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Arts and Cultural Institutions in Los Angeles: Patterns of Utilization

Douglas Houston, Sofya Bagdasaryan, and Paul Ong¹

Arts and cultural institutions enrich the communities of the Los Angeles region through art exhibits, cultural activities, and educational programs. Many museums have adopted outreach strategies and developed programs that respond to and embrace regional growth and increasing diversity, but substantial challenges remain to their efforts to reach all groups and communities.

The Los Angeles County Museum of Art, The Museum of Contemporary Art, the Japanese American National Museum, the Skirball Cultural Center, and the Museum of Tolerance participated in this study because of their commitment to serve the region's diverse communities. This report contributes to this effort by providing a geographic perspective on neighborhood-level usage patterns and by suggesting ways the arts and cultural community can continue to diversify its base of support and visitation.

The significance of minority populations as sources of future audiences is reinforced by the reality that ...demographic shifts are occurring during a period in which traditional audiences are declining in numbers. This comes at a time when arts education programs in schools, historically the linchpin in a system of arts exposure for youth (the future audiences) have been decimated throughout the country.

(Terry, 1993)

Our analysis of utilization patterns in the Los Angeles area indicates:

- Members, who provide an important base of support for arts and cultural institutions, reside in more affluent, more highly educated, and largely non-minority neighborhoods
- Visitors and school tours come from areas that are more representative of the general population of the Los Angeles region, including minority and impoverished areas
- School tours allow institutions to contribute to the education of a wide range of school children and neighborhoods regardless of race/ethnicity, income, and academic achievement
- Given recent cuts to “non-essential” academic programs, arts and cultural institutions should expand existing programs to help ensure that a wide variety of school children continue to benefit from school tours
- Visitors who participate in group tours or attend special exhibits tend to come a greater distance than the average member, while visitors who purchase admission at ticket counters tend to travel a shorter distance than the average member

I. Background

Given recent cuts to arts and cultural funding, it is important that arts and cultural institutions refine strategies to sustain and broaden their base of community support.^{2,3} This process can build from a basic understanding of the demographic characteristics and motivations of populations that participate in and attend arts and cultural activities.

Prior research has consistently found that rates of membership and visitation to museums and similar cultural institutions vary greatly by demographics: those with higher incomes, higher education, and those who are White are more likely to be members and to visit.⁴ For example, the most recent Survey of Public Participation in the Arts (SPPA, 1997) revealed that rates of attendance in the previous year increased with higher income categories.⁵ The study also indicated a similar relationship between attendance rates and higher educational attainment.

Many arts institutions are re-examining their missions and their roles in what has become an increasingly complex arts environment. Concurrently, arts policy appears to be shifting its focus from influencing the supply and quality of the arts to increasing the public access to and experience with the arts.

(McCarthy & Jinnett, 2001)

Regardless of demographics, however, a large percentage of Americans participate in some form of arts or cultural activity.⁶ For example, the SPPA (1997) survey revealed that 50% of all adults attended a performance or visited an art museum in the previous year. When broader definitions of participation in arts and cultural activities are used, the percentage of participation is even greater.⁷

Outreach is a critical component of the effort to expand the base of support and visitation. Many arts and cultural institutions have broadened their holdings and expanded exhibits to match the cultural diversity of the larger community. They have also hosted arts and cultural activities at community venues that are frequently used by minority populations and offer opportunities for outreach.⁸ A more detailed understanding of the patterns of utilization can provide arts and cultural institutions with greater insight that can help strengthen and more effectively target outreach efforts. ~

II. Methodology and Data

Given the five institutions participating in this study offer a wide range of artistic and cultural exhibits and activities, results are presented for the institutions as a whole and based on two primary groupings: Major Art Museums and Cultural/Educational Institutions. The Los Angeles County Museum of Art (LACMA) and The Museum of Contemporary Art (MOCA) are grouped as Major Art Museums because their missions are geared primarily toward exhibiting significant works of art.⁹ The Japanese American National Museum, the Skirball Cultural Center, and the Museum of Tolerance are grouped as Cultural/Educational Institutions given their focus on promoting tolerance across cultures, appreciation of diversity, and a wider understanding of the contribution of specific cultural/ethnic groups to American society.¹⁰

These distinctions based on institution type are not absolute. The Major Art Museums provide substantial cultural and educational outlets and the Cultural/Educational Institutions house a substantial amount

of significant artwork. Still, they allow an investigation of whether usage patterns vary substantially by these categories.

The study area is defined as the urbanized portion of Los Angeles County south of the San Gabriel Mountains. The residential location of visitors and members were mapped and linked with characteristics of their area of residence based on census data and supplemental data using Geographic Information Systems. The locations of public schools¹¹ that toured the participating institutions were extracted from group tour information and linked with both area characteristics from the census and school-level characteristics from the California Department of Education. Analysis of area characteristics for member and school locations were conducted at the census tract geographic level because information on these types of usage included address-specific information. Analysis of area characteristics for visitor patterns were conducted at the zip code level or the census-based ZCTA geographic level because information on this type of usage included only zip code-level information.¹² ~

III. Findings

Overview

Members of the participating institutions tend to reside in more affluent and highly educated areas than visitors to permanent or special exhibits (Figure 1).¹³ For example, approximately 57% of members are from affluent neighborhoods compared to about 23% of visitors. This pattern is not surprising given that membership entails a sustained financial commitment, whereas visitors may patronize the institutions numerous times a year without further time commitment or financial investment. Although members tend to reside in areas that are less minority and less impoverished than the region as a whole, visitors come from minority and poor areas at the same rate.

