

PERFORMING ARTS
RESEARCH COALITION

The Value of the
Performing Arts
in Five Communities 2

A COMPARISON OF 2002
HOUSEHOLD SURVEY DATA

Austin

Sarasota

Boston

Minneapolis–
St. Paul

Washington,
D.C.

Mark Hager
Mary Kopczynski
Urban Institute

THE PEW CHARITABLE TRUSTS

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**A COMPARISON OF 2002 HOUSEHOLD
SURVEY DATA FOR THE GREATER
METROPOLITAN AREAS OF AUSTIN,
BOSTON, MINNEAPOLIS–ST. PAUL,
SARASOTA, AND WASHINGTON, D.C.**

Mark Hager and Mary Kopczynski of the Urban Institute

A collaborative project of the Association of Performing Arts Presenters, American Symphony Orchestra League, Dance/USA, OPERA America, and Theatre Communications Group, supported by The Pew Charitable Trusts.

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Mark Hager and Mary Kopczynski

The Urban Institute

Participating Local Organizations

The Performing Arts Research Coalition gratefully recognizes the support and involvement of the participating organizations in each community.

Austin

Austin Lyric Opera
Austin Symphony Orchestra
Austin Theatre Alliance
Ballet Austin
Progressive Arts (ProArts) Collective
Salvage Vanguard Theatre
University of Texas at Austin,
Department of Theatre and Dance
University of Texas at Austin,
Performing Arts Center
Zachary Scott Theatre Center

Boston

American Repertory Theatre
Boston Ballet
Boston Classical Orchestra
Boston Landmarks Orchestra
Boston Lyric Opera
Boston Modern Orchestra Project
Boston Philharmonic Orchestra
Boston Symphony Orchestra
Brockton Symphony Orchestra
FleetBoston Celebrity Series
Huntington Theatre Company
Lyric Stage Company of Boston
New England Foundation for the Arts
Pro Arte Chamber Orchestra
Sugan Theatre Company
Wang Center for the Performing Arts

Minneapolis- St. Paul

Arts MidWest
Ballet Arts Minnesota
Children's Theatre Company
DanceToday
Eye of the Storm Theatre
Great American History Theatre
Guthrie Theater
Illusion Theatre
James Sewell Ballet
Jungle Theater
Metropolitan Symphony Orchestra
Minnesota Opera
Minnesota Orchestra
Mixed Blood Theatre Company
Nautilus Music-Theatre
Northrop Auditorium
Ordway Center for the Performing
Arts
O'Shaughnessy
Saint Paul Chamber Orchestra
Ten Thousand Things
Theatre de la Jeune Lune
Walker Art Center

Sarasota

Asolo Theatre Company
Florida Studio Theatre
Florida West Coast Symphony
Orchestra
Sarasota Opera
Van Wezel Performing Arts Hall
Venice Symphony

Washington, D.C.

American University
Arena Stage
Clarice Smith Performing Arts Center
at Maryland
Ford's Theatre
GALA Hispanic Theatre
Joy of Motion Dance Center
The John F. Kennedy Center for the
Performing Arts
The Shakespeare Theatre
Strathmore Hall Arts Center
The Studio Theatre
Washington Bach Consort
The Washington Ballet
Washington Performing Arts Society
Wolf Trap Foundation for the
Performing Arts

ABOUT THE PARC PROJECT

The Performing Arts Research Coalition (PARC) brings together five major national service organizations (NSOs) in the performing arts—the American Symphony Orchestra League, the Association of Performing Arts Presenters, Dance/USA, OPERA America, and Theatre Communications Group—to improve and coordinate the way performing arts organizations gather information on their sector.

This unprecedented collaborative effort is coordinated by OPERA America and supported by a three-year, \$2.7 million grant to OPERA America from The Pew Charitable Trusts.

Working with the Urban Institute, a leading nonprofit research organization in Washington, D.C., the project is collecting data in 10 pilot communities: Alaska, Cincinnati, Denver, Pittsburgh, Seattle, Austin, Boston, Minneapolis–St. Paul, Sarasota/Manatee, and Washington, D.C.

Information is being gathered on administrative expenditures and revenues of performing arts organizations, the value of the performing arts as experienced by both attenders and nonattenders of arts events, and audience and subscriber satisfaction with performances and related activities.

The findings from these various research activities are expected to help performing arts organizations across the country improve their management capacity, strengthen their cross-disciplinary collaboration, increase their responsiveness to their communities, and strengthen local and national advocacy efforts on behalf of American arts and culture.

Research findings will be available each year of the initiative, and a summary analysis will be released in 2004. The national service organizations are regularly sharing findings with their members, policymakers, and the press, indicating how this information could be used to increase participation in and support for the arts, locally and nationally.

For further information, please contact: OPERA America at (202) 293-4466.

Table of Contents

<i>Preface</i>	6
<i>Highlights of Findings from Five Communities</i>	8
<i>Section 1: Introduction</i>	13
<i>Section 2: Attendance</i>	16
<i>Section 3: Value to the Individual</i>	26
<i>Section 4: Value to the Community</i>	36
<i>Section 5: Barriers to Attendance</i>	50
<i>Section 6: Methodology</i>	67

Preface

The Performing Arts Research Coalition—PARC—provides an historic opportunity for five national service organizations to work together in an unprecedented three-year project to measure the level of participation in and support for the arts in 10 communities across the country.

A second set of findings from this project—the results of household surveys conducted in the metropolitan areas of Austin, Boston, Minneapolis–St. Paul, Sarasota, and Washington, D.C.—are now available. They enable us to draw a detailed picture of the value of the performing arts to individuals and their communities, and to offer a greater understanding of the perceived obstacles to greater attendance.

The findings are extremely encouraging. They reveal an arts audience far larger and more diverse than currently believed, comparable in size to audiences for sports. Support for the performing arts also appears to be broad, with far-reaching cultural, social, and educational implications. Attendance at arts events, for example, was perceived by attenders and nonattenders alike to be of significant value to communities, and especially important to the development and education of children. Several attendance barriers cited were primarily perceptual; for example, potential audiences did not fully appreciate the ease of attending performances and the accessibility of the arts experience.

Such information should be useful to a variety of stakeholders, including policymakers evaluating the role of government in supporting the arts; funders needing hard data on which to base and increase their financial support of the arts; media seeking a wider consumer base; and managers of arts organizations tackling the twin challenges of increasing and diversifying their audiences.

The size and breadth of the performing arts audience also suggest an appetite for expanded arts coverage in newspapers, radio, and television, and that arts coverage should perhaps be considered in broader terms than performance reviews. Grantmakers may be interested in placing their arts support in the larger context of the range of civic benefits that derive from arts attendance.

Local initiatives that improve parking and reduce perceived and real obstacles to convenience and safety could have a significant impact on the size of the arts audience and frequency of attendance, particularly if such efforts are combined with communication strategies that introduce more people to the arts experience.

We invite you to review on the following pages these common threads and to reflect on the vibrant picture they paint of the high levels of participation in and appreciation for the performing arts in these five communities. In closing, PARC wishes to convey how indebted the coalition is to the generous support of The Pew Charitable Trusts and to the outstanding service of the Urban Institute in designing and administering this project.

Marc A. Scorca
OPERA America President and CEO
PARC Project Coordinator



Highlights from Five Communities

Following are the key findings from the five household surveys conducted in the metropolitan areas of Austin, Boston, Minneapolis–St. Paul, Sarasota, and Washington, D.C. The findings cover participation rates, characteristics of attenders, perceived value of the performing arts to individuals and to communities, and barriers to greater attendance.

PARTICIPATION RATES

The research indicates that attendance at live professional performing arts events, at least on an occasional basis, is an activity enjoyed by a significant majority of adults in the five communities studied. The notion that the performing arts only appeal to a narrow segment of the general public does not appear to be accurate.

- **Attendance Levels:** Approximately three-quarters of respondents reported attending a live professional performing arts event in the past 12 months. These numbers range from 78 percent (in the Boston metro area) to 71 percent (in Sarasota/Manatee). Frequent attenders, defined as those who attended at least 12 performances over the past year, range from 17 percent of respondents (in the Washington, D.C., metro area) to 11 percent (in the Minneapolis–St. Paul metro area).
- **Arts vs. Sporting Events:** In all five communities, more people have attended a live performing arts event at least once in the past year than have attended a professional sporting event. However, arts attenders are active citizens who participate in a wide range of activities and volunteer for organizations in their community.
- **Performing Arts and Leisure Activities:** The research confirms that frequent performing arts attenders are also the most frequent attenders of other leisure activities, including sporting events, movies, festivals, museums, and popular concerts. Attenders were generally more involved with these activities than nonattenders of performing arts events. Rather than

an “arts” versus “other activities” distinction, the findings suggest that people generally are either involved in community activities (be it attendance at performing arts activities or otherwise) or they are not.

- **Performing Arts and Volunteering:** In all five communities, arts attenders and frequent arts attenders are considerably more likely to volunteer than are nonattenders—not just for arts organizations, but generally in their communities. Although there is clear evidence to support this relationship, the data cannot be used to suggest that attendance at performing arts results in higher levels of volunteerism. Nonetheless, arts attenders display characteristics that are conducive to greater civic engagement and stronger communities.

CHARACTERISTICS OF ATTENDERS

The arts audience is diverse. It includes people from all age groups and income levels, and is not limited, as is commonly believed, to older and affluent individuals.

- **Age and Attendance:** The most noteworthy finding from the surveys is the lack of a strong relationship between age and level of attendance.
- **Household Income and Attendance:** Nonattenders show a trend toward lower incomes and frequent attenders show a trend toward higher incomes. The finding is stronger in some communities than in others, and is weakest in Austin where respondents from the lowest income households are as likely to be frequent attenders as respondents from highest income households.
- **Education and Attendance:** There is a strong relationship between education level and category of attendance. That is, as education level increases, so also does the percentage of respondents who are attenders or frequent attenders.

VALUE OF THE PERFORMING ARTS TO THE INDIVIDUAL

The research indicates clearly that arts attenders place a very high value on the role of the arts in their lives in terms of enjoyment, their understanding of themselves and other cultures, creativity, and connection to their communities. This holds true across age groups, income levels, and the presence or absence of children at home.

- **Offers Enjoyment:** A strong majority of respondents have positive opinions about the level of enjoyment derived from live performing arts. More than 80 percent of respondents strongly agree or agree that the arts are enjoyable.
- **Factors Related to Enjoyment:** As level of education increases, so does the percentage of respondents who strongly agree with the statement that attending live performances is enjoyable. Enjoyment is unrelated to household income level, except in Sarasota where higher household incomes are associated with greater levels of arts enjoyment.

- **Factors Unrelated to Enjoyment:** Age and the presence of children at home are largely unrelated to the degree to which respondents find live performing arts to be enjoyable.
- **Stimulates Critical Thinking:** In all cities, more than three-quarters of respondents also strongly agree or agree that attending live performing arts is thought provoking.
- **Factors Related to Critical Thinking:** The strong belief that the performing arts are thought provoking does not differ substantially by household income level, age, or the presence of children in the home. However, consistent with expectations, this belief is held most commonly by frequent attenders and least commonly by nonattenders.
- **Increases Cultural Understanding:** Respondents in each of the five communities have similar views regarding the extent to which live performing arts help them better understand other cultures. Overall, between 70 percent (in the Minneapolis–St. Paul metro area) and 79 percent (in the Washington, D.C., metro area) of respondents strongly agree or agree with this statement. This strong level of agreement holds regardless of education, income, age, or whether or not there are children at home.
- **Encourages Creativity:** More than 60 percent of respondents in each community strongly agree or agree that attending live performing arts encourages them to be more creative. Education level and household income (except in greater Austin) play little role in whether one feels strongly that attending live performing arts encourages higher levels of creativity. However, younger respondents are more inclined to agree than are older respondents that attending live performing arts encourages them to be more creative.

VALUE OF PERFORMING ARTS TO COMMUNITIES

Attenders 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, help preserve and share cultural heritage, provide opportunities to socialize, and contribute to lifelong learning in adults*. Above all, they believe that the arts *contribute to the education and development of children*. Especially noteworthy is the fact that many nonattenders also share similar views.

- **Individual vs. Community Value:** The percentage of respondents with positive opinions about the value of the arts to their community is even higher than that reported in the preceding section. This suggests that people place a higher value on the arts in their communities than they place on the value of the performing arts in their own lives. Combining the percentages of respondents who strongly agree and agree with each of these statements, more than three-quarters are in agreement, in every community, with every statement in the survey about community values.

- **Value to Children:** At least 9 out of 10 respondents in each of the five communities either strongly agree or agree that the performing arts contribute to the education and development of children. These opinions about the contributions made by the performing arts to the education and development of children are held consistently, regardless of education level, income, age, presence of children, or frequency of attendance.
- **Increased Quality of Life:** More than 8 out of 10 respondents strongly agree or agree that the performing arts improve the quality of life in their community.
- **Preserves Cultural Heritage:** At least 9 out of 10 respondents in each of the five communities strongly agree or agree with the statement that the arts help preserve and share cultural heritage. Among these respondents, the research finds no relationship between this belief and education level, income level, or the presence of children at home. Even nonattenders strongly agree or agree with this statement in relatively large numbers.
- **Strengthens Local Economy:** The percentage of respondents who strongly agree or agree that the performing arts contribute to the local economy is slightly lower than for other community values considered in this study. However, the percentage of respondents that strongly agree is considerably lower than for most of the other community values.

BARRIERS TO ATTENDANCE

There are, of course, barriers to arts attendance among nonattenders and barriers to more frequent attendance among those who already attend arts performances. What is particularly interesting is that, despite what some might suspect, the cost of tickets is not the leading barrier.

- **Key Barriers:** Of the 11 barriers suggested in the survey, only *prefer to spend leisure time in other ways* and *hard to make time to go out* are cited by a majority of respondents in all five communities as a big or moderate reason. *Cost of tickets* is cited by a majority in all communities except Sarasota/Manatee, and *difficulty or cost of getting to or parking at events* is a big or moderate issue for a majority of respondents in Austin and Boston. *Cost of tickets* ranks second or third across the sites, never first.
- **Prefer Spending Time Elsewhere:** Between one-quarter and one-third of respondents in each community indicate that their *preference to spend leisure time in other ways* is a big reason why they do not attend more performing arts events. The preference to spend leisure time in other ways is the factor that most clearly differentiates attenders from nonattenders in all five communities.



- **Difficulty Finding Time:** Interestingly, attenders and frequent attenders are almost as likely as nonattenders to say that *hard to make time to go out* is a substantial barrier. The main variable that makes this a big factor for more people is the presence or absence of children in the home.
- **Cost of Tickets:** The cost of tickets is the only “big” barrier that attenders cite more often than nonattenders or frequent attenders. Especially noteworthy is the fact that *cost of tickets* as a barrier to performing arts attendance is substantially unrelated to education level, age, or whether there are children in the home.

The research makes clear that attenders and frequent attenders share the same concerns about limited time and the cost of tickets with nonattenders. Yet the first two groups find attendance at the arts sufficiently rewarding to overcome these obstacles. Artists and arts organizations have the challenge of offering performances of sufficient quality, supported by strong customer service and community programs, to help potential attenders and frequent attenders overcome these barriers to increased attendance.

