Music Preferences in the U.S.: 1982-2002

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Prepared for the National Endowment for the Arts

Updated June 2005

PREFACE

This report was contracted by the National Endowment for the Arts (C02-91) to describe music preferences in the U.S. and how they have changed over time. The report describes the relationship between key demographic characteristics and music preferences.

This study should be of interest to any reader who is a little curious to find out what type of music is likely to be playing on the radios, CD players, or iPods of adults in his or her community. The report should also be useful to educators, researchers, and music industry personnel who are invested in knowing who listens to what.

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SUMMARY

Music is everywhere. People listen to compact discs while relaxing at home, MP3s while jogging in the park, live music concerts in their free time, and internet radio on the computer. What are people listening to? Who is doing the listening? How have listening patterns changed over time? This report aims to answer those questions by using data from the Survey of Public Participation in the Arts (SPPA) to examine music preferences across the United States.

Summary of changes over time

Table 1: Summary of Changes in Music Preferences Over Time

Music Genre	Change in Popularity	Magnitude of Change	Estimated Change in Audience Size (millions)
Big Band/Swing	Declined	-9 % pts	-4 million adults
Bluegrass	Declined	-4 % pts	2 million adults
Blues/R&B	Increased	3 % pts	19 million adults
Choral/Glee Club^	Declined	-5 % pts	-7 million adults
Classic Rock/Oldies	Increased	13 % pts	44 million adults
Classical/Chamber Music	No change		13 million adults
Country/Western	Declined	-18 % pts	-11 million adults
Dance Music/Electronica	New category in 2002		
Ethnic/National Tradition^	Declined	-4 % pts	-4 million adults
Folk	Declined	-10 % pts	-10 million adults
Hymns/Gospel	Declined	-9 % pts	-2 million adults
Jazz	No change		15 million adults
Latin/Spanish/salsa^	No change		6 million adults
Mood/Easy Listening	Declined	-19 % pts	-18 million adults
Musicals/Operetta	Declined	-6 % pts	-3 million adults
New Age/World Music^	Declined	-3 % pts	-2 million adults
Opera	No change		6 million adults
Parade/Marching Band^	Declined	-6 % pts	-9 million adults
Rap/Hip-Hop^	Increased	6 % pts	15 million adults
Reggae^	Declined	-3 % pts	-2 million adults
Rock/Heavy Metal	New category in 2002		

Source: 1982, 1992, and 2002 Surveys of Public Participation in the Arts
^ Data available for 1992 and 2002 only

Overall, the SPPA survey data point to changing music preferences over time – both across the country and within demographic groups. In 2002, more adult listeners preferred "classic rock/oldies" and "country/western" music than any other kind music. Nearly half of all adults indicate that they enjoy classic rock (48%) and a substantial percentage enjoys country (40%). Moreover, these genres top the list of adults' picks for "favorite type of music." The size of the listening audience for both genres is large, at 104 million adults and 87 million adults respectively.

While this is impressive, in fact, most of the music genres studied experienced substantial declines in the rates at which people listen to them when compared over time. Twelve of the nineteen music genres surveyed in previous years showed statistically significant, and in some cases substantial, declines in preference rates. Of the remaining seven genres, only three showed statistically significant increases: rap/hip hop, classic rock/oldies, and blues/R&B.[1] Four genres remained steady: classical/chamber music, jazz, latin/spanish/salsa, and opera.

The changes are attributable to four potential sources. First, they reflect real differences in music preferences over time. Second, changes may coincide with changing demographics throughout the United States. Third, changes in survey methodology could also account for some of the observed shifts in music preferences. Finally, differences in instrumentation related to music preferences in the SPPA could contribute to changes in reported preference rates. The relative contribution of each of these sources is unclear.

Summary of demographic correlates of music preferences

While this study is not an in-depth analysis of the sociology of music, a review of the SPPA data demonstrates strong associations between demographic characteristics and music preferences. Major findings include:

- Gender: Overall, gender plays a small role in explaining who listens to what type of music. In a four cases, men are more likely to report a preference for a particular genre than women. Those genres are: bluegrass, blues/R&B, rock/heavy metal, and jazz. In four cases, the opposite is true. Women are more likely to prefer dance/electronica, hymns/gospel, easy listening, and musicals/operetta.

- Race. Whites tend to be more likely than non-Whites to prefer just about every genre except blues/R&B, ethnic/traditional, hymns/gospel, jazz, rap/hip-hop, and reggae. In these cases, the opposite is true. The biggest discrepancy exists for country/western music, for which Whites are over four times as likely to report enjoying the genre. In a handful of cases, Whites and non-Whites are equally likely to report a preference for the genre: choral, dance/electronica, latin, easy listening, opera, and parade music.

[1] The rap/hip hop increase was measured against the 1992 level, while the other two genres were measured against 1982 levels. Unless the data were unavailable for 1982, such as for the new age, rap/hip hop and reggae genres, changes in listenership over time were measured between 1982 and 2002.

- Ethnicity. Discrepancies also exist between non-Hispanics and Hispanics. However, discrepancies between non-Hispanics and Hispanics are less prevalent than between non-White and White adults. Hispanics are more likely to report a preference for latin/spanish/salsa music than any other category.

- Age. Generational cohort is related to music preference. Pre-Baby Boomers are more likely than Boomers to enjoy big band, choral/glee club, classical, hymns/gospel, easy listening, musicals, opera, and parade music. In contrast to their Boomer parents, Gen-X'ers are more likely to enjoy dance music, rap/hip-hop, and rock/heavy metal. The same can be said for members of the Net Generation. They, however, stand out as the biggest fans of rap/hip-hop.

- Educational attainment. Education is an important correlate of music preference. In most cases, higher level of attainment is associated with a higher likelihood of music preference. The exceptions are country/western, hymns/gospel, and rap/hip-hop. In these three cases, having a bachelor's degree or more is negatively associated with music preference.

- Income. Once other demographic factors are taken to account, income is rarely a statistically significant correlate of music preference. However, in the cases of bluegrass, country music, hymns/gospel, parade, and rap/hip-hop, being in a lower- or middle-income household is related to a higher likelihood of music preference.

- Geography. Across all but five music genres, adults residing in urban areas are more likely to report a preference for a given genre than their counterparts in rural areas. In two cases (country and gospel music), fans are more likely to reside in rural areas. In three other cases, urbanicity is not associated with music preference (bluegrass, folk, and heavy metal). For some genres, there are strong regional associations. Adults living in the South are more likely to report a preference for hymns/gospel than any other region. The same is true of musicals/operetta music in the Northeast, and jazz in the West.

- Marital status. Generally, marital status is not associated with music preference. However, when it is, single adults are frequently more likely to enjoy a music genre as compared to their ever-married counterparts. Genres for which fans tend to be single are: blues, dance/electronica, rock/heavy metal, jazz, opera, rap, and reggae. However, in only one case are ever-married adults more likely to report a preference for a particular type of music: country/western.

- Arts engagement. Arts engagement and the cluster of characteristics it represents are usually associated with an increased likelihood of music preference. In addition to measuring some gender, education, and income effects, it is hypothesized the following cluster of unobserved characteristics are partially captured by the arts engagement variables:

1. General interest in and enthusiasm for the arts;
2. Creativity;
3. Arts socialization;
4. Artistic curiosity;
5. Social class; and
6. Diversity of music preference (omnivorousness).[2]

In all cases, variables measuring personal creativity and exposure to arts education show a strong positive association with the likelihood of enjoying a particular genre of music.[3] In only two cases is live arts participation not associated with music preference: country/western and rock/heavy metal. Since education and income variables are incorporated into the analysis, this suggests the importance of unobservable personal characteristics in explaining music preferences.

While this study does not set out to develop a comprehensive theory of music preferences, the results do prompt the question: What might some of these unobserved characteristics be? Certainly, there are social, cultural, environmental, and personal components to music preferences that cannot be fully explored in the SPPA data. Recent research suggests that personality traits may play an important role in music preferences. Research by Rentfrow and Gosling (2003) point to the importance of four categories of attributes:

1. Individuals who are "reflective and complex" tend to like blues, jazz, classical, and folk music.

2. Individuals who are "intense and rebellious" tend to prefer rock, alternative, and heavy metal music.

3. Those who are "upbeat and conventional" enjoy country, soundtracks, religious, and pop music.

4. Adults who are "energetic and rhythmic" tend to prefer rap/hip-hop, soul/funk, and dance/electronica.

Rentfrow and Gosling (2003) offer additional detail about the personality traits, self-views, and cognitive abilities associated with these four character clusters. Certainly, the analysis presented in this report lends much support to the idea that demographic characteristics alone do not explain key characteristics of "who likes what."

[2] "Cultural omnivores" engage in a wide variety of arts (Peterson, 1992; Peterson and Simkus, 1992).
[3] This is also consistent with other research that shows social class to be correlated with music preference (White, 2001).

In Summary

Overall, the survey data point to changing music preferences over time – both across the country and within demographic groups. While most genres experienced notable declines in popularity, rap/hip-hop, classic rock/oldies, and blues/R&B experienced increases.

Analysis also reveals important associations between demographic characteristics and music preferences. Although each of these demographic characteristics provides information about "who likes what," what this report clearly suggests is that much of what explains music preferences is not directly observable. The goodness-of-fit measures in Appendix D show that only a small amount of the variation in music preferences can be explained by these demographic characteristics. Although adding arts engagement measures substantially increases the explanatory power of the regressions, the vast majority of the variation in music preferences remains unexplained. In short, while it is possible to broadly identify who likes what, understanding the social, environmental, and personal dimensions of music preferences is far more complex.

ACKNOWLEDGMENTS

This report and the work it represents were completed under contract from the National Endowment for the Arts (NEA). The authors wish to express their thanks to Tom Bradshaw and Bonnie Nichols at the NEA, both of whom provided useful and insightful comments throughout the process of conducting the study. Appreciation is extended to Sarah Sullivan and Jonathan Schachter for their assistance and editing skills. We also thank Alicia Justice and Lindsay Jones whose assistance with other studies ensured the timely completion of this report.

Special thanks to Samuel Gosling at the University of Texas at Austin and to Christine White for providing copies of their articles for review.

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

ACRONYMS

CPS	Current Population Survey
NCS	National Crime Survey
NCVS	National Crime Victimization Survey
NEA	National Endowment for the Arts
R&B	Rhythm and Blues
RIAA	Recording Industry Association of America
SPPA	Survey of Public Participation in the Arts

INTRODUCTION

Music is everywhere. People listen to compact discs while relaxing at home, MP3s while jogging in the park, live music concerts in their free time, and internet radio on the computer. From advertising jingles to the important selections chosen on a wedding day, music is used to make a product or a special day more memorable. So, what are people listening to? Who is doing the listening? How have listening patterns changed over time? This report answers these questions by using data from the Survey of Public Participation in the Arts (SPPA) to examine music preferences across the United States.

Since 1982, the National Endowment for the Arts has sponsored the Survey of Public Participation in the Arts to gather information on Americans' participation in the arts, such as ballet, opera, stage plays, museums, and concerts. The survey was originally a supplement to the National Crime Survey (NCS) but in 2002, the data were collected as a supplement to the Current Population Survey (CPS).[4] Data are provided for all household members aged 18 and older in sampled households. Among other topics, respondents were asked about their previous year's attendance at and/or participation in live arts performances, art creation, art education, and music preferences.

Research Methodology

After reviewing this report, the reader will know: 1) the types of music Americans enjoy, 2) whether music preferences have changed over time, and 3) demographic variations in music preferences. Two types of analysis are presented to explore each of these topics. First, summary statistics describe the percentage of adults in different demographic categories who enjoy various music genres. These statistics inform the questions: What are people listening to? Has this changed over time? Second, we present logistic regression analysis that helps explain peoples' music preferences in 2002 by isolating the effects of individual demographic characteristics from the effects of other characteristics.

Logistic regression analysis

In the SPPA, respondents are asked to indicate if they listen to certain types of music. They are provided with a list of multiple genres and asked to indicate which they listen to. Thus, for each genre the respondent is assigned to the category "Yes" (listens to this music) or to the category "No" (does not listen to this music). Due to the either/or nature of the music preference variables, this analysis employs a series of logistic regressions in which a given music preference was regressed on key demographic variables. A logistic

[4] The NEA sponsored a SPPA in 1982, 1985, 1992, 1997, and 2002. The 1997 data were collected by Westat in a manner that makes comparisons with previous and subsequent years difficult. 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 information.

regression predicts the odds that someone will belong to a music preference category, after controlling for the other key demographic characteristics.

There are two primary uses of logistic regression: descriptive analysis and prediction. In this report, logistic analysis is used solely as a descriptive technique to identify important associations between music preferences and demographic characteristics, and the magnitude of these associations.[5] The tool of regression is employed here because it isolates the relationship between one demographic characteristic and preference for a musical genre. For example, it allows us to determine the relationship between gender and classical music listenership, taking other characteristics such as race, ethnicity, education, income and geography into account.

Regression results are reported as odds-ratios. An odds-ratio represents the odds of being in the "target" category – in this case preferring the music genre. An odds-ratio equal to one means that someone with a specific characteristic (i.e.: female) is equally likely to listen to a particular music genre as someone without that specific characteristic (i.e.: male). In this example, females would be referred to as the "included group" and males would be referred to as the "excluded group." An odds-ratio *greater than one* indicates a higher likelihood of music preference for the included group. For example, 1.50 would indicate that the odds of liking the music genre are 50 percent higher if the respondent is a woman. By contrast, odds-ratios *less than one* indicate a lower likelihood of music preference for the included group relative to the excluded group. For example, an odds-ratio of 0.80 would suggest women are 20 percent less likely to listen to the music (1-0.80 = 0.20).[6] An odds-ratio less than one can also be interpreted from the standpoint of the excluded group. In this case, an odds-ratio of 0.80 would suggest that men are 25 percent more likely to listen to the genre than women (1/0.80=1.25).

It is important to note that odds-ratios do not measure the intensity with which the music is liked. Rather, the ratios refer to the relative likelihood of different groups preferring a particular music genre. Nothing should be inferred about the strength of the preference among those who enjoy the genre.

[5] In order to use the logistic regression results for prediction, the model specification would need to be more comprehensive. Interaction effects are likely to play an important role. Moreover, personality traits should also be include the analysis. See Rentfrow and Gosling (2003) for a comprehensive examination of music preferences and personality traits.

[6] For an example of this type of interpretation, see Heron, M. and Morales, L. "Latino Health, Nativity and Socioeconomic Status" RAND DRU-2861-NIA, June 2002, p. 12.

Demographic categories

Throughout this report, music preferences are presented for different demographic subgroups. Although most categories are self-explanatory, they are worth defining. They are:

1. Gender: This category is divided into men and women.
2. Race: This category could be organized in a number of different ways. Here race has been divided into those who identify themselves as "White" and those who identify themselves as "non-White." The latter category includes individuals who identify their race as Black, American Indian, Aleut, Eskimo, Asian, or Pacific Islander.
3. Ethnicity: In this report ethnicity refers to whether or not an individual is Hispanic. A person who identifies him/herself as Hispanic may be of any race.
4. Cohort: Individuals have been grouped into four generational cohorts. The Pre-Baby Boomer cohort consists of those born before 1946. The Baby Boom cohort consists of two subgroups, the Leading Edge Boomers (1946-1954) and the Trailing Edge Boomers (1955-1965). Preliminary analysis found little distinction between these two groups in terms of music preferences, so they have been treated as a single cohort. Generation X refers to individuals born between 1966 and 1976. They appear in the SPPA data for the first time in 1992. Finally, the fourth and youngest cohort studied in this report is the Net Generation, sometimes referred to as "Net-kids." Not necessarily "kids" anymore, this cohort includes those born after 1977. In the 2002, SPPA they are young adults ages 18 to 25.
5. Education: Respondents have been grouped into three educational attainment categories 1) those who did not attain a high school degree, 2) those who attained a high school degree or some college, and 3) those with a bachelor's degree or higher.
6. Geographic region: Music preferences are also analyzed by "census region." 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 Northeast consists of the fewest number of states and smallest population of the four regions (53.6 million). The West comprises the greatest number of states, but contains fewer residents (63.2 million) than the South (100.2 million) and the Midwest (64.4 million).
7. Marital status: In the SPPA data individuals identified themselves as 1) married—spouse present, 2) married—spouse absent, 3) widowed, 4) divorced, 5) separated, or 6) never married. For the purpose of this analysis, individuals were categorized in two groups – those who have never married, and everyone else.

Three additional categories were included in the analysis. For these categories, only 2002 data is analyzed.

- Income: Although income data are available for all years of the SPPA, it is categorized differently in each year. For that reason, statistics by income category are presented for 2002 only. Income is divided into three categories which preliminary analysis suggested might be analytically useful. All figures are in 2002 dollars.

- Arts Engagement: Three variables were included to control for unobserved personal characteristics that may be correlated with musical preference. "Attends any live arts" indicates if the respondent attended any live arts activity in the previous 12 months (such as attending a jazz concert or visiting a museum). "Creates any personal arts" indicates if someone personally engages in activities such as photography, arts and crafts, singing in groups, dancing ballet, etc. Finally, "has had any arts education" indicates if someone has taken any formal arts education classes.

  These variables prove very important in the regression analysis. As such, it is important to note that they are correlated with gender, education, and income. For this reason, in many cases, when arts engagement measures are included in the analysis, gender, educational attainment, and income prove less important in understanding "who likes what." This does not mean that these variables are unimportant. Rather it means that their effects are partially captured by the arts engagement variables. To some, this pattern may suggest a problem of multicollinearity. However, a review of variance inflation factors (VIFs) revealed no large values of concern. Moreover, inclusion of arts engagement clearly increases explanatory power of the regression. This suggests the importance of unobservable personal characteristics in explaining music preference. It is hypothesized the following cluster of unobserved characteristics are partially captured by the arts engagement variables:

    1. General interest in and enthusiasm for the arts;
    2. Creativity;
    3. Arts socialization;
    4. Artistic curiosity;
    5. Social class; and
    6. Diversity of music preference (omnivorousness).[7]

- Urban: This variable indicates if a respondent lives in an urban area – as opposed to a rural one.

[7] "Cultural omnivores" are individuals who engage in a wide variety of arts (Peterson, 1992). In the SPPA, those who indicated that they participated in any live arts also demonstrated a preference for significantly more genres of music than those who did not (5.8 v. 3.1 genres). The same is true for respondents indicating they engage in some form of personal arts creation (6.3 v 3.5), and for those exposed to any arts education (6.2 v. 3.1). Research suggests adults from high-status groups are more likely to be omnivorous (enjoy more different musical genres) than those from lower-status groups (Van Eijck, 2001). Other research shows music omnivores tend to be female (White, 2001). This explains why including arts engagement in the regression affects the estimates associated with gender, education, and income.

Organization of the Report

The remainder of this report is organized by musical genre and describes "who likes what." For each of the 21 genres identified by the 2002 SPPA the reader is provided with an overview of the musical category, preference rates nationwide and by demographic group over time, and logistic regression analysis of 2002 music preferences. For ease of navigation and analysis, the genres have been grouped into four categories: (1) Popular Broadcast Formats; (2) Traditional Broadcast Formats; (3) World Influenced Formats; and (4) Niche Formats.

Table 2: Music Genres And The Years They Appear

Music Categories/Genres	1982	1992	2002
Popular Broadcast Formats			
Blues/Rhythm & Blues	X	X	X
Classic Rock /Oldies	X	X	X
Country/Western	X	X	X
Mood/Easy Listening	X	X	X
Rap/Hip-Hop		X	X
Rock/Heavy Metal			X
Soul		X	
Traditional Broadcast Formats			
Classical/Chamber Music	X	X	X
Jazz	X	X	X
Opera	X	X	X
World Influenced Formats			
Ethnic/National Traditional		X	X
Latin, Spanish, or Salsa		X	X
New Age/World Music		X	X
Reggae		X	X
Niche Formats			
Barbershop	X		
Big Band/Swing	X	X	X
Bluegrass	X	X	X
Choral/Glee Club		X	X
Contemporary Folk	X	X	X
Dance Music/Electronica			X
Hymns/Gospel	X	X	X
Musicals, Operetta, or Show tunes	X	X	X
Parade/Marching Band		X	X
Total Number Of Categories	13	20	21

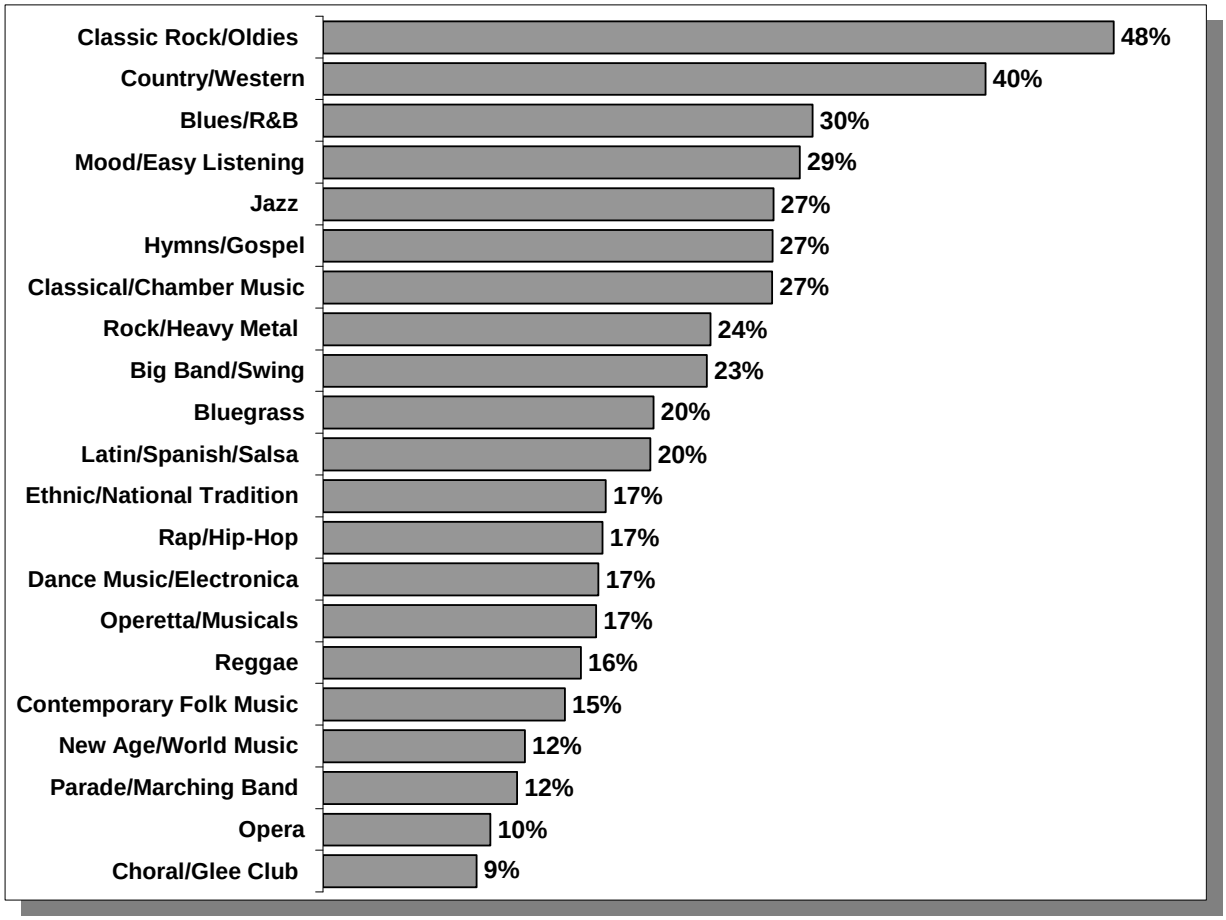
Note: Three years of data are not available for all genres. Music genres were added/deleted over time. In the 1982 and 1992 surveys, rock music constituted a single category. However, in the 2002 survey, the rock category was split into two categories reflecting the time periods in which the music was produced: Classic Rock/Oldies and Rock/Heavy Metal. For the purpose of analyzing rock music preferences over time, the 1982 and 1992 data for rock music are compared to the Classic Rock/Oldies data for 2002 in this report.

