



**NATIONAL
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Come as You Are: Informal Arts Participation in Urban and Rural Communities

Introduction

Any serious reckoning of how Americans participate in arts and cultural activities must account for demographic and geographic diversity. Prior NEA research publications, including the full report of the *2008 Survey of Public Participation in the Arts*, already have examined the age, race/ethnicity, gender, and education and income status of arts-goers—American adults who report visiting art museums or galleries or attending live arts performances such as classical music, jazz, Latin music, ballet or other dance, opera, and theater. Focused analyses of those demographic traits, and their relationship to arts participation trends, are planned or ongoing.¹

Another important way to understand arts participation is by asking *where* it takes place. Most questions in the NEA survey do not ask

respondents about attendance at a specific venue or location. Instead, the survey asks about engagement with different art forms or activities. But some questions do refer to arts participation by venue. Since 1982 the survey has inquired about attendance at arts and craft fairs and trips made to parks or historical sites for “historic or design purposes.” And in 2008, Americans were asked if they had attended outdoor arts festivals and live arts performances at schools or places of worship. The data thus allow researchers to capture arts activities that might not occur in concert halls, museums, or theater buildings.

As for the geography of arts participation, the survey’s sample size—though relatively large (n=18,444)—does not permit a detailed breakout of arts participation for every city, town, and state. The metro-level data that are

available from the survey appear in a table at the end of this Research Note, and the NEA already has issued a Note (#99) comparing arts participation levels for 32 states.²

Despite limitations with geographic detail, the data allow aggregation and analysis of arts participation rates for metropolitan and non-metropolitan areas, which, throughout this Note, are termed “urban” and “rural” areas, respectively (*see p. 12*).

In characterizing arts participation for those communities, it has been fruitful to consider not only attendance—visiting museums or going to ballet, for example—but also arts creation or performance, which the survey has tracked since 1982. This latter type of activity, along with attendance at fairs and festivals

and school- or church-based performances, represents a phenomenon often labeled as the “informal arts.”

The phrase is largely one of convenience, and yet it denotes a range of personal and grassroots arts activity for which we typically lack national, reliable statistics. This Research Note marks the NEA’s one hundredth, and it may help ease a timely shift in the public conversation about arts activities that are self-initiated and community-based, with relevance for urban and rural areas alike.

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Summary

1. Arts participation, as measured by the percentage of adults attending art museums and certain types of performing arts events, is greater in urban areas.

- A third of all urban dwellers attended at least one type of arts performance tracked by the NEA’s 2008 Survey of Public Participation in the Arts. Those events were: classical music, jazz, or

salsa music performances; opera; musical or non-musical plays; or ballet and other dance.

- 20 percent of rural residents attended those events—11 points lower than the urban attendance rate.
- Similarly, 24 percent of urban dwellers visited an art museum or gallery in 2008, compared with 15 percent of rural dwellers.

2. Traditional arts venues and institutions such as art museums, galleries, and performing arts centers and companies cluster in urban populations.

- 88 percent of nonprofit performing arts organizations and art museums are located in urban areas.
- The top 10 metros are home to 30 percent of all nonprofit arts organizations.

3. Analysis of “informal arts” activities—including the personal creation of artwork and attendance at community arts venues—offers a more comprehensive measure of participation.

- Since 1982, the Survey of Public Participation in the Arts has asked Americans about visits to historical parks and neighborhoods, attendance at arts and craft fairs, and personal performance and creation of artworks.
- In 2008, the survey also tracked performing arts attendance at schools, places of worship, and outdoor festivals.

4. Disparities in urban and rural participation largely recede when the informal arts are considered: metro and non-metro residents enjoy most of these activities at the same rates.

- In 2008, one in four residents from each type of community—urban or rural—visited a historical park or neighborhood or attended an arts and craft fair. In urban and rural communities alike, one in five adults went to an outdoor performing arts festival.
- 20 percent of rural dwellers attended a music, theater, or dance performance at a place of worship. The same proportion of urban dwellers did those activities.
- Urban and rural dwellers played musical instruments at the same rate—13 percent. Nine percent of each group created paintings, drawings, or sculpture. Two percent performed dance.