Other obstacles cited less often by attenders and nonattenders also offer arts organizations an opportunity to build audiences by overcoming barriers of perception.

- **Lack of Appeal:** The statement that the *performing arts do not appeal* is cited as a big barrier by between 6 and 12 percent of respondents in the five communities. This barrier is tied to education level and, as might be expected, clearly differentiates attenders from nonattenders. Performing arts organizations might consider increasing community programs and adult education activities that could help build an interest in the arts among nonattenders.
- **Feel Out of Place:** A number of nonattenders said they *feel uncomfortable or out of place at performing arts events*, although fewer people cite this as a big barrier, and the relationship with education is much weaker in all communities. Performing arts organizations might wish to examine the way audiences are greeted and made to feel welcome upon entering the theater and before performances, during intermissions, and at the conclusion of the event.

An additional barrier is the *difficulty or cost of getting to or parking at events*, which varies in importance by community. This particular obstacle could be addressed by arts organizations if they are in a position to make special parking arrangements for their audiences. Similarly, the belief that *performances are in unsafe or unfamiliar locations* could be mitigated by improved lighting, more visible security, and general awareness of the needs of the audience beyond the final applause.



Section 1

Introduction

In the last quarter of 2002, residents of the greater metropolitan areas of Austin, Boston, Minneapolis–St. Paul, Sarasota, FL, and Washington, D.C., responded to a telephone survey designed by the Urban Institute in collaboration with PARC. The questions focused on the value residents place on the performing arts in their communities.

This cross-site report is a companion to individual reports produced for the five communities. *The Value of the Performing Arts in Five Communities 2* is intended as both a synthesis for national audiences and a way for participating communities to compare their findings with findings in other markets. However, these five communities are not intended to be representative of the entire United States, and we caution readers not to extrapolate findings beyond the communities studied. This report is the second of two cross-site reports. For additional comparisons, consult the first report's summary of results from the greater metropolitan areas of Alaska, Cincinnati, Denver, Pittsburgh, and Seattle.

Local arts organizations in each of the communities defined the counties or towns that constitute their metropolitan areas. The survey results documented in this report are based on the views of approximately 800 respondents from each of these five geographic areas.

- **Austin:** Zip codes beginning with 786 or 787.
- **Boston:** Zip codes beginning with 017, 018, 019, 020, 021, 022, 023, or 024.
- **Minneapolis–St. Paul:** Anoka, Carver, Hennepin, Ramsey, Scott, and Washington counties.
- **Sarasota/Manatee:** Sarasota and Manatee counties
- **Washington, D.C.:** District of Columbia; Montgomery and Prince George's counties in Maryland; Fairfax and Arlington counties, and City of Alexandria, in Virginia.



HOW THE REPORT IS ORGANIZED

The report provides detailed tables on the level of attendance at and appreciation for the performing arts in each community. It is organized around four key topics:

- **Attendance at Performing Arts Events:** How often do residents attend live performing arts events? Does frequency differ by income, age, education, the presence of children in the household, or voting behavior?
- **Perceived Value of the Performing Arts to Individuals:** What do residents think about the value of the performing arts in their own lives? Do attitudes vary by such characteristics as age and income?
- **Perceived Value of the Performing Arts to the Community:** What are residents' attitudes about the value of the performing arts to the community as a whole? Do attitudes reflect income, education, or age characteristics?
- **Barriers to Participation:** What do residents think are the biggest obstacles to greater attendance at performing arts events?

We provide summary comments where we observe interesting relationships (or see none when we might expect something) but do not attempt to provide a comprehensive review of implications or suggest applications of the results. Some of these comments incorporate feedback provided by PARC local community working group participants during a series of site visits conducted in each community during the spring and summer of 2003.

In short, the report is heavily oriented toward tabular summaries of data and less oriented toward drawing implications from the relationships in the data. We hope this approach offers stakeholders the detailed information necessary to interpret findings in locally relevant ways.

A statistic called Somer's d is used in a number of tables to show the strength of association between two variables. Somer's d values of less than -0.15 or higher than $+0.15$ are worth your attention, while values closer to zero indicate a weak or even nonexistent relationship between variables. For more discussion of Somer's d values, please see page 70 in the section on methodology.

CHARACTERISTICS OF SURVEY RESPONDENTS

Survey respondents in each site generally reflect the diverse education levels, household incomes, ages, and household compositions represented in each of the five communities. This diversity enables us to compare reported attitudes and behaviors of respondents by these characteristics and search for differences across communities. The following table shows how these major characteristics are distributed among survey respondents.

Respondent education levels, household income, age, and the presence and age of children in the home are central to the tables in the remaining sections of this report. The distribution of respondents on these characteristics is generally similar across the communities. However, table 1.1 reflects the higher average education levels and household incomes in the Washington, D.C., area. The table also points out the higher average age and fewer young children at home in Sarasota/Manatee, reflecting the large retiree population in that area.

Percentage totals in this report may not always add to 100 percent because of rounding. For "children at home," percentage totals always exceed 100 percent because some families have children both under and over 13 years of age.



TABLE 1.1

CHARACTERISTICS OF RESPONDENTS BY COMMUNITY

	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
EDUCATION					
Elementary school	8%	4%	3%	6%	4%
High school or GED	16%	20%	24%	27%	17%
Junior college or tech school	27%	21%	29%	28%	19%
Four-year college or university	30%	33%	28%	23%	28%
Postgraduate	19%	21%	15%	15%	31%
Did not report	1%	1%	1%	1%	1%
HOUSEHOLD INCOME					
Less than \$25,000	16%	12%	13%	14%	8%
\$25,000 to under \$50,000	22%	17%	23%	24%	19%
\$50,000 to under \$100,000	28%	30%	33%	24%	27%
\$100,000 or more	19%	21%	16%	14%	26%
Did not report	15%	20%	15%	24%	21%
AGE CATEGORY					
Under 25	14%	10%	10%	7%	9%
25-34	25%	20%	19%	11%	21%
35-44	24%	24%	22%	18%	22%
45-54	10%	21%	21%	18%	20%
55-64	10%	12%	12%	17%	14%
65 and over	8%	11%	15%	27%	11%
Did not report	1%	2%	1%	2%	3%
CHILDREN AT HOME					
No children at home	61%	60%	61%	68%	60%
Children under 13 years of age	30%	29%	30%	25%	29%
Children 13 years of age and older	14%	16%	15%	15%	15%
Did not report	1%	1%	1%	1%	1%
VOTING BEHAVIOR					
Never	15%	13%	6%	12%	13%
Once in a while	11%	6%	6%	7%	7%
About half the time	8%	4%	5%	6%	4%
Most of the time	25%	22%	22%	21%	19%
Always	41%	55%	61%	53%	55%
Did not report	1%	1%	1%	1%	2%

Source: Urban Institute Analysis of PARC Household Data, 2002.



Section 2

Attendance

Attendance is a common measure of how much people value the performing arts. This section focuses on attendance, but it also considers related behaviors such as listening to recorded media, watching performances on public television, and participating personally in performing arts activities.

HIGHLIGHTS

- **Arts Attenders Outnumber Nonattenders:** Approximately three in four residents surveyed in each community attended a live, professional performing arts event in the past 12 months. A range of 11 to 17 percent of respondents are “frequent attenders,” meaning that they have attended 12 or more such events in the past year.
- **Education and Income Matter:** As educational attainment increases, so does attendance at performing arts events. Income positively affects attendance as well, but the strength of association varies across communities.
- **Age Is Not a Factor:** Age is not clearly associated with attendance in the five communities. Within categories of nonattenders, attenders, and frequent attenders, different age groups are represented in substantially similar numbers.
- **Children at Home Are a Minor Factor:** The presence of children in a household also has less influence on attendance patterns than we anticipated. Respondents in households with young children are little more likely to be nonattenders than those in households with no children.
- **Performing Arts Compete Well for People’s Time:** In terms of the number of people who venture into the community to enjoy various leisure activities in a given year, attending the performing arts ranks behind attendance of community festivals and going to the movies, and is on a par with visiting museums or art galleries. A larger percentage of people go to performing arts events than go to clubs or sporting events over the course of a year.



We asked respondents in each community about their attendance at performing arts venues and performances over the past 12 months. We asked about several types of performing arts. For example, we asked respondents if they had attended ballet, modern/contemporary, or culturally specific dance performances in the past year. When respondents said yes, we asked them how many performances they had attended. We used this same approach to learn about attendance at opera, theatre, and symphony performances.

We also include a catch-all “other discipline” category. The examples we gave to respondents for this “other discipline” category were chamber music, jazz, folk music, or traditional arts and festivals, but we expect that the category includes the full range of performing arts activities that respondents could not group under dance, opera, theatre, or symphony.

This approach differs from one we took and reported in the first cross-site report. In the first five communities, we asked respondents about their attendance at specific local organizations. In the second five communities, we asked respondents about their total attendance to performing arts events within specific disciplines. In both cases, however, we first asked respondents if they had attended any events of a particular discipline. Therefore, the measure of attendance versus nonattendance is consistent between the two sets of data collection.

TABLE 2.1

RESPONDENTS ATTENDING AT LEAST ONE PERFORMING ARTS EVENT IN THE PAST 12 MONTHS, BY DISCIPLINE

Discipline	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
Dance	39%	40%	29%	37%	39%
Opera	13%	10%	7%	11%	14%
Theatre	49%	62%	56%	53%	59%
Symphony	24%	38%	22%	29%	34%
Other	51%	46%	37%	42%	52%
Any	73%	78%	73%	71%	77%

Source: Urban Institute Analysis of PARC Household Data, 2002.

Consistently across all five communities, theatre is the most commonly attended performing arts form. “Other” performing arts consistently rank second, followed by dance, symphony, and then opera. Relatively higher symphony attendance in Boston reflects the unusually large number of orchestras in Boston. Lower dance participation in Minneapolis–St. Paul may reflect the lack of a flagship dance company that caters to a wide cross-section of the community. Austin’s live music performances and Washington’s festivals show up as higher “other” performing arts attendance in those communities.

The attendance numbers reported here are generally higher than those reported over the past 20 years in Surveys of Public Participation in the Arts (SPPA), a study commissioned by the National Endowment for the Arts. Classical music attendance was reported at 16 percent in 1997 and 12 percent in 2002. Opera attendance was reported at 5 percent in 1997 and 3 percent in 2002. Musical and non-musical plays are reported separately



in the SPPA, as are ballet and other dance, but all indicate generally much lower levels of attendance than we report here.

One reason for this discrepancy may be that the data collection efforts occurred in urban areas where a range of performing arts disciplines is actively represented. The SPPA surveyed respondents across the United States, including rural areas and small towns where opportunities to attend performing arts events are limited. We would expect that performing arts attendance by people in major metropolitan areas would be higher than in less densely populated areas where opera, symphony, dance, and a variety of theatrical performances simply are not available.

The last row of Table 2.1 reports the percentage of respondents who said that they had been to any live, professional performing arts event in the past 12 months. These numbers range from 71 percent in Sarasota to 78 percent in Boston, leaving between 29 and 22 percent of respondents who say that they have been to no performing arts performances in the past 12 months. We label these people “nonattenders” and include them in the first row of Table 2.2.

TABLE 2.2

FREQUENCY OF ATTENDANCE AT LIVE PERFORMING ARTS EVENTS IN THE PAST 12 MONTHS					
Attendance Level	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
Nonattender (0 events)	27%	22%	27%	29%	23%
Attender (1-11 events)	57%	65%	62%	56%	60%
Frequent attender (12 or more events)	16%	13%	11%	15%	17%

Source: Urban Institute Analysis of PARC Household Data, 2002.

We divided survey respondents into three groups: nonattenders, attenders, and frequent attenders. Attenders are those respondents who have been to 11 or fewer performances in the past year—an average of less than one performance a month. Frequent attenders are those respondents who have been to 12 or more performances in the past year.

The choice of making the break between 11 and 12 performances is based on the search for a reasonable division between attenders and frequent attenders. Nonetheless, we have heard a variety of opinions about where this break should be. The decision to focus on only three categories comes from the arts participation literature that refers to three categories of attenders. However, our meetings with community working groups clearly indicate that more categories would provide useful distinctions for performing arts managers. At a minimum, future research should consider differentiating between people who attend two or three performances a year and those who attend more frequently.

The distinctions among these attendance levels are important because we expect that the way people feel about the performing arts and about factors that keep them from attending performances more often will be related to their frequency of attendance. Thus, in the remainder of this section and in the sections to come, we report differences among these three categories.



TABLE 2.3

FREQUENCY OF ATTENDANCE AT LIVE PERFORMING ARTS EVENTS IN THE PAST 12 MONTHS, BY EDUCATION

	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
NONATTENDERS					
Elementary school	66%	64%	63%	60%	57%
High school or GED	40%	38%	42%	41%	49%
Junior college or tech school	28%	26%	29%	29%	25%
Four-year college or university	16%	14%	16%	20%	15%
Postgraduate	15%	9%	13%	13%	10%
ATTENDERS					
Elementary school	25%	33%	33%	38%	33%
High school or GED	49%	53%	54%	50%	42%
Junior college or tech school	58%	60%	64%	57%	67%
Four-year college or university	65%	73%	68%	62%	65%
Postgraduate	62%	73%	67%	60%	65%
FREQUENT ATTENDERS					
Elementary school	9%	3%	3%	2%	10%
High school or GED	10%	9%	4%	9%	9%
Junior college or tech school	15%	14%	7%	14%	8%
Four-year college or university	19%	13%	16%	18%	20%
Postgraduate	22%	18%	21%	27%	26%
Somer's d	+0.21	+0.20	+0.23	+0.22	+0.26

Source: Urban Institute Analysis of PARC Household Data, 2002.

Respondents with more education attend live performing arts events more often. As education level increases, so also does the percentage of respondents who fall into attender or frequent attender categories of attendance. This finding is also substantiated by the Somer's d values shown in the table above. In all five communities, the Somer's d for the relationship between education level and arts attendance is considerably greater than +0.15.

As described briefly on page 14 and in more detail on page 70 at the end of the report, a measure of association called Somer's d can give us an indication of the strength of the relationship between two variables. The value of Somer's d for education level and the three categories of attendance range from +0.20 to +0.26. The positive sign tells us that there is an overall association between higher education level and higher level of attendance in the performing arts. The magnitude of these statistics is worth paying attention to because they exceed our guideline of ± 0.15 for noting the presence of a relationship between two variables. Thus, we conclude that education level is positively associated with attendance level.



TABLE 2.4

FREQUENCY OF ATTENDANCE AT PERFORMING ARTS EVENTS IN THE PAST 12 MONTHS, BY HOUSEHOLD INCOME

	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
NONATTENDERS					
Less than \$25,000	37%	43%	41%	47%	31%
\$25,000 to under \$50,000	28%	31%	35%	34%	28%
\$50,000 to under \$100,000	26%	16%	23%	24%	16%
\$100,000 or more	17%	14%	12%	12%	15%
ATTENDERS					
Less than \$25,000	45%	50%	48%	45%	56%
\$25,000 to under \$50,000	54%	61%	56%	55%	63%
\$50,000 to under \$100,000	63%	64%	66%	59%	63%
\$100,000 or more	65%	73%	74%	61%	61%
FREQUENT ATTENDERS					
Less than \$25,000	18%	7%	11%	8%	13%
\$25,000 to under \$50,000	18%	8%	9%	11%	9%
\$50,000 to under \$100,000	12%	20%	11%	17%	21%
\$100,000 or more	17%	13%	14%	27%	23%
Somer's d	+0.07	+0.16	+0.14	+0.21	+0.14

Source: Urban Institute Analysis of PARC Household Data, 2002.

