differences in desire to support a community organization and event, with 44 percent of African Americans, 37 percent of Hispanics, and 29 percent of whites saying this was a major motivation. The significance level here was just over the .05 level (.055).

illustrated in exhibit 8.³² There is considerable variation in the venues where different types of cultural events were attended, and attendance at some cultural forms was more concentrated in a smaller number of venues.

- Not surprisingly, attendance at arts and crafts fairs and festivals was highly concentrated at parks and other outdoor facilities (71 percent). The percentage attending outdoors then falls to 28 for music, and is 10 or under for other forms. Attendance at fairs and live music accounted for almost all (86 percent) outdoor attendance.

- Music attendance was divided among the largest number of venues: thirty percent went to a concert hall or theater; 28 percent went to a park or other outdoor facility; 15 percent went to a club, coffee house, or restaurant; 8 percent went to a church; 6 percent went to a community center or library; and 4 percent went to a college.
- Attendance at plays was fairly concentrated in concert halls and theaters (67 percent), but a substantial minority attended elsewhere. Places of worship and community centers, recreation centers, and libraries accounted for 8 percent each (no other venue accounted for more than 5 percent).

EXHIBIT 8



Source: 2004 National Survey on Cultural Participation, the Urban Institute.
 Note: Percentages do not total 100 due to rounding.

Most Recently Attended Event: Respondents' Experiences and Assessments

People overwhelmingly reported positive experiences at their most recently attended event. We gauged this by reading respondents a series of six statements about their most recently attended event, such as “the artistic quality was high,” and asking whether they strongly agreed, agreed, disagreed, or strongly disagreed. Over 93 percent agreed or strongly agreed with four of the statements. In the other two cases, the majority also responded positively, though a greater percentage disagreed.³³

³² Since the survey was conducted in June and July, a question that arose was whether the high percentage attending outside might partly represent a seasonal effect. An analysis of timing of last attendance by type of venue attended proved this was not the case. Virtually identical percentages of people who attended their most recent event at indoor and outdoor venues had done so within the past month (34 and 36 percent, respectively) and even within the past three months (64 and 57 percent). Indeed, a higher percentage of those whose most recent event was outdoors went 4 to 12 months ago (43 percent) than did those who attended indoors (36 percent).

³³ Twenty-three percent disagreed that they learned something new, and 15 percent disagreed that it was emotionally rewarding.

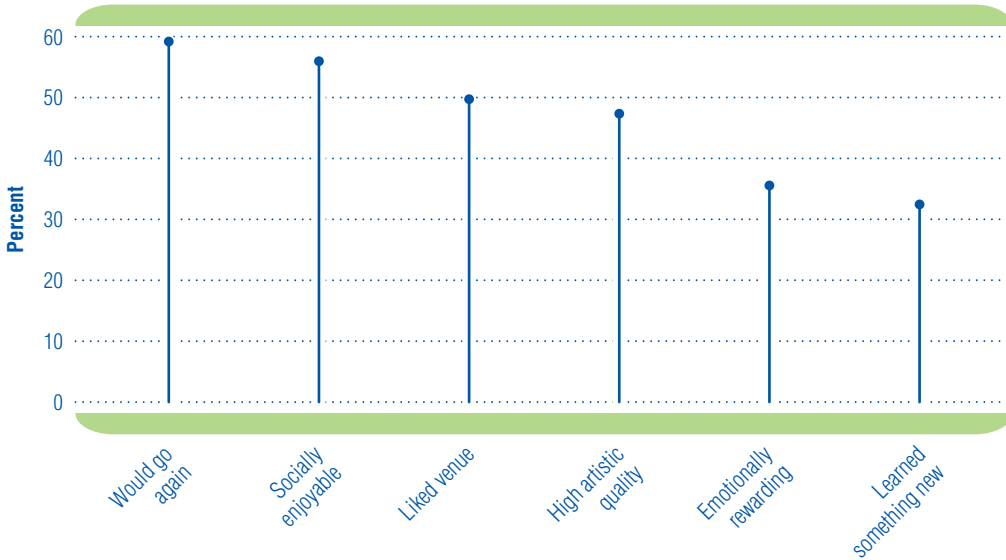
Given that so few had negative experiences, we focus here on intensity of positive experiences. Exhibit 9 accordingly shows the percentage of people who strongly agreed with each of the statements. As we can see, 50 percent or more strongly agreed that it was socially enjoyable, that they liked the venue, and that they would attend again, and almost half strongly agreed that the artistic quality was high. Lower percentages strongly agreed they had learned something new or found the event emotionally rewarding.

Interestingly, even substantial percentages of those who expressed a negative judgment about some aspect of their experience said they would attend a similar event again. For instance, 49 percent of those who said they did not learn something new strongly agreed they would go again. Sizable minorities of those who did not find the artistic quality

high, who did not like the venue, and who did not find it emotionally rewarding also strongly agreed they would go again. By contrast, only a few who did not have an enjoyable social time strongly agreed they would go again.³⁴

The two negative experiences most likely to result in respondents saying they would not attend again were not liking the venue and not having an enjoyable social occasion. Fully 23 percent of people who did not like the venue and 19 percent who did not enjoy themselves socially said they would not go to a similar event again. Most people did like the venue and had an enjoyable social occasion. Still these figures show how factors other than programming can impact attendance and should alert arts presenters to the importance of an appealing venue. The numbers available for analysis here were quite small (since so few people had negative experiences) but

EXHIBIT 9
EXPERIENCES AT MOST RECENT EVENT (PERCENT STRONGLY AGREEING)



Source: 2004 National Survey on Cultural Participation, the Urban Institute.

³⁴ Percentages were 34 percent for those who did not find the artistic quality high, 33 percent for those who did not like the venue, 29 percent for those who did not find it emotionally rewarding, but only 13 percent for those who did not have an enjoyable social occasion.

the relative impact of different experiences on future attendance is one that warrants further investigation.

As with motivations and venues, we found striking variations in peoples' experiences at different types of cultural events (see exhibit 10).