- There are two notable exceptions: rural residents were more likely to sing in choirs and do sewing, weaving, crocheting, or quilting. Urban dwellers were more likely than rural dwellers to create photography, videos, or films for artistic purposes.

Urban Concentration of Nonprofit Arts

The clustering of nonprofit arts organizations, including performing arts companies and centers and art galleries and museums, occurs primarily in urban communities.³ In 2007, nearly 90 percent of nonprofit arts groups resided in metro areas (core urban areas with populations of 50,000 or greater). The 10 largest metros were home to 30 percent of nonprofit arts organizations. One in five was located in the top five metros. The greater New York City area alone accounted for 11 percent of the nonprofit arts sector.

Nonprofit Arts Organizations in Top 10 Metro Areas, 2007

Rank	Metro	Population (in millions)	Number of nonprofit arts organizations	Number of nonprofit arts organizations per 100,000 residents	Share of all U.S. nonprofit arts organizations
1	New York	19.00	729	3.8	11.1%
2	Los Angeles	12.87	248	1.9	3.8%
3	Chicago	9.57	209	2.2	3.2%
4	Dallas	6.30	101	1.6	1.5%
5	Philadelphia	5.84	155	2.7	2.4%
6	Houston	5.73	84	1.5	1.3%
7	Miami	5.41	91	1.7	1.4%
8	Atlanta	5.38	70	1.3	1.1%
9	Washington	5.36	172	3.2	2.6%
10	Boston	4.52	168	3.7	2.6%

Data sources: U.S. Census Bureau, Population Division; National Center for Charitable Statistics at the Urban Institute

Many factors have contributed to the urban concentration of arts groups and institutional venues. For example, performing arts companies and art museums function as service industries; they typically depend on large populations, or, in the case of the arts, large audiences. The schools and job opportunities found in urban areas attract specialized workers needed to stage performances and exhibit art works. Arts organizations, in turn, are drawn to these pools of artists and related workers.

“Agglomeration economics,” or the savings that accrue when businesses engaged in the same or similar enterprises cluster geographically, enables a high concentration of urban arts activity. The emergence of “art districts” in many U.S. cities is a case in point.

Urban and Rural Attendance at Performing Arts Events and Art Museums

Given the urban concentration of arts organizations, it is not surprising that metro (urban) dwellers have higher attendance rates at performing arts events and art museums than non-metro or rural dwellers. The 2008 Survey of Public Participation in the Arts (SPPA) shows a performing arts attendance rate of nearly 31 percent for metro dwellers—11 points higher than for rural attendance.

But as the nation’s largest metro area, New York most handily demonstrates the concept of agglomeration economics. For example, a single nonprofit arts institution, the Lincoln Center for the Performing Arts, hosts the New York Philharmonic, the Metropolitan Opera, Jazz at Lincoln Center, the New York City Ballet, the Julliard School, and the School of American Ballet, among other groups.

With a population of 19 million, New York holds the largest potential audience of live arts activities. As the table at the back of this Note illustrates, however, *size alone does not ensure the highest arts attendance rate* for New York compared with other metropolitan areas. For certain types of arts events, San Francisco and other metro areas have an even higher attendance rate.

Metro residents attend classical, jazz, and salsa music concerts at rates three to four percentage points higher than non-metro residents.⁴ Urban attendance rates for musical and non-musical plays are about seven and four points higher, respectively, than rural attendance rates for those activities. Metro attendance at ballet and other dance performances runs one to two points higher.

In 2008, nearly 1 in 4 metro residents visited an art museum or gallery—almost 10 percentage points higher than the 15 percent of rural residents visiting art museums.

Although large metro areas attract the greatest numbers of arts organizations, **performing arts attendance rates do not rise with metro size.** In 2008, for example, 32 percent of adults residing in areas with populations of 250,000 to 499,999 attended a performing arts event; that rate was virtually the same for adults living in the largest metros of at least 5 million people.