In Boston and Sarasota, attendance at performing arts events is positively associated with household income. This trend generally holds in Washington and Minneapolis–St. Paul as well, although the association is not as strong. The exception is Austin, which displays a weak relationship between attendance and income. Especially among the frequent performing arts attenders in Austin, income is not a determining factor. This contrasts sharply with Sarasota, for example, where respondents from the wealthiest households are over three times more likely to be frequent attenders than respondents from the lowest income households.



TABLE 2.5

FREQUENCY OF ATTENDANCE AT LIVE PERFORMING ARTS EVENTS IN THE PAST 12 MONTHS, BY AGE

	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
NONATTENDERS					
Under 25	21%	20%	28%	37%	26%
25-34	23%	22%	31%	34%	22%
35-44	29%	21%	22%	36%	18%
45-54	26%	20%	24%	32%	20%
55-64	28%	21%	25%	29%	27%
65 and over	47%	32%	35%	27%	33%
ATTENDERS					
Under 25	58%	68%	63%	53%	59%
25-34	59%	66%	57%	59%	65%
35-44	55%	69%	68%	58%	65%
45-54	62%	67%	66%	57%	62%
55-64	55%	54%	66%	53%	54%
65 and over	39%	58%	51%	52%	47%
FREQUENT ATTENDERS					
Under 25	21%	12%	9%	10%	15%
25-34	18%	12%	12%	7%	13%
35-44	15%	10%	10%	17%	18%
45-54	12%	13%	10%	11%	18%
55-64	17%	25%	9%	17%	20%
65 and over	14%	10%	14%	21%	21%
Somer's d	-0.08	-0.00	-0.00	+0.06	+0.00

Source: Urban Institute Analysis of PARC Household Data, 2002.

In contrast to education level and household income, age is not strongly related to attendance levels. This finding is interesting because popular discussions often assume that performing arts audiences are mostly composed of older people—a “graying” of attenders. Our findings, however, indicate that in some communities the 65 and over age category is the one with the greatest percentage of nonattenders. Austin again is an anomaly among the communities in the study. Although the relationship between age and attendance is not strong, it is *negative*. This indicates that in Austin, performing arts attendance is greatest among young people, with attendance declining among older age cohorts.



TABLE 2.6

FREQUENCY OF ATTENDANCE AT LIVE PERFORMING ARTS EVENTS IN THE PAST 12 MONTHS, BY CHILDREN AT HOME

	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
NONATTENDERS					
No children at home	23%	20%	28%	30%	21%
Children under 13 years of age	35%	27%	28%	32%	25%
Children 13 years of age and older	31%	23%	23%	25%	24%
ATTENDERS					
No children at home	57%	65%	60%	53%	61%
Children under 13 years of age	55%	65%	65%	59%	59%
Children 13 years of age and older	57%	66%	69%	63%	61%
FREQUENT ATTENDERS					
No children at home	20%	15%	13%	17%	19%
Children under 13 years of age	11%	8%	7%	9%	17%
Children 13 years of age and older	12%	12%	8%	12%	15%

Source: Urban Institute Analysis of PARC Household Data, 2002.

We might expect to find that children, especially young children, are an inhibitor to attending performing arts events. While respondents in households with young children represent the greatest proportion of nonattenders in four of five communities, the differences among categories are not pronounced.

The idea that children keep their parents from getting out to more performing arts events gains slightly more support when considering only the frequent attenders. In all five communities, frequent attendance of performing arts events is a more common characteristic of respondents in households with no children at home. Young children appear to be an inhibitor to frequent attendance, but certainly do not rule out frequent attendance altogether.



TABLE 2.7

PERSONAL INVOLVEMENT IN OTHER ARTS-RELATED ACTIVITIES

Activity	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
Listen to classical music on radio, tape, or CD	62%	66%	59%	61%	71%
Watch performing arts on television	63%	68%	59%	69%	70%
Play musical instrument	25%	20%	23%	19%	22%
Sing in a choir or singing group	15%	12%	12%	13%	16%
Perform or produce performing arts	21%	17%	17%	17%	21%

Source: Urban Institute Analysis of PARC Household Data, 2002.

Upwards of three-quarters of all respondents also enjoy the performing arts by listening to recorded music or watching televised events. The majority of respondents say they have listened to classical music in the past year, a much higher number than those who went to a live classical musical performance.

While community working groups acknowledged that people are likely to listen occasionally to classical music on the radio, they felt that the television numbers were artificially high. Some working group participants wondered, “What do these people think they’re watching?” and “Why would someone who never comes to a live event choose to watch a performing arts event on television?” These and similar questions were echoed by working group participants in most communities.

The percentage of respondents who say they have been actively involved in playing an instrument, singing, or performing/producing a performing arts event is somewhat lower. Nonetheless, this points to a substantial minority of the population in our five communities who directly make the performing arts part of their personal lives.



TABLE 2.8

RESPONDENTS PARTICIPATING IN OTHER LEISURE ACTIVITIES OVER THE PAST 12 MONTHS

Leisure Activity	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
Attend a community festival, parade, etc.	80%	81%	81%	78%	78%
Go to movies	85%	84%	83%	78%	87%
Go to museum or art gallery	70%	70%	67%	63%	77%
Attend professional sporting event	48%	56%	58%	43%	51%
Go to club to hear live music or dance	63%	55%	52%	50%	51%
Attend amateur sporting event	50%	40%	43%	29%	40%
Attend live pop/rock concert	46%	44%	36%	31%	34%
Attend live comedy show	30%	32%	26%	33%	28%
Percent who attended any live performing arts event in the past 12 months (from table 2.1)	73%	78%	73%	71%	77%

Source: Urban Institute Analysis of PARC Household Data, 2002.

This table considers how the performing arts compete with other activities. In all five communities, more people have attended a live performing arts event at least once in the past year than have attended a professional sporting event. Among all of the activities considered, only attendance at community festivals and going to the movies are common to more people than attendance at live performing arts. Except in Washington, attending the performing arts is more common than going to a museum or art gallery.

In the individual community reports, we offer findings on the relationship between attendance at performing arts events and the average number of times respondents participated in other leisure activities. The findings are too complex to illustrate in a cross-site table, but the basic trends are clear. We found that frequent performing arts attenders are also the most frequent attenders of other leisure activities, including sporting events, movies, festivals, museums, and popular concerts. Attenders are generally more involved with these activities than nonattenders of performing arts events. These findings point to the overlap in performing arts attendance and involvement in other community activities. Rather than an “arts” versus “other activities” distinction, the findings suggest that people generally are either involved in community activities (be it attendance at performing arts activities or otherwise) or they are not.



TABLE 2.9

FREQUENCY OF ATTENDANCE AT LIVE PERFORMING ARTS EVENTS IN THE PAST 12 MONTHS, BY VOTING BEHAVIOR

	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
NONATTENDERS					
Never	22%	25%	11%	18%	19%
Once in a while	16%	11%	9%	11%	12%
About half the time	8%	3%	6%	7%	7%
Most of the time	22%	19%	27%	22%	17%
Always	33%	42%	47%	42%	45%
ATTENDERS					
Never	13%	10%	3%	9%	13%
Once in a while	8%	5%	5%	7%	5%
About half the time	8%	5%	5%	6%	4%
Most of the time	28%	23%	22%	23%	23%
Always	43%	57%	65%	56%	55%
FREQUENT ATTENDERS					
Never	11%	7%	4%	8%	7%
Once in a while	11%	5%	0%	3%	5%
About half the time	9%	3%	1%	3%	4%
Most of the time	21%	18%	14%	16%	11%
Always	48%	67%	80%	69%	73%

Source: Urban Institute Analysis of PARC Household Data, 2002.

The data in table 2.9 indicate a relationship between voting behavior and attendance at performing arts events. That is, voting is generally more common for attenders and even more widespread among frequent attenders. However, we make no causal inferences as to whether an individual is inclined toward voting because of his or her attendance at performing arts events or whether voting inclines one to more frequent attendance at performing arts events.

We note that Austin and Minneapolis–St. Paul vary from the other communities in the study. In Austin, less than half of frequent attenders say they vote all the time. In Minneapolis–St. Paul 80 percent of frequent attenders say they vote in all elections, which is notably higher than in other communities.



Section 3

Value to the Individual

In the previous section we investigated a variety of indicators of how much people value the performing arts, including attendance, participation, and the relative place of performing arts in people's active lives. In this section we get at the issue of value more directly with a series of questions designed to capture information about perceptions of the value of the performing arts to individuals.

HIGHLIGHTS

- **Positive Attitudes Dominate:** Overall, respondents in each of the five communities share uniformly high opinions about the contribution of the performing arts to their lives. We generally find this to be true regardless of education, income, age, or the presence of children at home. An exception is a clear relationship between education and the extent to which respondents find performing arts *enjoyable* (table 3.2). In this case, more educated respondents are more likely to agree than their less educated counterparts.
- **Attendance is Linked to Positive Attitudes:** As attendance increases so does agreement with the perceived value of the performing arts to individuals. Frequent attenders of the arts are considerably more likely to strongly agree with many of the personal attitudes considered in this study. A notable exception comes in table 3.5 where frequent attenders are not always most likely to agree that attending live performing arts is *primarily a social occasion*.



TABLE 3.1

page 29

Overall Value to Individual. Most respondents have positive attitudes about the value of performing arts in their lives. A range of 52 to 90 percent of respondents either strongly agree or somewhat agree with each statement. We conclude that households in each of the five communities participating in this study generally have high regard for the value of the performing arts.

Over half of respondents in each community strongly agree that the arts are enjoyable. A third or more of respondents in each community also strongly agree that attending live performing arts is *thought provoking*.

In tables 3.2 through 3.7, we consider whether one's education, income, age, presence of children in the household, or frequency of attendance at live performing arts events differentiates any of these individual values. In these remaining tables we focus only on the percentage of respondents who strongly agree with each statement.

TABLE 3.2

page 30

Provides Enjoyment. In all five communities, increasing levels of education is associated with agreement with the statement that *attending live performing arts is enjoyable*. Roughly one-third of respondents without a high school education strongly agree that live performing arts are enjoyable. However, at least two-thirds of respondents with postgraduate degrees in each community feel this way.

Household income, age, and presence of children at home are largely unrelated to the degree to which respondents find live performing arts to be enjoyable. Sarasota is an exception, where wealthier respondents report increasingly high levels of agreement regarding enjoyment of the performing arts.

As might be expected, the most frequent attenders derive more enjoyment than less frequent attenders. Attenders are roughly twice as likely as nonattenders to strongly agree that live performing arts are enjoyable. This raises a question of whether lack of enjoyment by some is a reason they do not attend the performing arts. We return to this question in the section on barriers to attendance.

TABLE 3.3

page 31

Stimulates Critical Thinking. Respondents with more education are more likely to feel that the performing arts are *thought provoking*. Although patterns are clearly present in the data, the strength of this relationship is somewhat weaker than the relationship between education and enjoyment of performing arts (previous table).

The widespread belief that the performing arts are thought provoking does not differ substantially by household income levels, age, or the presence of children in the home. However, consistent with our expectations, this belief is held most commonly by frequent attenders, and least commonly by nonattenders.



TABLE 3.4

page 32

Increases Cultural Understanding. Respondents in each of the five communities share similar views regarding the extent to which live performing arts help them to *understand other cultures better*. Overall, a range of 30 to 44 percent of respondents strongly agrees with this statement.

This level of agreement holds regardless of education, income, age, or whether or not there are children at home. Sarasota is an interesting anomaly in that frequent attenders do not feel substantially different on this issue than respondents who attend performing arts less frequently.

TABLE 3.5

page 33

Offers Opportunity to Socialize. The literature on arts participation suggests that the most frequent attenders derive different benefits from their arts experience than do less frequent attenders or nonattenders. So, while more casual arts attenders might be motivated to go to an event mostly for social reasons, the more frequent attender might be motivated more by a deeper appreciation for the arts experience or a particular artist. This idea gains most support in Washington, D.C., where a greater proportion of nonattenders than frequent attenders report strong agreement that the arts are primarily a social occasion. Frequent attenders in four of the five communities value the performing arts for reasons other than social value.

TABLE 3.6

page 34

Inspires Personal Creativity. Between a quarter and one-third of respondents in each community strongly agree that attending live performing arts events *makes them feel more creative*. In all communities, there is a negative association between creativity and age. That is, younger respondents are more inclined to strongly agree than are older respondents that attending live performing arts events encourages them to be more creative.

On the other hand, education level and household income play little role in whether a respondent feels strongly that *attending live performing arts encourages more creativity*. An exception is Austin, where agreement decreases with increasing levels of household income.

TABLE 3.7

page 35

Increases Connection to the Community. Among all the personal values considered, the perception that attending live performing arts *makes people feel more connected to their community* received the lowest levels of agreement. Overall, only about one in four respondents strongly agree with this statement. Attitudes are largely undifferentiated by education level, household income, age, or the presence of children in the home.

Again, frequent attenders are most likely to strongly agree that attending live performing arts makes them feel more connected to their community. However, less than half of frequent attenders voice strong agreement with this statement. In Washington, D.C., only a quarter of frequent attenders strongly agree that performing arts increase their feelings of connectedness.