The participating institutions are actively engaged in promoting school tours that provide an important connection with the community and a vital educational resource for schools facing cuts in arts programming. Results indicate that schools that toured participating institutions are located in neighborhoods that have higher proportions of minority residents and poor residents than their membership base. Overall, these findings suggest that while membership for these institutions is highly concentrated in affluent areas, visitors and

While there is an economic divide between people who attend only the conventionally defined or classical types of arts and culture and those who attend only the popular types, most participants attend both, and this audience in the middle is socioeconomically diverse.

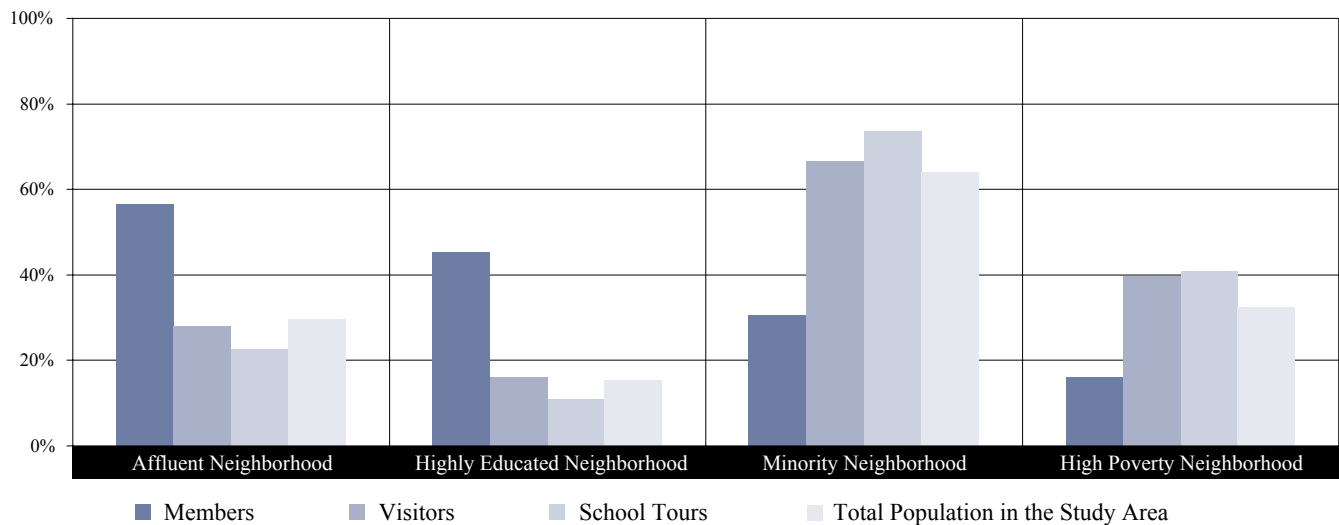
(Walker & Sherwood, 2003)