Art museum visits show a similar pattern: attendance hovers at 24 percent for large and small metros alike. The key determinant of

greater attendance at performing arts events and art museums does not appear to be the size of the metro area. Rather, residents of urban areas of all sizes attend at higher rates than rural residents.

Percentage of U.S. Adult Population that Attended Performing Arts Events and/or Art Museums, 2008

	Any performing art	Jazz	Latin/Spanish/salsa concerts	Classical music	Opera	Musical plays	Non-musical plays	Ballet	Other dance	Art museums
U.S.	29.0%	7.8%	4.9%	9.3%	2.1%	16.7%	9.4%	2.9%	5.2%	22.7%
Metropolitan	30.9%	8.3%	5.5%	9.8%	2.3%	17.9%	10.0%	3.1%	5.5%	24.3%
Non-metropolitan	19.8%	5.4%	1.7%	6.8%	1.4%	11.0%	6.4%	2.1%	3.6%	14.8%

* The difference in metropolitan and non-metropolitan rates is statistically insignificant.

Interlude: Exploring the Informal Arts

Some arts and cultural researchers have advocated a broader definition of arts participation than the types of engagement currently tracked by the SPPA.⁵ A searching review of all the forms and genres of arts activities included on the NEA survey is beyond the scope of this Research Note. Yet one well might ask if the survey registers arts activity occurring outside the museums, concert halls, and theaters that have been traditional venues for arts events and exhibits.

A key attribute of the SPPA is that with few exceptions it asks mainly about participation in specific arts forms and activities, irrespective of the type of venue.⁶ Therefore, a survey-taker who reports having attended a jazz performance might have encountered that event in a bar, night club, or subway station just as easily as in a concert hall.

By not focusing on the type of venue, the survey theoretically allows for reports of arts participation in a variety of settings. A limiting factor, however, is a relative scarcity of questions about arts attendance that occurs in specific community or social contexts. Notable exceptions are SPPA questions about attendance at historical parks/buildings and arts and craft fairs. Those questions have

always been part of the SPPA, but in 2008 the survey also included questions about attending outdoor performing arts festivals and live arts performances at schools and places of worship.

These varieties of arts attendance are brands of cultural expression that some researchers have dubbed as informal or “unincorporated” arts. Often referring to arts activities unaffiliated with for-profit and nonprofit arts organizations, the informal arts comprise a broad range of “citizen” arts in the forms of community and folk arts, popular culture, and casual or hobby arts.⁷

Although the informal arts no doubt play a significant role in arts participation, its myriad venues are more difficult to identify than for-profit and nonprofit arts organizations, which are enumerated by the Census Bureau’s Economic Census and by IRS Form 990 filings, among other sources.⁸

Personal performance and creation is another vital component of the informal arts. Maria Rosario Jackson, who directs the Urban Institute’s Culture, Creativity, and Communities Program, writes: “Amateur practice is essential to a healthy arts ecology.”⁹ Fortunately, since its inception in

1982, the SPPA has included questions about activities such as creative writing, painting/drawing and sculpture, pottery and ceramics, photography and filmmaking, choir and choral singing, and playing a musical instrument.

Collectively, the informal arts activities captured by the SPPA display a notable characteristic: **the urban primacy found in performing arts and art museum attendance largely recedes when the informal arts are considered.** In short, urban and rural residents generally participate in the informal arts at the same rates.

Attendance at Parks and Historic Sites, Craft Fairs, and Outdoor Arts Festivals

In 2008, one in four U.S. adults visited a park or monument or toured a building or neighborhood for its historic or design features. That same rate applies to both metro and non-metro residents alike.¹⁰ Twenty-five percent of Americans in both groups (urban and rural) also reported having attended an arts and craft fair or visual arts festival.

New to the 2008 SPPA was a question about attendance at outdoor festivals featuring the performing arts. Unlike the specific performing arts activities discussed earlier (e.g., classical concerts, opera, or ballet),

which do not capture a particular venue, the outdoor performing arts festival question does, in fact, measure venue. Further, such festivals can host any kind of performing art, including those not specified by the SPPA, such as rock, country, or indie music concerts.

