

# Geography and Public Participation in the Arts: U.S. Census Regions

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## **Preface**

This report was contracted by the National Endowment for the Arts (CO- 97) to assess participation in the arts by geographic region using the 1982, 1992, and 2002 Surveys of Public Participation in the Arts. This report is the first of three in a series that describe geography and arts participation by census region, by state, and by metropolitan area. The findings of all three reports should prove useful to researchers, regional arts organizations, policy makers, and citizens interested in arts engagement in their communities.

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## Executive Summary

This report describes public participation in the arts across the four U.S. census regions: the Northeast, the Midwest, the West, and the South. It incorporates data from the 1982, 1992, and 2002 Surveys of Public Participation in the Arts, as well as secondary data on regional demographics, the arts landscape, and consumer spending. In combination, these data provide a useful overview of the “state of arts” in each region.

Examining arts participation by census region involves trade-offs. The major strength of this approach, and the primary justification, has to do with the availability and reliability of data. Data on public participation in the arts and the supply of arts exist by census region as far back as 1982. This is not the case for other geographic regions, such as census divisions – which are groupings of states. Moreover, because census regions are large, sample sizes for data also tend to be large. This increases the precision of estimates. The major drawback of choosing census regions as a unit of analysis is the loss of information about the supply and demand for arts at the subregional level. Fortunately, some of the subregional variation is explored in related publications.

The majority of this document is framed in terms of changes *within* census regions, rather than exploring differences *between* regions. This approach is based on the finding that, in many ways, regions are more similar than different.

### Major findings across regions

Overall, the data suggest that only the South and the West stand out as particularly different from the other two regions. The South tends to have lower arts participation rates than other regions and the West tends to have higher rates. While other differences exist among regions, most discrepancies follow this pattern. Comparing pairs of regions does not reveal other striking differences. There are, however, common trends across regions:

Across all four regions, live arts participation rates have remained relatively steady, with two common exceptions. Specifically, the percentage of adults visiting art museums and galleries increased and the percentage visiting historic sites declined between 1982 and 2002. In most cases, the overall audience size for live arts events increased over 20 years due to a combination of steady participation rates and adult population growth.

Across all four regions, participation through media has declined with two common exceptions. Specifically, the percentage of adults listening to jazz and listening to classical

music on the radio increased over 20 years. In some cases, growth of the adult population offset declining participation rates, resulting in increased audience size. In most cases, however, audience size for the media arts tracked by the SPPA declined.

Across all four regions, personal arts creation rates are down in two key categories. The popularity of craftwork (pottery, ceramics, jewelry leatherwork or metalwork) and textile arts (weaving, crocheting, quilting, needlepoint, or sewing) declined between 1982 and 2002. These changes are notable because they previously engaged the greatest percentages of adults (relative to other types of arts creation). Photography, painting, and writing, also popular categories, continue to engage approximately the same percentage of adults as in 1982.

All regions of the country experienced demographic changes with mixed implications for arts participation. On one hand, steady or increasing participation rates plus growth in the adult population between 1982 and 2002 translated to increasing audience size. In addition, rising educational attainment and rising income would be expected to accompany increasing arts participation rates. Yet, while household income has risen in the last 20 years, data from the Consumer Expenditure Survey suggest that households may choose to spend additional income on activities other than arts. In all regions but the Midwest, households spend less on entertainment fees and admissions as a percent of average annual expenditures today than in 1984. At the same time, the changing racial and ethnic make-up of most regions could translate to lower (or different types) of arts participation.

The supply of the arts increased between 1982 and 2002 in all four regions. Rising numbers of arts organizations and artists over the last two decades suggest an increasing supply of arts, perhaps to meet demand from increasing audience size. Additional research is needed to evaluate supply and demand for arts effectively.

Across all regions, a smaller percentage of adults reported exposure to arts education in 2002 than in 1982. Formal exposure to the arts orients communities to arts participation. Not one category of arts education experienced an increase in any census region in 20 years. Such overall declines in arts education as a “socializing” experience are likely to put downward pressure on arts participation rates.

## Major findings within regions

In addition to identifying themes common to all four regions, this report summarizes arts participation within regions. Key findings about specific regions include:

### *The Northeast*

1. Live arts participation: Overall, 57 percent of adults in the Northeast attend some form of live arts each year. Generally, live arts participation rates remained steady between 1982 and 2002. However, attendance at jazz events and visits to art museums and galleries increased, while attendance at classical music events and at art and crafts fairs declined. Steady or increased live arts participation rates, combined with population growth, yielded overall increases in the size of the live arts audience.
2. Media arts participation: Generally, media arts participation in the Northeast declined between 1982 and 2002. The biggest decline occurred in the percentage of adults watching plays on recorded media, which dropped from 32 percent in 1982 to 12 percent in 2002. Two exceptions are the increase in the percent of adults listening to jazz on the radio, and the increase of those listening to classical music on the radio.
3. Arts creation: Approximately 39 percent of adults in the Northeast engage in some form of arts creation. Textile arts and photography are the most popular activities in this regard. Although many Northeasterners engage in arts creation, the percentage of adults doing so dropped from 1982.
4. Demographic changes: Changes in the Northeast, mirrored throughout the country, include an overall growth in the population, a rising percent of Hispanics and immigrants in the population, increasing educational attainment, and modest economic growth.
5. Supply of arts: Although limited data are available, rough estimates of the number of performing arts organizations and the number of artists in the region suggest that these communities are growing. This growth may help meet demand from a growing live arts audience.
6. Arts education: Finally, exposure to arts education in the Northeast has declined dramatically over the last two decades. This trend is consistent across the country. Today, approximately 46 percent of adults report some form of arts education exposure in their lifetime.

### *The Midwest*

1. Live arts participation: Like the Northeast, approximately 57 percent of adults in the Midwest attend some form of live arts. Between 1982 and 2002, participation rates remained relatively steady, with a few exceptions. Attendance at classical music concerts, attendance at the opera, visits to historic sites, and visits to arts and crafts

festivals dropped. During the same period, visits to art museums and galleries increased.

2. Media arts participation: Generally, media arts participation is down in the Midwest. Two significant exceptions are the increase in the percent of adults listening to jazz on the radio, and the increase in those listening to classical music on the radio. This is consistent with trends around the country, and may be due, in part, to shifting music preferences associated with changing demographics.
3. Arts creation: Approximately 42 percent of adults in the Midwest engage in arts creation. Textile arts and photography are the most popular activities, although textile arts were practiced by a smaller percentage of adults in 1982 than in 2002. One category increased in popularity: photography.
4. Demographic changes: Demographic changes in the Midwest were similar to those experienced elsewhere: an overall increase in the population – especially among adults, increases in educational attainment, racial and ethnic diversification, and improvement in economic well-being.
5. Supply of arts: Both the number of performing arts organizations and the number of artists in the Midwest increased over the last twenty years. The number of organizations grew 66 percent between 1982 and 1997, and the number of artists grew 74 percent.
6. Arts education: Exposure to arts education declined in the Midwest between 1982 and 2002 in all categories except “has had ballet lessons” and “has had art appreciation classes.” The percentage of adults in these categories remained steady. Overall, about 48 percent of adults report exposure to some form of arts education in their lifetime.

### *The South*

1. Live arts participation: Overall, the South has the lowest rates of public engagement in the arts of the four census regions. Whereas 49 percent of adults in the South attend some type of live arts, the figures for the Northeast (57%), the Midwest (57%), and the West (60%) are higher. While most live arts participation rates were relatively stable between 1982 and 2002, the attendance rates at historic sites declined. Attendance at art museums and galleries increased.
2. Media arts participation: The South was the only region to experience increases in media arts participation in three categories: listening to jazz on the radio, listening to classical music on the radio, and watching arts programs on recorded media. The latter gain was not statistically significant for any other region.
3. Arts creation: The percentage of adults engaging in some type of personal arts creation is the lowest in the South (36%). Like the three other regions, the South experienced declines in the percent of adults engaged in craftwork and textile arts.
4. Demographic changes: In addition to rapid population growth, the South saw substantial gains in educational attainment in the last twenty years. Ideally, these gains

would translate into higher rates of arts participation. However, such increases may be dampened by declines in exposure to arts education and changing demographic profile.

5. Supply of arts: The number of performing arts organizations and artists in the region increased over the last two decades. There are three potential sources of this increase: higher arts participation rates (such as visits to art museums and galleries), increased audience size combined with steady arts participation rates (such as attendance a live jazz or a classical music event), and increased audience size despite declining participation rates (such as visits to historic sites).
6. Arts education: Like the other three regions, the South experienced substantial declines in the percentage of adults reporting formal arts education in most categories. Arts education rates in the South are among the lowest in the country. As of 2002, approximately 43 percent of adults have been exposed to some form of arts education.

### *The West*

1. Live arts participation: Approximately 60 percent of all adults in the West attend some form of live arts. While overall live arts participation rates remained relatively steady, between 1982 and 2002 statistically significant declines occurred in the percentage of adults attending musicals and visiting historic sites. Like the other regions of the country, visits to art museums and galleries increased.
2. Media arts participation: Media arts participation rates in the West followed the trends elsewhere. Generally, media arts participation declined, with the exceptions of an increase in the percent of adults listening to jazz on the radio, and no decline in those listening to classical music on the radio.
3. Arts creation: Approximately 44 percent of adults in the West create arts, the highest rate of all four census regions. Textile arts and photography are the top categories of arts creation, with visual arts rounding out the top three most popular activities. However, engagement in key categories (craftwork, textile arts) has declined.
4. Demographic changes: Since 1982, the region experienced rapid population growth, propelled largely by immigration. Over two decades, the region's Hispanic community increased from 15 percent of the population to 24 percent. Like many other regions, the West experienced growth in the adult population and rising levels of educational attainment. Changes in economic well-being for residents in the region were mixed.
5. Supply of arts: The West boasts the greatest percent of artists as a percentage of the labor force, the greatest number of performing arts organizations, and the largest number of organizations per one million residents. The increasing number of arts organizations and the growing number of artists would suggest arts are on the rise or keeping pace with demand in the region.
6. Arts education: Exposure to arts education declined in the West, as in all other regions of the country, yet overall exposure rates are the highest in the country (52%).

## Summary

In many ways, public participation in the arts is more similar across census regions than it is different. This finding is due, in part, to the level of geography chosen for analysis. Each census regions incorporates many states, each with distinct cultural attributes. Taken together, however, the averages across regions prove similar in many ways. In some cases, the West and the South stand apart with higher or lower rates of arts participation. Yet, generally, arts participation in each region has followed similar patterns since 1982.

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Any errors of fact and judgment are those of the author. The views expressed herein are not necessarily those of the National Endowment for the Arts.

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## Acronyms

CPS	Current Population Survey
NCS	National Crime Survey
NCVS	National Crime Victimization Survey
NEA	National Endowment for the Arts
SPPA	Survey of Public Participation in the Arts

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## Introduction

Arts and participation in the arts reflect the social, political, and cultural experiences of a nation. These experiences are not homogenous, however. They vary across geographic regions, just as they vary by individual. This report is the first of a three-part series that explores the geography of arts participation in the United States. Each of the three reports examines what makes each region unique - beginning with a look at the most expansive area – a census region.

In this document, regions' rates of public participation in the arts are not compared to each other. Preliminary analysis of live arts participation demonstrated that only a few meaningful differences exist across regions.<sup>1</sup> Thus, throughout the document, emphasis is placed on exploring patterns of participation within regions. To do so, this study relies on the 1982, 1992, and 2002 Surveys of Public Participation in the Arts (SPPA), as well as complementary data from other sources.<sup>2</sup>

### Definition of the Four Census Regions

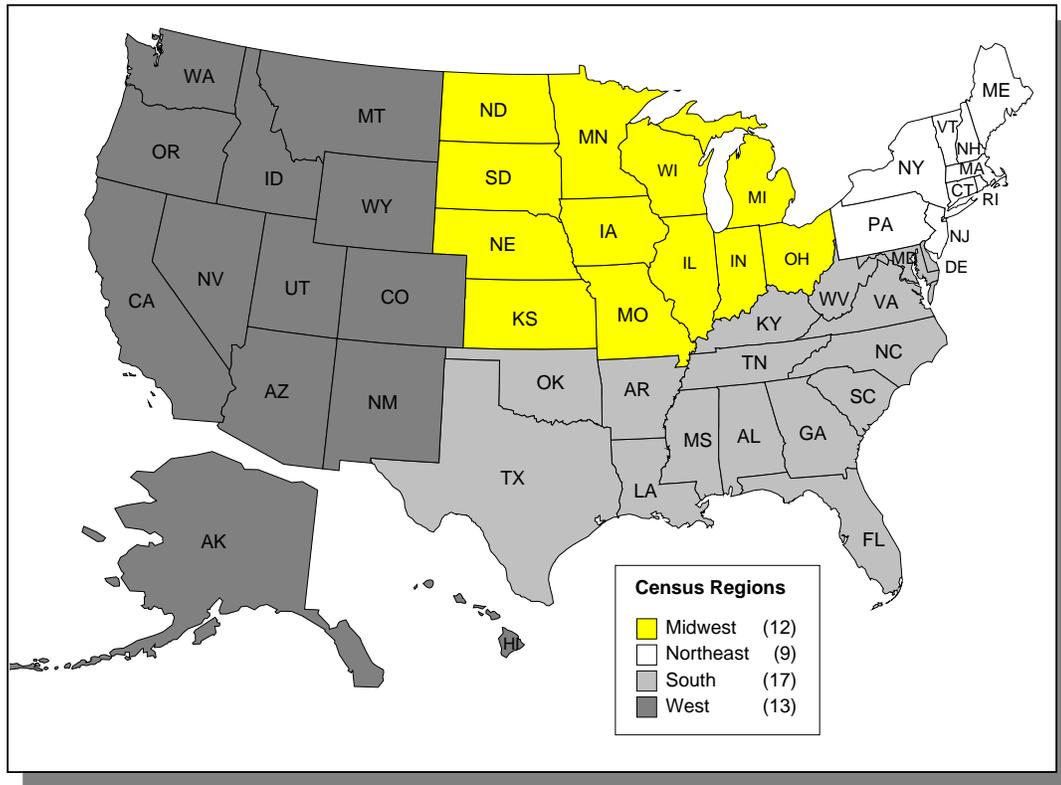
Census regions are groupings of states and the District of Columbia that subdivide the United States for the presentation of census data. There are four census regions—Northeast, Midwest, West, and South. The regions represent areas that were relatively homogeneous when they were established in 1910 and revised in 1950. The Northeast consists of the fewest number of states and smallest population of the four regions (53.6 million). While the West consists of the greatest number of states, it contains more residents than only the Northeast (63.2 million). The South contains the largest resident population (100.2 million), followed by the Midwest (64.4 million).

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<sup>1</sup> Generally, Chi-square and Likelihood-ratio Chi-square tests on the 2002 data suggest that there are differences between regions ( $p=0.00$  for all categories of live arts). Looking more carefully, we find that the data suggest that the South and the West stand out as statistically different. The South tends to have lower live arts participation rates than other regions and the West tends to have higher rates. While other differences exist, most discrepancies follow this pattern.

<sup>2</sup> Although the 1982, 1992, and 2002 data are largely comparable, the challenges associated with comparing the SPPA data over time should not be ignored. Readers are encouraged to read Appendix A for additional information.

**Figure 1: Map of the Four U.S. Census Regions**



### **Limitations of Analysis**

The analysis presented here has a few limitations. First, the publicly available 1982 and 1992 SPPA data do not contain geographic variables. For confidentiality reasons, that information was not released. Instead, the Census Bureau provided the NEA with hard-copy tabulations of key arts participation variables by census region. As a result, data for 1982 and 1992 are restricted to the survey elements that the Census Bureau chose to analyze. Because the hard-copy tabulations did not include sample sizes for 1982 and 1992, computation of standard errors for these years is difficult. The methodology used to estimate standard errors for these years is provided in Appendix B.

Another limitation of the analysis is that some of the questions used in the SPPA have changed slightly over time. Where questions exist in 2002 but not in previous years, the missing point estimate is indicated by “n.a.” for “not available.” A complete description of the questions used in this analysis can be found in Appendix D. Emphasis has been placed on data available by census region for 1982, 1992, and 2002, although the 2002 SPPA also contains information not used in this report.

## Organization of the Report

The remainder of the report focuses on arts participation *within* each region. Each chapter contains a regional profile organized into two main parts: a look at arts participation and a look at factors affecting arts participation.

### *Arts Participation*

1. Live arts participation: This section of the profile summarizes participation rates at live arts events, using data from the 2002 SPPA. The live arts activities described are:
  - a. Attendance at a jazz performance
  - b. Attendance at a classical music performance
  - c. Attendance at an opera performance
  - d. Attendance at a ballet performance
  - e. Attendance at a non-ballet dance performance
  - f. Attendance at a musical play performance
  - g. Attendance at a non-musical play performance
  - h. Visits to museums/art galleries
  - i. Visits to parks/historic sites
  - j. Visits to craft fairs/art festivals

A summary statistic describes the percentage of adults who reported that they attended/visited any of the activities listed above at least once in the previous year. The percentage of adults who report reading for pleasure is also reported. Please note that percentage point changes in tables may appear inexact due to rounding error. For more precise estimates, readers are referred to Appendix C.

2. Media arts participation: In addition to questions about attendance at live arts performance, the SPPA asks respondents about their media arts engagement. Whereas live arts participation refers to attendance at live shows or events, media arts participation refers to passive engagement in the arts through television, radio, or videocassette. This section of the profile summarizes this data for a given region.
3. Arts creation: Another set of questions in the SPPA inquired about respondents' creation of arts. For many people, arts creation is an intimate and enjoyable way to participate in the arts. Individuals were asked if they engaged in activities such as playing jazz, creative writing, acting, needlework, pottery, and other crafts. This part of the profile describes arts creation rates within a given region. In addition, a summary statistic is provided that describes the percentage of adults who reported that they engaged in at least one of the arts creation activities in the previous year.

## *Factors Affecting Arts Participation*

1. Demographics: The size and composition of the population is related to participation in the arts. For this reason, each profile describes the region's population in terms of four key characteristics.<sup>3</sup>
  - b. Total population: The larger the total population in a region, the greater the pool of prospective arts participants. If arts participation rates remain steady or increase over time, this translates into more arts participants in a given region.
  - c. Race and ethnicity: Participation rates for non-Whites and Hispanics tend to be lower than those of Whites and non-Hispanics. However, previous analysis suggests that race may not be a good predictor of arts attendance, once other factors are controlled, namely education.<sup>4</sup> With respect to ethnicity, McCarthy et al (2001) note, "increasing ethnic diversification could spur demand for a greater variety of art forms and styles by expanding existing markets and exposing a wider population to a greater variety of artistic styles..." Thus, as diversity in an area increases, rates of arts participation would be expected to change.
  - d. Educational attainment: "Education is by the far the most powerful predictor of participation in the performing arts. Individuals with higher levels of education – especially college and graduate degrees – have much higher participation rates than others."<sup>5</sup> Thus higher levels of educational attainment should be expected to accompany higher levels of arts participation.
  - e. Economic factors: Economic well-being should translate into higher rates of arts participation, as more income becomes available to spend on leisure activities. In this regard, high household income and low poverty rates should be associated with greater engagement in the arts. However, as McCarthy et al. (2001) point out, as incomes rise leisure time becomes more valuable and individuals may choose activities that best fit their schedules. This may or may not include the arts.