While each section highlights key trends and important relationships, it is anticipated that the reader will find that this study piques their interest for further exploration of adults' music preferences.

WHAT IS POPULAR TODAY?

An overwhelming number of American adults enjoy listening to music. Reflecting the diverse cultural influences of the country's history, music preferences span a wide range of genres. This chapter provides an overview of those preferences among adults in 2002.

Figure 1: Percentage of Adults Who Like Various Music Genres, 2002



Source: 2002 Survey of Public Participation in the Arts.

Figure 1 is a snapshot of the relative popularity of different music genres in terms of the percentage of adults who expressed a liking for them in 2002 (see Appendix D for estimates of audience size). This figure shows that classic rock and country music outpace all other music genres as tops among adult listeners in the United States. Classic rock/oldies is the genre of choice, with nearly half of all adults indicating that they listen to it. Note, however, that the data do not measure the depth or intensity of the preference for a particular genre.

The dominance of classic rock among today's adult listeners is related to the aging of the Baby Boom generation, born between 1946 and 1964. The generation that made rock-and-roll famous retains its affinity for songs like "Battle of New Orleans," "Mr. Tambourine Man," and "Got To Get You Into My Life" – now dubbed "classic rock." Although country music also appeals to a large percentage of adult listeners (40%), its popularity has declined since 1982 when over half reported a preference for the genre (58%).

Five music categories compete for the ears of nearly 30 percent of adults: blues/R&B, easy listening, jazz, hymns/gospel, and classical music. Most of these genres are less popular than they were in the past but still dominate people's preferences. The exception is blues/R&B, a genre that is slightly more popular today. At the bottom of the popularity ranking are niche categories that appeal to narrower segments of the population: choral/glee club, opera, parade/marching band, new age/world music, and contemporary folk. One music genre in particular experienced an increase in popularity over the last decade: rap/hip-hop. As the young fans of this genre age into adulthood, they bring with them a preference for this type of music. Today, 17 percent of adults indicate an affinity for rap/hip-hop.

Overall, these data suggest that adults in the U.S. have heterogeneous music preferences: they like to listen to many types of music. When asked to choose their favorite category of music nearly the same percentages indicate classic rock/oldies (16%), country/western (15%), and "no one type" (14%). No other music genres approach these percentages. So is the answer to the question "who likes what?" that everyone likes a bit of everything? Certainly, adults appreciate many forms of music, but the story is more complex. What else can we learn about classic rock fans, country fans, or rap/hip-hop fans? The next four chapters examine "who likes what" in detail, genre by genre.

POPULAR BROADCAST FORMATS

The broadcast media have played a major role in the development and proliferation of many genres of music over the years. Currently, whether transmitted via radio (e.g., AM, FM, or satellite), television (e.g., MTV, VH1, or digital cable), the internet, or in-house corporate networks (e.g., background music in office and retail sales environments), the most popular broadcast genres share something in common—namely, relatively widespread commercial appeal to population segments considered attractive to potential advertisers and marketers. Included in the popular broadcast genres analyzed in this chapter are blues/R&B, country/western, classic rock/oldies, mood/easy listening, rap/hip-hop, and rock/heavy metal. These genres, while possessing relatively large fan bases, also tend to demonstrate the most variability as mainstream music preferences change over time.

So, who likes what? Are more men or women queuing up to sample the latest in R&B? Are Generation X'ers tuning into the oldies? Has the popularity of country music faded over time? This chapter examines such questions by investigating the changing characteristics of fans of popular broadcast formats over time.

Blues/Rhythm and Blues

The blues grew out of the spirituals and work songs of the African-American slave culture. Passed down orally for generations, these songs merged with the folk and country music from the Appalachian mountain region in the late 1800s, and the blues were born. The early blues were characterized by simple, rural acoustic guitars and pianos; and although the genre has expanded in many directions and contributed to the birth of other genres, fundamentally the blues has changed little from those early roots. [8]

Who likes Blues/Rhythm and Blues music?

About one third of all adults enjoy blues/R&B, up slightly from 1982. This increase in popularity, combined with population growth, led to an increase in audience size for blues/R&B, from 45 million in 1982 to 64 million adults in 2002 (Appendix D).

Preference rates are similar across income categories, but the same cannot be said for other demographic characteristics. Specifically, once other demographic characteristics are taken into account, regression analysis indicates women are less likely to be blues fans than men. Perhaps due to the African-American roots of blues, non-Whites are much more likely to enjoy blues/R&B than Whites. Whereas 41 percent of non-Whites indicated

[8] "Blues," AMG All Music Guide.

Table 3: Who Likes Blues/Rhythm & Blues Music?

Demographic Characteristic		Percent Who Like Blues 1982	1992	2002	% Pt Change '82 to '02		Odds-Ratio
	Overall Nationwide	27%	40%	30%	3 % pts	*	
Gender	Male[1]	27%	44%	29%	2 % pts		
	Female	26%	37%	30%	4 % pts	*	0.83 **
Race	White[1]	23%	38%	28%	5 % pts	*	
	Non-White	54%	52%	41%	-13 % pts	*	2.22 **
Ethnicity	Not Hispanic[1]	27%	41%	31%	5 % pts	*	
	Hispanic of any race	27%	30%	17%	-10 % pts	*	0.66 **
Cohort	Pre-Boomers	21%	34%	23%	3 % pts	*	0.71 **
	Baby Boomers[1]	34%	46%	34%	0 % pts		
	Generation X	na	40%	32%	-7 % pts	*	0.88
	Net Generation	na	na	26%			0.58 **
Education	Less than High School[1]	16%	21%	16%	0 % pts		
	High School Degree/Some College	29%	41%	30%	1 % pts		1.31 **
	Bachelor's Degree or Higher	34%	52%	38%	4 % pts		1.22
Geography	Northeast[1]	25%	na	28%	3 % pts	*	
	Midwest	25%	na	30%	4 % pts	*	1.10
	South	26%	na	29%	3 % pts	*	1.11
	West	32%	na	33%	1 % pts		1.19 **
Marital	Ever Married[1]	24%	39%	29%	5 % pts	*	
	Never Married	38%	44%	32%	-5 % pts	*	1.22 **
Income	$19,999 or Less	-----	-----	25%	---		1.12
	$20,000 to 49,999	-----	-----	29%	---		1.04
	$50,000 or more[1]	-----	-----	34%	---		
Arts Engagement	Attends any live arts	-----	-----	39%	---		1.77 **
	Creates any personal arts	-----	-----	41%	---		1.57 **
	Has had any arts education	-----	-----	42%	---		2.04 **
Urban	Lives in a urban area	-----	-----	32%	---		1.43 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

a preference for blues/R&B, only 28 percent of Whites do so. Once other factors are considered, non-Whites are more than twice as likely to report a preference for Blues. With respect to ethnicity, Hispanics are less likely to enjoy the genre than non-Hispanics. While approximately one third of non-Hispanics listen to blues/R&B, only 17 percent of Hispanics do so.

Educational attainment is a meaningful correlate of a preference for blues/R&B. Those with the least education consistently demonstrate less preference for blues/R&B than high school graduates and college graduates. A high school degree appears to be an important threshold. Those with a high school degree or some college are more likely to enjoy blues than their counterparts who did not graduate from high school. The data also suggest that higher educational attainment is related to preference for blues/R&B. Not only is the odds-ratio of 1.31 statistically significant at $p \leq 0.05$, but educational attainment is positively correlated with arts engagement – a construct that partially captures the "higher education effect."[9]

With respect to age, there is no discernible difference in the preference rates of Baby Boomers and Gen-X'ers. By contrast, older individuals and younger individuals are less likely to prefer the genre than Baby Boomers. For the most part, blues/R&B appeals to similar proportions of individuals across geographic regions. Only residents of the West stand out as more likely to listen to the genre. In many cases, living in an urban area is positively associated with music preference. In the case of blues, respondents living in urban areas were 43 percent more likely to report a preference for the genre.

Perhaps those singing the blues might be doing so for romantic rather than financial reasons. Although the logistic regression results reveal no significant association between preference for the blues and income, single adults are 22 percent more likely to prefer blues than those who were ever married. Although ever-married and single adults report similar preference rates for blues/R&B, once other demographic factors are taken into account, marital status is significantly associated with music preference.

Finally, arts engagement appears to be strongly associated with a preference for the blues. In fact, arts engagement is significantly positively associated with every type of music preference. What does this suggest? First, as noted previously, arts engagement is positively correlated with educational attainment. As such, it is likely to capture some of the "education effect." Specifically, if the arts engagement variables are excluded from the analysis, the odds-ratios for education tend to be notably larger for most music genres.

Second, arts engagement is positively correlated with income. Thus, it also probably captures a partial "income effect." Individuals who are able to attend live arts, engage in the arts, and/or have had formal arts training are likely to be somewhat better off that their counterparts who do not fall in these categories.

[9] A p-value indicates the probability of observing a result by chance, when it is not really true. For example, a p-value of .01 means there is a 1 in 100 chance the result occurred by chance. In this document changes over time are evaluated at $p \leq 0.05$ and logistic regression coefficients at the more conservative threshold of $p \leq 0.01$.

Third, arts engagement is likely to be a proxy for unobservable personal characteristics such as creativity, interest in the arts, and artistic curiosity – all of which may be associated with reporting music preferences. For all music genres, including the arts engagement variables in the analysis substantially improves the amount of variation explained by the regression model; however, the vast a majority of the variance remains unexplained (Appendix C). This highlights the important role played by unobservable personal, cultural, environmental, and social characteristics in explaining preferences. Research by Rentfrow and Gosling (2003) suggests that individuals who like blues tend to be "reflective and complex." Such individuals tend to have verbal ability, inventiveness, active imaginations, value aesthetic experiences, and consider themselves intelligent, tolerant of others, and politically liberal.[10]

Classic Rock/Oldies

Rock-and-roll is a large genre that ranks with country, jazz, and blues as one of America's premiere contributions to the world of music. Rock-and-roll began, in fact, as a combination of blues and country music. Rock-and-roll was first associated primarily with African-American rhythm and blues (R&B) music and artists like Chuck Berry and Little Richard. However, in the 1950s musicians such as Elvis Presley, Bill Haley and Jerry Lee Lewis began to record R&B mixed with their own country music heritage and rock-and-roll took off.[11] As the music merged the racial cultures of America, teenagers everywhere became infatuated. A new era began to emerge in American culture.[12]

Over the next five decades, rock-and-roll expanded, transforming and re-inventing itself countless times. By the late 1960s and early 1970s, the "roll" became a synonym for the roots of the genre and was gradually dropped, as the style became known simply as rock. It is now easier to define rock music by what it is not than by what it is. "Everything from Chuck Berry's pounding, three-chord rockers and the harmonies of the Beatles to the soulful pleas of Otis Redding and the jarring, atonal White noise of Sonic Youth has been categorized as 'rock."[13]

It should be noted that in previous SPPA surveys rock music was a single genre. However, the 2002 SPPA divided the genre into two: classic rock/oldies and rock/heavy metal. The late-1970s/early-1980s period generally represents the demarcation between the two genres (although the date is subject to debate), with the classic rock/oldies label applied to the earlier of the two genres. For time series analysis, we have combined "rock" from the 1982 and 1992 SPPA with "classic rock/oldies" from the 2002 SPPA under the assumption that what respondents in earlier years referred to as "rock" would now be considered "classic rock." However, we recognize there are shortcomings associated with this juxtaposition of data. As such, changes over time should be interpreted with caution.

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[10] Rentfrow, P. J., & Gosling, S. D. (2003). "The do re mi's of everyday life: The structure and personality correlates of music preferences." *Journal of Personality and Social Psychology*, 84 (6), 1235-12561.
[11] "Rock and Roll/Roots," AMG All Music Guide.
[12] "Rock," AMG All Music Guide.
[13] Ibid.

Table 4: Who Likes Classic Rock/Oldies Music?

Demographic Characteristic		Percent Who Like Rock 1982	1992	2002	% Pt Change '82 to '02	Odds-Ratio
	Overall Nationwide	35%	44%	48%	13 % pts *	
Gender	Male[1]	38%	48%	47%	9 % pts *	
	Female	33%	39%	49%	17 % pts *	0.94
Race	White[1]	36%	46%	52%	16 % pts *	
	Non-White	30%	27%	29%	-1 % pts	0.37 **
Ethnicity	Not Hispanic[1]	35%	44%	51%	15 % pts *	
	Hispanic of any race	33%	35%	30%	-3 % pts	0.50 **
Cohort	Pre-Boomers	13%	18%	35%	21 % pts *	0.38 **
	Baby Boomers[1]	62%	57%	59%	-4 % pts *	
	Generation X	na	69%	50%	-20 % pts *	0.72 **
	Net Generation	na	na	42%		0.53 **
Education	Less than High School[1]	16%	21%	26%	10 % pts *	
	High School Degree/Some College	41%	46%	50%	8 % pts *	1.40 **
	Bachelor's Degree or Higher	42%	54%	59%	16 % pts *	1.18
Geography	Northeast[1]	36%	na	50%	15 % pts *	
	Midwest	39%	na	53%	14 % pts *	1.00
	South	30%	na	43%	12 % pts *	0.81 **
	West	37%	na	51%	13 % pts *	0.99
Marital	Ever Married[1]	28%	38%	49%	21 % pts *	
	Never Married	65%	62%	45%	-20 % pts *	0.96
Income	$19,999 or Less	-----	-----	35%	---	0.81 **
	$20,000 to 49,999	-----	-----	46%	---	0.88
	$50,000 or more[1]	-----	-----	59%	---	
Arts Engagement	Attends any live arts	-----	-----	60%	---	1.57 **
	Creates any personal arts	-----	-----	61%	---	1.43 **
	Has had any arts education	-----	-----	63%	---	2.02 **
Urban	Lives in a urban area	-----	-----	49%	---	1.21 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Who likes Classic Rock/Oldies music?

Classic rock-and-roll appeals to nearly half of the adult population, up notably since 1982. Today over 100 million adults tune in to classic rock-and-roll (Appendix D). With respect to gender, before 2002, men reported a greater preference for classic rock-and-roll than women did. Today, women are just as likely as men to be classic rock/oldies fans.

With respect to race, Whites report much higher preference rates than do non-Whites (52% versus 29%), and are nearly three times more likely to listen to classic rock/oldies after considering other demographic factors. Differences in music preferences by ethnicity are similar. Hispanics are substantially less likely to listen to classic rock than non-Hispanics.

Despite the popularity and commercial success of rock music, age group differences are prevalent. Notably, pre-Boomers report a substantially lower preference for rock than Boomers, which is not surprising since rock-and-roll became popular in the decades following World War II. However, younger cohorts decreasingly identify themselves as classic rock fans, such that Gen-X'ers and Net-kids are 27 and 47 percent less likely to enjoy classic rock than are Baby Boomers. This is likely explained in part by the division of the rock genre into two categories in 2002, because young people might not identify their rock preferences as "oldies."

Education and income are significant positive correlates of an inclination toward rock. A high school education increases the likelihood that someone will like this music, as compared to those without a high school degree. Prior to including arts engagement in the regression, it appeared that having a college degree more than doubled the likelihood of being a classic rock fan. However, most of this variance appears to be explained by arts engagement and the qualities it represents. With respect to income, individuals from low-income households are less likely to like classic rock/oldies than are their higher-income counterparts. This is one of the few genres in which income is statistically correlated with music preference.

Finally, the South stands out from other regions as having a significantly lower preference than other regions. Southerners are about 20 percent less likely to like classic rock than Northeasterners. This is somewhat surprising, given the southern roots of many of the founders of rock-and-roll. Urban residents are about 20 percent more likely to report a preference for classic rock than rural residents.

Recent research suggests that individuals who like rock music are likely to be "intense and rebellious." The authors find such individuals "do not appear to display signs of neuroticism or disagreeableness. Overall, individuals who prefer intense and rebellious music tend to be curious about different things, enjoy taking risks, are physically active, and consider themselves intelligent."[14]

[14] Rentfrow and Gosling, op. cit., p. 1249.

Country/Western

Country music was born out of American folk music in the South. Whereas the blues primarily grew out of African-American culture, country grew primarily from the culture of White southerners (especially from the Appalachia region) and is often referred to as "the White man's blues."[15] In fact, country and blues grew up together, influenced each other heavily, and it was their marriage that produced the quintessential American music of rock-and-roll. Like the blues, country is simple, often built around three chords and plain melodies. Early country music was often performed with just guitars and fiddles (as compared to the guitars and piano of the blues). As the genre has progressed, instruments have been added and rhythmic styles expanded, but the fiddle (or the fiddle-like sound) remains a characteristic element of much country music (similar to the banjo in Bluegrass).[16]

Thanks in part to the creation of the Grand Ole Opry radio program in the 1930s in Nashville, Tennessee, country music has spread throughout America to become one of the most popular genres of music in the nation. "For many listeners, Honky Tonk is the most familiar style in country music. It's spare and direct, driven by acoustic guitars, steel guitars, fiddles, and a high lonesome vocal."[17] The simple instrumentation and distinct twang of Traditional country began with Jimmie Rodgers in the 1930s and flourished until the 1970s when traditionalists Conway Twitty and Loretta Lynn started turning more towards "country pop" with its pop-style melodies and sophisticated, smooth production, as characterized by Patsy Cline and Dolly Parton. Fans in favor of a "tougher" country sound gravitated towards "progressive" and "outlaw" country, while western/swing is the eclectic, freewheeling and diverse cousin that set the stage for rock-and-roll.[18]

[15] "Country Music," AMG All Music Guide.
[16] "Country," AMG All Music Guide.
[17] Ibid.
[18] Ibid.

Table 5: Who Likes Country/Western Music?

Demographic Characteristic		Percent Who Like Country 1982	1992	2002	% Pt Change '82 to '02		Odds-Ratio
	Overall Nationwide	58%	52%	40%	-18 % pts	*	
Gender	Male[1]	58%	52%	40%	-18 % pts	*	
	Female	58%	52%	41%	-17 % pts	*	0.98
Race	White[1]	62%	57%	45%	-18 % pts	*	
	Non-White	27%	23%	18%	-9 % pts	*	0.27 **
Ethnicity	Not Hispanic[1]	59%	53%	42%	-16 % pts	*	
	Hispanic of any race	44%	34%	24%	-20 % pts	*	0.38 **
Cohort	Pre-Boomers	60%	56%	45%	-15 % pts	*	1.01
	Baby Boomers[1]	55%	52%	42%	-14 % pts	*	
	Generation X	na	41%	39%	-3 % pts		0.98
	Net Generation	na	na	32%			0.75 **
Education	Less than High School[1]	61%	54%	37%	-24 % pts	*	
	High School Degree/Some College	60%	54%	44%	-16 % pts	*	0.94
	Bachelor's Degree or Higher	49%	44%	35%	-14 % pts	*	0.55 **
Geography	Northeast[1]	49%	na	32%	-16 % pts	*	
	Midwest	64%	na	46%	-18 % pts	*	1.47 **
	South	59%	na	41%	-18 % pts	*	1.48 **
	West	60%	na	41%	-19 % pts	*	1.55 **
Marital	Ever Married[1]	61%	55%	43%	-18 % pts	*	
	Never Married	46%	40%	31%	-15 % pts	*	0.72 **
Income	$19,999 or Less	-----	-----	38%	---		1.06
	$20,000 to 49,999	-----	-----	43%	---		1.15 **
	$50,000 or more[1]	-----	-----	40%	---		
Arts Engagement	Attends any live arts	-----	-----	43%	---		1.08
	Creates any personal arts	-----	-----	45%	---		1.30 **
	Has had any arts education	-----	-----	44%	---		1.24 **
Urban	Lives in a urban area	-----	-----	37%	---		0.57 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Who likes Country/Western music?

Country/western music is among the most popular genres of those analyzed in this report. Forty percent of all adults listen to country music. Although country music is popular, in fact it is less popular today than it was about twenty years ago. In 1982, 58 percent of adults indicated that they listened to country, substantially higher than the current 40 percent. This decline in popularity resulted in an overall drop in audience size of approximately 14 million adults, from 98 million in 1982 to 87 million today (Appendix D).

All demographic characteristics except gender provide insight into who is likely to be a country/western fan. Men and women are equally likely to report a preference for country music. With respect to race, over twice the proportion of Whites report a preference for country/western music (45%) than do non-Whites (18%). Once other factors are taken into account, they are over three times more likely listen to country/western music than non-Whites. Non-Hispanics are also more likely to do so than Hispanics.

Except for the youngest cohort of adults, age is not significantly associated with country music preference. There is no discernible difference in likelihood of preference among the Pre-Boomer, Boomer and Gen-X cohorts. However, Net-kids are 25 percent less likely to enjoy country music than Baby Boomers. Moreover, contrary to the pattern found in other music genres, those with more education are less likely to listen to country music. In fact, college graduates are 45 percent less likely to enjoy country/western music than are those without a high school degree. There is no difference between those with a high school degree or some college and those without a high school degree.

Geographically, northeasterners are the least likely to listen to country/western. Individuals in all other regions are 47 percent to 55 percent more likely to enjoy country/western. Moreover, adults who live in rural areas are 75 percent more likely to report a preference for country/western music. These adults are also likely to be ever-married and middle-income.

With respect to arts engagement, attendance at live arts is not significantly associated with country music preference. However, individuals who engage in some form of personal arts creation and/or have had some exposure to arts education are more likely to count themselves among country fans. The magnitude of these associations is notably less than for other genres. In this report, it is hypothesized the arts engagement captures higher education and income effects, as well as unobservable characteristics such as creativity and artistic curiosity. Other unobservable characteristics may also play a role. Recent research suggests that individuals who like country music are "upbeat and conventional." According to the authors, such individuals tend to be "cheerful, socially outgoing, reliable, enjoy helping others, see themselves as physically attractive, and tend to be relatively conventional."[19]

[19] Rentfrow and Gosling, op. cit., p. 1249.

