
1997
Survey of Public Participa-
tion
in the Arts

SUMMARY REPORT



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EXECUTIVE SUMMARY

The 1997 nationwide Survey of Public Participation in the Arts (SPPA) was sponsored by the Research Division of the National Endowment for the Arts. The 1997 SPPA was conducted by Westat Corporation of Rockville, Maryland as a nationwide, stand-alone survey. Previous SPPAs had been supplements to the National Crime Survey conducted by the Bureau of the Census. Although many of the questions were exactly the same as those asked in previous SPPAs, the differences in the conduct of the previous surveys make their results difficult to compare with the 1997 results. The 1997 survey design permitted a number of improvements, including a larger effective sample, more geographic details, greater flexibility in questionnaire design, and more timely reporting of the survey results, all of which improve our understanding of arts participation patterns.

From June through October of 1997 a sample of 12,349 people throughout the nation were asked questions concerning (a) their attendance at live arts events, (b) their participation in the arts through broadcast and recorded media, and (c) their personal performance or creation of art. The respondents' replies indicate that half of the U.S. adult (18 and older) population attended at least one of seven arts activities (jazz, classical music, opera, musical plays, non-musical plays, ballet, or art museums) during the previous 12 months. This would translate to 97 million different people attended one or more of these events during the year.

Thirty-five percent of American adults made at least one visit to an art museum or gallery in 1997. Because each visitor made an average of 3.3 visits per year, a total of 225 million visits were made. Other arts activities with high participation rates were musical plays (25 percent), non-musical plays and classical music (both 16 percent), and jazz and dance other than ballet (both 12 percent). Ballet and opera had attendance rates of 6 and 5 percent, respectively. Related activities such as reading literature (63 percent) and visiting a historic park or an arts/craft fair (both about 47 percent) also had high participation rates. These data are reported in detail in Table 1 (see page 15).

The 1997 SPPA also asked questions about Americans' participation in the arts through broadcast and recorded media. For jazz, classical music, opera, and musical plays, the survey covered both watching on video (television and video cassette recordings) and listening to radio and audio recordings (phonographs, cassette tapes, and compact discs); for non-musical plays both video and radio were applicable; and for dance and visual arts only video was relevant. Like prior SPPAs, the 1997 SPPA found substantially higher participation rates for broadcast and recorded media than for live event attendance. For jazz, classical music, and opera, for example, the rates of participation via these media were more than twice the rates for live arts events.

The survey data indicate that more than ten million Americans participated in each of the activities via each medium. Although dance and visual art were seen primarily via television, the other art forms attracted very large numbers of listeners to radio and recordings. An estimated eighty million Americans listened to classical music on the radio, and 67 million to recordings. For jazz the numbers were 77 and 57 million, respectively (see Table 13, page 29).

The 1997 SPPA collected data on the respondent's age, gender, race, education, and household income to permit analysis of arts participation by these socio-demographic variables. An

important finding was that participants in the arts via media were more evenly distributed by race, age, income, and educational level than were participants who attended live arts events.

The 1997 SPPA asked questions about each respondent's participation in the arts by doing, that is, by personally performing or creating art. Those who replied that they participated by doing also were asked whether they performed in public or had their work displayed or published. The highest rates of personal participation in 1997 were in creative photography (17 percent), painting/drawing/sculpting (16 percent), dance other than ballet (13 percent), creative writing (12 percent), and classical music (11 percent). Weaving and other related arts also had high participation rates. The lowest rates were in jazz and opera (both 2 percent) and in ballet (less than 1 percent). Table 18 (see page 34) shows the rates and number of participants who personally performed or created art and the rates and number of participants who did so in public. Data for performing in public demonstrate the popularity of singing in groups. In 1997 more than 10 percent of the adult population—over 20 million people—sang publicly in a choir, chorus, or other ensemble.

The analysis of the demographic composition of personal performers and creators of art shows that, for most arts activities, the highest rates of participation are found among minority groups. For example, the rate of playing jazz was highest for African Americans and second highest for Hispanics. Hispanics also had high participation rates in other dance and drawing. American Indians had the highest rates of participation in other dance and photography, and Asians had the highest participation rates in opera, musical plays, ballet, drawing, and writing.

Several new questions were asked in the 1997 SPPA. Some of these new questions concerned the extent to which home computers were used in learning about the existence and details of live arts events attended by the respondents (see page 32). About 8 percent of respondents used computers for these purposes. Other questions asked whether the respondent used a home computer to create works of art. New questions also asked about subscribing to series of performances and about membership at art museums. Some questions investigated the reasons respondents did not attend a larger number of arts events and how much they paid when they did attend. Lack of time, lack of a companion, lack of suitable events, and inaccessibility were the primary deterrents to more frequent attendance at arts events. Data about companions indicate that most companions are family members, although dates and friends accompanied the respondents more than 40 percent of the time (see Tables 7–12, pages 25–27).

Several questions asked about socialization in the arts, particularly addressing the amount of exposure to the arts the respondents received as children, the lessons and classes they took at any time during their lives, and how much they were exposing their own children to art. Respondents exposed their own children to the arts at rates similar to their own exposures (see Table 24, page 42). Other questions investigated the respondents' music preferences and determined that the rank orders were quite similar to those found in 1992 (see Table 29, page 48).

Respondents were asked about their rates of participation in leisure activities other than the arts. When the responses were grouped in terms of flexibility of place and time of participation and compared with groups of arts activities with similar characteristics, the patterns of public participation were very similar for arts and other activities (see Table 26, page 44).

Detailed geographical information was collected in the 1997 SPRA. All the data relate to the respondent's residence zip code, not where the arts activity took place. Small samples made comparison difficult for some arts activities and some geographical areas. The data were reported for seven metropolitan areas, ten individual states, and nine regions that include all 50 states (see pages 49–55). Rates of participation, total attenders, and total attendance were tabulated for each geographical component for each live arts activity, and the rate of participation was tabulated for each form of participation via broadcast or recorded media. This information not only will allow for more analysis of geographical differences in arts participation in 1997, but also provide a baseline for future surveys to analyze geographical variables in arts participation over time.



INTRODUCTION

PURPOSE

In 1982, 1985, 1992, and 1997 the National Endowment for the Arts (NEA) sponsored the Survey of Public Participation in the Arts (SPPA) to determine the extent to which adult Americans throughout the United States participated in the arts. Participation included attending live arts performances and exhibitions, listening to and watching broadcast or recorded arts programs, and personally performing or creating art. The responses to the survey were converted into rates of participation from which total participants were calculated. To analyze the characteristics of arts participants and nonparticipants, demographic characteristics were obtained from the survey data. Related data, such as the respondents' music preferences, their participation in arts and crafts and other leisure activities, and their use of personal computers for arts activities, were determined. Appendix A describes the background and history of the 1997 SPPA.

The results of the surveys are used by arts administrators, foundations, corporations, public organizations that make grants to arts organizations, educators, and researchers in the arts. The 1997 data permit comparisons among the arts fields, among demographic groups, and among competing alternatives for leisure time. The same sorts of data were collected in earlier SPPAs, but comparisons of earlier data with 1997 rates of attendance and audience size are limited by changes in the method by which the surveys were conducted. Appendix B presents a discussion of the effects of differences in the methods of conducting the surveys.

ORGANIZATION OF THE REPORT

The first three chapters in this report treat the three methods of participation: attendance at live events, participation through media, and participation by doing. Each chapter presents the 1997 total participation, rates of participation, and participation by demographic group for each arts activity. The first chapter also includes factors affecting participation in live arts events as they are revealed by the SPPA data and a comparison of 1997 and 1992 attendance totals. The information on the use of personal computers in the arts is included in the second chapter. The fourth chapter is devoted to socialization, that is, the amount of education and exposure to the arts of the respondents and their families. The fifth chapter compares arts participation with participation in other leisure activities. The sixth chapter shows the results of questions concerning music preferences, and the seventh chapter presents data on the geographical distribution of participation in the arts. The last chapter contains the summary and conclusions. And finally, appendices to the report provide the background and history of the 1997 SPPA, details of its conduct and analysis, and a list of questions asked in the survey.

DATA COLLECTION AND SURVEY METHODOLOGY

Data were collected by Westat Corporation from June 1997 through October 1997. (Prior investigation of month-to-month differences in the responses to the SPPA questions in 1982, 1985, and 1992 had not shown significant differences within the same year.) Households were sampled from randomly selected telephone numbers using the method called list-assisted random digit dialing (RDD). The individual within each household who was interviewed was the adult with the most recent birthday.

The interviewers received about 10 hours of project-specific training for the 1997 SPPA before beginning the interviews. Experienced trainers explained the NEA's intentions and the importance of obtaining complete and accurate responses. The training given by supervisors and trainers included practice interviews, role playing, coping with problems, and follow-up procedures.

The SPPA was field-tested in April 1997. The results indicated possible response rate difficulties. Advance letters were sent to the households for which mailing addresses could be obtained, and special efforts, including Federal Express letters, were made to convert refusals into responses. Repeated telephone calls were made to numbers that did not answer or that answered only with recording machines.

Westat obtained 12,349 fully-complete interviews. This was an overall response rate of 55 percent of the individuals selected for interviews. (An overview of the list-assisted RDD method, data collection, response rates, and weighting procedures, is given in Appendix C. Estimated variances are provided in Appendix E.)

An important feature of the 1997 SPPA survey design was the use of several question modules (sets of questions) to allow a greater number of questions to be asked even though the number of respondents to particular sets would be too small for detailed analysis.

Appendix D shows the design matrix consisting of eight modules and eight different subsamples. The sample for each module ranged from about 900 to 12,000 responses. All subsamples received the modules containing questions about participation in live arts events and questions about personal background. The duration of each interview ranged from 13 to 15 minutes. The 1997 survey design provides new data for researchers to analyze and guidance for the construction of future surveys.

1997 SPPA QUESTIONNAIRE

Westat convened an advisory panel of experienced arts researchers to assist in designing the 1997 questionnaire. The objectives used to guide the design were (1) the retention of as much as possible of the previous SPPA questionnaires, (2) the inclusion of as many as possible of the desired changes, and (3) a limit on the duration of the interview to no more than an average of 15 minutes. The design matrix shown in Appendix D is the product of the compromise between these competing objectives. Most of the questions in the 1992 SPPA were retained exactly as they were asked previously. The questions about attendance at live arts performances and exhibitions (module A) were asked of all the respondents in just the way they were asked in 1992. Almost the same questions were asked about participation through listening or watching arts activities through the broadcast and recorded media, including CD recordings (mod-

ule B). However these questions were asked of only about half of the respondents. The questions about personal participation by performing or creating works of art (module E) were asked of about 4,500 respondents.

As Appendix D shows, questions about interest in increased participation in arts activities (module C) were asked of about 7,000 respondents. Most of these people were not asked questions about personal arts participation (module E), about music preferences (module F), or about arts socialization (module G). However every module overlaps with every other module, so researchers can look for unions in the sample sets, although the number of responses may be small.

The number of responses to some questions is small because the questions were asked only of those respondents who gave affirmative answers to a previous question. For example, only the people who said they had attended an opera or had visited a museum were asked how many times they did so. In order to maximize the amount of information collected and minimize the respondent burden, many of the new questions were asked of only a relatively small number of interviewees. The new questions about arts participation can be grouped as follows:

- Questions about arts events attended: the name of the performance or performer, the type of place, how the respondent heard about the event, the relationship to the respondent, ticket price, and whether the ticket was part of a subscription.
- Questions about arts exhibitions visited: the type of art seen, whether it was for sale, the admission charge, and whether the respondent was a member of the museum or gallery.
- Questions about the type of literature that was read: the title or author and whether the respondent had read critical reviews of any artistic works.
- Questions about barriers to the respondent's attending more arts events.
- Questions about how often and in what way the respondent used a personal computer in the arts.
- Questions about the respondent's exposure to the arts as a child and about the exposure to the arts of the respondent's children.

The 1997 questionnaire also collected new information on the respondent's personal background and household characteristics (mostly in module H). In particular, respondents were asked about their native country, national affinity, employment situation, occupation, health and mobility, zip code, and ownership or rental of their residence.

All the SPPAS allowed the respondents to identify the art forms for themselves. There was no definition of jazz or ballet, for example, although some assistance was given in the case of other dance ("other than ballet, such as modern, folk, or tap"). It is reasonable to assume that, over the 15-year period of SPPAS, some respondents' definitions of some art forms, such as jazz, have changed. The respondents also self-identified their demographic characteristics.

The complete questionnaire is presented in Appendix F.

DEFINITIONS

The respondents to the 1997 SPPA defined for themselves the terms such as jazz, other dance, and original work of art. The authors of this summary report have defined and consistently used certain terms used in the report, distinguishing them to prevent confusion. Key among them are the following terms:

Participation is defined as (1) attending a performance or visiting an art museum or gallery (attendance at arts events); (2) listening or watching an arts performance or program on radio, television, video cassette or disk, phonograph record, tape recording, compact disk, or personal computer (participation via media); (3) performing art for oneself or in public or creating a work of art for oneself or for exhibition to the public (personal participation); or (4) buying or owning a work of original art (participation via acquisition).

Rate of participation is defined as the fraction of respondents to a question who said they had participated in this kind of arts activity at least once during the period stated by the interviewer. Normally the period was “the past 12 months,” but questions about taking lessons or classes applied to any time in the respondent’s life.

Participant is defined as a person who participated in an arts activity at least once during a given time period. Each participant is a different person, so the rate of participation multiplied by the population gives the total participants, the total number of different people, who participated in that arts activity in that form.

Attender is defined as a participant in a live arts event, each one a different individual; and the total attenders is the total participants in live arts events.

Total attendance is defined as the product of the total attenders and the average number of times each attender participated in that arts activity in that form. Some authors refer to the total attendance as the total audience (with some of the attenders being there more than once). The term audience is not used in the statistics of this report. The number of times an attender participated was measured only for the live arts events. Therefore, the total attendance figures are not available for the other forms of participation in the arts.

TABLES

As its title indicates, this report is a summary of the data from the 1997 SPPA. Two unique aspects of this report are the identification of the survey questions in the text and the regular inclusion of sample size in either the text or the tables. Because the questionnaire is organized somewhat differently from this report, the text identifies the questions, e.g., QC3, from which the answers have been tabulated. This makes it easy for readers to consult Appendix F to read the exact wording of the question. The data that have been tabulated are those that conferences of users have indicated are the most useful. Their usefulness depends on the size of the sample they represent. Some of the samples are limited to the respondents who gave positive answers to previous questions, and the sizes are given. The tables include total participants and rates of participation for different art forms and for each method of participation: attendance at a live event, participation through broadcast or recorded media, and participation by performing or creating. Other tables show the fraction of the total participants that each demographic group constitutes or and the rates of participation by each demographic group.

Additional tables present data concerning respondents' education in the arts, participation in arts courses and lessons at any time in the respondent's life, music preferences, and desires to participate in additional arts activities. Data are presented that report the answers to new questions regarding the venue in which the live events were seen, barriers to participation, and the respondents' use of personal computers in the arts.

A companion table shows total attendance in 1997 and in 1992. The total attendance (total participants for live arts events) is the product of three factors: rate of attendance, frequency of attendance, and adult population. Frequency of participation is available only for participation in live arts events. Almost all reported rates of participation were higher in 1997 than in 1992, but some of the difference is believed to be caused by the differences in the conduct of the surveys. Appendix B addresses this important issue. The total U.S. adult resident non-institutionalized population increased from 185.8 million in 1992 to 195.6 million in 1997. Therefore, increases in the population are included in the total attendance comparisons.

As the title indicates, this is a summary report, and many details contained in the 1997 SPPA results are not included. There are no cross-tabulations such as the number of people who attended more than one kind of activity or who both participated and took lessons. Some of the topics are the subjects of past monographs which were based on earlier SPPAs: e.g., the effects of age and education on arts participation. Some are the subject of monographs that are in preparation, e.g., distributions of frequency of attendance at arts events. The results of most of the new questions are potential subjects for such studies.

Researchers who wish to examine the survey results in more detail should send a written request for a CD-ROM containing the responses to all four SPPAs to the Research Division, National Endowment for the Arts, 1100 Pennsylvania Avenue, Washington, DC 20506.



Attendance at Live Performances and Events

TOTAL ATTENDANCE, ATTENDERS, AND RATES OF ATTENDANCE

The most notable single finding of the 1997 SPPA is that an estimated half of the U.S. adult population, or 97 million different people, reported attending at least one of seven arts activities (jazz, classical music, opera, musical plays, plays, ballet, or art museums) during the previous 12 months. Visiting art museums was the most popular of these activities, with 34.9 percent of adults reporting visiting at least once, followed by attending musical plays (24.5 percent), non-musical plays (15.8 percent), classical music concerts (15.6 percent), jazz (11.9 percent), ballet (5.8 percent), and opera (4.7 percent). The questions about these activities were A1 through A23, designated as (QA1–23) in the remainder of the text.

The 1997 SPPA also collected information on other related arts activities. Questions were asked about “other dance” (other than ballet) (QA13,14), about attendance at art/craft fairs or festivals (QA17,18), about attendance at historic parks or monuments or tours of buildings or neighborhoods for their historic or design value (QA19,20), and about reading literature (QA21–23). Total attendance and rates of attendance for these three activities are included in this report.

Table 1 shows the 1997 attendance at the eleven arts activities. The first column of data shows the rate of participation, that is, the fraction of the respondents who said they participated in each activity at least once during the past 12 months. The second column of data shows the total attenders (the number of different participants): that is, the rate of attendance times the adult population. The third data column shows the average number of times each attender attended, and the fourth data column shows the total attendances, obtained by multiplying the data in the second and third columns.

The first seven activities involve attending a performance that is scheduled by someone other than the respondent to the survey. The survey data show that 42.2 percent of the respondents attended at least one performance of these seven performing arts activities during the previous 12 months. Art museums, historic parks, and craft fairs permit more discretion in timing one’s visit, and the data show that 66.0 percent of the respondents visited at least one of these three arts activities during the previous 12 months. The time and place of reading is almost completely under the respondent’s control, and 63.1 percent read literature. These differences in control may contribute to the differences in the rates of participation. Overall, 80.7 percent

of the respondents said they participated in at least one of the eleven arts activities about which questions were asked.

The total attendance numbers for arts activities are quite large. Only for opera and ballet are the total attendances less than 20 million. For art museums, art/craft fairs, and historic parks, the annual total attendances or visits ranges from 225 million for art museums to 376 million for historic parks. The high number of attendances or visits for these activities is a result of both the large number of attenders and the higher frequency of visits relative to the other activities surveyed. Although only two-thirds of the respondents reported that they read books, those who do, read an average of 17 books per year.

DEMOGRAPHIC DIFFERENCES IN ATTENDANCE AND ATTENDERS

Table 2 shows the rates of attendance at arts activities for various demographic groups. The demographic characteristics are gender, race, age, household income, and education. (QHI, 2, 9, 26). This table illustrates how people with similar demographic characteristics behave in terms of attendance at different arts activities. The last column shows the sample size for that

Table 1. Attendance at Arts Events: 1997

Arts Activity	Persons		Attendances / Visits	
	Percent of Adults Participating at Least Once in Last 12 Months	Number of Adults Attending/Visiting in millions ¹	Average Number of Visits Per Attender	Total Number of Visits in millions
Attended				
Jazz performance	11.9%	23.3	3.1	72.2
Classical music	15.6	30.5	2.9	88.5
Opera performance	4.7	9.2	1.8	16.5
Musical play	24.5	47.9	2.2	105.4
Non-musical play	15.8	30.9	2.5	77.3
Ballet	5.8	11.3	1.7	19.3
Other dance ²	12.4	24.3	2.6	63.1
Visited				
Art museum	34.9	68.3	3.3	225.3
Historic park	46.9	91.7	4.1	376.1
Art/craft fair	47.5	92.9	2.6	241.6
Read				
Literature ³	63.1	123.4	NA ⁴	NA ⁴

¹ The number of attenders was computed by multiplying the attendance rate by 195.6 million: the U.S. resident noninstitutionalized population, 18 years of age and over in 1997. (from the U.S. Bureau of the Census, Current Population Survey, March 1997)

² "Other dance" refers to dance other than ballet, including, for example, modern, folk and tap.

³ "Literature" refers to reading plays, poetry, novels or short stories.

⁴ No frequency information was obtained for reading literature.

Table 2. Attendance Rates at Arts Events by Demographic Group: 1997

	U.S. Adult Population in Millions	Jazz	Classical Music	Opera	Musical Play	Non- Musical Play	Ballet	Other Dance	Art Museum	Historic Park	Arts/ Crafts Fair	Read Literature	Sample Size ¹
All Adults	195.6	11.9%	15.6%	4.7%	24.5%	15.8%	5.8%	12.4%	34.9%	46.9%	47.5%	63.1%	12,349
Sex													
Male	94.2	13.2	14.2	4.0	22.3	14.6	4.1	11.7	34.3	48.2	41.6	55.0	5,250
Female	101.4	10.6	16.8	5.2	26.7	16.8	7.5	12.9	35.5	45.8	53.0	70.6	7,093
Race													
Hispanic	19.1	6.8	8.4	3.1	15.7	9.7	4.5	14.6	29.4	32.7	34.0	49.9	1,110
White	146.1	12.1	17.5	5.2	26.5	16.6	6.5	11.9	36.1	50.8	51.9	65.3	9,268
African American	22.1	15.6	9.6	2.1	22.4	16.4	3.9	13.4	31.1	36.5	34.4	59.9	1,110
American Indian	3.0	11.0	8.9	5.1	15.4	5.0	1.2	10.6	21.8	41.9	46.6	56.0	149
Asian	5.3	10.3	16.2	6.9	20.4	18.1	4.3	14.5	41.7	43.6	38.9	68.6	357
Age													
18 to 24	23.7	15.1	16.4	5.4	26.0	20.2	6.9	14.7	38.3	46.3	44.1	69.8	1,098
25 to 34	40.1	12.7	11.4	4.0	22.5	13.3	4.7	11.1	36.5	49.4	49.2	61.2	2,457
35 to 44	45.3	14.3	14.3	4.4	25.8	14.7	6.6	13.6	37.3	52.3	54.2	64.3	2,894
45 to 54	33.7	13.0	20.4	6.0	29.2	19.8	7.2	14.0	40.2	53.8	55.9	65.5	2,138
55 to 64	20.9	8.8	16.3	4.9	23.0	14.4	4.8	11.5	29.7	44.5	44.3	57.6	1,362
65 to 74	19.6	8.2	17.9	4.1	24.0	14.6	5.3	12.3	28.0	37.1	40.0	58.9	1,223
75 and older	12.3	3.7	13.8	3.3	15.4	12.5	3.8	6.3	19.7	25.1	23.6	61.2	874
Income													
\$10,000 or Less	15.0	4.6	4.3	1.8	11.6	9.6	1.6	7.2	16.1	22.5	26.2	45.2	838
\$10,001 to 20,000	26.5	5.7	8.2	1.9	12.1	7.4	3.2	7.6	20.3	28.7	31.3	53.1	1,356
\$20,001 to 30,000	29.4	7.5	9.7	2.4	17.0	9.9	3.7	9.4	26.1	39.3	40.3	61.8	1,501
\$30,001 to 40,000	32.1	11.1	13.1	2.5	20.9	15.5	4.6	12.7	32.2	50.1	49.6	61.7	1,663
\$40,001 to 50,000	25.9	10.7	14.8	4.5	23.4	15.3	6.0	13.0	36.8	52.3	50.2	64.3	1,296
\$50,001 to 75,000	35.0	16.3	22.1	7.5	32.0	19.8	8.1	15.8	45.6	61.9	63.7	71.9	1,864
\$75,001 to 100,000	16.2	23.3	26.3	5.8	41.2	27.0	9.6	20.2	55.0	65.2	63.4	74.6	917
Over \$100,000	15.5	26.6	35.0	13.3	51.3	31.9	13.3	18.7	59.6	68.7	68.6	75.6	948
Education													
Grade school	13.7	1.8	2.1	0.2	6.0	3.1	1.5	7.3	6.0	12.7	13.0	29.3	516
Some high school	26.9	3.4	3.9	1.5	12.6	7.2	1.8	6.6	14.4	26.6	26.9	46.2	957
High school graduate	62.0	6.8	8.3	1.7	15.7	9.1	3.6	9.2	24.6	40.5	42.9	57.6	3,545
Some college	50.3	15.4	18.1	5.2	28.4	18.9	6.5	13.7	43.2	56.3	57.8	72.1	3,527
College graduate	25.2	21.3	28.0	10.2	43.6	27.7	10.8	17.8	57.7	66.6	65.2	79.5	2,012
Graduate school	17.4	27.7	44.5	14.3	50.3	37.2	14.4	24.7	69.8	72.7	69.3	86.3	1,653

¹ Because a small fraction of survey respondents did not answer particular demographic questions, the total sample for each demographic characteristic (e.g. sex, race, age) will be slightly less than the total number of survey respondents (12,349).

row. The rates of participation for the different demographic groups may be compared among arts activities and among groups within a demographic characteristic (e.g., gender, age) in each arts activity. Some patterns are different for different arts activities, and some are largely true for all activities.

For example, men participated at a higher rate than women for only two activities: attending jazz performances and visiting historic parks. In each case the difference was at least two percentage points. The rates for women exceeded the rate for men by margins greater than this in five arts activities: classical music (3 percentage points), ballet (3 points), musical plays (5 points), arts/crafts fairs (11 points), and reading literature (16 points). In contrast, for every arts activity the rate of participation increased with increased education. For every activity except other dance, the participation rate for each of the six levels of education was as high or higher than the rate for the next lower level.

The relationship between participation rate and household income was almost as strong as the relationship for education. With very few exceptions, the rate of attendance for each of the eight levels of household income was as high or higher than the rate for the next lower level. Most of the exceptions were differences of less than one percentage point. The strong relationship between rate of arts participation and both education and household income was also observed in previous SPPAS.

The racial and ethnic groups showed fewer distinct patterns. Asians participated at the highest rate for attending operas and non-musical plays, for visiting art museums, and for reading literature. African Americans attended at the highest rate for jazz, and Hispanics attended at the highest rate for other dance. Whites had the highest participation rates for the other five activities.

