The Value of the Performing Arts in Ten Communities

A SUMMARY REPORT
Performing Arts Research Coalition

The Value of the Performing Arts in Ten Communities

A Summary Report

Based on 2002 data for the greater metropolitan areas of Alaska, Austin, Boston, Cincinnati, Denver, Minneapolis—St. Paul, Pittsburgh, Sarasota, Seattle, and Washington, DC.

Based on original reports by Mary Kopczynski and Mark Hager of the Urban Institute with additional material by Eric Wallner

A collaborative project of the American Symphony Orchestra League, Association of Performing Arts Presenters, Dance/USA, OPERA America, and Theatre Communications Group, supported by The Pew Charitable Trusts.

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ABOUT THE PARC PROJECT

The Performing Arts Research Coalition (PARC) brought together five major national service organizations (NSOs) in the performing arts—the American Symphony Orchestra League, the Association of Performing Arts Presenters, Dance/USA, OPERA America, and Theatre Communications Group—to improve and coordinate the way performing arts organizations gather information on their sector. This unprecedented collaborative effort was coordinated by OPERA America and supported by a three-year, $2.7 million grant from The Pew Charitable Trusts.

Working with the Urban Institute, a leading nonprofit research organization in Washington, D.C., the project collected data in ten communities: Alaska, Cincinnati, Denver, Pittsburgh, Seattle, Austin, Boston, Minneapolis–St. Paul, Sarasota/Manatee, and Washington, D.C.

This summary report marks the end of the initial research phase and is a companion piece to individual site reports for all ten communities as well as “The Value of the Performing Arts in Five Communities” and “The Value of the Performing Arts in Five Communities 2” (available online at www.operaamerica.org/parc).

Using three separate survey instruments, information was gathered on the value of the performing arts as experienced by both attenders and nonattenders of arts events, and audience and subscriber satisfaction with performance and related activities.

The findings from these various research activities have helped performing arts organizations improve their management capacity, strengthen their cross-disciplinary collaboration, increase their responsiveness to their communities, and strengthen local and national advocacy efforts on behalf of American arts and culture.

Another goal of PARC was to “harmonize” the administrative and financial information currently collected from performing arts organizations by their respective NSO’s so that the data would be standardized across disciplines. Now researchers can easily compare correlating data across disciplines and report on field-wide trends. (An Executive Summary of this element of the project is also available at www.operaamerica.org/parc.)

Regularly sharing findings from the project with the NSO’s member organizations, policymakers, and the press has helped spread the word about the project’s relevance and indicates how this information can be used to increase participation in and support for the arts, locally and nationally. The national service organizations are investigating ways to sustain PARC into the future.

For further information or to learn more about how your community can participate in the PARC project, please see the contact information listed at the end of the report.
Participating Local Organizations

The Performing Arts Research Coalition gratefully recognizes the support and involvement of the participating organizations in each community.

**Alaska**
- Alaska Center for the Performing Arts
- Anchorage Concert Association
- Anchorage Opera*
- Anchorage Symphony Orchestra
- Eccentric Theatre Company
- Juneau Symphony
- Out North
- Perseverance Theatre
- University of Alaska Anchorage, Department of Theatre and Dance

**Cincinnati, OH**
- Cincinnati Arts Association
- Cincinnati Ballet
- Cincinnati Opera*
- Cincinnati Playhouse in the Park
- Cincinnati Shakespeare Festival
- Cincinnati Symphony Orchestra
- Ensemble Theatre of Cincinnati
- University of Cincinnati, Raymond Walters College

**Denver, CO**
- Arvada Center for the Arts and Humanities
- Augustana Arts
- Central City Opera
- Cleo Parker Robinson Dance
- Colorado Ballet
- Colorado Symphony Orchestra
- Curious Theater Company
- Denver Center Attractions
- Denver Center Theatre Company*
- Denver Performing Arts Complex
- Opera Colorado
- St. John's Episcopal Cathedral

**Philadelphia, PA**
- Carnegie Mellon University
- City Theatre Company
- Dance Alloy
- Manchester Craftsmen's Guild
- Opera Theater of Pittsburgh
- Pittsburgh Ballet Theatre
- Pittsburgh Civic Light Opera
- Pittsburgh Cultural Trust*
- Pittsburgh Irish and Classical Theatre
- Pittsburgh Opera
- Pittsburgh Public Theatre
- Pittsburgh Symphony
- Three Rivers Arts Festival