Mood/Easy Listening

Easy Listening music is designed not to require the kind of attention that jazz or classical music does. It is designed to be soft and relaxing and to slip gently into the background, providing a peaceful atmosphere. While some musical styles, like ballads or string quartets, certainly lend themselves to the function of easy listening, all styles of music have been rearranged and recorded in the easy listening style. Hard edges are usually replaced with softened strings. Due to its harmonious nature, easy listening is often the musical genre of choice for public places like shops or workplaces.[20] Examples of easy listening artists include Henry Mancini, Ray Conniff, Sergio Mendes and Esquivel.

Who likes Mood/Easy Listening music?

Adults appear to be less "in the mood" for mood/easy listening music in 2002 than in 1982. The percentage of adults indicating that they listen to this genre declined from 48 percent to 29 percent over twenty years. The result was a drop in audience size from 81 million to 63 million adults (Appendix D).

Easy listening is easier for some than for others. Women and non-Hispanics, for example, are more likely to prefer the genre than their counterparts. However, each of these groups experienced a decline in preference rates since 1982.

Easy listening is a somewhat mature genre, with Gen-X'ers and Net-kids less likely to enjoy the music than their parents. Pre-Boomers are 18 percent more likely to report a preference for easy listening than the Boomer generation. As with many genres, individuals of higher educational attainment are more likely to indicate a preference for easy listening than those without a high school degree. High school and college graduates are both significantly more likely to enjoy easy listening music as are those who never finished high school.

Arts engagement is again an important correlate of music preference. In the case of easy listening music, adults who are engaged in the arts are more likely to report a preference for the genre than those who are not.

Urban residents are more likely to find themselves relaxing to easy listening than adults in rural areas. With respect to geography, only residents of the South stand out as less likely to enjoy this particular genre relative to adults in the Northeast.

[20] "Easy Listening," AMG All Music Guide.

Table 6: Who Likes Mood/Easy Listening Music?

Demographic Characteristic		Percent Who Like Mood			% Pt Change '82 to '02		Odds-Ratio
		1982	1992	2002			
	Overall Nationwide	48%	49%	29%	-19 % pts	*	
Gender	Male[1]	44%	44%	24%	-20 % pts	*	
	Female	51%	53%	34%	-17 % pts	*	1.37 **
Race	White[1]	51%	50%	30%	-21 % pts	*	
	Non-White	28%	39%	24%	-4 % pts		0.90
Ethnicity	Not Hispanic[1]	48%	49%	31%	-18 % pts	*	
	Hispanic of any race	39%	41%	18%	-21 % pts	*	0.78 **
Cohort	Pre-Boomers	48%	51%	33%	-16 % pts	*	1.18 **
	Baby Boomers[1]	47%	51%	33%	-15 % pts	*	
	Generation X	na	39%	26%	-12 % pts	*	0.76 **
	Net Generation	na	na	17%			0.42 **
Education	Less than High School[1]	26%	27%	14%	-12 % pts	*	
	High School Degree/Some College	53%	52%	30%	-23 % pts	*	1.62 **
	Bachelor's Degree or Higher	62%	57%	36%	-26 % pts	*	1.36 **
Geography	Northeast[1]	50%	na	32%	-18 % pts	*	
	Midwest	52%	na	31%	-20 % pts	*	0.96
	South	38%	na	25%	-14 % pts	*	0.76 **
	West	55%	na	32%	-24 % pts	*	0.95
Marital	Ever Married[1]	49%	51%	31%	-18 % pts	*	
	Never Married	43%	41%	22%	-20 % pts	*	0.92
Income	$19,999 or Less	-----	-----	22%	---		0.94
	$20,000 to 49,999	-----	-----	28%	---		0.98
	$50,000 or more[1]	-----	-----	34%	---		
Arts Engagement	Attends any live arts	-----	-----	38%	---		1.67 **
	Creates any personal arts	-----	-----	40%	---		1.41 **
	Has had any arts education	-----	-----	40%	---		1.90 **
Urban	Lives in a urban area	-----	-----	30%	---		1.25 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Rap/Hip-Hop

Rap was born in New York among Jamaican immigrants who brought with them their traditions of mobile dance parties, competing sound systems and "toasting."[21] The Jamaican DJ style was picked up by other New Yorkers who kept it simple – rapping over drumbeats while scratching records (manually rotating records back and forth).[22] The terms "rap" and "hip-hop" date, in part, from the release of "Rapper's Delight" in 1979 by The Sugar Hill Gang. As rap grew in popularity, it began to splinter. Groups like The Sugar Hill Gang and Grand Master Flash were very musical, while "[h]ardcore rappers, such as Run-D.M.C. and Boogie Down Productions, kept the beats minimal and emphasized the lyrics, while occasionally adding hard-rock guitars."[23]

In the late 80s, Public Enemy introduced a heavy and highly political style of rap that led to the "gansta rap" of the 90s. N.W.A. and lead rapper Dr. Dre inaugurated the "gansta rap" era with lyrics that focused on protesting police brutality and the troubled, often gang-related, lives of inner-city youths. Simultaneously, another branch of rap was smoothing out the hard edges and making rap more musical and popular. The Beastie Boys, MC Hammer, and Young MC brought rap into mainstream popular culture in the late 1980s and early 1990s, while artists such as Mary J. Blige, Sean 'P. Diddy' Combs and Lauryn Hill are taking hip-hop into the 21st century. Hip hop is the name often given to the more musical, mainstream kind of rap, which uses reconstructed samples of other songs. The term hip-hop is also used to refer to a style of music that breaks apart existing music and reconstructs it into new forms, and also serves as the title of an entire cultural movement that grew up around, and from, rap music.[24]

Who likes Rap/Hip Hop music?

In terms of popularity, rap/hip hop was among the fastest growing music genres over the past ten years, increasing substantially from 12 percent of the adult population to 17 percent. Today approximately 37 million adults listen to rap/hip-hop (Appendix D). Whites represented the bulk of the audience growth, as White listenership grew by 66 percent over the period to 15 percent of all White adults. Nevertheless, despite increases in the diversity of its audience, rap/hip hop remains more popular among non-Whites.

While ethnicity is not significantly associated with a preference for rap/hip-hop, notable changes took place between 1992 and 2002. Over this ten-year period, popularity among non-Hispanics increased considerably. This is largely due to the increase in popularity among Whites. The result was a closing of the popularity gap of between non-Hispanics and Hispanics, such that by 2002, ethnicity is not statistically significantly related to music preference.

[21] "Hip Hop and other contemporary music," Center for Black Music Research.
[22] "Hip-Hop/Urban," AMG All Music Guide.
[23] Ibid.
[24] Ibid.

Table 7: Who Likes Rap/Hip Hop Music?

Demographic Characteristic		Percent Who Like Rap 1982	1992	2002	% Pt Change '92 to '02	Odds-Ratio
	Overall Nationwide	na	12%	17%	6 % pts *	
Gender	Male[1]	na	12%	17%	5 % pts *	
	Female	na	11%	17%	6 % pts *	0.99
Race	White[1]	na	9%	15%	6 % pts *	
	Non-White	na	25%	29%	3 % pts	2.42 **
Ethnicity	Not Hispanic[1]	na	11%	17%	6 % pts *	
	Hispanic of any race	na	17%	20%	2 % pts	1.06
Cohort	Pre-Boomers	na	4%	4%	0 % pts	0.39 **
	Baby Boomers[1]	na	12%	11%	-1 % pts	
	Generation X	na	29%	25%	-4 % pts	2.55 **
	Net Generation			46%		5.13 **
Education	Less than High School[1]	na	7%	17%	9 % pts *	
	High School Degree/Some College	na	13%	19%	6 % pts *	0.96
	Bachelor's Degree or Higher	na	11%	13%	2 % pts	0.69 **
Geography	Northeast[1]	na	na	17%	na	
	Midwest	na	na	18%	na	1.02
	South	na	na	17%	na	0.85
	West	na	na	17%	na	0.89
Marital	Ever Married[1]	na	8%	11%	3 % pts *	
	Never Married	na	24%	36%	13 % pts *	1.63 **
Income	$19,999 or Less	-----	-----	21%	---	1.27 **
	$20,000 to 49,999	-----	-----	18%	---	1.14
	$50,000 or more[1]	-----	-----	15%	---	
Arts Engagement	Attends any live arts	-----	-----	18%	---	1.26 **
	Creates any personal arts	-----	-----	19%	---	1.19 **
	Has had any arts education	-----	-----	20%	---	1.42 **
Urban	Lives in a urban area	-----	-----	18%	---	1.21 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Rap/hip hop is overwhelmingly preferred by the younger generations. Notably, Net-kids are about five times as likely as Baby Boomers to listen to rap music. Gen-X'ers are over twice as likely to do so. Over time will young people outgrow rap, or will today's young rap fans grow older and bring their appreciation to older demographic sub-groups? While the history of the genre is brief, the preference rate among 18-24 years in 2002 substantially exceeds that of Gen-X'ers in 1992.

Although the increase in the percentage of White adult fans is large, it is dwarfed by the increase in the percentage of listeners without a high school degree. Since 1992, the popularity of the genre among this group increased from 7 percent to 17 percent. Respondents with a bachelor's degree or more were less likely to enjoy rap.

Rap is more popular among single adults than ever-married adults. While the genre experienced increasing popularity in both groups, singles are 63 percent more likely to report a preference for rap/hip-hop than ever-married adults. Fans are also more likely to reside in lower-income households and in urban areas.

Arts engagement is positively correlated with rap/hip-hop, although the magnitude of the association is smaller than for most other genres. Recall that for all genres, incorporating arts engagement in the analysis increases the amount of variation explained by the regression model; however, the vast majority remains unexplained. This highlights the role of non-demographic characteristics in explaining who listens to what. Recent research involving college students suggests that individuals who like rap/hip-hop are "energetic and rhythmic" and possess traits such as talkativeness, extroversion, forgiveness, self-perceived physical attractiveness, athleticism, and a disdain of conservative ideals.[25]

Rock/Heavy Metal

As noted in the description of the classic rock/oldies genre, the rock-and-roll genre was divided in two for the 2002 survey. Although a precise demarcation date dividing the two rock genres is impossible to identify, the rise of modern rock and heavy metal can be traced to the 1970s and early 1980s. With the advent of punk rock in the late 1970s, and the subsequent second British musical invasion, rock-and-roll diverged from its classic rock roots. Some of the new forms of rock included the "punk" and "new wave" scenes and hard rock "hair bands" of the 1980s, followed by the rise of "alternative rock" and "grunge" music. All of these subgenres owed much of their initial popularity to the increasing influence of MTV and college radio stations that often played music initially considered outside the popular mainstream. Examples of artists in these various subgenres include The Clash, The Police, R.E.M., Red Hot Chili Peppers, and Nirvana.

[25] Rentfrow and Gosling, op. cit., p. 1249.

Table 8: Who Likes Rock/Heavy Metal Music?

Demographic Characteristic		Percent Who Like Heavy			% Pt Change '82 to '02	Odds-Ratio
		1982	1992	2002		
	Overall Nationwide	na	na	24%	na	
Gender	Male[1]	na	na	28%	na	
	Female	na	na	19%	na	0.54 **
Race	White[1]	na	na	26%	na	
	Non-White	na	na	13%	na	0.37 **
Ethnicity	Not Hispanic[1]	na	na	24%	na	
	Hispanic of any race	na	na	17%	na	0.49 **
Cohort	Pre-Boomers	na	na	5%	na	0.22 **
	Baby Boomers[1]	na	na	21%	na	
	Generation X	na	na	36%	na	2.28 **
	Net Generation			46%	na	3.18 **
Education	Less than High School[1]	na	na	15%	na	
	High School Degree/Some College	na	na	25%	na	1.13
	Bachelor's Degree or Higher	na	na	25%	na	0.92
Geography	Northeast[1]	na	na	25%	na	
	Midwest	na	na	27%	na	1.01
	South	na	na	19%	na	0.73 **
	West	na	na	26%	na	1.05
Marital	Ever Married[1]	na	na	19%	na	
	Never Married	na	na	39%	na	1.31 **
Income	$19,999 or Less	-----	-----	18%	---	0.87
	$20,000 to 49,999	-----	-----	23%	---	0.99
	$50,000 or more[1]	-----	-----	28%	---	
Arts Engagement	Attends any live arts	-----	-----	28%	---	1.16
	Creates any personal arts	-----	-----	29%	---	1.36 **
	Has had any arts education	-----	-----	31%	---	1.60 **
Urban	Lives in a urban area	-----	-----	24%	---	1.06

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Hard rock takes blues-based rock-and-roll, dials up the volume, and puts an edgy sound on the guitars, but it is still very melody driven. In contrast, heavy metal takes hard rock a large step further. In heavy metal, the guitar is king and bands are evaluated by the lead guitarist's prowess in technique and speed. "By and large, heavy metal is rock & roll with all of the roll stripped away — the blues remains, but it doesn't swing. All of the rhythms are rigid, almost military in origin. In every metal style, from pop-metal to thrash, bombast is the key — from the drums to the guitars, it's about being as loud as possible."[26]

Who likes Rock/Heavy Metal music?

As noted above, 2002 was the first year in which the SPPA identified rock/heavy metal as a distinct category of rock-and-roll. The genre is relatively popular, with a fan base of over 50 million adults nationwide (24%).

Rock/heavy metal is the only music category surveyed where men prefer the music significantly more than women. In fact, men are 85 percent more likely to enjoy heavy metal than women. The genre also tends to be preferred by Whites, who are almost three times as likely as non-Whites to indicate a preference for it. Compared to Hispanics, non-Hispanics are nearly twice as likely to prefer rock/heavy metal.

Age effects for this genre are very pronounced. Gen-X'ers and Net-kids are more than two and three times more likely, respectively, than Baby Boomers to listen to this music, while pre-Boomers listen to it at only one fifth the rate of Boomers. The Net Generation stands out with the highest preference rate of any subgroup (46%).

With respect to geography, Southerners are less likely to be heavy metal fans than adults in the Northeast. Fans are equally as likely to reside in urban and in rural areas. In addition, rock/heavy metal fans are 31 percent more likely to be single than ever-married, possibly reflecting the high percentage of young people who prefer the genre.

With respect to arts engagement, attendance at live arts is not significantly associated with rock/heavy metal music preference. However, individuals who engage in some form of personal arts creation and/or have had some exposure to arts education are more likely to count themselves among rock/heavy metal fans. What might this mean? In this report, it is hypothesized the arts engagement captures characteristics such as a creativity and artistic curiosity. Other unobservable characteristics may also play a role. Research by Rentfrow and Gosling (2003) suggests that individuals who enjoy alternative music, rock, and heavy metal tend to be "intense and rebellious." Such individuals appear open to new experiences, athletic, curious, and perceive themselves as intelligent.[27]

Once other demographic characteristics have been taken into account, neither educational attainment nor income is significantly associated with being a heavy metal fan.

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[26] "Heavy Metal," AMG All Music Guide.
[27] Rentfrow and Gosling, op. cit., p. 1249.

Summary

The popular broadcast genres boast several of the largest and fastest growing audience bases in the country. Notably, the classic rock/oldies, blues/R&B and rap/hip-hop genres each posted sizeable gains in listenership over the past twenty years. However, perhaps reflecting the fickleness of popular culture, two other popular broadcast genres were among those whose audiences diminished the most over the same period. Notably, the country/western and mood/easy listening audiences declined by more than 30 percent each.

Demographic correlates of popular broadcast genres vary. Certainly, generational cohort plays an important role in explaining who listens to what. Arts engagement – and the cluster of characteristics it represents – also proves important. Other research suggests that there are multiple non-demographic traits associated with music preference, ranging from social conservativeness to self-perceived intelligence to imaginativeness.[28]

[28] Ibid.

TRADITIONAL BROADCAST FORMATS

Some broadcast formats can be considered "traditional." These are the genres that generations have been tuning into but may not dominate the airwaves. These genres tend to have a steady fan base, and tend to appeal to new listeners over time. What are some of these traditional formats? How have they fared over the last twenty years or so? What are the characteristics of the listening audience? This chapter addresses each of these questions, focusing on the classical/chamber, hymns/gospel, jazz, and opera genres of music.

Classical/Chamber Music

Classical music is an enormous genre, encompassing at least six recognized "periods" or "epochs" of composition dating from the 5th and 6th centuries through the present day and at least six main forms or subgenres. The unifying element that brings all of these periods and subgenres together under one heading is the formal compositional style (highly structured, with no improvisation).[29] Some critics include, as part of their definition, the "intellectual" vs. "entertainment" intentions of the composers as compared to popular music, or the tendency for classical music to be written for orchestral instruments (string, woodwind, brass, and percussion).[30] However, these generalizations are narrow and many examples may be found to refute these additional definitions. Many of the musical forms that are used to describe the music of this genre were solidified in the Classical period for which the genre is named. Examples of classical composers include Bach, Mozart, Beethoven, Brahms, Dvorak, Tchaikovsky, Stravinsky, Prokofiev and Bartok.

Who likes Classical/Chamber music?

Classical music is among the most popular genres for adults. A little over one quarter of all adults report listening to classical music, a figure that has been relatively stable over the past twenty years. The steady popularity of classical music, combined with overall population growth, resulted in a 28 percent increase in overall audience size – from 46 million to 59 million adults between 1982 and 2002 (Appendix D).

Like many other genres, a higher percentage of women report a preference for classical music than men (30% versus 24%). Once other demographic factors are taken into account, the former are 12 percent more likely to enjoy the genre than the latter. With respect to race, Whites are more likely than non-Whites to listen to the genre. Although Hispanics and non-Hispanics have different preference rates for classical music

[29] "Classical," AMG All Music Guide.
[30] "What is classical music?" New York Philharmonic.

Table 9: Who Likes Classical/Chamber Music?

Demographic Characteristic		Percent Who Like Classical			% Pt Change '82 to '02		Odds-Ratio
		1982	1992	2002			
	Overall Nationwide	27%	33%	27%	0 % pts		
Gender	Male[1]	25%	32%	24%	-1 % pts		
	Female	30%	35%	30%	1 % pts		1.12 **
Race	White[1]	29%	35%	29%	0 % pts		
	Non-White	19%	22%	20%	1 % pts		0.78 **
Ethnicity	Not Hispanic[1]	27%	34%	28%	1 % pts		
	Hispanic of any race	27%	26%	19%	-8 % pts		1.04
Cohort	Pre-Boomers	30%	38%	32%	2 % pts		1.50 **
	Baby Boomers[1]	24%	32%	30%	6 % pts	*	
	Generation X	na	24%	24%	0 % pts		0.75 **
	Net Generation	na	na	17%			0.55 **
Education	Less than High School[1]	13%	14%	12%	-1 % pts		
	High School Degree/Some College	26%	30%	24%	-2 % pts		1.50 **
	Bachelor's Degree or Higher	54%	55%	45%	-8 % pts	*	2.71 **
Geography	Northeast[1]	30%	na	29%	-1 % pts		
	Midwest	28%	na	24%	-4 % pts	*	0.80 **
	South	20%	na	25%	5 % pts	*	0.95
	West	32%	na	33%	1 % pts		1.21 **
Marital	Ever Married[1]	28%	34%	29%	1 % pts		
	Never Married	24%	31%	23%	-2 % pts		1.02
Income	$19,999 or Less	-----	-----	20%	---		1.16
	$20,000 to 49,999	-----	-----	25%	---		1.04
	$50,000 or more[1]	-----	-----	33%	---		
Arts Engagement	Attends any live arts	-----	-----	38%	---		2.04 **
	Creates any personal arts	-----	-----	40%	---		1.60 **
	Has had any arts education	-----	-----	41%	---		2.10 **
Urban	Lives in a urban area	-----	-----	29%	---		1.45 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

(28% versus 19%), ethnicity is not significantly associated with classical music preference, once other factors have been considered.

Preference for classical music is strongly correlated with age and educational level. Pre-Baby Boomers are more likely to prefer classical music than Boomers and younger generations are less likely to do so. Of all demographic characteristics, educational attainment exhibits the greatest relationship with music preference. Overall, more education translates into a higher likelihood of listening to classical music. College graduates demonstrate the highest preference rate of any subgroup (45%) – notably higher than the national average (27%). High school graduates are 50 percent more likely and college graduates are almost three times as likely as those without high school diplomas to enjoy this genre.

Finally, there is a slight regional effect to listening patterns. Adults in the Midwest are less likely to prefer classical music than those in the Northeast, while those in the West are more likely to do so. Urban residents are 45 percent more likely to report a preference for classical music than adults in rural areas.

Arts engagement demonstrates a strong positive relationship with a preference for classical music. Exploratory analysis suggests that in this case, arts engagement is capturing a significant portion of a "higher education effect." If arts engagement variables are excluded from the analysis, college graduates are nearly six times as likely as those without a high school degree to enjoy classical music. However, arts engagement is also explaining unobserved personal characteristics. Research by Rentfrow and Gosling (2003) suggests that individuals who like classical music tend to be "reflective and complex." Although their research was limited to college students, they found the characteristics associated with "reflective and complex" individuals (who also tend to like jazz and blues) include verbal ability, inventiveness, active imaginations, and social liberalism.

Jazz

Jazz has been called America's classical music, and for good reason. Born in New Orleans as a marriage of the blues and the military and ceremonial marching bands, the first jazz was often called "Dixieland" and featured lively music that borrowed from ragtime, pop tunes, marches, hymns, and the blues.[31] From there, jazz began its long and branching journey through dozens of styles to its undisputed role as one of the great musical genres of the Western world. Big band developed from Dixieland in the 1930s and 1940s, and was carried to the heights of popularity by its notorious "swing" style.

Bop, also known as be-bop, emerged in the 1940s and was characterized by soloists abandoning the melody completely, using the relevant chords to build their solos instead. Bop innovators include Charlie Parker, Dizzy Gillespie, and Thelonious Monk. Cool jazz artists as Miles Davis, Stan Getz and Lester Young returned some swing elements to jazz and softened the somewhat dissonant and jarring feel of the reactionary bop.

[31] Thomas, R. (1994) "The Origins of Big Band Jazz." *Red Hot Jazz 1994.*

In the 1950s and 1960s, pioneers such as John Coltrane and Ornette Coleman introduced "free jazz" as a radical departure from more structured styles. Following neither melodic or chord improvisations, free jazz allowed a soloist to go in any direction. This generated much debate about whether free jazz and avant-garde should even be considered music, but many of the greatest names in the history of jazz made their reputations in this radical new incarnation.[32]

In the 70s, Bands such as Weather Report and Pat Metheny broke through the barrier between jazz and rock music creating a new style called "fusion." This crossover opened the gates into popular music, and the reputation of jazz as a risk-taking genre was diluted as it merged with R&B and easy listening music to become "smooth jazz." Along the way two specialty styles emerged that produced their own giants of jazz. Latin jazz merged Cuban, Brazilian and salsa rhythms with jazz improvisations to create one of the most enduring forms of post-swing jazz, played most notably by the bands of Tito Puente and Pancho Sanchez. Soul jazz, and its sub-genre Groove, merged jazz with the heavy bass lines of the soul music genre to produce driving, rhythmic jazz pieces that often featured organs. Today a variety of new styles and new combinations of old styles are taking jazz in new directions.[33]

[32] "Jazz," AMG All Music Guide.
[33] Ibid.