The group of respondents under the age of 25 had the highest participation rates of any age group for attending jazz, non-musical plays, and other dance performances and for reading literature. They had the second highest participation rate in attending ballet performances and in visiting museums. Arts administrators and practitioners may be encouraged by these findings. For most arts activities, the peak attendance rates were in the 45–54 age group. People whose age was 75 or greater attended productions of classical music, musical plays, and non-musical plays at rates greater than 10 percent, and they visited art museums, historic parks, and arts/crafts fairs at rates of 20 percent or more. They read literature, which does not require mobility, at the rate of 61 percent.

Table 3 shows the distribution by demographic group of the 1997 attenders for each arts form. The demographic groups and their arrangement are the same as in Table 2. These are the separate individuals who attended a live arts event. An analogy can be drawn with the mailing list for a performing arts organization or the members of a museum. The percentages in the table are the fractions of the attenders that are in each demographic group for each arts activity. The percentages in each group add to 100 for each activity. The percentages in each row can be compared with the figure shown in the left column which shows the fraction of the U.S. adult population in that demographic group. For example, males constituted 48.2 percent of the population and were overrepresented only in the activities of attending jazz performances and visiting historical parks and places. This sort of comparison can be made for each of the demographic groups.

Table 3. Demographic Distribution of Attenders at Arts Events: 1997

	U.S. Adult Population		Jazz	Classical Music	Opera	Musical Plays	Non-Musical Plays	Ballet	Other Dance	Art Museums	Historic Parks	Arts/Crafts Fairs	Read Literature	Sample Size ¹
	Millions	Percent												
No. of Attendees in Millions			23.3	30.5	9.2	47.9	30.9	11.3	24.3	68.3	91.7	92.9	123.4	
Sex														
Male	94.2	48.2%	53.6%	44.0%	41.7%	43.6%	44.6%	33.9%	45.6%	47.3%	49.4%	42.2%	42.0%	5,250
Female	101.4	51.8	46.4	56.0	58.3	56.4	55.4	66.1	54.4	52.7	50.6	57.8	58.0	7,093
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	12,343
Race														
Hispanic	19.1	9.8	5.6	5.3	6.5	6.3	6.0	7.5	11.5	8.2	6.8	7.0	7.7	1,110
White	146.1	74.7	75.8	84.1	82.7	80.3	78.6	82.7	71.7	77.5	80.6	81.2	77.2	9,268
African American	22.1	11.3	14.8	7.0	5.1	10.3	11.8	7.5	12.3	10.1	8.8	8.1	10.7	1,110
American Indian	3.0	1.5	1.4	0.9	1.7	1.0	0.5	0.3	1.3	1.0	1.4	1.5	1.4	149
Asian	5.3	2.7	2.3	2.8	3.9	2.2	3.1	2.0	3.2	3.2	2.5	2.2	2.9	357
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	11,994
Age														
18 to 24	23.7	12.1	15.3	12.8	14.0	12.8	15.5	14.3	14.2	13.3	11.9	11.1	13.4	1,098
25 to 34	40.1	20.5	21.8	14.9	17.6	18.8	17.3	16.4	18.2	21.4	21.4	21.1	19.9	2,457
35 to 44	45.3	23.1	27.6	21.3	21.8	24.3	21.6	26.1	25.3	24.7	25.7	26.3	23.6	2,894
45 to 54	33.7	17.2	18.7	22.6	22.1	20.4	21.6	21.2	19.3	19.8	19.7	20.1	17.9	2,138
55 to 64	20.9	10.7	7.9	11.2	11.2	10.0	9.7	8.8	9.9	9.1	10.1	9.9	9.8	1,362
65 to 74	19.6	10.0	6.8	11.6	8.8	9.8	9.3	9.1	9.9	8.1	7.9	8.4	9.4	1,223
75 and older	12.3	6.3	1.9	5.6	4.5	4.0	5.0	4.2	3.2	3.6	3.3	3.1	6.1	874
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	12,046
Income														
\$10,000 or less	15.0	7.7	2.8	2.1	3.0	3.6	4.6	2.1	4.3	3.5	3.5	4.1	5.4	838
\$10,001 to 20,000	26.5	13.5	6.2	7.0	5.7	6.6	6.2	7.3	8.1	7.7	8.0	8.6	11.3	1,356
\$20,001 to 30,000	29.4	15.0	9.1	9.2	7.9	10.3	9.3	9.2	11.1	11.0	12.2	12.3	14.6	1,501
\$30,001 to 40,000	32.1	16.4	14.6	13.5	8.9	13.8	15.8	12.6	16.3	14.9	16.9	16.5	15.9	1,663
\$40,001 to 50,000	25.9	13.2	11.4	12.3	12.7	12.4	12.5	13.3	13.4	13.7	14.2	13.5	13.4	1,296
\$50,001 to 75,000	35.0	17.9	23.5	24.8	28.8	23.1	22.0	24.4	22.1	23.0	22.8	23.2	20.2	1,864
\$75,001 to 100,000	16.2	8.3	15.5	13.7	10.4	13.8	13.9	13.4	13.1	12.9	11.1	10.7	9.7	917
Over \$100,000	15.5	7.9	16.9	17.4	22.7	16.4	15.7	17.6	11.6	13.3	11.2	11.1	9.4	948
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	10,383
Education														
Grade school	13.7	7.0	1.1	1.0	0.3	1.7	1.4	1.8	4.1	1.2	1.9	1.9	3.2	516
Some high school	26.9	13.8	3.9	3.5	4.4	7.1	6.2	4.2	7.3	5.7	7.8	7.8	10.1	957
High school graduate	62.0	34.5	18.1	16.9	11.3	20.3	18.2	19.8	23.6	22.3	27.4	28.6	28.9	3,545
Some college	50.3	17.2	33.2	29.9	28.6	29.8	30.7	28.6	28.6	31.8	30.9	31.2	29.4	3,527
College graduate	25.2	18.6	23.0	23.2	28.2	22.9	22.5	23.7	18.5	21.2	18.3	17.6	16.2	2,012
Graduate school	17.4	8.9	20.7	25.5	27.3	18.3	20.9	21.9	17.9	17.8	13.8	12.9	12.2	1,653
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	12,210

¹ Because a small fraction of survey respondents did not answer particular demographic questions, the total sample for each demographic characteristic (e.g. sex, race, age) will be slightly less than the total number of survey respondents.

Table 4 shows the demographic distribution of the 1997 total attendance for each arts activity. The total attendance is analogous to the number of tickets sold or turnstile counts. The total attendance percentages in the table are the fractions of the total attendances that are in each demographic group for each arts activity. Thus, if males attended jazz events a total of 570 times and females attended them a total of 430 times, the total attendance would be 57 percent male and 43 percent females. As in Table 3 the participation percentages in each row can be compared with the figure shown in the left column, which shows the fraction of the U.S. adult population in that demographic group. For example, males constituted 48 percent of the population and were overrepresented only in the activities of attending jazz performances and visiting historic parks and places, the same as the situation with the attenders.

The data for both attenders and total attendance are presented for several reasons. First, only the attender data can be compared with participation via the media and personal participation, because frequency of participation has not been collected for these forms of participation. Second, the total attendance data are the data most useful to arts administrators and organizations, because these are the numbers that are indicative of earned revenue from ticket sales and admission fees. Finally, marked differences between data for attenders and data for total attendance by the same demographic group may disclose important information about the group, especially if the differences are common to several arts activities.

The findings concerning demographic patterns are generally, but not always, applicable to both attenders and to total attendance. For example, Hispanics were overrepresented in both statistics for other dance, but only in total attendance for ballet. Whites were overrepresented in both statistics in all arts activities except other dance, in which they were underrepresented. For both statistics African Americans were overrepresented in jazz, and Asians were overrepresented in opera, while American Indians were overrepresented in total attendance at other dance events and at historic parks. (Some caution should be used in interpreting these data because of the small sample size of the group.)

The youngest age group attended arts events at or above their representation in the population in all activities except for visiting arts and crafts fairs and festivals, in which they were underrepresented. Jazz was the only performing arts activity at which the next older group, those 25–34 years old, was overrepresented, and they were substantially underrepresented as both attenders and in total attendance at classical music events. For both statistics and for all the arts activities the age group with the highest participation was either the 35–44 group or the 45–54 group. However, in attending jazz performances and in visiting historic parks, the two youngest age groups constituted 40 percent of the total attendance and only 32.6 percent of the population. The age groupings 45–54, 55–64, and 65–74 were overrepresented in total attendance at classical music performances, but only the groups 45–54 and 55–64 were overrepresented in total attendance at opera performances. The age group 55–64 was overrepresented in total attendance at classical music and opera events, and the group 65–74 was overrepresented only in total attendance at classical music concerts. The oldest group, those over 74, was underrepresented in both statistics for all arts activities, except reading literature, and total attendance at classical music and opera. Among all the arts activities for both attenders and total attendance, the distribution of participation for reading literature matched most closely the age distribution of the entire U.S. adult population.

Table 4. Demographic Distribution of Total Attendance at Arts Events: 1997

	U.S. Adult Population		Jazz	Classical Music	Opera	Musical Plays	Non-Musical Plays	Ballet	Other Dance	Art Museums	Historic Parks	Arts/Crafts Fairs	Sample Size ¹
	Millions	Percent											
Attendances/Visits in Millions			72.2	88.5	16.5	105.4	77.3	19.3	63.1	225.3	376.1	241.6	
Sex													
Male	94.2	48.2	57.0%	48.5%	41.4%	42.9%	42.7%	39.1%	48.3%	48.0%	55.4%	39.7%	5,250
Female	101.4	51.8	43.0	51.5	58.6	57.1	57.3	60.9	51.7	52.0	44.6	60.3	7,093
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	12,343
Race													
Hispanic	19.1	9.8	5.0	4.0	8.3	6.0	5.7	11.9	11.5	8.5	8.0	5.6	1,110
White	146.1	74.7	78.7	87.2	80.9	80.8	81.7	77.3	70.0	79.6	80.0	84.0	9,268
African American	22.1	11.3	13.5	5.5	5.9	10.7	9.7	7.7	11.4	8.5	6.9	7.1	1,110
American Indian	3.0	1.5	0.8	0.5	1.0	0.7	0.6	0.2	4.4	0.9	2.8	1.4	149
Asian	5.3	2.7	2.0	2.9	3.9	1.9	2.2	2.9	2.8	2.5	2.3	1.9	357
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	11,994
Age													
18 to 24	23.7	12.1	19.1	15.2	13.0	12.0	14.4	14.5	17.6	12.7	17.4	9.5	1,098
25 to 34	40.1	20.5	20.6	10.7	16.1	19.7	20.6	18.1	14.5	20.7	22.7	21.5	2,457
35 to 44	45.3	23.1	24.5	18.7	20.6	21.9	19.2	23.0	21.4	22.2	23.1	26.7	2,894
45 to 54	33.7	17.2	15.2	21.9	20.6	20.3	21.6	21.2	21.8	25.0	18.8	21.0	2,138
55 to 64	20.9	10.7	9.9	12.7	15.0	11.6	10.1	10.9	10.2	9.6	9.3	10.9	1,362
65 to 74	19.6	10.0	8.5	13.8	9.0	10.3	9.1	8.3	11.7	6.9	6.5	8.0	1,223
75 and older	12.3	6.3	2.2	6.9	5.7	4.2	5.0	3.9	2.8	2.9	2.2	2.4	874
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	12,046
Income													
\$10,000 or less	15.0	7.7	6.0	5.0	2.8	3.3	6.1	1.7	3.6	4.9	2.8	3.4	838
\$10,001 to \$20,000	26.5	13.5	6.7	5.7	5.1	6.4	6.4	7.6	6.3	8.0	7.6	7.1	1,356
\$20,001 to \$30,000	29.4	15.0	7.7	7.9	8.0	10.9	12.6	8.7	10.2	9.4	13.7	11.0	1,501
\$30,001 to \$40,000	32.1	16.4	14.0	12.2	9.5	13.3	13.7	10.6	24.6	11.0	17.7	15.8	1,663
\$40,001 to \$50,000	25.9	13.2	13.0	12.3	13.3	12.2	11.3	17.3	12.7	11.8	13.1	15.1	1,296
\$50,001 to \$75,000	35.0	17.9	22.2	25.0	25.3	23.6	18.8	22.8	16.5	21.3	21.3	24.9	1,864
\$75,001 to \$100,000	16.2	8.3	13.6	13.1	9.3	13.1	12.2	13.4	13.2	13.4	10.8	11.4	917
Over \$100,000	15.5	7.9	16.8	18.7	26.7	17.3	18.9	17.8	12.9	20.1	13.0	11.4	948
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	10,383
Education													
Grade school	13.7	7.0	0.9	0.6	0.2	1.3	0.9	1.2	8.7	0.7	3.6	1.2	516
Some high school	26.9	13.8	4.8	2.7	3.2	5.7	6.0	2.9	8.2	4.5	7.4	7.1	957
High school graduate	62.0	34.5	19.3	12.8	9.7	18.8	17.7	18.7	27.1	14.8	22.5	27.2	3,545
Some college	50.3	17.2	30.8	28.6	27.1	29.7	26.6	26.3	27.6	30.7	33.5	31.9	3,527
College graduate	25.2	18.6	23.3	23.2	25.5	24.1	24.7	29.2	14.2	24.9	17.9	18.9	2,012
Graduate school	17.4	8.9	20.9	32.2	34.4	20.4	24.1	21.7	14.2	24.4	15.1	13.6	1,653
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	12,210

¹ Because a small fraction of survey respondents did not answer particular demographic questions, the total sample for each demographic characteristic (e.g. sex, race, age) will be slightly less than the total number of survey respondents.

Comparisons of the data in Tables 3 and 4 for the same demographic group show patterns in frequency of attendance by that group. For example, one can infer the effect of mobility on attendance by older people. Arts events at which the percentage of total attendance by an age group exceeded the percentage of attenders in that group are events at which the group attended more than the average number of times for all age groups. For participants age 65 or older, the percentage of total attendance was greater than the percentage of attenders for jazz (by 2.0 percentage points), opera and other dance (both by 1.4 percentage points), ballet (by 1.1 percentage points), and classical music (by 3.3 percentage points). These activities are normally attended as a seated participant in an interior performance space. The arts activities for which this age group attended less often than the average for all age groups were art museums, arts/crafts shows, and historic sites or parks (all differed by 1.1 to 2.5 percentage points). All of these activities involve moving around and may require climbing stairs or using elevators. Sometimes the activities are outdoors.

As might be expected, arts participants were relatively well off financially and well educated. The top two household income brackets (\$75,000 and above) constituted more than 30 percent of the total attendance for all the performing arts activities except other dance and more than 33 percent of visitors to art museums, although they comprised only 16 percent of the population. More than one quarter of the total attendance for operas had a household income of more than \$100,000. Except for opera and other dance, the income group with the highest percentage participation was the \$50,000-\$75,000 bracket. For other dance, the peak bracket was \$30,000 to \$40,000. By contrast, the three lowest income brackets, which contained 36 percent of the population, were generally underrepresented, as both attenders and in total attendance.

The statistics for education are strikingly clear. For every arts activity, attenders who were high school graduates or who had not finished high school were underrepresented. They were underrepresented in total attendance in all activities except other dance. Those with at least some college were overrepresented as attenders and in total attendance in almost all activities. Those with the least education were most underrepresented and those with the most education were most overrepresented.

Some of the 1997 demographic patterns that apply to particular art forms are described below.

Jazz

For jazz the total attendance revealed distinct characteristics:

- The total attendance at live jazz events during the past year was 57 percent male.
- The total attendance was 79 percent white, 14 percent African American, and 5 percent Hispanic.
- The total attendance was young; 40 percent was under the age of 35; 79 percent was under age 55.
- Almost two-thirds of the total attendance had household incomes of \$40,000 or more, and nearly one-third had incomes of \$75,000 or more.

- Of the total attendance, 75 percent had some college education, and 47 percent had graduated.

Classical Music

For classical music the features were somewhat different:

- The fraction of the total attendance that was white (87 percent) was the highest for any arts activity.
- The fraction that was more than 64 years old (21 percent) was also the highest.
- Fifty-seven percent of the total attendance had household incomes of more than \$50,000.
- Eighty-four percent of the total attendance had attended college, and 32 percent had at least some graduate education.

Opera

Some of the demographic patterns for opera were similar to those for classical music, but some were quite different:

- Women outnumbered men in total attendance more heavily in opera (59 percent) than in classical music; and non-white groups, particularly Hispanics and Asians, were more strongly represented.
- The total attendance for opera is younger: 50 percent were under age 45 and 70 percent were under age 55.
- Sixty-one percent of the total attendance for opera had household incomes greater than \$50,000, and 27 percent had incomes greater than \$100,000.
- Thirty-four percent of the total attendance had gone to graduate school, the largest fraction of any arts activity.

Musical and Non-Musical Plays

The demographic patterns for musical plays and non-musical plays were very similar in all dimensions, and were similar to visitors at art museums in race, income, and education. Smaller fractions of the musical and non-musical play attenders were male and more than 64 years old than was the case for art museum visitors.

Ballet and Other Dance

Total attendance for ballet was very different from total attendance for other dance and most other art forms.

- Ballet total attendance had the largest fraction of females of any activity (61 percent), while other dance total attendance was 52 percent female, just their fraction of the total population.
- Hispanics formed a larger part (12 percent) of the total audience for ballet performances than any other arts activity.

- The other dance total attendance had the lowest fraction that was white (70 percent) of any activity. Other dance attendance was 11.5 percent Hispanic and 11.4 percent African American. American Indians accounted for four percent of the attendance, the highest percentage of any arts activity.
- Other dance total attendance contained a larger fraction of people with less than a high school education (17 percent) and with incomes of less than \$40,000 (45 percent) than any other arts activity. Total attendance at other dance events was the only activity at which people with less than any high school education were overrepresented.

DIFFERENCES IN TOTAL ATTENDANCE AND MEDIAN AGE: 1992–97

As the Introduction explains, total attendance is the product of rate of attendance, average number of attendances per attender, and total adult population. All the rates of attendance in 1997 were greater than in 1992. Some of the average numbers of attendances per attender increased, some decreased, and some were unchanged. The total U.S. population grew by 5.27 percent. The resulting total attendance in 1992 and 1997 are shown in Table 5. This table also shows the median age of the attenders for the same two years.

For the first three activities in Table 5 the large increase in the total attendance from 1992 to 1997 is the result of increases in all three factors. The increases for ballet and art museums are the result of only two factors, and in the case of other dance and art/craft fairs, the increases would have been larger if the average number of attendances had not declined.

Table 5 also shows that the median age of the attenders generally increased between 1992 and 1997. The median age of the U.S. resident population increased 1.5 years during this period, and the median age of the attenders at most arts activities increased by one or two years. For jazz the increase was four years, and for ballet it was three years. For non-musical plays there was no increase, and for opera the median age decreased by one year.

The data in Table 3 (see page 18) show that jazz was different insofar as age of attenders is concerned. Attenders under the age of 35 years form a higher fraction of the total than they do for any other arts activity. Attenders over the age of 64 years form a smaller fraction of the total than for any other arts activity. However, the fraction of the attenders at jazz events who were under the age of 35 decreased from 43 percent in 1992 to 40 percent in 1997, and the fraction of attenders over the age of 64 increased from seven percent in 1992 to ten percent in 1997.

For ballet there is a similar pattern. The younger group was 38 percent of the total in 1992 and 31 percent in 1997, while the older group was eleven percent in 1992 and thirteen percent in 1997.

Table 5. Total Attendance And Median Age For Arts Events: 1992–97

Arts Activity	Total Attendance 1992 (millions)	Total Attendance 1997 (millions)	Median Age 1992 (years)	Median Age 1997 (years)
Jazz performance	57.1	72.2	37	41
Classical Music	60.3	88.5	46	
Opera performance	10.4	16.5	45	44
Musical play	74.5	105.4	43	44
Non-musical play	60.2	77.3	44	44
Ballet	14.8	19.3	40	43
Other Dance	39.6	63.1	41	43
Art Museum	163.7	225.3	40	42
Historic Park	243.6	376.1	41	42
Art/Craft Fair	204.1	241.6	41	42

FACTORS AFFECTING ATTENDANCE

The 1997 SPPA also queried respondents about other information related to their arts attendance, such as how the respondent who attended a live performance learned about the event, the place of the event, with whom he or she attended, and whether he or she wanted to attend more. These questions were asked only of respondents who said they had attended a live arts event, so the number of responses is frequently smaller than 500.

Sources of Information

A small number of respondents (417) were asked how they found out about a particular art event they attended (QA26). The results are shown in Table 6.

Although the sample is small, it appears that the newspaper is second only to personal acquaintances as a source of arts information. Together they account for almost two-thirds of the critical information about arts events. Mailings and radio remained important in 1997.

Only one respondent cited the Internet or an on-line computer service as the source.

Table 6. Sources of Information About Arts Events: 1997

Source of Information	Percentage of Respondents
Friend, neighbor, relative, co-worker	38.5%
Newspaper	24.7
Mailed announcement or advertisement	7.0
Radio	4.6
Television	4.0
Public bulletin board	3.9
School	3.8
At work	2.8
Church or synagogue	1.8
Other source	8.9

Venues for Arts Performances and Events

A small number of respondents (421) were asked where they attended an art event (QA25) and the results are shown in Table 7.

The sample size limits the conclusions that may be drawn, but the expected patterns of venues are supported. Jazz tended to be attended in night clubs, out of doors, and at college facilities. Classical music was heard primarily in concert halls and indoor theaters. Opera was heard almost exclusively in these facilities. Musical and non-musical plays were seen primarily in indoor theaters, but concert halls were the venue for many musicals. Non-musical plays were more widely distributed among the types of locations. Ballet was seen primarily in theaters, concert halls, and schools, while other dance was seen in a wide variety of locations.

Companions

Of the total of 442 respondents who were asked whether they attended an arts event alone or with a companion (QA30), only eleven percent replied that they attended alone. The remainder had one or more companions (QA31), and the data show that attendance at an arts event is strongly a social activity — over half of respondents indicated attending with a spouse and 43 percent with a friend or date. The respondent's party included companions whose relationships with the respondent were distributed as shown in Table 8.

Interest in Attending More Arts Events

If SPFA respondents could attend live arts events as often as they wished, how many would go to more performances or exhibitions than they did in 1997? Table 9 shows the answers to that question. Based on a subset of the SPFA (approximately 6,900 respondents) some 34.9 percent of respondents said they would like to go to more live jazz performances and more than 67 percent said they would go to more museum/gallery exhibitions. In terms of the types of arts activities respondents would most likely frequent if they were able to attend more performances, the second column of Table 9 shows that 20.4 percent of those interested in attending more (3,500 of the 6,900 respondents referred to above) would choose first go to more musical plays and operettas if they could. Nearly 31 percent would first choose to visit art museums and galleries more often — compared to less than three percent who would go to the opera as their first choice.

Table 7. Place of Arts Performance: 1997

Type of Place	Jazz	Classical Music	Opera	Musical Play	Non-Musical Play	Ballet	Other Dance
Concert Hall, Opera House	8.5 %	40.0 %	74.9 %	24.4 %	8.9 %	27.9 %	31.6 %
Indoor or Dinner Theater	3.3	20.6	20.8	56.9	59.2	35.8	16.4
Night Club, Coffee House	32.6	0.0	0.0	0.0	0.3	0.0	3.6
College Facility ^{10.9}	12.0	0.0	2.4	6.0	8.1	0.0	
School	1.1	2.2	0.0	8.2	5.4	20.7	11.3
Church, Synagogue	2.2	11.7	0.0	3.7	1.3	0.0	4.9
Park, Open Air Facility	25.4	11.7	4.3	3.6	10.0	0.0	19.9
Other	15.3	1.8	0.0	0.8	8.9	7.6	12.2

Table 8. Relationship of Companions at Arts Events: 1997

Relationship	Percentage
Spouse	51.5%
Parent	8.8
Child, son, or daughter	13.6
Brother or sister	8.6
Other relative	12.4
Friend or date	43.4
Other nonrelative	10.2

The total of the percentages exceeds 100 because some parties included several companions related in different ways to the respondent.

Table 9. Interest in Attending Arts Events More Often: 1997

Arts Activity	Would Like to Attend More*	Would Most Like to Attend More
Jazz music performances	34.9%	13.2%
Classical music performances	38.0	7.9
Operas	18.5	2.8
Musical plays or operettas	53.7	20.4
Non-musical plays	54.2	11.7
Ballet performances	27.6	5.1
Other dance performances	50.2	8.1
Art museums or galleries	67.2	30.8

* The total of the percentages in this column exceeds 100 because respondents chose more than one arts activity that they would like to go to more often.

Table 10. Barriers to Attendance at Arts Events: 1997

Barrier to Greater Participation	Percentage of Respondents
Difficult to make time to go out	64.2%
Not many performances/exhibitions here	54.9
Tickets are too expensive	53.2
Location is inconvenient	46.5
No one to go with	21.8
Child care or baby sitter problems	19.7
Location is not a safe area	19.4
Tickets are sold out too soon ^{16.5}	
Health problem or disability	10.4
May feel uncomfortable	10.3
Quality of performance or exhibition is poor	9.8

Table 11. Distribution of Ticket Prices for Performing Arts Events: 1997

Ticket or Subscription Price	Percentage
\$5.00 to \$9.99	13.1%
\$10.00 to \$14.99	13.8
\$15.00 to \$19.99	12.7
\$20.00 to \$29.99	14.7
\$30.00 to \$39.99	11.1
\$40.00 to \$49.99	5.6
\$50.00 or more	18.6

A comparison of the data in Table 9 with the data in Table 1 (see page 15) shows that the activities people would like to attend more often are roughly the same as the live arts events with higher participation rates. For example, of the eight arts activities listed in Table 9, visiting art museums and galleries ranks the highest among the arts that people would attend more if they could. And visiting art museums also has the highest attendance rate in Table 1. Although live performances of ballet and opera may be unavailable or unaffordable for many people, the indicated preference for them is also lower than for other arts activities. An exception to this pattern is jazz performances, which ranks sixth in actual attendance but third in the list of live performances that people would most like to attend more frequently.