**Seattle, WA**
- ACT Theatre
- The Empty Space Theatre
- Intiman Theatre
- Northwest Chamber Orchestra
- On the Boards
- Pacific Northwest Ballet*
- Seattle Opera*
- Seattle Symphony
- Seattle Children's Theatre
- Seattle Repertory Theatre
- Seattle Theatre Group
- Taproot Theatre
- University of Washington World Series at Meany Hall

**Austin, TX**
- Austin Lyric Opera*
- Austin Symphony Orchestra
- Austin Theatre Alliance
- Ballet Austin*
- Progressive Arts (ProArts) Collective
- Salvage Vanguard Theatre
- University of Texas at Austin, Department of Theatre and Dance
- University of Texas at Austin, Performing Arts Center
- Zachary Scott Theatre Center
Boston, MA
American Repertory Theatre
Boston Ballet
Boston Classical Orchestra
Boston Landmarks Orchestra
Boston Lyric Opera
Boston Modern Orchestra Project
Boston Philharmonic Orchestra
Boston Symphony Orchestra
Brockton Symphony Orchestra
FleetBoston Celebrity Series*
Huntington Theatre Company
Lyric Stage Company of Boston
New England Foundation for the Arts
Pro Arte Chamber Orchestra
Sugan Theatre Company
Wang Center for the Performing Arts

Minneapolis-St. Paul, MN
Arts MidWest
Ballet Arts Minnesota
The Children’s Theatre Company*
DanceToday*
Eye of the Storm Theatre
Great American History Theatre
Guthrie Theater
Illusion Theater
James Sewell Ballet
Jungle Theater
Metropolitan Symphony Orchestra
The Minnesota Opera
Minnesota Orchestra
Mixed Blood Theatre Company
Nautilus Music-Theater
Northrop Auditorium
Ordway Center for the Performing Arts
O’Shaughnessy Auditorium
Pillsbury House Theatre
Saint Paul Chamber Orchestra
Theatre de la Jeune Lune
Walker Art Center

Sarasota, FL
Asolo Theatre Company*
Florida Studio Theatre
Florida West Coast Symphony
Sarasota Opera
Van Wezel Performing Arts Hall
Venice Symphony

Washington, D.C.
American University, Department of Performing Arts*
Arena Stage
Clarice Smith Performing Arts Center, University of Maryland
Crampton Auditorium, Howard University
Fairfax Symphony Orchestra
Ford’s Theatre
GALA Hispanic Theatre
The John F Kennedy Center for the Performing Arts
Joy of Motion Dance Center
National Symphony Orchestra
Rincones & Co. Dance Theater
The Shakespeare Theatre
Strathmore Hall Arts Center
The Studio Theatre
Washington Bach Consort
The Washington Ballet
Washington Performing Arts Society
Wolf Trap Foundation for the Performing Arts*
Woolly Mammoth Theatre Company

* Denotes local lead organizations.
The Performing Arts Research Coalition—PARC—provided a historic opportunity for five national service organizations to work together in an unprecedented three-year project to measure the level of participation in and support for the arts in ten communities across the country.

The results of household surveys conducted in all ten sites are summarized in this document. They enable us to draw for the first time a picture of the value of the performing arts to individuals and their communities, and understand perceived obstacles to greater attendance.

The findings are encouraging. They reveal an arts audience larger and more diverse than currently believed. Appreciation of the performing arts in cultural, social, and educational terms appears to be broad. Attendance at arts events, for example, was perceived by attenders and nonattendees alike to be of significant value to communities, and especially important to the development and education of children. Several attendance barriers cited were primarily perceptual; for example, potential audiences did not fully appreciate the ease of attending performances and the accessibility of the arts experience.

Such information should be useful to a variety of stakeholders:

- The size and breadth of the performing arts audience suggest an appetite for expanded arts coverage in newspapers, radio, and television, and that arts coverage should be considered in broader terms than performance reviews.

- Grant makers may be interested in placing their arts support in the larger context of the range of civic benefits that derive from arts attendance.

- Local initiatives that improve parking and reduce perceived and real obstacles to convenience and safety could have a significant impact on the size of the arts audience and frequency of attendance, particularly if such efforts are combined with communication strategies that introduce more people to the arts experience.

We invite you to review the summary on the following pages and to reflect on the vibrant picture they paint of the high levels of participation in and appreciation for the performing arts in ten communities. In closing, PARC wishes to convey how indebted the coalition is to the generous support of The Pew Charitable Trusts and to the outstanding service of the Urban Institute in designing and administering this project.

Marc A. Scorca
OPERA America President and CEO
PARC Project Coordinator
PARTICIPATION RATES
The research indicated that attendance at live professional performing arts events, at least on an occasional basis, is an activity enjoyed by a significant majority of adults in the ten communities studied. The notion that the performing arts only appeal to a narrow segment of the general public did not appear to be accurate.