The unique contribution of each factor to arts participation rates is not explored here. In fact, in combination, some effects may be competing. Which effects dominate in each region is unclear. However, understanding the relationships between sociodemographic factors and arts participation helps to place arts participation rates in context.

2. The arts landscape: Arts participation is not a function of demographic characteristics alone. Participation is also related to the availability of the arts. In order to understand why arts participation rates may differ across regions, each profile contains a description of the "arts landscape" in terms of the number of artists and the number and type of arts organizations. The goal of this part of the profile is to provide some insight

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<sup>3</sup> McCarthy, K., Brooks, A. Lowell, J. and Zakaras, L. "The Performing Arts in a New Era." Santa Monica, CA: RAND, 2001, p. 26.

<sup>4</sup> Peterson, R., Hull, P., and Kern, R. "Age and Arts Participation: 1982-1997." Research Division Report #42. Washington, DC: National Endowment for the Arts, 2000, p. 65., and McCarthy et al. *Op cit.* p. 24.

<sup>5</sup> McCarthy et al. *op cit.* p. 22.

into the configuration of the arts community in each region. It is important to point out that no causal relationship is being asserted between the number of artists or arts organizations and arts participation.

3. Arts socialization/education: Analysis suggests that there is a positive relationship between exposure to arts education and engagement in the arts. Thus, examining rates of arts education among adults is helpful for understanding the larger context in which arts attendance occurs. The SPPA asks respondents if they have ever been exposed to eight types of formal arts education: music, visual arts, acting, ballet, other dance, creative writing, art appreciation, and music appreciation. This section of the profile describes exposure to arts education levels among adults in each region

The following section is the first of four chapters examining changing public participation in the arts *within* census regions. Each chapter begins with a brief overview of arts in the region, followed by a look at how arts participation has changed over the last twenty years in terms of live arts attendance, media arts participation, and arts creation. These changes are placed in context by examining key characteristics of the region, the arts landscape, and exposure to arts education.

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## The Northeast

The nine states that make up the Northeast are known for historical literature and colonial crafts of silversmiths like Paul Revere, quality woodworkers like the Shakers, and the scrimshaw of the whaling industry. Literature sites like the homes of transcendentalists Henry David Thoreau and Ralph Waldo Emerson and poets Emily Dickinson and Henry Wadsworth Longfellow draw tourists to New England each year. New York City is a dominant cultural force in the Northeast. It is difficult to say whether it is best known for Broadway, for its art museums, for its opera, symphonies or dance companies, or for its beat poets of Greenwich Village. Its popular music scene is renowned, the history of which extends from the Harlem Renaissance in the Jazz Age, to the disco era of Studio 54, to the birth of American punk rock counter-culture at the infamous CBGBs club. Abstract impressionism is intimately associated with New York City and local artists like Jackson Pollock and Mark Rothko who developed the genre, as well as with celebrity art patrons like Peggy Guggenheim. The Northeast also has a rich history in the visual arts and particularly in music, both classical and popular. The Boston Symphony Orchestra is internationally known and Newport, Rhode Island is home to some of the most famous jazz and folk festivals in the world.

### **How has participation in the arts changed between 1982 and 2002?**

In this report, participation in the arts is measured in three ways: attendance at live arts events, arts participation via media, and personal arts creation. Each represents a different approach to engaging in the arts. The first part of this chapter examines changing arts participation in the Northeast.

#### *Live arts attendance*

Among adults in the Northeast, the most popular live arts activities are attending arts and crafts fairs and visiting historic sites. Approximately 14 million adults visited craft fairs and/or historic sites in the Northeast in 2002. While the activity remains popular, between 1982 and 2002, the percentage of adults in the Northeast visiting arts and crafts fairs declined.

**Table 1: Live arts participation in the Northeast, 1982 to 2002**

	Participation Rate			% Point Change '82-'02	Attendees (millions)	
	1982	1992	2002		1982	2002
Jazz	9%	11%	11%	2% pts *	3.3	4.6
Classical music	14%	13%	12%	-2% pts *	5.1	4.8
Opera	4%	4%	4%	0% pts	1.4	1.7
Ballet	6%	5%	4%	-1% pts	2.1	1.8
Other dance		6%	6%	n.a.	n.a.	2.4
Musical play	23%	20%	21%	-1% pts	8.4	8.8
Nonmusical play	14%	16%	14%	0% pts	5.1	5.9
Museums/art galleries	22%	27%	28%	6% pts *	8.2	11.5
Historic sites	36%	32%	34%	-2% pts	13.3	14.0
Arts/crafts fairs	43%	37%	34%	-9% pts *	15.7	13.9
Attend any live arts			57%		n.a.	23.5
Read plays, poetry, novels, short stories			50%		n.a.	20.6
Read books			58%		n.a.	24.1

Sources: 1982, 1992, 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989"; 2002 adult population figures from "State Population Estimates by Selected Age Categories and Sex: July 1, 2002" from the U.S. Census Bureau. Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; "n.a." means not available. Percentage point changes may appear inexact due to rounding. See Appendix C.

Almost as popular as visits to arts festivals and historic sites are visits to art galleries or art museums. Nearly one-third of adults in the Northeast go to an art gallery or museum at least once a year – a figure that increased six percentage points between 1982 and 2002. This increase is the largest change in live arts participation experienced in the Northeast. The increased popularity of attendance at art museums and galleries, combined with substantial growth in the size of the adult population, translated to a large increase in audience size – from 8.2 million adults in 1982 to 11.5 million in 2002.

With New York City's theater district located in the Northeast, it is no surprise that many adults in the region attend musical and nonmusical plays. Nearly 9 million adults, approximately 20 percent of the region's adult population, reported attending at least one musical play in the last year. The percentage of adults attending nonmusical plays is slightly lower (14%). Neither attendance at musicals nor at plays changed significantly over the last two decades.

Of the three types of live music arts tracked by the SPPA – jazz, classical, and opera – the first two tend to be more popular. In the Northeast, nearly the same percentages of adults attend live jazz and attend classical music performances. However, in 1982 a greater percentage of adults attended classical music performance (14%) than jazz (9%). Attendance at jazz concerts increased between 1982 and 2002.

Opera and ballet are among the least attended live arts performances. The percent attending “other dance” performances is slightly higher than ballet (6% vs. 4% in 2002).

Of the eleven types of live arts participation summarized here, the highest percentage of adults read literature. Reading offers a different type of exposure to the arts than attending a play, going to a concert, or visiting a museum. For many, books provide an affordable and accessible window to the art of literature. Not surprisingly half of all adults in the Northeast report reading literature (plays, poetry, novels, or short stories) in the last year. Over half report reading books.<sup>6</sup>

Who attends live arts in the Northeast?

**Table 2: Demographic profile of those attending any live arts in the Northeast**

	Attendance Rates at Any Live Arts Event, 2002		
<b>Gender</b>	60% of Women	vs.	54% of Men
<b>Race</b>	59% of Whites	vs.	45% of Non-Whites
<b>Ethnicity</b>	59% of Non-Hispanics	vs.	27% of Hispanics
<b>Marital Status</b>	63% of Married	vs.	49% of Not Married
<b>State</b>	62% New Jersey (highest)	vs.	50% Rhode Island (lowest)
<b>Age</b>	65% of Baby Boomers	and	44 years old (median)

Source: 2002 Survey of Public Participation in the Arts

Note: Attendance at any live arts event refers to attendance at one or more of the live arts activities at least once during the year: jazz, classical music, opera, ballet, other dance, musical plays, nonmusical plays, museums/art galleries, historic sites, and arts/crafts fairs.

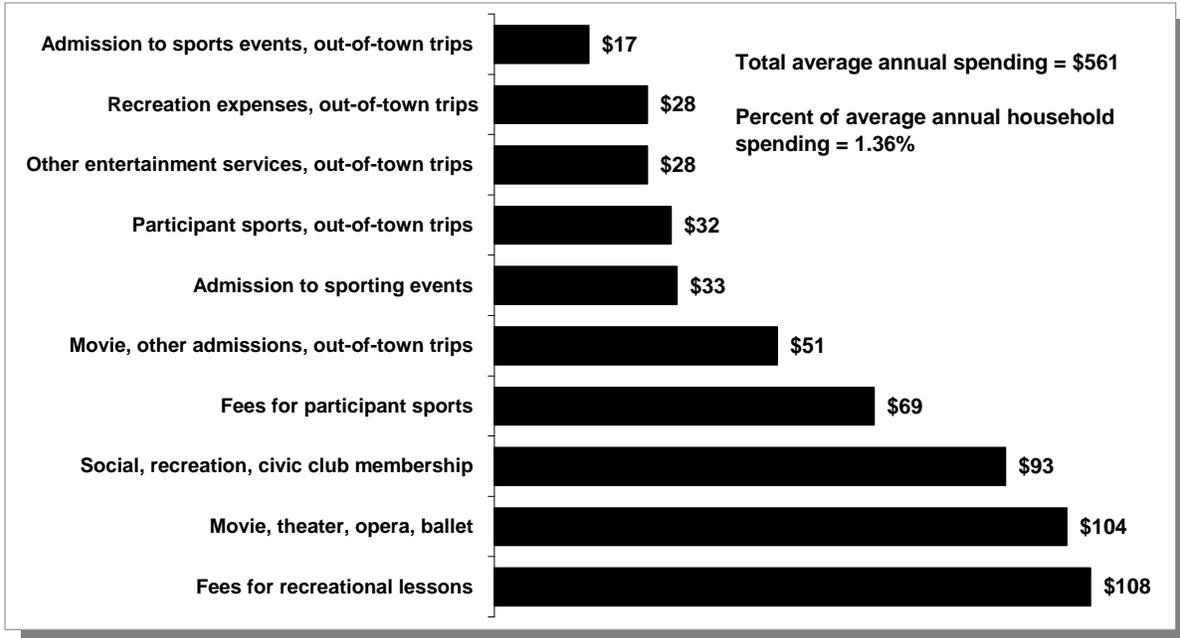
Table 2 portrays the demographic characteristics of the average consumer of live arts in the Northeast. It appears that women are more likely to attend live arts during the year than men are. However, research indicates that both sexes are about equally likely to attend a performance of music, opera, drama, dance, or a museum exhibit, once social and personal characteristics and personal time available to attend the arts are taken into account.<sup>7</sup> While Whites have higher attendance rates than non-Whites, a greater discrepancy exists between non-Hispanics and Hispanics. The latter have much lower participation rates in the types of live arts tracked by the SPPA. Live arts attendees are also likely to be married, Baby Boomers, and in their mid-forties. This profile differs little from region to region.

<sup>6</sup> For a discussion of “literature” versus “books,” see *Reading at Risk: A Survey of Literary Reading in America*, Research Division Report #46. Washington, DC: National Endowment for the Arts, June 2004.

<sup>7</sup> Bergonzi, L. and Smith, J. *Op cit.*

How much is spent on arts and other entertainment in the Northeast?

**Figure 2: Average Annual Spending on Entertainment Fees and Admissions by Households in the Northeast, 2001**



Source: 2001 Consumer Expenditure Survey

In 2001, ouseholds in the Northeast spent \$561 per year on entertainment fees and admissions, on average. The majority was spent on fees for lessons and movie/theater/opera/ballet tickets. The least amount of money was spent on fees associated with out-of-town trips. Overall, \$561 was 1.36 percent of the average annual expenditures - down from 1.53 percent in 1984.<sup>8</sup>

<sup>8</sup> Computed from data provided by the U.S. Department of Labor, Bureau of Labor Statistics, "Table 8. Region of residence: Average annual expenditures and characteristics, Consumer Expenditure Survey, 1984."

Participation through media

**Table 3: Media arts participation in the Northeast, 1982 to 2002**

	Participation Rate			% Point Change 1982-2002	Audience (millions)	
	1982	1992	2002		1982	2002
<b>Jazz</b>						
Watch jazz on tv/vcr/dvd	16%	21%	17%	1 % pts	5.7	6.9
Listen to jazz on radio	18%	28%	23%	5 % pts *	6.5	9.4
Listen to jazz on records/tapes/cds	21%	19%	17%	-4 % pts	7.8	7.1
<b>Classical music</b>						
Watch classical on tv/vcr/dvd	26%	27%	21%	-5 % pts *	9.7	8.8
Listen to classical on radio	20%	31%	27%	6 % pts *	7.5	11.0
Listen to classical on records/tapes/cds	26%	21%	22%	-3 % pts	9.4	9.3
<b>Opera</b>						
Watch opera on tv/vcr/dvd	11%	13%	7%	-5 % pts *	4.2	2.7
Listen to opera on radio	8%	10%	7%	-1 % pts	3.0	2.9
Listen to opera on records/tapes/cds	9%	7%	6%	-3 % pts *	3.4	2.6
<b>Musicals</b>						
Watch musicals on tv/vcr/dvd	25%	15%	13%	-12 % pts *	9.0	5.2
Listen to musicals on radio	4%	4%	3%	-1 % pts	1.5	1.2
Listen to musicals on records/tapes/cds	10%	6%	6%	-3 % pts *	3.5	2.5
<b>Plays</b>						
Watch plays on tv/vcr/dvd	32%	20%	12%	-20 % pts *	11.6	4.8
Listen to plays on radio	4%	2%	2%	-2 % pts *	1.4	0.8
<b>Other</b>						
Watched arts program on tv/vcr/dvd	24%	31%	24%	0 % pts	8.7	9.8
Watched dance on tv/vcr/dvd		18%	13%	-5 % pts *	n.a.	5.4

Sources: 1982, 1992, 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989"; 2002 adult population figures from "State Population Estimates by Selected Age Categories and Sex: July 1, 2002" from the U.S. Census Bureau.

Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; "n.a." means not available  
Percentage point changes may appear inexact due to rounding. See Appendix C.

Not everyone has the time or the means to attend a live arts performance. Instead, many adults participate in the arts through media by watching performances on television, listening to the radio, or listening to tapes, records, or CDs. In general, media arts participation rates tend to be higher than live arts participation in the same "arts discipline." For example, while 11 percent of adults attended live jazz performances in the Northeast in 2002, about 17 percent watched jazz performances on television, videotape, or

DVD.<sup>9</sup> In 2002, 23 percent listened to jazz on the radio – up significantly since 1982. Like jazz, the percent of adults listening to classical music on the radio increased, but the percentage of adults watching classical music performances on TV, VCR, or DVD declined.

Unlike other media arts participation categories, fewer adults watch musicals on recorded media than attend live performances. Whereas 21 percent of Northeasterners attended musicals, only 13 percent report watching them on television, VCR, or DVD. However, the percentage attending and watching plays is virtually the same (14% and 12% respectively). The percentage of adults watching musicals and plays on television declined dramatically from 1982 – down 12 percentage points for musicals and 20 percentage points for plays. As live attendance has not varied as dramatically, this suggests that the downward trend may be due in part to changing media offerings. The same can be said of opera, which experienced declines in media participation but not in live arts participation.

In the Northeast, adults are more likely to watch general arts programs on television, VCR, or DVD than any other category. Nearly one-quarter of all adults do so at least once during the year – a figure that has remained steady since 1982.

Although the size of the adult population in the Northeast grew between 1982 and 2002, the pace of growth was not great enough to offset declining media arts participation rates. In all cases of significant declines in participation rates, the total audience size shrank or remained the same. While declines may represent changes in arts preferences, they may also reflect the availability of programs for listening and viewing.

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<sup>9</sup> In 1982 respondents were asked if they watched performances on TV. In 1992, they were asked if they watched performances on TV or on videocassette (VCR). In 2002, videodisc (DVD) was added to the response categories.

*Participation through personal performance and creation*

**Table 4: Arts creation in the Northeast, 1982 to 2002**

Did the following at least once in the last year	Participation Rate		% Point Change 1982-2002	Participants (millions)	
	1982	2002		1982	2002
Did ceramics, jewelry, leatherwork, metalwork	13%	6%	-7 % pts *	4.8	2.4
Did weaving, crocheting, quilting, needlepoint, sewing	32%	16%	-16 % pts *	11.8	6.4
Did photography, movies, video tapes as art activity	10%	13%	3 % pts	3.7	5.3
Did painting, drawing, sculpture, printmaking	10%	8%	-2 % pts	3.8	3.4
Did creative writing	7%	7%	0 % pts	2.4	3.0
Composed music		2%			0.8
Acquired original art		5%			2.1
Played jazz		2%			0.6
Played classical music		2%			0.7
Sung opera		1%			0.4
Sung musicals		3%			1.2
Sung in groups		4%			1.6
Acted		2%			0.6
Danced ballet		0.4%			0.1
Did other dance		4%			1.8
Did any arts creation		39%			16.3

Sources: 1982, 1992, 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989"; 2002 adult population figures from "State Population Estimates by Selected Age Categories and Sex: July 1, 2002" from the U.S. Census Bureau.

Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; "n.a." means not available. Percentage point changes may appear inexact due to rounding. See Appendix C.

What percentage of adults in the Northeast creates art? Almost 40 percent do some type of arts creation activity. Of the specific categories of arts creation, textile arts such as weaving and sewing are the most popular. Over six million adults – or 16 percent of the Northeast adult population – weave, crochet, quilt, sew, or do needlepoint at some time during the year. While this is impressive, the percentage of adults engaging in textile arts declined dramatically over the last two decades. Also popular are photography and movie making, activities in which over 5 million adults participate. Participation in photography, drawing, and creative writing remained relatively steady between 1982 and 2002.

Much smaller percentages of adults engage in other types of arts creation. Not surprisingly, fewer adults sing opera and dance ballet – activities with limited venues that require specialized training. While not as popular as photography, numerous adults play jazz, classical music, act in plays, or sing in groups. Of the categories tracked since 1982, the percentage of adults doing pottery and engaging in textile arts declined the most notably.

## What factors contributed to changing arts participation?

### *Changing demographics in the region*

**Table 5: Demographics of the Northeast, 1980 to 2000**

	1980	1990	2000
<b>Population</b>			
Total population (in millions)	49.0	50.8	53.6
Percent over 18 years	73.4%	76.6%	75.7%
<b>Race/ethnicity/immigrant status</b>			
Percent White	86.1%	82.8%	79.1%
Percent Hispanic, of any race	5.3%	7.4%	9.8%
Percent foreign-born	9.2%	10.3%	13.5%
<b>Education<sup>1</sup></b>			
Percent with high school degree or more	69.6%	76.2%	81.6%
Percent with bachelor's degree or more	17.3%	22.8%	27.5%
<b>Income and employment</b>			
Median household income (in 2000 dollars)	\$ 38,021	\$ 43,132	\$ 45,118
Percent of individuals in poverty	11.2%	10.6%	11.4%
Percent of families in poverty	8.7%	7.9%	8.4%

Source: 1980, 1990, 2000 Census

<sup>1</sup> Educational attainment for the population ages 25 years or older

Like all regions of the country, the population of the Northeast grew over the last two decades. It increased steadily from 49 million people in 1980 to over 53 million in 2000. This means that, in many cases, more adults are participating in the arts today than ever before.

Accompanying the increase in population has been a notable shift in the racial and ethnic make-up of the region. In 1980, 86 percent of the population identified themselves as White and 5 percent as Hispanic. By 2000, Whites as a percentage of the population declined eight percent while Hispanics increased by 85 percent. These changes progressed steadily over a period of 20 years.