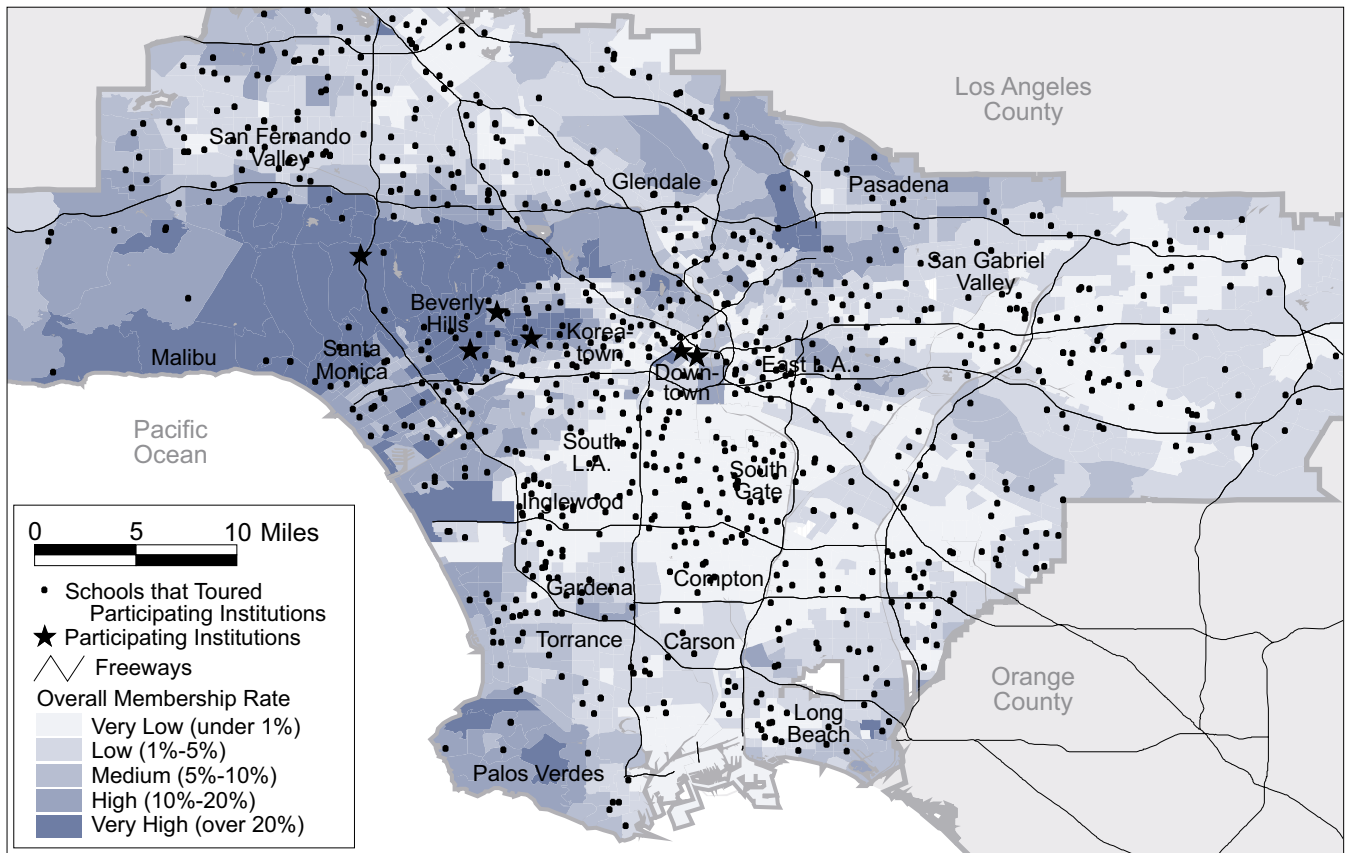
school tours come from areas that are more representative of the region as a whole.

An examination of the geographic distribution of usage rates within the study area confirms these general usage patterns (Map 1). The participating institutions are located from downtown Los Angeles and west along the Wilshire Boulevard corridor up to the Bel Air neighborhood. Neighborhoods with high membership rates tend to be located in affluent areas in close proximity to these institutions such as

Hancock Park, Beverly Hills, and Santa Monica, but some high member areas transcend distance such as communities along the Malibu coast and the Palos Verdes peninsula. In contrast, visitors and school tours come from a more geographically diverse base. For example, school tours originate from throughout the study area including relatively poor areas of the San Fernando Valley, Inglewood, Compton, Long Beach, and the San Gabriel Valley. This pattern suggests that the participating institutions are actively reaching out to disadvantaged areas that historically have had less of a connection with traditional arts and cultural institutions. ~

Figure 1. Percentage of Members, Visitors, and School Tours, by Neighborhood Type



Map 1. Membership Rates and School Tours of Participating Institutions

Membership Patterns

Members provide an important base of social and financial support for arts and cultural institutions even though they often comprise a low percentage of overall visitors.¹⁴ For example, the SPPA (1997) study reported that of all the visitors to art museums or galleries in the previous year, only 6% were members. Another study in Michigan found that less than 8% of visitors were subscribers to institutions and other programs.¹⁵