• **Attendance Levels:** A majority of respondents in all ten sites reported attending a live professional performing arts event in the past 12 months. These numbers ranged from 78 percent to 61 percent. Frequent attenders, defined as those who attended at least 12 performances over the past year, ranged from 18 percent of respondents (in Denver) to 11 percent (in Minneapolis–St. Paul).

• **Arts and Sporting Events:** In all ten communities, more people reported attending a live performing arts event at least once in the past year than reported attending a professional sporting event.

• **Performing Arts and Leisure Activities:** The research confirmed that frequent performing arts attenders were also the most frequent attenders of other leisure activities, including sporting events, movies, festivals, museums, and popular concerts. Attendees were generally more involved with these activities than nonattendees of performing arts events. Rather than an “arts versus other activities” distinction, the findings suggest that people generally are either involved in community activities (be it attendance at performing arts activities or otherwise) or they are not.

• **Performing Arts and Volunteering:** In all ten communities, arts attenders and frequent arts attenders were considerably more likely to volunteer than nonattendees. Although there is clear evidence to support this relationship, the data cannot be used to suggest that attendance at performing arts results in higher levels of volunteerism. Nonetheless, arts attenders display characteristics that are conducive to greater civic engagement and stronger communities.
CHARACTERISTICS OF ATTENDERS
Performing arts audiences are diverse. They include people from all age groups and income levels, and are not limited, as is commonly believed, to older and affluent individuals.

- **Age and Attendance**: The most noteworthy finding from the surveys was the lack of a strong relationship between age and level of attendance.

- **Household Income and Attendance**: Nonattenders showed a trend toward lower incomes and frequent attenders showed a trend toward higher incomes. Nevertheless, we observed interesting variations across communities. In Seattle, respondents from a mid income level were as likely to be attenders as respondents from higher incomes and in Austin, respondents from the lowest income households were as likely to be frequent attenders as respondents from highest income households.

- **Education and Attendance**: There was a strong relationship between education level and category of attendance. That is, the more education respondents had, the more likely they were to report being attenders or frequent attenders.

VALUE OF THE PERFORMING ARTS TO THE INDIVIDUAL
The research clearly indicated that arts attenders place a very high value on the role of the arts in their lives in terms of enjoyment, their understanding of themselves and other cultures, and connection to their communities. This held true across age groups, income levels, and the presence or absence of children at home.

- **Offers Enjoyment**: A strong majority of respondents had positive opinions about the level of enjoyment derived from live performing arts. Three-quarters of respondents strongly agreed or agreed that the arts were enjoyable.

- **Factors Unrelated to Enjoyment**: Age, and the presence of children at home were largely unrelated to the degree to which respondents found live performing arts to be enjoyable.

- **Impact of Education on Enjoyment**: In all ten communities, as levels of education increased, so did the percentage of respondents who strongly agreed with the statement that attending live performances was enjoyable.

- **Stimulates Critical Thinking**: In all cities, more than three-quarters of respondents also strongly agreed or agreed that attending live performing arts is thought provoking.

- **Factors Related to Critical Thinking**: The strong belief that the performing arts are thought provoking did not differ substantially by household income level, age, or the presence of children in the home. However, consistent with expectations, this belief was held most commonly by frequent attenders and least commonly by nonattenders.
• **Increases Cultural Understanding:** Respondents in each of the ten communities had similar views regarding the extent to which live performing arts helped them better understand other cultures. Overall, between 68 percent and 79 percent of respondents strongly agreed or agreed with this statement. This strong level of agreement held regardless of education, income, age, or whether or not there were children at home.

• **Encourages Creativity:** Between 58 percent and 71 percent of respondents in each community strongly agreed or agreed that attending live performing arts encouraged them to be more creative. Education level and household income play little role in whether one felt strongly that attending live performing arts encouraged higher levels of creativity. However, younger respondents were more inclined to agree than were older respondents that attending live performing arts encouraged them to be more creative.

**VALUE OF PERFORMING ARTS TO COMMUNITIES**
Attenders placed an even greater value on the arts in their communities than they did in their own lives. They believed strongly that the arts improve the quality of life and are a source of community pride, promote understanding of other people and different ways of life, help preserve and share cultural heritage, provide opportunities to socialize, and contribute to lifelong learning in adults. Above all, they believed that the arts contribute to the education and development of children. Especially noteworthy is the fact that a majority of nonattenders in almost every city shared similar views.