TABLE 3.1

ATTITUDES TOWARD THE PERSONAL VALUE OF THE PERFORMING ARTS

Attending Live Performing Arts...	...is enjoyable to me	...is thought provoking	...helps me to understand other cultures better	...is primarily a social occasion for me	...encourages me to be more creative	...makes me feel more connected to my community
AUSTIN						
Strongly agree	58%	44%	36%	27%	37%	25%
Somewhat agree	25%	35%	38%	36%	33%	32%
Neutral	6%	7%	11%	13%	13%	17%
Somewhat disagree	4%	7%	8%	12%	9%	15%
Strongly disagree	4%	4%	4%	9%	6%	9%
BOSTON						
Strongly agree	68%	47%	41%	41%	37%	25%
Somewhat agree	22%	34%	36%	33%	33%	35%
Neutral	3%	6%	10%	8%	13%	16%
Somewhat disagree	2%	6%	6%	11%	9%	14%
Strongly disagree	4%	5%	6%	6%	7%	10%
MINNEAPOLIS-ST. PAUL						
Strongly agree	53%	39%	30%	33%	25%	19%
Somewhat agree	29%	38%	40%	38%	36%	33%
Neutral	5%	7%	12%	8%	14%	18%
Somewhat disagree	5%	7%	8%	11%	13%	15%
Strongly disagree	7%	6%	7%	8%	9%	13%
SARASOTA						
Strongly agree	60%	43%	37%	37%	31%	28%
Somewhat agree	25%	36%	39%	35%	33%	35%
Neutral	5%	6%	9%	9%	12%	13%
Somewhat disagree	4%	7%	7%	9%	14%	12%
Strongly disagree	4%	4%	5%	7%	8%	9%
WASHINGTON, D.C.						
Strongly agree	68%	46%	44%	38%	38%	24%
Somewhat agree	21%	34%	35%	35%	32%	37%
Neutral	3%	6%	9%	8%	13%	15%
Somewhat disagree	3%	6%	5%	12%	9%	13%
Strongly disagree	3%	5%	4%	5%	6%	9%

Percentages do not sum to 100 due to a small percentage of respondents who gave no response for each item.
 Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 3.2
RESPONDENTS WHO STRONGLY AGREE THAT ATTENDING LIVE PERFORMING ARTS IS ENJOYABLE TO ME

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	58%	68%	53%	60%	68%
EDUCATION					
Elementary school	37%	36%	23%	33%	37%
High school or GED	46%	57%	44%	49%	52%
Junior college or tech school	61%	68%	52%	57%	63%
Four-year college or university	63%	71%	58%	69%	74%
Postgraduate	67%	82%	66%	80%	79%
Somer's d	+0.15	+0.16	+0.15	+0.19	+0.16
HOUSEHOLD INCOME					
Less than \$25,000	59%	60%	55%	46%	64%
\$25,000 to under \$50,000	59%	67%	51%	57%	60%
\$50,000 to under \$100,000	59%	71%	51%	64%	72%
\$100,000 or more	63%	76%	58%	74%	76%
Somer's d	+0.02	+0.08	+0.03	+0.15	+0.10
AGE CATEGORY					
Under 25	60%	63%	50%	53%	52%
25-34	63%	65%	47%	53%	69%
35-44	58%	66%	50%	63%	73%
45-54	60%	75%	65%	62%	75%
55-64	59%	76%	51%	61%	64%
65 and over	39%	63%	52%	61%	63%
Somer's d	-0.05	+0.04	+0.03	+0.02	+0.01
CHILDREN AT HOME					
No children at home	60%	70%	54%	62%	68%
Children under 13 years of age	57%	66%	48%	57%	70%
Children 13 years of age and older	51%	67%	58%	59%	66%
ATTENDANCE LEVEL					
Nonattender (0)	29%	40%	26%	37%	37%
Attender (1-11)	63%	73%	59%	65%	74%
Frequent attender (12 or more)	91%	93%	86%	86%	90%

Source: Urban Institute Analysis of PARC Household Data, 2002.



TABLE 3.3

RESPONDENTS WHO STRONGLY AGREE THAT ATTENDING LIVE PERFORMING ARTS IS THOUGHT PROVOKING

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	44%	47%	39%	43%	46%
EDUCATION					
Elementary school	32%	24%	17%	27%	30%
High school or GED	39%	41%	36%	42%	36%
Junior college or tech school	47%	47%	38%	37%	46%
Four-year college or university	48%	49%	42%	48%	49%
Postgraduate	45%	51%	46%	57%	51%
Somer's d	+0.07	+0.10	+0.11	+0.11	+0.13
HOUSEHOLD INCOME					
Less than \$25,000	45%	43%	39%	41%	44%
\$25,000 to under \$50,000	48%	47%	43%	46%	50%
\$50,000 to under \$100,000	44%	49%	37%	45%	52%
\$100,000 or more	44%	49%	40%	49%	46%
Somer's d	0.00	+0.05	+0.01	+0.04	+0.01
AGE CATEGORY					
Under 25	50%	38%	40%	42%	43%
25-34	48%	52%	39%	48%	49%
35-44	42%	49%	40%	50%	45%
45-54	52%	47%	45%	43%	49%
55-64	39%	52%	38%	49%	42%
65 and over	22%	37%	31%	35%	47%
Somer's d	-0.08	-0.02	-0.04	-0.06	+0.01
CHILDREN AT HOME					
No children at home	46%	49%	39%	43%	45%
Children under 13 years of age	44%	43%	39%	45%	48%
Children 13 years of age and older	42%	49%	37%	43%	44%
ATTENDANCE LEVEL					
Nonattender (0)	24%	29%	25%	34%	32%
Attender (1-11)	47%	48%	40%	43%	47%
Frequent attender (12 or more)	69%	69%	67%	86%	62%

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 3.4
RESPONDENTS WHO STRONGLY AGREE THAT ATTENDING LIVE PERFORMING ARTS HELPS ME TO UNDERSTAND OTHER CULTURES BETTER

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	36%	41%	30%	37%	44%
EDUCATION					
Elementary school	43%	42%	30%	35%	47%
High school or GED	38%	38%	35%	41%	48%
Junior college or tech school	40%	46%	24%	32%	51%
Four-year college or university	32%	39%	30%	34%	43%
Postgraduate	34%	41%	38%	46%	41%
Somer's d	-0.05	+0.02	+0.02	+0.01	-0.05
HOUSEHOLD INCOME					
Less than \$25,000	43%	44%	36%	39%	56%
\$25,000 to under \$50,000	43%	46%	35%	43%	45%
\$50,000 to under \$100,000	38%	45%	28%	31%	48%
\$100,000 or more	26%	32%	27%	42%	39%
Somer's d	-0.08	-0.06	-0.07	-0.02	-0.07
AGE CATEGORY					
Under 25	37%	36%	31%	42%	48%
25-34	43%	46%	33%	43%	46%
35-44	36%	40%	24%	34%	45%
45-54	38%	36%	37%	41%	46%
55-64	33%	48%	27%	36%	43%
65 and over	16%	40%	31%	34%	37%
Somer's d	-0.10	-0.01	-0.04	-0.06	-0.06
CHILDREN AT HOME					
No children at home	35%	42%	32%	38%	43%
Children under 13 years of age	42%	39%	29%	37%	48%
Children 13 years of age and older	38%	37%	28%	35%	42%
ATTENDANCE LEVEL					
Nonattender (0)	26%	34%	20%	30%	33%
Attender (1-11)	36%	39%	30%	38%	45%
Frequent attender (12 or more)	56%	60%	61%	39%	60%

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 3.5
RESPONDENTS WHO STRONGLY AGREE THAT ATTENDING LIVE PERFORMING ARTS IS PRIMARILY A SOCIAL OCCASION FOR ME

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	27%	41%	33%	37%	38%
EDUCATION					
Elementary school	28%	36%	33%	38%	43%
High school or GED	30%	40%	32%	36%	42%
Junior college or tech school	28%	45%	38%	37%	41%
Four-year college or university	28%	43%	32%	34%	42%
Postgraduate	21%	36%	30%	39%	30%
Somer's d	-0.01	-0.02	-0.01	-0.01	-0.07
HOUSEHOLD INCOME					
Less than \$25,000	24%	33%	31%	37%	45%
\$25,000 to under \$50,000	31%	47%	32%	38%	41%
\$50,000 to under \$100,000	28%	43%	33%	29%	40%
\$100,000 or more	25%	39%	39%	39%	39%
Somer's d	+0.03	+0.01	+0.04	-0.01	-0.04
AGE CATEGORY					
Under 25	22%	17%	15%	28%	34%
25-34	25%	39%	34%	31%	39%
35-44	26%	42%	33%	34%	33%
45-54	35%	48%	38%	32%	43%
55-64	28%	42%	38%	41%	37%
65 and over	23%	49%	37%	42%	40%
Somer's d	+0.03	+0.11	+0.06	+0.08	+0.01
CHILDREN AT HOME					
No children at home	25%	40%	32%	38%	38%
Children under 13 years of age	29%	42%	37%	33%	39%
Children 13 years of age and older	25%	41%	32%	28%	38%
ATTENDANCE LEVEL					
Nonattender (0)	23%	35%	23%	31%	35%
Attender (1-11)	27%	43%	38%	40%	41%
Frequent attender (12 or more)	31%	42%	32%	35%	29%

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 3.6
RESPONDENTS WHO STRONGLY AGREE THAT ATTENDING LIVE PERFORMING ARTS ENCOURAGES ME TO BE MORE CREATIVE

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	38%	37%	25%	31%	38%
EDUCATION					
Elementary school	40%	36%	33%	35%	43%
High school or GED	38%	34%	25%	30%	41%
Junior college or tech school	42%	38%	20%	25%	37%
Four-year college or university	35%	40%	29%	32%	42%
Postgraduate	31%	35%	24%	40%	33%
Somer's d	-0.04	+0.05	-0.02	+0.03	-0.06
HOUSEHOLD INCOME					
Less than \$25,000	55%	37%	28%	31%	58%
\$25,000 to under \$50,000	47%	38%	30%	34%	41%
\$50,000 to under \$100,000	35%	41%	22%	34%	40%
\$100,000 or more	26%	31%	21%	29%	33%
Somer's d	-0.15	-0.03	-0.07	-0.02	-0.10
AGE CATEGORY					
Under 25	50%	39%	30%	40%	52%
25-34	43%	52%	32%	40%	43%
35-44	33%	40%	23%	37%	46%
45-54	38%	36%	27%	38%	36%
55-64	32%	31%	18%	27%	24%
65 and over	14%	15%	17%	19%	21%
Somer's d	-0.15	-0.15	-0.15	-0.18	-0.18
CHILDREN AT HOME					
No children at home	39%	37%	23%	29%	33%
Children under 13 years of age	35%	39%	27%	35%	47%
Children 13 years of age and older	31%	32%	26%	31%	41%
ATTENDANCE LEVEL					
Nonattender (0)	21%	25%	20%	27%	29%
Attender (1-11)	37%	37%	22%	28%	37%
Frequent attender (12 or more)	62%	59%	32%	49%	51%

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 3.7
RESPONDENTS WHO STRONGLY AGREE THAT ATTENDING LIVE PERFORMING ARTS MAKES ME FEEL MORE CONNECTED TO MY COMMUNITY

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	25%	25%	19%	28%	24%
EDUCATION					
Elementary school	32%	30%	23%	29%	47%
High school or GED	29%	24%	23%	25%	34%
Junior college or tech school	25%	27%	17%	26%	28%
Four-year college or university	22%	22%	20%	29%	23%
Postgraduate	23%	25%	18%	30%	14%
Somer's d	-0.01	+0.04	0.00	+0.05	-0.09
HOUSEHOLD INCOME					
Less than \$25,000	33%	29%	25%	30%	41%
\$25,000 to under \$50,000	31%	28%	21%	20%	29%
\$50,000 to under \$100,000	21%	26%	19%	23%	27%
\$100,000 or more	19%	20%	14%	31%	18%
Somer's d	-0.07	-0.05	-0.04	+0.02	-0.09
AGE CATEGORY					
Under 25	21%	18%	14%	21%	25%
25-34	28%	28%	17%	26%	23%
35-44	21%	24%	15%	24%	23%
45-54	29%	22%	24%	28%	28%
55-64	26%	23%	20%	31%	22%
65 and over	22%	36%	27%	30%	22%
Somer's d	-0.02	+0.02	+0.05	-0.13	+0.01
CHILDREN AT HOME					
No children at home	26%	27%	21%	29%	22%
Children under 13 years of age	26%	23%	15%	26%	28%
Children 13 years of age and older	20%	19%	18%	21%	23%
ATTENDANCE LEVEL					
Nonattender (0)	14%	21%	14%	20%	20%
Attender (1-11)	25%	23%	18%	29%	25%
Frequent attender (12 or more)	43%	41%	41%	39%	25%

Source: Urban Institute Analysis of PARC Household Data, 2002.



Section 4

Value to the Community

In this section we continue to explore public perceptions about the value of live performing arts, but shift our focus to ways in which live performing arts might contribute to or affect community life. As in the preceding section, respondents were asked to consider a series of value statements and report the extent to which they agreed or disagreed with each.

HIGHLIGHTS

- **Value to the Community is Higher than Value to the Individual:** Household respondents in each of the five communities place an even higher value on the arts in their communities than in their own lives. Even many nonattenders place a high value on the arts in their communities.
- **People Believe Arts Matter for Children:** Overall, about two in three respondents in each of the five communities strongly agree that the performing arts contribute to the education and development of children. These very high opinions are borne out regardless of education, age, income, or presence of children in the household.
- **Attendance Related to Giving and Volunteering:** Attendance at performing arts events is closely related to both volunteerism and inclination to make a financial contribution to an arts organization. These relationships are two of the strongest found in the study.

Among the eight community values considered, we found that education was most strongly related to perceptions about *quality of life* (table 4.2). Older people in Boston associate the performing arts with *pride in the community* (table 4.5). Income seems only to be a factor in Washington, D.C., where respondents from wealthier households are more likely to link performing arts with greater *quality of life*.



TABLE 4.1

page 40

Overall Contributions to the Community. The percentage of respondents with positive opinions about the contributions made by performing arts to their community is considerably higher than percentages reported in the preceding section. This finding leads us to conclude that people place a higher value on the arts in their communities than they place on the value of the performing arts in their own lives.

For example, while roughly two-thirds of respondents strongly agree that the performing arts contribute to the education and development of children, we also found that at least 9 out of 10 respondents in each of the five communities either strongly agree or agree with this statement. Subsequent tables consider whether education level, income, age, children at home, or frequency of attendance can differentiate respondents that hold these opinions. One of our observations is that people with different characteristics hold consistently strong opinions about the contributions made by the performing arts to the education and development of children.

In contrast, respondents feel less positively about the contribution of performing arts to the local economy. These results suggest either that the general public is not familiar with the economic impact of the arts in their community or that they believe the arts are simply not a major contributor relative to other industries.

TABLE 4.2

page 41

Improves Quality of Life. At least half of respondents in all communities strongly agree that performing arts *improve the quality of life in their community*. Not surprisingly, more highly educated respondents are more inclined to agree than less educated respondents. This relationship is seen both in the ascending percentages by education level as well as in Somer's *d* values in the range of +0.13 to +0.21. In Washington, D.C., we also observe an association between agreement regarding the performing arts' contribution to quality of life and ascending categories of household income.

As expected, very high proportions of frequent attenders strongly agree that the performing arts *improve a community's quality of life*, ranging from 79 percent to 85 percent of respondents. More interesting, perhaps, is the roughly one in three nonattenders who strongly agree. However, Boston and Sarasota's nonattenders generally have more positive impressions than Austin's nonattenders.

TABLE 4.3

TABLE 4.4

page 42

page 43

Promotes Understanding of Others and Opportunity to Socialize. Summary statistics are reported for the statements *promote understanding of other people* and *different ways of life* in table 4.3 and *provide opportunities to socialize with other people* in table 4.4. Respondents in each community were slightly more likely to agree that performing arts *provide opportunities to socialize with others* than performing arts *promote understanding of others*. Overall, these moderate levels of strong agreement are not influenced by income, age, or presence of children at home.



TABLE 4.5

page 44

Fosters Pride in the Community. Communities exhibit some interesting variations in respondents' views on whether they feel the performing arts are a *source of pride* for their community. In Sarasota, more highly educated people are somewhat more likely to say that the arts are a *source of pride* in their community. In Boston, older people are more likely to feel this way. Slightly less than half of Austin respondents strongly agree that performing arts are a source of pride, with both nonattenders and frequent attenders lagging behind prevailing levels of opinion in other communities.

TABLE 4.6

page 45

Contributes to Education and Development of Children. About two-thirds of all respondents strongly agree that the performing arts *contribute to the education and development of children*. The *contribution of the performing arts to the education and development of children* is the most highly regarded value among respondents in this study. These high opinions are undifferentiated by education, income, age, or presence of children at home.