Table 10: Who Likes Jazz Music?

Demographic Characteristic		Percent Who Like Jazz 1982	1992	2002	% Pt Change '82 to '02		Odds-Ratio
	Overall Nationwide	26%	34%	27%	1 % pts		
Gender	Male[1]	29%	38%	28%	-1 % pts		
	Female	24%	30%	27%	4 % pts	*	0.81 **
Race	White[1]	24%	32%	26%	2 % pts		
	Non-White	41%	48%	36%	-4 % pts		2.14 **
Ethnicity	Not Hispanic[1]	26%	34%	29%	3 % pts	*	
	Hispanic of any race	22%	28%	18%	-4 % pts		0.92
Cohort	Pre-Boomers	22%	28%	22%	0 % pts		0.77 **
	Baby Boomers[1]	32%	40%	33%	1 % pts		
	Generation X	na	32%	29%	-3 % pts		0.79 **
	Net Generation	na	na	20%			0.47 **
Education	Less than High School[1]	13%	13%	12%	-2 % pts		
	High School Degree/Some College	26%	33%	25%	-1 % pts		1.60 **
	Bachelor's Degree or Higher	42%	51%	41%	-1 % pts		2.08 **
Geography	Northeast[1]	25%	na	27%	2 % pts		
	Midwest	27%	na	27%	-1 % pts		1.08
	South	22%	na	25%	4 % pts	*	1.06
	West	33%	na	32%	-1 % pts		1.25 **
Marital	Ever Married[1]	24%	33%	27%	4 % pts	*	
	Never Married	36%	38%	28%	-8 % pts	*	1.27 **
Income	$19,999 or Less	-----	-----	20%	---		1.00
	$20,000 to 49,999	-----	-----	25%	---		0.95
	$50,000 or more[1]	-----	-----	34%	---		
Arts Engagement	Attends any live arts	-----	-----	38%	---		2.20 **
	Creates any personal arts	-----	-----	38%	---		1.41 **
	Has had any arts education	-----	-----	39%	---		1.83 **
Urban	Lives in a urban area	-----	-----	30%	---		1.87 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Who likes Jazz?

Jazz is the fifth most popular music genre in the United States. Twenty-seven percent of adults report listening to jazz, a level that has remained relatively stable over the last twenty years. This constant level of popularity, combined with population growth translated to an increase in audience size over the past twenty years. Between 1982 and 2002, the size of the jazz listening audience increased 34 percent, from 44 million to 59 million adults (Appendix D).

Men have historically reported a preference for jazz at a rate slightly higher than women have. However, the percentage of women who enjoy jazz has increased 15 percent over the past twenty years, bringing it in line with the rate for men. Despite this increase, once other factors are taken into account, men are 23 percent more likely to enjoy jazz than women.

Jazz might be characterized as a genre that particularly appeals to non-Whites and to Baby Boomers. Although non-Whites report a higher preference rate than Whites in 2002 (36% versus 26%), this gap has narrowed over time. Despite this narrowing, non-Whites are over two times more likely than Whites to indicate a preference for jazz. A gap also exists between Hispanics and non-Hispanics, although ethnicity is not statistically significant when other characteristics are taken into account. With respect to age cohort, all groups are less likely to prefer jazz than Baby Boomers.

Education is significantly associated with a preference for jazz. Both high school and college graduates are substantially more likely to report an affinity for jazz than are those without a high school degree. College graduates consistently have the highest preference rates of any demographic group. The percentage of adults listening to jazz increases steadily from 12 percent among those without a high school degree, to 25 percent for those with a high school degree or some college, to 41 percent for those with a bachelor's degree or more.

With respect to geography, adults in the West and in urban areas are significantly more likely to prefer jazz than adults in other parts of the country. Urban residence also proves highly correlated to jazz preference. Adults who live in urban areas are 87 percent more likely to be jazz fans than their counterparts in rural areas.

Arts engagement also plays a role in explaining who likes jazz. In particular, the type of individual who attends live arts is likely to be a jazz fan. What might the characteristics of such an individual be? In this report, it is hypothesized the arts engagement captures a number of unobservable characteristics such as a general interest in and enthusiasm for the arts, creativity, artistic omnivorousness, and artistic curiosity. Many other unobservable characteristics may also play a role. As with blues and classical music, research by Rentfrow and Gosling (2003) suggests that individuals who like jazz tend to be "reflective and complex."

Opera

An opera is a full theatrical performance which is primarily sung and in which an orchestra accompanies the performers. Opera can be traced back to Italy in the late 16th century when new composers "developed older models into a music-dramatic style which presented the characters not as emblematic figures, but as recognizably human beings, exploring their inner feelings in a way which became the norm for composers in the 19th century."[34] Whereas in musicals, the action is advanced by spoken dialogue and punctuated by songs, in opera all the dialogue is sung. The plot is usually advanced through the speech-like and often narrative-like "recitative," in which the singer is accompanied lightly by only one or two instruments. The action then pauses for reflection on the character's predicaments in the fully orchestrated "aria" or "duets," "trios," "quartets," or full chorus as appropriate.[35]

"Opera, which is the plural of "opus" or work, is still considered by many the most complete artistic form. It is a complete theatrical production including the plastic arts, sonorous arts, and performing arts; painting, scenery, and adaptive architecture; musical scores; and dramatic presentation of the story."[36] While intended to be a full theatrical production, opera music is also enjoyed on its own. Examples of opera composers include Verdi, Wagner, and Puccini.

Who likes opera?

Opera appeals to a relatively small percentage of the population (10%; 22 million adults). The popularity of opera has remained steady over time, resulting in an overall growth in the listening audience – up from 16 million in 1982.

Preference for opera increases with age. Thirteen percent of pre-Boomers listen to opera, and they are 74 percent more likely to do so than Baby Boomers. Opera appreciation also appears to grow over time, as higher percentage of Boomers indicates preference for opera today than they did 20 years ago.

Consistent with other types of less mainstream and less commercial music, interest in opera also increases with education level. Those with a college degree are 63 percent more likely to prefer opera as those who did not graduate from high school. Opera fans are also likely to be single adults and live in urban areas.

While it appears that individuals residing in households with incomes under $19,999 per year are less likely to prefer opera, this may not be correct. In fact, there are approximately 190 survey respondents in this category that both enjoy opera and attend live arts. Because they exerted significant leverage in the regression, they were omitted from the analysis. As such, the income coefficient should be interpreted with caution.

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[34] Graeme, K. (2003). "Guide to Opera" BBCi.
[35] Ibid.
[36] "Opera," AMG All Music Guide.

Table 11: Who Likes Opera?

Demographic Characteristic		Percent Who Like Opera 1982	1992	2002	% Pt Change '82 to '02		Odds-Ratio
	Overall Nationwide	10%	12%	10%	1 % pts		
Gender	Male[1]	8%	10%	9%	1 % pts		
	Female	11%	14%	11%	0 % pts		1.13
Race	White[1]	10%	13%	11%	1 % pts		
	Non-White	7%	9%	8%	1 % pts		0.87
Ethnicity	Not Hispanic[1]	10%	12%	10%	1 % pts		
	Hispanic of any race	7%	7%	9%	2 % pts		1.25
Cohort	Pre-Boomers	13%	19%	13%	0 % pts		1.74 **
	Baby Boomers[1]	5%	9%	10%	5 % pts	*	
	Generation X	na	5%	10%	5 % pts	*	0.95
	Net Generation	na	na	7%			0.59
Education	Less than High School[1]	6%	6%	6%	0 % pts		
	High School Degree/Some College	8%	11%	9%	1 % pts		1.01
	Bachelor's Degree or Higher	19%	20%	17%	-3 % pts		1.63 **
Geography	Northeast[1]	12%	na	12%	-1 % pts		
	Midwest	9%	na	9%	0 % pts		0.76
	South	6%	na	9%	3 % pts	*	0.88
	West	13%	na	12%	0 % pts		1.01
Marital	Ever Married[1]	10%	13%	10%	0 % pts		
	Never Married	7%	9%	10%	2 % pts		1.29 **
Income	$19,999 or Less	-----	-----	9%	---		0.45 **
	$20,000 to 49,999	-----	-----	9%	---		0.97
	$50,000 or more[1]	-----	-----	12%	---		
Arts Engagement	Attends any live arts	-----	-----	14%	---		1.32 **
	Creates any personal arts	-----	-----	16%	---		1.65 **
	Has had any arts education	-----	-----	15%	---		1.67 **
Urban	Lives in a urban area	-----	-----	11%	---		1.41 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Their omission is likely to cause the coefficient on lower income and on live arts engagement to be lower than it would otherwise. However, arts engagement remains a significant positive correlate of opera music preference. As is the case for all genres reviewed here, this association not only captures some education and income effects, but unobserved personal characteristics that are positively correlated with music preference.

Summary

With the exception of the declining popularity of the hymns/gospel genre, the traditional broadcast genres appear to be maintaining stable listenership rates. These formats are strongly associated with age, educational attainment, and arts engagement. In addition to capturing some of the "education effects," arts engagement may reflect creativity, artistic curiosity, and diversity of music interests. Other research suggests that there are a number of personality traits associated with music preference, ranging from social conservativeness to self-perceived intelligence to imaginativeness.[37]

[37] Rentfrow and Gosling, op. cit., pp. 1235-12561.

WORLD INFLUENCED FORMATS

Most nations and ethnic groups in the world today possess their own musical heritage that reflects their unique rhythmic and harmonic sensibilities. These various styles of music are often grouped into one category referred to as "world music." Styles included under the "world music" moniker are categorized more by place than any particularly content or stylistic grouping (Africa, Celtic/British Isles, Central Asia, Central Europe, Eastern Europe, Mediterranean, Middle East, North America, South Pacific, Western Europe, South Asia). Jamaican reggae and Latin music emerged as "world music" styles, but have grown popular enough to be classified as their own genres.[38] This chapter reviews the changing popularity of some of these formats, including ethnic/national traditional music, latin/spanish/salsa, new age/world music, and reggae.

Ethnic/National Traditional Music

The SPPA does not define the music genres listened in its survey. In this case, ethnic/national traditional music could be interpreted a number of ways by the respondent – depending on their country of origin, or cultural perspective. In general, this genre encompasses any music that cannot be categorized as popular or classical traditions of North America or Europe, but rather derives from unique cultural traditions.

Who likes Ethnic/National Traditional music?

National traditional music is relatively popular in the United States. Overall, 37 million adults listen to this genre (17%), which captures many types of music preferences. That "ethnic music" should appeal to a substantial percentage of adults is not surprising given the immigrant roots of many American families.

Some of the demographic characteristics reviewed here meaningfully correlate with a preference for ethnic/national traditional music. However, gender is not particularly important. Although 18 percent of women listen to this genre compared to 16 percent of men, after controlling for other factors, women prefer ethnic/national music at the same rate men do.

Race and ethnicity are important correlates of who prefers ethnic/national music. Both non-Whites and Hispanics are more likely to prefer this genre than their counterparts are. Non-Whites are 82 percent more likely to enjoy ethnic/national music than Whites, while Hispanics are nearly three times as likely to do so than non-Hispanics. Interestingly, the racial and ethnic differences appear to be narrowing over time. Yet, because

[38] "World," AMG All Music Guide.

Table 12: Who Likes Ethnic/National Traditional Music?

Demographic Characteristic		Percent Who Like Ethnic 1982	1992	2002	% Pt Change '82 to '02	Odds-Ratio
	Overall Nationwide	na	22%	17%	-4 % pts *	
Gender	Male[1]	na	21%	16%	-5 % pts *	
	Female	na	22%	18%	-3 % pts *	0.98
Race	White[1]	na	20%	16%	-4 % pts *	
	Non-White	na	32%	22%	-10 % pts *	1.82 **
Ethnicity	Not Hispanic[1]	na	20%	16%	-5 % pts *	
	Hispanic of any race	na	35%	29%	-7 % pts	2.94 **
Cohort	Pre-Boomers	na	24%	16%	-8 % pts *	1.05
	Baby Boomers[1]	na	21%	18%	-3 % pts	
	Generation X	na	16%	18%	2 % pts	0.92
	Net Generation	na	na	14%		0.69 **
Education	Less than High School[1]	na	19%	17%	-2 % pts	
	High School Degree/Some College	na	20%	15%	-4 % pts *	0.90
	Bachelor's Degree or Higher	na	29%	22%	-6 % pts *	1.16
Geography	Northeast[1]	na	na	19%	na	
	Midwest	na	na	15%	na	0.81 **
	South	na	na	14%	na	0.68 **
	West	na	na	23%	na	1.06
Marital	Ever Married[1]	na	22%	17%	-5 % pts *	
	Never Married	na	20%	17%	-3 % pts	1.03
Income	$19,999 or Less	-----	-----	17%	---	1.18
	$20,000 to 49,999	-----	-----	17%	---	1.14
	$50,000 or more[1]	-----	-----	18%	---	
Arts Engagement	Attends any live arts	-----	-----	21%	---	1.46 **
	Creates any personal arts	-----	-----	24%	---	1.80 **
	Has had any arts education	-----	-----	22%	---	1.42 **
Urban	Lives in a urban area	-----	-----	19%	---	1.45 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

definitions and examples of the music genres were not provided to respondents as part of the SPPA interview, it is unclear to what extent Hispanics' definition of ethnic/national traditional music overlaps with the Latin genre also addressed in the SPPA.

Age is significant only for the youngest group: Net-kids are 31 percent less likely to listen to ethnic music than Boomers. A preference for ethnic and world music is not related to increased education levels. However, some of the "education effect" is likely being picked up by the arts engagement variables. These measures also show that unobserved personal characteristics play a role in explaining ethnic music preference. In particular, characteristics associated with creating personal arts appear especially important.

Perhaps reflecting historical immigration patterns, both the Midwest and South exhibited much lower rates of ethnic music preference (19% and 32% lower, respectively) than the Northeast. There was no significant difference in preference between residents of the Northeast and residents of the western states. Urban adults are also more likely to report a preference for ethnic/traditional music than their counterparts in rural areas.

Latin/spanish/salsa

This genre currently includes dozens of styles of music from various regions throughout Latin America. Styles range from Latin pop to salsa to Tejano. Salsa is dance music characterized by syncopated bass patterns as well as "layers of percussion, blaring horns and an infectious sense of style." [39] Often played very lively and fast, salsa was based on Cuban dance bands of the 1940s and 1950s, particularly that of Arsenio Rodriques, whose band included a piano, two trumpets, sometimes a saxophone and a percussion section enlarged to include timbales, conga and a cowbell. Other Latin dance styles related to salsa include the samba, the tango and the bossa nova, a cross of dance music and jazz that was popular in the 1960s. [40] Latin music continues to grow and expand in style and in popularity and may need to be divided into separate genres of Latin music in the years ahead.

Who likes Latin/spanish/salsa music?

The NEA first inquired about Latin music preference in 1992. Since that time the percentage of adults reporting a preference for Latin/spanish/salsa has remained constant at 20 percent of the population. In 2002, this equated to approximately 43 million adult listeners (Appendix D).

As would be expected, Hispanics are much more likely to prefer Latin music than non-Hispanics – over fourteen times as likely. Less expected is the decline in the proportion of Hispanics reporting a preference for Latin music over the last decade, down from 78 percent in 1992 to 62 percent in 2002. In general, preference rates for all music genres appear higher in 1992 than in either 1982 or 2002. Because Latin music appeared in the

[39] "Salsa," AMG All Music Guide.
[40] Ibid.

Table 13: Who Likes Latin/spanish/salsa Music?

Demographic Characteristic		Percent Who Like Latin			% Pt Change		Odds-Ratio	
		1982	1992	2002	'82 to '02			
	Overall Nationwide	na	20%	20%	0 % pts			
Gender	Male[1]	na	21%	18%	-2 % pts			
	Female	na	19%	21%	3 % pts		1.06	
Race	White[1]	na	20%	21%	1 % pts			
	Non-White	na	19%	17%	-1 % pts		1.15	
Ethnicity	Not Hispanic[1]	na	15%	15%	0 % pts			
	Hispanic of any race	na	78%	61%	-16 % pts	*	14.26	**
Cohort	Pre-Boomers	na	20%	15%	-5 % pts	*	0.80	**
	Baby Boomers[1]	na	21%	21%	0 % pts			
	Generation X	na	15%	23%	9 % pts	*	0.92	
	Net Generation	na	na	21%			0.70	**
Education	Less than High School[1]	na	19%	25%	6 % pts	*		
	High School Degree/Some College	na	18%	18%	0 % pts		0.90	
	Bachelor's Degree or Higher	na	25%	22%	-3 % pts		1.00	
Geography	Northeast[1]	na	na	22%	na			
	Midwest	na	na	15%	na		1.56	**
	South	na	na	18%	na		2.21	**
	West	na	na	27%	na		1.25	
Marital	Ever Married[1]	na	20%	19%	-1 % pts			
	Never Married	na	19%	22%	3 % pts		1.19	
Income	$19,999 or Less	-----	-----	21%	---		1.15	
	$20,000 to 49,999	-----	-----	20%	---		1.08	
	$50,000 or more[1]	-----	-----	20%	---			
Arts Engagement	Attends any live arts	-----	-----	24%	---		1.78	**
	Creates any personal arts	-----	-----	27%	---		1.81	**
	Has had any arts education	-----	-----	24%	---		1.67	**
Urban	Lives in a urban area	-----	-----	22%	---		1.60	**

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

SPPA for the first time in 1992, it is unknown whether it follows the same pattern. The reason for this 1992 "upturn" is unclear.

A 1999 survey by the Recording Industry Association of America (RIAA) found that among Hispanics, "…radio stations (67%) most influence their music listening habits. Their genre of choice is Spanish music (63%) followed by Easy Listening (20%) and Rap/Hip-hop (13%). Among Hispanics, the most popular sub-genres of Latin music (as defined by respondents), are Spanish language (44%), Mexican (24%) and Merengue and Salsa (8%)."[41]

Latin is equally popular among Baby Boomers and Gen-X'ers, but less popular among the oldest and youngest generations. Pre-Boomers, the cohort least likely to have been exposed to Latin music, report the lowest preference rate of any age group (15%). This rate was statistically significantly higher in 1992 (20%). Once other characteristics are taken into account, education is not significantly associated with Latin music preference. However, arts engagement variables – which capture education, income, and personal characteristics – are significant.

Geographically, residents of the Northeast and the West enjoy the genre at roughly the same rate. However, those living in the Midwest and South are each about 25 percent less likely to listen to Latin music as those in other regions. It is unclear to what extent this is due to ethnic migration patterns or to a greater urban concentration of the population in the Northeast and West. Urbanicity is a strong positive correlate of Latin music preference.

New Age/World Music

New age music is often listened to in order to induce a sense of inner calm. New age philosophies of life and living encourage spiritual transcendence and physical healing through meditation and holistic health practices, and new age music was created to facilitate these activities. Many recordings are used specifically as guides for meditation or relaxation techniques. Many have been produced using the latest electronic technology and sounds. Some are ethereal, while others are tribal in nature. Recognized styles of new age music include: techno-tribal, solo instrumental, progressive electronic, neo-classical, meditation, ethnic fusion and contemporary instrumental.[42]

World music is different from new age music. "In the Western world, 'world music' refers either to music that doesn't fall into the North American and British pop or folk traditions or to hybrids of various types of indigenous music. Certain styles — such as Jamaican reggae or Latin pop — grew large enough to be classified as their own genre, but everything else, from traditional Chinese music to African folk, is classified as world music."[43] Examples of new age/world music artists include George Winston, Vangelis, Cheb Mami, Johnny Clegg, and Me'Shell Ndege'Ocello.

[41] "Hispanic Consumer Trends.," Recording Industry Association of America (RIAA).
[42] "New Age," AMG All Music Guide.
[43] "World Music," AMG All Music Guide.

Table 14: Who Likes New Age/World Music?

Demographic Characteristic		Percent Who Like New Age 1982	1992	2002	% Pt Change '82 to '02		Odds-Ratio
	Overall Nationwide	na	15%	12%	-3 % pts	*	
Gender	Male[1]	na	16%	11%	-5 % pts	*	
	Female	na	14%	11%	-3 % pts	*	1.04
Race	White[1]	na	16%	13%	-3 % pts	*	
	Non-White	na	13%	15%	2 % pts		0.68 **
Ethnicity	Not Hispanic[1]	na	15%	13%	-3 % pts	*	
	Hispanic of any race	na	14%	15%	1 % pts		1.01
Cohort	Pre-Boomers	na	8%	7%	-1 % pts		0.51 **
	Baby Boomers[1]	na	18%	14%	-4 % pts	*	
	Generation X	na	25%	15%	-10 % pts	*	1.06
	Net Generation	na	na	14%			0.98
Education	Less than High School[1]	na	4%	6%	2 % pts		
	High School Degree/Some College	na	15%	12%	-3 % pts	*	1.15
	Bachelor's Degree or Higher	na	24%	17%	-6 % pts	*	1.27
Geography	Northeast[1]	na	na	14%	na		
	Midwest	na	na	12%	na		0.96
	South	na	na	10%	na		0.76 **
	West	na	na	15%	na		0.95
Marital	Ever Married[1]	na	13%	12%	-1 % pts		
	Never Married	na	24%	16%	-8 % pts	*	1.19
Income	$19,999 or Less	-----	-----	9%	---		1.15
	$20,000 to 49,999	-----	-----	11%	---		1.01
	$50,000 or more[1]	-----	-----	15%	---		
Arts Engagement	Attends any live arts	-----	-----	17%	---		1.75 **
	Creates any personal arts	-----	-----	19%	---		1.76 **
	Has had any arts education	-----	-----	19%	---		2.00 **
Urban	Lives in a urban area	-----	-----	13%	---		1.45 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Who likes New Age/World music?

New age/world music is among the least preferred genres nationwide, listened to by only 12 percent of adults. It ranks alongside parade music, contemporary folk, and opera in terms of popularity with an audience size of 27 million (Appendix D).

The term "new age" could refer to the Baby Boom era and later, for there is a dramatic decrease in preference for new age music among pre-Boomers, and there is no significant difference between Boomers and those younger than them. With arts engagement included in the regression, education and income are not significant correlates of preference for new age. However, arts engagement – and the cluster of characteristics it represents – is significant.

Other demographic characteristics help explain the variation in who likes new age/world music. As is the case with most types of music, Whites are much more likely than non-Whites to listen to new age. Southerners are 24 percent less likely than Northeasterners to enjoy new age music. Adults living in urban areas are also significantly more likely to prefer the genre than their counterparts.