- Those who attended museums were far more likely to say they had *learned something new* (51 percent) than those who attended either fairs or festivals (23 percent) or music performances (28 percent).
- Those attending plays were most likely to strongly agree they had an *enjoyable social occasion* (67 percent), while those attending fairs and festivals were least likely (45 percent).
- A markedly lower percentage (34 percent) of those who went to an arts or crafts fair strongly agreed that the *artistic quality was high*, compared with 47 percent or more of those attending any other event. Recall, however, that a desire to experience high-quality art was not a major motivation for attending fairs, and the percentage who strongly agreed the artistic quality was high exceeded the percentage who said that was a strong motivation for attending.
- A greater percentage of those who attended plays, art museums or galleries, and live music (approximately 55 percent each) strongly *liked the venue* than those who attended dance performances or arts and crafts fairs (44 and 34 percent, respectively).
- Attendees of arts and crafts festivals were least likely to strongly agree that they had an

emotionally rewarding experience (23 percent). Those who attended plays and dance were most likely (43 and 44 percent, respectively).

- A low of 46 percent of those who attended fairs strongly agreed they would *attend a similar event again*. This was the only group in which fewer than half strongly agreed. The high was 65 and 66 percent for music and plays. Still, fewer than 4 percent of any attendees, including fair attendees, said they would not attend again.

A recurring theme is the comparatively low level of strong positive experiences at fairs and festivals, particularly since they were among the more frequently attended events. Taken together, the findings suggest that arts and crafts fairs do have a widespread appeal and that people apparently find them an enjoyable experience but not an intensely engaging one.

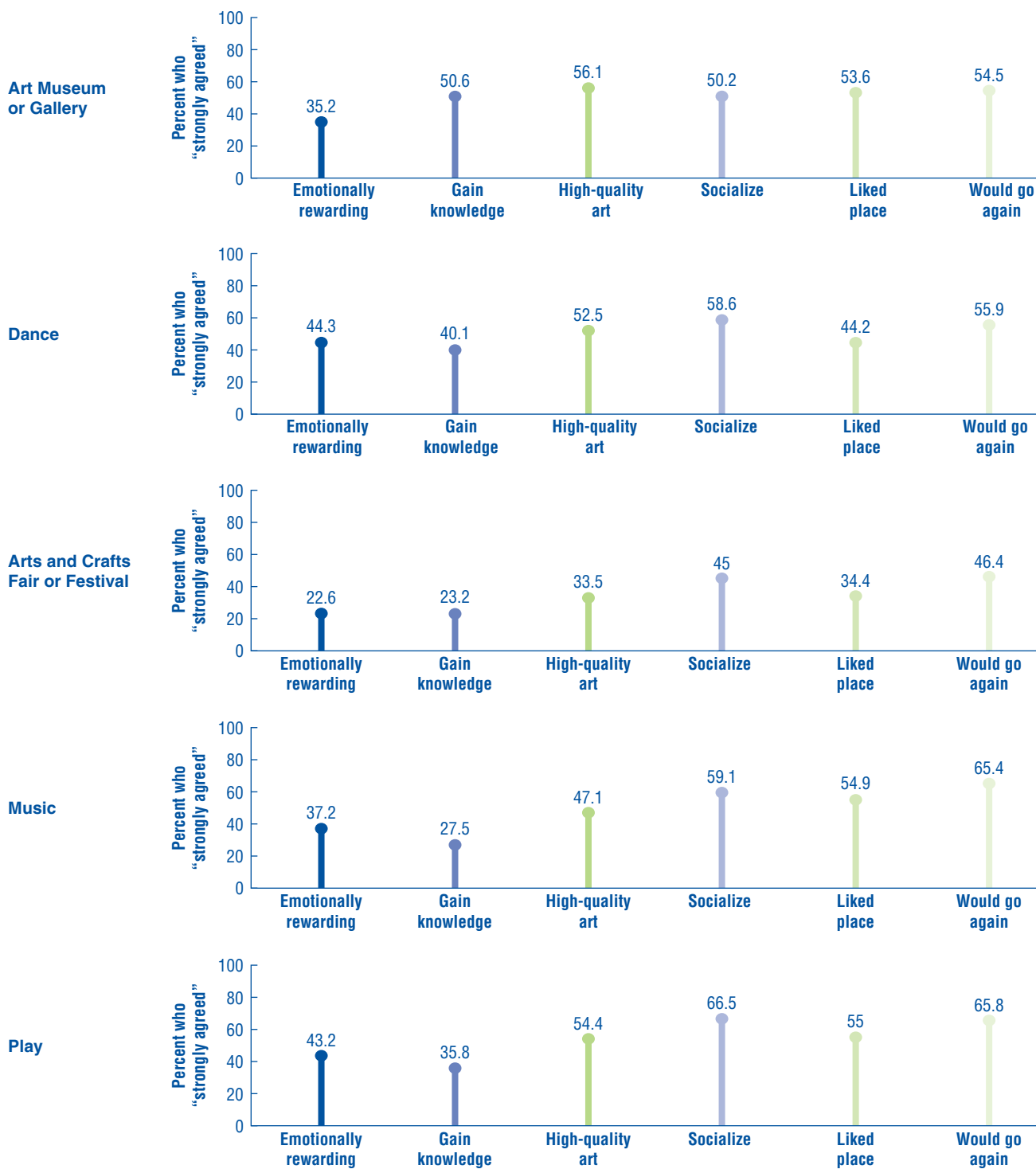
Frequent attendees were more likely to report strong positive experiences at their most recent event. Higher percentages of them strongly agreed that the artistic quality was high, the event was socially enjoyable, they learned something new, they liked the venue, the event was emotionally rewarding, and they would go again. For instance, 59 percent of the most frequent attendees (those going to 11 or more events) strongly agreed that the artistic quality was high. That figure falls to 36 percent among the least frequent attendees (those attending only once or twice). Likewise, 69 percent of frequent attendees, compared with 45 percent of infrequent attendees, strongly agreed they had an enjoyable social occasion.³⁵

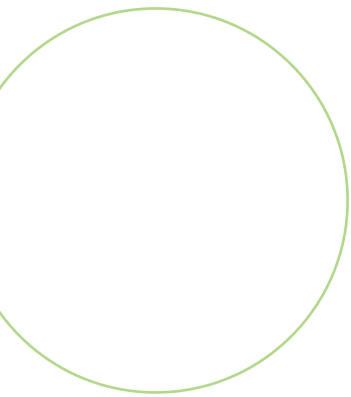
Most people apparently got what they had hoped to get out of the event. For instance,

³⁵ The percentage who strongly believed that they learned something new dropped from 43 to 23 percent between the most and least frequent attendees, that they liked the venue from 61 to 43 percent, that it was emotionally rewarding from 49 to 27 percent, and that they would go again from 74 to 46 percent. (Continued on page 22.)