TABLE 4.7

page 46

Supports Lifelong Learning for Adults. In table 4.6, we reported that about two-thirds of respondents in each community strongly agreed that the arts contribute to the education and development of children. In contrast, only about half of respondents strongly agree that the arts contribute to *lifelong learning for adults*. Strong agreement is conditioned by attendance, with frequent attenders displaying much more positive response than nonattenders.

TABLE 4.8

page 47

Preserves Cultural Heritage. A majority of respondents in each of the five communities strongly agree that the performing arts *help preserve and share cultural heritage*. The only other community values where more than half of the respondents in each community strongly agree are the value of the performing arts to *quality of life* and to *the education and development of children*. However, we find no relationship between respondents' perception that the performing arts *help preserve and share cultural heritage* and their education, income, age, or whether they have children at home. Even nonattenders strongly agree with this statement in relatively high numbers.

TABLE 4.9

page 48

Benefits Local Economy. The percentage of respondents who strongly agree that the performing arts *contribute to the local economy* is considerably lower than other community values considered in this study. Strong agreement does not reach a majority in any of the five communities. The idea has gained the most currency among frequent performing arts attenders in Sarasota, where more than two-thirds strongly agree that the performing arts contribute to the local economy.





Performing arts organizations are interested in understanding how and to what extent *volunteerism* and *willingness to make a financial contribution* to an arts organization are related to arts attendance. Tables 4.10 and 4.11 present our findings on these topics.

TABLE 4.10

page 49

Volunteering in Community. We asked respondents how often they *volunteer in their community* for charity, school, religious congregation, or community activities. In all five communities, arts attenders and frequent arts attenders are considerably more likely to volunteer (even if only occasionally) than nonattenders. Although there is clear evidence to support this relationship, the data cannot be used to suggest that attendance at performing arts results in higher levels of volunteerism. Rather, these findings are consistent with our earlier observations that arts attenders are simply more active in the community than nonattenders.

TABLE 4.11

page 49

Contributing Financially to Arts Organization. Not surprisingly, frequent attenders were substantially more likely to have *made a financial contribution to an arts organization*. Perhaps more interesting is the percentage of frequent attenders who did not make such a contribution. Roughly one-third of frequent attenders support arts organizations with their attendance but not with further charitable contributions.



TABLE 4.1

ATTITUDES TOWARD THE PERSONAL VALUE OF THE PERFORMING ARTS

Performing Arts...	...improve the quality of life in the community	...promote understanding of others and different ways of life	...provide opportunities to socialize with other people	...are a source of pride for those in the community	...contribute to the education and development of children	...contribute to lifelong learning for adults	...help preserve and share cultural heritage	...contribute to the economy of the greater community
AUSTIN								
Strongly agree	50%	45%	50%	47%	67%	52%	57%	38%
Somewhat agree	34%	37%	39%	35%	23%	34%	33%	40%
Neutral	8%	8%	5%	8%	3%	7%	5%	8%
Somewhat disagree	2%	4%	3%	4%	3%	2%	2%	6%
Strongly disagree	2%	3%	1%	1%	2%	2%	1%	3%
BOSTON								
Strongly agree	64%	50%	56%	59%	73%	57%	63%	46%
Somewhat agree	27%	35%	34%	30%	20%	32%	29%	38%
Neutral	3%	7%	5%	5%	2%	4%	4%	5%
Somewhat disagree	2%	4%	3%	2%	1%	3%	2%	3%
Strongly disagree	1%	2%	1%	1%	1%	2%	1%	1%
MINNEAPOLIS-ST. PAUL								
Strongly agree	50%	44%	49%	50%	63%	46%	54%	39%
Somewhat agree	35%	42%	39%	36%	29%	41%	37%	43%
Neutral	7%	7%	5%	6%	3%	5%	4%	7%
Somewhat disagree	2%	3%	4%	3%	2%	4%	3%	3%
Strongly disagree	2%	2%	1%	2%	1%	2%	1%	3%
SARASOTA								
Strongly agree	57%	45%	56%	59%	68%	51%	61%	47%
Somewhat agree	30%	38%	35%	32%	24%	39%	31%	36%
Neutral	5%	8%	3%	4%	2%	5%	3%	4%
Somewhat disagree	2%	3%	2%	2%	2%	2%	2%	4%
Strongly disagree	1%	2%	1%	1%	1%	1%	1%	2%
WASHINGTON, D.C.								
Strongly agree	58%	52%	55%	52%	73%	58%	65%	44%
Somewhat agree	27%	35%	35%	32%	21%	32%	28%	39%
Neutral	6%	6%	4%	6%	2%	3%	3%	6%
Somewhat disagree	2%	3%	3%	3%	1%	3%	2%	4%
Strongly disagree	2%	1%	1%	2%	1%	1%	0%	2%

Percentages do not sum to 100 due to a small percentage of respondents who gave no response for each item.

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 4.2
RESPONDENTS WHO STRONGLY AGREE THAT PERFORMING ARTS IMPROVE THE QUALITY OF LIFE IN THEIR COMMUNITY

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	50%	64%	50%	57%	58%
EDUCATION					
Elementary school	26%	49%	20%	37%	40%
High school or GED	38%	55%	39%	48%	34%
Junior college or tech school	49%	59%	43%	54%	49%
Four-year college or university	57%	66%	62%	69%	64%
Postgraduate	63%	79%	71%	72%	74%
Somer's d	+0.17	+0.13	+0.20	+0.14	+0.21
HOUSEHOLD INCOME					
Less than \$25,000	50%	48%	56%	47%	47%
\$25,000 to under \$50,000	48%	63%	45%	56%	43%
\$50,000 to under \$100,000	51%	66%	51%	63%	65%
\$100,000 or more	53%	71%	57%	68%	70%
Somer's d	+0.04	+0.10	+0.03	+0.09	+0.16
AGE CATEGORY					
Under 25	49%	44%	42%	35%	37%
25-34	50%	63%	46%	50%	48%
35-44	50%	63%	49%	61%	65%
45-54	53%	71%	58%	59%	64%
55-64	52%	75%	58%	62%	65%
65 and over	47%	67%	49%	59%	61%
Somer's d	+0.02	+0.09	+0.06	+0.07	+0.11
CHILDREN AT HOME					
No children at home	55%	67%	52%	60%	60%
Children under 13 years of age	44%	59%	48%	53%	54%
Children 13 years of age and older	44%	65%	47%	56%	60%
ATTENDANCE LEVEL					
Nonattender (0)	20%	41%	29%	39%	29%
Attender (1-11)	56%	68%	54%	61%	63%
Frequent attender (12 or more)	79%	85%	85%	80%	79%

Source: Urban Institute Analysis of PARC Household Data, 2002.



TABLE 4.3

RESPONDENTS WHO STRONGLY AGREE THAT PERFORMING ARTS PROMOTE UNDERSTANDING OF OTHER PEOPLE AND DIFFERENT WAYS OF LIFE

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	45%	50%	44%	45%	52%
EDUCATION					
Elementary school	35%	30%	43%	29%	57%
High school or GED	43%	47%	44%	45%	48%
Junior college or tech school	49%	50%	38%	40%	53%
Four-year college or university	46%	50%	47%	48%	53%
Postgraduate	47%	55%	49%	57%	54%
Somer's d	+0.01	+0.04	+0.05	+0.08	+0.01
HOUSEHOLD INCOME					
Less than \$25,000	52%	42%	52%	37%	48%
\$25,000 to under \$50,000	51%	52%	47%	48%	53%
\$50,000 to under \$100,000	46%	54%	42%	46%	57%
\$100,000 or more	41%	50%	41%	59%	52%
Somer's d	-0.07	+0.03	-0.05	+0.07	+0.02
AGE CATEGORY					
Under 25	51%	36%	50%	32%	55%
25-34	45%	57%	45%	47%	48%
35-44	40%	46%	35%	51%	55%
45-54	51%	52%	52%	52%	57%
55-64	49%	60%	40%	44%	52%
65 and over	36%	48%	41%	39%	45%
Somer's d	-0.04	+0.03	-0.01	-0.01	+0.01
CHILDREN AT HOME					
No children at home	50%	53%	44%	43%	51%
Children under 13 years of age	40%	43%	42%	48%	52%
Children 13 years of age and older	42%	44%	42%	45%	59%
ATTENDANCE LEVEL					
Nonattender (0)	24%	37%	31%	34%	37%
Attender (1-11)	50%	50%	45%	46%	55%
Frequent attender (12 or more)	66%	72%	70%	63%	65%

Source: Urban Institute Analysis of PARC Household Data, 2002.



TABLE 4.4

RESPONDENTS WHO STRONGLY AGREE THAT PERFORMING ARTS PROVIDE OPPORTUNITIES TO SOCIALIZE WITH OTHER PEOPLE

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	50%	56%	49%	56%	55%
EDUCATION					
Elementary school	57%	61%	53%	44%	63%
High school or GED	56%	54%	54%	55%	57%
Junior college or tech school	50%	56%	48%	56%	55%
Four-year college or university	47%	59%	48%	51%	58%
Postgraduate	47%	49%	46%	69%	51%
Somer's d	-0.05	-0.03	-0.04	+0.04	-0.03
HOUSEHOLD INCOME					
Less than \$25,000	52%	46%	52%	54%	58%
\$25,000 to under \$50,000	51%	53%	53%	60%	62%
\$50,000 to under \$100,000	46%	62%	52%	55%	61%
\$100,000 or more	41%	56%	43%	61%	53%
Somer's d	-0.07	+0.04	-0.03	+0.01	-0.04
AGE CATEGORY					
Under 25	50%	58%	51%	54%	56%
25-34	53%	62%	49%	57%	63%
35-44	45%	55%	51%	60%	57%
45-54	54%	55%	55%	57%	54%
55-64	55%	59%	49%	62%	50%
65 and over	38%	44%	41%	49%	45%
Somer's d	-0.01	-0.05	-0.03	-0.03	-0.06
CHILDREN AT HOME					
No children at home	52%	55%	50%	57%	52%
Children under 13 years of age	47%	58%	50%	54%	60%
Children 13 years of age and older	47%	62%	49%	58%	62%
ATTENDANCE LEVEL					
Nonattender (0)	37%	46%	41%	49%	48%
Attender (1-11)	52%	56%	51%	55%	58%
Frequent attender (12 or more)	66%	70%	64%	73%	53%

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 4.5
RESPONDENTS WHO STRONGLY AGREE THAT PERFORMING ARTS ARE A SOURCE OF PRIDE FOR THEIR COMMUNITY

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	47%	59%	50%	59%	52%
EDUCATION					
Elementary school	48%	33%	23%	35%	57%
High school or GED	52%	56%	47%	52%	46%
Junior college or tech school	48%	65%	48%	56%	47%
Four-year college or university	44%	57%	56%	66%	53%
Postgraduate	48%	63%	57%	74%	58%
Somer's d	-0.01	+0.06	+0.08	+0.12	+0.06
HOUSEHOLD INCOME					
Less than \$25,000	53%	51%	52%	49%	48%
\$25,000 to under \$50,000	52%	60%	50%	55%	47%
\$50,000 to under \$100,000	47%	64%	50%	61%	53%
\$100,000 or more	42%	58%	52%	72%	60%
Somer's d	-0.06	+0.04	0.00	+0.10	+0.09
AGE CATEGORY					
Under 25	50%	41%	39%	35%	41%
25-34	48%	48%	47%	50%	48%
35-44	41%	54%	47%	60%	54%
45-54	52%	69%	59%	63%	54%
55-64	54%	77%	57%	67%	59%
65 and over	41%	68%	50%	58%	52%
Somer's d	+0.02	+0.16	+0.08	+0.08	+0.09
CHILDREN AT HOME					
No children at home	51%	64%	51%	61%	51%
Children under 13 years of age	42%	48%	49%	53%	54%
Children 13 years of age and older	43%	54%	50%	57%	57%
ATTENDANCE LEVEL					
Nonattender (0)	27%	43%	35%	42%	35%
Attender (1-11)	53%	61%	53%	62%	55%
Frequent attender (12 or more)	64%	75%	73%	77%	66%

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 4.6
RESPONDENTS WHO STRONGLY AGREE THAT PERFORMING ARTS CONTRIBUTE TO THE EDUCATION AND DEVELOPMENT OF CHILDREN

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	67%	73%	63%	68%	73%
EDUCATION					
Elementary school	62%	64%	70%	56%	70%
High school or GED	63%	68%	59%	63%	70%
Junior college or tech school	69%	70%	60%	69%	72%
Four-year college or university	68%	76%	67%	69%	72%
Postgraduate	70%	80%	67%	79%	77%
Somer's d	+0.03	+0.07	+0.05	+0.06	+0.03
HOUSEHOLD INCOME					
Less than \$25,000	72%	62%	63%	63%	80%
\$25,000 to under \$50,000	68%	76%	66%	74%	68%
\$50,000 to under \$100,000	69%	78%	63%	70%	76%
\$100,000 or more	70%	74%	65%	77%	77%
Somer's d	-0.01	+0.05	0.00	+0.04	+0.02
AGE CATEGORY					
Under 25	70%	69%	66%	70%	73%
25-34	69%	77%	64%	69%	70%
35-44	69%	70%	58%	73%	75%
45-54	72%	77%	75%	71%	76%
55-64	61%	78%	56%	71%	74%
65 and over	47%	67%	56%	62%	70%
Somer's d	-0.05	+0.00	-0.02	-0.03	+0.01
CHILDREN AT HOME					
No children at home	69%	76%	62%	67%	72%
Children under 13 years of age	66%	69%	64%	73%	75%
Children 13 years of age and older	66%	71%	64%	65%	75%
ATTENDANCE LEVEL					
Nonattender (0)	48%	63%	48%	55%	64%
Attender (1-11)	71%	74%	66%	71%	75%
Frequent attender (12 or more)	84%	87%	85%	83%	79%

Source: Urban Institute Analysis of PARC Household Data, 2002.



TABLE 4.7

RESPONDENTS WHO STRONGLY AGREE THAT PERFORMING ARTS CONTRIBUTE TO LIFELONG LEARNING FOR ADULTS

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	52%	57%	46%	51%	58%
EDUCATION					
Elementary school	54%	52%	33%	29%	60%
High school or GED	54%	48%	44%	47%	45%
Junior college or tech school	54%	54%	44%	45%	56%
Four-year college or university	51%	58%	52%	58%	59%
Postgraduate	52%	66%	46%	68%	65%
Somer's d	-0.02	+0.10	+0.04	+0.13	+0.07
HOUSEHOLD INCOME					
Less than \$25,000	59%	52%	53%	47%	59%
\$25,000 to under \$50,000	56%	55%	49%	49%	55%
\$50,000 to under \$100,000	53%	61%	44%	52%	63%
\$100,000 or more	50%	59%	45%	61%	60%
Somer's d	-0.05	+0.05	-0.05	+0.05	+0.02
AGE CATEGORY					
Under 25	59%	49%	50%	37%	45%
25-34	53%	62%	50%	49%	59%
35-44	47%	56%	41%	50%	62%
45-54	58%	56%	50%	55%	62%
55-64	55%	65%	43%	53%	57%
65 and over	41%	51%	43%	53%	63%
Somer's d	-0.04	+0.01	-0.03	+0.02	+0.02
CHILDREN AT HOME					
No children at home	57%	59%	47%	53%	56%
Children under 13 years of age	48%	53%	45%	47%	60%
Children 13 years of age and older	43%	52%	42%	47%	62%
ATTENDANCE LEVEL					
Nonattender (0)	31%	38%	29%	36%	41%
Attender (1-11)	57%	58%	48%	53%	60%
Frequent attender (12 or more)	71%	80%	76%	75%	74%

Source: Urban Institute Analysis of PARC Household Data, 2002.