Reggae

Reggae is a musical style associated with the country of Jamaica that has spread all over the world and influenced many other genres of music, from rock-and-roll to rap. It was born from "ska," a Jamaican interpretation of 1950s, New Orleans R&B "relying on skittering guitar and syncopated rhythms." Ska was an upbeat, high-energy dance music which, when slowed down, was transformed into other musical forms such as "mento" and "rock-steady." When the rhythms were slowed down considerably, reggae was born. In the 1970s, the music of Bob Marley and his group The Wailers, with their folk and rock influences, crossed over into the American musical scene and introduced the world to a whole new genre of music. As reggae developed, it thrived on longer songs and the opportunity for improvisation as evidenced most famously by the "trippy, near-psychedelic soundscapes" of dub artists like Lee "Scratch" Perry. As the electronic/digital and rap revolutions pressed on, reggae evolved into its most prominent modern style, "dancehall," with faster rhythms and a "gangsta rap" sentiment.[44]

The folk reggae music of Bob Marley is also strongly associated with the Jamaican Rastafarians who adopted the music style. Rastafari is a religious subculture in Jamaica that has its roots in Christian themes, African heritage, and the freedom movement of the colonized Jamaican natives and former slaves. As such, Bob Marley's poetic lyrics of

[44] "Reggae," AMG All Music Guide and "Reggae," Center for Black Music Research.

Table 15: Who Likes Reggae Music?

Demographic Characteristic		Percent Who Like Reggae 1982	1992	2002	% Pt Change '82 to '02		Odds-Ratio
	Overall Nationwide	na	19%	16%	-3 % pts	*	
Gender	Male[1]	na	20%	15%	-5 % pts	*	
	Female	na	18%	16%	-2 % pts		0.94
Race	White[1]	na	17%	15%	-2 % pts	*	
	Non-White	na	32%	21%	-11 % pts	*	1.80 **
Ethnicity	Not Hispanic[1]	na	19%	16%	-3 % pts	*	
	Hispanic of any race	na	19%	13%	-6 % pts		0.96
Cohort	Pre-Boomers	na	9%	7%	-2 % pts		0.40 **
	Baby Boomers[1]	na	24%	18%	-6 % pts	*	
	Generation X	na	31%	20%	-11 % pts	*	1.12
	Net Generation	na	na	20%			1.03
Education	Less than High School[1]	na	6%	9%	3 % pts	*	
	High School Degree/Some College	na	20%	15%	-4 % pts	*	0.99
	Bachelor's Degree or Higher	na	27%	20%	-7 % pts	*	0.94
Geography	Northeast[1]	na	na	17%	na		
	Midwest	na	na	14%	na		0.82
	South	na	na	14%	na		0.87
	West	na	na	19%	na		1.06
Marital	Ever Married[1]	na	16%	14%	-2 % pts		
	Never Married	na	30%	21%	-9 % pts	*	1.26 **
Income	$19,999 or Less	-----	-----	13%	---		1.04
	$20,000 to 49,999	-----	-----	15%	---		1.06
	$50,000 or more[1]	-----	-----	18%	---		
Arts Engagement	Attends any live arts	-----	-----	21%	---		1.83 **
	Creates any personal arts	-----	-----	23%	---		1.54 **
	Has had any arts education	-----	-----	23%	---		1.98 **
Urban	Lives in a urban area	-----	-----	17%	---		1.53 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

liberation and salvation became the anthems for many Rastafarians and people longing for freedom the world over.[45]

Who likes Reggae music?

Reggae has a sizeable fan base among American adults, although it is not as popular as genres such as jazz, classical, or country music. In 2002, 16 percent of all adults reported a preference for reggae nationwide. There has been a slight decline in popularity of the genre since 1992, but nearly 34 million adults tune in to reggae today (Appendix D).

Despite a sharp decline in popularity among reggae's core fan base of non-Whites since 1992, they remain 80 percent more likely to be reggae fans than Whites. Interestingly, Whites demonstrated a much smaller decline in their preference for reggae over the same period.

With respect to age, pre-Boomers stand out as 60 percent less likely than Baby Boomers to enjoy this music. This could reflect the rise in popularity of reggae during the Baby Boomer lifetime of reggae legend Bob Marley (1945-1981). Single adults are also more likely to report a preference for reggae than their ever-married counterparts.

Although income and education are not significantly associated with reggae, arts engagement is. Moreover, having had any arts education demonstrates the strongest association. This is the case for many genres. Also true in many instances is the positive association between urban residence and music preference. In the case of reggae, adults in urban areas are 53 percent more likely to report enjoying the genre than those in rural areas.

Summary

Although still prominent, most of the world-influenced genres have seen their listenership slip over the past decade, as the more popular and dominant genres have increased their audiences. This phenomenon may be due to a 'crowding out' effect triggered by the proliferation of broadcast outlets for other, more popular music genres, or possibly due to changing immigration patterns or changing rates and methods of cultural assimilation of recent immigrants into the U.S.

[45] "Dread History: The African Diaspora, Ethiopianism, and Rastafari," Smithosian Education Resources.

NICHE FORMATS

Some genres of music are not easily categorized. For some listeners, these genres classify as "popular" or as "traditional." In general, however, the genres described in this chapter are often presented in niche formats. Each has a core group of listeners, but in most cases the popularity of these genres has declined. This chapter summarizes the changing preferences for and the key audience characteristics of the following niche genres: big band/swing, bluegrass, choral/glee club, dance/electronica, contemporary folk, musicals/operetta/show tunes, and parade/marching band.

Big Band/Swing

Duke Ellington, Count Basie, Benny Goodman, Tommy Dorsey are all names synonymous with "swing." As the name implies, swing was music to move to. It grew out of the lively New Orleans jazz music scene and became the animated and boisterous dance music that characterized the 1930s and World War II era along with the "jitterbug" dancing style it inspired. Technically, "big band" refers to bands, or orchestras as they were often called, that played a wide variety of styles of jazz beyond just swing. However, swing bands were so popular that the phrase "big band" became virtually synonymous with this invigorating dance music full of the quintessential jazz tradition of improvisation. [46]

The Big Band era is also credited with the development of some of the greatest jazz vocalists recognized to date, such as Frank Sinatra, Billie Holiday, Bing Crosby and Ella Fitzgerald. While big band is associated with a specific period, it has been borrowed from, and revisited, by a range of genres throughout the decades. Through its various incarnations and rebirths big band always brings along its zesty, toe-tapping rhythms, and innovative solo improvisation, and never fails to delight dancers and music lovers everywhere. [47]

Who likes Big Band/Swing music?

Overall, 23 percent of adults listen to Big Band/Swing. This amounts to a listening audience of 50 million adults. While among the top ten most listened-to genres in 2002, the size of the overall adult audience declined approximately 10 percent – down from 55 million adults in 1982 (Appendix D).

[46] "Musical Styles: Big Band/Swing," AMG All Music Guide.
[47] Ibid.

Table 16: Who likes Big Band/Swing music?

Demographic Characteristic		Percent Who Like Swing 1982	1992	2002	% Pt Change '82 to '02		Odds-Ratio
	Overall Nationwide	32%	35%	23%	-9 % pts	*	
Gender	Male[1]	32%	34%	21%	-11 % pts	*	
	Female	32%	36%	26%	-7 % pts	*	1.01
Race	White[1]	34%	37%	25%	-9 % pts	*	
	Non-White	18%	21%	14%	-3 % pts		0.62 **
Ethnicity	Not Hispanic[1]	33%	36%	25%	-8 % pts	*	
	Hispanic of any race	23%	24%	14%	-9 % pts		0.82
Cohort	Pre-Boomers	42%	51%	34%	-8 % pts	*	2.26 **
	Baby Boomers[1]	20%	29%	23%	3 % pts	*	
	Generation X	na	13%	18%	5 % pts	*	0.74 **
	Net Generation	na	na	12%			0.44 **
Education	Less than High School[1]	24%	22%	12%	-12 % pts	*	
	High School Degree/Some College	32%	34%	23%	-9 % pts	*	1.34 **
	Bachelor's Degree or Higher	45%	46%	31%	-14 % pts	*	1.28 **
Geography	Northeast[1]	34%	na	25%	-9 % pts	*	
	Midwest	35%	na	24%	-11 % pts	*	1.02
	South	24%	na	20%	-4 % pts	*	0.87
	West	40%	na	27%	-13 % pts	*	1.11
Marital	Ever Married[1]	35%	38%	25%	-9 % pts	*	
	Never Married	23%	22%	18%	-5 % pts	*	1.08
Income	$19,999 or Less	-----	-----	19%	---		1.13
	$20,000 to 49,999	-----	-----	22%	---		1.06
	$50,000 or more[1]	-----	-----	26%	---		
Arts Engagement	Attends any live arts	-----	-----	32%	---		2.01 **
	Creates any personal arts	-----	-----	35%	---		1.73 **
	Has had any arts education	-----	-----	34%	---		2.08 **
Urban	Lives in a urban area	-----	-----	25%	---		1.61 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Many demographic characteristics relate to a preference for big band/swing music. The strongest relationships are associated with age, educational attainment, arts engagement, and urbanicity. The data indicate that pre-Baby Boomers are more than twice as likely as Baby Boomers to listen to big band music, after considering other demographic characteristics. Gen-X'ers and Net-kids are 26 percent and 56 percent less likely to do so, respectively.

The relationship between educational attainment and big band music preference is notable. High school graduates are 34 percent more likely to enjoy big band music than those who did not graduate; college graduates are 28 percent more likely to do so. A great deal of the higher educational attainment effect is captured by arts engagement. If these variables were excluded from the analysis, college graduates appear almost three times as likely to enjoy big band.

Race and region of residence also factor into who likes big band music. Whites are more likely than non-Whites to enjoy big band, and urban residents are more likely than rural residents to do so. In 2002, a notably higher percentage of Whites reported a preference for big band (25%) than non-Whites (14%).

Bluegrass

Bluegrass is often grouped under the larger category of country music, but it is recognized as a genre of its own as much for its unique sound as for the fact that it was "originally conceived as a way to keep country pure as the genre's popularity continued to grow."[48] This conception began in 1939 with Bill Monroe and the Blue Grass Boys who derived their name from the nickname of their home state of Kentucky, the "Blue Grass State."

> Bill's new band was different from other traditional country music bands of the time because of its hard driving and powerful sound, utilizing traditional acoustic instruments and featuring highly distinctive vocal harmonies. This music incorporated songs and rhythms from string band, gospel (black and White), work songs and 'shouts' of black laborers, as well as country and blues music repertoires. Vocal selections included duet, trio and quartet harmonies singing in addition to Bill's powerful 'high lonesome' solo lead singing.[49]

Two former members of Bill Monroe's Blue Grass Boys, Earl Scruggs and Lester Flatt cemented the Bluegrass tradition when they split with Monroe and formed their own group, The Foggy Mountain Boys in the mid 1950s.[50] In a tribute that reveals the scope of Scruggs and Flatt's influence, the most popular Bluegrass record in decades is the recent soundtrack from the film "O Brother, Where Art Thou." The film and soundtrack feature a fictitious group humorously named, "The Soggy Bottom Boys."

[48] "Bluegrass: Overview," The Ultimate Band List (UBL).
[49] "History of Bluegrass Music: The Roots," International Bluegrass Music Association
[50] "Bluegrass Music: The Roots," International Bluegrass Music Association

Table 17: Who Likes Bluegrass Music?

Demographic Characteristic		Percent Who Like Bluegrass			% Pt Change '82 to '02		Odds-Ratio
		1982	1992	2002			
	Overall Nationwide	24%	29%	20%	-4 % pts	*	
Gender	Male[1]	27%	33%	21%	-6 % pts	*	
	Female	22%	26%	20%	-3 % pts	*	0.74 **
Race	White[1]	27%	33%	22%	-5 % pts	*	
	Non-White	7%	9%	10%	3 % pts		0.41 **
Ethnicity	Not Hispanic[1]	25%	31%	22%	-3 % pts	*	
	Hispanic of any race	10%	13%	9%	-2 % pts		0.41 **
Cohort	Pre-Boomers	24%	33%	21%	-2 % pts		0.92
	Baby Boomers[1]	25%	32%	23%	-2 % pts		
	Generation X	na	15%	18%	3 % pts		0.73 **
	Net Generation	na	na	13%			0.49 **
Education	Less than High School[1]	20%	27%	13%	-7 % pts	*	
	High School Degree/Some College	24%	29%	20%	-4 % pts	*	1.00
	Bachelor's Degree or Higher	31%	32%	24%	-7 % pts	*	0.90
Geography	Northeast[1]	19%	na	17%	-2 % pts		
	Midwest	29%	na	22%	-7 % pts	*	1.24 **
	South	23%	na	20%	-3 % pts	*	1.37 **
	West	28%	na	22%	-6 % pts	*	1.37 **
Marital	Ever Married[1]	25%	32%	21%	-4 % pts	*	
	Never Married	22%	19%	16%	-6 % pts	*	0.99
Income	$19,999 or Less	-----	-----	17%	---		1.30 **
	$20,000 to 49,999	-----	-----	20%	---		1.16
	$50,000 or more[1]	-----	-----	22%	---		
Arts Engagement	Attends any live arts	-----	-----	26%	---		1.41 **
	Creates any personal arts	-----	-----	28%	---		1.67 **
	Has had any arts education	-----	-----	28%	---		1.81 **
Urban	Lives in a urban area	-----	-----	20%	---		0.93

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Who likes Bluegrass music?

Nationwide, 20 percent of adults listen to bluegrass music. While bluegrass rounds out the top ten most listened-to genres in 2002, the percentage of adults indicating they listen to the genre declined somewhat since 1982. Despite this decline, the adult audience size remained relatively steady due to the offsetting effects of population growth. Today, approximately 43 million adults listen to bluegrass (Appendix D).

Bluegrass is one of the few genres in which men are more likely to prefer it than women. In fact, once other factors are taken into account, men are 35 percent more likely to be bluegrass fans. Non-whites and Hispanics are both significantly less likely to enjoy the genre than their counterparts. Once other factors have been considered, they are 59 percent less likely to report a preference for bluegrass. With respect to age, Baby Boomers prefer bluegrass more than the younger Generation X and Net Generation but they are equally likely to listen to bluegrass as pre-Boomers.

With respect to geography, as one moves across the country from the Northeast to the Midwest, South and West, preference for bluegrass increases. For example, residents of the West are 37 percent more likely to enjoy bluegrass than Northeasterners. This genre is one of the few in which living in an urban area is not associated with music preference.

Income matters for bluegrass listenership. Although arts engagement often captures much of the income and education effects, in this case income proves statistically significantly related to music preference. Specifically, adults from lower-income households are more likely to enjoy the genre than their higher income peers.

Arts engagement, and the qualities associated with it, is positively associated with bluegrass preference.

Choral/Glee Club

Choral music incorporates vocal presentations of many kinds. To some, choral music may refer to vocal quartets, choir music, or a barbershop chorus. Others may think of choral music in terms of madrigal groups, early music singers, or Gregorian chants. Glee clubs in particular often refer to traditional all-male singing groups or contemporary mixed-gender vocal groups that perform a wide range of music including classical, operettas, sea chanteys, spirituals and folk songs. Glee clubs became popular on college campuses throughout the U.S. at the end of the 19th century, and remain so, although they are now often referred to as a capella groups. The oldest traditional all-men's university chorus is the sixty-voice Harvard Glee Club founded in 1858. In its earlier years, it functioned largely as a social outlet for its members who performed college songs and glees to the accompaniment of banjos and mandolins.[51]

[51] "Who We Are: The University Glee Club of New York City"

Table 18: Who Likes Choral/Glee Club Music?

Demographic Characteristic		Percent Who Like Choral			% Pt Change '82 to '02		Odds-Ratio
		1982	1992	2002			
	Overall Nationwide	na	14%	9%	-5 % pts	*	
Gender	Male[1]	na	11%	8%	-3 % pts	*	
	Female	na	17%	11%	-6 % pts	*	1.17
Race	White[1]	na	15%	10%	-5 % pts	*	
	Non-White	na	12%	8%	-4 % pts		1.08
Ethnicity	Not Hispanic[1]	na	15%	10%	-5 % pts	*	
	Hispanic of any race	na	8%	6%	-2 % pts		1.08
Cohort	Pre-Boomers	na	23%	14%	-9 % pts	*	1.87 **
	Baby Boomers[1]	na	10%	9%	-1 % pts		
	Generation X	na	5%	8%	3 % pts	*	0.80
	Net Generation	na	na	5%			0.46 **
Education	Less than High School[1]	na	7%	5%	-2 % pts		
	High School Degree/Some College	na	14%	9%	-5 % pts	*	1.06
	Bachelor's Degree or Higher	na	19%	13%	-6 % pts	*	1.23
Geography	Northeast[1]	na	na	10%	na		
	Midwest	na	na	10%	na		1.02
	South	na	na	9%	na		0.95
	West	na	na	10%	na		0.97
Marital	Ever Married[1]	na	16%	10%	-6 % pts	*	
	Never Married	na	9%	8%	-1 % pts		1.20
Income	$19,999 or Less	-----	-----	9%	---		0.53 **
	$20,000 to 49,999	-----	-----	9%	---		1.14 **
	$50,000 or more[1]	-----	-----	10%	---		
Arts Engagement	Attends any live arts	-----	-----	13%	---		1.47 **
	Creates any personal arts	-----	-----	15%	---		1.64 **
	Has had any arts education	-----	-----	14%	---		1.92 **
Urban	Lives in a urban area	-----	-----	10%	---		1.26 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Who likes Choral/Glee Club music?

Choral/glee club music finds fewer adult fans nationwide than other genres. Approximately nine percent of adults listen to choral music. Compared to other genres, there are fewer significant demographic correlates of a preference for choral music. In particular, preference for choral music increases markedly with age. Among all subgroups, pre-Boomers exhibit the highest preference rates for choral music (23% in 1992, 14% in 2002). In 2002, this generation is almost twice as likely as Baby Boomers to enjoy the genre. The Net generation has the lowest preference rate of any cohort in 2002 (5%). Today, they are 54 percent less likely to enjoy choral music than Boomers. If arts engagement is excluded from the analysis, individuals with a high school degree are twice as likely to enjoy choral music as those without a high school degree. Those with bachelor's degrees are most likely to prefer choral music. However, once included, educational attainment is no longer significant. Rather, arts engagement – and the cluster of characteristics associated with it – proves more useful in explaining who likes choral music.

While it appears that individuals residing in household with incomes under $19,999 per year are less likely to prefer choral music, this may not be accurate. In fact, there are approximately 190 survey respondents in this category that both enjoy choral music and attend live arts. Because they exerted significant leverage in the regression, they were dropped from the analysis. Thus, the income coefficients should be interpreted with caution.

Contemporary Folk

Traditional folk songs usually tell stories, often mythologizing simple people and common events, and are composites authored through the collective heritage of the people from whom the stories emerged. They are simple songs performed with simple, acoustic instruments–frequently referred to as ballads. Contemporary folk music emerged from this tradition, and holds true to the storytelling and simple accompaniment.[52] The stories extended from myth and legend to poetry, politics, and increasingly introspective self-reflection. Bob Dylan is recognized as the crucial turning point in this shift in folk music, and nearly everything that followed him is classified as "contemporary" folk.[53] Examples of contemporary folk artists include Joan Baez, The Kingston Trio, Tracy Chapman, Shawn Colvin and Ani DiFranco. The songs today are often performed as they have been throughout history, with just a guitar or piano and maybe a gently tapping toe as the only percussion.

[52] "Folk," AMG All Music Guide.
[53] "Contemporary Folk," AMG All Music Guide.

Table 19: Who Likes Contemporary Folk Music?

Demographic Characteristic		Percent Who Like Folk 1982	1992	2002	% Pt Change '82 to '02		Odds-Ratio
	Overall Nationwide	25%	23%	15%	-10 % pts	*	
Gender	Male[1]	25%	23%	13%	-11 % pts	*	
	Female	25%	23%	16%	-9 % pts	*	0.98
Race	White[1]	27%	24%	16%	-11 % pts	*	
	Non-White	10%	15%	10%	-1 % pts		0.69 **
Ethnicity	Not Hispanic[1]	25%	23%	15%	-10 % pts	*	
	Hispanic of any race	17%	14%	10%	-7 % pts		0.92
Cohort	Pre-Boomers	27%	26%	16%	-11 % pts	*	1.11
	Baby Boomers[1]	22%	25%	17%	-6 % pts	*	
	Generation X	na	11%	13%	2 % pts		0.72 **
	Net Generation	na	na	10%			0.53 **
Education	Less than High School[1]	15%	11%	7%	-9 % pts	*	
	High School Degree/Some College	24%	22%	14%	-10 % pts	*	1.30
	Bachelor's Degree or Higher	41%	32%	22%	-19 % pts	*	1.55 **
Geography	Northeast[1]	25%	na	15%	-9 % pts	*	
	Midwest	26%	na	15%	-11 % pts	*	0.92
	South	19%	na	13%	-6 % pts	*	0.89
	West	33%	na	18%	-15 % pts	*	1.12
Marital	Ever Married[1]	26%	25%	15%	-11 % pts	*	
	Never Married	19%	16%	13%	-6 % pts	*	1.11
Income	$19,999 or Less	-----	-----	11%	---		1.22
	$20,000 to 49,999	-----	-----	14%	---		1.16
	$50,000 or more[1]	-----	-----	17%	---		
Arts Engagement	Attends any live arts	-----	-----	21%	---		1.72 **
	Creates any personal arts	-----	-----	23%	---		1.86 **
	Has had any arts education	-----	-----	23%	---		2.08 **
Urban	Lives in a urban area	-----	-----	15%	---		1.16

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Who likes Contemporary Folk?

The popularity of contemporary folk music has declined substantially over time. In 1982, approximately 25 percent of adults listened to folk music–a figure that has declined to approximately 15 percent today. Despite growth in the size of the adult population, the size of the listening audience dropped with folk's declining popularity. In 1982, nearly 42 million adults listened to contemporary folk, compared to 32 million today (Appendix D).

Today folk music is a relatively mature genre. It is enjoyed less by the young and more by the educated. Whereas 17 percent of Baby Boomers listen to contemporary folk (down from 22% in 1982), only 10 percent of Net-kids enjoy the genre. Older pre-Boomers are no more likely to listen to folk than Baby Boomers themselves.

Notable differences also exist in the likelihood of listening to folk music by educational attainment. While the listenership of the most supportive demographic group, college graduates, declined precipitously since 1982, they are 55 percent more likely to enjoy folk music as those without a high school education.

Race is also related to folk music. Non-Whites are 31 percent less likely than White adults to listen to the genre. Although income does not appear to be significantly correlated with preference, at a slightly lower level of confidence (95%), both odds-ratios are statistically significant. This provides some evidence to suggest that folk may be more popular among lower- and middle-income households.

Arts engagement and urbanicity continue to be positively correlated with music preference. In this case, formal exposure to arts education proves particularly important.

Dance Music/Electronica

The beat is king in dance music. This genre refers to the nightclub dance scene that originated in the mid-1970s with disco, an outgrowth of soul and funk music, in which the beat took precedence. The name disco came from the discotheques, nightclubs dedicated to playing music for dancing. Over time, dance music has evolved through various sub-genres, including "house" (and its super electronic version, "techno") and "rave," but through it all, it has maintained its pulsating rhythms and driving bass booms.[54] The history of dance music is also the history of electronica, a genre comprised primarily of electronic, synthesized sounds. While electronica was born within dance, it dropped some of the heaviest beats to create dance-derived, electronically synthesized sounds suitable for listening instead of dancing. New Order and Depeche Mode are two of the best-known electronica music groups.[55]

[54] "Dance," AMG All Music Guide.
[55] "Electronica," AMG All Music Guide.