EXHIBIT 10

EXPERIENCES AT DIFFERENT CULTURAL EVENTS





two-thirds of those who said that a major motivation for attending was to experience high-quality art strongly agreed that the artistic quality of the event was high. Likewise, most (56 percent or more) who were strongly motivated by a desire for an enjoyable social occasion strongly agreed that they had one; most who were strongly motivated by a desire for an emotionally rewarding experience strongly agreed that they had one; and most who strongly wanted to learn something new strongly agreed that they did learn something. And almost all who did not *strongly* agree, agreed.

There are important variations by types of cultural events, however, where significant numbers did not strongly agree that they had hoped-for experiences. For example:

- Sixty-five percent of museum attendees said a major reason they attended was to gain knowledge or learn something new, but only 52 percent strongly agreed that they learned or experienced something new. Recall that this was the most important motivation for attending museums, and so this finding is particularly noteworthy.
- Fully 54 percent of museum attendees said a major reason they last attended was that they thought it would be emotionally rewarding—but only 35 percent strongly agreed that it was.
- Thirty-nine percent of those whose most recent event was an arts or crafts fair said a major reason they attended was to learn

something new—but only 23 percent said that they did.

- Fifty-nine percent of fair and festival attendees said a major reason they went was to socialize—but only 45 percent said the event was a socially enjoyable occasion.
- Fifty-seven percent of those who attended a play said a major reason they went was that they thought it would be emotionally rewarding—but only 43 percent strongly agreed that it was.
- Forty-six percent of those attending music performances said a major reason was that they thought it would be emotionally rewarding—but only 37 percent strongly agreed that it was.

Such findings are absolutely critical for arts institutions to consider, for they point to areas in which audiences are not getting the things they want from those institutions. Efforts to understand why and to close such gaps are critical parts of any strategy to enlarge and maintain audiences.

We should also note that in a few cases, attendance apparently yielded a modest bonus in which people reported strong positive experiences beyond what they cited as strong motivators for attending certain types of events. For instance,

- Thirty-seven percent of music attendees said a major motivation was to experience

(Continued.) McCarthy et al. (2004 op. cit.) contend that frequent exposure to the arts is needed to derive arts' "intrinsic" (versus "extrinsic") benefits. Our findings do indicate that more frequent attendees strongly experience the "intrinsic benefit" of artistic quality. However, frequent attendees also more strongly experience other benefits, such as having an enjoyable social occasion. This may, in part, be because frequent attendees' experience enables them to better predict and select events they will enjoy. More fundamentally, frequent attendees have a wider variety of interests and derive fulfillment and enjoyment from a wider array of activities. This is consistent with the fact that they not only attend more types of cultural events, but are "joiners" that get involved in more civic, social, and religious activities.

high-quality art—and fully 47 percent strongly agreed the quality was high.

- Twenty-six percent of those who went to a fair or festival said a major motivation was a desire to experience high-quality art—and 34 percent strongly agreed that the artistic quality of the event was high.
- Forty-seven percent of those attending plays said a major motivation was to experience high-quality art—and 54 percent strongly agreed that the quality was high.

Who People Attend With

The vast majority of people went to their most recent event with other people (87 percent), a finding consistent with so many people saying a major motivation is a desire to socialize with friends and family. Both single and married people usually attended with others, though single people were more likely to attend alone (18 versus 8 percent). Most of those who attended with others went with a relative (63 percent), followed by a friend (41 percent).³⁶ Married people were far more likely to have attended with a relative (78 percent) than a friend (29 percent), while a somewhat higher percentage of single people attended with a friend (59 percent) than a relative (40 percent). Still, for married and single people alike, attending cultural events was often time spent with family.³⁷

Almost no one had attended with a club or organization they belong to or with work col-

leagues. Women were more likely to have attended with a club or organization than men, but the percentage was still quite low (3 percent for women versus under 1 percent for men). Those who belong to organizations that sponsor cultural activities or trips to events were more likely to have gone with a club or organization, but again the percentage was low (5 percent versus 1 percent for others).³⁸ Given the high correlation between associational memberships and cultural participation, cultural institutions might explore whether there are ways to work with associations to expand their role in engaging audiences.

People were more likely to attend certain types of cultural events and venues with friends, while they were more likely to attend others with relatives.

- People were more likely to have gone to music performances and plays with friends (46 percent each) than were those who attended other forms. The percentage attending other forms with a friend ranges from 26 percent for dance to 34 percent for fairs and festivals.
- Higher percentages of those who went to dance (75 percent) and fairs (70 percent) went with relatives than did those attending museums (64 percent), music performances (59 percent), and plays (55 percent).
- People were far more likely to go to clubs, coffee houses, and restaurants than other venues with friends. Fully 62 percent went to

³⁶ People could attend with more than one type of person and thus percentages exceed 100 percent.

³⁷ Much of the attendance with relatives among unmarried people is probably accounted for by children. Among unmarried people with school-age children, 65 percent attended with a relative. By contrast, only one-third of single people with no school-age children attended with a relative.

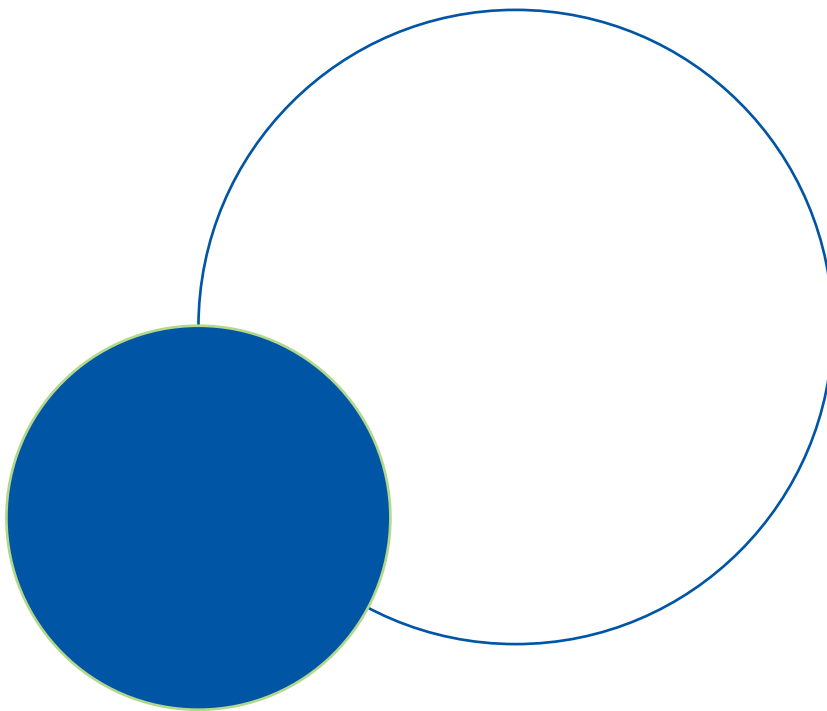
³⁸ During the previous 12 months, 13 percent of sample members attended a cultural activity sponsored by an organization to which they belong.

such venues with a friend, a figure that drops to 43 percent for community and recreation centers and libraries, and down to a low of 30 percent for art museums and galleries.