TABLE 4.8

RESPONDENTS WHO STRONGLY AGREE THAT PERFORMING ARTS HELP PRESERVE AND SHARE CULTURAL HERITAGE

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	57%	63%	54%	61%	65%
EDUCATION					
Elementary school	60%	55%	60%	38%	63%
High school or GED	57%	59%	50%	59%	61%
Junior college or tech school	60%	63%	49%	60%	61%
Four-year college or university	57%	66%	58%	63%	64%
Postgraduate	55%	65%	61%	71%	71%
Somer's d	-0.03	+0.04	+0.05	+0.08	+0.05
HOUSEHOLD INCOME					
Less than \$25,000	62%	48%	58%	65%	64%
\$25,000 to under \$50,000	63%	67%	55%	61%	63%
\$50,000 to under \$100,000	58%	68%	54%	63%	70%
\$100,000 or more	53%	64%	50%	68%	67%
Somer's d	-0.06	+0.05	-0.03	+0.01	+0.03
AGE CATEGORY					
Under 25	68%	56%	60%	65%	70%
25-34	60%	66%	56%	60%	67%
35-44	55%	64%	50%	62%	67%
45-54	58%	63%	61%	67%	68%
55-64	58%	71%	49%	63%	63%
65 and over	39%	58%	48%	53%	53%
Somer's d	-0.07	+0.02	-0.03	-0.05	-0.03
CHILDREN AT HOME					
No children at home	58%	64%	54%	60%	66%
Children under 13 years of age	60%	62%	53%	63%	64%
Children 13 years of age and older	58%	62%	55%	60%	71%
ATTENDANCE LEVEL					
Nonattender (0)	41%	51%	41%	50%	52%
Attender (1-11)	62%	63%	56%	63%	67%
Frequent attender (12 or more)	69%	82%	73%	75%	76%

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 4.9
RESPONDENTS WHO STRONGLY AGREE THAT PERFORMING ARTS CONTRIBUTE TO THE LOCAL ECONOMY

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	38%	46%	39%	47%	44%
EDUCATION					
Elementary school	51%	30%	30%	29%	63%
High school or GED	44%	46%	42%	47%	47%
Junior college or tech school	41%	44%	37%	44%	37%
Four-year college or university	34%	49%	40%	52%	44%
Postgraduate	31%	48%	40%	54%	45%
Somer's d	-0.10	+0.04	0.00	+0.06	-0.03
HOUSEHOLD INCOME					
Less than \$25,000	37%	35%	42%	37%	48%
\$25,000 to under \$50,000	42%	50%	37%	48%	38%
\$50,000 to under \$100,000	41%	51%	41%	54%	47%
\$100,000 or more	36%	46%	36%	54%	48%
Somer's d	-0.01	+0.03	-0.05	+0.08	+0.04
AGE CATEGORY					
Under 25	44%	27%	33%	44%	36%
25-34	34%	44%	35%	46%	36%
35-44	37%	49%	36%	56%	50%
45-54	43%	51%	44%	45%	50%
55-64	46%	60%	40%	47%	40%
65 and over	22%	44%	42%	44%	50%
Somer's d	+0.01	+0.10	+0.05	0.00	+0.09
CHILDREN AT HOME					
No children at home	39%	51%	39%	47%	44%
Children under 13 years of age	38%	40%	40%	49%	45%
Children 13 years of age and older	37%	43%	34%	47%	49%
ATTENDANCE LEVEL					
Nonattender (0)	28%	35%	31%	36%	31%
Attender (1-11)	38%	48%	40%	48%	47%
Frequent attender (12 or more)	55%	55%	56%	69%	53%

Source: Urban Institute Analysis of PARC Household Data, 2002.



TABLE 4.10

RESPONDENTS WHO VOLUNTEER IN THEIR COMMUNITY, BY FREQUENCY OF ATTENDANCE AT LIVE PERFORMING ARTS EVENTS

Attendance Level	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	71%	67%	72%	64%	72%
Nonattender (0)	53%	46%	48%	46%	53%
Attender (1-11)	76%	72%	81%	69%	76%
Frequent attender (12 or more)	84%	83%	87%	81%	86%

Source: Urban Institute Analysis of PARC Household Data, 2002.

TABLE 4.11

PERCENTAGE OF RESPONDENTS WHO MADE A FINANCIAL CONTRIBUTION TO AN ARTS ORGANIZATION IN 2001, BY FREQUENCY OF ATTENDANCE AT LIVE PERFORMING ARTS EVENTS

Attendance Level	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	23%	31%	24%	24%	31%
Nonattender (0)	4%	9%	6%	5%	8%
Attender (1-11)	20%	32%	26%	24%	29%
Frequent attender (12 or more)	64%	62%	66%	63%	68%

Source: Urban Institute Analysis of PARC Household Data, 2002.



Section 5

Barriers to Attendance

In each community, we asked a series of questions designed to measure the extent to which different factors get in the way of attending the performing arts more frequently. For nonattenders, the question can be taken to mean “Why don’t you attend?” For attenders, the question can be taken to mean “What keeps you from attending even more?”

We asked respondents whether a particular issue was a big reason, a moderate reason, a small reason, or not a reason why they do not attend the performing arts more often. All of the tables in this section focus exclusively on the percentage of respondents who cite a particular barrier as a “big reason.”

HIGHLIGHTS

- **Three Primary Obstacles:** The three most often cited barriers to attendance at performing arts performances are *prefer to spend leisure time in other ways*, *hard to make time to go out*, and *cost of tickets*.
- **Different People Face Different Barriers:** Respondents with lower levels of education are more likely to claim that the *performing arts do not appeal* to them. Respondents from lower income families are likely to cite *no one to attend with* as a substantial barrier. Younger people in some communities note family obligations, as well as the *lack of publicity or information about performing events or times*. Respondents with children are more likely to cite *family obligations*. However, most barriers are not clearly associated with these respondent characteristics.
- **Nonattenders Have Many Excuses:** Nonattenders are more likely than attenders to say that they *prefer to spend leisure time in other ways*, or that the *performing arts do not appeal* to them. Nonattenders are also more likely to say that they have *no one to attend with* or that they *feel uncomfortable or out of place at performing arts events*. Attenders are more likely than nonattenders or frequent attenders to say that the cost of tickets is too high.



TABLE 5.1

page 55

Most Frequently Cited Barriers. *Hard to make time to go out* is the “big” barrier most often specified by respondents to explain why they do not attend more often. This holds true in all communities except Minneapolis–St. Paul. Other frequently cited barriers are *preference to spend leisure time in other ways* and *cost of tickets*. These general conclusions, however, mask a good deal of variation by household income level, the presence or absence of children in the household, and performing arts attendance levels. In the remaining tables in this section, we consider each barrier and its association with relevant respondent characteristics.

TABLE 5.2

page 56

Cost of Tickets. We draw three conclusions about *cost of tickets*. First, as might be expected, the cost barrier is associated with household income level. In short, households with lower levels of income are more likely to cite *cost of tickets* as a barrier to greater attendance. This relationship is strongest in Sarasota. The relationship is weak in Boston, where a quarter of respondents from the wealthiest households still say that cost is an inhibitor for them.

Second, the tendency to claim *cost of tickets* as a barrier to performing arts attendance is substantially unrelated to education level, age, or whether there are children in the home. The highest value of Somer’s d for education or age and its relationship with *cost of tickets* is +0.09 for education level in Boston. Oddly, the positive sign indicates that respondents with *more* education (who are also those respondents who tend to have higher incomes) are slightly more likely to cite ticket prices as a barrier than their less educated counterparts. While the low level of Somer’s d implies a weak relationship here, we nonetheless suspect a complicated association among income, education, and the attitude toward *cost of tickets* in explaining attendance at performing arts events.

Third, unlike most other barriers, *cost of tickets* is cited by a greater percentage of attenders than nonattenders or frequent attenders. This generalization is not true in Sarasota, where frequent attenders are most likely to cite cost as a barrier, but it is a clear finding in the other four communities.



TABLE 5.3

page 57

Family Obligations. Responses to the *family obligations* barrier do not vary substantially by education level or household income level. However, responses do vary by age, with respondents age 25–44 most likely to cite *family obligations* as a big barrier to performing arts attendance. The relationship is particularly pronounced in Minneapolis–St. Paul and Sarasota. Since the youngest respondents (those under 25 years) are a bit less likely to note *family obligations* as a barrier, one might surmise that this barrier is mostly an issue for respondents who are starting their own families. This hypothesis is supported by the very high differences between people with no children and those with young children in their home. Very few people with no children cite *family obligations* as a big barrier. On the other hand, as many as half of respondents with young children at home say that *family obligations* keep them from going to performing arts events. For some, this translates into nonattendance. Nonattenders cite *family obligations* as a big barrier more often than do attenders and frequent attenders in three of the five communities.

TABLE 5.4

page 58

Difficulty or Cost of Getting to or Parking at Events. We observe interesting variations among different communities regarding *difficulty or cost of getting to or parking at events*. This issue is clearly a problem in Boston, where more than twice as many respondents cite transportation and parking as a barrier than do respondents in Sarasota. While one might hypothesize that lower-income households would consistently rate this cost item as a significant barrier, Washington, D.C., and Minneapolis–St. Paul are the only communities where this hypothesis bears out. However, even in these cases, Somer's d does not reach ± 0.15 .

The oldest group of respondents is most likely to cite *difficulty or cost of getting to or parking at events* as a big issue. However, the low Somer's d values indicate that there is not a linear relationship between the two variables.

TABLE 5.5

page 59

Unsafe or Unfamiliar Event Locations. Less than one in ten respondents cite this factor as a big reason why they do not attend more often. The table reports relatively weak relationships between the feeling that *performances are in unsafe or unfamiliar locations* and demographic characteristics. However, we see some trends for those citing this factor as a big reason why they do not attend performing arts events more often. In most communities, the less educated, least wealthy, and oldest respondents are most likely to note *unsafe or unfamiliar locations* as a substantial deterrent to attendance. Washington, D.C., is notable because more than twice as many nonattenders cite this factor as a barrier than attenders. This suggests that the issue is substantial enough to keep some people away who otherwise might be inclined to attend performing arts events.



TABLE 5.6

page 60

Insufficient Publicity or Information about Events. While *not enough publicity or information about performing events or times* is more of a complaint among the less wealthy households in Washington, D.C., and Minneapolis–St. Paul, the data indicate that the clearest association is with the various age categories. The older the respondent, the less likely he or she is to cite *lack of publicity or information* as an important reason for not attending more frequently.

TABLE 5.7

page 61

Prefer Spending Leisure Time in Other Ways. A range of about one-quarter to one-third of respondents in each community indicate that their *preference to spend leisure time in other ways* is a big reason they do not attend more performing arts events. This is one of three factors that a majority of respondents in all five communities cited as either a big, moderate, or small reason why they do not attend more often. One of the most notable characteristics of the *preference to spend leisure time in other ways* statement is that it is one of several factors that clearly differentiate attenders from nonattenders. Clearly, a big reason why some people do not attend the performing arts is that they prefer to do other things.

TABLE 5.8

page 62

Hard to Make Time to Go Out. The claim that it is *hard to make time to go out* is the third of three factors cited by a majority of respondents in all five communities as a barrier to attendance. In Washington, D.C., this claim is associated with increasing categories of household income. In Sarasota, respondents are decreasingly likely to cite this factor as they age. Overall, attenders and frequent attenders are almost as likely as nonattenders to say that *hard to make time to go out* is a substantial barrier. The main factor that makes this a big barrier for more people is the presence or absence of children in the home. Whether the children are younger or older, respondents in households with children are much more likely to say that *time* keeps them from the performing arts.

TABLE 5.9

page 63

No One to Attend With. Not having anyone to attend with is *not* cited as a *big* reason for a large number of respondents, but it is clearly a greater problem for respondents from lower income families. In all five communities, there is a clear relationship between income level and the claim that *no one to attend with* is a barrier to attendance. This barrier differentiates nonattenders from attenders, with nonattenders claiming in larger numbers that *no one to attend with* keeps them from getting out to the performing arts.



TABLE 5.10

page 64

Lack of Appeal. The final three barriers to attendance are sometimes referred to as perceptual barriers. The first, *performing arts do not appeal*, is cited as a big barrier by 6 to 12 percent of respondents in the five communities. This barrier is clearly tied to education level. Respondents with higher levels of education are decreasingly likely to cite *no appeal* as a reason why they do not attend the performing arts more than they do. Also, as might be expected, *performing arts do not appeal* differentiates the attenders from the nonattenders. While a few attenders (and even a few frequent attenders) say that they do not attend more because they do not find the performing arts greatly appealing, approximately a quarter of nonattenders say they do not go because of the lack of appeal.

TABLE 5.11

page 65

Feeling Uncomfortable or Out of Place. A second perceptual barrier is *feeling uncomfortable or out of place* at performing arts events. The characteristics of this barrier are similar to the characteristics of *performing arts do not appeal*, although fewer people overall cite it as a big barrier and the relationship with education is much weaker in all communities. However, as with *performing arts do not appeal*, the *feeling uncomfortable or out of place* is a claim that differentiates the nonattenders from the attenders.

TABLE 5.12

page 66

Past Performances Have Not Been Enjoyable. A third perceptual barrier captures the experiences of individuals who *have not enjoyed past performances*. Overall, *have not enjoyed past performances* is not a big reason why people do not attend the performing arts, and those who cite it cannot be differentiated by education level, household income, age, or the presence of children in the household.