Table 20: Who Likes Dance Music/Electronica?

Demographic Characteristic		Percent Who Like Dance			% Pt Change '82 to '02	Odds-Ratio
		1982	1992	2002		
	Overall Nationwide	na	na	17%	na	
Gender	Male[1]	na	na	14%	na	
	Female	na	na	19%	na	1.27 **
Race	White[1]	na	na	17%	na	
	Non-White	na	na	15%	na	0.90
Ethnicity	Not Hispanic[1]	na	na	17%	na	
	Hispanic of any race	na	na	15%	na	1.11
Cohort	Pre-Boomers	na	na	14%	na	1.09
	Baby Boomers[1]	na	na	15%	na	
	Generation X	na	na	21%	na	1.50 **
	Net Generation	na	na	21%	na	1.31 **
Education	Less than High School[1]	na	na	10%	na	
	High School Degree/Some College	na	na	17%	na	1.27
	Bachelor's Degree or Higher	na	na	19%	na	1.08
Geography	Northeast[1]	na	na	19%	na	
	Midwest	na	na	17%	na	0.92
	South	na	na	15%	na	0.82 **
	West	na	na	18%	na	0.86
Marital	Ever Married[1]	na	na	16%	na	
	Never Married	na	na	21%	na	1.23 **
Income	$19,999 or Less	-----	-----	15%	---	1.08
	$20,000 to 49,999	-----	-----	17%	---	1.05
	$50,000 or more[1]	-----	-----	19%	---	
Arts Engagement	Attends any live arts	-----	-----	22%	---	1.62 **
	Creates any personal arts	-----	-----	24%	---	1.56 **
	Has had any arts education	-----	-----	24%	---	1.81 **
Urban	Lives in a urban area	-----	-----	18%	---	1.52 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Who likes Dance Music/Electronica?

The 2002 SPPA was the first to ask respondents about a preference for dance/electronica music. Dance music is enjoyed across the country by 17 percent of adults (36 million adults), and especially by the young, by the single, and by women. With respect to age, dance music fans are more likely to be younger than older. Young people of Generation X and the Net Generation are substantially more likely to enjoy dance music than Baby Boomers – who are, in many cases, their parents. Consistent with this trend is the fact that single people are more likely to prefer dance music than those who have been married. Women and adults living in urban areas are 27 percent and 52 percent more likely to report a preference for dance/electronica than their counterparts, respectively. Adults in the South are less likely to do so than those in other regions of the country.

Arts engagement, and the cluster of characteristics it represents, is also positively correlated with a preference for dance/electronica. Recall that for all genres, incorporating arts engagement in the analysis increases the amount of variation explained by the regression model; however, the bulk remains unexplained. Some of this unexplained variance is likely to be related to social, cultural, environmental, and personal characteristics. The same recent research that found rap/hip-hop fans to be "energetic and rhythmic," came to a similar conclusion for dance/electronica fans. "Energetic and rhythmic" individuals possess traits such as talkativeness, extroversion, forgiveness, self-perceived physical attractiveness, athleticism, and social liberalism.[56]

Hymns/Gospel

Traditional gospel "conjures up the sound of large African-American Southern gospel choirs, singing joyous songs of celebration."[57] This music emerged from the traditional spirituals of African-American slave culture and worked its way into the growing Christian communities of freed slaves. In the African-American Protestant tradition, gospel music is emotive and often highly dramatic.[58] It can be manifested by full-size choirs or by "close-knit, small combos that were the blueprint for doo-wop groups."[59] Country gospel music is country music with Christian lyrics, focused primarily on God, while blues gospel consists of Christian lyrics set to a blues groove. Since the genre is alternatively called gospel, hymns, and/or contemporary Christian music, it may cover any or all of the following: Protestant gospel music, Catholic hymns, traditional Protestant hymns, Christian rock and Christian pop. Examples of such artists include Mahalia Jackson, The Mighty Clouds of Joy, Andrae Crouch, Amy Grant, Michael W. Smith, and Jars of Clay.

[56] Rentfrow and Gosling, op. cit., p. 1249.
[57] "Gospel," AMG All Music Guide.
[58] "Gospel Music," Center for Black Music Research.
[59] "Gospel," AMG All Music Guide.

Table 21: Who Likes Hymns/Gospel Music?

Demographic Characteristic		Percent Who Like Hymns 1982	1992	2002	% Pt Change '82 to '02		Odds-Ratio
	Overall Nationwide	36%	38%	27%	-9 % pts	*	
Gender	Male[1]	29%	32%	21%	-8 % pts	*	
	Female	42%	44%	33%	-9 % pts	*	1.53 **
Race	White[1]	33%	36%	25%	-8 % pts	*	
	Non-White	55%	54%	41%	-15 % pts	*	2.61 **
Ethnicity	Not Hispanic[1]	37%	40%	29%	-8 % pts	*	
	Hispanic of any race	19%	22%	15%	-4 % pts		0.63 **
Cohort	Pre-Boomers	44%	49%	36%	-8 % pts	*	1.49 **
	Baby Boomers[1]	26%	35%	29%	3 % pts	*	
	Generation X	na	22%	23%	1 % pts		0.72 **
	Net Generation	na	na	15%			0.39 **
Education	Less than High School[1]	45%	42%	25%	-20 % pts	*	
	High School Degree/Some College	34%	39%	28%	-6 % pts	*	0.91
	Bachelor's Degree or Higher	30%	36%	28%	-2 % pts		0.77 **
Geography	Northeast[1]	24%	na	20%	-4 % pts	*	
	Midwest	38%	na	28%	-10 % pts	*	1.55 **
	South	46%	na	34%	-12 % pts	*	2.20 **
	West	32%	na	23%	-8 % pts	*	1.24 **
Marital	Ever Married[1]	39%	41%	29%	-9 % pts	*	
	Never Married	24%	28%	21%	-3 % pts		0.95
Income	$19,999 or Less	-----	-----	30%	---		1.30 **
	$20,000 to 49,999	-----	-----	29%	---		1.22 **
	$50,000 or more[1]	-----	-----	25%	---		
Arts Engagement	Attends any live arts	-----	-----	31%	---		1.32 **
	Creates any personal arts	-----	-----	37%	---		1.85 **
	Has had any arts education	-----	-----	33%	---		1.62 **
Urban	Lives in a urban area	-----	-----	26%	---		0.74 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Who likes Hymns/Gospel music?

Hymns/gospel music is among the most popular genres of music, as more than a quarter of all adults listen to gospel music (27%). While the genre remains popular, the percentage of adults listening to gospel music declined nine percentage points over the last twenty years. This decline translates to a small loss in audience size, once population growth is taken into account. In 1982, approximately 61 million adults listened to hymns/gospel music as compared to about 59 million today.

Preferences for hymns/gospel music are characterized by strong demographic, socioeconomic and geographic trends. Like other genres, a greater percentage of women report a preference for gospel music (33%) than do men (21%). Women are 53 percent more likely than men to listen to this genre.

Perhaps reflecting the overlap of this music with African-American gospel music, non-Whites and non-Hispanics are far more likely to listen to hymns as are their White and Hispanic counterparts. Today, approximately 41 percent of non-Whites listen to hymns/gospel music. While this is the highest preference rate of any demographic subgroup, it is down considerably from 55 percent in 1982.

Hymns/gospel fans demonstrate mature qualities. Net-kids and Gen-X'ers are less likely to report a preference for the genre than Baby Boomers, who, in turn, are less likely to do so than pre-Boomers. As is true for a number of other genres, the overall decline in popularity of gospel music nationwide over time may be related to the popularity of the genre among pre-Boomers who are declining in numbers.

The decrease in popularity of gospel music among individuals without a high school degree is significantly large. Whereas 45 percent of those without a high school degree reported a preference for hymns/gospel music in 1982, today the preference rate is only 25 percent, a 20 percentage point drop. Despite the drop in popularity, adults without a high school degree are still more likely to be gospel music fans than those with a bachelor's degree or more. Similarly, adults residing in lower- and middle-income households are 30 percent and 22 percent more likely to listen to hymns/gospel music (respectively) than their wealthier peers.

The greatest fan base for hymns is in the South, where residents are more than twice as likely to enjoy the genre as those in the Northeast. The Midwest and West are also more likely to listen to gospel music than the Northeast (55% and 24% more likely, respectively). Nevertheless, all regions experienced sharp drops in listenership since 1982. Similar to country music, gospel music fans are more likely to live in rural areas than in urban ones. Like most other genres, arts engagement is positively associated with musical preference, although live arts attendance appears less associated with a preference for gospel than for other genres.

In some ways, the demographic profile of individuals who like hymns/gospel is similar to the profile of a country music fan – especially with respect to education, income, and

urbanicity. Research suggests that individuals who like religious music might be similar to country music fans in another regard. Both tend to be "upbeat and conventional." Such individuals are likely to be socially outgoing, reliable, helpful to others, and relatively conventional.[60]

Musicals/Operetta/Show tunes

An operetta is a musical and theatrical production with parallels to opera but with a much lighter tone. Often referred to as "light" opera, its origins can be traced to Paris in the mid-19th century where Jacques Offenbach is credited with its development from the "opera comique" that preceded it (which was more sentimental than amusing). By the late 1800s, William S. Gilbert and Sir Arthur Sullivan in London had picked up where Offenbach left off, creating such enduring successes as "H.M.S. Pinafore," "The Pirates of Penzance," and "The Mikado." In the 20th century, operetta evolved into what has become known as the musical. Musicals include more spoken dialogue, more dance numbers, and plots that are more detailed. They became a cross between an operetta, a play, and a revue or vaudevillian stage show. Musicals became very popular in the United States in the post-World War II years as many of them were brought to film. Well-known movie musicals include "Oklahoma!," "My Fair Lady," "The Sound of Music," and "West Side Story."[61]

[60] Rentfrow and Gosling, op. cit., p. 1249.
[61] "Musicals," AMG All Music Guide.

Table 22: Who Likes Musicals/Operetta/Show tunes Music?

Demographic Characteristic		Percent Who Like Musicals 1982	1992	2002	% Pt Change '82 to '02		Odds-Ratio
	Overall Nationwide	23%	28%	17%	-6 % pts	*	
Gender	Male[1]	18%	24%	13%	-5 % pts	*	
	Female	27%	31%	20%	-7 % pts	*	1.46 **
Race	White[1]	24%	30%	18%	-7 % pts	*	
	Non-White	12%	16%	12%	-1 % pts		0.77 **
Ethnicity	Not Hispanic[1]	23%	29%	18%	-6 % pts	*	
	Hispanic of any race	16%	14%	9%	-7 % pts	*	0.84
Cohort	Pre-Boomers	27%	37%	21%	-6 % pts	*	1.68 **
	Baby Boomers[1]	18%	24%	18%	0 % pts		
	Generation X	na	16%	14%	-2 % pts		0.81 **
	Net Generation	na	na	11%			0.61 **
Education	Less than High School[1]	9%	10%	6%	-2 % pts	*	
	High School Degree/Some College	23%	26%	15%	-8 % pts	*	1.46 **
	Bachelor's Degree or Higher	42%	43%	26%	-16 % pts	*	1.95 **
Geography	Northeast[1]	28%	na	21%	-7 % pts	*	
	Midwest	24%	na	17%	-7 % pts	*	0.79 **
	South	14%	na	14%	-1 % pts		0.69 **
	West	30%	na	18%	-12 % pts	*	0.79 **
Marital	Ever Married[1]	24%	30%	18%	-6 % pts	*	
	Never Married	20%	20%	14%	-6 % pts	*	1.06
Income	$19,999 or Less	-----	-----	12%	---		1.03
	$20,000 to 49,999	-----	-----	15%	---		0.98
	$50,000 or more[1]	-----	-----	21%	---		
Arts Engagement	Attends any live arts	-----	-----	24%	---		2.19 **
	Creates any personal arts	-----	-----	27%	---		1.74 **
	Has had any arts education	-----	-----	27%	---		2.30 **
Urban	Lives in a urban area	-----	-----	18%	---		1.58 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Who likes Musicals/Operetta/Show tunes?

Compared to 1982, the popularity of musical theater declined across nearly all demographic groups. Today the audience size for listening musical theater, operettas and show tunes is 36 million adults, down slightly from 39 million 1982 (Appendix D). Declines were particularly pronounced among educated adults and in the western states. The South is the only region not to experience a decline in preference for musical theater. Nevertheless, residents of the Midwest, the South, and the West are less likely to enjoy musicals/operettas than their counterparts in the Northeast.

Preference for musicals/operettas has strong demographic correlates. Fans are more likely to be women, White, mature, well-educated, engaged in the arts, and residents of urban areas.

Parade/Marching Band

Parade music generally refers to marches. While the earliest compositions were funeral and wedding marches, the march genre also derives from military parades, where strong, steady, emphatic drumbeats along with forceful horns and fifes encouraged the successful organization and movement of troops. In the late 19th century, the emotion and passion of funeral and wedding marches began to be combined more carefully with the driving and motivating rhythms of the military march to produce a rousing music that is often described as patriotic. Leading the way in this new musical form was John Philip Sousa, best known for his march "The Stars and Stripes Forever," which is often heard at parades and patriotic festivals throughout America. Perhaps one of the best-known marches of this style, "76 Trombones," was written by a former member of Sousa's band, Meredith Willson, for the musical "The Music Man." [62]

Who likes Parade/Marching Band music?

The popularity of band music is fading over time. Since 1992, the percentage of adults listening to marches declined, from 18 percent to 12 percent. Today approximately 26 million adults listen to the genre (Appendix D). Some of the decline appears to be due to the passing of the genre's greatest supporters – the pre-Baby Boomer generation. This oldest cohort is more than twice as likely to enjoy marches than Baby Boomers. In contrast to pre-Boomers, younger generations like Net-kids do not have a strong preference for parade/band music.

In addition to arts engagement, income and urbanicity also help explain who likes band music. Fans of the genre are more likely to come from middle-income households than upper-income households. They are also more likely to reside in urban areas.

[62] "John Philip Sousa: American Composer, Conductor and Patriot," Dallas Wind Symphony.

Table 23: Who Likes Parade/Marching Band Music?

Demographic Characteristic		Percent Who Like Parade			% Pt Change '82 to '02	Odds-Ratio
		1982	1992	2002		
	Overall Nationwide	na	18%	12%	-6 % pts *	
Gender	Male[1]	na	17%	11%	-6 % pts *	
	Female	na	20%	13%	-7 % pts *	0.92
Race	White[1]	na	20%	12%	-7 % pts *	
	Non-White	na	11%	9%	-2 % pts	0.92
Ethnicity	Not Hispanic[1]	na	19%	12%	-6 % pts *	
	Hispanic of any race	na	15%	8%	-6 % pts *	1.00
Cohort	Pre-Boomers	na	30%	19%	-11 % pts *	2.25 **
	Baby Boomers[1]	na	12%	11%	-1 % pts	
	Generation X	na	8%	9%	1 % pts	0.73 **
	Net Generation	na	na	7%		0.49 **
Education	Less than High School[1]	na	15%	8%	-7 % pts *	
	High School Degree/Some College	na	18%	11%	-7 % pts *	1.08
	Bachelor's Degree or Higher	na	21%	15%	-6 % pts *	1.08
Geography	Northeast[1]	na	na	12%	na	
	Midwest	na	na	12%	na	1.08
	South	na	na	11%	na	1.00
	West	na	na	13%	na	1.04
Marital	Ever Married[1]	na	20%	13%	-8 % pts *	
	Never Married	na	11%	10%	-1 % pts	1.20
Income	$19,999 or Less	-----	-----	11%	---	1.25
	$20,000 to 49,999	-----	-----	12%	---	1.21 **
	$50,000 or more[1]	-----	-----	12%	---	
Arts Engagement	Attends any live arts	-----	-----	16%	---	1.68 **
	Creates any personal arts	-----	-----	18%	---	1.71 **
	Has had any arts education	-----	-----	17%	---	1.97 **
Urban	Lives in a urban area	-----	-----	12%	---	1.35 **

Source: 1982, 1992, 2002 Surveys of Public Participation in the Arts

Note: * Statistically significant at $p \leq 0.05$, ** Statistically significant at $p \leq 0.01$, "na" is "not available"

[1] Indicates the omitted category against which the odds-ratio(s) should be compared.

While percentage point changes may appear inexact due to rounding error, they accurately represent the difference in preference rates over time.

Summary

The seven niche genres described in this chapter are among the least popular music genres to which U.S. adults listen. Even more noteworthy, with the exception of the dance/electronica genre, for which there was insufficient data, the popularity of these niche genres is waning. Over the past twenty years, the listenership rate for each of these genres has dropped notably. Possible explanations for this dramatic decline in popularity include age-related demographic shifts, as older fans of the genres pass away, and a 'crowding out' effect in the marketplace as the more popular and dominant genres increase their audiences and their broadcast and distribution channels.

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APPENDIX A: DESCRIPTION OF DATA

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 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.

Additional data on demography, housing, occupation and employment collected by the NCS can be analyzed in conjunction with the arts participation data. 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 24: Changes to the SPPA Questionnaire from 1982 to 1992

Category	Changes
Live attendance	▪ Annual number of attendance on an interval rather than ordinal scale; ▪ New question about attendance at "other dance" performances ▪ New question asking about reading books ▪ The separation of reading plays, poetry, and novels and short stories
Arts education	▪ New question about the location of arts education ▪ New question asking if lessons had been taken in the last year ▪ New question about "other dance lessons" ▪ Question dropped about craftwork lessons
Recreation lifestyle	▪ Omission of questions regarding visits to zoos, playing board games, reading for leisure, collecting stamps and coins, and cooking gourmet meals
Musical preferences	▪ Addition of the categories of Reggae, Rap music, Latin/spanish/salsa, Ethnic/National tradition, New Age music, Choral/Glee club, Parade ▪ Omission of Barbershop ▪ Soul listed separately from R&B ▪ Folk listed as "Contemporary Folk"
Arts creation	▪ New questions about composing music, dancing, and owning art ▪ Addition of follow-on questions about public display or performance
Media participation	▪ Asking the number of TV/VCR viewings ▪ New question about viewing "other dance" performances ▪ Asking about both TV and VCR viewings of arts activities

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 25: 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.

Finally, the full range of demographic variables collected as part of the Current Population Survey is available for analysis with the 2002 data.

Comparing data across time

There are challenges to comparing the SPPA data over time. They 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.

The 1992 data appear to be somewhat anomalous—in general, preference rates for the majority of music categories appear higher in 1992 than in either 1982 or 2002. The reason for the 1992 upturn is unclear.

Comparing genres across time

The manner in which the different music genres were defined in the three survey instruments makes defining the various genres and comparing them across time somewhat challenging. Notably, the surveys did not define the genres or give representative examples of artists within each genre. Consequently, respondents may not have had a uniform understanding of the distinctions between each genre, especially over a period of 20 years. This is particularly important for those genres that were treated differently across the surveys, that are artistically similar to other genres, or for which the terminology associated with them has ambiguous meaning. Examples include:

- *The division of rock into classic rock/oldies and rock/heavy metal*. Not only was there no uniform definition of what constitutes 'classic' rock (younger age groups may include music from the 1990s, while older age groups may place the dividing line in the 1970s), but the inclusion of “oldies” in the classic rock genre may mix apples and oranges. In addition to the fact that “oldies” was not defined (raising the question of whether it includes the old Motown sound of the 1950s and 1960s or whether those oldies would be included in the blues/R&B genre), it may be unusual to place the music of Buddy Holly, Perry Como and Frank Sinatra in the same genre as Jimi Hendrix, The Eagles and Lynyrd Skynyrd.

- *The definition of blues/R&B.* Although R&B originated from the blues, it has evolved such that, in some cases, it is removed from its roots. Moreover, R&B has been defined broadly over the years by the music industry and radio stations, spanning doo-wop, funk, disco, soul, rap, hip-hop, as well as elements of gospel and the romantic love ballads of artists like Luther Vandross. Thus, respondents may have found it difficult to distinguish blues/R&B from other genres such as dance music/electronica, classic rock/oldies, and rap/hip-hop. Furthermore, the inclusion of soul as a separate genre only in 1992 makes the results reported for the blues/R&B genre for that year less comparable than with other years when respondents probably assumed soul was part of the R&B category.

- *The combination of new age and world music into a single genre.* Although there might be a strong correlation between a preference for new age music and a preference for world music, artistically, many may consider these different styles of music. Moreover, respondents may find it difficult to distinguish between the world music genre and the ethnic/national traditions genre.

Finally, without examples respondents may have found it difficult to determine where their favorite music fit. Because there was no clear category for much of the popular music heard on "Top-40" radio stations, respondents may have found it difficult to categorize popular artists like Madonna, Britney Spears, N*SYNC, or Celine Dion. The categories of rap/hip-hop, rock/heavy metal, mood/easy listening, or dance music/electronic seem like possible options, but none are intuitively good fits.

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.

One instance of item non-response and "don't know" was treated differently for the logistic regression analysis. In this case, household income could not be ascertained for a large number of respondents. It is not uncommon for individuals to have difficulty computing or recalling their total household income. The income variable used was not an SPPA variable, but rather "HUFAMINC" from the Current Population Survey's main instrument. Analysis showed that these individuals tended to be older, non-White, and of lower educational attainment. In this case, a "not ascertained" category was created and the respondents were included in the regression analysis in order to prevent biasing the parameter estimates (see Appendix C).

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:

$$\sqrt{\frac{[(p_t * (1 - p_t) * DEFF]}{n_t}}$$

- p_t = proportion of a (sub)population indicating a preference for a music genre in time period t
- n_t = sample size of the (sub)population in time period t
- DEFF = average design effect in time period t

The average design effects for 1982 and 1992 were calculated using the methodology and data provided by John Robinson in "Public Participation in the Arts, 1982: Overall Project Report" p. 29-33 and in "Arts Participation in America: 1982-1992," Appendix G. The average design effect for 1982 is estimated to be 1.87. The average design effect for 1992 is estimated to be 3.11.

Wherever possible, 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. Unfortunately, using this approach was not possible for certain subgroups 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 certain subgroups 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. However, 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* to be used for all estimates for 2002, a handful of z-tests of changes over time go from significant to not significant. They are indicated in table 26.

Hypothesis Testing of Differences

Differences between 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 z 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.