Barriers to Participation

About 3,500 respondents were asked why they did not go to performances or art museums as often as they would like (QC3). Eleven possible reasons were offered and respondents could cite as many as were applicable to them. Table 10 shows the fraction named for each of the reasons on the list.

The major barriers are limited time, insufficient offerings, expense, and inconvenient location. Less important but still significant factors are lack of a companion, child responsibilities, safety, and ticket availability. Health, feeling out of place, and the quality of the activity were the least often cited reasons.

Ticket Prices and Admission Fees

The 1997 SPPA was the first SPPA to collect information concerning the prices of tickets to the arts events the respondents attended. Out of 421 respondents who were asked (QA27), 102 (24 percent) said admission was free to the arts event in question. Out of the remaining 319 respondents who were asked (QA28), 31 (10 percent) replied that the

ticket they purchased was part of a subscription.

These 319 people were then asked the price of the ticket or subscription (QA29). Their replies (22 respondents did not know the price) are grouped in Table 11. Although only 5 percent of these prices are for subscriptions, the survey did not determine which prices they were (QA29).

Approximately 245 visitors to art museums and galleries were asked additional questions about their visit. Only 6 percent were members (QA33). Between 75 and 80 percent of those questioned reported that the art was for viewing only and not for sale (QA32). Forty-five percent reported that the museum had an admission fee (QA34). Table 12 shows the distribution of the admission charges (QA35).

Reading Critical Reviews

A new question in 1997 concerned the respondent's reading of any critical reviews of artistic works (QB1). Of 6,070 respondents who were asked the question, about 40 percent responded that they had read such reviews. Reviews heard on the radio or watched on television were not included, but the reviews may have affected the respondents' participation in both live events and in arts events via broadcast or recorded media. Many of these reviews were also probably read after the respondents had already seen the performance or exhibition.

Table 12. Distribution of Admission Fees at Museums: 1997

Admission Fee	Percentage
Less than \$2.50	18.7%
\$2.50 to \$4.99	23.7
\$5.00 to \$7.49	38.4
\$7.50 to \$9.99	10.4
\$10.00 or more	8.7



Arts Participation Through Broadcast and Recorded Media

TOTAL PARTICIPANTS AND RATES OF PARTICIPATION

The 1997 SPPA collected information from 6,070 respondents on participation by watching and listening to arts activities through the broadcast and recorded media for seven art forms (QB3, 4, 6, 8, 9, 13–22). (Ballet and other dance were combined in this part of the survey, as they were in 1992.) Respondents also were asked whether they had listened to taped or live readings of literature, but the responses were not separated, so the portion on tape cannot be determined. Data on the use of video (via television or video tape recording), radio, and recordings (phonograph, cassette tapes, and compact discs) were collected for the fields of jazz, classical music, opera, and musical plays. Only video and radio were included for non-musical plays, and only video was considered for dance and visual art. The 1992 SPPA surveyed the same arts activities via the same combinations of media.

Table 13 shows the rate of participation in 1997 for each of the 16 methods of watching or listening through media. Table 13 also shows the number of different people in 1992 and in 1997 who participated at least once during the past 12 months in each art form via each medium. This number was obtained by multiplying the 1997 rates of participation by the total adult population in those years and yields the estimated total participants. The 1997 SPPA does not permit estimates of the total number of viewings or listenings because data were not collected on the number of times a medium was used.

Table 14. Frequency of Listening to Music Via Broadcast and Recorded Media: 1997

Music and Medium	Percentage of Respondents				Total
	Less than 1 to 2 Times Per Month	1 to 2 Times Per Month	1 to 2 Days Per Week	3 to 7 Days Per Week	
Jazz on Radio	10.2%	9.5%	10.0%	9.6%	39.3%
Jazz on Recordings	6.3	7.6	8.2	6.9	29.0
Classical Music on Radio	9.7	11.3	10.0	10.0	41.0
Classical Music on Recordings	7.2	10.0	8.9	8.1	34.2

The 1997 SPPA asked 2,665 respondents how often they listened to jazz on the radio. It asked 1,984 respondents how often they listened to jazz on records, tapes, or compact discs. The 1997 SPPA asked 2,761 respondents how often they listened to classical music on the radio and 2,440 respondents how often they listened to recorded classical music (QB5, 7, 10, 12). Table 14 shows the results of these questions about the frequency of listening to these types of music via media.

About an equal number of respondents said they listened to classical music with frequencies that might be described as very seldom, occasionally, often, and very often. The same is true of listening to jazz on radio. The patterns for listening to the two kinds of music on recordings are less uniform, but still are somewhat evenly distributed.

DEMOGRAPHIC DIFFERENCES IN PARTICIPATION VIA MEDIA

Table 15 shows the participation rates for the different demographic groups. Men had higher rates of participation via media than women for 8 of the 16 combinations of media and arts activity. African Americans had the highest rates, and Asians had the second highest rates of media participation for jazz. Except for opera on TV, for which Hispanics have the highest participation rates, Asians had the highest rates of participation for all three forms of media participation for classical music, opera, and musical plays. Asians also had the highest rate of participation for non-musical plays on radio. African Americans had the highest rates for plays on television. Hispanics had the highest rates of participation in both dance and visual arts via television.

Rates of participation via media were distributed more evenly for all age groups than they were for participation in live arts events. People under the age of 25 participated in jazz, classical music, and opera via media at roughly double their rate of participation in live arts events. People over 74 years of age participated via media at rates two to five times that for live events, probably because less mobility is required for participation via media.

Participation rates via media increased with increases in income and in educational level, but not as rapidly as the rates increased for live arts events. The greater number of opportunities to participate in the arts via media and the generally lower cost undoubtedly contributed to the more even distribution among and within all demographic categories that were examined.

Table 16 shows that the distribution of genders among media participants was 52 percent female and 48 percent male instead of the 60 percent and 40 percent distribution in the case of live arts events. Men outnumbered women in several categories, particularly in listening to non-musical plays on the radio, while women heavily outnumbered men in watching opera, musical plays, and dance via video media. In general Hispanics and African Americans com-

Table 13. Participation Rates and Total Participation via Broadcast and Recorded Media: 1997

Activity Watched or Listened to	Media	Percentage of Adult Population Using at Least Once in Last 12 Months	Number of Adults Using at Least Once in Last 12 Months (millions) ¹
Jazz	Video (TV/VCR)	30.7%	60.0
	Radio	39.3	76.9
	Recorded ²	29.0	56.7
Classical music	Video (TV/VCR)	32.2	63.0
	Radio	41.0	80.2
	Recorded ²	34.3	67.1
Opera	Video (TV/VCR)	15.0	29.3
	Radio	10.8	21.1
	Recorded ²	10.7	20.9
Musical play	Video (TV/VCR)	25.0	48.9
	Radio	4.8	9.4
	Recorded ²	11.5	22.5
Non-musical play	Video (TV/VCR)	23.4	45.8
	Radio	6.0	11.7
Dance	Video (TV/VCR)	39.4	77.1
	Video (TV/VCR)	45.1	88.2

¹ The number of media users was computed by multiplying the usage rate by 195.6 million: the U.S. resident noninstitutionalized population, 18 years of age and over. (from the U.S. Bureau of the Census, Current Population Survey, March 1997)

² Includes phonographs, cassette tapes, and compact discs.

³ Refers to programs about artists, art works, or art museums.

Table 15. Participation Rates Via Broadcast and Recorded Media by Demographic Group: 1997

	U.S. Adult Population in millions	Jazz			Classical			Opera			Musical Play			Non-Musical Play		Dance	Art	Sample Size ¹
		TV	Radio	Rec	TV	Radio	Rec	TV	Radio	Rec	TV	Radio	Rec	TV	Radio	TV	TV	
All Adults	195.6	30.7%	39.3%	29.0%	32.2%	41.0%	34.3%	15.0%	10.8%	10.7%	25.0%	4.8%	11.5%	23.4%	6.0%	39.4%	45.1%	6,070
Sex																		
Male	94.2	32.3	41.4	31.0	29.2	42.0	33.5	13.5	12.2	11.4	21.9	5.1	11.1	22.5	7.3	33.9	44.8	2,606
Female	101.4	29.1	37.3	27.1	35.1	40.0	35.2	16.4	9.6	10.1	27.9	4.6	11.9	24.3	4.8	44.6	45.3	3,463
Race																		
Hispanic	19.1	31.4	35.2	27.3	33.7	42.2	31.6	23.3	13.8	9.1	21.7	7.5	7.6	19.7	7.2	41.7	45.8	630
White	146.1	27.3	36.5	25.9	31.7	41.4	35.3	12.8	10.0	11.0	24.9	3.6	12.5	23.3	5.0	39.0	45.4	4,478
African American	22.1	52.6	62.0	50.5	32.3	36.7	29.4	18.7	11.1	9.3	27.1	8.3	9.4	28.6	9.5	40.5	43.2	520
American Indian	3.0	23.4	25.7	23.3	27.5	30.6	16.1	8.8	3.6	0.9	7.2	0.5	2.9	17.3	3.0	35.4	41.0	71
Asian	5.3	33.3	44.7	34.6	36.5	46.4	48.8	21.0	16.9	14.0	30.4	10.5	16.9	25.9	10.8	35.8	43.6	203
Age																		
18 to 24	23.7	23.7	38.3	30.3	23.2	39.2	32.3	12.3	7.9	9.7	21.2	5.3	12.1	23.4	5.5	29.3	39.0	549
25 to 34	40.1	25.6	37.9	27.9	22.7	35.4	31.2	11.6	6.6	6.5	21.0	4.2	11.0	17.5	6.3	35.5	46.5	1,214
35 to 44	45.3	35.4	48.3	35.7	30.0	41.7	36.4	12.7	9.6	10.0	21.6	4.0	11.1	20.6	5.7	38.1	51.0	1,363
45 to 54	33.7	35.5	41.7	30.2	37.4	46.5	38.1	15.9	10.7	11.7	26.6	4.9	11.5	27.4	6.5	46.0	51.1	1,099
55 to 64	20.9	32.5	36.6	27.8	42.6	46.6	38.6	19.2	15.4	15.0	30.9	5.2	14.2	27.3	6.2	43.5	41.9	678
65 to 74	19.6	30.4	30.1	23.0	39.7	39.7	31.8	17.1	15.8	12.8	28.9	4.9	12.3	28.2	5.5	43.6	33.9	613
75 and older	12.3	27.5	28.8	15.4	37.2	34.9	26.4	23.8	16.4	13.8	35.9	7.4	7.7	27.0	6.8	43.5	35.5	396
Income																		
\$10,000 or less	15.0	31.4	34.4	29.1	27.8	29.6	20.4	15.3	7.2	5.8	19.3	4.8	6.7	19.4	6.7	31.0	33.3	412
\$10,001 to \$20,000	26.5	24.2	27.5	20.5	24.5	29.6	22.2	13.6	8.5	7.4	19.2	4.9	6.9	19.4	5.5	30.1	35.2	659
\$20,001 to \$30,000	29.4	27.6	31.4	22.7	31.6	37.5	30.0	14.4	8.4	8.5	21.1	4.6	8.6	22.4	5.8	38.0	41.3	739
\$30,001 to \$40,000	32.1	32.1	39.1	26.6	30.4	39.2	29.7	14.1	11.0	10.0	28.3	5.1	10.0	22.9	6.0	39.8	44.9	816
\$40,001 to \$50,000	25.9	29.8	42.4	30.6	32.7	39.6	38.7	14.5	9.1	9.6	23.7	3.5	11.7	22.8	5.2	40.7	42.3	650
\$50,001 to \$75,000	35.0	36.8	48.9	34.4	37.8	49.0	41.5	16.1	11.8	11.9	29.1	4.5	15.6	24.1	5.4	45.4	54.6	908
\$75,001 to \$100,000	16.2	40.9	56.1	44.7	41.7	55.9	50.6	15.5	11.8	13.6	31.3	4.0	13.8	26.2	6.6	49.4	59.1	456
Over \$100,000	15.5	34.6	55.4	48.5	40.3	56.9	54.6	18.8	19.2	26.1	30.4	7.3	23.4	27.8	7.8	51.2	61.4	461
Education																		
Grade school	14.6	18.8	17.2	9.7	21.8	25.5	15.1	15.3	11.6	6.5	15.7	7.6	5.9	15.6	3.6	29.2	29.7	271
Some high school	28.2	25.1	28.4	20.5	20.7	29.3	21.4	10.8	6.7	5.3	14.4	3.4	6.3	18.9	6.7	29.5	31.7	466
High school graduate	60.9	26.2	32.5	22.5	24.9	31.6	24.3	11.2	7.3	6.8	19.8	3.4	7.8	19.8	3.8	33.6	37.2	1,705
Some college	50.1	34.2	46.1	34.5	35.4	45.7	38.4	15.0	9.5	11.0	28.4	4.0	11.8	25.0	6.4	42.6	50.3	1,741
College graduate	24.8	37.1	52.2	42.4	44.0	56.5	54.4	19.4	15.0	18.7	37.3	7.6	20.6	27.9	8.5	51.5	60.5	994
Graduate school	17.2	45.4	61.4	46.2	57.8	69.8	65.6	27.7	26.9	25.5	40.8	8.4	25.3	38.7	9.3	58.8	69.3	824

¹ Because a small fraction of survey respondents did not answer particular demographic questions, the total sample for each demographic characteristic (e.g. sex, race, age) will be slightly less than the total number of survey respondents.

Table 16. Demographic Distribution of Participants Via Broadcast and Recorded Media: 1997

	U.S. Adult Population		Jazz	Classical	Opera			Musical Play			Non-Musical Play		Dance	Art	Sample Size ¹
	Millions	Percentage	TV	TV	TV	Radio	Rec	TV	Radio	Rec	TV	Radio	TV	TV	
Sex															
Male	94.2	48.2%	51.2%	44.2%	43.9%	54.7%	51.8%	42.8%	51.4%	47.0%	47.0%	59.1%	42.0%	48.5%	2,606
Female	101.4	51.8	48.8	55.8	56.1	45.3	48.2	57.2	48.6	53.0	53.0	40.9	58.0	51.5	3,463
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	6,069
Race															
Hispanic	19.1	9.8	11.6	11.9	17.8	14.6	9.8	10.0	18.0	7.5	9.5	13.8	12.0	11.5	630
White	146.1	74.7	64.6	71.9	62.8	68.2	76.1	73.4	55.4	78.5	72.2	61.7	72.2	73.3	4,478
African American	22.1	11.3	19.3	11.3	14.1	11.8	9.9	12.4	19.7	9.2	13.7	18.1	11.6	10.8	520
American Indian	3.0	1.5	1.2	1.4	0.9	0.5	0.1	0.5	0.2	0.4	1.2	0.8	1.5	1.5	71
Asian	5.3	2.7	3.3	3.5	4.3	4.9	4.1	3.8	6.7	4.5	3.4	5.5	2.8	3.0	203
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	5,902
Age															
18 to 24	23.7	12.1	9.6	9.0	10.3	9.2	11.3	10.5	13.7	13.0	12.4	11.3	9.2	10.8	549
25 to 34	40.1	20.5	17.1	14.5	15.9	12.5	12.4	17.2	17.8	19.3	15.3	21.2	18.4	21.2	1,214
35 to 44	45.3	23.1	24.7	20.1	18.3	19.1	20.1	18.5	17.9	20.5	18.8	20.3	20.7	24.3	1,363
45 to 54	33.7	17.2	20.9	21.3	19.4	18.2	20.0	19.3	18.7	18.0	21.3	19.5	21.2	20.6	1,099
55 to 64	20.9	10.7	12.1	15.3	14.7	16.4	16.0	14.1	12.4	14.0	13.2	11.7	12.6	10.6	678
65 to 74	19.6	10.0	10.4	13.0	12.0	15.5	12.6	12.1	10.6	11.1	12.4	9.5	11.5	7.9	613
75 and older	12.3	6.3	5.2	6.8	9.3	9.0	7.6	8.3	8.9	3.9	6.5	6.5	6.4	4.6	396
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	5,912
Income															
\$10,000 or less	15.0	7.7	8.1	6.9	8.3	5.6	4.4	6.3	8.3	4.7	6.9	9.2	6.3	6.0	412
\$10,001 to \$20,000	26.5	13.5	10.6	10.4	12.6	11.2	9.5	10.6	14.3	8.3	11.7	12.8	10.4	10.6	659
\$20,001 to \$30,000	29.4	15.0	13.4	14.9	14.8	12.4	12.1	13.0	15.1	11.5	15.1	15.0	14.6	14.0	739
\$30,001 to \$40,000	32.1	16.4	16.8	15.4	15.5	17.3	15.2	18.6	18.0	14.3	16.6	16.8	16.4	16.2	816
\$40,001 to \$50,000	25.9	13.2	12.2	13.0	12.6	11.3	11.5	12.3	9.6	13.1	13.1	11.6	13.2	12.1	650
\$50,001 to \$75,000	35.0	17.9	20.0	19.8	18.4	19.2	18.8	19.9	16.2	23.1	18.1	15.6	19.4	20.4	908
\$75,001 to \$100,000	16.2	8.3	10.4	10.2	8.2	9.0	10.1	10.0	6.8	9.5	9.2	8.9	9.8	10.4	456
Over \$100,000	15.5	7.9	8.4	9.4	9.6	14.0	18.5	9.3	11.8	15.5	9.3	10.1	9.8	10.3	461
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	5,101
Education															
Grade school	14.6	7.4	4.5	5.1	7.5	8.0	4.5	4.7	11.6	3.8	4.9	4.5	5.5	4.9	271
Some high school	28.2	14.4	11.8	9.3	10.5	8.9	7.1	8.4	10.3	7.8	11.7	16.2	10.8	10.1	466
High school graduate	60.9	31.1	26.6	24.2	23.4	21.1	19.5	24.6	21.8	20.9	26.4	19.8	26.5	25.8	1,866
Some college	50.1	25.6	28.6	28.2	25.8	22.5	26.2	29.1	21.1	26.0	27.4	27.7	27.7	28.6	1,149
College graduate	24.8	12.7	15.4	17.4	16.5	17.6	22.0	18.9	20.0	22.5	15.2	18.1	16.5	17.0	1,425
Graduate school	17.2	8.8	13.1	15.9	16.3	21.9	20.8	14.4	15.2	19.1	14.5	13.7	13.1	13.5	824
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	6,001

¹ Because a small fraction of survey respondents did not answer particular demographic questions, the total sample for each demographic characteristic (e.g. sex, race, age) will be slightly less than the total number of survey respondents.

prised larger fractions of media participants than they did of participants at live events. The distributions of age, household income, and educational level were different for participants via media than for those at live events, because people with lower incomes and lower educational levels formed a larger part of the media participants.

USE OF PERSONAL COMPUTERS IN THE ARTS

The 1997 SPPA asked several new questions concerning the respondent's use of personal computers. The questions concern several forms of participation in the arts, but the results are reported together for the reader's convenience. A sample of 6,070 respondents were asked whether they used a personal computer to listen to or watch any kind of performance or artistic work (QB23). The 533 who said yes were asked whether this use was for visual art such as copies of paintings or sculpture in a museum, for musical performances such as jazz or opera, or for any other type of performance or artistic work (QB24).

The same number also were asked if they used a personal computer to find out about art shows or live performances or to order tickets (QB25). A sample of 5,467 respondents were asked whether they had ever used a personal computer, on their own, to learn something about the arts or to teach themselves an artistic, musical, or literary skill (QG33). A sample of 6,028 respondents were asked if they used a personal computer for hobbies such as games or surfing (QDI3), and, if so, about how many hours they used the PC for this purpose in an average week (QDI4).

Table 17 shows the replies to these questions as percentages of the total sample population. A small but significant fraction of the respondents used personal computers in the arts, and those who did so used it for more than one kind of participation. Those who used a personal computer for hobbies or enjoyment used it an average of 5.1 hours per week.

Table 17. Use of Personal Computers for the Arts: 1997

Uses for Personal Computer	Percentage of Respondents
To participate in any art form	8.0%
To participate in visual arts	5.0
To participate in music	3.5
To participate in another art form	3.1
To find out about events or tickets	8.7
To learn about art or art skills	12.7
For hobbies (e.g., games, surfing)	40.4



Personal Participation in the Arts

The previous chapters have analyzed the public's participation as spectators and listeners at arts activities that are other people's work. People also participate in the arts both by personally performing and creating art and by taking classes and lessons in the arts (the subject of Chapter 4). Not surprisingly, the number of such arts participants is much smaller than the number of spectators and listeners, either at live events or for media programs. Nonetheless, personal arts participation by doing involves millions of American adults.

PERSONAL PERFORMANCE OR CREATION

In 1997, as in 1992, the SPPA asked all respondents whether they had personally performed or created works in most of the performing and exhibiting arts activities. Respondents who answered affirmatively were asked whether they had performed or exhibited their work publicly (QE1-30). The following categories of performance and creation were noted in both 1992 and 1997:

- performing or rehearsing jazz music
- playing classical music
- singing any music from an opera
- singing music from a musical play or an opera
- dancing ballet
- dancing other dance such as modern, folk, or tap
- acting in public in a non-musical play
- singing in public with a chorale, choir, glee club, or other vocal group
- painting, drawing, sculpture, or printmaking
- creative writing of stories, poems, or plays
- composing music
- creating pottery, ceramics, jewelry, leatherwork, or metalwork
- weaving, crocheting, quilting, needlepoint, or sewing
- making photographs, movies, or video tapes as an artistic activity

Two-thirds (66.6 percent) of the respondents said they had participated personally in at least one of these categories. Table 18 shows the personal participation rate and the rate of performing in public for each of 13 activities and for having purchased an original work of art. Note that, for singing in a group and for acting in plays, only performing in public is included. As Table 18 indicates, the most popular public arts activity is singing in choir — more than 20 million adult Americans sing in groups in public. Because this activity normally requires rehearsals and frequently involves many performances each year, the annual number of participations by these singers probably is several times 20 million.

The survey did not collect information about the frequencies of performance or creation, so only the number of different participants is shown for each activity. Fifteen million people sang music from musical plays; more than 20 million people played classical music, did creative writing, or danced; almost 30 million created pottery or similar works of art; and more than 30 million adult Americans created photographs, paintings, or other works of visual art. These are very significant fractions of the total population, and a substantial portion of the participants' discretionary time is probably devoted to their arts activity.

Table 18. Participation in the Arts Via Personal Performance and Creation: 1997

Arts Activity	Private and/or Public Performance/Display		Public Performance, Display, or Publication	
	% of Adults Doing at Least Once in Last 12 Months	Number of Adults Doing (millions) ¹	% of Adults Doing at Least Once in Last 12 Months	Number of Adults Doing (millions) ¹
Playing				
Jazz	2.2%	4.3	0.9%	1.8
Classical Music	11.0	21.5	1.3	2.5
Singing				
Opera	1.8	3.5	0.3	0.6
Musicals	7.7	15.1	1.7	3.3
Choirs, Chorale	NA ²	NA ²	10.4	20.3
Dancing				
Ballet	0.5	1.0	0.3	0.6
Other Dance	12.6	24.6	2.0	3.9
Acting in Non-Musical Plays	NA ²	NA ²	2.7	5.3
Painting/Drawing	15.9	31.1	2.9	5.7
Pottery	15.1	29.5	2.4	4.7
Weaving	27.6	54.0	2.7	5.3
Buying Art	35.1	68.7	NA ³	NA ³
Photography	16.6	32.6	2.3	4.5
Creative Writing	12.1	23.7	1.2	2.3
Composing Music	3.7	7.2	1.3	2.6

¹ The number of personal participants was computed by multiplying the participation rate by 195.6 million: the U.S. resident noninstitutionalized population, 18 years of age and over. (from the U.S. Bureau of the Census, Current Population Survey, March 1997)

² For these activities, questions were only asked about public performances.