The Northeast also became more educated over the last two decades. Increasing numbers of people have a high school degree or more. In 1980, approximately 70 percent the population had a high school degree or more – a figure that rose to nearly 82 percent by 2000. Similarly, the percentage of the population with a bachelor's degree or more rose from around 17 percent in 1980 to nearly 28 percent by 2000.

With respect to age, the size of the adult population in the region is larger than ever. In fact, in 2000, the Northeast had the largest proportion of people ages 65 and over, and the

smallest proportion of people under the age of 18. Moreover, the median age in the Northeast (36.8) was higher than other regions of the country: Midwest (35.6), South (35.3), and West (33.8).<sup>10</sup> Economically, the Northeast appears somewhat better off in 2000 than in 1980. Median household income in the region rose while the poverty rate remained relatively stable.<sup>11</sup>

What do these demographic shifts suggest for arts participation? First, as Whites tend to have higher arts participation rates in art categories tracked by the SPPA than non-Whites or Hispanics, changes in the racial and ethnic composition would be expected to put downward pressure on participation rates. With respect to age, arts participation generally increases beginning around age 30 and drops off in the 60s.<sup>12</sup> Thus, increases associated with aging Baby Boomers may be dampened any simultaneous increases in the percentage of the population over age 65. However, declines may be offset by increasing educational attainment and increasing affluence in the region.

*The changing arts landscape in the region*

Performing Arts Organizations

**Table 6: Number of Performing Arts Organizations in the Northeast, 1982 to 1997**

	1982	1987	1992	1997	% Change '82 to '97
Theaters	1,416	1,422	1,685	1,853	31%
Dance Companies	95	96	131	169	78%
Symphony Orchestras, Opera Co., Chamber Music	124	163	195	234	89%
Other Music Groups and Artists	536	544	644	846	58%
Other Performing Groups	389	502	670	939	141%
Total	2,560	2,727	3,325	4,041	58%
Organizations per one million residents	52	54	65	78	

Source: Economic Census data provided by the NEA. Totals in each category combine both tax-exempt and taxable organizations. Population data from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989" and U.S. Census Bureau. (1999). "ST-99-3 State Population Estimates: Annual Time Series, July 1, 1990 to July 1, 1999"

The availability and accessibility of the arts also influences participation rates. One measure of availability is the number of arts organizations in a particular region.<sup>13</sup> Data on the number of arts organizations across the country are available from the Economic

<sup>10</sup> U.S. Bureau of the Census. (2001) *Census 2000 Brief: Age: 2000*. Washington, DC: U.S. Bureau of the Census.

<sup>11</sup> A household consists of all people who occupy a housing unit. A household may also consist of a person living alone. A family household consists of a family and any unrelated people sharing the housing unit. A nonfamily household consists of a person living alone or with people unrelated people sharing the housing unit.

<sup>12</sup> Peterson, R., Hull, P., and Kern, R. *Op cit.* pp. 6-7.

<sup>13</sup> Availability does not equate to accessibility. Moreover, the number of organizations is only a proxy measure of availability. A region with a few large organizations may, in fact, have more availability than a region with many small organizations.

Census, collected by the U.S. Bureau of the Census.<sup>14</sup> These data are collected every five years, including 2002. While the latter data are not yet available for analysis, previous years' data indicate that the number of arts organizations in the Northeast grew substantially between 1982 and 1997. The greatest increase (141%) was experienced among performing arts groups not easily categorized ("Other Performing Groups"), while least growth was experienced among theaters (31%). Overall, the number of performing arts organizations in the Northeast increased 58 percent, suggesting a considerable increase in the supply of arts in the region. Increasing supply would be expected to coincide with rising participation rates and/or to keep pace with a growing arts audience.

### Artists

**Table 7: Number of Artists in the Northeast, 1980 to 2000**

	1980	1990	2000
Actors and directors	21,124	31,236	46,135
Announcers	7,175	10,177	9,155
Architects	22,993	39,670	45,185
Authors	15,087	29,261	43,745
Dancers	3,781	5,024	4,585
Designers	93,144	147,673	168,570
Musicians and composers	34,931	33,184	36,695
Other artists, performers, and related workers	11,483	21,219	6,125
Painters, sculptors, craft-artists, and artist printmakers	43,271	54,323	53,485
Photographers	23,042	34,369	25,720
<b>TOTAL</b>	<b>276,031</b>	<b>406,136</b>	<b>439,400</b>
% of labor force	1.24%	1.59%	1.76%

Sources: 1980 and 1990 estimates from NEA Research Division Report #29; 2000 estimates from NEA Research Division Note #85.

Another measure of supply of the arts is the number of artists in a region. A greater number of individuals naming arts as their primary occupation would suggest better employment opportunities, and thus greater need for artists.

Data suggest that the number of artists in the Northeast grew substantially from 1980 to 2000 (59%). While impressive, this is the lowest overall growth of the four census regions. The more useful statistic is artists as a percentage of the labor force. This number

<sup>14</sup> Previously known as the Census of Service Industries, the Economic Census collects information from organizations that file FICA reports and that file income taxes. Organizations that do not file either form are omitted from the data. In addition, performing arts organizations that operate as subsidiaries of organizations may not be captured in the data. As such, the Economic Census tends to underestimate the number of arts organizations. (NEA Research Division Report #25, p. 11) Change may not always reflect the appearance of a new organization, but a change from non-filer to filer.

describes the size of the arts community as an employer in relation to other sectors of the economy. The fact that artists as a percentage of the labor force grew demonstrates that the growth in artists outpaced increases in the overall regional labor force. While artists still constitute a small percentage of the labor force, it is larger today than 20 years ago.

### *Changing arts socialization*

**Table 8: Arts Education in the Northeast, 1982 to 2002**

	Exposure Rate		% Point Change 1982-2002	Adults (millions)	
	1982	2002		1982	2002
Has had music lessons	43%	34%	-9 % pts *	15.8	13.9
Has had art lessons	23%	16%	-7 % pts *	8.4	6.8
Has had acting lessons	8%	7%	-2 % pts	3.1	2.7
Has had ballet lessons	7%	7%	0 % pts	2.6	2.8
Has had other dance lessons	n.a	11%	n.a	n.a.	4.5
Has had writing lessons	17%	13%	-3 % pts *	6.2	5.5
Has had art appreciation lessons	20%	18%	-2 % pts	7.4	7.3
Has had music appreciation lessons	22%	16%	-6 % pts *	8.1	6.5
Has had any form of arts education		46%			18.7

Sources: 1982 and 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989"; 2002 adult population figures from "State Population Estimates by Selected Age Categories and Sex: July 1, 2002" from the U.S. Census Bureau.

Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; "n.a." means not available. Percentage point changes may appear inexact due to rounding. See Appendix C.

Another factor that contributes to changing arts participation rates is changing personal experiences with the arts, or arts socialization. One measure of arts socialization is formal exposure to the arts through education. This exposure is important because studies have shown that familiarity with the arts is related to participation rates.<sup>15</sup> In all four regions of the country, self-reported exposure to arts education has declined. In the Northeast, arts education rates have remained stable in three categories: the percent of adults who have taken acting (7%), ballet (7%), and/or art appreciation classes ( $\approx 20\%$ ) at some point in their lives. In four other categories – from music lessons to creative writing – participation rates are down. Some declines (i.e.: music lessons) were greater than others (i.e.: writing lessons). Moreover, the overall number of adults exposed to arts education also shrank, despite overall population growth. As of 2002, approximately 46 percent of adults in the Northeast report exposure to some form of arts education in their lives.

### **Summary**

Overall, 57 percent of adults in the Northeast attend some form of live arts. Generally, live arts participation rates remained steady between 1982 and 2002. Steady or increased

<sup>15</sup> McCarthy et al. *Op cit.* p. 23-25.

live arts participation rates, combined with population growth, translated into overall increases in the size of the live arts audience. Estimates of arts organizations and artists suggest that these communities are growing, perhaps to meet demand from a growing audience. Attendance rates at live rates tends to be higher among adults who are middle-aged, women, White, and married, than their counterparts. Within the region, residents of New Jersey have the highest rate of live arts attendance and Rhode Island has the lowest. The average household spent \$561 (1.4% of household expenditures) annually on entertainment fees in 2001.

Generally, media arts participation is down in the Northeast. Two significant exceptions are the increase in the percent of adults listening to jazz on the radio, and the increase of those listening to classical music on the radio. This increase may be due, in part, to changing preferences associated with shifting demographics - namely, the aging of the Baby Boom generation. It may also be associated with changes in local media programming.

Approximately 39 percent of adults in the Northeast engage in arts creation. Textile arts and photography are the most popular activities in this regard. Although many Northeasterners engage in arts creation, the overall percentage of adults doing so is down substantially from 1982 in key categories.

Over the last two decades, the demographic and cultural profile of the Northeast has changed. Demographic changes include an overall population growth, a rising percent of Hispanics and immigrants in the population, increasing educational attainment, and modest economic growth. Taken together, these changes suggest different things for arts participation rates. Rising educational attainment and increased income suggest increased arts participation rates. As Whites and non-Hispanics tend to have higher rates of participation in the arts categories tracked by the SPPA, growth in the non-White and Hispanic communities may exerted downward pressure on participation rates.

Finally, exposure to arts education in the Northeast has declined over the last two decades. This trend is consistent across the country. Decreasing art socialization may coincide with declining public participation in the arts and may partially explain the drop-off in personal arts participation/creation.

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## The Midwest

The Midwest region is made up of the Great Lakes and the Great Plains. The former is characterized by a strong mix of classic arts organizations and a heritage rich in the popular music birthed by their Southern neighbors. Chicago stands out as a representative “big city” in the Great Lakes region. It has strong heritage in art and architecture, claiming one of America’s most famous architects, Frank Lloyd Wright, as one of its own. While Chicago competes with the coastal cities in terms of influence in arts and architecture, the overall strength of the Midwest arts lies in its diversity. Ohio boasts seven top-ranked symphonies. Detroit, Michigan has the greatest number of theater seats outside New York City. Moreover, what would the Blues or Jazz have become without Kansas City, St. Louis or Chicago? Or Rock and Roll without Detroit’s legendary Motown sound? These states also contain large Native American populations. As such, many of the arts produced and preserved in the museums of this region reflect the unique styles of the tribes of the area.

### **How has participation in the arts changed between 1982 and 2002?**

#### *Live arts attendance*

Adults living in the Midwest enjoy attending arts and crafts fairs. In fact, it ranks highest among all types of live arts participation, excluding reading. Over 17 million adults visited arts and crafts fairs in the Midwest in 2002. Although it remains a popular form of live arts participation, the percent of adults who report attending arts and crafts fairs in the last year dropped from 1982 to 2002.

Most of the statistically significant changes in live arts participation rates in the Midwest are declines. Attendance at classical music events, opera performances, historic sites, and arts and crafts fairs has declined over time. As a result, the overall audience size for these activities has declined. Across most categories, however, participation rates have been stable over time.

**Table 9: Live arts participation in the Midwest, 1982 to 2002**

	Participation Rate			% Point Change	Attendees (millions)	
	1982	1992	2002	1982-2002	1982	2002
Jazz	10%	10%	10%	0 % pts	4.3	5.0
Classical music	14%	14%	12%	-2 % pts *	6.0	5.7
Opera	3%	3%	2%	-1 % pts *	1.3	1.0
Ballet	4%	4%	3%	-1 % pts	1.5	1.4
Other dance		7%	7%	n.a.	n.a.	3.2
Musical play	18%	20%	18%	0 % pts	7.8	8.8
Nonmusical play	12%	14%	13%	1 % pts	5.1	6.4
Museums/art galleries	21%	27%	25%	4 % pts *	9.1	12.3
Historic sites	40%	36%	31%	-9 % pts *	16.9	15.2
Arts/crafts fairs	47%	46%	36%	-11 % pts *	19.9	17.6
Attend any live arts			57%		n.a.	27.8
Read plays, poetry, novels, short stories			47%		n.a.	22.8
Read books			57%		n.a.	27.7

Sources: 1982, 1992, 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989"; 2002 adult population figures from "State Population Estimates by Selected Age Categories and Sex: July 1, 2002" from the U.S. Census Bureau.

Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; "n.a." means not available. Percentage point changes may appear inexact due to rounding. See Appendix C.

One form of live arts participation – visits to art museums and galleries - increased in popularity between 1982 and 2002. Whereas 21 percent of adults attended a museum or an art gallery in 1982, by 2002 one-quarter of all adults reported doing so. The result is an increase in the audience size. Participation rates for other forms of live arts did not change in a statistically significant manner between 1982 and 2002. This trend, in combination with growth in the adult population, means that the overall audience size for these activities increased over two decades.

Of the eleven types of live arts participation, the highest percentage of adults read literature. A little under half of all adults in the Midwest report reading plays, poetry, novels, or short stories in the last year. Fifty-seven percent report reading books in the last year, a total of nearly 28 million adults.

Who attends live arts in the Midwest?

**Table 10: Demographic profile of those attending any live arts in the Midwest**

	Attendance Rates at Any Live Arts Event, 2002		
<b>Gender</b>	62% of Women	vs.	52% of Men
<b>Race</b>	58% of Whites	vs.	49% of Non-Whites
<b>Ethnicity</b>	58% of Non-Hispanics	vs.	45% of Hispanics
<b>Marital Status</b>	62% of Married	vs.	51% of Not Married
<b>State</b>	71% Minnesota (highest)	vs.	43% Indiana (lowest)
<b>Age</b>	63% of Baby Boomers	and	43 years old (median)

Source: 2002 Survey of Public Participation in the Arts

Note: Attendance at any live arts event refers to attendance at one or more of the live arts activities at least once during the year: jazz, classical music, opera, ballet, other dance, musical plays, nonmusical plays, museums/art galleries, historic sites, and arts/crafts fairs.

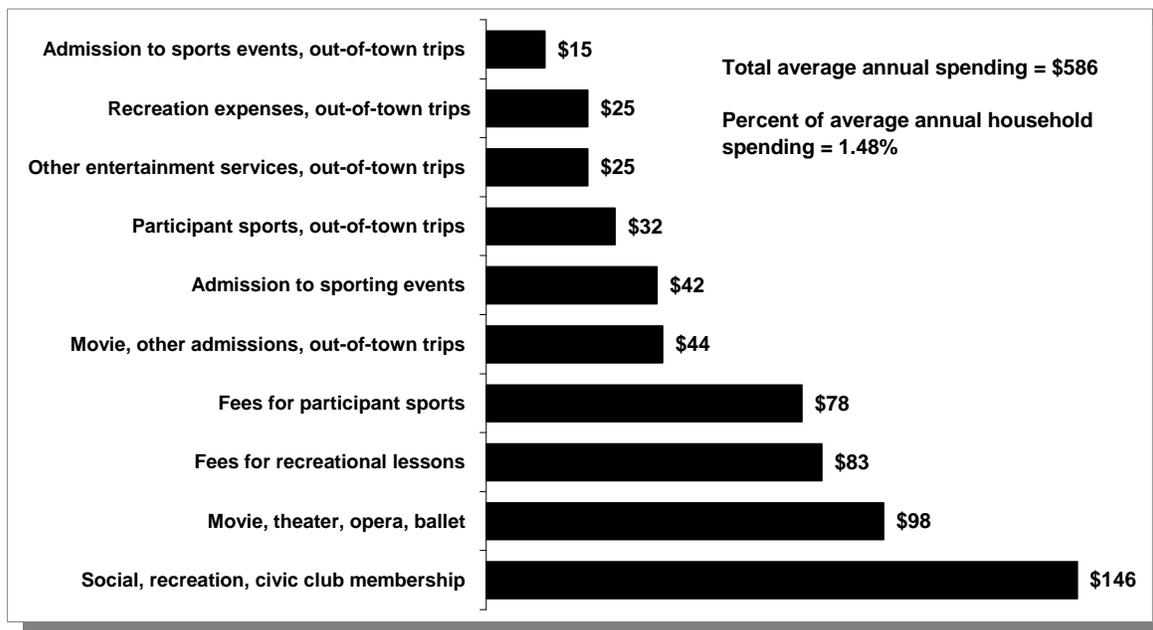
The profile of live arts attendees in the Midwest is similar to that in the rest of the country. Again, many attendees are likely to be women, White, non-Hispanic, married, and Baby Boomers. What stands out in the Midwest is the relatively high rate of live arts attendance by Hispanics (45%). Hispanics in the Midwest have the highest rate of live arts participation of any region of the country.<sup>16</sup> Also notable is Minnesota's high rate of live arts participation.

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<sup>16</sup> This may be partially attributable to small sample size. Of the 1,470 Hispanics in the SPPA sample in 2002, 164 lived in the Midwest, 226 in the Northeast, 501 in the South, and 579 in the West. Similarly, sample sizes for states are often small as well.

How much is spent on arts and other entertainment in the Midwest?

**Figure 3: Average Annual Spending on Entertainment Fees and Admissions by Households in the Midwest, 2001**



Source: 2001 Consumer Expenditure Survey

Figure 14 summarizes the average annual household expenditures on entertainment fees and admissions by households in the Midwest in 2001. On average, households spent \$586 per year on entertainment fees and admissions. The highest spending category for households in the region was membership fees. Households in the region spent more on social, civic, and recreational membership fees than any region of the country. Money spent on movies, theaters, operas, and ballets was lower in the Midwest (\$98) than in the Northeast (\$104) or the West (\$119). The least amount of money was spent on fees associated with out-of-town trips. Overall, \$586 constituted 1.48 percent of the average household's annual expenditures. This was nearly identical to the 1.45 percent annual spending in 1984.<sup>17</sup>

<sup>17</sup> Computed from data provided by the Bureau of Labor Statistics, "Table 8. Region of residence: Average annual expenditures and characteristics, Consumer Expenditure Survey, 1984."

*Participation through media*

**Table 11: Media arts participation in the Midwest, 1982 to 2002**

	Participation Rate			% Point Change 1982-2002	Audience (millions)	
	1982	1992	2002		1982	2002
<b>Jazz</b>						
Watch jazz on tv/vcr/dvd	19%	19%	15%	-5 % pts *	8.2	7.2
Listen to jazz on radio	19%	25%	23%	5 % pts *	7.8	11.2
Listen to jazz on records/tapes/cds	21%	19%	16%	-5 % pts *	8.8	7.7
<b>Classical music</b>						
Watch classical on tv/vcr/dvd	25%	24%	18%	-7 % pts *	10.6	8.6
Listen to classical on radio	19%	32%	23%	5 % pts *	8.0	11.4
Listen to classical on records/tapes/cds	23%	23%	18%	-4 % pts *	9.6	8.9
<b>Opera</b>						
Watch opera on tv/vcr/dvd	12%	10%	5%	-7 % pts *	5.1	2.5
Listen to opera on radio	6%	8%	5%	-1 % pts	2.6	2.4
Listen to opera on records/tapes/cds	7%	6%	5%	-2 % pts	2.9	2.5
<b>Musicals</b>						
Watch musicals on tv/vcr/dvd	19%	17%	12%	-6 % pts *	8.0	6.0
Listen to musicals on radio	5%	3%	2%	-2 % pts *	2.0	1.1
Listen to musicals on records/tapes/cds	8%	5%	4%	-4 % pts *	3.5	2.1
<b>Plays</b>						
Watch plays on tv/vcr/dvd	23%	16%	9%	-14 % pts *	9.8	4.3
Listen to plays on radio	3%	2%	2%	-1 % pts	1.3	1.0
<b>Other</b>						
Watched arts program on tv/vcr/dvd	23%	32%	24%	1 % pts	9.6	11.5
Watched dance on tv/vcr/dvd		16%	13%	-4 % pts *	n.a.	6.2

Sources: 1982, 1992, 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989"; 2002 adult population figures from "State Population Estimates by Selected Age Categories and Sex: July 1, 2002" from the U.S. Census Bureau.

Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; "n.a." means not available. Percentage point changes may appear inexact due to rounding. See Appendix C.

Overall, media arts participation in the Midwest declined since 1982. The biggest decline occurred in the percent of adults watching plays on recorded media. In 1982, 23 percent of adults reported watching plays on TV, VCR, or DVD. By 2002, this percentage had dropped to nine percent. Similarly, a much smaller percentage of adults watch opera performances on television in 2002 (5%) than in 1982 (12%). Exceptions to these trends include an increase in the percent of adults listening to jazz and to classical music on the

radio. These increases occurred despite decreases in the percent of adults listening to these forms of music on recorded media, or watching performances on television. The percent of adults watching general arts programs on television has remained steady over 20 years.

*Participation through personal performance and creation*

**Table 12: Arts creation in the Midwest, 1982 to 2002**

Did the following at least once in the last year	Participation Rate		% Point Change	Participants (millions)	
	1982	2002	1982-2002	1982	2002
Did ceramics, jewelry, leatherwork, metalwork	13%	7%	-6 % pts *	5.5	3.5
Did weaving, crocheting, quilting, needlepoint, sewing	34%	17%	-17 % pts *	14.6	8.4
Did photography, movies, video tapes as art activity	8%	11%	3 % pts *	3.5	5.4
Did painting, drawing, sculpture, printmaking	9%	8%	0 % pts	3.6	4.1
Did creative writing	6%	8%	2 % pts	2.3	3.6
Composed music		3%			1.2
Acquired original art		6%			3.0
Played jazz		1%			0.7
Played classical music		2%			1.0
Sung opera		1%			0.3
Sung musicals		2%			1.0
Sung in groups		5%			2.3
Acted		2%			0.8
Danced ballet		0.2%			0.1
Did other dance		4%			2.0
Did any arts creation		42%			20.3

Sources: 1982, 1992, 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989"; 2002 adult population figures from "State Population Estimates by Selected Age Categories and Sex: July 1, 2002" from the U.S. Census Bureau.

Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; "n.a." means not available  
Percentage point changes may appear inexact due to rounding. See Appendix C.

What percentage of adults in the Midwest create arts? Nearly 42 percent (20 million adults) do some type of arts creation activity. Most "art creators" in the region engage in textile arts. Over eight million adults – or 17 percent of the population – weave, crochet, quilt, sew, or do needlepoint at some time during the year. Also very popular is photography and making videos for artistic purposes, activities that over 5 million adults participate in.

Smaller percentages of adults engage in other types of arts creation. Approximately eight percent paint, draw, sculpt, or do printmaking. Almost as popular are ceramic crafts, jewelry making, leatherwork, and metalwork. Nearly five percent of adults sing in a group, and two percent sing in musicals. Other forms of vocal arts such as opera are less popular, with approximately one percent of adults engaging in this activity. Of all types of personal arts creation, the smallest percent of adults indicate that they dance ballet.

Between 1982 and 2002, the total number of adults engaged in personal arts creation declined in the categories of craftwork and textile arts. By contrast, the number of adults engaged in photography and creative writing remained steady or increased.

### What factors contributed to changing arts participation?

#### *Changing demographics in the region*

**Table 13: Demographics of the Midwest, 1980 to 2000**

	1980	1990	2000
<b>Population</b>			
Total population (in millions)	58.9	59.7	64.4
Percent over 18 years	71.3%	73.8%	74.1%
<b>Race/ethnicity/immigrant status</b>			
Percent white	88.7%	87.2%	85.0%
Percent Hispanic, of any race	2.2%	2.9%	4.9%
Percent foreign-born	3.6%	3.6%	5.5%
<b>Education<sup>1</sup></b>			
Percent with high school degree or more	71.6%	77.1%	83.5%
Percent with college degree or more	15.4%	18.4%	23.8%
<b>Income and employment</b>			
Median household income (in 2000 dollars)	\$38,274	\$39,464	\$44,647
Percent of individuals in poverty	10.5%	12.0%	10.2%
Percent of families in poverty	8.0%	9.1%	7.2%

Source: 1980, 1990, and 2000 Census

<sup>1</sup> Educational attainment for the population ages 25 years or older

The total population of the Midwest grew from 58.9 million in 1980 to 64.4 million by 2000. While the percentage of Whites declined slightly over twenty years, the Hispanic population more than doubled. Some of the increase in the Hispanic population is due to immigration. Throughout the 1970s, 1980s, and the early 1990s, nearly 75 percent of immigrants established themselves in six states: California, New York, Texas, Florida, New Jersey, and Illinois. California received the bulk of the immigrants - approximately one third. By the late 1990s, immigrants started settling in other states. Approximately 60 percent of immigrants continued to settle in these traditional “receiving” states, but a significant portion of immigrants settle elsewhere, such as the Midwest.<sup>18</sup>

Changes in educational attainment and in the age distribution in the Midwest mirror other regions. Educational attainment increased, not only in terms of the percentage of

<sup>18</sup> Passel, Jeffrey and Michael Fix. Testimony Prepared for the Subcommittee on Immigration and Claims, Hearing on "The U.S. Population and Immigration," Committee on the Judiciary: U.S. House of Representatives, August 2, 2001

adults with a high school degree but also the percentage of those with a college degree. The region also experienced overall growth in the adult population. The aging Baby Boom generation dominates the shifting demographics. Between 1990 and 2000, the size of the population 18 to 64 increased 9 percent – faster than youth (7%) or seniors (7%).<sup>19</sup>

The economic situation in the region improved over time. Median household income grew nearly 17 percent, while poverty rates dropped. The region experienced increases in poverty during the late 1980s and early 1990s, which were erased by 2000. These improvements would suggest increases in arts participation rates.

*The changing arts landscape in the region*

Performing Arts Organizations

**Table 14: Number of Performing Arts Organizations in the Midwest, 1982 to 2002**

	1982	1987	1992	1997	% Change '82 to '97
Theaters	569	635	904	1,045	84%
Dance Companies	68	54	74	85	25%
Symphony Orchestras, Opera Co., Chamber Music	107	135	164	197	84%
Other Music Groups and Artists	534	434	437	591	11%
Other Performing Groups	129	178	361	419	225%
Total	1,407	1,436	1,940	2,337	66%
Organizations per one million residents	24	24	32	37	

Source: Economic Census data provided by the NEA. Totals in each category combine both tax-exempt and taxable organizations. Population data from U.S. Census Bureau. (1995). “Resident Population for Selected Age Groups: 1980 to 1989” and U.S. Census Bureau. (1999). “ST-99-3 State Population Estimates: Annual Time Series, July 1, 1990 to July 1, 1999”

Data from the Economic Census show mixed growth in arts organizations in the Midwest between 1982 and 1997. The percentage growth of “other performing groups” was the greatest; however, theaters contributed the biggest gains to the overall number of total organizations in the region. Compared to other regions of the country, the Midwest experienced the least growth in the number of “other music groups and artists,” with declines experienced between 1982 and 1987. Shortly thereafter, this category of arts organization began to rebound. Overall, the number of performing arts organizations in the Midwest increased 66 percent over a period of 15 years. Data from the 2002 Economic Census will show whether this growth rate has been sustained. As of 1997, there were approximately 37 performing arts organizations per one million residents in the Midwest.

<sup>19</sup> U.S. Bureau of the Census, *Op cit.*

## Artists

**Table 15: Number of Artists in the Midwest, 1980 to 2000**

	<b>1980</b>	<b>1990</b>	<b>2000</b>
Actors and directors	8,943	15,341	23,839
Announcers	12,102	15,078	13,210
Architects	21,940	28,186	36,375
Authors	6,305	16,882	29,105
Dancers	1,804	3,663	5,330
Designers	78,338	136,041	170,475
Musicians and composers	28,829	28,928	31,915
Other artists, performers, and related workers	9,550	16,234	5,860
Painters, sculptors, craft-artists, and artist printmakers	32,005	44,544	43,785
Photographers	22,347	30,334	26,410
<b>TOTAL</b>	<b>222,163</b>	<b>335,231</b>	<b>386,304</b>
% of labor force	0.84%	1.15%	1.24%

Sources: 1980 and 1990 estimates from NEA Research Division Report #29; 2000 estimates from NEA Research Division Note #85.

Estimates of the number of artists in the Midwest indicate strong growth over the last two decades. Overall, the number of artists in the region grew by 74 percent from about 222,000 in 1980 to approximately 386,000 in 2000. Artists as a percentage of the overall labor force grew faster in the Midwest than any other region. However, despite this strong growth, the number of artists in the Midwest, as well as their percentage of the regional labor force, is the smallest of the four regions.

*Changing arts socialization*

**Table 16: Arts Education in the Midwest, 1982 to 2002**

	Exposure Rate		% Point Change 1982-2002	Adults (millions)	
	1982	2002		1982	2002
Has had music lessons	52%	37%	-15 % pts *	22.1	17.9
Has had art lessons	24%	16%	-8 % pts *	10.1	7.8
Has had acting lessons	9%	6%	-2 % pts *	3.8	3.1
Has had ballet lessons	5%	5%	0 % pts	2.2	2.5
Has had other dance lessons	n.a.	11%	n.a.	n.a.	5.6
Has had writing lessons	18%	14%	-4 % pts *	7.7	6.8
Has had art appreciation lessons	18%	17%	-1 % pts	7.5	8.4
Has had music appreciation lessons	19%	14%	-4 % pts *	8.0	7.0
Has had any form of arts education		48%			22.9

Sources: 1982 and 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989"; 2002 adult population figures from "State Population Estimates by Selected Age Categories and Sex: July 1, 2002" from the U.S. Census Bureau.

Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; "n.a." means not available  
Percentage point changes may appear inexact due to rounding. See Appendix C.

Today, nearly half of all adults in the Midwest have been exposed to some form of arts education in their lives. However, data suggest that arts socialization has declined in the region since 1982. Participation remained stable in only two categories: the percent of adults who have taken ballet at some point in their lives (5%) and the percent who have taken art appreciation classes (approx. 18%). Whereas adults in the Midwest were more likely to have taken music lessons than adults in the Northeast in 1982, by 2002 this was no longer the case. Despite population growth, the number of adults exposed to music lessons dropped the most – by approximately four million Midwestern residents.

**Summary**

Between 1982 and 2002, significant declines occurred in a number of live arts categories in the Midwest. Attendance at classical music concerts declined two percentage points, attendance at the opera declined from three percent to two percent, visits to historic sites dropped nine percentage points, and attendance at arts/crafts fairs declined. During the same period, visits to art museums and galleries increased. Other forms of live arts participation remained relatively steady. Overall, 57 percent of adults in the Midwest attend some form of live arts. This translates to an adult live arts audience of 27.8 million residents. Aside from reading, the most popular activity in the region is attendance at arts and crafts fairs (36%).

On average, attendees of live arts who are middle-aged, women, White, and married tend to have higher participation rates than their counterparts – just like in the Northeast. What stands out in the Midwest is the high rate of any live arts attendance among Hispanics (46%), which is the highest in the country. Each year the average Midwestern household spends approximately \$586 on entertainment fees.

Generally, media arts participation is down in the Midwest. However, two statistically significant exceptions are the increase in the percent of adults listening to jazz on the radio, and the increase in those listening to classical music on the radio. This is consistent with trends around the country, and may be due, in part, to shifting preferences associated with changing demographics.

Approximately 42 percent of adults in the Midwest engage in arts creation. Textile arts and photography are the most popular activities in this regard. Although textile arts were practiced by a smaller percentage of adults in 1982 than in 2002, other categories of arts creation have increased in popularity: photography and creative writing.

Over the last twenty years, the Midwest experienced demographic changes that were generally similar to other regions of the country: overall population growth, increasing racial and ethnic diversity, higher levels of educational attainment, growth in the size of the adult population, and improvements in economic well-being. Improvements in educational attainment and economic well-being suggest arts participation rates should have increased. However, these increases may have been offset by a shifting racial/ethnic profile and declines in arts socialization.

Estimates of the number of arts organizations and the number of artists in the region suggest that these communities are growing. While this growth may be linked to moderate increases in the size of the live arts audience, additional research is needed to determine if current supply exceeds or falls short of demand. Factors such as income, prices, preferences, and leisure time should be taken into account.

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## The South

The South is the most populated census region, with approximately 100 million residents (over one third of the total population of the United States). While the region has many art venues – from museums to theaters – it is often known for its musical heritage. Begun as “Dixieland” on the shores of Lake Ponchartrain, jazz made its way up the Mississippi River to Chicago and over to New York to fuel the Harlem Renaissance. While jazz has been exported around the globe, New Orleans remains its birthplace and millions are drawn to the city each year. In Memphis, Tennessee Elvis Presley mixed Blues and Gospel with the sounds of country and rockabilly and created another truly American musical style – rock and roll. Every year, Graceland (Elvis’ Memphis home) is one of the biggest tourist attractions of the South. Texas has its own musical story. It has produced an astounding number of Grammy winning musicians in every genre (90 artists, 168 awards – over 3 times the average). These awards include genres like Tejano, Latin and Mexican-American music, which reflect the growing Latino community in Texas.

### **How has participation in the arts changed between 1982 and 2002?**

#### *Live arts attendance*

Overall, nearly 38 million Southerners participate in some form of live arts event each year. In 2002, participation in the South was similar to participation rates measured in 1982. Changes were experienced in two categories. Between 1982 and 2002, the percentage of adults visiting historic sites declined by four percentage points. Consistent with the trend experienced elsewhere in the country, attendance at art museums and galleries increased.

In combination with relatively steady arts participation rates, substantial population growth translated into larger live arts audiences between 1982 and 2002. For example, the live arts audience for jazz events increased from 4.9 million to 7.4 million adults over twenty years. Similarly, the adult audience for classical music events increased from 5.7 million to 7.6 million by 2002.

**Table 17: Live arts participation in the South, 1982 to 2002**

	Participation Rate			% Point Change	Attendees (millions)	
	1982	1992	2002	1982-2002	1982	2002
Jazz	9%	10%	10%	1 % pts	4.9	7.4
Classical music	10%	11%	10%	0 % pts	5.7	7.6
Opera	2%	2%	3%	0 % pts	1.1	1.9
Ballet	3%	4%	4%	0 % pts	1.9	2.9
Other dance		7%	5%	n.a.	n.a.	4.0
Musical play	14%	14%	14%	0 % pts	7.8	10.9
Nonmusical play	9%	11%	10%	1 % pts	5.2	7.6
Museums/art galleries	18%	23%	23%	4 % pts *	10.4	17.6
Historic sites	32%	33%	28%	-4 % pts *	18.0	21.6
Arts/crafts fairs	31%	38%	29%	-2 % pts	17.4	22.5
Attend any live arts			49%		n.a.	37.6
Read plays, poetry, novels, short stories			42%		n.a.	32.6
Read books			52%		n.a.	40.3

Sources: 1982, 1992, 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989"; 2002 adult population figures from "State Population Estimates by Selected Age Categories and Sex: July 1, 2002" from the U.S. Census Bureau.

Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; "n.a." means not available. Percentage point changes may appear inexact due to rounding. See Appendix C.

Of the eleven types of live arts participation summarized here, a much higher percentage of adults read literature than attend other arts. Reading books (52%) as well as plays, poetry, novels, or short stories (42%) is popular in the South. However, these rates are lower than in other regions of the country.

Who attends live arts in the South?

**Table 18: Demographic profile of those attending any live arts in the South**

	Attendance Rates at Any Live Arts Event, 2002		
<b>Gender</b>	51% of Women	vs.	46% of Men
<b>Race</b>	52% of Whites	vs.	34% of Non-Whites
<b>Ethnicity</b>	51% of Non-Hispanics	vs.	34% of Hispanics
<b>Marital Status</b>	47% of Married	vs.	49% of Not Married
<b>State</b>	65% Maryland (highest)	vs.	34% Georgia (lowest)
<b>Age</b>	53% of Baby Boomers	and	42 years old (median)

Source: 2002 Survey of Public Participation in the Arts

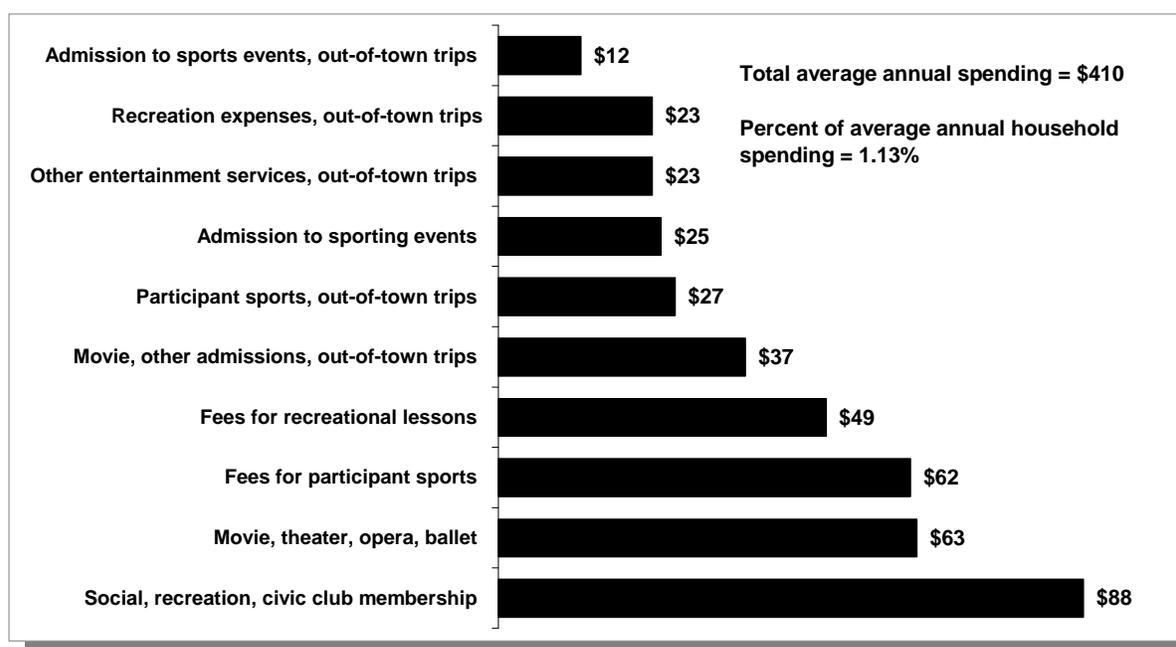
Note: Attendance at any live arts event refers to attendance at one or more of the live arts activities at least once during the year: jazz, classical music, opera, ballet, other dance, musical plays, nonmusical plays, museums/art galleries, historic sites, and arts/crafts fairs.