Because most SPPA questions ask about participation in specific art forms, and because performance arts festivals are often multidisciplinary, it is hard to make direct statistical comparisons between the two types of participation. Even so, 19 percent of rural residents went to an outdoor festival featuring the performing arts—the same percentage that went to any specific performing arts event captured by the SPPA.

Similarly, 20 percent of urban dwellers also attended outdoor performing arts festivals. That rate, however, is 10 percentage points lower than the share attending any one of the specific performing arts events.

Percentage of U.S. Adult Population that attended Historical Parks, Craft Fairs, and/or Outdoor Performing Arts Festivals, 2008

	Historical parks/buildings*	Craft/visual arts festivals*	Outdoor performing arts festivals*
U.S.	24.9%	24.5%	20.8%
Metropolitan	25.4%	24.4%	21.1%
Non-metropolitan	22.4%	25.4%	19.4%

* The difference in metropolitan and non-metropolitan rates is statistically insignificant.

Arts Attendance at Schools and Places of Worship

Choir-singing, the display of art and iconography, as well as art performances, often occur at places of worship, a key venue in the informal arts. The 2008 SPPA included a new question about performing arts attendance at places of worship. The survey shows that **20 percent of both metro and non-metro adults attend the performing arts at churches, synagogues, and other religious institutions.**

Schools also may be considered as community arts centers. Most SPPA questions about arts attendance exclude elementary or high school performances. Yet when the question was asked in 2008, 24 percent of metro dwellers said they had attended an elementary, middle, or high school performance. The rate for rural residents was nearly the same.

Percentage of U.S. Adult Population that Attended Performances in Places of Worship and/or Schools, 2008

	Music, theater, or dance performance at a place of worship*	School music, theater, or dance performance*
U.S.	19.1%	23.7%
Metropolitan	18.9%	24.0%
Non-metropolitan	21.2%	22.5%

* The difference in metropolitan and non-metropolitan rates is statistically insignificant.

Personally Performing and Creating Art

Personal performance and creation are central to the idea of an “informal” arts sector. For a number of these activities, metro and non-metro residents participate at identical rates. Nearly 13 percent of both groups, for example, play a musical instrument. Metro and non-metro residents also dance and perform in musicals and plays at nearly the same rates: 2 percent and 1.3 percent, respectively.

Both groups are just as likely to paint or draw (9 percent) and create “pottery/ceramics” (6 percent), a catchall category that also includes jewelry-making, leatherwork, and metal arts.

Although people living in metro areas read literature at higher rates than non-metro residents (51 percent versus 46 percent), 6-7 percent of both groups do creative writing.

Rural residents, however, are more likely to sing in choirs. In 2008, more than 7 percent of non-metro residents sang with a choral, choir, or glee club. The rate for metro dwellers was less than 5 percent. **Rural residents are also more likely to do weaving and sewing than their urban counterparts**—16 percent versus 12 percent.

By contrast, **metro residents are more likely to create photographs, movies, and videos**—15 percent participated in that activity compared to 12 percent of non-metro residents.

Percentage of U.S. Adult Population that Performed and/or Created Art, 2008

	Play a musical instrument	Perform dance*	Act in a musical or non-musical play*	Choir/ choral singing	Painting/ drawing*	Creative writing*	Photography/ film-making	Pottery/ ceramics*	Weaving/ sewing
U.S.	12.7%	2.1%	1.3%	5.2%	9.0%	6.9%	14.7%	6.0%	13.1%
Metropolitan	12.7%	2.2%	1.3%	4.7%	9.0%	7.1%	15.2%	5.9%	12.4%
Non-metropolitan	12.7%	2.0%	1.7%	7.4%	8.8%	6.0%	12.0%	6.5%	16.4%

* The difference in metropolitan and non-metropolitan rates is statistically insignificant.

Conclusion

Nonprofit arts groups and institutions have clustered in urban areas. Eighty-eight percent of nonprofit performing arts organizations and art museums reside in areas with relatively large populations and pools of specialized workers needed to stage performances and exhibit art. Consequently, attendance at performing arts events and art museums is proportionately higher in metropolitan (urban) areas than in non-metro (rural) places.