Table 26: Z-tests which go from significant to not significant at $p \leq 0.05$ when a design effect of 2.80 (2002) is used for analysis

	Band/ Parade	Big Band	Blues	Choral	Ethnic	Folk	Hymns/ Gospel	Latin/ Salsa	Musicals	Reggae
Female								X		
Non-White				X						
Hispanic of any race	X	X	X			X			X	
Pre-Boomers			X							X
Baby Boomers					X		X			
Generation X (1992, 2002 only)				X						
Less than High School									X	
Northeast			X							
Ever Married										X

Hypothesis testing for logistic regressions

For logistic regression analysis, the statistic significance of the odd-ratios was evaluated using the z-statistic of a corresponding logit regression. Due to the limitations of the data, it was not possible to correctly specify the survey design in STATA 8.0. Only sampling weights were available for use with analysis. Thus, the standard errors associated with the regressions are likely to underestimate the true standard errors because they do not fully account for the design effect. As the Source and Accuracy Statement for the August 2002 CPS Microdata File for the Public Participation in the Arts provides no parameters to compute standard errors in regression analysis, no attempt was made to fully incorporate the design effect into the standard errors of the logistic regression. Rather, because the standard errors are likely to be underestimated, a conservative p-value of 0.01 was used as a cut-off in hypothesis testing. In addition, sensitivity analysis was conducted to assess the robustness of the regression results to fluctuations in the standard error. Specifically, the standard errors in the regression were multiplied by the DEFT (square root of the design effect). The number of coefficients which changed from statistically significant at $p \leq 0.05$ to no longer significant were noted. Results proved robust.

APPENDIX C: REGRESSION MODEL

Using Maximum Likelihood Estimation (MLE), the following model was used for the logit regression analysis presented in this report (using the *logit* command in STATA 8.0):

$$\ln[\frac{P}{(1-P)}] = Z = \beta' X + \varepsilon$$

where:

P = The probability that a respondent indicates that they like a type of music

β = The parameter vector

X = Vector of the following explanatory variables; all enter as dummy variables (Although many of these categories are correlated, a review of variance inflation factors (VIFs) for each of the regression models revealed no large values of concern):

Gender	(Male = 0, Female = 1)
Race	(White = 0, Non-White = 1)
Ethnicity	(Not Hispanic = 0, Hispanic of any race = 1)
Generation	(Baby Boomers = 0 v. Pre-Boomers = 1, Generation X = 1, Net Generation = 1)
Education	(Less than High School = 0 v. High School Graduate/Some College = 1, Bachelor's Degree or Higher = 1)
Region	(Northeast = 0 v. Midwest = 1, South = 1, West = 1)
Marital Status	(Ever Married = 0, Never Married = 1)
Income	($50,000 or more = 0 v. $19,999 or Less = 1, $20,000 to 49,999 = 1, Not ascertained = 1)
Live Arts	(No Live Arts Attendance = 0, Any Live Arts Attendance = 1)
Arts Creation	(No Personal Arts Creation = 0, Any Personal Arts Creation = 1)
Arts Education	(No Exposure to Arts Education = 0, Any Exposure to Arts Education = 1)
Urban	(Lives in Rural Area = 0, Lives in Urban Area = 1)

Because odds-ratios are more intuitive to interpret than log-odds, coefficients were presented in that form, where the odds-ratio presented is e^{β}. Income was included in the regression as specified above. However, the coefficient for the category "Not ascertained" is only reported the appendix. The sample size for the regressions was 16,470. The total sample size for 2002 was 17,135 but observations with missing data on one or more variables were omitted from the analysis. The following tables contain the logistic regression results, including a measures of goodness-of-fit.

Table 27: Results of Logistic Regression Analysis of Musical Preferences (1)

	Likes Big Band					Likes Bluegrass					Likes Blues				
	OR	Coef.	SE	Z	Z (Adj)	OR	Coef.	SE	Z	Z (Adj)	OR	Coef.	SE	Z	Z (Adj)
Female	1.01	0.01	0.05	0.21	0.15	0.74	-0.30	0.05	6.11	4.52	0.83	-0.18	0.04	4.06	3.00
Nonwhite	0.62	-0.47	0.08	6.21	4.59	0.41	-0.90	0.09	10.49	7.76	2.22	0.80	0.06	12.94	9.56
Hispanic	0.82	-0.20	0.10	2.01	1.49 +	0.41	-0.89	0.12	7.74	5.72	0.66	-0.41	0.09	4.55	3.36
Pre-Boomer	2.26	0.81	0.06	14.58	10.77	0.92	-0.08	0.06	1.38	1.02	0.71	-0.34	0.06	6.20	4.58
Generation X	0.74	-0.30	0.07	4.62	3.42	0.73	-0.32	0.06	4.94	3.65	0.88	-0.13	0.06	2.19	1.62 +
Net Generation	0.44	-0.82	0.11	7.73	5.71	0.49	-0.72	0.10	6.92	5.12	0.58	-0.54	0.09	6.15	4.55
HSD/Some College	1.34	0.29	0.08	3.56	2.63	1.00	0.00	0.08	0.04	0.03	1.31	0.27	0.08	3.51	2.59
Bachelor's degree or more	1.28	0.24	0.09	2.58	1.91 +	0.90	-0.11	0.09	1.12	0.83	1.22	0.20	0.09	2.28	1.68 +
Low income	1.13	0.13	0.08	1.67	1.24	1.30	0.26	0.08	3.47	2.56	1.12	0.11	0.07	1.58	1.17
Middle income	1.06	0.06	0.06	1.12	0.83	1.16	0.15	0.06	2.55	1.89 +	1.04	0.04	0.05	0.71	0.53
Income not ascertained	1.12	0.11	0.09	1.28	0.94	1.05	0.05	0.09	0.59	0.44	0.92	-0.08	0.08	1.01	0.75
Midwest	1.02	0.02	0.07	0.34	0.25	1.24	0.21	0.07	3.01	2.22	1.10	0.09	0.06	1.49	1.10
South	0.87	-0.14	0.07	2.09	1.54 +	1.37	0.31	0.07	4.61	3.41	1.11	0.11	0.06	1.80	1.33
West	1.11	0.11	0.07	1.51	1.12	1.37	0.31	0.07	4.26	3.15	1.19	0.18	0.07	2.69	1.99
Single/never married	1.08	0.08	0.07	1.12	0.83	0.99	-0.01	0.07	0.17	0.13	1.22	0.20	0.06	3.20	2.36
Attends any live arts	2.01	0.70	0.06	12.61	9.32	1.41	0.34	0.06	6.05	4.47	1.77	0.57	0.05	11.21	8.28
Creates any personal arts	1.73	0.55	0.05	10.67	7.89	1.67	0.51	0.05	9.88	7.30	1.57	0.45	0.05	9.41	6.95
Has any arts education	2.08	0.73	0.05	13.35	9.87	1.81	0.59	0.06	10.73	7.93	2.04	0.71	0.05	14.21	10.50
Lives in an urban area	1.61	0.48	0.06	8.05	5.95	0.93	-0.07	0.06	1.32	0.97	1.43	0.36	0.06	6.39	4.73
Constant		-2.97	0.12	25.45	18.81		-1.86	0.11	16.24	12.00		-2.28	0.11	21.24	15.70
n	16,470					16,470					16,470				
Pseudo R^2	0.13					0.08					0.10				
Correctly classified (cut value = 0.5)	77.6%					79.7%					71.3%				

OR refers to odds-ratio

Coef refers to the logit coefficient, beta

SE refers to the standard error associated with the logit coefficient

Z is the absolute value of the z-test statistic of the logit coefficient (Coef/SE)

Z (Adj) is the absolute value of the z-test statistic of the logit coefficient adjusted for the presence of a design effect (Coef/(SE*DEFT))

"+" Indicates that increasing the standard error by the DEFT changes the statistical significance of the coefficient at $p \leq 0.05$

Table 28: Results of Logistic Regression Analysis of Musical Preferences (2)

	Likes Choral					Likes Classical					Likes Country				
	OR	Coef.	SE	Z	Z (Adj)	OR	Coef.	SE	Z	Z (Adj)	OR	Coef.	SE	Z	Z (Adj)
Female	1.17	0.16	0.1	2.22	1.64 +	1.12	0.11	0.05	2.44	1.80 +	0.98	-0.02	0.04	0.37	0.28
Nonwhite	1.08	0.08	0.1	0.72	0.53	0.78	-0.25	0.07	3.65	2.69	0.27	-1.29	0.07	19.17	14.17
Hispanic	1.08	0.07	0.1	0.52	0.38	1.04	0.04	0.09	0.47	0.35	0.38	-0.97	0.08	12.15	8.98
Pre-Boomer	1.87	0.62	0.1	8.02	5.93	1.50	0.41	0.06	7.34	5.42	1.01	0.01	0.05	0.15	0.11
Generation X	0.80	-0.23	0.1	2.34	1.73 +	0.75	-0.28	0.06	4.59	3.39	0.98	-0.02	0.05	0.35	0.26
Net Generation	0.46	-0.78	0.2	4.53	3.35	0.55	-0.59	0.10	6.16	4.55	0.75	-0.28	0.08	3.58	2.65
HSD/Some College	1.06	0.06	0.1	0.44	0.32	1.50	0.41	0.08	4.81	3.55	0.94	-0.06	0.06	1.03	0.76
Bachelor's degree or more	1.23	0.21	0.1	1.44	1.07	2.71	1.00	0.09	10.66	7.88	0.55	-0.60	0.08	8.00	5.91
Low income	0.53	-0.64	0.1	4.93	3.65	1.16	0.15	0.07	2.07	1.53 +	1.06	0.06	0.06	0.91	0.67
Middle income	1.14	0.13	0.1	1.67	1.23	1.04	0.04	0.05	0.67	0.49	1.15	0.14	0.05	2.80	2.07
Income not ascertained	1.36	0.31	0.1	2.68	1.98	1.14	0.13	0.08	1.58	1.17	0.92	-0.09	0.07	1.19	0.88
Midwest	1.04	0.04	0.1	0.45	0.33	0.80	-0.22	0.07	3.28	2.42	1.47	0.39	0.06	6.58	4.86
South	0.99	-0.01	0.1	0.12	0.09	0.95	-0.06	0.06	0.89	0.66	1.48	0.39	0.06	6.94	5.13
West	0.98	-0.02	0.1	0.21	0.15	1.21	0.19	0.07	2.79	2.06	1.55	0.44	0.06	6.95	5.14
Single/never married	1.20	0.19	0.1	1.78	1.31	1.02	0.02	0.07	0.29	0.21	0.72	-0.32	0.06	5.31	3.93
Attends any live arts	1.47	0.38	0.1	4.70	3.47	2.04	0.71	0.05	13.27	9.81	1.08	0.07	0.05	1.62	1.19
Creates any personal arts	1.64	0.49	0.1	6.46	4.77	1.60	0.47	0.05	9.62	7.11	1.30	0.26	0.05	5.75	4.25
Has any arts education	1.92	0.65	0.1	7.77	5.75	2.10	0.74	0.05	14.12	10.44	1.24	0.22	0.05	4.63	3.43
Lives in an urban area	1.26	0.23	0.1	2.67	1.98	1.45	0.37	0.06	6.42	4.75	0.57	-0.56	0.05	11.86	8.77
Constant		-3.74	0.2	22.20	16.41		-2.93	0.12	24.98	18.47		0.03	0.09	0.34	0.25
n	16,297					16,470					16,470				
Pseudo R^2	0.08					0.14					0.08				
Correctly classified (cut value = 0.5)	71.3%					75.1%					64.9%				

OR refers to odds-ratio

Coef refers to the logit coefficient, beta

SE refers to the standard error associated with the logit coefficient

Z is the absolute value of the z-test statistic of the logit coefficient (Coef/SE)

Z (Adj) is the absolute value of the z-test statistic of the logit coefficient adjusted for the presence of a design effect (Coef/(SE*DEFT))

"+" Indicates that increasing the standard error by the DEFT changes the statistical significance of the coefficient at $p \leq 0.05$

Table 29: Results of Logistic Regression Analysis of Musical Preferences (3)

	Likes Dance/Electronica					Likes Ethnic					Likes Folk				
	OR	Coef.	SE	Z	Z (Adj)	OR	Coef.	SE	Z	Z (Adj)	OR	Coef.	SE	Z	Z (Adj)
Female	1.27	0.24	0.05	4.46	3.30	0.98	-0.02	0.05	0.31	0.23	0.98	-0.02	0.06	0.29	0.22
Nonwhite	0.90	-0.10	0.08	1.34	0.99	1.82	0.60	0.07	8.58	6.35	0.69	-0.38	0.09	4.25	3.14
Hispanic	1.11	0.11	0.10	1.14	0.84	2.94	1.08	0.08	12.81	9.47	0.92	-0.08	0.11	0.70	0.52
Pre-Boomer	1.09	0.09	0.07	1.33	0.98	1.05	0.05	0.06	0.78	0.58	1.11	0.11	0.07	1.60	1.18
Generation X	1.50	0.40	0.07	6.06	4.48	0.92	-0.08	0.07	1.24	0.91	0.72	-0.33	0.07	4.44	3.28
Net Generation	1.31	0.27	0.10	2.77	2.05	0.69	-0.37	0.10	3.55	2.62	0.53	-0.64	0.12	5.43	4.02
HSD/Some College	1.27	0.24	0.09	2.55	1.88 +	0.90	-0.11	0.08	1.28	0.94	1.30	0.26	0.11	2.46	1.82 +
Bachelor's degree or more	1.08	0.07	0.11	0.68	0.50	1.16	0.15	0.10	1.50	1.11	1.55	0.44	0.12	3.79	2.80
Low income	1.08	0.07	0.08	0.92	0.68	1.18	0.17	0.08	2.02	1.49 +	1.22	0.20	0.09	2.25	1.66 +
Middle income	1.05	0.05	0.06	0.84	0.62	1.14	0.14	0.06	2.15	1.59 +	1.16	0.15	0.06	2.31	1.71 +
Income not ascertained	0.94	-0.06	0.10	0.62	0.46	0.96	-0.05	0.10	0.48	0.35	1.24	0.21	0.10	2.13	1.58 +
Midwest	0.92	-0.08	0.07	1.13	0.84	0.81	-0.21	0.07	2.88	2.13	0.92	-0.08	0.08	1.04	0.77
South	0.82	-0.19	0.07	2.71	2.00	0.68	-0.38	0.07	5.32	3.93	0.89	-0.12	0.08	1.53	1.13
West	0.86	-0.15	0.08	1.88	1.39	1.06	0.06	0.07	0.84	0.62	1.12	0.11	0.08	1.44	1.07
Single/never married	1.23	0.21	0.07	2.84	2.10	1.03	0.03	0.07	0.46	0.34	1.11	0.10	0.08	1.27	0.94
Attends any live arts	1.62	0.48	0.06	7.77	5.75	1.46	0.38	0.06	6.34	4.69	1.72	0.54	0.07	8.09	5.98
Creates any personal arts	1.56	0.44	0.06	7.70	5.69	1.80	0.59	0.06	10.56	7.80	1.86	0.62	0.06	10.50	7.76
Has any arts education	1.81	0.59	0.06	9.66	7.14	1.42	0.35	0.06	6.05	4.47	2.08	0.73	0.06	11.46	8.47
Lives in an urban area	1.52	0.42	0.07	6.15	4.55	1.45	0.37	0.07	5.29	3.91	1.16	0.15	0.07	2.23	1.65 +
Constant		-3.19	0.13	24.57	18.16		-2.66	0.12	21.93	16.21		-3.17	0.14	22.99	16.99
n	16,470					16,470					16,470				
Pseudo R^2	0.07					0.07					0.09				
Correctly classified (cut value = 0.5)	83.2%					82.5%					85.2%				

OR refers to odds-ratio

Coef refers to the logit coefficient, beta

SE refers to the standard error associated with the logit coefficient

Z is the absolute value of the z-test statistic of the logit coefficient (Coef/SE)

Z (Adj) is the absolute value of the z-test statistic of the logit coefficient adjusted for the presence of a design effect (Coef/(SE*DEFT))

"+" Indicates that increasing the standard error by the DEFT changes the statistical significance of the coefficient at $p \leq 0.05$

Table 30: Results of Logistic Regression Analysis of Musical Preferences (4)

	Likes Heavy Metal					Likes Hymns/Gospel					Likes Jazz				
	OR	Coef.	SE	Z	Z (Adj)	OR	Coef.	SE	Z	Z (Adj)	OR	Coef.	SE	Z	Z (Adj)
Female	0.54	-0.62	0.05	12.28	9.08	1.53	0.42	0.05	9.31	6.88	0.81	-0.21	0.05	4.52	3.34
Nonwhite	0.37	-1.00	0.08	11.78	8.71	2.61	0.96	0.06	16.17	11.95	2.14	0.76	0.06	12.03	8.89
Hispanic	0.49	-0.72	0.10	7.38	5.45	0.63	-0.46	0.10	4.70	3.48	0.92	-0.08	0.09	0.93	0.69
Pre-Boomer	0.22	-1.53	0.09	16.97	12.55	1.49	0.40	0.05	7.49	5.53	0.77	-0.26	0.06	4.58	3.38
Generation X	2.28	0.82	0.06	14.12	10.44	0.72	-0.33	0.06	5.38	3.98	0.79	-0.24	0.06	4.02	2.97
Net Generation	3.18	1.16	0.08	14.10	10.42	0.39	-0.93	0.10	9.53	7.04	0.47	-0.76	0.09	8.15	6.03
HSD/Some College	1.13	0.12	0.09	1.38	1.02	0.91	-0.09	0.07	1.36	1.00	1.60	0.47	0.09	5.38	3.97
Bachelor's degree or more	0.92	-0.08	0.10	0.82	0.60	0.77	-0.27	0.08	3.14	2.32	2.08	0.73	0.10	7.59	5.61
Low income	0.87	-0.14	0.08	1.77	1.31	1.30	0.26	0.07	3.77	2.78	1.00	0.00	0.08	0.06	0.04
Middle income	0.99	-0.01	0.06	0.13	0.10	1.22	0.20	0.05	3.64	2.69	0.95	-0.05	0.05	0.93	0.69
Income not ascertained	0.91	-0.09	0.10	0.94	0.69	1.17	0.16	0.08	1.96	1.45	0.92	-0.08	0.08	0.95	0.70
Midwest	1.01	0.01	0.07	0.18	0.14	1.55	0.44	0.07	6.48	4.79	1.08	0.08	0.07	1.21	0.89
South	0.73	-0.31	0.07	4.54	3.35	2.20	0.79	0.06	12.29	9.09	1.06	0.06	0.06	0.93	0.69
West	1.05	0.05	0.07	0.69	0.51	1.24	0.21	0.07	2.89	2.14	1.25	0.22	0.07	3.29	2.43
Single/never married	1.31	0.27	0.06	4.14	3.06	0.95	-0.05	0.07	0.74	0.55	1.27	0.24	0.06	3.67	2.71
Attends any live arts	1.158	0.15	0.1	2.545	1.8813 +	1.32	0.27	0.05	5.303	3.9201	2.20	0.79	0.1	14.59	10.783
Creates any personal arts	1.364	0.31	0.1	5.595	4.1363	1.85	0.61	0.05	12.44	9.1951	1.41	0.34	0	6.892	5.095
Has any arts education	1.6	0.47	0.1	8.313	6.1454	1.62	0.48	0.05	9.233	6.8249	1.83	0.61	0.1	11.61	8.5797
Lives in an urban area	1.059	0.06	0.1	0.948	0.7007	0.74	-0.30	0.05	5.706	4.2181	1.87	0.62	0.1	10.36	7.6581
Constant		-1.36	0.12	11.46	8.47		-2.16	0.11	20.31	15.02		-2.89	0.12	24.11	17.82
n	16,470					16,470					16,470				
Pseudo R^2	0.17					0.11					0.12				
Correctly classified (cut value = 0.5)	78.7%					74.2%					73.9%				

OR refers to odds-ratio

Coef refers to the logit coefficient, beta

SE refers to the standard error associated with the logit coefficient

Z is the absolute value of the z-test statistic of the logit coefficient (Coef/SE)

Z (Adj) is the absolute value of the z-test statistic of the logit coefficient adjusted for the presence of a design effect (Coef/(SE*DEFT))

"+" Indicates that increasing the standard error by the DEFT changes the statistical significance of the coefficient at $p \leq 0.05$

Table 31: Results of Logistic Regression Analysis of Musical Preferences (5)

	Likes Latin/Salsa					Likes Mood/Easy Listening					Likes Musicals/Operetta				
	OR	Coef.	SE	Z	Z (Adj)	OR	Coef.	SE	Z	Z (Adj)	OR	Coef.	SE	Z	Z (Adj)
Female	1.06	0.06	0.05	1.16	0.86	1.37	0.32	0.04	7.19	5.32	1.46	0.38	0.06	6.90	5.10
Nonwhite	1.15	0.14	0.08	1.79	1.33	0.90	-0.10	0.06	1.58	1.17	0.77	-0.26	0.09	3.00	2.21
Hispanic	14.26	2.66	0.09	29.96	22.14	0.78	-0.25	0.09	2.81	2.07	0.84	-0.18	0.12	1.53	1.13
Pre-Boomer	0.80	-0.22	0.07	3.30	2.44	1.18	0.17	0.05	3.23	2.39	1.68	0.52	0.06	8.16	6.03
Generation X	0.92	-0.08	0.07	1.15	0.85	0.76	-0.27	0.06	4.67	3.46	0.81	-0.22	0.07	2.92	2.16
Net Generation	0.70	-0.36	0.10	3.64	2.69	0.42	-0.86	0.09	9.19	6.79	0.61	-0.49	0.11	4.27	3.16
HSD/Some College	0.90	-0.10	0.08	1.22	0.90	1.62	0.48	0.08	6.30	4.66	1.46	0.38	0.11	3.39	2.51
Bachelor's degree or more	1.00	0.00	0.10	0.00	0.00	1.36	0.31	0.09	3.49	2.58	1.95	0.67	0.12	5.47	4.04
Low income	1.15	0.14	0.08	1.68	1.25	0.95	-0.05	0.07	0.76	0.56	1.03	0.03	0.09	0.31	0.23
Middle income	1.08	0.07	0.06	1.12	0.83	0.99	-0.01	0.05	0.23	0.17	0.98	-0.02	0.06	0.27	0.20
Income not ascertained	1.12	0.11	0.10	1.17	0.86	0.96	-0.04	0.08	0.51	0.37	1.07	0.06	0.10	0.66	0.49
Midwest	0.73	-0.32	0.07	4.26	3.15	0.96	-0.04	0.06	0.73	0.54	0.79	-0.23	0.07	3.17	2.34
South	0.74	-0.30	0.07	4.11	3.04	0.76	-0.28	0.06	4.63	3.42	0.69	-0.37	0.07	5.07	3.75
West	0.92	-0.08	0.08	1.06	0.79	0.95	-0.06	0.07	0.85	0.63	0.79	-0.24	0.08	3.14	2.32
Single/never married	1.19	0.18	0.07	2.39	1.77 +	0.92	-0.08	0.07	1.20	0.89	1.06	0.06	0.08	0.70	0.52
Attends any live arts	1.78	0.58	0.06	9.13	6.75	1.67	0.51	0.05	10.11	7.48	2.19	0.78	0.07	11.67	8.63
Creates any personal arts	1.81	0.59	0.06	10.02	7.41	1.41	0.35	0.05	7.31	5.41	1.74	0.55	0.06	9.65	7.13
Has any arts education	1.67	0.51	0.06	8.12	6.00	1.90	0.64	0.05	12.88	9.52	2.30	0.83	0.06	13.16	9.73
Lives in an urban area	1.60	0.47	0.07	6.75	4.99	1.25	0.22	0.05	4.14	3.06	1.58	0.46	0.07	6.46	4.77
Constant		-2.91	0.13	22.56	16.68		-2.11	0.11	19.76	14.61		-3.71	0.15	25.33	18.72
n	16,470					16,470					16,470				
Pseudo R^2	0.17					0.09					0.14				
Correctly classified (cut value = 0.5)	82.2%					71.5%					83.3%				