Although the profile live arts attenders in the South is similar to that of other regions, attendance rates tend to be lower. Non-whites and Hispanics in the South have the lowest live arts attendance rates of all four census regions. Moreover, Georgia – with the lowest live arts attendance rate in the South – also has the lowest rate of any state in the nation.

Baby Boomers in the South, despite a higher rate of attendance than other age cohorts, attend live arts less than Boomers in other regions.

How much is spent on arts and other entertainment in the South?

**Figure 4: Average Annual Spending on Entertainment Fees and Admissions by Households in the South, 2001**



Source: 2001 Consumer Expenditure Survey

Households in the South spent less on entertainment fees and admissions per year than other regions (\$410 in 2001). In addition, spending in the South declined from 1.17 percent of average annual household income in 1984 to 1.13 percent in 2001.<sup>20</sup> While households in the South appear to spend less on entertainment than other regions, the overall ranking of different spending categories is similar to that of other regions. Social and recreational fees constituted the largest portion of spending (\$88) and movie/theater/opera/ballet admissions fees the second largest (\$63) in 2001. Unlike other regions, fees for participant sports were nearly equal to expenditures on movie/theater/opera/ballet admissions fees.

<sup>20</sup> Computed from data provided by the Bureau of Labor Statistics, "Table 8. Region of residence: Average annual expenditures and characteristics, Consumer Expenditure Survey, 1984."

Participation through media

**Table 19: Media arts participation in the South, 1982 to 2002**

	Participation Rate			% Point Change 1982-2002	Audience (millions)	
	1982	1992	2002		1982	2002
<b>Jazz</b>						
Watch jazz on tv/vcr/dvd	15%	20%	16%	1 % pts	8.4	12.1
Listen to jazz on radio	16%	26%	21%	5 % pts *	9.2	16.3
Listen to jazz on records/tapes/cds	16%	19%	16%	1 % pts	9.2	12.1
<b>Classical music</b>						
Watch classical on tv/vcr/dvd	19%	22%	15%	-4 % pts *	10.5	11.7
Listen to classical on radio	16%	26%	20%	4 % pts *	9.1	15.5
Listen to classical on records/tapes/cds	14%	21%	15%	1 % pts	8.0	11.9
<b>Opera</b>						
Watch opera on tv/vcr/dvd	9%	10%	5%	-4 % pts *	5.1	3.7
Listen to opera on radio	5%	7%	5%	0 % pts	2.9	3.6
Listen to opera on records/tapes/cds	5%	6%	4%	-1 % pts	2.8	3.2
<b>Musicals</b>						
Watch musicals on tv/vcr/dvd	16%	13%	10%	-7 % pts *	9.2	7.3
Listen to musicals on radio	4%	3%	2%	-2 % pts *	2.0	1.3
Listen to musicals on records/tapes/cds	6%	5%	3%	-3 % pts *	3.3	2.1
<b>Plays</b>						
Watch plays on tv/vcr/dvd	23%	13%	8%	-15 % pts *	12.9	6.3
Listen to plays on radio	3%	3%	2%	-1 % pts	1.7	1.3
<b>Other</b>						
Watched arts program on tv/vcr/dvd	19%	29%	23%	4 % pts *	10.6	17.6
Watched dance on tv/vcr/dvd		17%	11%	-6 % pts *	n.a.	8.3

Sources: 1982, 1992, 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989"; 2002 adult population figures from "State Population Estimates by Selected Age Categories and Sex: July 1, 2002" from the U.S. Census Bureau.

Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; "n.a." means not available. Percentage point changes may appear inexact due to rounding. See Appendix C.

Changes in media arts participation in the South are a mixed bag. Some areas have declined dramatically, such as the drop in the percentage of adults watching plays on recorded media. Other areas have increased, such as the percent of adults listening to jazz on the radio. The three areas that experienced significant increases in participation rates also experienced increases in the total audience size. The radio listening audience for jazz nearly doubled to 16.2 million, the listening audience for classical music increased to 15.5 million, and the TV arts audience grew to 17.6 million.

One area that experienced significant declines also experienced increases in total audience size due to rapid population growth. Despite a slight decline in the percent of adults watching classical music performances on recorded media, the overall audience size increased from 10 million in 1982 to nearly 12 million in 2002. All other significant declines translated to lower audience size.

The most popular media arts activity in the South is watching general arts programs on recorded media. Twenty-three percent of adults, or nearly 18 million residents, do so every year.

*Participation through personal performance and creation*

**Table 20: Arts creation in the South, 1982 to 2002**

Did the following at least once in the last year	Participation Rate		% Point Change 1982-2002	Participants (millions)	
	1982	2002		1982	2002
Did ceramics, jewelry, leatherwork, metalwork	10%	6%	-4 % pts *	5.8	4.6
Did weaving, crocheting, quilting, needlepoint, sewing	29%	14%	-15 % pts *	16.2	10.8
Did photography, movies, video tapes as art activity	11%	10%	-1 % pts	6.2	7.5
Did painting, drawing, sculpture, printmaking	9%	8%	-1 % pts	5.1	6.3
Did creative writing	6%	6%	0 % pts	3.2	4.6
Composed music		2%			1.6
Acquired original art		5%			3.7
Played jazz		1%			0.7
Played classical music		2%			1.2
Sung opera		1%			0.4
Sung musicals		2%			1.4
Sung in groups		6%			4.4
Acted		1%			1.0
Danced ballet		0.4%			0.3
Did other dance		4%			2.9
Did any arts creation		36%			27.4

Sources: 1982, 1992, 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989"; 2002 adult population figures from "State Population Estimates by Selected Age Categories and Sex: July 1, 2002" from the U.S. Census Bureau.

Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; "n.a." means not available. Percentage point changes may appear inexact due to rounding. See Appendix C.

What percentage of adults in the South creates arts? Approximately 36 percent of Southerners do some type of arts creation activity. Unlike other regions of the country, only one type of arts creation has a participation rate above 10 percent: textile arts. Much smaller percentages of the adult population in the South engage in arts creation than elsewhere. Photography and drawing arts engage between eight and 10 percent of adults.

In the South, singing in groups ranks on par with creative writing and craftwork, and is more popular than in other regions of the country.

### What factors contributed to changing arts participation?

#### *Changing demographics in the region*

**Table 21: Demographics of the South, 1980 to 2000**

	1980	1990	2000
<b>Population</b>			
Total population (in millions)	75.4	85.4	100.2
Percent over 18 years	71.3%	74.2%	74.5%
<b>Race/ethnicity/immigrant status</b>			
Percent white	78.2%	76.8%	74.1%
Percent Hispanic, of any race	4.9%	7.9%	11.6%
Percent foreign-born	4.0%	5.4%	8.6%
<b>Education<sup>1</sup></b>			
Percent with high school degree or more	64.3%	71.3%	77.7%
Percent with college degree or more	15.8%	18.7%	22.5%
<b>Income and employment</b>			
Median household income (in 2000 dollars)	\$ 34,063	\$ 35,563	\$ 38,402
Percent of individuals in poverty	15.4%	15.7%	13.9%
Percent of families in poverty	11.9%	12.2%	10.6%

Source: 1980, 1990, and 2000 Census

<sup>1</sup> Educational attainment for the population ages 25 years or older

After the West, overall population growth was greatest in the South. The total population rose 33 percent from 1980 to 2000, starting at 75.4 million in 1980 and reaching 100.2 million by 2000. Much of this growth was fueled by immigration. The foreign-born population in the region more than doubled over a period of twenty years. Much growth occurred in states such as Texas, Arizona, and Florida. The bulk of these immigrants are Hispanic. Not surprisingly, the percentage of Hispanics grew by 137 percent between 1980 and 2000. At the same time, overall educational attainment rose in the South. The percentage of southerners with a high school diploma rose 21 percent over twenty years, and the percent with a college degree rose 43 percent.

With respect to age, the effects of the aging Baby Boomer generation can be seen in the South. The percentage of the adult population in the region has increased continually since 1980. Between 1990 and 2000, the number of adults between 18 and 64 increased 18

percent. During the same period, the numbers of residents under 18 and over 64 grew at a slightly lower rate of 16 percent.<sup>21</sup>

Over the last two decades, the economic well being in the South improved. Although the period from 1980 to 1990 brought increases in poverty, that shifted in the following decade. Poverty among individuals declined from 16 percent in 1990 to 14 percent in 2000; among families, it dropped as well. Throughout the 20-year period, the median household income rose steadily.

*The changing arts landscape in the region*

Performing Arts Organizations

**Table 22: Number of Performing Arts Organizations in the South, 1982 to 2002**

	1982	1987	1992	1997	% Change '82 to '97
Theaters	648	766	1,239	1,461	125%
Dance Companies	56	63	93	115	105%
Symphony Orchestras, Opera Co., Chamber Music	127	157	190	233	83%
Other Music Groups and Artists	554	531	691	1,052	90%
Other Performing Groups	168	201	391	522	211%
Total	1,553	1,718	2,604	3,383	118%
Organizations per one million residents	20	21	30	36	

Source: Economic Census data provided by the NEA. Totals in each category combine both tax-exempt and taxable organizations. Population data from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989" and U.S. Census Bureau. (1999). "ST-99-3 State Population Estimates: Annual Time Series, July 1, 1990 to July 1, 1999"

The number of arts organizations in the South grew faster than any other region. The total number of organizations increased 118 percent in the South as compared to 58 percent in the Northeast, 66 percent in the Midwest, and 97 percent in the West. As all other regions of the country, the greatest growth occurred among "other performing groups," while theaters contributed most to the overall number of arts organizations. Although the South boasts a slightly higher number of arts organizations than the Midwest, the number of organizations per one million residents is similar.

<sup>21</sup> U.S. Bureau of the Census. (2001) *Op cit.*, p.7.

## Artists

**Table 23: Number of Artists in the South, 1980 to 2000**

	<b>1980</b>	<b>1990</b>	<b>2000</b>
Actors and directors	12,016	23,431	42,445
Announcers	18,422	22,680	21,180
Architects	31,630	43,845	56,780
Authors	8,914	25,978	39,930
Dancers	3,345	7,059	9,135
Designers	92,130	168,394	215,505
Musicians and composers	40,200	47,092	58,175
Other artists, performers, and related workers	14,770	27,466	13,535
Painters, sculptors, craft-artists, and artist printmakers	37,115	56,702	60,925
Photographers	27,208	41,531	38,455
<b>TOTAL</b>	<b>285,750</b>	<b>464,178</b>	<b>556,065</b>
% of labor force	0.88%	1.15%	1.23%

Sources: 1980 and 1990 estimates from NEA Research Division Report #29; 2000 estimates from NEA Research Division Note #85.

More American artists reside in the South than in any other region. This region possesses more artists than any other census region, in terms of sheer numbers (approximately 556,000). This is not surprising since the South contains the largest resident population. For this reason, it is important to highlight artists as a percentage of the labor force. In 2000, artists constituted 1.23 percent of the labor force in the South – nearly the same as the Midwest (1.24%). These two regions lag substantially behind the Northeast (1.76%) and the West (1.92%).

*Changing arts socialization*

**Table 24: Arts Education in the South, 1982 to 2002**

	Exposure Rate		% Point Change 1982-2002	Adults (millions)	
	1982	2002		1982	2002
Has had music lessons	43%	30%	-14 % pts *	24.5	22.9
Has had art lessons	22%	14%	-8 % pts *	12.6	10.9
Has had acting lessons	7%	6%	-1 % pts	4.1	4.9
Has had ballet lessons	7%	6%	-1 % pts	4.1	4.6
Has had other dance lessons	n.a.	10%	n.a	n.a.	7.7
Has had writing lessons	16%	11%	-6 % pts *	9.2	8.2
Has had art appreciation lessons	19%	17%	-3 % pts	10.9	12.8
Has had music appreciation lessons	19%	16%	-3 % pts *	10.5	12.1
Has had any form of arts education		43%			32.1

Sources: 1982 and 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989"; 2002 adult population figures from "State Population Estimates by Selected Age Categories and Sex: July 1, 2002" from the U.S. Census Bureau.

Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; "n.a." means not available. Percentage point changes may appear inexact due to rounding. See Appendix C.

Overall, approximately 43 percent of adults in the South have had some exposure to arts education in their lives, but arts education rates in the South are among the lowest in the country. Large declines in the percentage of adults having taken various forms of art education between 1982 and 2002 were seen in all but three categories: acting, ballet, and art appreciation lessons. Low arts socialization rates in the South are consistent with the fact that the region frequently exhibits the lowest arts participation rates. In most cases, declining rates of arts socialization translated to fewer numbers of adults with formal arts education. The number of adults having taken music lessons, arts lessons, or writing lessons at some point in their lives declined in the last 20 years.

**Summary**

Overall, the South has the lowest rates of public engagement in the arts of the four census regions. Whereas 49 percent of adults in the South attend some type of live arts, the figures for the Northeast (57%), the Midwest (57%), and the West (60%) are higher. Moreover, arts creation in the South is lower than in other regions, as is overall spending on arts-related fees as a percentage of annual household expenditures.

The region experienced gains in the percentages of adults listening to jazz and classical music on the radio, similar to the other regions of the country. In addition, the South experienced an increase in the percentage of adults watching general arts programs on TV, VCR, or DVD. This gain was not statistically significant for any other region.

Like the rest of the country, the South experienced population growth, increases in educational attainment, economic improvements, and a changing racial/ethnic make-up. Growth in Hispanics as a percent of the population was greater than in any other region of the country. The same is true for foreign-born individuals as a percent of the population. The implications of these demographic changes for arts participation rates are mixed. Additional analysis is needed to determine which effects are most dominant. Increased arts participation rates which would be expected to accompany rising educational attainment may have been offset by changes in racial/ethnic diversity, mixed changes in economic well-being, and declining rates of arts socialization.

The increase in the number of arts organizations and artists suggests growing demand for the arts. Some of this increase comes from higher arts participation rates (such as visits to art museums and galleries), some comes from increased audience size combined with steady arts participation rates (such as attendance at a live jazz concert or at a classical music event), and some comes from increased audience size despite declining participation rates (such as visits to historic sites). Despite any increases in demand, live arts participation rates tend to be low relative to other regions.

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## The West

The West constitutes a substantial area. Many of its states, including Arizona, Colorado, New Mexico and Utah sponsor film festivals (like the famous Sundance film festival), music festivals and arts/crafts fairs. Santa Fe, New Mexico in particular has a reputation for its visual arts community and Salt Lake City, Utah boasts the internationally renowned Mormon Tabernacle Choir. California is an arts powerhouse in the Pacific states. Los Angeles and San Francisco sustain a staggering number of arts organizations comparable to New York City. In the Northwest, Seattle made a unique contribution to popular culture with grunge rock of the 1990s and the revival of “coffee-house” culture. Seattle is also home to more equity theaters than anywhere in the United States except New York City. States such as Oregon, Alaska and Hawaii have fewer classic arts organizations but demonstrate their creativity through crafts. The Pacific Northwest, for example, is specifically known for artistic glass making.

### **How has participation in the arts changed between 1982 and 2002?**

#### *Live arts attendance*

Sixty percent of the adult population in the West attends some form of live arts. This translates to nearly 30 million live arts participants. Since 1982, live arts participation rates in the West have remained relatively steady. Exceptions to this trend were the declines in attendance rates at musicals and historic sites, and increased attendance at art museums/galleries.

Arts and crafts fairs are popular throughout the country, and western states are no exception. With a 37 percent participation rate, it ranks slightly ahead of visits to historic sites. This figure is approximately the same today as it was over 20 years ago. In combination with population growth, the result is a nearly 50 percent increase in the number of adults attending such events.

Nearly as popular as visits to historic sites are visits to art galleries and museums. Over one-third of adults living in the West report going to an art gallery or museum at least once in the previous year – a figure that is up slightly since 1982.

**Table 25: Live arts participation in the West, 1982 to 2002**

	Participation Rate			% Point Change 1982-2002	Attenders (millions)	
	1982	1992	2002		1982	2002
Jazz	12%	12%	13%	1 % pts	3.8	6.2
Classical music	16%	14%	14%	-2 % pts	5.1	6.7
Opera	4%	4%	5%	1 % pts	1.2	2.2
Ballet	5%	7%	5%	0 % pts	1.6	2.3
Other dance		9%	8%	n.a.	n.a.	4.1
Musical play	22%	19%	18%	-5 % pts *	7.4	8.5
Nonmusical play	14%	15%	14%	0 % pts	4.6	6.7
Museums/art galleries	29%	34%	33%	3 % pts *	9.6	15.7
Historic sites	43%	39%	36%	-8 % pts *	14.2	17.2
Arts/crafts fairs	38%	45%	37%	-1 % pts	12.6	17.9
Attend any live arts			60%		n.a.	29.0
Read plays, poetry, novels, short stories			51%		n.a.	24.7
Read books			62%		n.a.	29.8

Sources: 1982, 1992, 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989"; 2002 adult population figures from "State Population Estimates by Selected Age Categories and Sex: July 1, 2002" from the U.S. Census Bureau.

Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; "n.a." means not available. Percentage point changes may appear inexact due to rounding. See Appendix C.

Opera and ballet are among the least attended live arts performances, but the West has the largest adult audience for these disciplines of all the regions. The attendance rate for "other dance" hovers between eight and nine percent. Reading literature is quite popular. About half of all adults in the region read short stories, plays, novels, or poems. An even greater number (62%) read books. This translates to nearly 30 million adults.

Who attends live arts in the West?

**Table 26: Demographic profile of those attending any live arts in the West**

	Attendance Rates at Any Live Arts Event, 2002			
<b>Gender</b>	64% of Women	vs.	56% of Men	
<b>Race</b>	62% of Whites	vs.	50% of Non-Whites	
<b>Ethnicity</b>	65% of Non-Hispanics	vs.	37% of Hispanics	
<b>Marital Status</b>	61% of Married	vs.	60% of Not Married	
<b>State</b>	73% Oregon (highest)	vs.	49% Hawaii (lowest)	
<b>Age</b>	63% of Baby Boomers	and	43 years old (median)	

Source: 2002 Survey of Public Participation in the Arts

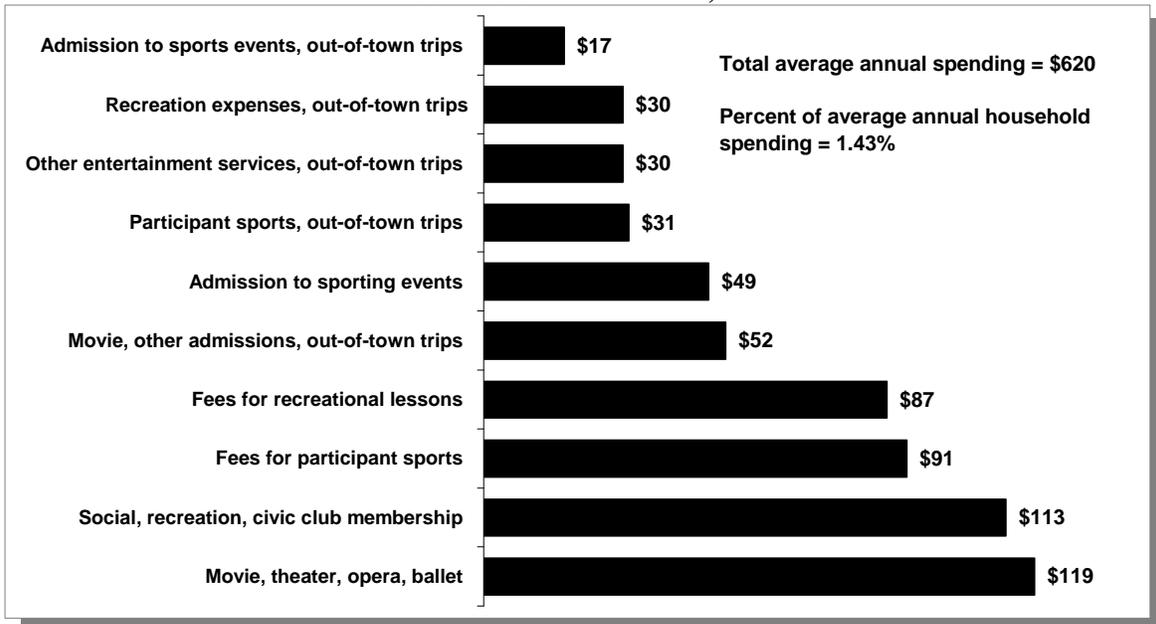
Note: Attendance at any live arts event refers to attendance at one or more of the live arts activities at least once during the year: jazz, classical music, opera, ballet, other dance, musical plays, nonmusical plays, museums/art galleries, historic sites, and arts/crafts fairs.