When the “informal” arts are considered, however, the urban arts primacy generally fades. Metro and non-metro residents tend to engage in these activities at the same rate.

This finding begs at least two questions. First, given the difficulty in measuring informal arts activity through organizations, are there other data sources that may be developed to cast more light on these activities? Because the SPPA measures participation rather than organization, it has a distinct advantage in tracking certain informal arts activities. Yet there likely are many other activities—art forms, milieus, and modes of cultural expression—that have not been captured by the survey.

Second, can barriers to the arts encountered by rural residents be mitigated largely or

exclusively through touring and outreach programs? In this Note, access has been defined as proximity to nonprofit arts organizations.¹¹ But rural residents also face socioeconomic barriers, including less educational opportunities and less exposure to arts learning than many urban residents. Having a college education, for example, is one of the best predictors of performing arts and art museum attendance. The 2008 SPPA shows that 30 percent of adults in metro areas had bachelor’s degrees or higher levels of education. This rate was halved for non-metro residents (17 percent).

The SPPA also reveals that **rural residents have had less exposure to arts learning than urban dwellers**. In 2008, 37 percent of non-metro adults reported that they had taken arts classes (classes in music, visual arts, theater, dance, or creative writing) at some time in their lives. The rate for metro residents was 44 percent—seven percentage points higher.

Despite these large discrepancies between urban and rural populations, their comparable rates of participation in the so-called “informal” arts—whether attending outdoor arts festivals and craft fairs, frequenting historic parks or school- or church-based arts

events, or creating their own art—evinced a shared appetite for arts and cultural expression. Researchers will be challenged to

track this demand and how it surfaces in increasingly various art forms and activities.¹²

Data Sources and Notes

This Note draws on data from the 2008 Survey of Public Participation in the Arts (SPPA), which was conducted in May 2008 as a supplement to the U.S. Census Bureau's Current Population Survey, a monthly household survey of employment conditions. Attaining a response rate of 82 percent, the 2008 SPPA drew from a sample of more than 18,000 adults ages 18 and older.¹³

For more information about the 2008 SPPA's technical design, please see the survey's user's guide available at <http://www.nea.gov/research/SPPA/users-guide.pdf>.

Counts of arts organizations were based on IRS Form 990 filings, required of most nonprofit organizations with receipts of at least \$25,000. The data were obtained from the 2007 Core File, produced by the National Center for Charitable Statistics (NCCS) at the Urban Institute. The analysis excludes all-volunteer organizations and includes organizations with the following National Taxonomy of Exempt Entities Codes: arts and cultural centers (A20); folk arts (A24); art museums (A51); performing arts (A60);

performing arts centers (A61); dance (A62); ballet (A63); theater (A65); music (A68); symphony orchestras (A69); opera (A6A); singing and choral groups (A6B); and bands and ensembles (A6C).

For more information about the National Taxonomy of Exempt Entities, see NCCS' 2007 Desk Reference.

In this Note, "metropolitan" and "urban" are considered the same. Technically, however, urban is classified as a territory located within urbanized areas or urban clusters, which are defined using population density criteria. For example, many urban territories are clusters of census blocks that have a population density of at least 1,000 people per square mile. Rural territories are located outside urbanized areas and urban clusters.

Alternatively, metropolitan statistical areas (MSAs) are defined as core areas containing a substantial population nucleus (principal cities), together with adjacent communities (counties) having a high degree of economic and social integration with that core.

Because metropolitan areas are based on counties and urban territories on census blocks, the two geographies are not independent. In other words, metropolitan counties may contain rural territories.

The Current Population Survey, on which the SPPA is based, does not identify respondents as urban or rural. By using the survey's non-metropolitan classification, however, NEA researchers aggregated and analyzed data from Americans living in geographically isolated areas with little access to institutional performing arts venues and art museums.

For more information, please see Reference Resources for Understanding Census Bureau Geography, available at <http://www.census.gov/geo/www/reference.html>.