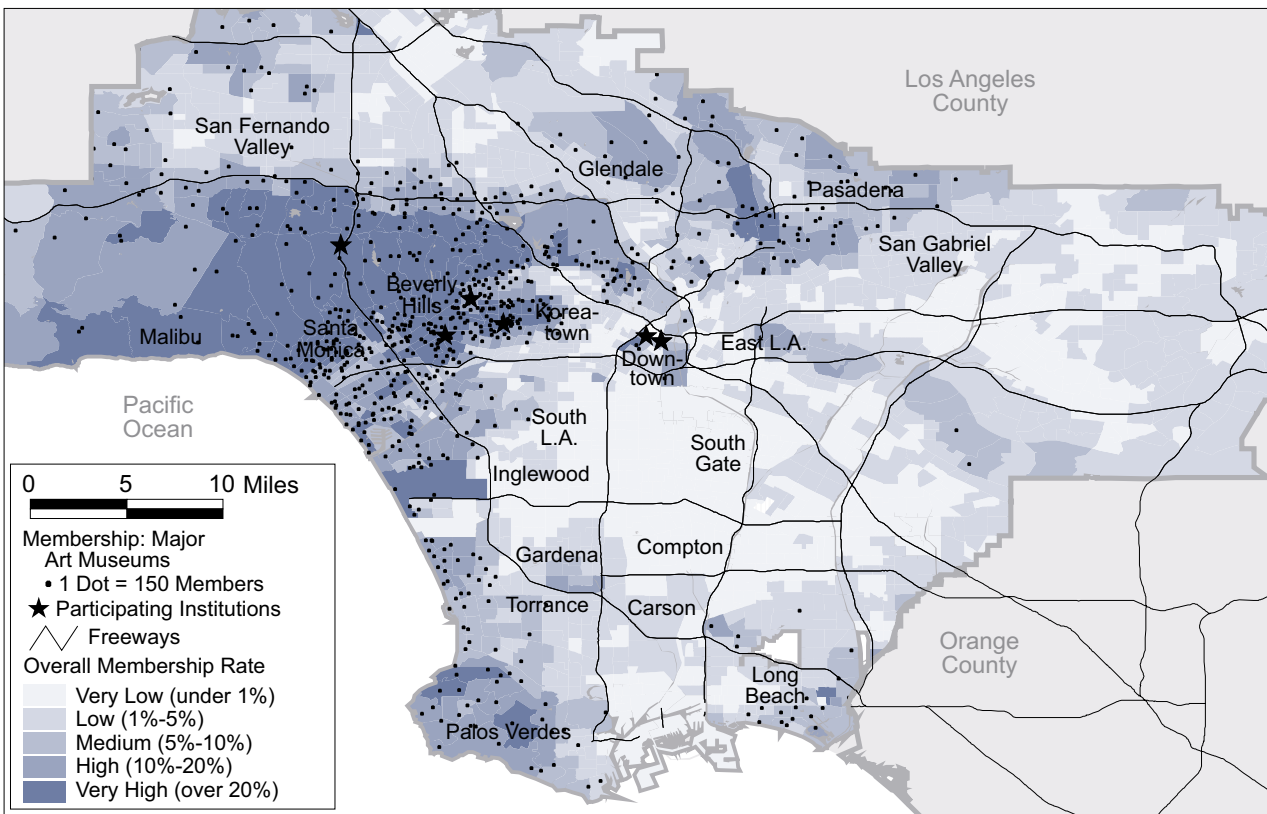
Participating Major Art Museums and Cultural/Educational Institutions have a high number of members (represented as dots on Maps 2 and 3) in neighborhoods along the Wilshire Boulevard corridor from downtown to the coast, which corresponds with areas of high overall membership rates of all five participating institutions (represented by shading).

The membership of the Major Art Museums tends to be concentrated from downtown to the Santa Monica coast. They also have a sizeable membership base in the San Fernando Valley, the Glendale and Pasadena areas,

and the South Bay areas of Palos Verdes and Long Beach. Members of Cultural/Educational Institutions differ somewhat from this pattern in part due to the underlying member demographics of particular institutions. For example, the Japanese American National Museum has a strong membership base in areas with a high percentage of Japanese Americans such as Gardena and Torrance in the South Bay, and in the Monterey Park area. Skirball membership draws heavily from neighborhoods such as Bel Air, Encino, and Sherman Oaks, which have high proportions of Jewish residents. Members of the Museum of Tolerance are notably more widely dispersed in the study area and include areas such as the northern San Fernando Valley and the eastern San Gabriel Valley.

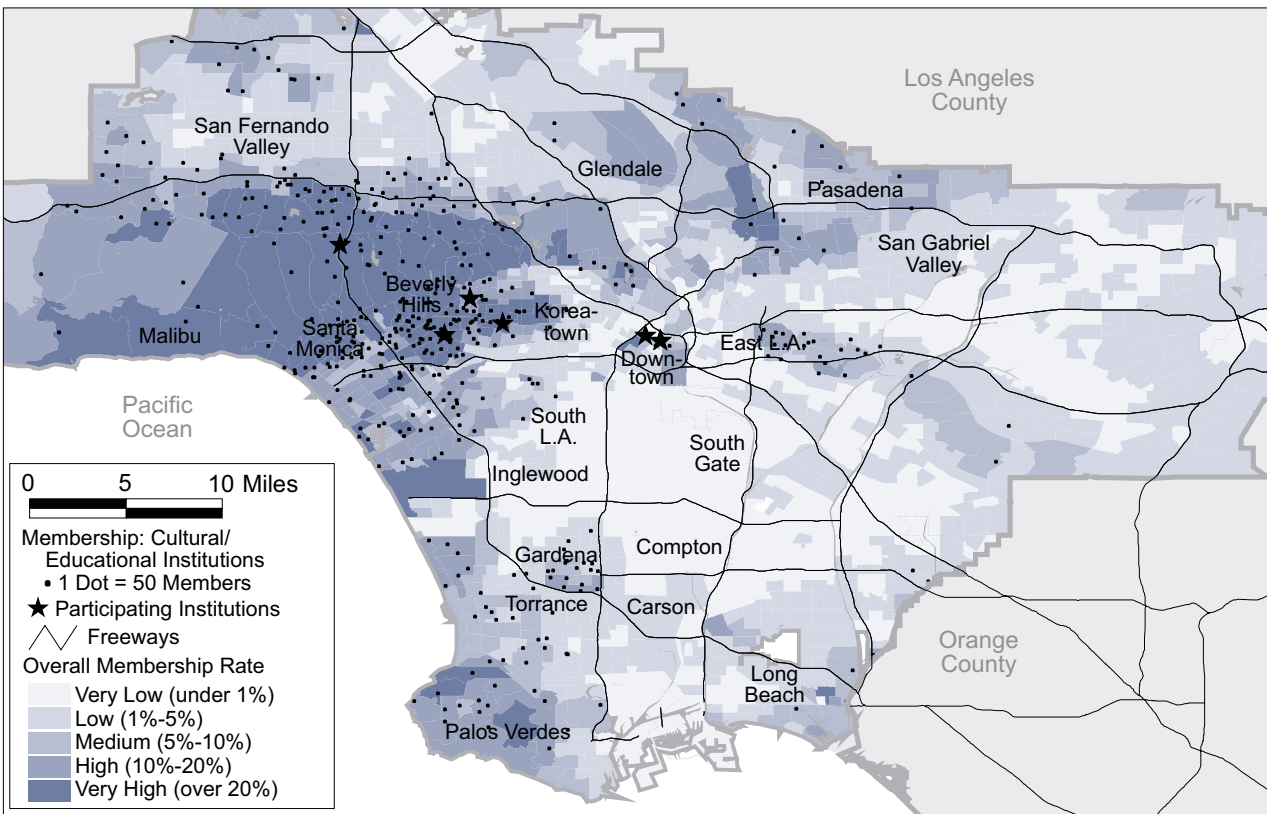
The majority of members of the participating institutions are concentrated in a small geographic area. The Neighborhood Level of Membership represents the percentage of households in a census tract that were a member of one of the participating institutions. Over 60% of members reside in tracts with a high or very high