³ For this activity only questions about "doing" were asked

Table 19. Rates of Personal Participation by Demographic Group: 1997

	U.S. Adult Population (Millions)	Jazz	Classical Music	Opera	Musical Play	Non- Musical Play	Ballet	Other Dance	Drawing	Writing	Photo- graphy	Pottery	Weaving	Buying Art	Singing in Groups	Sample Size ¹
All Adults	195.6	2.2%	1.1%	1.8%	7.7%	2.7%	0.5%	12.6%	15.9%	12.1%	16.9%	15.1%	27.6%	35.1%	10.4%	4,452
Sex																
Male	94.2	2.9	8.6	1.3	6.2	2.4	0.0	13.2	14.6	10.3	15.6	16.2	4.5	36.4	8.7	1,851
Female	101.4	1.5	13.3	2.3	9.1	2.9	1.0	12.0	17.1	13.7	18.2	14.2	48.7	33.9	11.8	2,599
Race																
Hispanic	19.1	2.5	6.8	0.8	3.4	1.6	1.1	13.9	17.1	8.2	11.6	10.6	17.3	33.0	7.2	341
White	146.1	1.9	11.9	2.0	8.7	2.4	0.3	12.4	15.3	12.1	16.8	16.0	29.5	35.6	8.4	3,390
African American	22.1	3.3	8.0	1.5	5.8	6.0	1.2	11.1	15.7	13.9	18.3	11.2	25.2	43.0	26.0	424
American Indian	3.0	0.0	8.9	1.2	1.8	0.8	0.3	20.9	18.1	10.2	28.4	25.1	27.6	34.6	6.5	52
Asian	5.3	1.6	11.5	4.5	9.5	2.0	2.7	16.8	26.9	20.7	21.7	13.3	27.9	18.9	9.1	119
Age																
18 to 24	23.7	3.2	13.0	1.7	9.8	7.8	2.6	20.4	38.7	31.6	28.4	20.8	21.8	42.1	13.7	372
25 to 34	40.1	1.7	10.3	1.8	8.2	2.9	0.2	12.8	17.5	13.2	18.4	16.9	24.9	43.0	8.8	890
35 to 44	45.3	2.9	11.3	1.7	8.2	2.3	0.3	12.7	15.3	11.7	17.9	17.5	29.4	39.9	8.7	1,074
45 to 54	33.7	2.4	15.2	2.5	6.8	2.5	0.4	11.1	12.8	9.5	18.0	17.6	28.6	36.6	12.7	775
55 to 64	20.9	0.9	8.8	2.1	5.0	1.4	0.3	7.5	9.4	5.4	10.0	9.7	29.2	31.1	11.1	495
65 to 74	19.6	3.5	6.3	1.1	8.2	0.7	0.0	14.1	7.3	4.8	9.6	9.7	32.4	23.0	9.9	411
75 and older	12.3	0.1	6.2	2.3	5.8	0.3	0.0	9.2	3.7	5.7	5.4	3.4	28.1	7.6	6.5	332
Income																
\$10,000 or less	15.0	2.0	5.1	1.6	5.5	1.5	0.4	8.8	14.9	8.0	10.6	7.7	28.1	28.9	12.7	296
\$10,001 to \$20,000	26.5	1.6	7.4	1.4	4.0	1.5	0.0	10.4	13.2	8.0	13.5	11.9	27.4	26.7	9.4	470
\$20,001 to \$30,000	29.4	0.9	7.7	1.6	5.8	2.9	0.3	12.4	16.6	12.3	14.3	16.2	26.0	25.6	11.0	568
\$30,001 to \$40,000	32.1	2.7	9.8	2.2	10.1	4.2	0.4	13.6	15.0	11.3	18.0	19.8	28.8	44.3	13.4	586
\$40,001 to \$50,000	25.9	3.0	11.3	1.4	6.9	2.8	0.2	12.4	16.1	12.6	17.9	16.9	29.1	35.2	8.0	485
\$50,001 to \$75,000	35.0	2.9	14.9	2.9	11.9	2.2	0.2	13.4	16.8	16.5	18.0	17.9	28.2	32.1	10.4	639
\$75,001 to \$100,000	16.2	2.6	14.6	2.8	10.1	3.9	1.8	17.6	17.6	13.3	23.0	17.4	24.0	41.4	10.6	324
Over \$100,000	15.5	1.9	17.6	2.1	7.3	1.8	0.2	12.3	12.4	10.6	22.8	14.3	23.2	45.7	8.6	336
Education																
Grade school	13.7	2.4	1.9	0.0	2.8	0.0	0.0	4.4	3.6	2.1	7.8	7.3	13.9	24.4	10.8	175
Some high school	26.9	1.0	3.6	0.4	1.4	2.7	0.6	11.3	13.0	8.3	12.0	15.3	22.4	35.0	8.9	359
High school graduate	62.0	1.5	8.0	1.2	5.0	1.8	0.1	12.3	15.0	9.2	13.1	16.0	28.2	30.9	8.7	1,344
Some college	50.3	2.6	14.2	2.6	10.9	3.9	1.1	15.7	20.3	17.0	21.5	18.1	31.9	34.6	12.6	1,206
College graduate	25.2	3.3	18.2	2.4	11.8	3.7	0.2	10.3	18.0	13.9	23.1	13.3	32.0	40.6	9.0	730
Graduate school	17.4	4.3	19.8	5.1	15.1	2.7	0.5	15.2	18.2	19.4	21.8	13.0	25.8	40.5	11.8	586

¹ Because a small fraction of survey respondents did not answer particular demographic questions, the total sample for each demographic characteristic (e.g. sex, race, age) will be slightly less than the total number of survey respondents.

This suggestion is partially supported by the findings from other questions. In 1997 the respondents also were asked whether they played a musical instrument for pleasure and whether they played well enough to play with other musicians. Of the 4,452 respondents who were asked this question (QE14), 9 percent reported that they played well enough to play with others.

Regarding another form of personal participation, the same number of respondents were asked (QE15) in 1997 whether they purchased any original works of art. Of these respondents, 35 percent said yes.

DEMOGRAPHIC DIFFERENCES IN PERSONAL PARTICIPATION

Table 19 shows the personal participation rates by demographic groups in 1997. This table reveals information that can be masked by the population distributions. For example, the rate of playing jazz was highest for African Americans and second highest for Hispanics. African Americans also had the highest rate of acting in non-musical plays, of singing in groups, and of purchasing works of art. American Indians had the highest rates of personally participating in other dance, photography, and making pottery (note, however, the very small sample size). Asians had the highest rates in opera, musical plays, ballet, drawing, and creative writing. Classical music and weaving were the only arts forms in which whites personally participated at a higher rate than members of any other race.

Personal participation rates tended to decrease with the age of the respondents. The youngest age group had the highest rate of personal participation in musical plays, non-musical plays, ballet, other dance, drawing, writing, photography, and pottery. Some of this participation may have been as students. The age group 45–54 had the highest rate for classical music and the age group 65–74 had the highest rate for playing jazz and for weaving and other textile arts.

The rates of personal participation generally increased with increasing income. This trend was most pronounced for playing classical music, an activity for which those with household incomes of more than \$100,000 had the highest rate of participation. This group also purchased art at the highest rate. For all the other activities the highest rate was lower but did not fall below \$30,000. The rates of participation for different educational attainments were somewhat similar. Respondents who had been to graduate school personally participated at the highest rates for performing jazz, classical music, opera, musical plays, and for creative writing. People who had some college or who were college graduates had the highest participation rates for all the other arts activities. There were no activities in which people with low incomes or less than a high school education had high participation rates.

Table 20 shows the demographic distribution of the 1997 personal participants, those who participated by doing. The demographic composition of participants who danced ballet was different from that of any other arts activity. Almost all the dancers were female, more than half of them were between the ages of 18 and 24, and non-whites predominated. Probably because of the youth of the participants, higher levels of education were not well represented, but 41 percent of the dancers had household incomes of \$75,000 to \$100,000. The sample on which these data are based was extremely small. Of the 4,452 respondents questioned, only 24 said they had danced ballet during the past 12 months and only 8 of these had danced in public.

Table 20. Demographic Distribution of Personal Participants: 1997

	U.S. Adult Population		Classical			Musical		Non-Musical		Other			Photo-			Buying in		Sample Size ¹
	Millions	Percent	Jazz	Music	Opera	Play	Play	Ballet	Dance	Drawing	Writing	graphy	Pottery	Weaving	Art	Groups		
Sex																		
Male	94.2	48.2%	63.6%	37.1%	34.9%	38.3%	42.8%	3.0%	50.2%	43.8%	40.7%	43.8%	51.1%	7.8%	48.7%	40.3%	1,851	
Female	101.4	51.8	36.4	62.9	65.1	61.7	57.2	97.0	49.8	56.2	59.3	56.2	48.9	92.2	51.3	59.7	2,599	
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	4,450	
Race																		
Hispanic	19.1	9.8	10.1	5.3	3.4	3.7	5.1	17.2	9.4	9.2	5.8	5.8	6.0	5.3	3.8	5.9	341	
White	146.1	74.7	68.9	81.9	79.6	83.7	66.5	40.7	74.2	72.7	74.7	75.3	80.4	79.7	83.5	60.8	3,390	
African American	22.1	11.3	18.8	8.8	9.4	8.8	26.1	26.7	10.6	11.9	13.7	13.1	9.0	10.9	10.0	30.0	424	
American Indian	3.0	1.5	0.0	1.0	0.8	0.3	0.3	0.7	2.1	1.4	1.0	2.1	2.1	1.2	1.4	0.8	52	
Asian	5.3	2.7	2.2	3.0	6.8	3.5	2.0	14.6	3.8	4.8	4.8	3.7	2.5	2.8	1.3	2.5	119	
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	4,326	
Age																		
18 to 24	23.7	12.1	16.6	13.9	10.4	14.8	33.1	57.4	18.8	28.2	30.1	19.7	15.8	9.2	9.9	15.5	372	
25 to 34	40.1	20.5	15.5	19.8	19.5	22.5	22.4	9.0	21.1	23.0	22.5	22.8	23.0	18.8	21.7	17.9	890	
35 to 44	45.3	23.1	30.5	24.7	21.9	25.6	20.4	14.4	23.9	22.8	22.8	25.4	27.2	25.3	28.3	20.2	1,074	
45 to 54	33.7	17.2	18.3	23.5	22.3	15.0	15.1	13.5	14.7	13.6	13.0	18.0	19.4	17.4	22.2	20.9	775	
55 to 64	20.9	10.7	4.5	9.3	13.1	7.5	6.0	5.7	6.8	6.8	5.1	6.8	7.3	12.1	10.9	12.5	495	
65 to 74	19.6	10.0	14.4	5.4	5.4	10.0	2.4	0.0	10.4	4.3	3.7	5.4	5.9	11.0	5.8	9.1	411	
75 and older	12.3	6.3	0.3	3.4	7.4	4.6	0.6	0.0	4.4	1.4	2.8	1.9	1.3	6.1	1.2	3.9	332	
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	4,349	
Income																		
\$10,000 or less	15.0	7.7	6.8	3.5	6.0	5.2	4.3	8.1	5.2	7.2	5.0	4.6	3.6	7.7	3.0	9.0	296	
\$10,001 to \$20,000	26.5	13.5	9.8	9.1	9.5	6.7	7.4	0.0	11.0	11.4	9.0	10.6	10.0	13.4	5.9	11.9	470	
\$20,001 to \$30,000	29.4	15.0	6.3	10.9	11.9	11.3	16.6	12.6	15.0	16.5	15.8	12.9	15.6	14.7	8.4	15.9	568	
\$30,001 to \$40,000	32.1	16.4	19.5	14.7	18.3	20.9	25.4	18.6	17.6	15.9	15.5	17.3	20.4	17.4	17.4	20.9	586	
\$40,001 to \$50,000	25.9	13.2	18.9	14.5	9.9	12.2	14.6	6.4	13.7	14.6	14.7	14.7	14.8	15.0	12.8	10.6	485	
\$50,001 to \$75,000	35.0	17.9	22.5	23.4	24.6	25.8	14.1	9.0	18.1	18.6	23.7	18.1	19.3	17.8	19.0	16.9	639	
\$75,001 to \$100,000	16.2	8.3	9.9	11.4	11.9	10.8	12.3	40.8	11.8	9.7	9.5	11.5	9.3	7.5	15.5	8.5	324	
Over \$100,000	15.5	7.9	6.4	12.5	7.9	7.1	5.3	4.6	7.5	6.2	6.9	10.3	6.9	6.6	18.0	6.3	336	
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	3,704	
Education																		
Grade school	13.7	7.0	6.7	1.1	0.0	2.2	0.0	0.0	2.2	1.4	1.1	2.8	2.9	3.1	1.5	6.5	175	
Some high school	26.9	13.8	6.8	4.8	3.1	2.6	3.1	19.9	13.0	11.7	9.9	10.3	14.4	11.7	9.4	12.6	359	
High school graduate	62.0	31.7	21.8	24.2	21.0	21.7	21.0	6.4	32.3	30.7	25.0	25.6	25.0	25.6	25.0	25.6	1,344	
Some college	50.3	25.7	28.7	32.4	35.1	35.8	35.1	58.7	31.1	31.6	35.0	31.9	35.0	31.9	35.0	31.9	1,206	
College graduate	25.2	12.9	18.9	21.5	16.5	20.0	16.5	6.2	10.6	14.5	14.8	17.8	14.8	17.8	14.8	17.8	730	
Graduate school	17.4	8.9	17.1	16.1	24.4	17.6	24.4	8.9	10.8	10.1	14.3	11.6	7.6	8.3	19.8	10.3	586	
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	4,400	

¹ Because a small fraction of survey respondents did not answer particular demographic questions, the total sample for each demographic characteristic (e.g. sex, race, age) will be slightly less than the total number of survey respondents.

In other arts fields, females vastly outnumbered males in weaving and other textile creations. Males strongly outnumbered females among jazz participants, but the situation was reversed for classical music, opera, musical and non-musical plays, drawing, writing, and photography. Men matched women as participants in other dance.

Hispanics were strongly overrepresented in dancing ballet relative to their proportion in the population as whole. The same was true of African Americans in playing jazz, acting in musical and non-musical plays, and singing in groups. American Indians participated strongly in other dance, photography, and pottery; and Asians were overrepresented in performing opera, ballet, drawing, and writing.

Respondents less than 25 years old constituted more than half of those who danced ballet. Respondents less than 35 years old constituted more than half of those who acted in non-musical plays, who created visual works of art, and who wrote creatively. Opera, weaving, and singing in groups had strong participation by people in the 55–64 age bracket. Playing jazz was the only activity for which the age group 65–74 was overrepresented, and people over age 74 were overrepresented only in singing opera.

The group with household incomes of \$50,000 to \$75,000 was the largest income group in the sample and contained almost 18 percent of the respondents. This group was overrepresented in performing jazz, classical music, opera, and musical plays and in writing creatively. The group with the highest incomes was overrepresented in playing classical music, in creating photographs, and in buying art. The group with incomes of \$30,000 to \$40,000 was overrepresented in acting in non-musical plays and in singing in groups.

Compared to participants who attend live arts events, participants by doing tended to have less educational attainment. People with less than a bachelor's degree form slightly larger fractions of the total participants who perform or create than the fractions for attenders. For most arts activities participants by doing who have less than a high school education were underrepresented, and those with at least some college were overrepresented.



Socialization

Earlier SPPAs investigated the respondents' participation in arts classes and lessons and the educational attainment of their parents. The 1997 SPPA continued these investigations and asked additional questions about their parents' encouragement of the respondents' interest in the arts and the degree to which the respondents encouraged their own children's interest. These experiences may influence participation in all forms of arts activities.

PARTICIPATION BY TAKING CLASSES OR LESSONS

In addition to personally performing or creating art, people learn about and participate in the arts through various classes and lessons. In 1997 a total of 5,467 respondents were asked questions about instruction they received in various branches of the arts (QG1–32). They were asked if they ever had taken classes or lessons in the following eight activities:

- voice training or playing a musical instrument
- visual arts such as sculpture, painting, print making, photography, or film making
- acting or theater
- ballet
- dance other than ballet such as modern, folk, or tap
- creative writing
- art appreciation or art history
- music appreciation

For each arts field to which the respondent replied affirmatively, he or she was asked whether any of the classes or lessons were taken during the past year and whether classes were taken when the respondent was less than 12 years old, 12–17 years old, 18–24 years old, or 25 or older. If the respondents had taken classes at age 17 or younger, they were asked whether the classes were offered by the school they were attending, elsewhere, or both.

Table 21 shows the responses to these questions. The first column of data shows that almost half the respondents had music lessons and about one-quarter had art, creative writing, art appreciation, or music appreciation courses. Only a few had ballet or acting lessons. Of those who said they had lessons, between one-quarter and one-third had lessons, during the past year. Music and ballet lessons tended to be taken before the age of 18. Art lessons were received

somewhat later. Music, art, acting, and other dance lessons were taken while the respondents were of high school age, while creative writing and art and music appreciation courses were received while the respondents were of college age. For those who took lessons when they were younger than 18, the majority of the lessons were given in school, but ballet and other dance lessons were predominantly given elsewhere. Music and art lessons frequently were received both in and out of school.

Table 22 shows the demographic distribution of the 1997 respondents who said they had ever taken lessons in each art form. More of the students were female than were male, especially in ballet and other dance. Only in acting lessons were fewer than 75 percent of the participants white, and in most activities the white fraction was 80 percent or more. African Americans constituted more than 10 percent of the participants in music, acting, creative writing, art appreciation, and music appreciation; but only in acting lessons were African Americans strongly overrepresented. The participation rates of Hispanics were highest in art and in acting lessons, but Hispanics were underrepresented in all kinds of lessons. Asians had a high participation rate and were strongly overrepresented for ballet lessons. Although the questions concerned lessons taken at any time in the respondent's life, younger people reported that they had received lessons or classes at higher rates than older people. The data in Table 22 show that people under 45 years of age represented about 56 percent of the adult population. However, more than 60 percent of the respondents who had received lessons in each activity were members of the under-45 age groups. The fraction was more than 70 percent for acting and creative writing lessons. The exception was lessons in other dance for which this age group accounted for 52 percent of the respondents who had taken lessons.

The fraction of the respondents who reported having taken lessons increased somewhat with rising household income, but not strikingly so. Without exception respondents who had at least some college were overrepresented in all kinds of lessons, and those with a high school diploma or less education were underrepresented.

Table 21. Participation by Taking Arts Classes or Lessons: 1997

Arts Field	Percent Who Took Lessons Ever	Percent Lessons in Past year	When less than 12 years old	When 12 to 17 years old	When 18 to 24 years old	When greater than 24 years old	Lessons in School	Lessons Elsewhere	Both
Music	48.5%	26.5%	62.1%	73.0%	23.3%	16.2%	45.9%	34.9%	19.2%
Art	28.7	28.2	20.8	57.0	49.1	41.5	74.3	12.6	13.0
Acting	11.6	26.8	17.5	73.9	39.1	15.0	77.0	13.3	9.7
Ballet	7.6	21.5	81.7	35.7	17.7	10.3	7.0	89.3	3.7
Other dance	19.9	20.0	42.8	41.0	28.8	34.1	23.0	70.8	6.3
Creative Writing	24.4	33.6	13.0	54.4	63.2	32.6	88.9	4.1	7.0
Art Appreciation	24.4	22.1	6.8	36.4	68.0	23.8	86.8	7.4	5.9
Music Appreciation	23.3	22.7	18.3	47.8	58.1	16.1	87.5	7.6	4.9

Table 22. Demographic Distribution of Participants in Arts Classes or Lessons: 1997

	U.S. Adult Population		Music	Art	Acting	Ballet	Other Dance	Creative Writing	Art Appreciation	Music Appreciation
	Millions	Percentage								
Sex										
Male	94.2	48.2%	44.8%	48.3%	41.1%	10.6%	26.8%	46.1%	44.1%	44.9%
Female	101.4	51.8	55.2	51.7	58.9	89.4	73.2	53.9	55.9	55.1
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Race										
Hispanic	19.1	9.8	4.3	6.1	8.5	5.8	5.7	5.1	5.6	3.8
White	146.1	74.7	81.3	80.4	72.3	81.3	80.8	77.3	80.0	79.7
African American	22.1	11.3	10.7	9.0	15.4	7.5	9.8	12.6	10.8	12.3
American Indian	3.0	1.5	1.6	0.9	1.9	0.8	1.8	1.6	0.9	1.6
Asian	5.3	2.7	2.2	3.6	1.9	4.5	2.0	3.3	2.6	2.6
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Age										
18 to 24	23.7	12.1	15.4	19.9	24.0	17.7	11.0	20.5	16.6	16.4
25 to 34	40.1	20.5	21.6	23.2	26.2	23.0	18.4	26.4	21.3	19.6
35 to 44	45.3	23.1	23.8	24.4	22.2	26.3	22.5	26.3	25.7	24.2
45 to 54	33.7	17.2	18.1	16.5	14.7	19.4	20.9	15.1	19.2	18.6
55 to 64	20.9	10.7	9.4	6.7	5.6	5.6	10.7	5.0	7.3	8.8
65 to 74	19.6	10.0	7.0	4.9	5.2	5.4	10.6	4.5	6.1	8.1
75 and older	12.3	6.3	4.8	4.4	2.1	2.7	5.8	2.2	3.8	4.4
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Income										
\$10,000 or less	15.0	7.7	4.2	4.3	4.2	4.6	5.6	3.4	2.6	3.1
\$10,001 to \$20,000	26.5	13.5	9.0	9.7	8.3	6.4	7.5	7.8	6.8	6.3
\$20,001 to \$30,000	29.4	15.0	13.2	10.7	14.4	10.4	12.4	11.0	11.9	12.8
\$30,001 to \$40,000	32.1	16.4	15.4	14.8	14.5	13.1	14.1	13.2	11.8	13.9
\$40,001 to \$50,000	25.9	13.2	15.3	14.9	14.1	11.7	14.4	15.2	14.5	14.5
\$50,001 to \$75,000	35.0	17.9	20.5	21.8	20.4	25.1	21.8	24.2	24.2	23.3
\$75,001 to \$100,000	16.2	8.3	11.4	10.9	9.6	13.0	10.9	12.5	13.5	12.9
Over \$100,000	15.5	7.9	11.0	13.1	14.5	15.6	13.4	12.6	14.8	13.3
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Education										
Grade school	13.7	7.0	1.3	2.1	2.1	1.4	2.0	0.0	0.3	0.7
Some high school	26.9	13.8	7.0	5.6	5.5	4.2	5.6	3.2	2.5	3.2
High school graduate	67.5	34.5	29.7	23.7	19.4	18.5	26.1	16.5	13.8	18.3
Some college	33.6	17.2	23.6	26.5	29.6	25.5	23.3	29.5	24.6	23.6
College graduate	36.5	18.6	24.5	26.2	26.2	30.2	25.7	33.0	35.1	32.3
Graduate school	17.4	8.9	14.0	15.9	17.1	20.2	17.3	17.7	23.8	21.9
Total	195.6	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

PARENTS' EDUCATION

Table 23. Highest Level of Parents' Education: 1997

Highest Grade Completed	Mother	Father
Don't know	23.7%	17.9%
7th grade or lower	12.1	9.6
8th grade	8.5	7.0
9th to 11th grade	7.1	8.4
12th grade, but no diploma	0.9	1.1
High school diploma/ equivalent	27.4	36.3
Vocational tech program after high school	0.8	1.4
Some college, but no degree	4.0	4.6
Associate's degree	1.9	3.0
Bachelor's degree	7.9	7.3
Graduate or professional school but no degree	0.4	0.3
Master's degree	2.8	2.4
Doctorate (Ph.D., Ed.D.)	1.3	0.4
Professional degree beyond bachelor's degree	1.4	0.2

All 12,349 respondents were asked about the highest level of education that each of their parents attained (QG11, 12). A total of 9,784 respondents knew and gave the highest grade of regular school their father completed and 10,457 gave this information for their mother. (Almost all the rest of the respondents did not know.) The results are shown in Table 23.

Readers should note that there is no pairing of these educational attainments. The data in the table do not show that the respondents' parents had similar or dissimilar educations. The data apply only as separate samples of about 10,000 mothers and 10,000 fathers.

ARTS EXPOSURE

About 900 respondents answered four questions about the behavior of their parents concerning the arts (QG40). The first question was how often the respondent's parent or other adults in the home listened to classical music or opera. The other questions asked whether the respondents' parents encouraged the respondents' interest in the arts. The responses are shown in Table 24.

Approximately one-third of the parents listened to classical music or opera in the home at least sometimes. Three-quarters of the respondents said their parents encouraged them to read books that were not required reading, and about half of them gave this encouragement often. Fewer than 10 percent of the parents often took their children to museums or performances, and fewer than 40 percent ever did so.

There were children 6 to 17 years old in 2,164 respondents' households (QG34). Half of these children were taking classes or lessons in some kind of visual arts, music, dance, theater, or creative writing. The arts exposure that the 229 respondents gave these children (QG37-39) is shown in Table 25.

One quarter of the respondents who have children take them to art museums and the same fraction take them to arts performances; but 86 percent encourage their children to read books. The pattern is similar to that of the exposure provided by the respondents' parents.

Table 24. Respondents' Childhood Arts Exposure: 1997

Parental Action	Never	Occasionally	Often
Parents listened to classical music or opera	67.8%	22.3%	9.9%
Child taken to museum	59.6	33.3	7.1
Child taken to performance	62.7	32.2	5.1
Parents encouraged reading	25.5	27.5	47.0

Table 25. Children of Respondents Arts Exposure: 1997

Arts Exposure	Percent Providing Arts Exposure
Take child to art museums	26.2%
Take child to arts performances	26.1
Encourage child to read non-required books	86.4

Participation in Other Leisure Activities

Since only a very small portion of the respondents to the 1997 SPPA participate in the arts as an occupation, most participate as a recreational or leisure activity. Therefore, the arts compete with other activities for the respondent's available leisure time. This chapter describes how the arts compare to other forms of leisure activities.

Just over 6,000 respondents were asked how many hours they watched television on an average weekday (Monday through Friday) and on an average Saturday or Sunday (QD1). The average of their responses was three hours per day for both weekdays and weekends. They also were asked how many times they went out to the movies (QD2,3) or to amateur or professional sporting events (QD4,5). The average of their responses was nine times per year to the movies and seven times per year to sporting events. For other leisure activities, the respondents were asked whether they participated but not how much or how often. The other leisure activities they were asked about included going to an amusement park or carnival; participating in an exercise program; playing a sport; engaging in outdoor activities such as camping, hiking, or canoeing; doing volunteer or charity work; making home repairs or improvements; and gardening (QD6–14). The results of these inquiries are shown in Table 26 (page 44) along with rates of participation in some combinations of arts activities, which are shaded.

Table 26 shows that participation in the arts via the media competed quite well with other leisure activities for the respondents' discretionary time. Participation by personally performing or creating art also was very competitive with alternative activities. Attending performing arts events was slightly more popular than attending a sporting event.

Some additional insight into how the arts compare to other leisure activities can be gained by examining the degree of control the participant has over the place and the time of participation. The most popular leisure activity, watching television, normally is done at home and can be scheduled by the participant. The same is true of making home improvements and gardening. It is true of using a computer for hobbies, but this is a relatively new activity that is not as widespread as the others. Participation in the arts via broadcast and recorded media also is normally done at home and can be scheduled by the participant. This form of arts participation was very competitive with the other at-home activities.

The least popular leisure activities (except for the special case of using the computer for entertainment) were those over which the participant has the least control over place and time. Both attending a sporting event and attending a performing arts event require the participant to go to a designated place at a time chosen by others.

Intermediate in popularity were the activities such as exercising and personally participating in the arts, which cover a wide range of forms. Some forms may be done at home at one's choice of times, such as lifting weights, jogging on a treadmill, practicing music, or drawing a picture. Some may require going to a gymnasium or rehearsal hall with others at scheduled times. Playing a sport, outdoor activities, and volunteer and charity work also mix the degree of control the participant has over place and time. Going to a theme park and going out to the movies are done away from home but may be scheduled to fit the participant's preferences. The same degrees of control are characteristic of attending the three exhibiting arts activities: going to art museums, arts/craft shows, or historic parks. These activities were all of intermediate popularity.

When the participant's control of place and time of participation are considered, the rates of participation in the various arts activities were quite consistent with alternative uses of discretionary time. The other leisure activities had participation rates comparable to the arts activities.

In 1992 virtually identical questions were asked about participation in other leisure activities, except that the television-watching questions were different, and the computer questions

were not asked. The rank order of the participation rates in the remaining nine activities was the same in 1997 as in 1992 with two exceptions. Home improvement rose from fifth place in 1992 to second place in 1997, and attendance at a sporting event fell from seventh place to ninth place.