- o Over 70 percent of those who went to a place of worship or college and over 60 percent of those who went to a museum or concert hall went with a relative. By contrast the figures for clubs and community centers are 45 and 46 percent, respectively.

These comparisons strongly indicate that even similar categories of motivation and

experience are complex and heterogeneous. For instance, socializing is an important reason that people go to plays, dances, and clubs—but apparently the type of social experience sought is a different one. Going to plays and dance events is a social experience with family, while going to clubs, restaurants, and coffee houses more often involves socializing with friends. Far more could be done to explore these relationships—but the basic point again is that people go to different types of cultural events and venues looking for different things, and understanding this is key to expanding participation.






Implications

This report has repeatedly demonstrated the variety of motivations, circumstances, and experiences associated with different types of cultural participation. Those seeking to enlarge participation need to reorient their approach to take this heterogeneity into account. Initiatives to enlarge participation should clearly define what type of “culture” they want to encourage participation in and tailor their efforts to fit that particular form. One size will not fit all. Having done this, the next step is to clearly understand the cultural event that is the focus of the participation-expanding effort. Efforts to enlarge attendance cannot be based on why people attend “culture” but must be rooted in information about why people attend that type of cultural event, where they attend, who they attend with, and what experiences they have.

Additionally, and critically, efforts to build participation in a form must understand whether people are getting the experiences from attendance that they seek from that form. This is a very different matter than asking people abstract questions about why they don’t attend various types of cultural events more often. Rather, it is a matter of finding out whether people who do attend—and who do so for particular reasons—get the experiences that they seek. When attendees are questioned about their experiences, it is critical that they are also questioned about their motivations for attending. Otherwise, it is easy to mistakenly focus on improving some aspect of the arts attendance experience not really relevant to enhanced attendance.

For instance, we found that only 34 percent of those who attended arts and crafts fairs and



festivals strongly agreed the artistic quality was high—lower than in any other area. On the other hand, 45 percent strongly agreed it was an enjoyable social occasion, and no other experience was rated as strongly for fairs. It would therefore be easy to conclude that artistic quality is a weak area and try to enlarge attendance at fairs by trying to strengthen quality. By contrast, these figures would not lead one to focus on people’s social experience at fairs.

Yet if we couple information on experiences and motivations, a dramatically different picture emerges. Only 25 percent of those who went to a fair said a desire to experience high artistic quality was a major reason. Thus, it would hardly be worth focusing on artistic quality—artistic quality may be rated lower at fairs than other types of events, but it is not why people attend fairs in the first place. In fact, by comparison with the 25 percent who went to fairs for artistic quality, the 34 percent who actually experienced high artistic quality now looks high. On the other hand, coupled with data on motivations, the 45 percent who said their attendance was socially enjoyable now looks more problematic, because fully 59 percent of those who attended fairs said a major reason was a desire to socialize. The gap suggests an area where a significant number of people are not getting what they seek. Thus, trying to understand what makes a fair a more or less enjoyable social occasion would be a priority for those seeking to organize successful ones.

For museums, a priority area to focus on would be ensuring that visitors leave feeling they have learned something. That is the major reason people visit museums. However, while 65 percent said a major reason they visited a museum was to learn something, only 51 percent strongly agreed that they did learn something new. Likewise, 54 percent said a major reason they attended a museum was

that they thought it would be emotionally rewarding, but only 35 percent of museum attendees strongly agreed that it was an emotionally rewarding experience. What happened in such cases? To build participation and sustain audiences, museums need to know. Turning to plays, 57 percent of those who attended a play said a major reason they went was that they thought it would be emotionally rewarding, but only 43 percent said that it was. Understanding why people fail to have the experiences that bring them to a particular form is critical to figuring out how to make their experiences better and thus foster more attendance.

If participation-building efforts are not built on a clear understanding of a particular cultural form and its audience, they risk trying to attract people in ways that will not work because they fail to understand those they seek to reach. For instance, it is often observed that special events frequently produce disappointing results in terms of bringing people back to regular programs. But that should come as no surprise in light of these findings, because “special” events likely attract people for reasons quite different from reasons that bring them to the organization’s regular programs.

Much more remains to be learned and done, however, to effectively translate the lessons of this paper into practice. We need research to probe more deeply into motivations and experiences. We need to investigate the discrepancy between expectations and experiences. Moreover, we need to understand far more about cultural participation at levels more detailed than broad categories such as “music” or “dance.” For example, our findings concerning music show that aggregate figures for such broad categories can obscure profound differences in cultural participation among subgenres. Recall that a desire to gain knowledge, a relatively unimportant reason

for music attendees considered in the aggregate, proved a very important motivation for attending religious music.

Adding to the complexity is that motivations and experiences associated with arts attendance often depend on a wider context than the artistic event or product alone. Religious music attendees seek knowledge, but the knowledge they seek is about their cultural heritage, which they learn about and celebrate by participating in the music. Understanding the links between cultural

forms and their wider social and cultural contexts is thus also an important part of understanding the heterogeneity of cultural participation.