Map 2. Residential Location of Members of Major Art Museums



Note: Points have been generalized so as not to disclose precise residential locations.

Map 3. Residential Location of Members of Cultural/Educational Institutions



Note: Points have been generalized so as not to disclose precise residential locations.

level of membership, defined as areas in which over 10% of households are a member (Table 1).¹⁶ In comparison, only 18% of all households in the study area reside in high or very high membership areas. The Cultural/Educational Institutions have a slightly higher proportion of members in low or very low membership areas.

Looking “within” high and very high member areas, up to a quarter of households are actively engaged in financially supporting at least one of the participating Major Art Museums. In contrast, residents of these areas may be less aware of Cultural/Educational institutions since 6% or fewer of households support these institutions through membership. ~

Table 1. Residential Distribution of Members by Neighborhood Level of Membership

| Neighborhood Level of Membership | All Institutions | Institutions by Type | | Overall Population | |
|----------------------------------|------------------|----------------------|----------------------|--------------------|--------|
| | | Major Art Museums | Cultural/Educational | Households | Tracts |
| Very Low (under 1%) | 3% | 2% | 3% | 31% | 36% |
| Low (1% - 5%) | 17 | 16 | 20 | 38 | 37 |
| Medium (5% - 10%) | 18 | 18 | 19 | 14 | 12 |
| High (10% - 20%) | 30 | 31 | 25 | 12 | 9 |
| Very High (over 20%) | 33 | 33 | 32 | 6 | 5 |

Visitation Patterns

Attendance of arts and cultural activities remains strong. While other forms of arts participation have stayed relatively stable, attendance of art museums or galleries in the United States increased from 22% in 1982 to 35% in 1997.¹⁷ These estimates may be low given that other studies report rates of visiting museums or galleries from 31% to as high as 71%.¹⁸ The SPPA (1997) survey revealed that in California alone, 40% of residents attended these venues at least once in the previous year. This rate was similar for Los Angeles residents.

The visitation data provided for this study by the participating institutions represent a wide variety of types of visitation and were collected through various means. For example, we received zip code data collected from individuals entering the door of special exhibits and from pre-purchase ticket records. Visitor data also included zip codes randomly collected at a ticket booth for standard admission and visitor information for group tours that included the zip code of organizations such as temples, law enforcement agencies, and universities.¹⁹ These disparate visitation records enable us to profile visitation across numerous measures of usage.

Results from this analysis indicate that a substantial number of residents from high member areas attended an exhibit or activity at one of the participating institutions. However, visitors to both Major Art

Museums and Cultural/Educational Institutions were more geographically dispersed than members (Figure 1). In fact, they reside in many areas with low membership levels, including minority and poor areas in central and southern Los Angeles. These geographic patterns of visitation could be influenced by a number of factors not included in this study, including marketing and advertising strategies for permanent or special exhibits or activities.

The geographic patterns of visitation vary by the type and purpose of visits and by how visitation information was collected (Table 2). For example, 87% of visitors in the study area who pre-purchased tickets for one of the special exhibits in this study were from low membership areas and lived an average of 5.4 miles *farther* than the average member.²⁰ In comparison, 60-80% of visitors pre-purchasing tickets for other special exhibits were from low membership areas and lived about 3 miles *farther* than the average member.