The West has some of the highest live arts participation rates in the country. Participation rates for Whites and non-Hispanics are high. By contrast, rates for Hispanics in the West attending live arts are relatively low. Married and not married people attend live arts at the same rate. Baby Boomers in the region have participation rates similar to

their peers throughout the country. Oregon has the highest live arts participation rate of any state in the country. The substantial difference in live arts attendance between Oregon and Hawaii demonstrates the variation within regions.

How much is spent on arts and other entertainment in the West?

**Figure 5: Average Annual Spending on Entertainment Fees and Admissions by Households in the West, 2001**



Source: 2001 Consumer Expenditure Survey

Households in the West tend to spend more on movies, theater, opera, and/or ballet admissions fees than any region of the country (\$119 in 2001). Overall, these households spent an average of \$620 per year on entertainment fees and admissions in 2001. While this figure is the highest of all four regions, it represents a slightly lower level of annual household spending (1.43%) than in the Midwest (1.48%). Spending as a percentage of average annual expenditures dropped from 1.68 percent in 1984.<sup>22</sup>

<sup>22</sup> Computed from data provided by the Bureau of Labor Statistics, "Table 8. Region of residence: Average annual expenditures and characteristics, Consumer Expenditure Survey, 1984."

Participation through media

**Table 27: Media arts participation in the West, 1982 to 2002**

	Participation Rate			% Point Change 1982-2002	Audience (millions)	
	1982	1992	2002		1982	2002
<b>Jazz</b>						
Watch jazz on tv/vcr/dvd	24%	25%	19%	-5 % pts *	8.0	9.3
Listen to jazz on radio	21%	35%	29%	7 % pts *	7.0	13.7
Listen to jazz on records/tapes/cds	25%	24%	21%	-4 % pts	8.2	10.1
<b>Classical music</b>						
Watch classical on tv/vcr/dvd	33%	31%	21%	-12 % pts *	10.7	9.9
Listen to classical on radio	28%	38%	28%	1 % pts	9.0	13.6
Listen to classical on records/tapes/cds	31%	30%	24%	-7 % pts *	10.1	11.5
<b>Opera</b>						
Watch opera on tv/vcr/dvd	18%	14%	7%	-10 % pts *	5.8	3.5
Listen to opera on radio	11%	11%	7%	-3 % pts *	3.4	3.4
Listen to opera on records/tapes/cds	11%	10%	8%	-3 % pts	3.5	3.7
<b>Musicals</b>						
Watch musicals on tv/vcr/dvd	25%	18%	14%	-11 % pts *	8.1	6.6
Listen to musicals on radio	6%	5%	3%	-3 % pts *	1.9	1.5
Listen to musicals on records/tapes/cds	12%	7%	5%	-6 % pts *	3.8	2.5
<b>Plays</b>						
Watch plays on tv/vcr/dvd	29%	21%	10%	-19 % pts *	9.5	4.9
Listen to plays on radio	6%	5%	3%	-3 % pts *	2.0	1.3
<b>Other</b>						
Watched arts program on tv/vcr/dvd	29%	37%	31%	2 % pts	9.5	14.7
Watched dance on tv/vcr/dvd		26%	15%	-11 % pts *	n.a.	7.3

Sources: 1982, 1992, 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989"; 2002 adult population figures from "State Population Estimates by Selected Age Categories and Sex: July 1, 2002" from the U.S. Census Bureau.

Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; "n.a." means not available. Percentage point changes may appear inexact due to rounding. See Appendix C.

Media arts participation rates in the West have declined since 1982. The percent of adults watching plays and/or operas on television declined most notably. In both cases, participation rates were more than halved over the last two decades. Opera declined from 18 percent to seven percent. Plays on television declined from 29 percent to 10 percent over 20 years. In general, participation in opera, musicals, and plays through media is

much lower in 2002 than it was in 1982. A partial explanation may be the changing availability of these arts on television and radio. However, with the proliferation of CDs and DVDs one could argue that access to these arts on other types recorded media has increased – suggesting that shifting musical and leisure preferences play an important role in changing patterns of participation.

Only one area of media arts participation experienced a substantial increase – the percentage of adults listening to jazz on the radio. This is the case across all regions of the country, with western states being no exception. However, whereas other areas also experienced a notable increase in the percent of adults listening to classical music on the radio, this figure remained relatively steady from 1982 to 2002 in the West.

Watching programs about artists, art works, or art museums on television, on videotape, or on DVD has the highest rate of media arts participation. This is the case for all regions of the country except the Northeast.

*Participation through personal performance and creation*

**Table 28: Arts creation in the West, 1982 to 2002**

Did the following at least once in the last year	Participation Rate		% Point Change	Participants (millions)	
	1982	2002	1982-2002	1982	2002
Did ceramics, jewelry, leatherwork, metalwork	13%	9%	-4 % pts *	4.4	4.4
Did weaving, crocheting, quilting, needlepoint, sewing	34%	18%	-16 % pts *	11.1	8.7
Did photography, movies, video tapes as art activity	13%	14%	1 % pts	4.3	6.6
Did painting, drawing, sculpture, printmaking	13%	10%	-3 % pts	4.3	4.8
Did creative writing	9%	8%	-1 % pts	3.1	4.0
Composed music		3%			1.5
Acquired original art		7%			3.4
Played jazz		2%			0.8
Played classical music		2%			1.0
Sung opera		1%			0.5
Sung musicals		3%			1.4
Sung in groups		4%			2.0
Acted		1%			0.7
Danced ballet		0.4%			0.2
Did other dance		5%			2.3
Did any arts creation		44%			21.0

Sources: 1982, 1992, 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). “Resident Population for Selected Age Groups: 1980 to 1989”; 2002 adult population figures from “State Population Estimates by Selected Age Categories and Sex: July 1, 2002” from the U.S. Census Bureau.

Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; “n.a.” means not available  
Percentage point changes may appear inexact due to rounding. See Appendix C.

Forty-four percent of adults in western states do some type of arts creation activity. Like their counterparts in other regions of the country, weaving and sewing arts are the most popular among adults. Nearly nine million adults weave, crochet, quilt, sew, or do needlepoint at some time during the year. While textile arts are the most popular form of personal arts creation, the percentage of adults engaged in this activity declined dramatically from 34 percent in 1982 to 18 percent in 2002.

The second most popular art creation activity is photography and movie making, an activity in which over six million adults participate. Noteworthy percentages of the population also engage in painting and related arts (10%), craftwork (9%), and writing (8%). The remaining categories involve smaller percentages of adults. Of activities that involve less than five percent of the population, dancing and singing in groups are the most popular. The percentages of adults playing jazz and/or classical music, dancing ballet, and singing opera are on par with other regions of the country.

### What factors contributed to changing arts participation?

#### *Changing demographics in the region*

**Table 29: Demographics of the West, 1980 to 2000**

	1980	1990	2000
<b>Population</b>			
Total population (in millions)	43.2	52.8	63.2
Percent over 18 years	71.9%	73.3%	73.1%
<b>Race/ethnicity/immigrant status</b>			
Percent white	80.8%	75.8%	72.0%
Percent Hispanic, of any race	14.5%	19.1%	24.3%
Percent foreign-born	10.6%	14.8%	18.6%
<b>Education<sup>1</sup></b>			
Percent with high school degree or more	76.6%	78.6%	80.5%
Percent with college degree or more	21.1%	22.7%	26.2%
<b>Income and employment</b>			
Median household income (in 2000 dollars)	\$ 39,729	\$ 41,925	\$ 44,759
Percent of individuals in poverty	11.3%	12.6%	13.0%
Percent of families in poverty	8.5%	9.3%	9.5%

Source: 1980, 1990, and 2000 Census

<sup>1</sup> Educational attainment for the population ages 25 years or older

The total population of the West rose by 46 percent from 1982 to 2002, starting at 43.2 million in 1980 and rising to 63.2 million by 2000. The size of the adult population in the West grew considerably. This represents an increase in the size of the prospective adult

arts audience. The number of adults between ages 18 and 64 grew at 19.1 percent between 1990 and 2000, alone.<sup>23</sup>

The region experienced the greatest population increase across the country, as well as a substantial shift in racial and ethnic composition due in large part to an influx of immigrants. In 1980, the percentage of Whites in the West stood at nearly 81 percent of the population, falling to 72 percent by 2000, a decrease of 11 percent over twenty years. During the same period, Hispanics as a percentage of the population rose by two-thirds.

Overall, the region experienced gains in educational attainment between 1980 and 2000. The percent of the population with a high school degree or more grew slightly. The biggest gain was seen among those with a bachelor’s degree or more. Those with a college degree comprised 21 percent of the western population in 1980 and 26 percent by 2000.

Not all economic trends in the region have been positive over the last 20 years. While the median household income rose by approximately 13 percent, poverty rates rose as well. This suggests that the earnings of many of the households at the bottom of the income distribution remained steady or declined in real terms, while households at the other end of the income distribution experienced large gains on average.

*The changing arts landscape in the region*

Performing Arts Organizations

**Table 30: Number of Performing Arts Organizations in the West, 1982 to 2002**

	1982	1987	1992	1997	% Change '82 to '97
Theaters	1,207	1,200	1,662	1,844	53%
Dance Companies	82	72	110	146	78%
Symphony Orchestras, Opera Co., Chamber Music	126	151	191	302	140%
Other Music Groups and Artists	721	706	904	1,180	64%
Other Performing Groups	666	1,261	1,550	2,053	208%
Total	2,802	3,390	4,417	5,525	97%
Organizations per one million residents	62	68	80	93	

Source: Economic Census data provided by the NEA. Totals in each category combine both tax-exempt and taxable organizations. Population data from U.S. Census Bureau. (1995). “Resident Population for Selected Age Groups: 1980 to 1989” and U.S. Census Bureau. (1999). “ST-99-3 State Population Estimates: Annual Time Series, July 1, 1990 to July 1, 1999”

Data from the Economic Census shows overall growth in arts organizations in the West between 1982 and 1997. Between 1982 and 1987, small gains or declines were experienced in all but one category. The larger gains, which contributed most to overall growth, came between 1987 and 1997. As was the case for all other regions, “other

<sup>23</sup> U.S. Bureau of the Census. *Op cit.*

performing groups” grew the most – from 666 organizations in 1982 to 2,053 in 1997. Both in terms of total number of arts organizations and organizations per one million residents, the West outpaces every other region of the country. By 1997, the West represented 36 percent of all arts organizations nationwide.

Artists

**Table 31: Number of Artists in the West, 1980 to 2000**

	<b>1980</b>	<b>1990</b>	<b>2000</b>
Actors and directors	25,097	39,565	65,535
Announcers	9,287	12,335	11,310
Architects	31,130	45,173	54,530
Authors	15,442	34,609	49,370
Dancers	4,264	6,167	7,855
Designers	74,762	144,694	194,790
Musicians and composers	36,596	38,816	43,230
Other artists, performers, and related workers	13,850	28,502	12,065
Painters, sculptors, craft-artists, and artist printmakers	40,771	57,193	73,480
Photographers	22,165	37,286	33,455
<b>TOTAL</b>	<b>273,364</b>	<b>444,340</b>	<b>545,620</b>
% of labor force	1.38%	1.72%	1.92%

Sources: 1980 and 1990 estimates from NEA Research Division Report #29; 2000 estimates from NEA Research Division Note #85.

The number of artists in the West essentially doubled between 1980 and 2000. Although the overall growth of artists in the West is impressive, it is important to point out that the overall labor force grew rapidly over the same period. Thus, while artists in the West constitute a greater percentage of the labor force than any other region of the country, the artists as a percentage of the labor force grew 39 percent, lagging behind the Midwest (47%) and the Northeast (42%).

**Table 32: Arts Education in the West, 1982 to 2002**

	Exposure Rate		% Point Change 1982-2002	Adults (millions)	
	1982	2002		1982	2002
Has had music lessons	52%	38%	-14 % pts *	17.1	18.3
Has had art lessons	29%	21%	-7 % pts *	9.4	10.2
Has had acting lessons	14%	9%	-5 % pts *	4.6	4.2
Has had ballet lessons	10%	8%	-2 % pts	3.3	3.9
Has had other dance lessons	n.a	14%	n.a	n.a	6.8
Has had writing lessons	22%	17%	-5 % pts *	7.2	8.1
Has had art appreciation lessons	22%	23%	1 % pts	7.1	10.9
Has had music appreciation lessons	24%	19%	-6 % pts *	8.0	9.0
Has had any form of arts education		52%			24.0

Sources: 1982 and 2002 Surveys of Public Participation in the Arts; 1982 adult population estimates from U.S. Census Bureau. (1995). "Resident Population for Selected Age Groups: 1980 to 1989"; 2002 adult population figures from "State Population Estimates by Selected Age Categories and Sex: July 1, 2002" from the U.S. Census Bureau.

Notes: \* Indicates statistically significant difference between 1982 and 2002 at  $p \leq 0.05$ ; "n.a." means not available. Percentage point changes may appear inexact due to rounding. See Appendix C.

Overall, approximately half of adults in the West have had some exposure to arts education in their lives. However, data suggests that arts socialization has declined in the West in all but two education categories: ballet and art appreciation. Overall, declines are similar to those found in other regions of the country. Whereas over half of adults had taken music lessons in 1982, by 2002 this dropped to 38 percent. Similar declines were experienced with respect to visual art lessons, acting lessons, writing lessons, and music appreciation classes.

In the West, declining arts education rates did not necessarily translate to fewer numbers of adults with arts education. While the overall percentage of adults with some form of arts education did deteriorate, rapid population growth offset many of these declines. As a result, the number of adults who have taken some form of music or art education increased. The only category to experience a decline was adults who had taken acting lessons.

### Summary

Over half of all adults in the West attend some form of live arts. While overall live arts participation rates remained relatively steady, between 1982 and 2002 statistically significant declines occurred in the percentage of adults attending musicals and visiting historic sites. However, like the other regions of the country, visits to art museums and galleries increased.

The profile of a live arts attendee in the West does not vary greatly from that of other regions. Although households in the West spend more on entertainment fees and admissions than households in the other census regions (\$620 per year), as a percentage of total annual household expenditures it does not stand out as particularly high.

Media arts participation rates in the West followed the trends found in other regions of the country. Generally, media arts participation is down, with the exceptions of an increase in the percent of adults listening to jazz on the radio, and no decline in those listening to classical music on the radio.

Approximately 44 percent of adults in the West engage in arts creation. Textile arts and photography are the top categories of arts creation, with visual arts rounding out the top three most popular activities. In general, engagement in key categories (craft work, textile arts, and visual arts) declined over the last two decades.

The demographic and cultural profile of the West has changed markedly since 1982. The region experienced rapid growth, propelled largely by immigration. Over a period of two decades, the region's Hispanic community increased from 15 percent of the population to 24 percent. Whereas immigrants constituted approximately 11 percent of the population in 1982, they accounted for nearly one-fifth of the population in 2000. Like many other regions, the West experienced a growth in the size of the adult arts audience and rising levels of educational attainment. While median household income rose, an increasing percentage of individuals and families found themselves in poverty. The West also experienced substantial declines in the percentage of adults exposed to arts education at some time. Despite these declines, the overall number of adults with arts education in the region increased.

The West continues to boast the largest number of arts organization and the greatest number of artists as a percentage of the labor force as compared to other regions of the country. Both have increased over the last twenty years.

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## Appendix A: Description of Data Used in Analysis

### 1982 Survey of Public Participation in the Arts

Sponsored by the National Endowment for the Arts, the first Survey of Public Participation in the Arts (SPPA) was conducted by the U.S. Census Bureau in 1982. A total of 17,254 individuals over the age of 18 were interviewed in groups of approximately 1,500 each month from January to December. Respondents were asked about their arts participation, arts preferences, and exposure to arts education. The result was the first nationally representative data on public involvement in the arts. These data were collected as a supplement to the 1982 National Crime Survey, a large survey of 72,000 households.

The National Crime Survey (NCS), now called the National Crime Victimization Survey (NCVS), interviewed members of 72,000 households every six months for three and a half years, or a total of seven interviews. Information on arts participation was collected at the end of the respondents' last (or seventh) interview. All members in the eligible household over the age of 18 were included in the SPPA survey. Individuals unavailable to be interviewed in person were interviewed by phone. Overall, 75 percent of interviews were conducted in person and 25 percent by phone.

The 1982 SPPA survey collected information in eight categories. In the first category, live arts participation, respondents were asked ten core questions. The first seven questions referred to attendance at a live performance of jazz, classical music, opera, musical plays, nonmusical plays, ballet, or attendance at art galleries and museums in the last year. In the live arts category they were also asked if they played or rehearsed a musical instrument for public performance; acted, sung, or danced (or rehearsed) for a public performance; or read novels, short stories, poetry, or plays.

While the "live arts" category was asked of all respondents, the seven other categories of questions were asked on a rotating basis. The remaining seven categories were:

- **Barriers.** This panel of questions dealt with reasons why individuals did not attend live performances more often.
- **Arts Education.** These questions addressed exposure to lessons or classes in the arts at different ages.
- **Leisure.** This panel asked respondents about engagement in non-arts leisure activities such as sports, charity, and games.

- **Arts Facilities.** This series of questions asked people who had attended live events about the various places where those events took place.
- **Musical Preferences.** Respondents were asked about the types of music they liked to listen to.
- **Arts Creation and Other Participation.** This panel of questions dealt with other forms of arts engagement, such as visits to museums, visits to historical locations, attendance at art festivals; creation of arts and crafts; and listening to poetry readings.
- **Media Engagement.** Respondents were asked about their arts engagement through television, radio, movies, cassette tapes, and records.

Because these questions were asked on a rotating basis, responses are not available for the full sample of 17,254 respondents. Response for all categories of questions are available only for approximately 2,700 individuals interviewed in November and December – when the core questions and all panel questions were asked of all respondents.

For confidentiality purposes, the data are not available for analysis by census region, state, or metropolitan statistical area. As such, any analysis at this level must rely on hard-copy tabulations created by the Census Bureau in 1982.