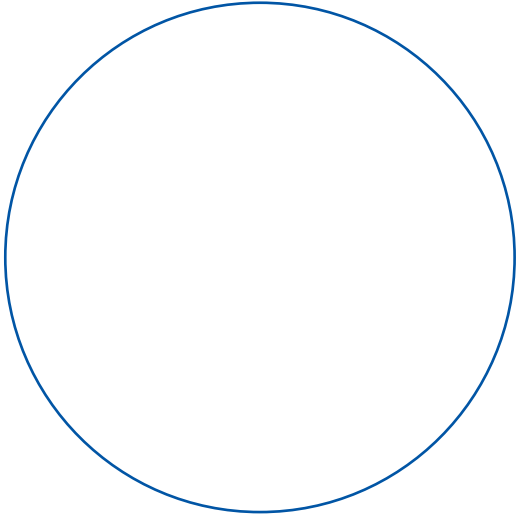

Thinking in broad and general terms will obscure rather than clarify what is needed to expand cultural participation. Rather, we need to delineate different types of cultural activities, motivations, and experiences. Only by understanding these further can efforts to increase participation proceed effectively.

ABOUT THE STUDY

The Wallace Foundation commissioned the Urban Institute to conduct a national survey of cultural participation. Building on the *Reggae to Rachmaninoff: How and Why People Participate in Arts and Culture* study (2002), also commissioned by Wallace and conducted by Urban Institute, the national survey took a broad and inclusive approach to culture. The survey was administered by phone to a random sample of 1,231 American adults during June and July 2004. Survey results make it possible to compare motivations and experiences for participation at different types of cultural events. Other Wallace-commissioned reports in this UI series can be downloaded at <http://www.urban.org> and <http://www.wallacefoundation.org>.

ACKNOWLEDGMENTS

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APPENDIX

Survey Questions:

Paper Conversion of the Computer-Assisted Telephone Interview Instrument

Ask all
Q1 Everyone enjoys spending their leisure time in different ways. Overall, which one of the following do you enjoy the most? (Read List)

Rotate

- 1 movies
- 2 concerts
- 3 plays
- 4 dance performances
- 5 sporting events
- 6 art museums or galleries
- 8 Don't know
- 9 Refused

Ask all
Q2 About how many hours during a typical week do you spend watching television, including videos? (IF RESPONDENT HAS DIFFICULTY GIVING AN ESTIMATE: Just your best guess is fine)

- Range 0-96
- 97 97 or more
 - 98 Don't know
 - 99 Refused

Now I'd like to ask you about some of the things you may have done during the last 12 months.

Ask all
Q3 Not counting elementary, middle or high school performances did you attend a live performance of a musical or non-musical play during the last 12 months?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if has attended a live performance of a musical/non-musical play in the past twelve months (Q3=1)

Q4 About how many times did you go see a musical or non-musical play during the last 12 months? (IF RESPONDENT HAS DIFFICULTY GIVING AN ESTIMATE: Just your best guess is fine)

- Range 1-96
- 97 97 or more
 - 98 Don't know
 - 99 Refused



Ask all

Q5 Not counting school performances, did you go to a live dance performance during the last 12 months, such as ballet, African dance, flamenco, or any other type of dance? [INTERVIEWER: RECORD ONLY DANCE PERFORMANCES AND NOT MUSICALS OR OTHER PERFORMANCES THAT HAD DANCE AS PART OF THE PERFORMANCE]

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if has attended a live dance performance in the past 12 months (Q5=1)

Q6 About how many times did you go to a live dance performance over the last 12 months? (IF RESPONDENT HAS DIFFICULTY GIVING AN ESTIMATE: Just your best guess is fine) [INTERVIEWER: RECORD ONLY DANCE PERFORMANCES AND NOT MUSICALS OR OTHER PERFORMANCES THAT HAD DANCE AS PART OF THE PERFORMANCE]

- Range 1-96
- 97 97 or more
 - 98 Don't know
 - 99 Refused

Ask all

Q7 Not counting school performances, did you attend any live music performances during the last 12 months, such as a classical music, rock, gospel, hip-hop, or country music performance? [INTERVIEWER: RECORD ONLY MUSIC PERFORMANCES AND NOT OTHER PERFORMANCES THAT HAD MUSIC AS PART OF THE PERFORMANCE]

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if has attended a live music performance in the past 12 months (Q7=1)

Q8 About how many times did you go to a live music performance during the last 12 months? (IF RESPONDENT HAS DIFFICULTY GIVING AN ESTIMATE: Just your best guess is fine.) [INTERVIEWER: RECORD ONLY MUSIC PERFORMANCES AND NOT OTHER PERFORMANCES THAT HAD MUSIC AS PART OF THE PERFORMANCE]

- Range 1-96
- 97 97 or more
 - 98 Don't know
 - 99 Refused

Ask if has attended a live music performance in the past 12 months (Q7=1)

Q9 Now I'm going to read you a list of some different types of music. Did you attend a live performance of (Insert) during the last 12 months or not?

Rotate

- a. Classical music or opera
- b. Rock, pop, country, rap, or hip-hop
- c. Jazz
- d. Blues or rhythm and blues
- e. Religious music, such as hymns or gospel
- f. Latin, Spanish, or Salsa

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if has attended a live music performance in the past 12 months (Q7=1)

Q10 Did you go to a live performance of any other type of music during the last 12 months? (IF YES: And what type of music was that?)

- 1 Yes (Specify)
- 2 No
- 8 Don't know
- 9 Refused

Ask all

Q11 Did you visit an ART museum or gallery during the last 12 months?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if has visited an art museum or gallery in the past 12 months (Q11=1)

Q12 About how many times did you go to an ART museum or gallery during the last 12 months? (IF RESPONDENT HAS DIFFICULTY GIVING AN ESTIMATE: Just your best guess is fine)

- Range 1-96
97 97 or more
98 Don't know
99 Refused

Ask all

Q13 Did you visit an art fair or festival, or a craft fair or festival during the last 12 months?

- 1 Yes
2 No
8 Don't know
9 Refused

Ask if has visited an art/craft fair or festival in the past 12 months (Q13=1)

Q14 About how many times did you go to an arts or crafts fair or festival during the last 12 months? (IF RESPONDENT HAS DIFFICULTY GIVING AN ESTIMATE: Just your best guess is fine)

- Range 1-96
97 97 or more
98 Don't know
99 Refused

Ask all

Q15 Not counting school performances and exhibits, did you attend any other cultural events or exhibits during the last 12 months that we have not talked about?

- 1 Yes
2 No
8 Don't know
9 Refused

Ask if has attended any other cultural event or exhibit in the past 12 months (Q15=1)

Q16 What type of event/exhibit was that?