TABLE 5.1

RESPONDENTS CITING EACH BARRIER AS A “BIG REASON” WHY THEY DO NOT ATTEND PERFORMING ARTS MORE

Barrier	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
Cost of tickets	27%	35%	32%	27%	30%
Family obligations	22%	22%	19%	17%	18%
Difficulty or cost of getting to or parking at events	17%	23%	13%	10%	19%
Performances are in unsafe or unfamiliar locations	6%	7%	8%	4%	8%
Not enough publicity or information about performance events or times	15%	12%	8%	12%	14%
Prefer to spend leisure time in other ways	32%	23%	35%	30%	25%
Hard to make time to go out	42%	41%	33%	42%	38%
No one to attend with	8%	7%	8%	10%	8%
Performing arts do not appeal	10%	6%	12%	10%	7%
Feel uncomfortable or out of place at performing arts events	3%	3%	3%	3%	2%
Have not enjoyed past performances	3%	2%	4%	3%	5%

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 5.2
RESPONDENTS WHO CITE COST OF TICKETS AS A “BIG REASON” WHY THEY DO NOT ATTEND PERFORMING ARTS MORE

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	27%	35%	32%	27%	30%
EDUCATION					
Elementary school	28%	27%	20%	33%	20%
High school or GED	24%	33%	33%	25%	27%
Junior college or tech school	35%	41%	33%	27%	34%
Four-year college or university	23%	32%	30%	25%	30%
Postgraduate	26%	38%	32%	30%	29%
Somer's d	+0.04	+0.09	+0.04	+0.02	+0.08
HOUSEHOLD INCOME					
Less than \$25,000	42%	42%	44%	45%	45%
\$25,000 to under \$50,000	26%	39%	39%	29%	38%
\$50,000 to under \$100,000	24%	38%	30%	24%	31%
\$100,000 or more	18%	26%	20%	13%	21%
Somer's d	-0.14	-0.06	-0.14	-0.17	-0.13
AGE CATEGORY					
Under 25	32%	27%	30%	17%	22%
25-34	25%	29%	32%	26%	28%
35-44	25%	33%	24%	32%	27%
45-54	32%	42%	41%	28%	35%
55-64	25%	38%	32%	29%	31%
65 and over	22%	41%	31%	24%	32%
Somer's d	-0.08	+0.04	+0.02	0.00	+0.06
CHILDREN AT HOME					
No children at home	28%	37%	34%	27%	32%
Children under 13 years of age	23%	34%	27%	29%	27%
Children 13 years of age and older	33%	36%	33%	25%	24%
ATTENDANCE LEVEL					
Nonattender (0)	21%	30%	27%	25%	25%
Attender (1-11)	29%	38%	35%	27%	33%
Frequent attender (12 or more)	28%	30%	26%	30%	26%

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 5.3
RESPONDENTS WHO CITE FAMILY OBLIGATIONS AS A “BIG REASON” WHY THEY DO NOT ATTEND PERFORMING ARTS MORE

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	22%	22%	19%	17%	18%
EDUCATION					
Elementary school	34%	24%	13%	17%	30%
High school or GED	21%	21%	17%	14%	19%
Junior college or tech school	19%	21%	20%	19%	17%
Four-year college or university	23%	22%	21%	16%	16%
Postgraduate	21%	22%	20%	19%	18%
Somer's d	-0.02	0.00	+0.04	+0.00	-0.03
HOUSEHOLD INCOME					
Less than \$25,000	19%	28%	14%	11%	16%
\$25,000 to under \$50,000	19%	18%	18%	19%	12%
\$50,000 to under \$100,000	25%	21%	22%	17%	18%
\$100,000 or more	23%	23%	25%	20%	21%
Somer's d	+0.05	+0.03	+0.11	+0.04	+0.09
AGE CATEGORY					
Under 25	10%	2%	14%	9%	12%
25-34	29%	30%	33%	29%	22%
35-44	37%	34%	31%	28%	25%
45-54	16%	18%	16%	19%	19%
55-64	9%	14%	6%	13%	9%
65 and over	5%	9%	5%	6%	8%
Somer's d	-0.09	-0.10	-0.15	-0.17	-0.08
CHILDREN AT HOME					
No children at home	7%	7%	4%	7%	6%
Children under 13 years of age	55%	53%	50%	41%	43%
Children 13 years of age and older	29%	23%	27%	32%	20%
ATTENDANCE LEVEL					
Nonattender (0)	27%	26%	19%	18%	23%
Attender (1-11)	22%	22%	20%	18%	18%
Frequent attender (12 or more)	13%	12%	16%	9%	9%

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 5.4
RESPONDENTS WHO CITE DIFFICULTY OR COST OF GETTING TO OR PARKING AT EVENTS AS A “BIG REASON” WHY THEY DO NOT ATTEND PERFORMING ARTS MORE

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	17%	23%	13%	10%	19%
EDUCATION					
Elementary school	25%	36%	17%	19%	43%
High school or GED	21%	27%	16%	11%	29%
Junior college or tech school	20%	34%	16%	10%	20%
Four-year college or university	14%	16%	8%	9%	15%
Postgraduate	12%	15%	10%	9%	12%
Somer's d	-0.07	-0.10	-0.04	-0.03	-0.08
HOUSEHOLD INCOME					
Less than \$25,000	24%	33%	30%	19%	28%
\$25,000 to under \$50,000	20%	26%	11%	8%	27%
\$50,000 to under \$100,000	16%	22%	9%	8%	20%
\$100,000 or more	12%	12%	5%	7%	9%
Somer's d	-0.09	-0.10	-0.12	-0.08	-0.14
AGE CATEGORY					
Under 25	11%	13%	8%	2%	22%
25-34	14%	21%	9%	7%	13%
35-44	14%	19%	8%	6%	17%
45-54	21%	21%	13%	10%	16%
55-64	19%	31%	13%	5%	21%
65 and over	31%	38%	28%	19%	29%
Somer's d	+0.05	+0.11	+0.07	+0.09	+0.05
CHILDREN AT HOME					
No children at home	19%	25%	15%	12%	22%
Children under 13 years of age	15%	19%	9%	9%	12%
Children 13 years of age and older	14%	19%	11%	8%	17%
ATTENDANCE LEVEL					
Nonattender (0)	19%	26%	18%	14%	27%
Attender (1-11)	16%	23%	11%	9%	16%
Frequent attender (12 or more)	17%	23%	12%	8%	17%

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 5.5
RESPONDENTS WHO CITE PERFORMANCES ARE IN UNSAFE OR UNFAMILIAR LOCATIONS AS A “BIG REASON” WHY THEY DO NOT ATTEND PERFORMING ARTS MORE

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	6%	7%	8%	4%	8%
EDUCATION					
Elementary school	22%	18%	7%	10%	27%
High school or GED	10%	13%	13%	6%	17%
Junior college or tech school	2%	10%	8%	4%	8%
Four-year college or university	3%	3%	3%	3%	5%
Postgraduate	6%	2%	7%	2%	4%
Somer's d	-0.08	-0.11	-0.09	-0.04	-0.13
HOUSEHOLD INCOME					
Less than \$25,000	14%	21%	17%	11%	25%
\$25,000 to under \$50,000	3%	6%	7%	5%	10%
\$50,000 to under \$100,000	3%	6%	5%	2%	7%
\$100,000 or more	3%	2%	3%	4%	3%
Somer's d	-0.08	-0.10	-0.09	-0.08	-0.12
AGE CATEGORY					
Under 25	5%	4%	7%	5%	8%
25-34	4%	3%	5%	4%	9%
35-44	5%	7%	4%	0%	6%
45-54	8%	5%	5%	4%	6%
55-64	4%	9%	13%	3%	8%
65 and over	11%	20%	17%	6%	20%
Somer's d	+0.01	+0.08	+0.05	+0.02	+0.04
CHILDREN AT HOME					
No children at home	7%	7%	10%	5%	9%
Children under 13 years of age	6%	7%	5%	2%	7%
Children 13 years of age and older	4%	8%	2%	2%	5%
ATTENDANCE LEVEL					
Nonattender (0)	10%	13%	11%	4%	20%
Attender (1-11)	5%	6%	7%	3%	6%
Frequent attender (12 or more)	2%	8%	5%	7%	4%

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 5.6
RESPONDENTS WHO CITE NOT ENOUGH PUBLICITY OR INFORMATION ABOUT PERFORMANCE EVENTS OR TIMES AS A “BIG REASON” WHY THEY DO NOT ATTEND PERFORMING ARTS MORE

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	15%	12%	8%	12%	14%
EDUCATION					
Elementary school	23%	30%	13%	21%	17%
High school or GED	16%	15%	15%	15%	25%
Junior college or tech school	18%	16%	8%	10%	16%
Four-year college or university	13%	8%	6%	11%	13%
Postgraduate	11%	9%	3%	5%	7%
Somer's d	-0.04	-0.09	-0.06	-0.02	-0.06
HOUSEHOLD INCOME					
Less than \$25,000	20%	23%	21%	15%	14%
\$25,000 to under \$50,000	19%	14%	8%	12%	28%
\$50,000 to under \$100,000	15%	11%	6%	12%	12%
\$100,000 or more	12%	8%	3%	10%	8%
Somer's d	-0.08	-0.06	-0.11	+0.02	-0.16
AGE CATEGORY					
Under 25	20%	18%	17%	25%	32%
25-34	21%	17%	11%	18%	16%
35-44	12%	11%	7%	14%	12%
45-54	14%	9%	4%	10%	12%
55-64	11%	10%	4%	12%	12%
65 and over	6%	12%	11%	5%	7%
Somer's d	-0.23	-0.16	-0.14	-0.17	-0.18
CHILDREN AT HOME					
No children at home	16%	13%	8%	10%	12%
Children under 13 years of age	18%	13%	8%	16%	15%
Children 13 years of age and older	9%	13%	8%	14%	17%
ATTENDANCE LEVEL					
Nonattender (0)	16%	18%	10%	11%	16%
Attender (1-11)	14%	10%	8%	13%	13%
Frequent attender (12 or more)	18%	12%	8%	11%	14%

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 5.7
RESPONDENTS WHO CITE PREFERENCE TO SPEND LEISURE TIME IN OTHER WAYS AS A “BIG REASON” WHY THEY DO NOT ATTEND PERFORMING ARTS MORE

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	32%	23%	35%	30%	25%
EDUCATION					
Elementary school	34%	33%	43%	31%	33%
High school or GED	42%	29%	40%	39%	26%
Junior college or tech school	34%	26%	41%	32%	30%
Four-year college or university	27%	23%	28%	25%	27%
Postgraduate	27%	12%	26%	21%	19%
Somer's d	-0.05	-0.09	-0.11	-0.07	-0.05
HOUSEHOLD INCOME					
Less than \$25,000	20%	32%	35%	35%	25%
\$25,000 to under \$50,000	32%	28%	32%	34%	28%
\$50,000 to under \$100,000	38%	21%	38%	26%	20%
\$100,000 or more	34%	22%	33%	25%	26%
Somer's d	+0.07	-0.04	+0.03	-0.01	+0.03
AGE CATEGORY					
Under 25	30%	21%	24%	33%	33%
25-34	25%	27%	38%	27%	25%
35-44	37%	26%	37%	26%	26%
45-54	40%	21%	36%	34%	23%
55-64	28%	18%	35%	35%	26%
65 and over	28%	20%	33%	28%	22%
Somer's d	+0.02	-0.07	0.00	-0.03	-0.05
CHILDREN AT HOME					
No children at home	31%	23%	32%	31%	26%
Children under 13 years of age	33%	24%	38%	28%	25%
Children 13 years of age and older	33%	23%	40%	31%	20%
ATTENDANCE LEVEL					
Nonattender (0)	50%	44%	53%	45%	43%
Attender (1-11)	29%	19%	31%	27%	22%
Frequent attender (12 or more)	15%	5%	10%	17%	11%

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 5.8
RESPONDENTS WHO CITE HARD TO MAKE TIME TO GO OUT AS A “BIG REASON” WHY THEY DO NOT ATTEND PERFORMING ARTS MORE

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	42%	41%	33%	42%	38%
EDUCATION					
Elementary school	48%	18%	33%	29%	43%
High school or GED	42%	42%	36%	47%	36%
Junior college or tech school	37%	43%	31%	45%	39%
Four-year college or university	44%	42%	33%	37%	35%
Postgraduate	42%	41%	35%	41%	40%
Somer's d	+0.05	+0.06	+0.02	0.00	+0.06
HOUSEHOLD INCOME					
Less than \$25,000	37%	44%	25%	43%	28%
\$25,000 to under \$50,000	35%	40%	29%	47%	30%
\$50,000 to under \$100,000	46%	39%	40%	44%	37%
\$100,000 or more	51%	47%	37%	41%	45%
Somer's d	+0.10	+0.03	+0.12	0.00	+0.14
AGE CATEGORY					
Under 25	28%	35%	27%	42%	33%
25-34	47%	40%	38%	53%	43%
35-44	48%	50%	41%	56%	40%
45-54	52%	45%	37%	52%	44%
55-64	33%	38%	25%	40%	38%
65 and over	20%	26%	22%	22%	21%
Somer's d	-0.05	-0.06	-0.11	-0.18	-0.07
CHILDREN AT HOME					
No children at home	33%	32%	25%	36%	32%
Children under 13 years of age	62%	58%	51%	56%	50%
Children 13 years of age and older	45%	47%	46%	54%	34%
ATTENDANCE LEVEL					
Nonattender (0)	47%	42%	31%	46%	43%
Attender (1-11)	43%	41%	36%	42%	39%
Frequent attender (12 or more)	28%	38%	25%	32%	30%

Source: Urban Institute Analysis of PARC Household Data, 2002.


TABLE 5.9
RESPONDENTS WHO CITE NO ONE TO ATTEND WITH AS A “BIG REASON” WHY THEY DO NOT ATTEND PERFORMING ARTS MORE

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	8%	7%	8%	10%	8%
EDUCATION					
Elementary school	23%	18%	17%	8%	17%
High school or GED	10%	11%	12%	14%	21%
Junior college or tech school	7%	7%	11%	10%	8%
Four-year college or university	4%	4%	3%	9%	4%
Postgraduate	6%	5%	4%	7%	4%
Somer's d	-0.06	-0.05	-0.06	-0.06	-0.06
HOUSEHOLD INCOME					
Less than \$25,000	22%	28%	27%	26%	17%
\$25,000 to under \$50,000	5%	8%	7%	13%	17%
\$50,000 to under \$100,000	5%	6%	4%	5%	4%
\$100,000 or more	2%	2%	3%	5%	4%
Somer's d	-0.17	-0.15	-0.19	-0.17	-0.14
AGE CATEGORY					
Under 25	7%	6%	15%	3%	14%
25-34	7%	6%	2%	7%	8%
35-44	7%	4%	5%	8%	5%
45-54	5%	6%	5%	8%	7%
55-64	11%	9%	6%	11%	11%
65 and over	16%	18%	20%	15%	14%
Somer's d	-0.05	+0.04	+0.05	+0.05	+0.03
CHILDREN AT HOME					
No children at home	9%	8%	10%	12%	9%
Children under 13 years of age	7%	6%	6%	6%	6%
Children 13 years of age and older	2%	7%	6%	10%	6%
ATTENDANCE LEVEL					
Nonattender (0)	15%	14%	14%	15%	15%
Attender (1-11)	6%	6%	7%	8%	7%
Frequent attender (12 or more)	2%	2%	1%	7%	4%

Source: Urban Institute Analysis of PARC Household Data, 2002.



TABLE 5.10

RESPONDENTS WHO CITE PERFORMING ARTS DO NOT APPEAL AS A “BIG REASON” WHY THEY DO NOT ATTEND PERFORMING ARTS MORE

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	10%	6%	12%	10%	7%
EDUCATION					
Elementary school	29%	18%	23%	31%	27%
High school or GED	20%	10%	16%	14%	13%
Junior college or tech school	8%	9%	15%	10%	12%
Four-year college or university	6%	4%	7%	6%	4%
Postgraduate	4%	2%	8%	2%	2%
Somer's d	-0.13	-0.14	-0.14	-0.15	-0.14
HOUSEHOLD INCOME					
Less than \$25,000	11%	9%	17%	20%	17%
\$25,000 to under \$50,000	12%	11%	13%	16%	11%
\$50,000 to under \$100,000	9%	5%	13%	6%	4%
\$100,000 or more	8%	5%	8%	2%	5%
Somer's d	-0.03	-0.06	-0.05	-0.13	-0.10
AGE CATEGORY					
Under 25	8%	7%	13%	14%	15%
25-34	8%	6%	11%	13%	7%
35-44	8%	8%	13%	7%	5%
45-54	11%	6%	8%	8%	4%
55-64	14%	4%	11%	7%	9%
65 and over	23%	7%	18%	13%	10%
Somer's d	+0.07	-0.03	+0.01	+0.01	-0.03
CHILDREN AT HOME					
No children at home	10%	6%	13%	10%	7%
Children under 13 years of age	11%	6%	11%	11%	8%
Children 13 years of age and older	10%	8%	8%	13%	10%
ATTENDANCE LEVEL					
Nonattender (0)	22%	18%	31%	26%	20%
Attender (1-11)	7%	3%	5%	4%	4%
Frequent attender (12 or more)	3%	5%	4%	2%	2%

Source: Urban Institute Analysis of PARC Household Data, 2002.