Table 27 shows the distribution of rates of participation in other leisure activities broken down for demographic groups. As was the case for arts activities, education and family income were the most important factors in predicting differences in participation in these other leisure activities. This was also true in the 1992 SPPA, and all the conclusions (except for those involving race, for which the categories and form of the questions were different) drawn in 1992 held true in 1997.

Men and women were about equally represented in attendance at the movies and amusement parks and in exercise programs. Women were more likely to do charity work and gardening. Men participated at higher rates than women in the remainder of the activities. Asians had the highest participation rates for attending the movies and having computer hobbies, while Hispanics had the

Table 26. Rates of Participation in Leisure Activities: 1997

Leisure-Time Activity	Percentage of Respondents Who Participated
Watched television on weekdays	96.0%
Watched television on weekend days	91.2
Watched or listened to any arts via media ¹	78.3
Exercised	75.7
Personally participated in any arts activity ²	66.6
Attended any of 3 exhibiting arts activities ³	66.0
Home improvement	65.9
Went out to the movies	65.5
Gardening	65.4
Went to a theme park	57.0
Played a sport	44.9
Camped, hiked, canoed	44.3
Volunteer or charity work	43.2
Attended any of 7 performing arts activities ⁴	42.2
Went to a sporting event	41.2
Used a computer for entertainment	40.4

¹ Includes 16 combinations of arts activity and broadcast and recorded media (See Chapter 2).

² Includes 14 forms of performing, creating, or purchasing works of art (See Chapter 3).

³ Includes visiting an art museum, an historical park or monument, or an arts/craft fair.

⁴ Includes attending a jazz, classical music, opera, musical play, non-musical play, ballet, or other dance event.

Table 27. Participation Rates for Other Leisure Activities by Demographic Group: 1997

	U.S. Adult Population (Millions)	Movies	Sports Events	Amusement Park	Exercise Program	Playing Sports	Outdoor Activities	Charity Work	Home Improvement/ Repair	Gardening	Computer Hobbies
All Adults	195.6	65.5%	41.2%	57.0%	75.7%	44.9%	44.3%	43.2%	65.9%	65.4%	40.4%
Sex											
Male	94.2	66.1	49.2	57.7	74.8	56.1	51.0	40.3	71.2	56.7	44.0
Female	101.4	65.0	33.8	56.5	76.5	34.6	38.3	46.0	60.9	73.3	37.2
Race											
Hispanic	19.1	59.4	34.8	66.0	68.9	34.9	33.5	31.3	60.6	58.7	24.9
White	146.1	67.5	44.0	56.3	77.7	48.0	50.3	45.1	69.7	69.0	42.8
African American	22.1	59.8	34.8	54.7	73.6	34.0	16.6	44.4	51.2	54.3	37.4
American Indian	3.0	65.4	34.3	59.4	82.9	49.2	51.2	33.6	57.6	64.2	37.1
Asian	5.3	76.1	28.7	58.0	69.5	47.9	45.9	41.4	58.3	51.5	61.6
Age											
18 to 24	23.7	88.2	51.0	76.4	84.8	66.7	54.3	35.3	57.3	46.1	67.7
25 to 34	40.1	78.9	50.5	70.1	81.6	62.7	52.5	40.6	62.7	59.6	51.2
35 to 44	45.3	73.3	46.4	68.3	78.5	51.6	54.5	49.6	75.6	71.4	47.1
45 to 54	33.7	65.0	42.3	53.3	76.9	40.0	44.7	46.3	74.6	70.7	39.9
55 to 64	20.9	46.0	32.9	40.2	69.4	19.1	33.0	43.5	70.6	68.8	22.7
65 to 74	19.6	38.4	20.8	28.8	64.9	22.5	23.8	39.9	55.2	75.0	10.6
75 and older	12.3	28.2	16.3	18.4	55.7	12.9	13.8	39.8	44.3	65.2	7.3
Income											
\$10,000 or less	15.0	36.6	15.0	38.7	55.3	19.0	22.9	31.8	41.7	56.6	18.6
\$10,001 to \$20,000	26.5	45.5	26.0	50.6	68.9	27.3	31.1	34.1	53.4	58.7	22.3
\$20,001 to \$30,000	29.4	56.2	27.9	54.8	72.1	40.2	38.0	36.6	60.6	63.5	30.1
\$30,001 to \$40,000	32.1	70.7	41.7	63.7	77.2	45.5	46.8	46.6	68.3	65.3	40.2
\$40,001 to \$50,000	25.9	72.7	50.7	66.5	80.3	50.8	51.6	41.9	75.3	70.4	47.1
\$50,001 to \$75,000	35.0	82.4	53.9	65.4	85.8	59.7	58.4	50.3	79.6	69.5	54.3
\$75,001 to \$100,000	16.2	81.0	65.7	64.3	86.1	60.9	52.2	51.2	79.2	72.1	64.4
Over \$100,000	15.5	86.7	65.4	56.0	90.5	66.1	58.4	59.4	81.4	69.6	68.6
Education											
Grade school	13.7	13.9	13.0	34.2	46.3	12.5	20.8	20.0	39.9	59.7	1.4
Some high school	26.9	51.7	24.6	54.0	65.5	30.0	31.8	30.7	58.9	57.6	19.1
High school graduate	62.0	62.4	38.2	57.9	74.4	41.3	42.8	36.2	64.8	66.2	35.0
Some college	50.3	77.6	47.7	64.0	81.3	53.8	49.7	50.2	70.8	65.7	51.8
College graduate	25.2	81.9	59.4	60.7	87.2	60.8	55.3	54.8	76.4	70.4	62.7
Graduate school	17.4	80.5	55.3	52.7	88.0	57.3	56.4	66.7	73.1	70.9	59.1

highest rate for going to amusement parks. American Indians had the highest rates for exercise programs, playing sports, and outdoor activities. However, the sample of American Indians was small, and percentage differences may not be significant.

Age was a major factor in the rates of participation in most of the other leisure activities. Almost without exception, participation declined with age for all the activities except charity work, home improvement, and gardening. These activities tended to peak in middle age. The most striking age-dependent activity was computer hobbies, where people under 25 years of age were almost 10 times as likely to participate as were those over 74. The youngest age group was more likely than any other age group to go to movies, sporting events, or amusement parks as well as to exercise, play sports, and engage in outdoor activities. These differences also were observed in 1992.

For almost all activities, participation tended to increase with increasing household income and increasing attained level of education. Going to amusement parks was an exception, because the rates of attendance were similar for the middle and upper levels of both income and education. Rates of going to the movies, participating in exercise programs, playing sports, and having computer hobbies all increased steadily with increasing income. Participation in exercise programs, outdoor activities, and charity work increased steadily with increased education. Only the group with graduate school education failed to have higher participation rates than the next lower education group for almost all of these 10 other leisure activities that did not involve the arts. The 1992 SPPA showed very similar results.



Music Preferences

In both 1992 and 1997 respondents were asked what kinds of music they liked and what kind of music they liked best. The sample size in 1997 was 4,452. Table 28 shows the fraction of these respondents who said they liked each of the offered kinds of music and the fraction that said they liked each kind best (QFI). The entries are arranged according to their rank as favorite types of music, i.e., those liked best. Although country-western was the favorite (highest percentage “liked best”) kind of music, mood or easy listening was the most popular (highest percentage “liked”) form. Classical music and jazz were about equally well liked, but the former was the favorite of more respondents than the latter. Both were ranked slightly higher than show tunes and operettas, and were much more popular than opera music. These results are generally consistent with the arts attendance information in Chapter 1 which showed substantially smaller attendance levels for opera than classical music, jazz or musical plays.

The same questions were asked in the 1992 SPPA, except that the barbershop category did not appear in 1992. The rank order of the responses concerning popularity and favorite music in 1992 and 1997 are shown in Table 29. The popularity of the different kinds of music showed considerable consistency between the two surveys. The most popular five musical forms were the same in both years and so were the sixth through tenth most popular. The third and fourth groups of five also were quite consistent.

The increased popularity of rhythm and blues and the slippage of big band might be the result of the inclusion of adults born between 1974 and 1979 in the 1997 sample because they were too young to be in the 1992 sample. Although the Hispanic share of the total population increased in the period 1992 to 1997, Latin, Spanish, or Salsa music seemed to have become slightly less popular relative to other types. Although hymns and gospel music were very popular and although data in Chapter 3 show that singing in groups was clearly the most popular way of performing art in public, choral or glee club music was close to the bottom in popularity and at the bottom of favorite forms of music.

Table 28. Music Preferences: 1997

Type of Music	Liked in 1997	Liked Best in 1997
Country-Western	64.6%	20.7%
Rock	59.8	18.2
Hymns or gospel	57.6	13.8
No particular type	NA	7.7
Classical/chamber music	47.5	6.7
Mood or easy listening	67.1	5.9
Jazz	48.4	4.9
Blues or rhythm & blues	62.7	4.8
Latin, Spanish, salsa	28.9	3.9
Big band	45.0	2.8
Rap music	16.8	1.9
Operetta or show tunes	44.2	1.8
New Age music	30.9	1.5
Soul	40.0	1.4
Contemporary folk music	37.6	1.1
Reggae	31.6	0.8
Ethnic/national tradition.	30.6	0.8
Bluegrass	42.1	0.7
Opera	18.8	0.6
Parade or marching band	32.1	0.2
Barbershop	22.4	0.1
Choral or glee club	26.0	0.1

Table 29. Rank Of Preference For Types Of Music: 1992–1997

Type of Music	"Liked" Rank in 1997	"Liked" Rank in 1992	"Liked Best" Rank in 1997	"Liked Best" Rank in 1992
Mood or easy listening	1	2	5	4
Country-Western	2	1	1	1
Blues or rhythm & blues	3	4	7	10
Rock	4	3	2	2
Hymns or gospel	5	5	3	3
Jazz	6	7	6	6
Classical/chamber music	7	8	4	5
Big band	8	6	9	7
Operettas or show tunes	9	10	10	12
Bluegrass	10	9	16	17
Soul	11	11	15	11
Contemporary folk music	12	12	18	15
Reggae	13	15	14	15
Parade or marching band	14	16	19	19
New age	15	17	12	12
Ethnic or national tradition	16	13	17	8
Latin, Spanish, or salsa	17	14	8	9
Choral or glee club	18	18	20	20
Opera	19	20	13	17
Rap	20	19	11	14



Arts Participation by Region, State, and Metropolitan Area

REGIONS, STATES, AND METROPOLITAN AREAS

The 1997 SPPA contains finer geographical detail than was available from prior SPPAs conducted by the Bureau of the Census. In addition to overall U.S. totals, arts participation information was collected for nine regional areas. Some regional groupings were further divided to report SPPA data for individual states. The ten individual states reported in this analysis were selected because their populations were large enough to render reliable results. For example, the West South Central Region consists of Texas, Oklahoma, Arkansas, and Louisiana. Because Texas is a highly populated state, the 1997 SPPA can report information on it separate from the regional totals. However, no individual state information is shown for the Mountain Region because its individual member states have small populations and thus yield too small a sample from the SPPA to report reliable estimates. In addition to regional and selected state data, 1997 SPPA data were aggregated into eleven metropolitan areas, but the sample sizes for the Dallas, Houston, Miami, and Washington, D.C., areas were too small for reliable comparisons. This summary report excludes information concerning these four metropolitan areas.

SPPA 1997 data are reported for the following geographical areas:

New England <i>Massachusetts</i> <i>Remainder New England</i> ¹	East North Central <i>Ohio</i> <i>Michigan</i> <i>Illinois</i> <i>Remainder East North Central</i> ³	West South Central <i>Texas</i> <i>Remainder West South Central</i> ⁶
Mid-Atlantic <i>New York</i> <i>Pennsylvania</i> <i>New Jersey</i>	West North Central ⁴	Mountain ⁷
South Atlantic <i>Florida</i> <i>Remainder South Atlantic</i> ²	East South Central ⁵	Pacific <i>California</i> <i>Remainder Pacific</i> ⁸

¹ Maine, Vermont, New Hampshire, Connecticut, and Rhode Island.

² West Virginia, Maryland, Delaware, District of Columbia, Virginia, North Carolina, South Carolina, and Georgia.

³ Wisconsin and Indiana

⁴ North Dakota, South Dakota, Minnesota, Iowa, Nebraska, Kansas, and Missouri.

⁵ Kentucky, Tennessee, Mississippi, and Alabama.

⁶ Oklahoma, Arkansas, and Louisiana

⁷ Montana, Idaho, Wyoming, Nevada, Utah, Colorado, Arizona, and New Mexico.

⁸ Alaska, Hawaii, Oregon, and Washington.

Metropolitan Areas

- Boston, Worcester, Lawrence
- Chicago, Gary, Kenosha
- Detroit, Ann Arbor, Flint
- Los Angeles
- New York, Northern New Jersey, Long Island
- Philadelphia, Wilmington, Atlantic City
- San Francisco, Oakland, San Jose

GEOGRAPHIC DISTRIBUTION OF PARTICIPANTS AND RATES OF PARTICIPATION

Readers of this summary report should note that the data collected in the 1997 SPPA (and all previous SPPAs) associate the arts participation of each respondent with his or her place of residence. The 1997 SPPA questionnaire asked no questions about where the respondent participated in the arts. The answers to questions about taking lessons/classes and about socialization include many previous years and thus may include experiences far from the respondent's present home. In addition, people attend arts activities while on business and recreational trips, and sometimes make special trips to attend or to participate personally in particular arts opportunities. Traveling to New York City for Broadway shows or to the major cities to visit art museums are common examples. The geographical data in the SPPA assign all the answers to questions about arts activities to the residence location of the respondent.

The data in the tables in this chapter also must be used with care because of the sample sizes in the various geographic areas. The sample sizes are shown in each of the tables. All 12,439 people were asked the questions about attendance at live arts events, and the rates of positive response permit meaningful comparisons among the regions and states.

Because the questions about participation via media and about personal participation were asked of fewer respondents, the sample sizes frequently were too small for comparisons. Therefore, the tables for participation via media report data only for entire regions and not for individual states. The sample size for New England, East South Central, and Mountain regions are particularly small and caution should be used in making comparisons. Among the metropolitan areas only the sample sizes for New York, Los Angeles, and the San Francisco Bay area were large enough to make comparisons.

For personal participation, the small sample size is complicated by the small number of positive responses for some arts activities. The extreme case is ballet for which there were 24 personal participants across all the regions. No tables have been included that show the personal participation statistics broken down by geographic area.

Table 30 shows the rates of participation at live arts events by region and state. New England, especially Massachusetts, and New York had the highest rates for almost every arts ac-

Table 30. Attendance Rates for Arts Activities by State and Region: 1997

State and Region	Sample Size	Jazz	Classical Music	Opera	Musical Play	Non-Musical Play	Ballet	Other Dance	Art Museum	Historic Park	Arts/Crafts Fair	Read Literature
New England	689	15.9%	18.9%	4.8%	30.1%	23.0%	8.2%	14.3%	42.4%	53.0%	52.3%	69.7%
Massachusetts	459	14.6	24.3	4.9	30.6	21.2	9.4	14.8	48.1	58.7	45.4	69.8
Remainder New England ¹	230	17.0	14.6	4.7	29.7	24.4	7.2	13.9	38.0	48.5	57.8	69.7
Mid-Atlantic	2,246	12.7	17.5	6.2	30.5	17.9	7.3	12.6	38.7	48.3	46.8	63.3
New York	782	13.8	18.9	7.2	33.1	18.7	9.0	14.4	41.5	46.7	45.2	62.8
Pennsylvania	974	10.5	15.5	5.0	25.6	14.5	6.0	9.9	34.0	49.1	50.4	60.7
New Jersey	490	13.7	17.8	5.7	32.9	22.2	5.3	13.2	40.3	50.6	43.9	69.5
South Atlantic	1,435	10.8	14.4	3.8	20.4	15.8	4.8	10.8	30.5	49.0	43.1	61.0
Florida	628	15.4	16.7	3.7	22.4	17.4	6.8	13.1	35.5	47.8	49.2	63.2
Remainder S. Atlantic ²	807	9.2	13.5	3.8	19.6	15.2	4.0	10.0	28.6	49.5	40.9	60.1
East North Central	2,123	12.1	16.0	5.3	26.9	14.5	5.5	12.4	33.0	45.0	53.7	61.0
Ohio	460	13.6	17.1	5.1	24.8	11.6	7.0	10.7	30.4	42.8	54.8	61.5
Michigan	712	14.6	18.6	5.6	30.2	15.4	5.8	11.6	35.3	40.7	56.7	64.1
Illinois	709	12.5	16.4	4.9	27.2	17.7	4.8	16.0	37.5	49.7	51.0	62.3
Remainder E. N. Cntrl. ³	242	8.2	12.4	5.6	26.1	13.6	4.5	11.4	29.5	46.2	52.8	56.7
West North Central ⁴	695	11.1	15.9	3.8	24.3	17.9	3.5	11.1	36.2	50.6	51.9	62.8
East South Central ⁵	651	8.1	10.4	2.1	18.8	12.1	4.7	8.0	24.8	41.3	39.1	59.2
West South Central	1,106	10.4	14.3	2.4	19.3	13.1	6.7	13.3	31.7	43.7	46.5	61.3
Texas	818	11.2	15.6	3.2	21.5	15.9	7.9	13.2	34.9	45.3	46.4	63.9
Remainder W. S. Cntrl. ⁶	288	9.2	12.0	1.1	15.6	8.6	4.8	13.6	26.5	41.1	46.6	57.2
Mountain ⁷	571	10.9	14.0	6.1	24.7	11.9	6.0	14.7	40.0	48.2	47.1	66.6
Pacific	2,833	14.1	17.2	5.9	25.4	16.4	6.3	14.1	39.7	45.1	47.6	66.9
California	2,574	13.7	15.9	6.4	25.6	16.8	5.5	15.2	39.5	44.5	46.9	66.1
Remainder Pacific ⁸	259	15.3	21.0	4.5	24.9	15.2	8.7	11.0	40.3	46.7	49.6	69.2

¹ Includes Maine, New Hampshire, Vermont, Connecticut and Rhode Island

² Includes Georgia, South Carolina, North Carolina, Virginia, West Virginia, District of Columbia, Maryland and Delaware

³ Includes Wisconsin and Indiana

⁴ Includes North Dakota, South Dakota, Minnesota, Iowa, Nebraska, Kansas and Missouri

⁵ Includes Kentucky, Tennessee, Mississippi, and Alabama

⁶ Includes Oklahoma, Arkansas and Louisiana

⁷ Includes Montana, Idaho, Wyoming, Nevada, Utah, Colorado, Arizona and New Mexico

⁸ Includes Alaska, Hawaii, Oregon, and Washington

Table 31. Attendance Rates for Arts Activities by Metropolitan Area: 1997

Metropolitan Areas	Sample Size	Jazz	Classical Music	Opera	Musical Play	Non-Musical Play	Ballet	Other Dance	Art Museum	Historic Park	Arts/Crafts Fair	Read Literature
Boston Worcester Lawrence	378	15.6%	23.2%	6.0%	32.3%	20.6%	10.0%	14.1%	47.9%	57.6%	47.9%	71.0%
Chicago Gary Kenosha	458	14.0	16.8	5.0	30.5	19.3	4.8	17.9	42.9	50.6	53.2	62.7
Detroit Ann Arbor Flint	380	16.9	22.7	7.3	35.4	17.2	6.4	11.6	37.7	40.4	59.6	61.7
Los Angeles	804	12.5	14.4	5.7	24.4	15.7	6.0	15.1	38.9	39.4	40.5	64.7
New York Northern New Jersey Long Island	915	14.4	19.5	7.6	36.0	21.4	9.0	16.4	44.2	48.0	42.3	66.9
Philadelphia Wilmington Atlantic City	387	15.1	14.9	6.1	29.2	16.0	5.1	10.5	40.1	53.6	47.8	62.5
San Francisco Oakland San Jose	763	17.3	22.0	10.0	32.3	20.8	7.1	19.4	47.8	51.2	58.2	70.4

tivity. Illinois had the highest rate for other dance. Florida had a high rate for jazz, the mountain states had a high rate for opera, and Illinois had a high rate for musical plays. The relationship between the supply and consumption of offerings in the arts was demonstrated by the high participation rates for musical plays in New York and New Jersey, for non-musical plays in New Jersey, and for ballet in New York. Although the Mountain Region had high participation rates in some activities, in general the areas with low participation rates were those with few large population centers and few prominent arts organizations.

Table 31 shows the rates of attendance at live arts events for the seven largest metropolitan areas. Typically these rates are higher than the national rates because of the concentration of arts activities available in these areas. The San Francisco and Boston areas had the highest rates for eight of the arts activities. The New York area had the highest rate for musical and non-musical plays. The Detroit area had the highest rate for arts/crafts fairs. The Chicago area had the lowest rate for opera and ballet, and the Detroit area had the lowest rates for visiting art museums and reading literature. The Philadelphia area had the lowest rate for other dance, and the Los Angeles area had the lowest rate for the other six arts activities

Table 32 shows the distribution of attenders (respondents who went at least once) at live arts events for these regions and states. The numbers in this table are analogous to the numbers of members or subscribers to an activity. The Remainder South Atlantic area, containing seven states and the District of Columbia, has a total population comparable to California's, and these

Table 32. Number of Attenders at Arts Events by State and Region: 1997

(in thousands)

State and Region	Sample Size	Jazz	Classical Music	Opera	Musical Play	Non-Musical Play	Ballet	Other Dance	Art Museum	Historic Park	Arts/Crafts Fair	Read Literature
New England	689	1,665	1,970	502	3,145	2,400	854	1,490	4,422	5,530	5,460	7,283
Massachusetts	459	672	1,117	226	1,404	973	431	677	2,199	2,694	2,079	3,206
Remainder New England ¹	230	993	853	276	1,740	1,427	424	813	2,223	2,836	3,380	4,078
Mid-Atlantic	2,246	3,722	5,145	1,819	8,957	5,257	2,136	3,707	11,378	14,182	13,734	18,614
New York	782	1,917	2,613	998	4,577	2,581	1,241	1,990	5,745	6,474	6,264	8,696
Pennsylvania	974	1,053	1,560	509	2,581	1,465	603	994	3,430	4,939	5,072	6,113
New Jersey	490	752	972	312	1,799	1,211	292	722	2,203	2,769	2,399	3,805
South Atlantic	1,435	4,008	5,310	1,387	7,514	5,824	1,757	3,997	11,248	18,102	15,927	22,528
Florida	628	1,536	1,668	369	2,243	1,737	678	1,311	3,536	4,763	4,901	6,318
Remainder S. Atlantic ²	807	2,472	3,641	1,018	5,270	4,087	1,079	2,686	7,711	13,339	11,026	16,210
East North Central	2,123	3,845	5,080	1,684	8,559	4,605	1,764	3,956	10,500	14,298	17,056	19,377
Ohio	460	1,135	1,426	426	2,070	967	588	891	2,545	3,583	4,562	5,142
Michigan	712	1,013	1,284	388	2,085	1,063	404	806	2,442	2,816	3,914	4,435
Illinois	709	1,005	1,315	393	2,185	1,419	388	1,287	3,006	3,971	4,090	4,983
Remainder E. N. Cntrl. ³	242	693	1,054	477	2,219	1,156	384	972	2,507	3,928	4,489	4,818
West North Central ⁴	695	1,564	2,239	533	3,423	2,522	489	1,565	5,104	7,141	7,318	8,852
East South Central ⁵	651	1,014	1,297	266	2,343	1,514	587	994	3,089	5,149	4,875	7,382
West South Central	1,106	2,043	2,796	473	3,777	2,571	1,317	2,618	6,187	8,566	9,108	12,023
Texas	818	1,351	1,892	390	2,603	1,925	953	1,596	4,194	5,476	5,616	7,727
Remainder W. S. Cntrl. ⁶	288	692	904	84	1,175	646	364	1,021	1,994	3,090	3,492	4,296
Mountain ⁷	571	1,268	1,629	709	2,878	1,386	697	1,721	4,680	5,622	5,508	7,788
Pacific	2,833	4,112	5,007	1,725	7,390	4,762	1,836	4,106	11,550	13,068	13,833	19,474
California	2,574	2,975	3,448	1,388	5,547	3,638	1,193	3,295	8,564	9,619	10,159	14,344
Remainder Pacific ⁸	259	1,137	1,559	337	1,843	1,124	642	812	2,986	3,449	3,674	5,129

¹ Includes Maine, New Hampshire, Vermont, Connecticut and Rhode Island

² Includes Georgia, South Carolina, North Carolina, Virginia, West Virginia, District of Columbia, Maryland and Delaware

³ Includes Wisconsin and Indiana

⁴ Includes North Dakota, South Dakota, Minnesota, Iowa, Nebraska, Kansas and Missouri

⁵ Includes Kentucky, Tennessee, Mississippi, and Alabama

⁶ Includes Oklahoma, Arkansas and Louisiana

⁷ Includes Montana, Idaho, Wyoming, Nevada, Utah, Colorado, Arizona and New Mexico

⁸ Includes Alaska, Hawaii, Oregon, and Washington

Table 33. Total Attendance at Arts Events by State and Region: 1997

(in thousands)

State and Region	Sample Size	Jazz	Classical Music	Opera	Musical Play	Non-Musical Play	Ballet	Other Dance	Art Museum	Historic Park	Arts/Crafts Fair
New England	689	5,576	6,650	666	7,562	6,257	1,251	2,942	16,903	31,577	17,269
Massachusetts	459	1,830	4,142	376	3,157	2,750	753	1,606	8,975	18,091	6,909
Remainder New England ¹	230	3,747	2,508	291	4,405	3,507	498	1,336	7,928	13,486	10,359
Mid-Atlantic	2,246	10,302	15,542	3,769	19,269	12,224	3,926	8,240	41,292	52,088	37,528
New York	782	5,351	8,526	2,362	10,029	6,095	2,462	4,413	24,979	25,848	16,939
Pennsylvania	974	2,866	4,601	749	5,213	3,317	989	2,137	9,377	16,904	13,431
New Jersey	490	2,085	2,414	658	4,027	2,812	475	1,690	6,936	9,336	7,158
South Atlantic	1,435	12,931	14,493	2,786	17,910	17,085	2,881	12,947	36,554	75,680	38,331
Florida	628	5,647	6,088	986	7,331	4,578	1,209	5,138	11,718	20,167	13,451
Remainder S. Atlantic ²	807	7,284	8,405	1,800	10,579	12,507	1,671	7,809	24,836	55,513	24,880
East North Central	2,123	10,951	13,765	2,675	17,229	10,365	2,532	9,444	30,582	50,462	46,282
Ohio	460	2,814	4,361	655	3,663	1,884	758	1,700	8,294	12,517	13,006
Michigan	712	2,803	3,179	671	4,137	2,516	658	1,915	9,504	10,220	11,566
Illinois	709	2,704	3,541	755	4,755	2,813	459	2,601	7,239	13,304	10,808
Remainder E. N. Central ³	242	2,631	2,684	594	4,674	3,153	657	3,228	5,544	14,422	10,903
West North Central ⁴	695	3,979	6,709	1,090	8,620	5,788	537	3,471	13,740	30,039	18,147
East South Central ⁵	651	4,743	5,238	419	5,296	3,322	1,842	2,847	7,442	26,206	11,184
West South Central	1,106	6,468	6,700	765	7,879	5,607	1,846	8,874	21,559	31,386	21,481
Texas	818	4,713	4,981	676	5,566	4,578	1,246	4,775	12,833	22,758	12,785
Remainder W. S. Central ⁶	288	1,755	1,720	90	2,313	1,028	600	4,099	8,726	8,629	8,696
Mountain ⁷	571	4,529	5,489	1,449	5,736	4,031	1,251	3,257	17,638	21,717	13,650
Pacific	2,833	12,677	13,904	2,927	15,928	12,582	3,221	11,039	39,564	56,964	37,694
California	2,574	10,328	10,399	2,562	12,785	9,801	2,318	9,566	30,696	45,934	28,127
Remainder Pacific ⁸	259	2,349	3,505	365	3,143	2,781	903	1,473	8,869	11,031	9,567

¹ Includes Maine, New Hampshire, Vermont, Connecticut and Rhode Island

² Includes Georgia, South Carolina, North Carolina, Virginia, West Virginia, District of Columbia, Maryland and Delaware

³ Includes Wisconsin and Indiana

⁴ Includes North Dakota, South Dakota, Minnesota, Iowa, Nebraska, Kansas and Missouri

⁵ Includes Kentucky, Tennessee, Mississippi, and Alabama

⁶ Includes Oklahoma, Arkansas and Louisiana

⁷ Includes Montana, Idaho, Wyoming, Nevada, Utah, Colorado, Arizona and New Mexico

⁸ Includes Alaska, Hawaii, Oregon, and Washington

two areas had the largest number of individual attenders for all arts activities except ballet. New York had the largest number of attenders for ballet.