- 1 Gave response
8 Don't know
9 Refused

Ask if has attended any other cultural event or exhibit in the past 12 months (Q15=1)

Q17 About how many times did you do this during the last 12 months? (IF RESPONDENT HAS DIFFICULTY GIVING AN ESTIMATE: Just your best guess is fine). (INTERVIEWER INSTRUCTION: Include total number if respondent listed more than one event)

- Range 1-96
97 97 or more
98 Don't know
99 Refused

Ask if has attended any of the previously mentioned cultural events/exhibits/performance in the past 12 months (Q3=1 or Q5=1 or Q7=1 or Q11=1 or Q13=1 or Q15=1)

Q18 Now I'd like to ask you about where you saw the performances and exhibits that we've been speaking about. During the last 12 months, did you see a performance or exhibit at a/an (Insert)?

Rotate

- a. Art Museum or Gallery
- b. Church, Synagogue, or other Place of Worship
- c. Concert Hall or Theater
- d. Club, Coffee House, or Restaurant
- e. Community Center, Recreation Center, or Library
- f. Park or other Outdoor Facility
- g. College or University

- 1 Yes
2 No
8 Don't know
9 Refused

Ask if has attended any of the previously mentioned cultural events/exhibits/performance in the past 12 months (Q3=1 or Q5=1 or Q7=1 or Q11=1 or Q13=1 or Q15=1)

Q19 Is there anywhere else that you often went to see a performance or exhibit during the last 12 months? (IF YES: And what kind of place was that?)

- 1 Yes (Specify)
2 No
8 Don't know
9 Refused

Ask if has attended any of the previously mentioned cultural events/exhibits/performances in the past 12 months (Q3=1 or Q5=1 or Q7=1 or Q11=1 or Q13=1 or Q15=1)

- Q20** People attend performances and exhibits for different reasons. How big a reason was (insert) in your decision to attend performances and exhibits over the last 12 months? Was it a major reason, a minor reason, or not a reason at all?

Rotate

- a. Low cost
- b. Wanting to experience high quality art
- c. Wanting to socialize with family or friends
- d. Wanting to learn about or celebrate your or your family's cultural heritage
- e. Wanting to support a community organization or event
- f. That you find it emotionally rewarding
- g. Wanting to gain knowledge or learn something new

- 1 Major reason
- 2 Minor reason
- 3 Not a reason
- 8 Don't know
- 9 Refused

Ask if has attended any of the previously mentioned cultural events/exhibits/performances in the past 12 months (Q3=1 or Q5=1 or Q7=1 or Q11=1 or Q13=1 or Q15=1)

- Q21** Were there any other major reasons that you decided to attend? (IF YES: What were those reasons?)

- 1 Yes (Specify)
- 2 No
- 8 Don't know
- 9 Refused

Ask if has attended any of the previously mentioned cultural events/exhibits/performances in the past 12 months (Q3=1 or Q5=1 or Q7=1 or Q11=1 or Q13=1 or Q15=1)

- Q22** Not counting elementary, middle, or high school performances, when was the last time that you went to one of the cultural performances or exhibits that we have been talking about? Was it: (Read List)

- 1 In the past week
- 2 1-2 weeks ago
- 3 3-4 weeks ago
- 4 2-3 months ago
- 5 4-6 months ago or
- 6 7-12 months ago
- 8 Don't know
- 9 Refused

Ask if has attended any of the previously mentioned cultural events/exhibits/performances in the past 12 months (Q3=1 or Q5=1 or Q7=1 or Q11=1 or Q13=1 or Q15=1)

- Q23** Which of the following best describes this particular performance or exhibit? Was it a/an: (Read List)

Rotate

- 1 Live music performance
- 2 Musical or non-musical play
- 3 Live dance performance
- 4 Art museum or gallery
- 5 Arts or crafts fair or festival
- 6 Or something else (Specify)
- 98 Don't know
- 99 Refused

Ask if has attended any of the previously mentioned cultural events/exhibits/performances in the past 12 months (Q3=1 or Q5=1 or Q7=1 or Q11=1 or Q13=1 or Q15=1) and (Q23=1,2,3,4,5 or 6)

- Q24** What type of (Insert Q23 response/repeat specified response) was this? (DO NOT READ INTERVIEWER INSTRUCTION: This question is asking for more specifics about event—for example, blues music, ballet, or a modern art exhibit, etc.)

- 1 Gave response
- 8 Don't know
- 9 Refused

Ask if has attended any of the previously mentioned cultural events/exhibits/performances in the past 12 months (Q3=1 or Q5=1 or Q7=1 or Q11=1 or Q13=1 or Q15=1) and (Q23=1,2,3,4,5 or 6)

Q25 What type of place was this event held in—for example was it held in an art museum, restaurant, library, or park? (Read List—only if necessary)

- 1 Art museum or gallery
- 2 Church, synagogue, or other place of worship
- 3 Concert hall or theater
- 4 Club, coffee house, or restaurant
- 5 Community center, recreation center, or library
- 6 Park or other outdoor facility
- 7 College or university
- 8 Or some other place (Specify)
- 98 Don't know
- 99 Refused

Ask if has attended any of the previously mentioned cultural events/exhibits/performances in the past 12 months (Q3=1 or Q5=1 or Q7=1 or Q11=1 or Q13=1 or Q15=1) and (Q23=1,2,3,4,5 or 6)

Q26 Did you go to the (Insert Q23 response/repeat specified response) with anyone else?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if has attended any of the previously mentioned cultural events/exhibits/performances in the past 12 months (Q3=1 or Q5=1 or Q7=1 or Q11=1 or Q13=1 or Q15=1) and (Q26=1)

Q27 How many other people did you go with?

- Range 1-96
- 97 97 or more
- 98 Don't know
- 99 Refused

Ask if has attended any of the previously mentioned cultural events/exhibits/performances in the past 12 months (Q3=1 or Q5=1 or Q7=1 or Q11=1 or Q13=1 or Q15=1) AND went with only one other person to last event (Q27=1)

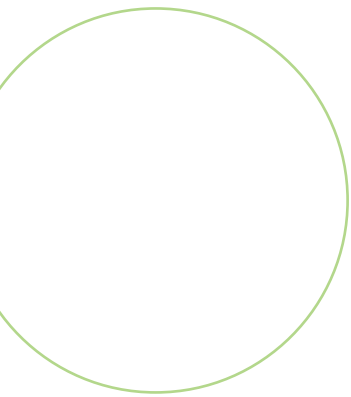
Q28 Did you go with a (Read List)?