### **1992 Survey of Public Participation in the Arts**

In 1992, the National Endowment for the Arts funded a third Survey of Public Participation in the Arts (SPPA). The second was conducted in 1985. This second wave of data was not included in this report in order to permit comparisons across periods of ten years. Like the 1982 survey, the 1992 SPPA data were collected by the Census Bureau as a supplement to the National Crime Victimization Survey. The data were again collected as part of a national panel survey of households. Respondents to the SPPA '92 were individuals 18 years and older living in sampled households. All individuals in the household had a known and equal chance of selection. The sample frame used in 1992 was essentially the same as that used in 1982. Approximately 1,000 individuals were interviewed each month for 12 months, resulting in a total sample size of 12,736 respondents.

A substantial difference between the 1982 and 1992 surveys is the increased sample size available for many categories of questions. Whereas questions were asked on a rotating basis in first survey, in 1992 general attendance questions and questions about media engagement were asked throughout the year. Additional questions regarding

personal arts participation, arts education, musical preferences, and leisure activities were asked each month from July to December.

Other changes in the 1992 survey included the addition, omission, and modifications of questions and sections. The section on barriers was omitted, with the exception of questions regarding the types of performances individuals would like to attend more frequently. Questions regarding the facilities and questions about arts activities in the home as a child were also omitted. Additional changes are outlined in Table 29:

**Table 33: Changes to the SPPA Questionnaire from 1982 to 1992**

<i>Category</i>	<i>Changes</i>
Live attendance	<ul style="list-style-type: none"> <li>▪ Annual number of attendance on an interval rather than ordinal scale;</li> <li>▪ New question about attendance at “other dance” performances</li> <li>▪ New question asking about reading books</li> <li>▪ The separation of reading plays, poetry, and novels and short stories</li> </ul>
Arts education	<ul style="list-style-type: none"> <li>▪ New question about the location of arts education</li> <li>▪ New question asking if lessons had been taken in the last year</li> <li>▪ New question about “other dance lessons”</li> <li>▪ Question dropped about craftwork lessons</li> </ul>
Recreation lifestyle	<ul style="list-style-type: none"> <li>▪ Omission of questions regarding visits to zoos, playing board games, reading for leisure, collecting stamps and coins, and cooking gourmet meals</li> </ul>
Musical preferences	<ul style="list-style-type: none"> <li>▪ Addition of the categories of Reggae, Rap music, Latin/Spanish/Salsa, Ethnic/National tradition, New Age music, Choral/Glee club, Parade</li> <li>▪ Omission of Barbershop</li> <li>▪ Soul listed separately from R&amp;B</li> <li>▪ Folk listed as “Contemporary Folk”</li> </ul>
Arts creation	<ul style="list-style-type: none"> <li>▪ New questions about composing music, dancing, and owning art</li> <li>▪ Addition of follow-on questions about public display or performance</li> </ul>
Media participation	<ul style="list-style-type: none"> <li>▪ Asking the number of TV/VCR viewings</li> <li>▪ New question about viewing “other dance” performances</li> <li>▪ Asking about both TV <u>and</u> VCR viewings of arts activities</li> </ul>

Source: Survey documentation provided by the NEA

## **2002 Survey of Public Participation in the Arts**

In 2002, the NEA sponsored a fifth SPPA panel. A fourth survey was conducted in 1997, but these data are not easily compared to data collected in other years. Unlike the data collected in 1982 and 1992, the most recent round of data was collected as a supplement to the Current Population Survey (CPS) in August 2002. The CPS is a monthly survey of approximately 60,000 households conducted by the Bureau of the Census for the Bureau of Labor Statistics. The survey's estimation procedure adjusts weighted sample results to agree with independent estimates of the civilian noninstitutionalized population of the United States by age, sex, race, Hispanic origin, and

state of residence. The sample provides estimates for the nation as a whole and for individual states and other geographic areas.

Each month, Bureau of the Census field representatives attempt to collect data from the sample units during the week of the 19th. Households selected for the survey remain in the sample for eight months. Only households that were in their fourth or eighth month-in-sample participated in the SPPA portion of the interview in August 2002, therefore only 25 percent of the basic CPS households were sampled.

The Public Participation in the Arts Supplement attempted to obtain self-responses from household members aged 18 and over. Proxy responses were allowed if attempts for a self-response were unsuccessful. The supplement contained questions about the household member’s participation in various artistic activities from August 1, 2001 to August 1, 2002. It asked about the type of artistic activity, the frequency of participation, training and exposure, musical and artistic preferences, length of travel for trips to artistic events, school-age socialization, and computer usage related to artistic information. Interviews were conducted during the period of August 18 - 24, 2002.

The most significant difference between data collection in 2002 and that in previous years is the increase in sample size of the subsections of the SPPA. Unlike previous years, all elements of the SPPA survey were asked of respondents in each month. This means that the overall sample size of 17,135 is generally available for all questions in the survey. The exceptions are questions relating to musical preferences. In this case, the first question in the series was asked to the full sample of 17,135. The processing of the question coded “don’t know,” “refused,” and “no response, in universe” as “not in universe” for subsequent questions, reducing the sample size for these questions to 16,743.

**Table 34: SPPA Sample Sizes by Question Category Across Years, 1982 to 2002**

Category	1982	1992	2002
Attendance at live events	17,254	12,736	17,135
Media engagement	4,068	12,736	17,135
Arts education	5,715	5,789	17,135
Leisure activities	5,791	5,789	17,135
Musical preferences	5,728	5,704	16,743
Arts creation and personal performance	4,276	5,789	17,135
Barriers to arts attendance	5,523	n/a	n/a
Location of arts attendance	5,728	n/a	n/a
Trips to arts activities	n/a	n/a	17,135
Internet use for arts information	n/a	n/a	17,135

Source: Survey documentation provided by the NEA

There were relatively few modifications to questions on the SPPA survey from 1992 to 2002. No changes were made to questions in the live attendance, leisure, or the arts

creation sections of the survey. The only change made to the media engagement questions was the addition of videodiscs to questions about watching arts programs on television, a videotape (VCR), or videodisc (DVD). With respect to musical preferences, some categories were modified and some were added. “Rap” was presented as “Rap/Hip-hop.” “Rock” was divided into “Classic Rock/Oldies” and “Rock/Heavy metal.” The category “Soul” was omitted, and the category “Dance/Electronica” was added.

In 2002, two new sections were added to the end of the survey. The first series of four questions asked about trips away from home to attend an art event or visit an art museum. The second series of nine questions asked about Internet usage for the purposes of reading about, discussing, or accessing information on the arts.

### **Comparing data across time**

There are challenges to comparing the SPPA data over time. The importance of these difficulties should be taken into account when reviewing the findings presented here. First, the 1982 and 1992 data were collected as a supplement to a crime survey whereas the 2002 data were collected as a supplement to a labor population survey. Not only is the nature of the base survey different, but also the sampling methodology employed by each survey differs. While both the NC(V)S and CPS are generalizable to the larger U.S. population, differences in sampling methodology can affect the reliability of the point estimates. Second, response patterns and response rates differ across surveys. In 1982 only one-third of the National Crime Survey (NCS) sample participated in the SPPA and the response rate was high. In 1992, while half of the sample participated in the supplement, a new version of the NCS was introduced. The response rate for the long form was low and the SPPA questions were near the end of the survey. Many respondents were asked follow-up questions (which may be considered as penalties for positive responses by the interviewees who often knew of the nature and length of the questionnaire beforehand from other household members.) Finally, while the 2002 sample is largest, the response rate for the SPPA questions may be the lowest.

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## Appendix B: Methodologies

### Point Estimates

Researchers use data from samples to estimate true population values, called parameters. Estimates of true population values come in two forms – a range of possible values or an estimate of a single value. The latter is referred to as a point estimate. The point estimates presented in this report were computed from tabulations of various survey questions. The estimates are based on the respondents who answered the question and responses such as “don’t know” or a lack of any response were excluded. Three reasons justify the use of this approach. First, this method was used in previous analysis of the 1982 and 1992 data sponsored by the NEA. Second, missing data occurred in very few cases in all three years of the data. Third, there is little evidence to suggest that respondents who did not answer various questions differ sufficiently from the remaining respondents in a manner that introduces bias in the estimates. Thus, rather than treat these individuals as nonparticipants they are omitted from analysis. Estimates are thus only slightly higher than they would be if these respondents were included.

### Standard Errors

The Survey of Public Participation in the Arts is sample data. As such, any estimates generated from the data are subject to sampling error. Sampling error will cause sample estimates to vary from the true population values. A standard error of a sample statistic reflects how much one would expect the statistic to vary from the true population value. Each sample statistic estimated from the data has a corresponding standard error. The standard errors used in this analysis have been adjusted for the presence of a design effect. The design effect (DEFF) represents the loss in statistical efficiency due to sample design and systematic non-response. It is calculated as a ratio of the variance of a statistic under the actual design to the variance that would have resulted under simple random sampling assumptions. Standard errors were estimated as:

$$\sqrt{\frac{(p_{c,t}(1-p_{c,t})) * DEFF_t}{n_{c,t}}}$$

$p_{c,t}$  = proportion in a given census region in time period t

$n_{c,t}$  = sample size of a census region in time period t

DEFF = average design effect in time period t

The average design effect for 1982 was calculated using the methodology and data provided by John Robinson in "Public Participation in the Arts, 1982: Overall Project Report" p. 29-33. The average design effect is estimated to be 1.87.

For 2002 national-level standard errors were computed using the approach in the Source and Accuracy Statement for the August 2002 CPS Microdata File for the Public Participation in the Arts provided by the U.S. Census Bureau. This approach takes the design effect into account. For census regions, this approach was not possible due to the limitations of the Source and Accuracy Statement. Using the formula above, analysis indicated that an average design effect of 1.83 produced the same standard errors at the national level as the methodology from the Source and Accuracy statement. As such, 2002 standard errors for the census regions were computed in the same way as for 1982 using an average DEFF of 1.83. Note that the Census Bureau indicates that the average design effect for the SPPA in 2002 is 2.80. This figure was not used because resulting standard errors would be much larger than those produced by the Source and Accuracy Statement. If a design effect of 2.80 were used, results would prove robust.

The following sample sizes were used to compute standard errors. Total sample sizes by census region for 1982 and 1992 were estimated from hard-copy tabulations.

**Table 35: Sample sizes used to compute standard errors**

Region	Year	Attendance at live events	Media engagement	Arts education	Arts creation and personal performance
Percent of sample asked the set of questions (based on Table 34)	1982	100%	24%	33%	25%
	1992	100%	100%	45%	45%
	2002	100%	100%	100%	100%
Northeast	1982	3,946	930	1,307	978
	1992	2,771	2,771	1,260	1,260
	2002	3,517	3,517	3,517	3,517
Midwest	1982	4,461	1,052	1,477	1,105
	1992	2,877	2,877	1,308	1,308
	2002	4,275	4,275	4,275	4,275
South	1982	5,534	1,305	1,833	1,372
	1992	4,617	4,617	2,098	2,098
	2002	5,197	5,197	5,197	5,197
West	1982	3,313	781	1,097	821
	1992	2,471	2,471	1,123	1,123
	2002	4,086	4,086	4,086	4,086

## Hypothesis Testing of Differences

Differences estimates were tested using the test statistic below. This statistic can be used to determine the likelihood that the difference between two estimates is larger than would be expected simply due to chance. The statistic is calculated as:

$$z = \frac{p_1 - p_2}{\sqrt{se_1^2 + se_2^2}}$$

where  $p_1$  and  $p_2$  are the estimates to be compared and  $se_1$  and  $se_2$  are their corresponding design-adjusted standard errors. A statistic of 1.96 or larger corresponds to a confidence level of 95 percent or higher. It is important to note that as the number of tests conducted on the same set of data increases, so does the probability that a test statistic will exceed 1.96 by chance. However, no adjustments were made.

## Appendix C: SPPA Summary Tables

**Table 36: Live Arts Attendance in All Regions, 1982 and 2002**

LIVE ARTS ATTENDANCE	Northeast			Midwest			South			West		
	1982/92	2002	% pt change	1982/92	2002	% pt change	1982/92	2002	% pt change	1982/92	2002	% pt change
Attend Jazz	8.9%	11.2%	2.3 *	10.1%	10.3%	0.2	8.6%	9.5%	0.9	11.6%	12.8%	1.2
Attend Classical	13.8%	11.7%	-2.1 *	14.1%	11.7%	-2.4 *	10.0%	9.9%	-0.1	15.6%	13.9%	-1.7
Attend Opera	3.9%	4.1%	0.2	3.1%	2.0%	-1.1 *	2.0%	2.5%	0.5	3.8%	4.7%	0.9
Attend Ballet	5.6%	4.3%	-1.3	3.5%	2.9%	-0.6	3.4%	3.7%	0.3	4.8%	4.7%	-0.1
Attend Other Dance^	6.4%	5.8%	-0.5	7.2%	6.5%	-0.7	6.5%	5.2%	-1.3	9.0%	8.4%	-0.6
Attend Musical	22.7%	21.2%	-1.5	18.4%	18.1%	-0.3	13.7%	14.1%	0.4	22.4%	17.6%	-4.8 *
Attend Play	13.9%	14.4%	0.5	12.1%	13.2%	1.1	9.1%	9.8%	0.7	14.1%	13.8%	-0.3
Attend Art Museum/Gallery	22.3%	27.8%	5.5 *	21.4%	25.2%	3.8 *	18.4%	22.8%	4.4 *	29.1%	32.6%	3.5 *
Attend Historic Site	36.0%	34.0%	-2.0	39.8%	31.1%	-8.7 *	31.8%	28.0%	-3.8 *	43.1%	35.6%	-7.5 *
Attend Art/Craft Festival	42.5%	33.6%	-8.9 *	46.9%	36.2%	-10.7 *	30.8%	29.1%	-1.6	38.3%	37.1%	-1.1
Any Live Arts		56.8%			57.1%			48.7%			60.1%	
Read plays, poetry, novels, short stories		49.8%			46.8%			42.2%			51.2%	
Read books		58.4%			57.0%			52.2%			61.9%	

^ Data available only for 1992 and 2002

\* Statistically significantly different between 1982 and 2002 at a 95% level of confidence

All Pearson's Chi-square and Likelihood-ratio Chi-square tests on 2002 data (census region by category of live arts attendance) produced p-values of 0.00

**Table 37: Media Arts Engagement in All Regions, 1982 and 2002**

MEDIA ENGAGEMENT	Northeast			Midwest				South			West					
	1982/92	2002	% pt change	1982/92	2002	% pt change		1982/92	2002	% pt change	1982/92	2002	% pt change			
Watch jazz on TV, VCR, DVD	15.5%	16.8%	1.3	19.4%	14.7%	-4.7	*	14.9%	15.6%	0.7	24.4%	19.3%	-5.1	*		
Listen to jazz on radio	17.5%	22.7%	5.1	*	18.5%	23.1%	4.6	*	16.2%	21.1%	4.9	*	21.4%	28.5%	7.1	*
Listen to jazz on records, tapes, CDs	21.1%	17.2%	-3.9	20.7%	15.8%	-4.9	*	16.2%	15.7%	-0.5	25.0%	21.1%	-3.9			
Watch classical on TV, VCR, DVD	26.4%	21.3%	-5.1	*	25.0%	17.7%	-7.3	*	18.5%	15.1%	-3.5	*	35.5%	20.6%	-11.9	*
Listen to classical on radio	20.4%	26.7%	6.3	*	18.7%	23.3%	4.6	*	16.1%	20.1%	4.0	*	27.5%	28.3%	0.8	
Listen to classical on records, tapes, CDs	25.6%	22.4%	-3.2	22.7%	18.3%	-4.4	*	14.1%	15.4%	1.3	30.6%	23.9%	-6.7	*		
Watch opera on TV, VCR, DVD	11.3%	6.5%	-4.8	*	12.0%	5.1%	-6.9	*	9.0%	4.8%	-4.2	*	17.7%	7.3%	-10.4	*
Listen to opera on radio	8.2%	7.0%	-1.2	6.0%	4.9%	-1.1	6.8%	5.2%	-1.6	4.9%	4.1%	-0.8	10.7%	7.6%	-3.1	
Listen to opera on records, tapes, CDs	9.1%	6.2%	-2.9	*	18.8%	12.4%	-6.4	*	16.2%	9.5%	-6.7	*	24.6%	13.7%	-10.9	*
Watch musical on TV, VCR, DVD	24.6%	12.7%	-11.8	*	4.7%	2.3%	-2.4	*	5.8%	1.7%	-1.7	*	5.7%	3.1%	-2.6	*
Listen to musical on radio	4.0%	2.9%	-1.0	8.2%	4.4%	-3.8	*	5.8%	2.7%	-3.1	*	11.5%	5.2%	-6.4	*	
Listen to musical on records, tapes, CDs	9.5%	6.0%	-3.4	*	23.1%	8.9%	-14.2	*	22.7%	8.1%	-14.6	*	28.8%	10.3%	-18.5	*
Watch a play on TV, VCR, DVD	31.5%	11.7%	-19.8	*	3.0%	2.0%	-1.0	3.0%	1.7%	-1.3	6.2%	2.8%	-3.4	*		
Listen to a play on radio	3.9%	2.0%	-1.9	*	22.5%	23.7%	1.2	18.7%	22.8%	4.1	*	28.9%	30.7%	1.8		
Watch arts program on TV, VCR, DVD	23.6%	23.7%	0.1	16.3%	12.7%	-3.6	*	16.8%	10.7%	-6.1	*	25.9%	15.3%	-10.6	*	
Watch dance on TV, VCR, DVD <sup>^</sup>	17.9%	12.9%	-5.0	*												

<sup>^</sup> Data available only for 1992 and 2002

\* Statistically significantly different between 1982 and 2002 at a 95% level of confidence

All Pearson's Chi-square and Likelihood-ratio Chi-square tests on 2002 data (census region by category of media arts) produced p-values of 0.00

**Table 38: Arts Creation in All Regions, 1982 and 2002**

ART CREATION	Northeast			Midwest			South			West		
	1982/92	2002	% pt change	1982/92	2002	% pt change	1982/92	2002	% pt change	1982/92	2002	% pt change
Does pottery	13.1%	5.7%	-7.3 *	13.1%	7.2%	-5.9 *	10.3%	5.9%	-4.4 *	13.3%	9.1%	-4.2 *
Does weaving	31.9%	15.6%	-16.3 *	34.4%	17.4%	-17.1 *	28.5%	14.0%	-14.5 *	33.7%	18.1%	-15.5 *
Does photography	10.1%	12.7%	2.7	8.3%	11.1%	2.8 *	11.0%	9.7%	-1.3	13.1%	13.7%	0.6
Does painting	10.3%	8.2%	-2.1	8.5%	8.4%	-0.2	9.1%	8.1%	-0.9	13.0%	10.0%	-3.0
Does writing	6.5%	7.3%	0.8	5.5%	7.5%	2.0	5.6%	5.9%	0.3	9.4%	8.3%	-1.1
Composes music^	n.a.	1.9%	n.a.	n.a.	2.5%	n.a.	n.a.	2.0%	n.a.	n.a.	3.1%	n.a.
Acquired original art^	n.a.	5.1%	n.a.	n.a.	6.1%	n.a.	n.a.	4.8%	n.a.	n.a.	7.0%	n.a.
Performs jazz^	n.a.	1.6%	n.a.	n.a.	1.3%	n.a.	n.a.	0.9%	n.a.	n.a.	1.7%	n.a.
Performs classical music^	n.a.	1.6%	n.a.	n.a.	2.1%	n.a.	n.a.	1.5%	n.a.	n.a.	2.1%	n.a.
Performs opera^	n.a.	0.9%	n.a.	n.a.	0.7%	n.a.	n.a.	0.5%	n.a.	n.a.	0.9%	n.a.
Performs operetta^	n.a.	2.9%	n.a.	n.a.	2.1%	n.a.	n.a.	1.8%	n.a.	n.a.	3.0%	n.a.
Sings in groups^	n.a.	3.8%	n.a.	n.a.	4.8%	n.a.	n.a.	5.6%	n.a.	n.a.	4.2%	n.a.
Acts in public performance^	n.a.	1.5%	n.a.	n.a.	1.6%	n.a.	n.a.	1.2%	n.a.	n.a.	1.4%	n.a.
Dances ballet^	n.a.	0.4%	n.a.	n.a.	0.2%	n.a.	n.a.	0.4%	n.a.	n.a.	0.4%	n.a.
Does other dance^	n.a.	4.4%	n.a.	n.a.	4.0%	n.a.	n.a.	3.7%	n.a.	n.a.	4.7%	n.a.
Does any art creation^	n.a.	39.3%	n.a.	n.a.	41.7%	n.a.	n.a.	35.5%	n.a.	n.a.	43.9%	n.a.