For Further Reading

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Endnotes

¹ National Endowment for the Arts, *2008 Survey of Public Participation in the Arts*, Research Report #49. November 2009, from <http://www.nea.gov/research/2008-SPPA.pdf>.

² National Endowment for the Arts, *State and Regional Differences in Arts Participation: A Geographic Analysis of the 2008 SPPA*, Research Note #99. December 2009, from <http://www.nea.gov/research/Notes/99.pdf>.

³ For this Note, arts organizations were enumerated by using IRS Form 990 data from the 2007 Core Files produced by the National Center for Charitable Statistics at the Urban Institute. Please see the “Data Sources and Notes” section for the types of arts organizations included.

⁴ The statistically insignificant difference between metro and non-metro opera attendance is likely due to small sample sizes in that art form.

⁵ Tepper, S.J. & Gao, Y. (2008). “Engaging Art: What Counts?” In Tepper, S.J. and Ivey, B. (Eds.), *Engaging Art: The Next Great Transformation of America’s Cultural Life*.

⁶ Admittedly, most of the questions about attending performances do ask adults to exclude elementary or high school performances.

⁷ Peters, M. & Cherbo, J.M. (Summer 1998). “The Missing Sector: The Unincorporated Arts,” *The Journal of Arts Management, Law, and Society*. Based in part on a monograph prepared by Peters & Cherbo (*Americans’ Personal Participation in the Arts: 1992*) for the NEA’s research office.

⁹ Jackson, M. R. (2008). “Art and Cultural Participation at the Heart of Community Life.” In Cherbo J.M., Stewart R.A., and Wyszomirski, M.J. (Eds.), *Understanding the Arts and Creative Sector in the United States*.

¹⁰ The small percentage differences between metro and non-metro attendance at historical parks/buildings, craft fairs, and outdoor performing arts festivals are statistically insignificant.

¹¹ Preliminary evidence from the 2008 SPPA suggests that non-metro dwellers access arts broadcasts and recordings at nearly the same rates as metro dwellers. This topic will be covered in a forthcoming NEA Research publication.

¹² In their pioneering study of the informal arts phenomenon (*Informal Arts: Finding Cohesion, Capacity, and Other Cultural Benefits in Unexpected Places*, funded in part by NEA’s research office), researchers Alaka Wali, *et.al.*, write: “More inclusive terminology and practice is needed to insure that the continuous nature of arts production (rather than simplistic dichotomization) is valued and upheld.” The researchers counsel social science research into “the mechanisms and pathways by which arts creates value in individual and civic contexts” as well as “systematic measures...to determine the efficacy of arts practice as part of asset-creation and effective community development.”

¹³ Rather than attempt to interview all adults in the household, for some questions the 2008 SPPA obtained proxy responses for spouses or partners from the initial adult interview in each household.

Percentage of U.S. Adult Population that Attended Arts Events in Selected Metropolitan Statistical Areas, 2008

Area	Adult population (in millions)	Jazz	Latin/ Spanish/ salsa concerts	Classical music	Opera	Musical plays	Non-musical plays	Ballet	Other dance	Art museums	Parks/ historical buildings	Craft/ visual arts festivals	Outdoor performing arts festivals
U.S.	224.8	7.8%	4.9%	9.3%	2.1%	16.7%	9.4%	2.9%	5.2%	22.7%	24.9%	24.5%	20.8%
Boston- Worcester- Manchester	4.6	6.8	3.2	14.1	4.3	19.7	10.0	4.1	8.0	30.3	29.9	32.4	19.8
Chicago- Naperville- Michigan City	7.3	7.0	4.9	7.8	4.2	22.6	10.0	1.9	3.4	28.7	24.5	27.4	25.6
Dallas-Ft. Worth	4.1	9.3	4.1	13.9	1.2	16.3	6.9	2.5	3.6	19.8	23.3	22.9	20.2
Denver-Aurora- Boulder	2.1	7.5	3.1	8.4	3.0	17.1	9.7	3.8	4.8	32.1	34.2	26.5	26.9
Detroit-Warren- Flint	3.6	6.5	2.4	5.2	1.8	13.5	8.3	3.8	4.0	18.7	18.9	27.4	21.8
Los Angeles- Long Beach- Riverside	13.1	9.2	9.3	9.1	2.6	18.3	11.6	1.7	3.8	26.7	21.6	22.3	22.0
Miami- Ft. Lauderdale- Miami Beach	4.0	7.9	3.9	2.9	1.3	10.6	7.0	2.0	2.9	11.4	8.9	14.7	11.3
New York- Newark- Bridgeport	17.0	6.2	5.8	7.8	2.3	21.2	10.6	3.1	3.9	25.3	25.5	18.3	14.5