Entrance surveys from special exhibits also suggest that visitors to special exhibits reside a greater distance from the institution than members. Visitors who provided their zip codes when purchasing admission at the ticket counter tended to travel a shorter distance than the average member. This pattern suggests that a more local pool of visitors attend general and permanent exhibits

in this way. Visitors that attended as part of a group tour came from areas that were *farther* than the average member. These geographic patterns may depend heavily on the type of exhibit attended, the institution involved, the motivation of the visitor, or the marketing strategy of the participating institutions. These findings suggest

that visitors who come as part of a group tour or to attend a special exhibit tend to come a greater distance than the average member. Furthermore, visitor information collected through ticket counters tends to capture visitors who are more local than the average member. ~

Table 2. Comparison of the Residential Location of Visitors and Members

| Types of Visitation | Percent of Visitors from Low Membership Areas | Difference in Distance (Visitors compared to Members) |
|--------------------------|---|---|
| Special Exhibits | | |
| Advance Ticket Purchases | | |
| Exhibit #1 | 87% | 5.4 miles farther |
| Exhibit #2 | 60 | 3.1 miles farther |
| Exhibit #3 | 65 | 2.9 miles farther |
| Exhibit #4 | 68 | 2.8 miles farther |
| Exhibit Entrance Survey | | |
| Exhibit #1 | 69 | 2.3 miles farther |
| Exhibit #2 | 73 | 3.8 miles farther |
| Ticket Counter | | |
| Institution #1 | 76 | 2.7 miles closer |
| Institution #2 | 61 | 3.2 miles closer |
| Group Tours | | |
| Institution #1 | 89 | 5.4 miles farther |

Note: Findings are presented to illustrate general patterns rather than to identify particular exhibits or institutions.

Public School Tour Patterns

Arts and cultural institutions provide an important educational resource for youth and children in the Los Angeles region, especially given recent cuts to arts education and non-basic programs in schools.²¹ School tours and educational activities hosted by these institutions could be the primary opportunity for some children to be exposed to the arts and other cultural activities. Previous research documents that school children who participate in such activities are more likely to be recognized for academic achievement, to participate in math and science fairs, to win an award for school attendance, and to win an award for writing an essay or poem. Furthermore, children who are exposed to the arts are more likely to be interested and involved in arts and culture throughout their life.²²

Those field trips to art, history and science museums, to the symphony, that we remember so fondly, and that awakened in us an appreciation for the arts that we express, as adults, as ticket buying art consumers, are largely artifacts of an increasingly distant past.

(Terry, 1993)

Results from this research suggest that school tours to the participating institutions originated throughout the study area of the Los Angeles region. In general, schools that toured Cultural/Educational Institutions were more widely dispersed across the study area than schools that toured Major Art Museums. This pattern should be interpreted cautiously as school tour information was available for a longer period of time from the Cultural/Educational Institutions than Major Art Museums, and since groups tours are a major part of the mission of at least one of the Cultural/Educational Institutions. Still, the available information suggests that school tours of the participating Cultural/Educational Institutions are more representative of schools from South Los Angeles and the outlying areas of the San Fernando Valley and eastern San Gabriel Valley.

Table 3. Distribution of Schools that Toured by Neighborhood Characteristics and School Characteristics

| | Did not Tour | Toured One Institution | Toured more than One Institution |
|--|--------------|------------------------|----------------------------------|
| Number of Schools | 815 | 643 | 294 |
| Average Distance to Closest Institution (Miles)* | 12.7 | 11.0 | 7.3 |
| Area Characteristics | | | |
| Located in an Affluent Neighborhood | 23% | 21% | 27% |
| Located in a Highly Educated Neighborhood | 2 | 2 | 4 |
| Located in a Minority Neighborhood | 76 | 72 | 65 |
| Located in a High Poverty Neighborhood | 32 | 32 | 35 |
| School Characteristics | | | |
| Average Enrollment | 653 | 977 | 1,481 |
| School Type | | | |
| Elementary Schools | 77% | 53% | 50% |
| Middle & High Schools | 10 | 34 | 43 |
| “At Risk” Schools | 7 | 8 | 5 |
| Other Schools | 6 | 5 | 1 |
| Percent with High Academic Ranking | 21 | 18 | 22 |
| Percent with Low Academic Ranking | 44 | 50 | 48 |
| Over 25% Non-Certified Teachers | 29 | 31 | 29 |
| Over 50% Minority Students | 88 | 82 | 82 |
| Over 50% Free Meal School | 53 | 51 | 55 |

Examining characteristics of tracts that schools were located in reveals that about 54% of the 1,752 public schools identified in the study area toured at least one of these institutions (Table 3). Schools that toured more than one of the participating institutions were an average of 7.3 miles from the closest institution toured, compared to 11 miles for schools that toured only one institution. Of course, schools could have also toured arts or cultural institutions not included in this study. Still, these estimates suggest that geographic distance is a factor in whether schools tour and how often they tour.

Schools that toured a participating institution varied slightly from schools that did not in terms of the characteristics of the area in which they were located. Schools that did not tour a participating institution had a slightly higher rate of being located in a minority area. Interestingly, there was no difference in the area poverty rate near schools that did not tour and those that toured; about a third of each were located in high poverty areas. These trends suggest that schools from poor areas are being exposed to arts and cultural exhibits, programs and activities at the same rate as schools in non-poor areas of the study area.

In terms of school composition, schools that toured at least one institution were larger on average than schools

that did not tour an institution. This trend may be driven by the fact that middle and high schools, which tend to be larger than elementary schools, comprised over 50% of the schools that toured one or more of the participating institutions.