OR refers to odds-ratio

Coef refers to the logit coefficient, beta

SE refers to the standard error associated with the logit coefficient

Z is the absolute value of the z-test statistic of the logit coefficient (Coef/SE)

Z (Adj) is the absolute value of the z-test statistic of the logit coefficient adjusted for the presence of a design effect (Coef/(SE*DEFT))

"+" Indicates that increasing the standard error by the DEFT changes the statistical significance of the coefficient at $p \leq 0.05$

Table 32: Results of Logistic Regression Analysis of Musical Preferences (6)

	Likes New Age					Likes Opera					Likes Parade/Band				
	OR	Coef.	SE	Z	Z (Adj)	OR	Coef.	SE	Z	Z (Adj)	OR	Coef.	SE	Z	Z (Adj)
Female	1.04	0.04	0.06	0.71	0.53	1.13	0.13	0.07	1.85	1.37	0.92	-0.08	0.06	1.37	1.01
Nonwhite	0.68	-0.39	0.09	4.14	3.06	0.87	-0.14	0.10	1.35	1.00	0.92	-0.09	0.09	0.97	0.71
Hispanic	1.01	0.01	0.12	0.08	0.06	1.25	0.22	0.13	1.73	1.28	1.00	0.00	0.12	0.01	0.00
Pre-Boomer	0.51	-0.68	0.09	7.89	5.83	1.74	0.55	0.08	7.03	5.19	2.25	0.81	0.07	11.85	8.76
Generation X	1.06	0.06	0.07	0.84	0.62	0.95	-0.05	0.09	0.57	0.42	0.73	-0.31	0.09	3.57	2.64
Net Generation	0.98	-0.02	0.11	0.15	0.11	0.59	-0.53	0.15	3.46	2.56	0.49	-0.71	0.14	5.05	3.73
HSD/Some College	1.15	0.14	0.12	1.16	0.86	1.01	0.01	0.13	0.04	0.03	1.08	0.08	0.10	0.76	0.56
Bachelor's degree or more	1.27	0.24	0.13	1.84	1.36	1.63	0.49	0.14	3.47	2.56	1.08	0.08	0.12	0.65	0.48
Low income	1.15	0.14	0.10	1.40	1.04	0.45	-0.81	0.13	6.13	4.53	1.25	0.23	0.09	2.41	1.78 +
Middle income	1.01	0.01	0.07	0.17	0.13	0.97	-0.03	0.08	0.38	0.28	1.21	0.19	0.07	2.69	1.99
Income not ascertained	1.11	0.10	0.11	0.90	0.67	1.12	0.11	0.11	0.99	0.74	1.24	0.21	0.11	2.01	1.48 +
Midwest	0.88	-0.13	0.08	1.49	1.10	0.76	-0.27	0.10	2.83	2.09	1.09	0.08	0.08	0.99	0.73
South	0.76	-0.28	0.08	3.32	2.45	0.88	-0.13	0.09	1.40	1.03	0.99	-0.01	0.08	0.07	0.05
West	1.08	0.08	0.08	0.92	0.68	1.01	0.01	0.09	0.14	0.10	1.03	0.03	0.09	0.35	0.26
Single/never married	1.19	0.17	0.08	2.11	1.56 +	1.29	0.26	0.10	2.58	1.91 +	1.20	0.18	0.09	2.00	1.48 +
Attends any live arts	1.75	0.56	0.08	7.45	5.50	1.32	0.28	0.08	3.53	2.61	1.68	0.52	0.07	7.29	5.39
Creates any personal arts	1.76	0.56	0.06	8.69	6.42	1.65	0.50	0.07	6.94	5.13	1.71	0.53	0.07	8.21	6.07
Has any arts education	2.00	0.69	0.07	9.58	7.08	1.67	0.51	0.08	6.39	4.73	1.97	0.68	0.07	9.55	7.06
Lives in an urban area	1.45	0.37	0.08	4.68	3.46	1.41	0.35	0.09	3.74	2.77	1.35	0.30	0.08	3.97	2.94
Constant		-3.32	0.16	21.15	15.64		-3.48	0.17	20.62	15.24		-3.54	0.15	24.02	17.75
n	16,470					16,291					16,470				
Pseudo R^2	0.10					0.07					0.08				
Correctly classified (cut value = 0.5)	87.7%					90.7%					88.1%				

OR refers to odds-ratio

Coef refers to the logit coefficient, beta

SE refers to the standard error associated with the logit coefficient

Z is the absolute value of the z-test statistic of the logit coefficient (Coef/SE)

Z (Adj) is the absolute value of the z-test statistic of the logit coefficient adjusted for the presence of a design effect (Coef/(SE*DEFT))

"+" Indicates that increasing the standard error by the DEFT changes the statistical significance of the coefficient at $p \leq 0.05$

Table 33: Results of Logistic Regression Analysis of Musical Preferences (7)

	Likes Rap/Hip-Hop					Likes Reggae					Likes (Classic) Rock/Oldies				
	OR	Coef.	SE	Z	Z (Adj)	OR	Coef.	SE	Z	Z (Adj)	OR	Coef.	SE	Z	Z (Adj)
Female	0.99	-0.01	0.06	0.11	0.08	0.94	-0.06	0.06	1.02	0.75	0.94	-0.06	0.04	1.36	1.01
Nonwhite	2.42	0.89	0.07	12.83	9.48	1.80	0.59	0.07	8.11	6.00	0.37	-0.99	0.06	15.78	11.67
Hispanic	1.06	0.05	0.10	0.56	0.41	0.96	-0.04	0.10	0.35	0.26	0.50	-0.69	0.08	8.89	6.57
Pre-Boomer	0.39	-0.94	0.10	9.11	6.73	0.40	-0.92	0.08	11.13	8.23	0.38	-0.96	0.05	18.53	13.70
Generation X	2.55	0.94	0.07	13.64	10.08	1.12	0.12	0.07	1.74	1.29	0.72	-0.33	0.05	6.10	4.51
Net Generation	5.13	1.63	0.09	19.12	14.14	1.03	0.03	0.10	0.32	0.24	0.53	-0.63	0.08	7.90	5.84
HSD/Some College	0.96	-0.04	0.09	0.50	0.37	0.99	-0.01	0.10	0.14	0.10	1.40	0.34	0.07	5.07	3.74
Bachelor's degree or more	0.69	-0.37	0.11	3.44	2.54	0.94	-0.06	0.11	0.56	0.41	1.18	0.16	0.08	2.04	1.51 +
Low income	1.27	0.24	0.09	2.79	2.07	1.04	0.04	0.09	0.39	0.29	0.81	-0.21	0.06	3.19	2.36
Middle income	1.14	0.13	0.07	1.90	1.40	1.06	0.05	0.07	0.82	0.60	0.88	-0.12	0.05	2.48	1.83 +
Income not ascertained	1.14	0.13	0.11	1.19	0.88	1.08	0.07	0.10	0.72	0.53	0.74	-0.31	0.07	4.17	3.09
Midwest	1.02	0.01	0.08	0.18	0.13	0.82	-0.20	0.08	2.44	1.81 +	1.00	0.00	0.06	0.00	0.00
South	0.85	-0.16	0.08	2.04	1.51 +	0.87	-0.14	0.08	1.78	1.31	0.81	-0.22	0.06	3.77	2.79
West	0.89	-0.11	0.09	1.25	0.93	1.07	0.06	0.08	0.80	0.59	0.99	-0.01	0.06	0.23	0.17
Single/never married	1.63	0.49	0.07	7.20	5.32	1.26	0.23	0.07	3.15	2.33	0.96	-0.04	0.06	0.68	0.50
Attends any live arts	1.26	0.23	0.07	3.54	2.61	1.83	0.60	0.07	9.00	6.66	1.57	0.45	0.05	9.85	7.28
Creates any personal arts	1.19	0.17	0.07	2.63	1.94 +	1.54	0.43	0.06	7.20	5.32	1.43	0.35	0.05	7.67	5.67
Has any arts education	1.42	0.35	0.07	5.19	3.84	1.98	0.68	0.07	10.45	7.73	2.02	0.70	0.05	15.20	11.24
Lives in an urban area	1.21	0.19	0.07	2.62	1.94 +	1.53	0.43	0.08	5.65	4.18	1.21	0.19	0.05	3.75	2.77
Constant		-2.84	0.13	21.07	15.57		-2.95	0.14	20.76	15.35		-0.34	0.10	3.46	2.55
n	16,470					16,470					16,470				
Pseudo R^2	0.18					0.10					0.14				
Correctly classified (cut value = 0.5)	83.9%					84.2%					68.4%				

OR refers to odds-ratio

Coef refers to the logit coefficient, beta

SE refers to the standard error associated with the logit coefficient

Z is the absolute value of the z-test statistic of the logit coefficient (Coef/SE)

Z (Adj) is the absolute value of the z-test statistic of the logit coefficient adjusted for the presence of a design effect (Coef/(SE*DEFT))

"+" Indicates that increasing the standard error by the DEFT changes the statistical significance of the coefficient at $p \leq 0.05$

APPENDIX D: ESTIMATED AUDIENCE SIZE

This appendix contains estimates of the adult audience size for different music genres in 1982 and in 2002. All adult population totals are estimates.

Sources:

- 1982 population total and census region totals from http://eire.census.gov/popest/archives/state/estage80.txt.
- 1982 population distribution by sex, race, ethnicity, age, and education from Robinson, J. (1993) "Arts Participation in America, 1982-1992" and Peterson, R. et. al (1996) "Age and Arts Participation" NEA Report #34.

- 1992 population totals, including gender, race, ethnicity, and age from "(ST-99-36) Population Estimates for States by Age, Race, Sex, and Hispanic Origin: July 1, 1992" at http://eire.census.gov/popest/archives/state/sasrh/sasrh92.txt
- 1992 population distribution by educational attainment from "Table 10 - Educational Attainment of Persons 18 Years Old and Over, by Metropolitan and Nonmetropolitan Residence, Age, Sex, Race, and Hispanic Origin: March 1993" at http://www.census.gov/population/socdemo/education/p20-476/tab10.pdf

- 2002 national population estimates (except education, income, and geographic region) from "Monthly Postcensal Resident Population, by single year of age, sex, race, and Hispanic origin (7/1/02)" at http://eire.census.gov/popest/data/national/asro_detail_1.php.
- 2002 educational attainment distribution from http://www.census.gov/population/socdemo/education/ppl-169/tab01.txt.
- 2002 income distribution (persons in households) from http://ferret.bls.census.gov/macro/032002/hhinc/new03_000.htm.
- 2002 geographic population estimates from Table 1. State Population Estimates by Selected Age Categories and Sex: July 1, 2002. 2002 marital status distribution from http://ferret.bls.census.gov/macro/032002/perinc/new02_001.htm

Table 34: Audience Size for Music Genres, 1982 and 2002 (millions) (1)

	Adult Population			Big Band/Swing		Bluegrass		Blues/R&B		Choral/Glee Club		Classical/Chamber	
	1982	1992	2002	1982	2002	1982	2002	1982	2002	1992	2002	1982	2002
Overall Nationwide	169	189	215	54	50	41	43	45	64	27	20	46	59
Male	80	91	104	25	22	21	22	21	31	10	8	20	26
Female	89	98	111	29	28	20	22	24	34	17	12	26	33
White	145	160	177	50	45	39	39	33	49	23	17	41	51
Non-White	24	29	39	4	6	2	4	13	16	4	3	5	8
Not Hispanic	158	173	190	51	47	39	41	42	60	25	19	43	54
Hispanic of any race	11	16	26	2	4	1	2	3	4	1	2	3	5
Pre-Boomers	95	74	56	40	19	23	12	19	13	17	8	29	18
Baby Boomers	74	81	83	15	19	19	19	25	28	8	8	18	25
Generation X	n.a.	34	44	n.a.	8	n.a.	8	n.a.	14	2	3	n.a.	11
Net Generation	n.a.	n.a.	32	n.a.	4	n.a.	4	n.a.	8	n.a.	2	n.a.	6
Less than High School	42	38	36	10	5	8	5	7	6	3	2	5	4
High School Graduate/Some College	96	113	127	31	29	23	26	28	38	16	11	25	30
Bachelor's Degree or Higher	31	38	52	14	16	10	13	11	20	7	7	16	24
$19,999 or Less	n.a.	n.a.	42	n.a.	8	n.a.	7	n.a.	11	n.a.	4	n.a.	9
$20,000 to 49,999	n.a.	n.a.	86	n.a.	19	n.a.	17	n.a.	25	n.a.	8	n.a.	21
$50,000 or more	n.a.	n.a.	88	n.a.	23	n.a.	19	n.a.	30	n.a.	8	n.a.	29
Northeast	37	39	49	12	12	7	8	9	14	n.a.	5	11	14
Midwest	42	45	41	15	10	12	9	11	12	n.a.	4	12	10
South	57	65	77	14	15	13	15	15	22	n.a.	7	12	19
West	33	40	48	13	13	9	10	11	16	n.a.	5	11	16
Ever Married	n.a.	n.a.	163	n.a.	41	n.a.	35	n.a.	47	n.a.	16	n.a.	47
Never Married	n.a.	n.a.	53	n.a.	9	n.a.	9	n.a.	17	n.a.	4	n.a.	12

Table 35: Audience Size for Music Genres, 1982 and 2002 (millions) (2)

	Adult Population			Folk		Country/Western		Dance/Electronica		Ethnic/Traditional		Heavy Metal	
	1982	1982	2002	1982	2002	1982	2002	1982	2002	1992	2002	1982	2002
Overall Nationwide	169	189	215	42	32	98	87	n.a.	36	41	37	n.a.	51
Male	80	91	104	19	14	46	41	n.a.	15	19	17	n.a.	30
Female	89	98	111	22	18	52	46	n.a.	22	22	20	n.a.	22
White	145	160	177	39	28	91	79	n.a.	31	32	29	n.a.	46
Non-White	24	29	39	2	4	7	7	n.a.	6	9	8	n.a.	5
Not Hispanic	158	173	190	40	29	92	81	n.a.	32	35	30	n.a.	46
Hispanic of any race	11	16	26	2	3	5	6	n.a.	4	6	7	n.a.	4
Pre-Boomers	95	74	56	25	9	57	25	n.a.	8	18	9	n.a.	3
Baby Boomers	74	81	83	17	14	41	35	n.a.	12	17	15	n.a.	17
Generation X	n.a.	34	44	n.a.	6	n.a.	17	n.a.	9	6	8	n.a.	16
Net Generation	n.a.	n.a.	32	n.a.	3	n.a.	10	n.a.	7	n.a.	5	n.a.	15
Less than High School	42	38	36	6	2	25	14	n.a.	4	7	6	n.a.	5
High School Graduate/Some College	96	113	127	23	17	58	55	n.a.	22	22	19	n.a.	32
Bachelor's Degree or Higher	31	38	52	13	11	15	18	n.a.	10	11	12	n.a.	13
$19,999 or Less	n.a.	n.a.	42	n.a.	5	n.a.	16	n.a.	6	n.a.	7	n.a.	8
$20,000 to 49,999	n.a.	n.a.	86	n.a.	12	n.a.	37	n.a.	14	n.a.	15	n.a.	20
$50,000 or more	n.a.	n.a.	88	n.a.	15	n.a.	35	n.a.	16	n.a.	16	n.a.	24
Northeast	37	39	49	9	8	18	16	n.a.	9	n.a.	9	n.a.	12
Midwest	42	45	41	11	6	27	19	n.a.	7	n.a.	6	n.a.	11
South	57	65	77	11	10	34	32	n.a.	12	n.a.	11	n.a.	15
West	33	40	48	11	9	20	20	n.a.	9	n.a.	11	n.a.	13
Ever Married	n.a.	n.a.	163	n.a.	25	n.a.	71	n.a.	25	n.a.	28	n.a.	31
Never Married	n.a.	n.a.	53	n.a.	7	n.a.	16	n.a.	11	n.a.	9	n.a.	20

Table 36: Audience Size for Music Genres, 1982 and 2002 (millions) (3)

	Adult Population			Hymns/Gospel		Jazz		Latin/Spanish		Mood		Musicals	
	1982	**1992**	**2002**	**1982**	**2002**	**1982**	**2002**	**1992**	**2002**	**1982**	**2002**	**1982**	**2002**
Overall Nationwide	169	189	215	61	59	44	59	37	43	81	63	39	36
Male	80	91	104	23	22	23	29	19	19	35	25	14	13
Female	89	98	111	38	37	21	30	19	24	46	37	24	23
White	145	160	177	48	44	35	45	32	36	74	53	35	31
Non-White	24	29	39	13	16	10	14	5	7	7	9	3	4
Not Hispanic	158	173	190	58	55	41	54	26	28	76	58	37	33
Hispanic of any race	11	16	26	2	4	2	5	12	16	4	5	2	2
Pre-Boomers	95	74	56	42	20	20	12	15	8	46	18	26	11
Baby Boomers	74	81	83	19	24	23	27	17	18	35	27	13	15
Generation X	n.a.	34	44	n.a.	10	n.a.	13	5	10	n.a.	12	n.a.	6
Net Generation	n.a.	n.a.	32	n.a.	5	n.a.	7	n.a.	7	n.a.	5	n.a.	3
Less than High School	42	38	36	19	9	6	4	7	9	11	5	4	2
High School Graduate/Some College	96	113	127	33	35	26	32	20	22	51	38	22	19
Bachelor's Degree or Higher	31	38	52	9	15	13	22	10	12	19	19	13	14
$19,999 or Less	n.a.	n.a.	42	n.a.	13	n.a.	8	n.a.	9	n.a.	9	n.a.	5
$20,000 to 49,999	n.a.	n.a.	86	n.a.	25	n.a.	21	n.a.	17	n.a.	24	n.a.	13
$50,000 or more	n.a.	n.a.	88	n.a.	22	n.a.	30	n.a.	17	n.a.	30	n.a.	18
Northeast	37	39	49	9	10	9	13	n.a.	11	18	16	10	10
Midwest	42	45	41	16	11	12	11	n.a.	6	22	13	10	7
South	57	65	77	26	26	12	20	n.a.	14	22	19	8	11
West	33	40	48	10	11	11	15	n.a.	13	18	15	10	9
Ever Married	n.a.	n.a.	163	n.a.	48	n.a.	44	n.a.	31	n.a.	51	n.a.	29
Never Married	n.a.	n.a.	53	n.a.	11	n.a.	15	n.a.	12	n.a.	12	n.a.	7

Table 37: Audience Size for Music Genres, 1982 and 2002 (millions) (4)

	Adult Population			New Age		Opera		Parade		Rap/Hip-Hop		Reggae		(Classic) Rock/Oldies	
	1982	**1992**	**2002**	**1992**	**2002**	**1982**	**2002**	**1992**	**2002**	**1992**	**2002**	**1992**	**2002**	**1982**	**2002**
Overall Nationwide	169	189	215	29	27	16	22	35	26	22	37	36	34	60	104
Male	80	91	104	15	12	6	9	15	11	11	18	18	16	31	49
Female	89	98	111	14	13	10	13	20	14	11	19	18	18	29	55
White	145	160	177	25	23	14	19	31	22	15	26	27	26	52	92
Non-White	24	29	39	4	6	2	3	3	4	7	11	9	8	7	11
Not Hispanic	158	173	190	27	24	15	20	32	23	19	32	33	31	56	96
Hispanic of any race	11	16	26	2	4	1	2	2	2	3	5	3	3	4	8
Pre-Boomers	95	74	56	6	4	13	7	22	10	3	2	7	4	13	19
Baby Boomers	74	81	83	15	12	3	8	10	9	10	9	19	15	46	49
Generation X	n.a.	34	44	9	7	n.a.	4	3	4	10	11	11	9	n.a.	22
Net Generation	n.a.	n.a.	32	n.a.	5	n.a.	2	n.a.	2	n.a.	15	n.a.	6	n.a.	14
Less than High School	42	38	36	2	2	2	2	6	3	3	6	2	3	7	9
High School Graduate/Some College	96	113	127	17	15	8	11	21	15	15	24	22	20	40	63
Bachelor's Degree or Higher	31	38	52	9	9	6	9	8	8	4	7	10	11	13	31
$19,999 or Less	n.a.	n.a.	42	n.a.	4	n.a.	4	n.a.	4	n.a.	9	n.a.	5	n.a.	15
$20,000 to 49,999	n.a.	n.a.	86	n.a.	10	n.a.	8	n.a.	10	n.a.	15	n.a.	13	n.a.	39
$50,000 or more	n.a.	n.a.	88	n.a.	13	n.a.	10	n.a.	10	n.a.	13	n.a.	16	n.a.	52
Northeast	37	39	49	n.a.	7	4	6	n.a.	6	n.a.	8	n.a.	8	13	25
Midwest	42	45	41	n.a.	5	4	4	n.a.	5	n.a.	7	n.a.	6	17	22
South	57	65	77	n.a.	8	3	7	n.a.	8	n.a.	13	n.a.	11	17	33
West	33	40	48	n.a.	7	4	6	n.a.	6	n.a.	8	n.a.	9	12	24
Ever Married	n.a.	n.a.	163	n.a.	19	n.a.	17	n.a.	20	n.a.	18	n.a.	23	n.a.	80
Never Married	n.a.	n.a.	53	n.a.	8	n.a.	5	n.a.	5	n.a.	19	n.a.	11	n.a.	24

APPENDIX E: 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 music 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. Barbershop (1982)
    b. Big Band (All Years) Or Swing (2002)
    c. Bluegrass
    d. Blues Or Rhythm And Blues
    e. Choral/Glee Club (1992, 2002)

f. Classical Or Chamber Music
g. Contemporary Folk Music
h. Country-Western
i. Dance Music/Electronica (2002)
j. Hymns/Gospel
k. Jazz
l. Latin, Spanish, or Salsa
m. Mood/Easy Listening
n. Music Of A Particular Ethnic Or National Tradition (1992, 2002)
o. New Age/World Music (1992, 2002)
p. Opera
q. Operetta, Broadway Musicals, Or Show Tunes
r. Parade/Marching Band
s. Rap (1992), Rap/Hip-Hop (2002)
t. Reggae (1992, 2002)
u. Rock (1982, 1992) Classic Rock /Oldies (2002)
v. Rock /Heavy Metal (2002)
w. Soul (1992)

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 were attending 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 were attending 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 were attending 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 were attending 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. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you were attending 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)

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 were attending 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 were attending 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 were attending 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

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

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.