Percentage of U.S. Adult Population that Attended Arts Events in Selected Metropolitan Statistical Areas, 2008

(continued)

Area	Adult population (in millions)	Jazz	Latin/ Spanish/ salsa concerts	Classical music	Opera	Musical plays	Non-musical plays	Ballet	Other dance	Art museums	Parks/ historical buildings	Craft/ visual arts festivals	Outdoor performing arts festivals
Philadelphia-Camden-Vireland	3.9	5.6	3.4	7.3	1.4	18.3	10.5	2.5	2.8	24.2	29.1	25.8	22.4
San Jose-San Francisco-Oakland	5.9	19.9	11.7	21.2	5.1	26.6	20.3	8.8	11.7	46.9	41.4	35.6	32.9
Washington-Baltimore-Northern Virginia	6.4	12.7	4.9	10.5	3.9	19.2	13.2	3.7	6.6	33.5	37.9	24.7	24.1

Notes: The 11 metro areas shown are those for which reliable 2008 SPPA estimates are available.

Although adequate for reporting, relatively small sample sizes for metropolitan areas largely preclude ranking of participations rates.

Percentage of U.S. Adult Population that Performed or Created Art in Selected Metropolitan Statistical Areas, 2008

Area	Adult population (in millions)	Play a musical instrument	Perform dance	Choir/ choral singing	Painting/ drawing	Creative writing	Photography	Pottery/ ceramics	Weaving/ sewing
U.S.	224.8	12.7%	2.1%	5.2%	9.0%	6.9%	14.7%	6.0%	13.1%
Boston- Worcester- Manchester	4.6	12.2	5.0	7.2	10.8	9.8	20.1	11.6	14.3
Chicago- Naperville- Michigan City	7.3	12.5	3.2	3.8	10.9	6.8	21.6	4.0	13.0
Dallas-Ft. Worth	4.1	12.4	4.2	8.0	6.3	7.3	8.9	4.0	12.3
Denver-Aurora- Boulder	2.1	16.6	1.8	4.2	8.2	8.5	20.4	6.9	13.0
Detroit-Warren- Flint	3.6	12.6	2.7	5.4	7.4	5.8	17.2	6.9	9.8
Los Angeles- Long Beach- Riverside	13.1	13.5	1.6	3.8	11.4	8.0	14.8	7.3	8.8
Miami- Ft. Lauderdale- Miami Beach	4.0	5.8	*	*	5.1	2.1	9.3	2.7	6.4
New York- Newark- Bridgeport	17.0	9.1	2.7	2.2	6.9	6.1	14.1	4.1	10.0

Percentage of U.S. Adult Population that Performed or Created Art in Selected Metropolitan Statistical Areas, 2008

(continued)

Area	Adult population (in millions)	Play a musical instrument	Perform dance	Choir/ choral singing	Painting/ drawing	Creative writing	Photography	Pottery/ ceramics	Weaving/ sewing
Philadelphia-Camden-Vineland	3.9	14.4	1.7	5.5	10.6	16.9	14.7	7.5	8.1
San Jose- San Francisco-Oakland	5.9	24.4	5.0	2.6	18.6	19.3	31.4	11.4	19.5
Washington-Baltimore-Northern Virginia	6.4	13.9	2.4	4.5	7.4	8.5	12.3	4.5	9.9

* Sample size is too small to determine participation

Notes: The 11 metro areas shown are those for which reliable 2008 SPPA estimates are available.

Although adequate for reporting, relatively small sample sizes for metropolitan areas largely preclude ranking of participations rates.