Table 33 shows the number of attendances (the number of attenders times the average frequency for each arts activity) at live arts events for the regions and states. The numbers in this table are analogous to the number of tickets that were sold/distributed to residents of each area for each type of arts event. The patterns are very similar to those for total attenders.

Table 34 shows rates of participation in arts activities via the broadcast and recorded media for each of the nine geographical regions. The samples were too small to report this information for individual states. For 15 of the 16 forms of media participation, the highest rate of participation was in either New England or the Pacific region; and for 15 of the 16, the lowest rate of participation was in either the East South Central or the Mountain region. Although recordings are available nationwide, broadcasts of arts programs are not evenly distributed. Because the number of times respondents watched or listened was not collected, there is no table equivalent to the total attendance table for live events.

Table 34. Participation Rates Via Broadcast and Recorded Media by Region: 1997

Region	Sample Size ¹	Jazz			Classical			Opera			Musical Play			Non-Musical Play		Dance	Art
		TV	Radio	Rec.	TV	Radio	Rec.	TV	Radio	Rec.	TV	Radio	Rec.	TV	Radio	TV	TV
New England ²	280	34.0%	44.5%	33.6%	34.9%	53.5%	47.4%	19.5%	15.0%	17.3%	29.9%	5.2%	18.0%	22.3%	5.5%	43.9%	48.0%
Mid-Atlantic ³	942	30.3	41.4	29.8	34.1	41.6	36.3	19.1	13.5	14.4	26.2	5.3	15.2	25.4	4.1	38.3	43.2
South Atlantic ⁴	627	31.2	40.7	30.5	33.6	40.8	32.5	14.1	10.5	8.8	22.6	5.8	10.0	23.7	7.1	39.3	45.7
East North Central ⁵	881	29.4	37.7	27.8	30.4	38.9	32.7	11.7	9.2	9.2	23.6	3.0	12.2	21.2	5.1	39.8	45.9
West North Central ⁶	302	22.3	33.0	21.2	28.4	37.7	30.3	8.9	8.2	8.5	26.8	3.4	8.0	26.5	6.8	32.3	46.7
East South Central ⁷	266	28.8	26.9	21.0	23.4	29.0	21.7	9.6	7.3	4.1	21.8	2.4	4.1	22.1	2.1	34.0	36.5
West South Central ⁸	459	29.9	37.0	25.6	29.6	37.6	30.6	11.6	10.0	8.0	25.4	3.7	8.9	22.1	5.9	35.5	44.4
Mountain ⁹	235	26.1	39.1	27.4	23.5	38.4	33.9	12.2	4.3	8.3	18.0	3.3	9.5	20.7	6.0	32.0	40.1
Pacific ¹⁰	2,078	35.4	43.2	33.4	37.3	46.1	39.3	19.8	13.5	13.8	27.8	6.7	13.4	24.3	7.7	46.0	47.7

¹ The reader should exercise caution in making inferences based on estimates derived from small samples.

² Includes Massachusetts, Maine, New Hampshire, Vermont, Connecticut and Rhode Island

³ Includes New York, Pennsylvania and New Jersey

⁴ Includes Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, District of Columbia, Maryland and Delaware

⁵ Includes Ohio, Michigan, Illinois, Wisconsin and Indiana

⁶ Includes North Dakota, South Dakota, Minnesota, Iowa, Nebraska, Kansas and Missouri

⁷ Includes Kentucky, Tennessee, Mississippi, and Alabama

⁸ Includes Texas, Oklahoma, Arkansas and Louisiana

⁹ Includes Montana, Idaho, Wyoming, Nevada, Utah, Colorado, Arizona and New Mexico

¹⁰ Includes Alaska, Hawaii, Oregon, Washington and California

Summary and Conclusions

The 1997 Survey of Public Participation in the Arts (SPPA) was sponsored by the Research Division of the National Endowment for the Arts. It was conducted by Westat Corporation of Rockville, Maryland, as an independent, nationwide, stand-alone survey. Previous SPPAs had been add-on questions to the National Crime Survey conducted by the Bureau of the Census. While the 1997 SPPA offered substantial advantages in additional questions, sample size and geographical detail, the differences in the conduct of the previous surveys make them difficult to compare with the 1997 results.

The 1997 SPPA clearly demonstrates that the arts are very popular in the United States. Fifty percent of Americans 18 years of age or older reported that they attended a performance of jazz, classical music, opera, musical play, non-musical play, ballet or other dance, or visited an art museum or gallery at least once during the previous 12 months. Thirty-five percent of adult Americans visited an art museum, and they did so an average of 3.3 times. Other types of arts activities were also very well attended.

Information was collected on the gender, age, race, household income, and educational attainment of each respondent; and the rates of participation, total attenders, and total participation were calculated for each component of each demographic group for each field of the arts. The results permit comparisons of participation among demographic groups in different arts activities and within each demographic group among arts activities. Tabulated data show underrepresentation and overrepresentation in comparison with each group's fraction of the U.S. population. As was the case in earlier SPPAs, higher rates of participation in the arts were closely related to higher levels of household income and educational attainment.

An important finding of the analysis of the 1997 SPPA demographic data was that the participants in the arts via media were more evenly distributed by race, age, income, and educational level than the participants who attended live arts events. The media brought the arts to many people who might not have participated at all. The 1997 SPPA indicates that tens of millions of Americans did participate in the arts in these ways. Although dance and visual art were seen primarily via television and video recordings, the other arts forms attracted very large numbers of listeners on radio and recordings. An estimated 75 million different people reported that they listened to jazz or classical music on the radio alone.

The 1997 SPPA shows that large numbers (almost two-thirds) of Americans personally performed and created works of art. It was estimated that more than 130 million adults played classical music, sang, danced, painted or drew, created art photographs, or wrote creatively, at least for their own enjoyment, and many of them performed or exhibited in public. Twenty million adult Americans (more than ten percent of the adult population) reported that they sang in groups before the public. A demographic analysis of these rates of participation by do-

ing shows that all groups participated in this way and that for most arts activities the highest rates were for minority groups. For example, the rate of playing jazz was highest for African Americans and second highest for Hispanics. American Indians had the highest rates of personal participation in other dance and photography, and Asians had the highest participation rates in opera, musical plays, ballet, drawing, and creative writing.

The 1997 SPPA included many new questions concerning sources of information about arts events, the place of performance, the respondents' companions, their desire to attend arts events more often, the barriers to this participation, and the amounts respondents paid for tickets to performances or admission to museums. The results show that word of mouth and newspapers were the chief sources of information about live arts events and that, although most companions were family members, friends and dates accompanied the respondents more than 40 percent of the time. Lack of time, lack of a companion, lack of events, and inaccessibility were the chief deterrents to more frequent attendance at live arts events.

Several questions were asked about socialization in the arts, including questions about classes and lessons in the arts, arts environment in the home while growing up, and exposure of their children to the arts. The responses indicate that respondents exposed their children to the arts at about the same rate as they had been exposed as children.

Music preferences and favorite types of music, in terms of both "liked" and "liked best", were nearly the same for 1992 and 1997. Respondents were asked about the rates at which they participated in other leisure activities. Both these activities and arts activities were grouped according to the degree of flexibility the respondent had in choosing the time and place of participation. When similar groups were compared, the participation rates were very similar.

More detailed geographical information is available from the 1997 SPPA than in prior SPPAs. The data were reported for seven metropolitan areas, ten individual states, and nine regions that include all 50 states, although small samples in a few activities made comparisons difficult.

For the first time the 1997 SPPA investigated the use of personal computers in the arts. The data show that about eight percent of the respondents used a computer to find out about arts events, and about an equal number used the computer to participate, usually in visual art. The survey was conducted during a period of explosive growth in the use of the Internet, and the frequency of usage of computers in the arts may be very different in future surveys.



Background and History

Planning for the 1997 SPPA began in 1994. Two studies were sponsored by the Arts Endowment's Research Division: one to investigate the questions that should be asked, and a second to investigate the alternatives to the U.S. Bureau of the Census conducting the SPPA as an add-on to the National Crime Survey, as was the procedure in 1982, 1985, and 1992. The major considerations in these investigations were the following:

- The population that was sampled should be the same as in previous SPPAs, i.e., U.S. resident noninstitutionalized population 18 years of age and older.
- The number of responses should be more than 12,000; there were 12,736 responses in 1992, and the earlier surveys had larger samples
- Basic demographic information should be collected about the respondents: gender, race, age, educational attainment, household income, and geographic location.
- Telephone interviews, possibly supplemented by face-to-face interviews of those unreachable by telephone, should be the method of data collection.
- The SPPA data constituted a time series from which trends could be inferred, so the stability of the questions and the data collection process should be preserved as much as possible.
- Questions should determine whether respondents participated by attending live arts performances or exhibitions, by listening or watching arts via broadcast or recorded media, by personally performing or creating art, and by owning art objects.
- Questions should be asked about participation in at least eight arts disciplines: jazz, classical music, opera, non-musical theater, musical theater, ballet, dance other than ballet, and art exhibited in museums and galleries.
- Questions previously asked about participation in these eight disciplines should be repeated to allow comparisons over time.
- Questions should include advances in technology such as compact disks, cable television, and personal computers.

NEA convened a meeting of arts researchers to gather opinions about the usefulness of the information collected by and presented from the previous SPPAs. The first contractor also conducted a mail survey with the same objective. A major finding was that the total participation information appeared to be the most useful product of the survey. Some users wanted more coverage of arts and crafts and ethnic arts. Many people wanted additional information about classes and training in the arts. Several users wanted religious affiliation and national origin

included in the demographic data and others wanted data on respondent's employment and occupation. Many users wanted to know about ticket prices and whether subscriptions to a series or membership in an organization increased attendance. A frequently-stated complaint was that the geographical information available from prior SPPAs too limited to be useful. In 1992 the Census Bureau only furnished information broken down into the four major regions of the country, and three metropolitan areas.

In July 1995 the first study, conducted by Communication Research, resulted in a final report recommending that most of the questions be retained. The findings of this study strongly influenced the design of the questionnaire that was used in the 1997 SPPA.

The second study, conducted by Jack Fawcett Associates, examined the conduct of the 1997 SPPA and evaluated several alternatives to conducting the SPPA as an add-on to the National Crime Survey (NCS). The NCS is a national survey conducted monthly throughout the year. The demographic and geographic information available was determined by the Department of Justice, which sponsors the NCS.

The NCS is a household survey: that is, households are the sampled unit and all members of the household are questioned, using multiple visits or phone calls if necessary. A rotating sample of households are questioned every six months for three years. The SPPA was added to the sixth (and exit) rotation of the sample, after the respondents were accustomed to the NCS questions and methods. The SPPA questions were asked every month for a year. In 1992 the SPPA was conducted by telephone for about 75 percent of the households and the others were visited. By 1995 the Census Bureau was using the telephone interview for almost all the households in the NCS.

The NCS was the baseline case. It had several advantages. The greatest advantage was that its use gave the greatest assurance of comparability of the 1997 SPPA data with the data from previous SPPAs. Surveys conducted by Census tend to have high response rates. The response rate in the 1992 SPPA was about 85 percent at the beginning of 1992 and dropped to just over 70 percent at the end of the year, still a respectable response rate. Any survey which is an add-on should offer economies, because this method saves the cost of designing the sample, selecting the sample, establishing contact, and asking the demographic questions. Because Census had conducted the survey three times before, NEA's risks were relatively low if Census conducted the SPPA.

The major alternatives to the NCS were the following:

1. Addition of the SPPA to another nationwide Census survey, such as the Current Population Survey or the National Health Interview Survey or to a Federal survey not conducted by Census.
2. Inclusion of the SPPA in a new survey funded jointly by NEA and other Federal agencies interested in Americans' use of their discretionary time.
3. A separate, stand-alone survey conducted by Census or by a private survey organization under contract.

The investigations included a discussion with Census of the full list of periodic data collections. The investigators agreed that the National Crime Survey was the most suitable vehicle available from Census for an add-on survey. Several alternatives, including the CPS, were re-

jected because the only respondent was a non-random “informant” within the household who was asked to provide information about other members of the household. Using such a vehicle would have resulted in relatively more elderly people and females in the sample because they are more likely to be at home than the other demographic groups. The NCS is one of the few Census data collections in which all household members provide responses.

No other current Federal survey was found that was as good a vehicle as NCS. However, one alternative given serious consideration was to modify procedures in the CPS to allow either random selection of an individual within a CPS household or to allow interviews with all members of the household. The modification would have applied only to the SPPA add-on. Although modification of the CPS procedures had distinct advantages, Census warned that additional training and operational procedures might be costly and introduce errors.

Contacts with other Federal organizations that might wish to join in a new survey revealed that several agencies already were participating in a one-time National Survey of Recreation and the Environment. This survey was in the data collection stage and concentrated on outdoor leisure-time activities.

The only strong contender to the NCS was a new, stand-alone survey conducted by Census or by a private survey firm. The contractor surveyed 85 survey organizations in the private sector and obtained cost quotations from 14 of them. The contractor, assisted by an advisory board of experts, evaluated the experience and response rates of these firms and concluded that at least three and perhaps as many as six firms could conduct the SPPA at costs comparable to or lower than the cost of adding the SPPA to the NCS in 1997.

In August 1995 the contractor, Jack Faucett Associates, submitted a final report on the study. The report concluded that the most satisfactory alternative available through the Census Bureau was a modification of the CPS in which all members of the household are interviewed. The most cost-effective survey alternative was to contract with a private-sector firm, academic or commercial, to conduct the 1997 SPPA with the desired response rate and quality of reporting.

In 1996 the Research Division of NEA decided to contract with a private-sector organization to conduct the 1997 SPPA as a stand-alone survey sponsored by NEA alone. In August 1996 Westat, Inc. of Rockville, MD was awarded the contract through the competitive bidding process. NEA chose to use a stand-alone survey conducted by a private organization for several reasons.

1. The contractor could obtain a response from only one individual, randomly selected, in each household, thus increasing the effective sample size by eliminating the household clustering errors inherent in the NCS, or any household survey in which all members of the household are interviewed.
2. The demographic categories could be chosen by NEA.
3. The geographic information about the respondents could be reported in greater detail than in Census surveys.
4. The interviewers could be thoroughly trained and motivated to encourage complete and accurate responses about arts interests and participation from the interviewees.

5. The respondents would be less fatigued because there was no prior questionnaire lasting 20-minutes (approximate time to administer the NCS questionnaire in 1992).
6. Interviewers could be required to follow up respondents who initially refused to be interviewed or who were not available for the initial telephone call.
7. The survey could be designed to permit multiple sets of questions, including experimental questions, to be asked of parts of the sample population.
8. The results of the survey could be made available more quickly and in a more user-friendly format (e.g., CD-ROM) than the results of a Census survey.
9. The cost of the stand-alone telephone survey was less than the cost of an add-on to the NCS.



Changes in Survey Procedures and Their Potential Effects on Estimates of Arts Participation

Laura Loomis and Mary Collins*

The purpose of this appendix is to explore the comparability of arts participation estimates based on the 1997 Survey of Public Participation in the Arts (SPPA) and on earlier SPPA studies in 1982, 1985, and 1992. The 1997 SPPA arts participation rates are higher than those observed in previous SPPAs. The extent to which these higher rates are due to changes in American adults' behavior and to the changes in the methodologies of conducting the 1997 SPPA is not known. The 1997 SPPA was the first to be conducted as a "stand-alone" survey by Westat, rather than as a supplementary interview to the National Crime Victimization Survey (NCVS) conducted by the U.S. Census Bureau. In addition, the methods used to select households and adults to be interviewed for the study differed between the 1997 SPPA and earlier SPPAs. In particular, the 1997 SPPA used a random sample of telephone numbers to select households, while past SPPAs used samples of both telephone and nontelephone households. Also, a single adult from each household was selected for the 1997 SPPA interview by using what is called the "birthday method," instead of using the past method of interviewing all adults in the household. These differences in methodologies, and their potential implications for introducing differences in arts participation estimates, are discussed in this report.

Another factor that is important to consider when comparing the 1997 SPPA estimates to previous estimates are the differing rates of response to the studies. The response rate for the 1997 SPPA was quite a bit lower than those obtained before. The 1997 response rate was 55 percent, compared to rates which ranged from a low of 75 percent in 1992 to a high of 89 percent in 1982. Thus, the potential effects of nonresponse on differences in arts participation rates are also discussed.

Before discussing the methodological and response rate differences between the 1997 SPPA and the 1982–1992 SPPAs, arts participation estimates from each of these studies are presented. Also shown are recent estimates related to arts participation which are available from the General Social Survey (GSS)¹, in order to provide another independent source of arts participation data from which to evaluate the reasonableness of the 1997 SPPA estimates.

* Laura Loomis and Mary Collins served as Westat's project director and technical advisor, respectively, for the 1997 SPPA.

COMPARISON OF 1997 SPPA ESTIMATES

Tables B1–B6 (see pages 64–68) show some estimates from the 1997 SPPA along with comparable estimates from the 1982–1992 SPPAs to illustrate the extent of the differences. Included are tables showing rates of attending live arts events (Table B1), taking part in other types of leisure activities (Table B2), expressing interest in attending live arts events more often (Table B3), using broadcast and recorded media for viewing or listening to arts performances (Table B4), preferences for specific music types (Table B5), and participation in lessons or classes in the arts (Table B6). The data from 1982 through 1992 shown in these tables were taken from the NEA Research Division Report #27, *Arts Participation in America: 1982–1992* (Jack Faucett Associates & Robinson, 1993).

The data in all six tables suggest that the 1997 SPPA estimates of arts-related behaviors are consistently higher than estimates obtained in earlier SPPAs. In Table B1, which shows estimates for benchmark arts and other arts activities, most differences are relatively modest, with some exceptions. These include the relatively large increases from 1992 to 1997 in estimates of attendance at musical plays, other dance performances, historic places, and reading literature. Estimates of participation in other types of leisure activities, such as exercising, working on home improvements, gardening, and outdoor activities, are also relatively high in the 1997 SPPA (Table B2). Percentages of adults expressing interest in attending live arts performances more often are also higher in 1997, particularly for plays, dance, and art museums (Table B3). In Table B4, there appear to be increases in the 1997 rates of using media to experience jazz and classical music within each media type, as well as in rates of watching musicals, dance, and visual arts programs on television. Many of the 1997 music preference estimates are also high compared to 1992, across all types of music, from classical and jazz, to blues, rock, easy listening, and gospel (Table B5). Estimates of ever taking classes or lessons in the arts are also uniformly higher in 1997, but not dramatically so. The largest 1992–1997 difference is for classes in visual arts; however the 1997 rate is similar to those from the 1982 and 1985 SPPAs. It is also worth noting that the rank order of different types of participation was very similar in the 1997 SPPA and the earlier surveys, even though participation rates were generally higher.

To provide another point of comparison for the 1997 SPPA estimates, some estimates from the 1993 General Social Survey are shown in Table B7 (page 69). While the range of data on arts-related behaviors is somewhat limited in the GSS, those shown in Table B7 indicate that the 1997 SPPA estimates are closely comparable to those obtained by an in-person household survey of a probability sample of the U.S. adult population. The percentages of adults reporting they like various types of music are very similar between the two studies, as are the percentages who reported having attended a classical music or opera performance and having played a musical instrument in the last year. This comparison suggests that rather than the 1997 SPPA estimates being unusually high, estimates from earlier SPPAs may have been unduly low.

Thus, the 1997 SPPA data seem to provide reasonable estimates of adults' arts participation; however, it is important for those analyzing these data to be aware of the methodological differences between the 1997 SPPA and previous SPPAs. The extent to which these methodological differences contributed to higher estimates in 1997 is difficult to quantify, or even estimate. Nevertheless, we examine the relevant methodological issues below, discussing the potential effects each may have had.

Table B1. 1982–1997 SPPA Estimates of Attendance Rates at Arts Events

Arts Activity	Percent Attending in the Last 12 Months			
	1982	1985	1992	1997
Attended				
Jazz performance	9.6%	9.5%	10.6%	11.9%
Classical music	13.0	12.7	12.5	15.6
Opera performance	3.0	2.6	3.3	4.7
Musical play	18.6	16.6	17.4	24.5
Non-musical play	11.9	11.6	13.5	15.8
Ballet	4.2	4.3	4.7	5.8
Other Dance	NA	NA	7.1	12.4
Visited				
Art museums	22.1	21.9	26.7	34.9
Art/craft fair	39.0	40.0	40.7	47.5
Historic park	37.0	36.0	34.5	46.9
Reading literature*	56.9	56.1	54.0	63.1

*The questions on reading literature differed across years. In 1992 and 1997, separate questions were asked about reading plays, poetry, or novels and short stories. A positive response to any of these questions was considered as “reading literature.” In 1982 and 1985 only one question was asked about all four types of literature.

NA: Data not collected in that year.

Table B2. 1982–1997 SPPA Estimates of Participation in Leisure Activities

Leisure Activity	Percent Participating in Last 12 Months			
	1982	1985	1992	1997
Exercise	51%	57%	60%	76%
Movies	63	59	59	65
Gardening	60	55	55	65
Amusement Parks	49	45	50	57
Home Improvements*	60	58	48	66
Active Sports	39	41	39	45
Sports Events*	48	50	37	41
Outdoor Activities	36	37	34	44
Volunteer/Charity Work	28	30	33	43
TV Watching (Average number of hrs/day)*	3.0	2.8	3.0	3.0

*Questions asked in 1982 and 1985 were different from questions in 1992 and 1997.

POTENTIAL EXPLANATIONS FOR HIGHER ARTS PARTICIPATION RATES OBSERVED IN THE 1997 SPPA

There are several possible reasons for why the 1997 SPPA may have generated higher arts participation rates compared to previous SPPAs, above and beyond any changes American adults may have made in their arts participation behaviors. The reasons explored below are all related to the different methods of administering the survey that were undertaken in 1997 and the lower response rates that were obtained compared to previous SPPAs. The different methodologies used in the 1997 SPPA included the sample selection methods, and the conduct of the study as a “stand-alone” survey rather than as a supplement to another main interview.

The higher estimates of arts participation rates observed in the 1997 SPPA are not entirely surprising, given Westat’s recent experience with conducting a survey about American adults’ participation in educational activities. This study was conducted by Westat for the U.S. Department of Education in 1991 and 1995, and is called the National Household Education Survey (NHES). Prior to the existence of the NHES, the primary source of nationally-representative data on participation in adult education came from interviews conducted by the U.S. Census Bureau as supplements to the Current Population Survey (CPS). The CPS is a monthly survey of the civilian, noninstitutionalized adult population of the United States, with the main purpose of obtaining estimates of employment, unemployment, and other characteristics of the labor force. The CPS periodically includes supplements to its main survey to gather information on different topics, such as education.

The estimates of participation in adult educational activities generated by the NHES are significantly higher than those obtained from the CPS supplement interviews. Because of this, research was undertaken by Westat to help explain these differences, and findings are published in a U.S. Department of Education report entitled *Measuring Participation in Adult Education* (Collins, Brick, Kim, & Stowe, 1997). In that research, several of the methodological differences between the NHES and the CPS supplementary interviews are explored for their potential contribution to differences in estimates of adult education participation.

Table B3. 1982–1997 SPPA Estimates of Interest in Attending Arts Events More Often

Arts Event	Percent Interested in Attending More Often			
	1982	1985	1992	1997
Jazz performances	18%	19%	25%	35%
Classical music	18	16	25	38
Operas	7	8	11	18
Musical plays	33	29	36	54
Non-musical plays	25	23	34	54
Ballet performances	12	12	18	27
Other dance performances	NA	NA	24	50
Art museums or galleries	31	31	38	67

NA: Data not collected in that year.