- 1 Friend or social acquaintance
- 2 Spouse or relative
- 3 Work colleague
- 4 Or someone else (Specify)
- 8 Don't know
- 9 Refused

Ask if has attended any of the previously mentioned cultural events/exhibits/performances in the past 12 months (Q3=1 or Q5=1 or Q7=1 or Q11=1 or Q13=1 or Q15=1) AND went with two or more people to last event (Q27=2-97)

Q29 Did you go with (Read List)? (ACCEPT MULTIPLE MENTIONS)

- 1 Friends or social acquaintances
- 2 Spouse or relatives
- 3 Work colleagues
- 4 A club or organization that you belong to
- 5 Or other people or different group (Specify)
- 8 Don't know
- 9 Refused



Ask if has attended any of the previously mentioned cultural events/exhibits/performances in the past 12 months (Q3=1 or Q5=1 or Q7=1 or Q11=1 or Q13=1 or Q15=1)

Q30 Still thinking about the last cultural performance or exhibit you went to, how big a reason were each of the following in your decision to attend this event? First/Next, was (Insert) a major reason, a minor reason, or not a reason why you attended?

Rotate

- a. Low cost
- b. Wanting to experience high quality art
- c. Wanting to socialize with family or friends
- d. Wanting to learn about or celebrate your or your family's cultural heritage
- e. Wanting to support a community organization or event
- f. You thought it would be emotionally rewarding
- g. To gain knowledge or to learn something new

- 1 Major reason
- 2 Minor reason
- 3 Not a reason
- 8 Don't know
- 9 Refused

Ask if has attended any of the previously mentioned cultural events/exhibits/performances in the past 12 months (Q3=1 or Q5=1 or Q7=1 or Q11=1 or Q13=1 or Q15=1)

Q31 Were there any other major reasons that you decided to attend? (IF YES: What was the other major reason you decided to attend?)

- 1 Yes (Specify)
- 2 No
- 8 Don't know
- 9 Refused

Ask if has attended any of the previously mentioned cultural events/exhibits/performances in the past 12 months (Q3=1 or Q5=1 or Q7=1 or Q11=1 or Q13=1 or Q15=1) and (Q23=1,2,3,4,5 or 6)

Q32 Now I'd like to read you a set of statements about the (Insert Q23 response/repeat specified response). First/Next (Insert), do you strongly agree, agree, disagree, or strongly disagree?

Rotate a-e, always ask f last

- a. The artistic quality was high
- b. This was an enjoyable social occasion
- c. You learned or experienced something new from it
- d. You liked the place where the (Insert Q23 response/repeat specified response) was located
- e. You found it emotionally rewarding
- f. You would go to see a (Insert Q23 response/repeat specified response) like this again

- 1 Strongly agree
- 2 Agree
- 3 Disagree
- 4 Strongly disagree
- 8 Don't know
- 9 Refused

Ask all

Q33 Now thinking about elementary, middle or high school events, during the last 12 months did you go to any elementary, middle, or high school student performances or exhibits, for instance a school play or choral performance?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if has attended a school performance/exhibit in the past 12 months (Q33=1)

Q34 Which of the following activities did you go to at a school? Did you go to a/an (Insert)?

Rotate

- a. Musical or non-musical play
- b. Music concert
- c. Dance performance
- d. Arts, photography, or crafts exhibit
- e. General talent show

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if has attended a school performance/exhibit in the past 12 months (Q33=1)

Q35 Did you go to any other type of performance or exhibit at a school? (IF YES: What was that?)

- 1 Yes (Specify)
- 2 No
- 8 Don't know
- 9 Refused

Ask if has attended a school performance/exhibit in the past 12 months (Q33=1)

Q36 About how many times during the last 12 months did you go to any of these types of school events?

- Range 1-96
- 97 97 or more
- 98 Don't know
- 99 Refused

Ask all

Q37 Now, I'd like to ask about some other ways that people can get involved in cultural activities. First/Next how often, if ever, have you (Insert) in the last 12 months. Is this something you did often, sometimes, rarely, or never during the last 12 months?

Rotate

- a. Taken photographs, or made videos or movies
- b. Made arts or crafts objects, such as paintings, pottery, quilts, or woodwork
- c. Played a musical instrument, such as the guitar or piano
- d. Sung, acted, or danced
- e. Wrote novels, short stories, or poems
- f. Read novels, short stories, or poems

- 1 Often
- 2 Sometimes
- 3 Rarely
- 4 Never
- 8 Don't know
- 9 Refused

Ask if has done any of the above activities in the past 12 months (Q37a=1-3 or Q37b=1-3 or Q37c=1-3 or Q37d=1-3 or Q37e=1-3 or Q37f=1-3)

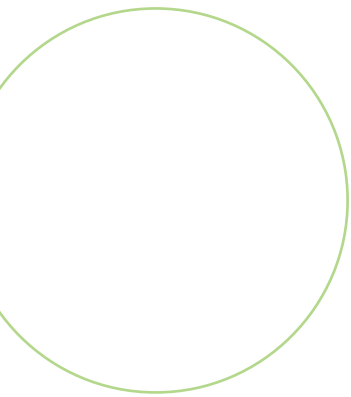
Q38 Were any of these activities done for a public performance or exhibit?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask all

Q39 When you were growing up, how often did your parents or other adults take you to art or cultural events? Would you say it was often, sometimes, rarely, or never?

- 1 Often
- 2 Sometimes
- 3 Rarely
- 4 Never
- 8 Don't know
- 9 Refused



Ask all

Q40 Thinking about when you were growing up, when you were 18 or younger, did you take any arts or crafts lessons or classes, such as a painting, creative writing, or weaving class?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if took arts or crafts lessons/classes as a child (Q40=1)

Q41 Did you take these classes in school, somewhere else, or both?

- 1 School
- 2 Somewhere else
- 3 Both
- 8 Don't know
- 9 Refused

Ask all

Q42 Have you taken any arts or crafts lessons or classes in the last 12 months?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask all

Q43 On another subject, not counting professional associations or unions, are you currently a member of an association or membership-based organization, such as a neighborhood association, youth group, social club, or any other similar organization?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if belongs to any organizations (Q43=1)

Q44 Do any of these organizations sponsor cultural activities such as concerts, art shows, trips to cultural events, or other cultural activities?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if belongs to an organization that sponsors cultural activities (Q44=1)

Q45 Did you attend any of these activities in the last 12 months?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask all

Q46 During the last 12 months, did you do any volunteer work for an organization, such as a religious organization or school? By volunteer work, I mean doing unpaid work to help the community or other people, and not just one's friends or family members.