Schools with a high academic ranking were equally represented among schools that toured or did not tour; schools with a lower academic ranking, however, were slightly more represented among schools that toured, suggesting that students in these schools were slightly more likely to gain exposure to arts and culture through tours. There was not a great difference between tour schools and non-tour schools in terms of teacher credentials or financial need. Schools with 50% or more children who were minority were slightly more represented in the schools that did not tour.

These patterns suggest that a wide variety of school children in the study area benefit from the educational opportunities of school tours. The participating institutions encourage such geographic and demographic diversity through their outreach programs. For instance, they ensure that schools with lower academic achievement and economically disadvantaged students can participate by identifying donors to sponsor free bus transportation for students to their institution or to cover

tour costs for students. Such programs help ensure that the students that tour the participating institutions are representative of the economic and demographic diversity of the region.

A geographic analysis of area characteristics of schools that toured the participating institutions indicates that school tours are more representative of the Los Angeles

region than high member neighborhoods, which tend to be highly affluent, well educated, and largely White (see Map 1). In fact, over 90% of public school tours originated from schools that were in low membership areas. This pattern suggests tours are enabling the participating institutions to contribute to the education of a wide range of school children regardless of race/ethnicity, income, and academic achievement. ~

IV. Conclusion

Findings highlight the challenges faced by established arts and cultural institutions responding to the growing diversity of American society. One way they foster and sustain social and financial support is through membership. Since this type of participation often entails a financial commitment, it may be fruitful for institutions to continue focusing development activities in high and very high membership neighborhoods, which tend to be affluent since these areas have historically provided a reliable base of support.

At some point, however, institutions may hit their “maximum return” when marketing membership to affluent areas and may consider targeting other neighborhoods with similar characteristics in order to broaden their base of support. Likewise, they may expand efforts to foster greater involvement of communities that have not historically been active in traditional arts and cultural institutions. These efforts may be particularly important given ongoing economic and demographic changes in neighborhoods across the region.

While only a small percentage of Los Angeles neighborhoods are actively engaged in membership, residents from a wide range of areas visit special and ongoing exhibits and activities hosted by the institutions both at their primary location as well as at community venues. Results show that visitors come from neighborhoods with less affluent and more minority residents than high member neighborhoods. This pattern reflects not only the high level of community interest in arts and cultural activities, but also provides an indicator of the continued efforts of participating institutions to curate exhibits and host events that engage and interest residents. Although not included in this study, previous studies suggest that community venues provide an important opportunity for

As places and as experiences, museums need sustained community interaction to invigorate their purposes and processes and open new possibilities for what museums can be.
(Museums & Community Initiative, 2000)

institutions to reach audiences that have not historically patronized traditional arts and cultural venues.

Findings also suggest that visitors who attend special exhibits or participate in group tours tend to travel a greater distance than the average member, which indicates that the outreach and marketing activities associated with these forms of visitation are effective in widening the reach of participating institutions. The fact that visitors who purchase standard admission at ticket counters tend to travel a shorter distance than the average member demonstrates that a number of the participating institutions have a nearby base of support. Arts and cultural institutions must continue to engage the communities on these multiple levels in order to maximize their involvement with the geographically diverse communities of Los Angeles.

In many ways, the Cultural/Educational institutions included in this study represent a thriving response to the racial/ethnic and cultural diversity of American society. In fact, their members, visitors, and school tours tend to be from areas that are more geographically dispersed than their counterparts. These institutions compliment the region's Major Arts Museums by highlighting the unique experience, contributions, and struggles of particular groups in order to promote appreciation and understanding within a multi-cultural society. Unfortunately, a number of local institutions highlighting the experience of particular groups have not been able to establish such a sustained institutional presence.

Still, the three Cultural/Educational Institutions in this study face the ongoing challenge of promoting and marketing the art and culture of particular groups to

a broad local and national audience. They have found common ground with the two Major Art Museums in the study, which are committed to marketing and development activities that can broaden their base of support and visitation. Together, they have explored partnerships that allow visitors of one institution to get reduced admission to another institution. They also collaborate with other institutions in the region on an ongoing basis in the form of a Marketing Roundtable that allows them to share outreach strategies and develop collaborative efforts. Such coordination allows them opportunities for cross-fertilization of ideas across institution types and missions.

Recent cuts to “non-essential” programs have meant that arts and cultural institutions are increasingly a vital

educational resource for California's school children. Results of this study demonstrate that the participating institutions contribute to the education of a wide range of neighborhoods regardless of race/ethnicity, income, and academic achievement. These programs must remain geographically and economically diverse if children are to benefit from exposure to arts and culture regardless of their social status. Arts and cultural institutions should continue to expand existing outreach programs that offset the cost of school tours. This is particularly important given previous studies that suggest a link between participation in arts activities and academic achievement. ~

End Notes

¹ Douglas Houston is a Research Associate at the UCLA Ralph and Goldy Lewis Center for Regional Policy Studies (the Lewis Center). Sofya Bagdasaryan is a doctoral student at the UCLA School of Public Policy and Social Research. Paul M. Ong is a professor at the UCLA School of Public Policy and Social Research, an affiliated faculty of Asian American Studies, and the Director of the Lewis Center.

² California Arts Council (2004)

³ Letter from Los Angeles Mayor James Hahn to Friends of the Arts, 3/16/04.