Table B4. 1982–1997 SPPA Estimates of Arts Participation Via Broadcast and Recorded Media

Art Form	Percent Using Media in the Last 12 Months			
	1982	1985	1992	1997
Jazz				
Television/vcr*	18%	17%	21%	31%
Radio	18	18	28	39
Recording	20	19	21	29
Classical music				
Television/vcr*	25	24	25	32
Radio	20	21	31	41
Recording	22	21	24	34
Opera				
Television/vcr*	12	12	12	15
Radio	7	7	9	11
Recording	8	7	7	11
Musical play				
Television/vcr*	21	18	15	25
Radio	4	5	4	5
Recording	8	7	6	12
Non-musical play				
Television/vcr*	26	21	17	23
Radio	4	4	3	6
Ballet				
Television	16	15	NA	NA
Dance				
Television/vcr*	NA	NA	19	39
Visual Arts				
Television/vcr*	23	25	32	45

* vcr usage was added in 1992 and 1997.

NA: Data not collected in that year.

Because of the parallels between Westat’s experience with the NHES and the 1997 SPPA, it is appropriate to examine many of the same issues that were addressed in *Measuring Participation in Adult Education*. For instance, many of the methodological differences between the 1997 SPPA and earlier SPPAs parallel those between the NHES Adult Education component and the CPS supplementary interviews. Also, in both circumstances higher estimates of participation were obtained in the “stand-alone” surveys done by Westat versus the supplementary interviews conducted by the Census Bureau. And finally, in both cases the response rates obtained in the Westat studies were lower than those obtained by the Census Bureau. Thus, the issues examined below parallel those in the *Measuring Participation in Adult Education* report.

Household Selection Methods and Coverage Bias

In 1982, 1985, and 1992, the SPPA was administered as a supplementary interview to the NCVS, and thus, those SPPAs were based on the NCVS samples of respondents. In very general terms,

Table B5. 1982–1997 SPPA Estimates of Music Preferences

Music Type	Percent Liking Each Type of Music			
	1982	1985	1992	1997
Classical/Chamber	28%	30%	33%	48%
Opera	10	10	12	19
Show Tunes/Operettas	23	24	28	44
Jazz	26	30	34	48
Reggae	NA	NA	19	32
Rap	NA	NA	12	17
Soul ¹	26	33	24	40
Blues/R&B ¹			40	63
Latin/Salsa	NA	NA	20	29
Big Band	33	32	35	45
Parade/Marching Band	NA	NA	18	32
Country-Western	58	53	52	65
Bluegrass	25	24	29	42
Rock	35	42	44	60
Ethnic/National	NA	NA	22	31
Folk (Contemporary) ²	25	25	23	38
Mood/Easy	48	52	49	67
New Age	NA	NA	15	31
Choral Glee Club	NA	NA	14	26
Hymns/Gospel	36	40	38	58

¹ In 1982 and 1985, Soul, Blues, and R&B were grouped together in a single category.

² The wording of the question was changed between 1985 and 1992.

NA: Data not collected in that year.

Table B6. 1982–1997 SPPA Estimates of Participation in Arts Classes or Lessons

Class/Lesson	Percent Ever Participating			
	1982	1985	1992	1997
Music	47%	47%	40%	49%
Visual Arts	24	25	18	29
Acting/Theater	9	10	7	12
Ballet	7	8	7	8
Modern/Other Dance	NA	NA	16	20
Creative Writing	18	18	16	25
Art Appreciation	20	19	23	24
Music Appreciation	20	20	18	23

NA: Data not collected in that year.

the sampling procedures for the NCVS involved systematically selecting addresses of households from defined geographic areas. These household selection procedures were informed by data collected by the Census Bureau in the decennial census and supplemental data on the construction of new housing units.

In contrast, the 1997 SPPA sampled households by using randomly selected telephone numbers, using a method called list-assisted random digit dialing (RDD). The list-assisted RDD method involves randomly selecting telephone numbers from “100-banks,” which are groups of phone numbers with the same first 8 digits of the 10-digit telephone number. The method is called “list-assisted” because each 100-bank included in the sample frame must include at least one number that is listed in the residential White Page telephone directory (this is called the listed stratum). Thus, the 100-banks in the frame include both listed and unlisted numbers (and both types of numbers are selected for the sample), but 100-banks that include only unlisted or nonresidential numbers (called the zero listed stratum) are never included in the frame. Consequently, numbers in the unlisted stratum can never be selected for the sample.

Thus, the 1997 SPPA sample included only households with telephones, and furthermore only telephone households in the listed stratum, while the 1982–1992 SPPA samples were drawn irrespective of whether or not households even had telephones. This raises the possibility that the higher 1997 arts participation estimates may at least in part be related to the exclusion of nontelephone households and of telephone households in the zero listed stratum. However, there is good reason to believe that these exclusions would not lead to significant coverage biases in estimates for the SPPA, as illustrated below.

The term “coverage bias” as used here refers to bias introduced into sample estimates because all households did not have the chance to be selected for the sample. Bias is the expected difference between an estimate obtained from the sample and the actual value in the population. For any potential coverage biases in SPPA estimates to be problematic, two conditions must be true. First, there must be relatively large differences between the characteristics of people in the “covered” population and those in the “uncovered” population. For example, if the percentage of adults who read literature in the last 12 months is very different between the cov-

ered and uncovered populations, there could be important coverage biases in this estimate. If the percentages are similar, coverage bias would be negligible. The second condition that must hold for significant coverage biases to be present is that the proportion of the population not covered in the sample must be relatively large compared to the size of the estimates. Coverage bias will be minimal if this is not true, for example, if only 5 percent of the population is not covered and estimates include 20 percent of the population.

Note that both of these conditions have to hold for there to be significant coverage biases in the estimates. In the following discussion, we explain that these two conditions do not hold for the populations of concern here: telephone vs. nontelephone households, and the telephone households in the listed vs. zero-listed strata.

TELEPHONE VS. NONTELEPHONE HOUSEHOLDS

There is certainly research to suggest that there are some important differences between persons living in telephone and nontelephone households. In general, such studies have found that persons living in telephone households tend to be of higher socioeconomic status than those in nontelephone households. For example, having a telephone has been found to be significantly related to educational attainment (Collins, Brick, Kim, and Stowe 1997), socioeconomic status and lifestyle (e.g., Smith 1990), and also health (e.g., Thornberry and Massey 1988).

This suggests that arts participation rates are also likely to vary significantly between telephone and nontelephone households, given the positive relationship between arts participation and elements of socioeconomic status, such as education level. However, this would only result in coverage biases in arts participation estimates if the second condition holds, that is, if the percentage of the population not covered in the SPPA sample (i.e., adults living in nontelephone households) is large. Since only about 6 percent of adults live in households without telephones, there is little potential for introducing substantial coverage bias.

As an illustration, in the *Measuring Participation in Adult Education* report, it was found that even when adults in telephone households were twice as likely as those in nontelephone households to have participated in an adult education activity in the last 12 months (25 versus 12 percent), the coverage bias was less than 1 percent, because the proportion of nontelephone households is so low. That report used CPS data on participation in adult education to examine several estimates among adults in telephone and nontelephone households, and found that almost all of the coverage biases were less than 0.5 percent. Doing such an analysis is out of the scope of this report; however, some hypothetical examples illustrate that telephone coverage bias is not a significant concern for the 1997 SPPA.

Table B7. Selected 1993 General Social Survey (GSS) and 1997 SPPA Estimates

Music Type	Percent Liking Each Music Type	
	1993 GSS ¹	1997 SPPA
Classical	47%	48%
Jazz	49	48
Rap	13	17
Blues/Rhythm & Blues	54	63
Big Band	52	45
Country-Western	61	65
Rock ²	55	60
Gospel	57	58
Percent attending classical music or opera performances in last year	16	18
Percent visiting art museums or galleries in the last year	41	35
Percent playing a musical instrument in the last year	24	22

¹ In the 1993 GSS, respondents were asked to respond to each music type within the following categories: like it very much, like it, have mixed feelings, dislike it, dislike it very much, or don't know much about it. Responses of "like it very much" and "like it" were grouped together for this comparison with the 1997 SPPA.

² In the 1993 GSS, this category was called Contemporary pop/rock.

The mathematical equation for calculating telephone coverage bias is

$$\text{Bias } (E_t) = P_n (E_t - E_n)$$

where E_t is the estimate based on telephone households only, E_n is the estimate based on non-telephone households only, and P_n is the proportion of nontelephone households. Using this equation, let's say that the percentage of adults visiting art museums during the last 12 months is 41 percent for telephone households only (this is the unweighted percentage estimate from the 1997 SPPA) and the percentage visiting art museums among nontelephone households is only half as high, at 20 percent. In this example, the bias would be only about 1.3 percent ($.06 * (41-20)$). In other words, in this scenario the telephone household sample yields an estimate of 41 percent, but a sample also including nontelephone households would have yielded an estimate of about 40 percent ($41-1.3$). Similarly, if the percentage of adults attending opera in the last 12 months is 6 percent among telephone households (this is the unweighted 1997 SPPA estimate) and 0 percent among nontelephone households, the telephone coverage bias would be about 0.4 percent.

Even these biases are overstated, because the weights developed for the 1997 SPPA help to compensate for undercoverage of nontelephone households. The weights were calibrated to known population totals that contain both adults in telephone and nontelephone households. For instance, the unweighted estimates for art museum visits (41 percent) and opera performance attendance (6 percent) are reduced to 35 percent for art museums and 5 percent for operas when the weights are applied. All this suggests that telephone coverage biases, especially when using the adjusted weights, would contribute very little to differences between the 1997 SPPA estimates and estimates from earlier SPPAs.

TELEPHONE HOUSEHOLDS IN THE LISTED VS. ZERO LISTED STRATA

The extent of potential bias associated with excluding telephone households whose numbers are in the zero listed stratum is even smaller than that for excluding nontelephone households. This is because neither of the two conditions described above hold for the listed versus zero listed groups (Brick, Waksberg, Kulp, and Starer 1995). That is, the characteristics of households in the listed stratum and zero listed stratum are similar, and importantly, economic characteristics are similar. Thus, there is no reason to believe that the arts participation rates between these two types of households would be significantly different. Even if households in the zero-listed stratum were found to be different, the potential for introducing bias is negligible because the percentage of telephone households in the zero listed stratum is only 3 to 4 percent. Consequently, the use of the list-assisted method of sampling telephone numbers would play a very small role in any differences in 1997 SPPA estimates of arts participation.

Respondent Selection Methods

The procedures for selecting respondents within households for the 1997 SPPA differed quite a bit from the procedures used in previous SPPAs. As a supplement to the NCVS, the SPPA followed within-household sampling procedures that selected *all* adults age 18 and older in sampled households. This approach for selecting adults had a clustering effect that resulted in a loss of

effective sample size due to intracluster (i.e., within-household) correlations of the respondents' characteristics, and possibly the arts-related behaviors of household members (Jack Faucett Associates and Robinson 1993). To avoid this clustering effect in the 1997 SPPA, only one adult per sampled household was selected to respond to the 1997 SPPA study. The procedure used for selecting adults is called the "birthday method." With this method, the interviewer asks an adult household member to identify the adult in the household who had the most recent birthday. The birthday method has some advantages over and above that of not introducing clustering in the sample. These include the time and resource efficiencies of not enumerating household members, and the nonthreatening nature of this method for respondents.

There is no apparent reason to believe that the use of the birthday method has the potential to significantly inflate estimates of arts participation over those obtained in previous years. Certainly, a disadvantage of using the birthday method is that sometimes the household informant identifies the incorrect person for the interview, that is, someone other than the one with the most recent birthday. Of particular concern is that some informants select themselves at a higher rate than would be expected by chance (Romuald & Haggard 1994). However, researchers have not consistently found any significant differences between correctly and incorrectly identified respondents, as far as demographic characteristics and responses to the substantive topics of the surveys studied (Lavrakas, Bauman, & Merkle 1993; Romuald & Haggard 1994; O'Rourke & Blair 1983, Salmon and Nichols 1983). While this same issue cannot be directly studied with the 1997 SPPA data, the existing research on the birthday method gives no basis to expect that this sampling approach would generate artificially high arts participation rates.

SPPA as an Independent Study Versus a Supplemental Interview

As mentioned above, from 1982 to 1992 the SPPA was conducted by the Census Bureau as a supplement to another main interview called the National Crime Victimization Survey (NCVS). Thus, the context of these interviews was very different from the 1997 SPPA, which was conducted independently as its own main survey. Respondents for the 1982–1992 SPPAs were contacted in person by interviewers and asked to respond to a survey regarding crime victimization, which was then followed by the SPPA supplement interview. In contrast, 1997 SPPA respondents were approached by interviewers over the telephone and at the outset told they would be taking part in a study focusing on adults' participation in arts and leisure activities. There is no methodological research on the issue of how estimates may differ between "stand-alone" surveys and survey supplements. However, we can speculate about some circumstances surrounding the context of previous SPPAs and the 1997 SPPA that could potentially impact data quality, and in turn, result in differing estimates.

One factor may be that supplemental interviews are viewed as being of secondary importance by both interviewers and respondents. Just by virtue of being a supplement, interviewers may place less importance on that portion of the study, and in turn, be somewhat less diligent about carefully administering the questions and gathering responses (e.g., do less probing to obtain accurate responses). As an example, Census interviewers were instructed that follow-up contacts were not necessary if the NCVS was completed but the SPPA was not, which may

have conveyed a message to interviewers that SPPA data were of less importance. Respondents may also put forward less effort in responding to supplement questions, if they are perceived as being of secondary importance. This could have been a factor for the 1982–1992 SPPAs, if interviewers had that impression and relayed it to respondents. Another possibility is that this message was implied given the very different subject matter between the main survey on criminal victimization and the supplement on participation in arts and leisure activities. If previous SPPAs were viewed this way, it may be that relatively less effort was put forth by both respondents and interviewers to recall and record accurate data, resulting in underestimates of arts participation.

Another potential factor is simply respondent fatigue after a 20 minute survey on crime victimization. From the respondent's perspective, recalling arts participation in activities over a 12 month period is a relatively demanding cognitive task. Respondents may be less willing to put forth great effort to recall their participation in arts activities after already going through a 20 minute interview which, given its topic, could very well have been cognitively and emotionally taxing for them. If respondents were fatigued, it is also possible that some may have deliberately underreported participation in arts activities in order to avoid follow-up questions. The fact that all adults in households were selected for the study may have encouraged underreporting, if household members in some way informed each other about the content of the survey, that is, that reporting participation would lead to follow-up questions.

Differences in interviewer training may also have played a role in the higher 1997 estimates. The 1997 SPPA interviewers received about 10 hours of project-specific training to administer the study. This training included instruction on the purpose and importance of the study, practice interviews illustrating definitions of terminology in the survey and how to probe for accurate answers from respondents, and "role-play" interviews in which trainees paired up to practice interviews with one playing the respondent and one playing the interviewer. All of this instruction took place under the supervision of the SPPA trainer and other telephone center supervisors. In contrast, Census interviewers received minimal training for the SPPA supplement interviews, which consisted primarily of home-study materials they were required to read. It is feasible that the more extensive interviewer training for the 1997 SPPA could have contributed to the higher estimates for two reasons. First, it may have better prepared interviewers to carefully administer the survey questions. Second, it could have sent a stronger message to interviewers as to the importance of collecting the most accurate data possible than would a more limited training program.

Survey Nonresponse

The final issue considered in this report is the extent to which differences in survey response rates may have contributed to differences in arts participation rates between 1997 and previous years. As mentioned earlier, the response rate for the 1997 SPPA was quite a bit lower than those obtained in previous SPPAs. The 1997 response rate was 55 percent, compared to 75 percent in 1992, 85 percent in 1985, and 89 percent in 1982. The concern arising from lower response rates is similar to that for the telephone coverage issue discussed above. In this case, the concern is that households and persons who were sampled but did not complete SPPA inter-

views (i.e., nonrespondents) are somehow systematically different than those who did complete interviews (i.e., respondents).

There are several reasons for nonresponse, including the inability to reach any household member after repeated calls, difficulties converting respondents who have refused to take part in the study, and the inability to complete interviews in the time allotted in the data collection period. Among these types of nonresponse, of greatest concern are the refusals to cooperate with the study. This is because the refusal group tends to be the largest component of all nonrespondents in household surveys, and the characteristics of people who refuse are potentially different from those of respondents who willingly completed interviews. That is, it is reasonable to expect that the arts participation rates of people who refuse would be lower on average than the arts participation rates of those who willingly cooperate, if interest in the arts is related to interest in responding to the SPPA. However, this expectation is impossible to evaluate, given the lack of data for nonrespondents.

Nevertheless, this issue was explored as part of a separate report for the NEA (Loomis, Rizzo, and Krawchuk, 1998). In that report, it was proposed that persons who first refused but then cooperated with the 1997 SPPA (i.e., “reluctant” respondents) may have much in common with the final nonrespondents. Working under this assumption, the arts participation rates among the reluctant respondents were compared to those of willing respondents (i.e., those who never refused). Overall rates of arts participation and rates within other variables known to be related to arts participation (e.g., gender, age, education level, race and ethnicity) were examined, and no consistent evidence was found of significant differences in arts participation between reluctant and willing respondents. This analysis provided some assurances that nonresponse biases in the 1997 SPPA data may not be substantial.

However, if one is interested in estimating the potential for nonresponse bias, the bias formula outlined above can be used. Using the examples similar to those used earlier, let’s say that 41 percent of respondents and 20 percent of nonrespondents visited art museums in the last 12 months. In this scenario, the nonresponse bias would be about 9.5 percent ($.45 * (41-20)$), implying that the “true” estimate of art museum attendance is closer to about 32 percent ($41-9.5$). Similarly, if 6 percent of respondents and 0 percent of nonrespondents attended opera performances in the last 12 months, the nonresponse bias would be 2.7 percent ($.45 * (6-0)$). It is evident in these scenarios that the potential for nonresponse bias is larger than for telephone coverage bias, because of the higher percentage of the “uncovered” population. However, these are probably extreme examples and potential nonresponse bias should account for a smaller portion of the difference in arts participation rates between 1997 and previous years. It is also important to remember that the weights developed for the 1997 SPPA data help to adjust for potential nonresponse biases by “weighting up” population subgroups with lower response rates². (See Loomis, Rizzo, and Krawchuk, 1998 report for more details on 1997 SPPA weighting procedures.) Thus, any nonresponse biases present in the 1997 SPPA data are somewhat alleviated by applying the weights to analyses.

Summary

The rates of arts participation found in the 1997 SPPA are consistently higher than those produced from previous SPPA studies, raising the question of whether this reflects actual differences

in adults' behaviors or also changes that were made in the methodological procedures for conducting the studies. Comparisons with the 1993 General Social Survey suggest that the 1997 SPPA estimates are reasonable, so that the changes in methodologies did not result in artificially high estimates. Nevertheless, one of the goals of the SPPA is to produce estimates of arts participation over time, so it is necessary to consider elements of the 1997 SPPA study design that may influence the results of over-time analyses. While it is not possible to definitively quantify the influence of the methodological changes on the 1997 estimates, this report discussed the relevant issues and speculated on the possible effects.

The changes in procedures for administering the 1997 SPPA included the use of the list-assisted RDD method for sampling households, the birthday method for sampling adults within selected households, and a "stand-alone" survey instrument rather than a supplementary interview. Another methodological issue discussed was the lower response rate obtained in the 1997 SPPA. Across these issues, it can be said that bias in estimates resulting from the use of the list-assisted RDD method which excludes nontelephone households is probably quite negligible. The same is probably true regarding bias from the use of the birthday method for sampling adults. Of greater influence may be potential nonresponse biases, although the weights developed for the study help to adjust for this. It is impossible to estimate the effect of the move to a "stand-alone" SPPA interview; however, this may have also played a relatively important role, as far as influencing interviewer and respondent perceptions about the importance of gathering quality data. Even though the magnitude of the effects of all these factors is uncertain, analysts using the 1997 SPPA data should be confident in using the data, but keep these issues in mind when making inferences in their time series analyses.

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¹ The GSS is a recurring study of American adults age 18 and older sponsored by the National Science Foundation and conducted by the National Opinion Research Center (NORC) at the University of Chicago. Since 1972, the GSS has gathered data on social indicators covering a wide range of topics. The GSS is based on a multistage probability sample of adults, in which a single adult was selected from each sampled household. Addresses of households were sampled from within defined geographic areas. GSS interviews were conducted in-person. In 1993, the GSS sample size was 1,606 adults and the response rate was 82%.

² For instance, the unweighted 1997 SPPA data suggest that the educational attainment levels of respondents are higher on average than would be expected based on Census Bureau data. Because of the positive relationship between educational attainment and arts participation, it is possible that the overrepresentation of adults with higher education levels played a role in the higher 1997 SPPA participation rates. However, the weighting procedures for the 1997 SPPA data helped to adjust for this possibility by weighting up respondents with relatively low educational attainment levels.



Data Collection Experiences, Response Rates, and Weighting Procedures

This appendix presents a much-simplified summary of a Westat report prepared for the 1997 SPPA by Laura Loomis, Lou Rizzo, and Sheila Krawchuk: *Report on Data Collection Experiences, Response Rates, and Weighting Procedures* dated January 1998. Readers may learn the details of the selection of the respondents and of the weights that were assigned to their responses from this report, which may be obtained from the Research Division of the NEA.

Telephone numbers in the United States can be grouped into “100-banks,” or sets of 100 telephone numbers with the same area code and five-digit prefix (e.g., 301-555-67). Westat drew a random sample of telephone numbers from all banks that contained at least one residential number. This sample was purged of nonworking and nonresidential numbers that could be identified before data collection started. Each remaining telephone number was called to identify and screen households as sources of potential respondents using a screening interview.

The field test in April 1997 suggested that there might be response rate difficulties for the main data collection effort. Therefore, advance letters were sent to the households for which mailing addresses could be obtained. The response rate to the household screening interview was higher for those sent letters than for other households. Many of the screening telephone calls were not answered or were answered by a machine. These households were called again many times. The vast majority of numbers that were abandoned had been called at least 13 times over a period of several weeks. Some households that answered refused to be interviewed. Letters were sent by Federal Express to encourage these households to cooperate. This procedure significantly increased the rate of conversion from nonparticipation to participation in the survey. Reasons for not completing the screening included failures ever to reach an answering person, language or illness difficulties, and outright refusal to participate.

The adult member of the household with the most recent birthday was selected as the respondent for that household. A significant fraction of the selected respondents could not be reached or did not complete the full questionnaire. Nationwide 12,349 respondents, 55 percent of those selected, completed the interview. The range was from 42 percent in New Jersey to 65 percent in the region consisting of North Dakota, South Dakota, Nebraska, Kansas, Minnesota, Iowa, and Missouri.

Weights were developed for the data. The weights took into account the probabilities (a) of each telephone number’s being selected from the 100-banks in defined geographic areas, (b) of households being sampled through one or more-than-one residential telephone number, and (c) of adults being selected within their households. The weights were adjusted for survey nonresponse to help reduce potential nonresponse bias in the survey estimates. Nonresponse bias is a concern if the characteristics of respondents and nonrespondents are signifi-

cantly different., particularly with respect to their participation in the arts. Westat did an analysis to try to assess the extent to which nonresponse bias may exist over and above the weighting adjustments that were made, termed “nonignorable nonresponse.” Because data from nonrespondents are, by definition, not available, the analysis compared the arts participation rates of willing participants in the survey to those of “reluctant ” survey participants, i.e., individuals who initially refused to participate but later were persuaded to do so. The results showed that there were not significant differences between the two groups, suggesting that nonignorable nonresponse is not a significant issue for the data. The weights were also calibrated to population totals from the Census Bureau’s Current Population Survey.



1997 SPPA Survey Design

The 1997 SPPA survey instrument and sample had a more complex design than prior SPPA's for two reasons: First, the need to address the variety of interests in new data on arts participation that was identified in the Arts Endowment's planning study referred to in Appendix A, Background and History; second, because the 1997 SPPA was being conducted as a stand alone survey by a private contractor, it was possible to be more flexible in both the survey instrument and sample design.

An advisory panel of experienced arts researchers was convened in 1996 to assist in designing the 1997 questionnaire. The objectives used to guide the design were (1) retention of as much as possible of the previous SPPA questionnaires, (2) inclusion of as many as possible of the desired changes (identified in the planning study), and (3) limit the duration of the interview to no more than an average of 15 minutes. The design matrix shown on the next page is the product of the compromise between these competing objectives. Most of the questions in the 1992 SPPA were retained exactly as they were asked previously. The questions about attendance at live arts performances and exhibitions (module A) were asked of all the respondents in just the way they were asked in 1992. Almost the same questions were asked about participation through listening or watching arts activities through the broadcast and recorded media, including CD recordings (module B). However these questions were asked of only about half of the respondents. The questions about personal participation by performing or creating works of art (module E) were asked of about 4,500 respondents.

Questions about interest in increased participation in arts activities (module C) were asked of about 7,000 respondents. Most of these people were not asked questions about personal arts participation (module E), about music preferences (module F), or about arts socialization (module G). However every module overlaps with every other module, so researchers can look for unions in the sample sets, although the number of responses may be small.

The number of responses to some questions is small because the questions were asked only of those respondents who gave affirmative answers to a previous question. For example, only the people who said they had attended an opera or had visited a museum were asked how many times they did so. In order to maximize the amount of information collected and minimize the respondent burden, many of the questions were asked of only a relatively small number of interviewees. A complete list of questions from the survey instrument is presented in Appendix F.