^ Data available only for 2002

\* Statistically significantly different between 1982 and 2002 at a 95% level of confidence

“n.a.” indicates not available

All Pearson's Chi-square and Likelihood-ratio Chi-square tests on 2002 data (census region by category of art creation) produced p-values of 0.00 with these exceptions: painting (p=0.01), jazz (p=0.01), classical music (p=0.04), opera (p=0.05), acting (p=.37), ballet (p=0.20 (P); p=0.16 (LR)), dance (p=0.08)

**Table 39: Arts Education in All Regions, 1982 and 2002**

ARTS EDUCATION	Northeast			Midwest			South			West		
	1982/92	2002	% pt change	1982/92	2002	% pt change	1982/92	2002	% pt change	1982/92	2002	% pt change
Has had music lessons	42.8%	33.7%	-9.1 *	52.0%	36.7%	-15.3 *	43.1%	29.6%	-13.5 *	52.1%	38.2%	-13.9 *
Has had art lessons	22.8%	16.3%	-6.5 *	23.7%	16.0%	-7.7 *	22.3%	14.1%	-8.1 *	28.6%	21.2%	-7.4 *
Has had acting lessons	8.4%	6.5%	-1.8	8.9%	6.4%	-2.5 *	7.3%	6.4%	-0.9	13.9%	8.8%	-5.1 *
Has had ballet lessons	7.0%	6.7%	-0.3	5.2%	5.0%	-0.2	7.2%	6.0%	-1.2	10.1%	8.0%	-2.1
Has had other dance lessons^	n.a.	10.9%	n.a.	n.a.	11.4%	n.a.	n.a.	10.0%	n.a.	n.a.	14.2%	n.a.
Has had writing lessons	16.8%	13.4%	-3.5 *	18.2%	13.9%	-4.3 *	16.3%	10.6%	-5.7 *	22.0%	16.9%	-5.2 *
Has had art appreciation lessons	20.1%	17.8%	-2.4	17.7%	17.2%	-0.5	19.2%	16.6%	-2.7	21.6%	22.7%	1.1
Has had music appreciation lessons	22.1%	15.6%	-6.5 *	18.8%	14.4%	-4.4 *	18.5%	15.7%	-2.8 *	24.3%	18.7%	-5.6 *
Has had any form of arts education	46.3%			48.2%			43.2%			52.3%		

^ Data available only for 2002

\* Statistically significantly different between 1982 and 2002 at a 95% level of confidence

“n.a.” indicates not available

All Pearson's Chi-square and Likelihood-ratio Chi-square tests on 2002 data (census region by category of arts education) produced p-values of 0.00

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## Appendix D: SPPA Survey Questions

*Unless otherwise indicated, question and answer formats apply to all three years of data: 1982, 1992, and 2002. In addition, unless otherwise indicated, the answer format for questions is assumed to be yes/no.*

### Participation in Arts Activities

1. [With the exception of elementary or high school performances,] (1992, 2002) Did you go to a live jazz performance during the last 12 months?
  - a. How many times did you do this last month? (1982) Or
  - b. About how many times did you do this during the last 12 months? (1992, 2002)
2. [With the exception of elementary 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?
  - a. How many times did you do this last month? (1982) Or
  - b. About how many times did you do this during the last 12 months? (1992, 2002)
3. [With the exception of . . . ] Did you go to a live opera during the last 12 months?
  - a. How many times did you do this last month? (1982) Or
  - b. About how many times did you do this during the last 12 months? (1992, 2002)
4. [With the exception of . . . ] Did you go to a live musical stage play or an operetta during the last 12 months?
  - a. How many times did you do this last month? (1982) Or
  - b. About how many times did you do this during the last 12 months? (1992, 2002)
5. [With the exception of . . . ] Did you go to a live performance of a nonmusical stage play during the last 12 months?
  - a. How many times did you do this last month? (1982) Or
  - b. About how many times did you do this during the last 12 months? (1992, 2002)
6. [With the exception of . . . ] Did you go to a live ballet performance during the last 12 months?
  - a. How many times did you do this last month? (1982) Or
  - b. About how many times did you do this during the last 12 months? (1992, 2002)

7. [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? (1992, 2002)
  - a. About how many times did you do this during the last 12 months?
8. [During the last 12 months,] Did you visit an art museum or gallery?
  - a. How many times did you do this last month? (1982) Or
  - b. About how many times did you do this during the last 12 months? (1992, 2002)
9. [During the last 12 months,] Did you visit an art fair or festival, or a craft fair or festival? (1992, 2002)
  - a. About how many times did you do this during the last 12 months?
10. [During the last 12 months,] Did you visit an historic park or monument, or tour buildings or neighborhoods for their historic or design value? (1992, 2002)
  - a. About how many times did you do this during the last 12 months?
11. With the exception of books required for work or school, did you read any books during the last 12 months? (1992, 2002)
  - a. About how many books did you read during the last 12 months?
12. [During the last 12 months,] Did you read any . . .
  - a. Plays?
  - b. Poetry?
  - c. Novels or short stories?

### **Participation Through Media**

1. [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?
2. [During . . . ] Did you watch a jazz performance . . .
  - a. on television?
  - b. on a video (VCR) tape? (1992, 2002)
  - c. on a video (DVD) disc? (2002)
  - d. About how many times did you do this during the last 12 months? (1992, 2002)
3. [During . . . ] Did you listen to jazz on radio?
4. [During . . . ] Did you listen to jazz...
  - a. on records?
  - b. on tapes?

- c. on compact discs? (1992, 2002)
5. [During . . . ] Did you watch a classical music performance . . .
    - a. on television?
    - b. on a video (VCR) tape? (1992, 2002)
    - c. on a video (DVD) disc? (2002)
    - d. About how many times did you do this during the last 12 months? (1992, 2002)
  6. [During . . . ] Did you listen to classical on radio?
  7. [During . . . ] Did you listen to classical music ...
    - a. on records?
    - b. on tapes?
    - c. on compact discs? (1992, 2002)
  8. [During . . . ] Did you watch an opera . . .
    - a. on television?
    - b. on a video (VCR) tape? (1992, 2002)
    - c. on a video (DVD) disc? (2002)
    - d. About how many times did you do this during the last 12 months? (1992, 2002)
  9. [During . . . ] Did you listen to opera music on the radio?
  10. [During . . . ] Did you listen to opera music ...
    - a. on records?
    - b. on tapes?
    - c. on compact discs? (1992, 2002)
  11. [During . . . ] with the exception of movies, did you watch a musical stage play or an operetta...
    - a. on television?
    - b. on a video (VCR) tape? (1992, 2002)
    - c. on a video (DVD) disc? (2002)
    - d. About how many times did you do this during the last 12 months? (1992, 2002)
  12. [During . . . ] Did you listen to a musical stage play or an operetta on radio?
  13. [During . . . ] Did you listen to a musical stage play or an operetta ...
    - a. on records?
    - b. on tapes?
    - c. on compact discs? (1992, 2002)

14. [During . . . ] with the exception of movies, situation comedies, or TV series, did you watch a nonmusical stage play...
  - a. on television?
  - b. on a video (VCR) tape? (1992, 2002)
  - c. on a video (DVD) disc? (2002)
  - d. About how many times did you do this during the last 12 months? (1992, 2002)
  
15. [During . . . ] Did you listen to a radio performance of a nonmusical stage play?
  
16. [During . . . ] With the exception of music videos (1992, 2002), did you watch dance such as ballet (all years) or modern, folk, or tap (1992, 2002)...
  - a. on television?
  - b. on a video (VCR) tape? (1992, 2002)
  - c. on a video (DVD) disc? (2002)
  - d. About how many times did you do this during the last 12 months? (1992, 2002)
  
17. [During . . . ] Did you watch a program about artists, art works, or art museums...
  - a. on television?
  - b. on a video (VCR) tape? (1992, 2002)
  - c. on a video (DVD) disc? (2002)
  - d. About how many times did you do this during the last 12 months? (1992, 2002)

### **Participation in Other Leisure Activities**

The following questions are about your participation in other leisure activities.

1. Approximately how many hours of television do you watch on an average day?
2. During the last 12 months, did you go out to the movies?
3. With the exception of youth sports (1992, 2002), did you go to any amateur or professional sports events during the last 12 months?
4. During the last 12 months, did you go to an amusement or theme park, a carnival, or a similar place of entertainment?
5. During the last 12 months, did you jog, lift weights, walk, or participate in any other exercise program?
6. During the last 12 months, did you participate in any sports activity, such as softball, basketball, golf, bowling, skiing, or tennis?
7. Did you participate in any outdoor activities, such as camping, hiking, or canoeing during the last 12 months?
8. Did you do volunteer or charity work during the last 12 months?
9. Did you make repairs or improvements on your own home during the last 12 months?

10. Did you work with indoor plants or do any gardening for pleasure during the last 12 months?

### **Personal Arts Participation**

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

1. During the last 12 months, did you work with pottery, ceramics, jewelry, or do any leatherwork or metalwork?
  - a. Did you publicly display any of your works? (1992, 2002)
2. [During the last 12 months,] did you do any weaving, crocheting, quilting, needlepoint, or sewing?
  - a. Did you publicly display any of your works? (1992, 2002)
3. [During the last 12 months,] Did you make photographs, movies, or videotapes as an artistic activity?
  - a. Did you publicly display any of your works? (1992, 2002)
4. [During the last 12 months,] Did you do any painting, drawing, sculpture, or printmaking activities?
  - a. Did you publicly display any of your works? (1992, 2002)
5. With the exception of work or school, did you do any creative writing such as stories, poems, or plays during the last 12 months?
  - a. Were any of your writings published? (1992, 2002)
6. Did you write or compose any music during the last 12 months? (1992, 2002)
  - a. Was your musical composition played in a public performance or rehearsed for a public performance?
7. Do you own any original pieces of art, such as paintings, drawings, sculpture, prints, or lithographs? (1992, 2002)
  - a. Did you purchase or acquire any of these pieces during the last 12 months?
8. [During the last 12 months,] did you perform or rehearse any jazz music? (1992, 2002)
  - a. Did you play any jazz in a public performance or rehearse for a public performance?
9. [During the last 12 months,] did you play any classical music? (1992, 2002)
  - a. Did you play classical music in a public performance or rehearse for a public performance?
10. [During the last 12 months,] did you sing any music from an opera? (1992, 2002)
  - a. Did you sing in a public opera performance or rehearse for a public performance?

11. [During the last 12 months,] did you sing music from a musical play or operetta? (1992, 2002)
  - a. Did you sing in a public performance of a musical play or operetta or rehearse for a public performance?
12. [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? (1992, 2002)
13. [During the last 12 months,] Did you act in a public performance of a nonmusical play or rehearse for a public performance? (1992, 2002)
14. [During the last 12 months,] Did you dance any ballet? (1992, 2002)
  - a. Did you dance ballet in a public performance or rehearse for a public performance?
15. [During the last 12 months,] Did you do any dancing other than ballet such as modern, folk, or tap? (1992, 2002)
  - a. Did you dance modern, folk, or tap in a public performance?

### **Interest in Increased Participation (1992, 2002)**

1. The following is a list of events 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? Please select one or more of the following categories. How about . . .
  - a. Jazz music performances
  - b. Classical music performances
  - c. Operas
  - d. Musical plays or operettas
  - e. Nonmusical plays
  - f. Ballet performances
  - g. Dance performances other than ballet
  - h. Art museums or galleries
2. Of the events you just mentioned, which would you like to do most?

### **Music Preferences**

1. The following is a list of some types of music. Which of these types of music do you like to listen to? Please select one or more of the following categories. How about . . .
  - a. Classical Or Chamber Music
  - b. Opera
  - c. Operetta, Broadway Musicals, Or Show Tunes

- d. Jazz
- e. Reggae (1992, 2002)
- f. Rap (1992), Rap/Hip-Hop (2002)
- g. Dance Music/Electronica (2002)
- h. Soul (1982, 1992)
- i. Blues Or Rhythm And Blues
- j. Latin, Spanish, or Salsa
- k. Big Band (All Years) Or Swing (2002)
- l. Parade/Marching Band
- m. Country-Western
- n. Bluegrass
- o. Rock (1982, 1992) Classic Rock /Oldies (2002)
- p. Music Of A Particular Ethnic Or National Tradition (1992, 2002)
- q. Contemporary Folk Music
- r. Mood/Easy Listening
- s. New Age/World Music (1992, 2002)
- t. Choral/Glee Club (1992, 2002)
- u. Hymns/Gospel
- v. Rock /Heavy Metal (2002)

2. Of the music types you mentioned liking, which one do you like best?

### **Arts Socialization**

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

1. First, have you ever taken lessons or classes in music—either voice training or playing an instrument?
  - a. Did you take these lessons or classes when you were . . .
    - i. Less than 12 years old?
    - ii. 12–17 years old?
    - iii. 18–24 years old?
    - iv. 25 or older?
  - b. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere? (1992, 2002)
    - i. Elementary or high school
    - ii. Elsewhere
    - iii. Both
  - c. Did you take any of these lessons or classes in the past year? (1992, 2002)
  
2. [Have you ever taken lessons or classes] in visual arts such as sculpture, painting, print making, photography, or film making?
  - a. Did you take these lessons or classes when you were . . .
    - i. Less than 12 years old?
    - ii. 12–17 years old?

- iii. 18–24 years old?
      - iv. 25 or older?
    - b. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere? (1992, 2002)
      - i. Elementary or high school
      - ii. Elsewhere
      - iii. Both
    - c. Did you take any of these lessons or classes in the past year? (1992, 2002)
3. [Have you ever taken lessons or classes] in acting or theater?
- a. Did you take these lessons or classes when you were . . .
    - i. Less than 12 years old?
    - ii. 12–17 years old?
    - iii. 18–24 years old?
    - iv. 25 or older?
  - b. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere? (1992, 2002)
    - i. Elementary or high school
    - ii. Elsewhere
    - iii. Both
  - c. Did you take any of these lessons or classes in the past year? (1992, 2002)
4. [Have you ever taken lessons or classes] in ballet?
- a. Did you take these lessons or classes when you were . . .
    - i. Less than 12 years old?
    - ii. 12–17 years old?
    - iii. 18–24 years old?
    - iv. 25 or older?
  - b. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere? (1992, 2002)
    - i. Elementary or high school
    - ii. Elsewhere
    - iii. Both
  - c. Did you take any of these lessons or classes in the past year? (1992, 2002)
5. [Have you ever taken lessons or classes] in dance, other than ballet such as modern, folk or tap? (1992, 2002)
- a. Did you take these lessons or classes when you were . . .
    - i. Less than 12 years old?
    - ii. 12–17 years old?
    - iii. 18–24 years old?
    - iv. 25 or older?

- b. Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere?
      - i. Elementary or high school
      - ii. Elsewhere
      - iii. Both
    - c. Did you take any of these lessons or classes in the past year?
- 6. [Have you ever taken lessons or classes] in creative writing?
  - a. Did you take these lessons or classes when you were . . .
    - i. Less than 12 years old?
    - ii. 12–17 years old?
    - iii. 18–24 years old?
    - iv. 25 or older?
  - b. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere? (1992, 2002)
    - i. Elementary or high school
    - ii. Elsewhere
    - iii. Both
  - c. Did you take any of these lessons or classes in the past year? (1992, 2002)
- 7. [Have you ever taken a class] in art appreciation or art history?
  - a. Did you take these lessons or classes when you were . . .
    - i. Less than 12 years old?
    - ii. 12–17 years old?
    - iii. 18–24 years old?
    - iv. 25 or older?
  - b. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere? (1992, 2002)
    - i. Elementary or high school
    - ii. Elsewhere
    - iii. Both
  - c. Did you take any of these lessons or classes in the past year? (1992, 2002)
- 8. [Have you ever taken a class] in music appreciation?
  - a. Did you take these lessons or classes when you were . . .
    - i. Less than 12 years old?
    - ii. 12–17 years old?
    - iii. 18–24 years old?
    - iv. 25 or older?
  - b. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere? (1992, 2002)
    - i. Elementary or high school
    - ii. Elsewhere

- iii. Both
- c. Did you take any of these lessons or classes in the past year? (1992, 2002)

### **Travel and the Arts (2002)**

Earlier in the supplement ... were/was asked about attending at least one performing arts event (classical music or jazz concert, musical or stage play, dance or opera performance) or visiting art museum or gallery. Sometimes ... may take trips that include attending a performing arts event or visiting an art museum where ...is/are away from home for one or several nights or return(s) home in one day.

1. In total, how many trips did ... take that included attending a performing arts event or visiting an art museum in the last 12 months?
  - a. [If yes] How many of these trips were away from home for one night or several nights?
  - b. [If yes] How many of these trips were one hour or more away from home?
  - c. [If yes] How many were 50 miles or more, one way, away from home?

### **Internet and the Arts (2002)**

The next few questions are about the Internet.

1. Do/Does ... use the Internet?
  - a. [If yes] Do/Does ... use the Internet to learn about, listen to, or discuss topics related to - Any kind of music?
  - b. [If yes] Do/Does ... use the Internet to learn about, listen to, or discuss topics related to – Dance?
  - c. [If yes] Do/Does ... use the Internet to learn about, listen to, or discuss topics related to –theater
  - d. [If yes] Do/Does ... use the Internet to learn about, listen to, or discuss topics related to – Opera
  - e. [If yes] Do/Does ... use the Internet to learn about, view, or discuss topics related to the visual arts-- painting, sculpture, or so on
  - f. [If yes] Do/Does ... use the Internet to learn about, read, or discuss topics related to literature-- novels, poetry, or plays?
  - g. [If yes] In a typical week, about how many total minutes or hours do ... use the Internet to explore (i.e. visit websites or interact on chat rooms, Usenet groups, discussion forums, bulletin boards, etc.) these topics (music, the visual arts, dance, theater, opera, literature or related topics)? Exclude e-mail or downloads of large music, video, or data files.