⁴ Walker, Scott-Melnyk, & Sherwood (2003); McCarthy, Ondactje, & Zakaras (2001); Bradshaw (1997); DiMaggio & Ostrower (1990); DiMaggio & Useem (1978)

⁵ Where not otherwise noted, references to SPPA (1997) are based on information from Bradshaw (1997)

⁶ The SPPA (1997) survey found that 75% of adults watched or listened to an arts performance or program about the arts through the media.

⁷ Walker, Scott-Melnyk, & Sherwood (2003)

⁸ Walker, Scott-Melnyk, & Sherwood (2003)

⁹ Part of LACMA's mission is to “serve the public through the collection, conservation, exhibition and interpretation of significant works of art from a broad range of cultures and historical periods...for the widest array of audiences.” LACMA's collections include over 110,000 works of art that date from antiquity to present day. MOCA is the only museum in Los Angeles, however, dedicated exclusively to modern art. To fulfill its mission in being “the defining museum of contemporary art,” MOCA “engages artists and audiences through an ambitious program of exhibitions, collection, education, and publication.” Part of this commitment is met in MOCA's education programs.

¹⁰ The Japanese American National Museum and the Skirball Cultural Center are committed to sharing the unique experiences of their respective culture group in order to facilitate multi-cultural understanding. As part of its mission in promoting “the understanding and appreciation of America's

ethnic and cultural diversity by sharing the Japanese-American experience,” the Japanese American National Museum offers education programs for youth; one of these includes guided group tours for schools. Similar in intent, the Skirball Cultural Center's school outreach program offers “museum- and performance-based experiences that celebrate cultural diversity and explore shared values.” This is part of their larger mission “to explore the connections between four thousand years of Jewish heritage and the vitality of American democratic ideals...to welcome and inspire people of every ethnic and cultural identity...to build a society in which all of us can feel at home.” As a “high tech, hands-on experiential museum,” the Museum of Tolerance was founded “to challenge visitors to confront prejudice and discrimination, and to understand the Holocaust in both historic and contemporary contexts.” The museum's educational outreach programs include opportunities for schools to participate in age-appropriate group tours and full-day special youth development programs.

¹¹ For analysis purposes, the term “public schools” refers to only the following public education facilities: special education schools, opportunity schools, elementary schools, intermediate/middle/junior high schools, alternative schools, K-12 schools, high schools, and continuation high schools.

¹² The following table summarizes the data provided. Please note that numbers reported are aggregated across institutions; there was variability across institutions.

| Type of Usage Data | Data |
|---|-----------|
| <i>Members</i> | |
| Time Period | 1990-2004 |
| Total Members Geocoded in Study Area | 162,029 |
| <i>Visitors</i> | |
| Time Period | 1999-2004 |
| Total Visitors Included within Study Area | 190,510 |
| <i>School Tours</i> | |
| Time Period | 1998-2004 |
| Total Tour Public Schools in Study Area | 1,338 |

These counts should not be interpreted as comprehensive counts since they represent a sample of usage. The participating institutions also have a nationwide and international base of visitation and support.

¹³ The following are the area-based measures from Census 2000 used for this study that were assembled at the census tract and ZCTA levels.

| Area-Based Measure | Description |
|------------------------------|---|
| Affluent Neighborhood | Areas in which 20% or more of households earned over \$100,000. |
| Highly Educated Neighborhood | Areas in which over 50% or more of persons over 25 years of age had a bachelors, masters, or doctorate degree |
| Minority Neighborhood | Areas in which 50% or more of persons were not Non-Hispanic White |
| High Poverty Neighborhood | Areas in which 20% or more of persons resided in a household with earnings in 1999 that were below the Federal Poverty Line |

¹⁴ ArtServe Michigan (1999); Battacharya (1998); Bradshaw (1997); Glynn, Bhattacharya, & Rao (1996)

¹⁵ ArtServe Michigan (1999)

¹⁶ This estimate may over-count households that are members of multiple participating institutions. Percentages are rounded and may not add up to 100%

¹⁷ SPPA (1997)

¹⁸ Kopczynski & Hager (2003); Walker & Manjarrez (2003); Walker, Scott-Melnyk, & Sherwood (2003)

¹⁹ In many cases, data provided represent a sub-sample of the count of visitors; results should not be interpreted as a comprehensive representation of all visitors.

²⁰ High membership areas are defined as those census tracts that when combined comprise 50% of the membership. In this sample, 8% of the tracts in the region contained 50% of the membership and these are considered high membership areas. Low membership areas are all the remaining tracts. Each type of visitor in the table is compared to the low membership areas of the institution attended. Distance in miles represents the "straight line" distance between an institution and the residence of the visitor or member.

²¹ California Arts Council (2004); Letter from Los Angeles Mayor James Hahn to Friends of the Arts, 3/16/04.

²² Terry (1993) notes that field trips to museums and other cultural institutions instill an appreciation for the arts that gets expressed in the form of ticket-buying art consumption later in life. Furthermore, a report by the GE Fund/MacArthur Foundation (1999) synthesized findings from seven major studies and concluded that a variety of arts experiences enhance student learning and achievement, particularly for at-risk youth programs.

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