1997 SPAA Survey Design Matrix

Sub-Sample Number	1	2	3	4	5	6	7	8	Completed Interviews per module
Completed interviews per sample	3,057	1,484	1,529	1,449	1,522	1,519	892	897	
Module (Questions included; survey time)									
A	Participation in Art Activities (A1–A23; 3 minutes)	X	X	X	X	X	X	X	11,452
TM-1	Participation in Art Activities with last month frequency (A2a–A22a; 3 minutes)							X	897
TM-2	Participation Follow-up (A24–A40; 3 minutes)						X		892
B	Participation Through Media (B1–B25; 3 minutes)	X	X	X					6,070
C	Interest in Increased Participation (C1, C2; 1 minute)	X			X	X		X	6,920
TM-3	Barriers to Participation (C3; 1 minute)	X						X	3,949
D	Participation in Other Leisure Activities (D1–D14; 2 minutes)	X			X	X			6,028
E	Personal Arts Participation (E1–E30; 2 minutes)		X		X		X		4,452
F	Music Preferences (F1, F2; 1 minute)		X		X		X		4,452
G	Arts Socialization (G1–G35; 4 minutes)			X		X	X		5,467
TM-4	Additional Arts Socialization Items (G36–G39; 1 minute)							X	897
H	Personal Background and Household Characteristics (H1–H27; 5 minutes)	X	X	X	X	X	X	X	12,349
Total Survey Time	15	14	15	14	15	15	13	13	

* Includes additional cases supported by the University of San Francisco.

TM = Test Module

Estimating Variance for 1997 SPPA Data Items

Because the 1997 SPPA used a complex sample design, direct estimation of variance assuming a simple random sample will tend to underestimate the variability in the estimates. Using replicate weights is one way to compute sampling errors to reflect the complex sample design.

In general, the replication method involves splitting the full sample into smaller groups, or replicate samples, each one constructed to “mirror” the composition of the full sample. Each replicate consists of almost the full sample, but with some respondents removed. The variation in the estimates computed from the replicate samples is used to estimate the sampling errors of survey estimates from the full sample.

For the 1997 SPPA, 50 replicate weights (FWGT1- FWGT50) were developed and reflect 50 replicate samples that were created. These weights, adjusted for nonresponse and calibrated to add up to the Census Bureau’s Current Population Survey (CPS) control totals, are needed and were used to calculate the variance (or standard error) of survey estimates.

The computation of sampling errors using replicate weights can be done using the WesVarPC Windows-based software. The WesVarP software and documentation can be obtained free of charge through the Internet (<http://www.westat.com>) or by sending an e-mail message to wesvar@westat.com. Note that there are several replication methods available in the WesVarPC software. When using WesVarPC for analyzing the 1997 SPPA data, the “JK1” option should be used.¹

Table E.1 shows variance estimates for a variety of the SPPA questions. The first column presents the estimated participation rates. Columns two through four present the standard error and the associated 95% confidence levels. Coefficients of variation (CV), which are simply the standard errors translated into percentages of the actual estimate, are shown in column five. The final column displays the effect that the survey design has on the variance of the estimate. It is computed as the estimated variance (calculated using the replicate method) divided by the theoretical variance that would be obtained for a simple random sample with the same sample size.

On average, leisure activities have the lowest coefficient of variation while personal participation items have the highest. Also, media participation items show relatively more variation than shown by the live attendance. In terms of design effect, the live attendance were the least effected on average while the media items were the most effected. Nonetheless, the design effect for the media items is still lower than most of the design effects seen in 1992.

Much of this material was drawn from “1997 Survey of Public Participation in the Arts: List of Administrative, Derived, and Weighting Variables”, an unpublished document prepared by Westat for the NEA.

¹ For more information on how the replicate weights were developed and how WesVarPC computes variance estimates using replicate weights, see Westat’s technical memorandum of January 1998: Report on 1997 SPPA Data Collection Experiences, Response Weights, and Weighting Procedures (available through the NEA’s Research Division).

Table E1. Variance Calculations: 1997 SPPA Data

	Estimate	Standard Error	95% Confidence Interval		Coefficient of Variation	Design Effect
			Lower	Upper		
Live Attendance						
Jazz	11.9%	0.317	11.3%	12.5%	2.7	1.18
Classical	15.6	0.366	14.9	16.3	2.4	1.26
Opera	4.7	0.199	4.3	5.1	4.3	1.10
Musicals	24.5	0.355	23.8	25.2	1.4	0.84
Plays	15.8	0.345	15.1	16.5	2.2	1.11
Ballet	5.8	0.238	5.3	6.3	4.1	1.27
Other Dance	12.4	0.334	11.7	13.1	2.7	1.27
Art Museums	34.9	0.495	33.9	35.9	1.4	1.33
Historic Parks	46.9	0.475	46.0	47.8	1.0	1.12
Art/ Craft Fairs	47.5	0.477	46.6	48.4	1.0	1.13
Read Books	63.1	0.576	62.0	64.2	0.9	1.83
Media						
Video Jazz	30.7	0.761	29.2	32.2	2.5	1.65
Radio Jazz	39.3	0.798	37.7	40.9	2.0	1.62
CD Jazz	29.0	0.741	27.5	30.5	2.6	1.62
Video Classical	32.2	0.817	30.6	33.8	2.5	1.85
Radio Classical	41.0	0.948	39.1	42.9	2.3	2.26
CD Classical	34.3	0.796	32.7	35.9	2.3	1.71
Video Opera	15.0	0.632	13.8	16.2	4.2	1.90
Radio Opera	10.8	0.537	9.7	11.9	5.0	1.81
CD Opera	10.7	0.538	9.6	11.8	5.0	1.84
Video Musical	25.0	0.840	23.4	26.6	3.4	2.28
Radio Musical	4.8	0.361	4.1	5.5	7.5	1.73
CD Musical	11.5	0.550	10.4	12.6	4.8	1.80
Video Play	23.4	0.755	21.9	24.9	3.2	1.92
Radio Play	6.0	0.323	5.4	6.6	5.4	1.12
Video Dance	39.4	0.920	37.6	41.2	2.3	2.15
Video Visual Art	45.1	0.955	43.2	47.0	2.1	2.23
Leisure Activities						
Movies	65.5	0.747	64.0	67.0	1.1	1.49
Sports Events	41.2	0.812	39.6	42.8	2.0	1.64
Amusement Park	57.0	0.799	55.4	58.6	1.4	1.57
Exercise	75.7	0.607	74.5	76.9	0.8	1.21
Sports Activity	44.9	0.855	43.2	46.6	1.9	1.78
Outdoor Activity	44.3	0.791	42.7	45.9	1.8	1.53
Volunteer Work	43.2	0.943	41.4	45.0	2.2	2.18
Home Improvements	65.9	0.817	64.3	67.5	1.2	1.79
Gardening	65.4	0.715	64.0	66.8	1.1	1.36
Personal Computing	40.4	0.848	38.7	42.1	2.1	1.80
Personal Participation						
Craft	15.1	0.706	13.7	16.5	4.7	1.73
Sew	27.6	0.814	26.0	29.2	3.0	1.48
Photography	16.6	0.715	15.2	18.0	4.2	1.62
Draw	15.9	0.658	14.6	17.2	4.1	1.44
Write	12.1	0.490	11.1	13.1	4.0	1.00
Composed Music	3.7	0.407	2.9	4.4	11.2	2.10
Played Instrument	21.8	0.820	20.2	23.4	3.8	1.75
Jazz	2.2	0.297	1.6	2.8	13.5	1.83
Classical	11.0	0.594	9.8	12.2	5.4	1.60
Sang Opera	1.8	0.184	1.4	2.2	10.0	0.84
Sang Musical	7.7	0.545	6.6	8.8	7.1	1.86
Dance Ballet	0.5	0.134	0.2	0.8	25.9	1.55
Dance Other	12.6	0.590	11.4	13.8	4.7	1.41

1997 Survey Questions

Participation in Arts Activities

- A1. With the exception of elementary, middle, or high school performances, did you go to a live jazz performance during the last 12 months?
- A2a. How many times did you do this last month?
or
- A2b. About how many times did you do this during the last 12 months?
- A3. [With the exception of elementary, middle, or high school performances,] Did you go to a live classical music performance such as symphony, chamber, or choral music during the last 12 months?
- A4a. How many times did you do this last month?
or
- A4b. About how many times did you do this during the last 12 months?
- A5. [With the exception of ...] Did you go to a live opera during the last 12 months?
- A6a. How many times did you do this last month?
or
- A6b. About how many times did you do this during the last 12 months?
- A7. [With the exception of ...] Did you go to a live musical stage play or an operetta during the last 12 months?
- A8a. How many times did you do this last month?
or
- A8b. About how many times did you do this during the last 12 months?
- A9. [With the exception of ...] Did you go to a live performance of a non-musical stage play during the last 12 months?
- A10a. How many times did you do this last month?
or
- A10b. About how many times did you do this during the last 12 months?
- A11. [With the exception of ...] Did you go to a live ballet performance during the last 12 months?
- A12a. How many times did you do this last month?
or
- A12b. About how many times did you do this during the last 12 months?
- A13. [With the exception of ...] Did you go to a live dance performance other than ballet, such as modern, folk, or tap during the last 12 months?
- A14a. How many times did you do this last month?

or

A14b. About how many times did you do this during the last 12 months?

A15. [During the last 12 months,] Did you visit an art museum or gallery?

A16a. How many times did you do this last month?

or

A16b. About how many times did you do this during the last 12 months?

A17. [During the last 12 months,] Did you visit an art fair or festival, or a craft fair or festival?

A18a. How many times did you do this last month?

or

A18b. About how many times did you do this during the last 12 months?

A19. [During the last 12 months,] Did you visit an historic park or monument, or tour buildings or neighborhoods for their historic or design value?

A20a. How many times did you do this last month?

or

A20b. About how many times did you do this during the last 12 months?

A21. With the exception of books required for work or school, did you read any books during the last 12 months?

A22a. How many books did you read last month?

or

A22b. About how many books did you read during the last 12 months?

A23. [During the last 12 months,] Did you read any ...

- a. Plays? b. Poetry? c. Novels or short stories?

Participation Follow-up Questions

INTRODUCTION. You said that in the last 12 months you attended [event]. I'd like to ask you a few questions about the last time you went to this type of performance.

A24. First, what was the name of the performance or the performer[s]?

A25. In what type of place was the [event] held?

A26. How did you find out about this [event]?

A27. Was the [event] free, or was there an admission fee?

A28. Was your ticket bought as part of a subscription?

A29. About how much did your ticket (or subscription) cost?

A30. Did you attend this [event] alone, or did at least one other person go with you?

A31. Who went with you to this performance? For example, your spouse or partner, your friend or a date, your parent, child, brother or sister, or someone else?

INTRODUCTION. You said that in the last 12 months you visited an art museum or gallery. I'd like to ask you just a few questions about the last time you went to an art museum or gallery.

A32. First, was the art displayed for viewing only, or was it also there for sale?

- A33. Were you a member of this art museum or gallery at the time you visited?
- A34. Did the art museum or gallery have an admission fee?
- A35. What was the cost of your admission ticket?
(If free) Was your admission to the art museum or gallery free because you were a member?
- A36. What type of art or exhibit did you go to see at this museum or gallery?

INTRODUCTION. You said that in the last 12 months you read [plays, poetry, novels or short stories]. I'd like to ask you just one or two questions about the types of things you read..

- A37. What was the name of one of the plays you read, or the name of the playwright?
- A38. What was the name of a poem you read, or the name of a poet?
- A39. What was the name of one of the novels or short stories you read, or the name of the author?
- A40. What type of novel or short story (was that/did you read by that author)? For example, was it a mystery, science fiction, or romance novel, or something else?

Participation Through Media

- B1. During the last 12 months, did you read any critical reviews of artistic works, such as reviews of art museum or gallery exhibits, plays, books, or musical performances?
- B2. [During the last 12 months,] Did you listen to ...
a. A reading of poetry, either live or recorded?
b. A reading of novels or books either live or recorded?
- B3. [During ...] Did you watch a jazz performance on television or a video (VCR) tape?
- B4. [During ...] Did you listen to jazz on radio?
- B5. Did you listen ...
Almost every day,
3-5 days a week,
1-2 days a week, or
Less often?
- B6. [During ...] Did you listen to jazz records, tapes, or compact discs?
- B7. Did you listen ...
Almost every day,
3-5 days a week,
1-2 days a week, or
Less often?
- B8. [During ...] Did you watch a classical music performance on television or a video (VCR) tape?
- B9. [During ...] Did you listen to classical music on radio?
- B10. Did you listen ...
Almost every day,
3-5 days a week,
1-2 days a week, or
Less often?

- B11. [During ...] Did you listen to classical music records, tapes or compact discs?
- B12. Did you listen ...
 Almost every day,
 3–5 days a week,
 1–2 days a week, or
 Less often?
- B13. [During ...] Did you watch an opera on television or a video (VCR) tape?
- B14. [During ...] Did you listen to opera music on radio?
- B15. [During ...] Did you listen to opera music records, tapes, or compact discs?
- B16. With the exception of movies, did you watch a musical stage play or an operetta on television or a video (VCR) tape during the last 12 months?
- B17. [During ...] Did you listen to a musical stage play or an operetta on radio?
- B18. [During ...] Did you listen to a musical stage play or an operetta on records, tapes, or compact discs?
- B19. With the exception of movies, situation comedies, or TV series, did you watch a non-musical stage play on television or a video (VCR) tape during the last 12 months?
- B20. [During ...] Did you listen to a radio performance of a non-musical stage play?
- B21. With the exception of music videos, did you watch on television or video (VCR) tape dance such as ballet, modern, folk, or tap during the last 12 months?
- B22. [During ...] Did you watch a program about artists, art works, or art museums on television or a video (VCR) tape?
- B23. During the last 12 months, did you use a personal computer to listen to or watch any type of performance or artistic work?
- B24. Please tell me which of the following you watched or listened to on a personal computer. How about ...
- a. Paintings, sculpture, or other works of visual art, such as copies of those displayed in a museum or gallery?
 - b. Musical performances, such as classical, jazz, opera, or musical plays?
 - c. Any other type of performance or artistic work?
- B25. During the last 12 months, did you use a personal computer to find out about art shows or live performances of music, dance, operas, musicals, or plays, or to order tickets for such performances?

Interest in Increased Participation

- C1. Now I'm going to read a list of events that some people like to attend. If you could go to any of these events as often as you wanted, which ones would you go to more often than you do now? How about ...
1. Jazz music performances
 2. Classical music performances
 3. Operas
 4. Musical plays or operettas
 5. Non-musical plays

6. Ballet performances
 7. Dance performances other than ballet
 8. Art museums or galleries
- C2. Of the events you just mentioned, which would you like to do most?

Barriers to Participation

C3. There are many reasons why people do not go to performances or art museums as often as they would like. I'm going to read a list of some reasons, please tell me (which ones have kept you from attending [event*] more often)(which ones are true for you). How about . . .

- a. Tickets sell out before you have a chance to buy them?
- b. Tickets are too expensive?
- c. There are not many (performances held/art museums or galleries) in your area?
- d. You think you may feel uncomfortable or out of place?
- e. There is no one who would go with you?
- f. Child care responsibilities, or it is too difficult to get a babysitter?
- g. A health problem or disability?
- h. The location is usually not convenient?
- i. The location is usually not in a safe area?
- j. The quality of the (performances/exhibits) is poor?
- k. It is difficult to make time to go out?

** the event reported in question C2*

Participation in Other Leisure Activities

INTRODUCTION. These next questions are about your participation in other leisure activities.

- D1a . About how many hours of television do you watch on an average weekday, that is, Monday through Friday?
- D1b . And about how many hours do you watch on an average day during the weekend, that is on Saturday and Sunday?
- D2 . During the last 12 months, did you go out to the movies?
- D3. About how many times did you do this during the last 12 months?
- D4. With the exception of youth sports, did you go to any amateur or professional sports events during the last 12 months?
- D5. About how many times did you do this during the last 12 months?
- D6. During the last 12 months, did you go to an amusement or theme park, a carnival, or a similar place of entertainment?
- D7. During the last 12 months, did you jog, lift weights, walk, or participate in any other exercise program?
- D8. During the last 12 months, did you participate in any sports activity, such as softball, basketball, golf, bowling, skiing, or tennis?
- D9. Did you participate in any outdoor activities, such as camping, hiking, or canoeing during the last 12 months?
- D10. Did you do volunteer or charity work during the last 12 months?

- D11. Did you make repairs or improvements on your own home during the last 12 months?
- D12. Did you work with indoor plants or do any gardening for pleasure during the last 12 months?
- D13. Not counting using a computer at work or at school, did you use a personal computer for hobbies or enjoyment, such as playing games or “surfing” the Internet, during the last 12 months?
- D14. About how many hours did you do this in an average week?

Personal Arts Participation

INTRODUCTION. The following questions are about other types of activities you may do.

- E1. During the last 12 months, did you work with pottery, ceramics, jewelry, or do any leatherwork or metalwork?
- E2. Did you publicly display any of your works?
- E3. [During the last 12 months,] did you do any weaving, crocheting, quilting, needlepoint, or sewing?
- E4. Did you publicly display any of your works?
- E5. [During the last 12 months,] Did you make photographs, movies, or video tapes as an artistic activity?
- E6. Did you publicly display any of your works?
- E7. [During the last 12 months,] Did you do any painting, drawing, sculpture, or printmaking activities?
- E8. Did you publicly display any of your works?
- E9. With the exception of work or school, did you do any creative writing such as stories, poems, or plays during the last 12 months?
- E10. Were any of your writings published?
- E11. Did you write or compose any music during the last 12 months?
- E12. Was your musical composition played in a public performance or rehearsed for a public performance?
- E13. During the last 12 months, did you play a musical instrument for your own pleasure?
- E14. Can you play music well enough to perform for other musicians or with other musicians?
- E15. Do you own any original pieces of art, such as paintings, drawings, sculpture, prints, or lithographs?
- E16. Did you purchase or acquire any of these pieces during the last 12 months?
- E17. [During the last 12 months,] did you perform or rehearse any jazz music?
- E18. Did you play any jazz in a public performance or rehearse for a public performance?
- E19. [During the last 12 months,] did you play any classical music?
- E20. Did you play classical music in a public performance or rehearse for a public performance?
- E21. [During the last 12 months,] did you sing any music from an opera?
- E22. Did you sing in a public opera performance or rehearse for a public performance?
- E23. [During the last 12 months,] did you sing music from a musical play or operetta?

- E24. Did you sing in a public performance of a musical play or operetta or rehearse for a public performance?
- E25. [During the last 12 months,] did you sing in a public performance with a chorale, choir, or glee club or other type of vocal group, or rehearse for a public performance?
- E26. [During the last 12 months,] Did you act in a public performance of a non-musical play or rehearse for a public performance?
- E27. [During the last 12 months,] Did you dance any ballet?
- E28. Did you dance ballet in a public performance or rehearse for a public performance?
- E29. [During the last 12 months,] Did you do any dancing other than ballet such as modern, folk, or tap?
- E30. Did you dance modern, folk, or tap in a public performance?

Music Preferences

- F1. Now I'm going to read a list of some types of music. As I read the list, tell me which of these types of music you like to listen to. How about . . .
 - 1. Classical or Chamber music
 - 2. Opera
 - 3. Operetta, Broadway musicals, or Show tunes
 - 4. Jazz
 - 5. Reggae
 - 6. Rap music
 - 7. Soul
 - 8. Blues or Rhythm and blues
 - 9. Latin, Spanish, or Salsa
 - 10. Big band
 - 11. Parade or Marching band
 - 12. Country-western
 - 13. Bluegrass
 - 14. Rock
 - 15. Music of a particular Ethnic or National tradition
 - 16. Contemporary folk music
 - 17. Mood or Easy listening
 - 18. New age music
 - 19. Barbershop
 - 20. Choral or Glee club
 - 21. Hymns or Gospel
- F2. Of the music types you mentioned liking, which one do you like best?

Arts Socialization

INTRODUCTION. These next questions are about lessons or classes you may have taken.

- G1. First, have you ever taken lessons or classes in music — either voice training or playing an instrument?
- G2. Did you take these lessons or classes when you were ...
- Less than 12 years old?
 - 12–17 years old?
 - 18–24 years old?
 - 25 or older?
- G3. Did you take any of these lessons or classes in the past year?
- G4. Were the lessons or classes you took at age 17 or younger offered by the elementary, middle, junior high, or high school you were attending or did you take these lessons elsewhere?
- G5. [Have you ever taken lessons or classes] in visual arts such as sculpture, painting, print making, photography, or film making?
- G6. Did you take these lessons or classes when you were ...
- Less than 12 years old?
 - 12–17 years old?
 - 18–24 years old?
 - 25 or older?
- G7. Did you take any of these lessons or classes in the past year?
- G8. Were the lessons or classes you took at age 17 or younger offered by the elementary, middle, junior high, or high school you were attending or did you take these lessons elsewhere?
- G9. [Have you ever taken lessons or classes] in acting or theater?
- G10. Did you take these lessons or classes when you were ...
- Less than 12 years old?
 - 12–17 years old?
 - 18–24 years old?
 - 25 or older?
- G11. Did you take any of these lessons or classes in the past year?
- G12. Were the lessons or classes you took at age 17 or younger offered by the elementary, middle, junior high, or high school you were attending or did you take these lessons elsewhere?
- G13. [Have you ever taken lessons or classes] in ballet?
- G14. Did you take these lessons or classes when you were ...
- Less than 12 years old?
 - 12–17 years old?
 - 18–24 years old?
 - 25 or older?
- G15. Did you take any of these lessons or classes in the past year?
- G16. Were the lessons or classes you took at age 17 or younger offered by the elementary, middle, junior high, or high school you were attending or did you take these lessons elsewhere?
- G17. [Have you ever taken lessons or classes] in dance, other than ballet such as modern, folk or tap?

- G18. Did you take these lessons or classes when you were ...
- Less than 12 years old?
 - 12–17 years old?
 - 18–24 years old?
 - 25 or older?
- G19. Did you take any of these lessons or classes in the past year?
- G20. Were the lessons or classes you took at age 17 or younger offered by the elementary, middle, junior high, or high school you were attending or did you take these lessons elsewhere?
- G21. [Have you ever taken lessons or classes] in creative writing?
- G22. Did you take these lessons or classes when you were ...
- Less than 12 years old?
 - 12–17 years old?
 - 18–24 years old?
 - 25 or older?
- G23. Did you take any of these lessons or classes in the past year?
- G24. Were the lessons or classes you took at age 17 or younger offered by the elementary, middle, junior high, or high school you were attending or did you take these lessons elsewhere?
- G25. [Have you ever taken a class] in art appreciation or art history?
- G26. Did you take this class when you were ...
- Less than 12 years old?
 - 12–17 years old?
 - 18–24 years old?
 - 25 or older?
- G27. Did you take this class in the past year?
- G28. Was the class you took at age 17 or younger offered by the elementary, middle, junior high, or high school you were attending or did you take this class elsewhere?
- G29. [Have you ever taken a class] in music appreciation?
- G30. Did you take this class when you were ...
- Less than 12 years old?
 - 12–17 years old?
 - 18–24 years old?
 - 25 or older?
- G31. Did you take this class in the past year?
- G32. Was the class you took at age 17 or younger offered by the elementary, middle, junior high, or high school you were attending or did you take this class elsewhere?
- G33. Have you ever used a personal computer on your own to learn something about music, visual arts, theater, dance, or creative writing, or to teach yourself an artistic, musical, or literary skill?
- G34. I recorded earlier that there are children under age 18 living in your household. Are any of these children age 6 to 17 years old?
- G35. Are any of these 6 to 17-year-old children taking lessons or classes in any type of visual arts, music, theater, dance, or creative writing?

Additional Arts Socialization Items

- G36. Are you the parent or guardian of any of these 6 to 17 year old children?
- G37. In the last 12 months, did you take any of these children to art museums or galleries?
- G38. In the last 12 months, did you take any of these children to any plays, musical plays, operas, dance, or classical music performances? Please do not include elementary, middle, or high school performances.
- G39. In the last 12 months, did you encourage any of these children to read books that were not required for school or religious studies?

INTRODUCTION. These next few questions are about activities in your home when you were growing up.

- G40. Did your parents or other adult members of your household . . .
- Listen to classical music or opera often, occasionally, or never?
 - Take you to art museums or galleries often, occasionally, or never?
 - Take you to plays, dance, or classical music performances [often, occasionally, or never]?
 - Encourage you to read books that were not required for school or religious studies [often, occasionally, or never]?

Personal Background and Household Characteristics

INTRODUCTION. Finally, I have a few questions about your background and your household.

- H1. First, in what month and year were you born?
- H2. Are you . . .
Hispanic,
White, but not of Hispanic origin,
Black, but not of Hispanic origin,
American Indian or Alaskan Native, or
Asian or Pacific Islander?
- H3. In what country were you born?
- H4. How old were you when you first moved to the United States?
- H5. From what countries or parts of the world did your ancestors come?
- H6. Which, if any, of these countries do you feel closest to?
- H7. What is your marital status?
- H8a. During the last 12 months, were you enrolled in a high school, college, or university?
- H8b. Were you enrolled in school as a full-time or part-time student?
- H9. What is the highest grade or year of regular school that you completed?
- H10. Do you have a high school diploma or its equivalent, such as a GED?
- H11. What is the highest grade or year of regular school your father completed?
- H12. What is the highest grade or year of regular school your mother completed?
- H13. Did you work at a job or business at any time during the past 12 months?

- H14. For how many months did you work at a job or business in the past 12 months?
- H15. (So,) last week, (you did/did you do any) work for either pay or profit?
- H16. Were you on leave or vacation from work during the past week?
- H17. About how many total hours per week do you usually work, counting all jobs or businesses?
- H18. Now, thinking about your main job, what type of business or industry is that?
- H19. What is your job title and what are your usual activities or duties?
- H20. What best describes your situation at this time? Are you . . .
 Retired from a job or business,
 Looking for work,
 In school,
 Taking care of house or family,
 Disabled or ill, or
 Something else?
 What is that?
- H21. Now I have a few questions about your health. Would you say that your health in general is . . .
 Excellent,
 Very good,
 Good,
 Fair, or
 Poor?
- H22. Do you have any trouble seeing, even when wearing glasses or contact lenses?
- H23. Do you have any trouble hearing, even when wearing a hearing aid?
- H24. Do you have any trouble walking a quarter of a mile--about 3 city blocks?
- H25. Do you . . .
 Own your home,
 Rent your home, or
 Have some other arrangement?
- H26. In studies like this, households are sometimes grouped according to income. What was the total income of all persons in your household over the past year, including salaries or other earnings, interest, retirement, and so on for all household members?
- H27. So that we can group households geographically, may I have your ZIP code?