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if has volunteered for an organization in the last 12 months (Q46=1)

Q47 In general, about how often did you do volunteer work during the last 12 months? (Read List)

- 1 One or more days a week
- 2 At least one day a month
- 3 About 6 days total during the last 12 months
- 4 About 3-5 days total during the last 12 months
- 5 Fewer than 3 days during the last 12 months
- 8 Don't know
- 9 Refused

Ask if has volunteered for an organization in the last 12 months (Q46=1)

Q48 During the last 12 months, did you do any volunteer work for an arts or cultural organization?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if has volunteered for an arts or cultural organization in the last 12 months (Q48=1)

Q49 What type of volunteer work did you do? Did you (Insert)?

Rotate a-f, always ask g last

- a.** Serve on a board
- b.** Raise money
- c.** Work on sets, costumes, lighting, or sound systems
- d.** Serve as an usher, guide, or tour leader
- e.** Perform
- f.** Help organize an event
- g.** Do some other type of volunteer work for a cultural organization

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if did other volunteer work (Q49g=1)

Q50 What other type of volunteer work did you do?

- 1 Gave response
- 8 Don't know
- 9 Refused

Ask all

Q51 In 2003, did you donate any money to arts or cultural organizations?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if donated money to an arts or cultural organization in 2003 (Q51=1)

Q52 How much did you donate? (IF RESPONDENT HAS DIFFICULTY GIVING AN ESTIMATE: Just your best guess is fine) (INTERVIEWER: Please record total for the year 2003)

- Range 1-1000000
- 8888888 Don't know
- 9999999 Refused

Ask all

D1 Not counting children in college, how many school age children do you have?

- 0 None
- Range 1-97
- 98 Don't know
- 99 Refused

Ask if has school age children (D1=1-97)

D2 Did you take any of these children to art or cultural activities or events during the last 12 months?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if has school age children (D1=1-97)

D3 Did any of these children take lessons or classes in any type of visual, performing, or literary arts or crafts other than those they may have been required to take in school during the last 12 months?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask all

D4 Is the primary language spoken at your home (Read List)?

- 1 English
- 2 Spanish or
- 3 Some other language
- 9 Refused

D5 Respondent's sex

- 1 Male
- 2 Female

Ask all

D6 Are you currently (Read List)?

- 1 Married
- 2 Separated
- 3 Widowed
- 4 Divorced
- 5 Or have you never been married
- 8 Don't know
- 9 Refused

Ask all

D7 Are you currently employed full-time, part-time or not employed at all?

- 1 Full-time
- 2 Part-time
- 3 Not employed
- 8 Don't know
- 9 Refused

Ask if not employed (D7=3)

D8 Is that mainly because you are (Read List)?

- 1 Retired
- 2 Keeping house
- 3 Temporarily unemployed
- 4 A student
- 5 Disabled
- 6 Or for another reason (Specify)
- 8 Don't know
- 9 Refused

Ask all

D9 What is the highest grade or year of school that you have completed? (Read List—only if necessary)

- 1 12th grade or less with no diploma
- 2 High school diploma or equivalent
- 3 Vocational/Technical program after high school
- 4 Some college but no Bachelor's degree
- 5 Bachelor's Degree
- 6 Some graduate/professional school but no degree
- 7 Master's, doctorate, or professional degree
- 8 Don't know
- 9 Refused

Ask all

D10 What year were you born in?

- Range 1900-1986
- 9999 Refused

Ask all

D11 Are you of Spanish or Hispanic origin or descent?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask all

D12 Also, please tell me which one OR MORE of the following you would use to describe yourself. Would you describe yourself as white, African American, black, Asian, American Indian, or some other race? [IF RESPONDENT GIVES ANOTHER RESPONSE YOU MUST SPECIFY WHAT IT IS]

- 1 White
- 2 African American
- 3 Black
- 4 Asian
- 5 American Indian
- 6 Other (Specify)
- 8 Don't know
- 9 Refused

Ask all

D13 Do you use a computer at your workplace, at school, at home, or anywhere else on at least an occasional basis?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask all

D14 Are you registered to vote?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if registered to vote (D14=1)

D15 Do you generally vote in most elections?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask all

D16 Were you born in the United States?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask all

D17 What is your religion? Is it Protestant, Catholic, Jewish, Muslim, some other religion, or no religion?

- 1 Protestant
- 2 Catholic
- 3 Jewish
- 4 Muslim
- 5 Another religion (Specify)
- 6 No religion
- 8 Don't know
- 9 Refused

Ask all

D18 In the last 12 months, have you attended any religious services?

- 1 Yes
- 2 No
- 8 Don't know
- 9 Refused

Ask if attends religious services (D18=1)

D19 How often do you attend? (Read List—only if necessary)

- 1 Several times a week
- 2 Every week
- 3 Nearly every week
- 4 2 - 3 times a month
- 5 About once a month
- 6 Several times a year
- 7 About once or twice a year
- 8 Less often than once a year
- 98 Don't know
- 99 Refused

Ask all

D20 Not including cell phones or numbers that are only used by a computer or fax machine, how many telephone numbers does your household have?

- 1 One
- 2 Two or more (Record number)
- 8 Don't know
- 9 Refused

Ask if household has more than one telephone numbers (D20=2)

D21 How many of these telephone numbers are only used for business purposes?

- Range 0-97
- 98 Don't know
- 99 Refused

Ask all

D22 In studies like this, households are grouped according to income. We would like to know the total income of all persons in your household over the past year, including salaries, interest, retirement, and so on for all household members. Was it (Read List)?

- 1 \$40,000 or less or
- 2 More than \$40,000
- 8 Don't know
- 9 Refused

Ask if income is \$40,000 or less (D22=1)

D23 Was it (Read List)?

- 1 \$20,000 or less or
- 2 More than \$20,000
- 8 Don't know
- 9 Refused

Ask if income is more than \$40,000 (D22=2)

D24 Was it (Read List)?

- 1 \$40,001 to \$60,000
- 2 \$60,001 to \$80,000 or
- 3 More than \$80,000
- 8 Don't know
- 9 Refused

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