TABLE 5.11

RESPONDENTS WHO CITE FEEL UNCOMFORTABLE OR OUT OF PLACE AT PERFORMING ARTS EVENTS AS A “BIG REASON” WHY THEY DO NOT ATTEND PERFORMING ARTS MORE

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	3%	3%	3%	3%	2%
EDUCATION					
Elementary school	19%	15%	10%	8%	13%
High school or GED	9%	6%	5%	5%	6%
Junior college or tech school	1%	4%	3%	4%	3%
Four-year college or university	0%	2%	2%	1%	0%
Postgraduate	1%	0%	1%	0%	0%
Somer's d	-0.12	-0.10	-0.10	-0.07	-0.07
HOUSEHOLD INCOME					
Less than \$25,000	9%	9%	8%	9%	6%
\$25,000 to under \$50,000	4%	6%	4%	4%	5%
\$50,000 to under \$100,000	2%	1%	2%	0%	0%
\$100,000 or more	1%	0%	1%	1%	0%
Somer's d	-0.05	-0.06	-0.11	-0.09	-0.07
AGE CATEGORY					
Under 25	3%	4%	2%	5%	3%
25-34	2%	4%	1%	1%	2%
35-44	5%	2%	4%	3%	2%
45-54	3%	2%	2%	3%	1%
55-64	4%	1%	5%	2%	1%
65 and over	3%	7%	5%	3%	4%
Somer's d	-0.02	-0.02	-0.03	-0.04	-0.04
CHILDREN AT HOME					
No children at home	3%	2%	3%	4%	2%
Children under 13 years of age	4%	5%	3%	3%	2%
Children 13 years of age and older	4%	3%	2%	3%	1%
ATTENDANCE LEVEL					
Nonattender (0)	8%	10%	8%	8%	5%
Attender (1-11)	2%	1%	1%	1%	1%
Frequent attender (12 or more)	0%	0%	0%	1%	1%

Source: Urban Institute Analysis of PARC Household Data, 2002.



TABLE 5.12

RESPONDENTS WHO CITE HAVE NOT ENJOYED PAST PERFORMANCES AS A “BIG REASON” WHY THEY DO NOT ATTEND PERFORMING ARTS MORE

Demographic Characteristics	Austin	Boston	Minneapolis–St. Paul	Sarasota	Washington, D.C.
All Respondents	3%	2%	4%	3%	5%
EDUCATION					
Elementary school	11%	12%	3%	10%	17%
High school or GED	4%	3%	6%	3%	13%
Junior college or tech school	3%	1%	3%	3%	4%
Four-year college or university	1%	2%	2%	3%	2%
Postgraduate	3%	1%	5%	1%	2%
Somer's d	-0.05	-0.05	-0.04	-0.01	-0.07
HOUSEHOLD INCOME					
Less than \$25,000	5%	7%	8%	7%	9%
\$25,000 to under \$50,000	2%	4%	1%	4%	9%
\$50,000 to under \$100,000	4%	0%	5%	3%	3%
\$100,000 or more	2%	1%	3%	3%	2%
Somer's d	-0.06	-0.02	-0.01	-0.04	-0.07
AGE CATEGORY					
Under 25	1%	4%	7%	2%	10%
25-34	4%	3%	2%	9%	3%
35-44	4%	2%	3%	2%	6%
45-54	3%	2%	4%	4%	2%
55-64	4%	3%	6%	1%	8%
65 and over	5%	1%	6%	2%	5%
Somer's d	-0.04	0.00	-0.01	0.00	-0.01
CHILDREN AT HOME					
No children at home	2%	2%	5%	3%	4%
Children under 13 years of age	5%	3%	3%	5%	5%
Children 13 years of age and older	5%	2%	2%	6%	9%
ATTENDANCE LEVEL					
Nonattender (0)	5%	7%	8%	7%	12%
Attender (1-11)	3%	1%	3%	2%	2%
Frequent attender (12 or more)	2%	0%	3%	1%	3%

Source: Urban Institute Analysis of PARC Household Data, 2002.



Section 6

Methodology

COMMUNITY SELECTION CONSIDERATIONS

The communities were carefully selected, looking for the following characteristics that were deemed important to the success of the project:

- Representation of three or more of the five disciplines represented by the participating national service organizations.
- Financially and managerially strong local arts organizations.
- Established and strong working relationships between local arts organizations and their national service organizations.
- Willingness and ability of the local arts organizations to work as part of a working group.
- Established capacity for collecting data on the part of local arts organizations.
- Willingness on the part of the local arts organizations to administer the surveys developed by the Performing Arts Research Coalition.
- Presence of supplemental funding sources in the community that could be involved in sustaining this research in the future.
- Geographic diversity and a variety of community sizes.

LOCAL WORKING GROUP RESPONSIBILITIES

The working group of performing arts organizations in each of the communities had six primary project responsibilities: (1) to participate in the design of survey instruments; (2) to collect data from their audiences and subscribers; (3) to use the audience, subscriber, and household data to design concrete strategies for improving the management of their organizations; (4) to use the audience, subscriber, and household data to make an impact on the role the arts play in their community; (5) to provide feedback on or write sections of project reports; (6) to consider ways to maintain local data collection efforts after the completion of the PARC project.



PARC DATA SOURCES

The PARC research framework relies on four data sources to contribute information toward a more comprehensive understanding of the performing arts. Following are descriptions of the four sources and the type of information they provide.

Administrative Surveys: Each of the participating national service organizations conducted annual surveys of its members, collecting extensive administrative data. Most provided information on the numbers and types of performances, attendance, and a range of financial information, including sources of revenue and types of expenses. Selected items (or their definitions) from the existing surveys have been reviewed and some new items have been added so that key data elements can be captured consistently across all the disciplines.

Audience Surveys: Audience surveys provided information on audience demographics, feedback on customer satisfaction and perceived performance quality, and some feedback on audience perceptions of the value of the performing arts. Audience surveys were administered by each of the participating arts organizations in each of the study sites. Two-page surveys were placed on seats in performance venues or handed to audience members in conjunction with performances according to specific procedures established by the Urban Institute.

Subscriber Surveys: As with the audience surveys, the subscriber surveys provided information on demographics and feedback on customer satisfaction and perceived performance quality. The subscriber survey contained expanded questions about the perceptions of the value of the performing arts to respondents, their families, and their communities. Participating arts organizations in each study site mailed the six-page survey to a randomly selected group of subscribers according to procedures established by the Urban Institute.

Household Surveys: Household surveys, conducted by telephone, collected information to help understand the attitudes of people who attend, or do not attend the performing arts regularly, and to further understand why and how individuals can be motivated to become participants. The telephone surveys of random households in each participating community were conducted by Princeton Survey Research Associates International according to procedures developed by the Urban Institute.

A Note about This Report

This report is based only on an analysis of the responses from the household surveys described above. Findings from the administrative surveys will be issued in a separate report. Data from the audience and subscriber surveys have been provided to the participating local arts organizations. Further analysis of these data is in the hands of local arts organizations and working groups.



HOW THE HOUSEHOLD TELEPHONE SURVEYS WERE CONDUCTED

Survey respondents were selected using random digit dialing. Every active block of telephone numbers (area code + exchange + two-digit block number) was included in the predefined geographic areas. A computer randomly generated the final two digits of randomly selected blocks. Resulting numbers that matched listings in business directories were purged from the list. Princeton Survey Research Associates International conducted calls in the last quarter of 2002.

Table 6.1 provides contact, cooperation, and completion statistics for all five communities. Randomly generated numbers result in a large number of nonworking numbers. The number of working numbers contacted ranged from over 2,000 in Boston to just over 1,700 in Washington, D.C. The refusal rates are comparable across the five communities, ranging from 43 percent in Austin and Washington, D.C., to 50 percent in Sarasota/Manatee.

TABLE 6.1

CONTACT, COOPERATION, COMPLETION AND RESPONSE RATES					
	Austin	Boston	Minneapolis– St. Paul	Sarasota	Washington, D.C.
dialed numbers	4,641	3,826	4,238	3,943	3,963
non-working numbers	-2,104	-1,318	-1,897	-1,642	-1,380
working numbers	2,537	2,508	2,341	2,301	2,313
language/health barrier, incomplete callbacks	- 552	- 485	- 487	441	- 609
contacted numbers	1,985 [78%]	2,023 [81%]	1,854 [79%]	1,860 [81%]	1,704 [74%]
refusals	- 859	- 951	- 840	- 924	- 733
cooperating	1,126 [57%]	1,072 [53%]	1,014 [55%]	936 [50%]	971 [57%]
ineligible	- 236	- 216	- 60	- 84	- 111
eligible	890	856	954	852	860
interrupted, incomplete	- 58	- 46	- 57	- 51	- 39
completions	832 [94%]	810 [95%]	897 [94%]	802 [94%]	821 [96%]
Response rate = contact % x cooperation % x completion %	42%	41%	41%	38%	40%

Source: Urban Institute Analysis of PARC Household Data, 2002.



The overall response rate in each community is a function of successful contacts, degree of cooperation, and the ability to complete interviews once they are started. Response rates range from a high of 42 percent in Austin to a low of 38 percent in Sarasota/Manatee. While these response rates are not out of line with other studies of this type, they do raise questions of nonresponse bias. That is, one might suspect that people who could not be contacted, would not cooperate with the interview, or did not complete it once started might have responded differently from people who completed the interview. If so, and if the differences are relevant to issues under investigation in the study, then one cannot make reliable inferences from a sample to the population of a given metropolitan area.

To investigate the potential for such bias, we compared the characteristics of our respondents with known characteristics of the population. The known characteristics are based on the 2000 Census of Population and Housing. Table 6.2 summarizes these comparisons. Asian/Pacific Islanders are underrepresented in Boston, Minneapolis–St. Paul, and Washington, D.C.; black respondents are underrepresented in Austin, Boston, and Minneapolis–St. Paul; and Latino respondents are underrepresented in Austin. Otherwise, the survey respondents show a strong correspondence with the population estimates on the race variable. Respondents under 25 years of age are underrepresented in Austin and Washington, D.C.; persons over age 65 are underrepresented in Austin, Boston, and Sarasota. Sarasota data overrepresents people aged 35–64. Overall, respondents are reasonably similar to the population parameters of sex and age in all five communities. However, this does not guarantee that nonrespondents would not have responded differently than respondents.

SOMER'S D: LOOKING AT THE RELATIONSHIP BETWEEN QUESTIONS

In reviewing the survey results, we are frequently interested in knowing whether people who answer a particular way on one question also tend to answer a particular way on a different question. For example, past research has observed that people who have acquired more education are more likely to attend arts events than people with less education. This finding comes from looking at the relationship between two different variables—*education level* and *frequency of attendance*.



Somer's d is a statistic that shows the strength of the relationship between two variables with a small number of ordered categories. By "ordered," we mean that the question has categories that run in a meaningful way from low to high. Somer's d indicates the extent to which respondents who report high or low values on one variable also report high or low levels on another variable. For example, if we observe that tall people are very talkative and short people say very little at all, we would expect a high value of Somer's d for the variables *height* and *verbosity*. On the other hand, if tall and short people have roughly the same number of talkative and nontalkative types, we would get a low Somer's d, and we would conclude that there is no relationship between the two variables.

Throughout this report, we assume respondent education level, household income level, and age to be independent variables that predispose respondents toward certain behaviors or values (dependent variables). For these relationships, we report on an *asymmetric* Somer's d value that assumes a causal relationship between variables. However, for voting behavior and volunteerism, we make no such causal references. For associations involving these variables, we report a *symmetric* Somer's d value that makes no presumption about which variable is independent and which is dependent.

Somer's d runs from a value of 0.0 (no relationship) to 1.0 (perfect relationship), although it is usually quite low because of the conservative way in which it is calculated. A positive sign (+) in front of the number means that there is a *positive relationship* between the variables; that is, high values on one variable are associated with high values on the other. A negative sign (–) indicates a *negative relationship*; that is, high values on one variable go with lower values on the other variable, and vice versa. A value of Somer's d less than –0.15 or higher than +0.15 is worth paying attention to. For values closer to 0.0, the relationship is probably best thought of as weak or nonexistent. Throughout this report, we note relationships that meet or exceed this 0.15 threshold.

TABLE 6.2

COMPARISONS OF SURVEY RESPONDENTS TO POPULATION ESTIMATE ON RACE, SEX, AND AGE

	Austin			Boston			Minneapolis–St. Paul			Sarasota			Washington, D.C.		
	Population Estimate	Survey Resp.	Percentage Difference	Population Estimate	Survey Resp.	Percentage Difference	Population Estimate	Survey Resp.	Percentage Difference	Population Estimate	Survey Resp.	Percentage Difference	Population Estimate	Survey Resp.	Percentage Difference
RACE															
White	527	563	+7%	645	661	+2%	765	794	+4%	710	688	-3%	407	444	+9%
Black	53	42	-20%	48	36	-25%	54	19	-65%	38	37	-3%	255	226	-11%
Asian/Pacific Islander	31	30	-3%	42	22	-48%	40	22	-45%	7	10	+43%	74	49	-34%
Hispanic/Latino	209	160	-23%	54	53	-2%	30	27	-10%	44	41	-7%	80	65	-19%
Other/mixed	2	8	+300%	19	6	-68%	n/a*	4		n/a*	0		n/a*	9	
Am. Indian/Alaskan Native	10	11	+10%	1	5	+80%	8	5	-38%	2	7	+250%	4	5	+25%
Missing (did not report)		18			27			26			18			23	
SEX															
Men	418	429	+3%	382	370	-3%	432	432	0%	372	352	-5%	392	385	-2%
Women	414	403	-3%	428	440	+3%	465	465	0%	429	449	+5%	429	436	+2%
AGE															
18-24	146	115	-21%	100	84	-16%	105	88	-16%	50	57	+14%	93	73	-21%
25-34	192	210	+9%	159	161	+1%	181	168	-7%	110	91	-17%	160	174	+9%
35-44	181	202	+12%	173	198	+14%	201	202	0%	119	144	+21%	195	183	-6%
45-54	145	146	+1%	149	171	+15%	173	190	+10%	116	143	+23%	166	165	-1%
55-64	79	85	+8%	96	94	-2%	106	109	+3%	111	133	+20%	96	113	+18%
65+	89	64	-28%	134	87	-35%	130	131	+1%	296	215	-27%	111	92	-17%
Missing (did not report)		10			15			9			18			21	

*not available



PERFORMING ARTS
RESEARCH COALITION

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