• **Individual vs. Community Value:** The percentage of respondents with positive opinions about the value of the arts to their community was even higher than that reported in the preceding section. This suggests that people placed a higher value on the arts in their communities than they placed on the value of the performing arts in their own lives. Combining the percentages of respondents who strongly agreed and agreed with each of these statements, a clear and substantial majority were in agreement, in every community, with every statement in the survey about community values.

• **Value to Children:** At least 9 out of 10 respondents in each of the ten communities either strongly agreed or agreed that the performing arts contribute to the education and development of children. These opinions about the contributions made by the performing arts to the education and development of children were held consistently, regardless of education level, income, age, presence of children, or frequency of attendance.

• **Increased Quality of Life:** More than 8 out of 10 respondents strongly agreed or agreed that the performing arts improve the quality of life in their community.
• **Preserves Cultural Heritage:** A strong majority of respondents in each of the ten communities strongly agreed or agreed with the statement that the arts help preserve and share cultural heritage. Among these respondents, the research finds no relationship between this belief and education level, income level, or the presence of children at home. Even nonattenders strongly agreed or agreed with this statement in relatively large numbers.

• **Strengthens Local Economy:** In contrast, the percentage of respondents who strongly agreed or agreed that the performing arts contribute to the local economy is lower than other community values considered in this study. This finding suggests that the general public has either not considered or not been informed of the economic impact of the arts.

**BARRIERS TO ATTENDANCE**
There are, of course, barriers to arts attendance among nonattenders and barriers to more frequent attendance among those who already attend arts performances. What is particularly interesting is that, despite what some might suspect, the cost of tickets ranked relatively low among the three primary barriers.

• **Key Barriers:** Of the 11 barriers suggested in the survey, only *prefer to spend leisure time in other ways* and *hard to make time to go out* were cited by a majority of respondents in the ten communities as a big or moderate reason. *Cost of tickets* ranked second only in Boston and Washington, DC, and third in all other sites.

• **Prefer Spending Time Elsewhere:** Between one-quarter and one-third of respondents in each community indicated that their preference to spend leisure time in other ways was a big reason why they did not attend more performing arts events. The preference to spend leisure time in other ways was the factor that most clearly differentiated attenders from nonattenders in all ten communities.

• **Difficulty Finding Time:** Interestingly, attenders and frequent attenders were almost as likely as nonattenders to say that hard to make time to go out was a substantial barrier. The main variable that made this a big factor for more people was the presence or absence of children in the home.

• **Cost of Tickets:** The cost of tickets was the only "big" barrier that attenders cited more often than nonattenders or frequent attenders. Especially noteworthy is the fact that *cost of tickets* as a barrier to performing arts attendance was substantially unrelated to education level, age, or whether there were children in the home.
The research made clear that attenders and frequent attenders shared the same concerns about limited time and the cost of tickets with nonattenders. Yet the first two groups found arts attendance sufficiently rewarding to overcome these obstacles.

- **Lack of Appeal:** The statement that the performing arts do not appeal was cited as a big barrier by between 6 and 14 percent of respondents in the ten communities. This barrier clearly was tied to education level and, as might be expected, clearly differentiated attenders from nonattenders.

- **Feel Out of Place:** A number of nonattenders said they feel uncomfortable or out of place at performing arts events, although fewer people cited this as a big barrier, and the relationship with education was much weaker in all communities.
Summary and Findings of Local Questions

As demonstrated in the last section, the PARC household survey captured relevant data on attendance rates for the performing arts. However, to make the surveys more responsive to local needs and issues, each of the ten sites had the option to add questions that would be unique to their community (eight took advantage of this option).

The local questions, created by members of each site's working group, were found to fit roughly into one of three categories: 1) questions on support for municipal arts and taxation initiatives; 2) questions about audience purchasing habits designed to improve marketing practices; and 3) questions about what motivates attendance. The process of devising these questions was important for organizational capacity building because it required the local working groups to go through the process of designing research (determining what you hope to know, generating non-biased questions, etc.). Highlights of findings from the local questions include:

PUBLIC SUPPORT FOR THE PERFORMING ARTS
Public Awareness of Local Arts Funding Initiatives
Perhaps the most conclusive finding of the local questions was that the general public lacked awareness of public mechanisms for funding the arts as well as political threats to these sources. On the positive side, when told of these specific local initiatives such as the state lottery in Boston, the Scientific and Cultural Facilities District (SCFD) tax in Denver, or the Tourist Development Council hotel tax in Sarasota, respondents showed significantly high levels of support for these measures (Denver lead the way with 84% of respondents supporting the SCFD as "a good use of tax money").

SUMMARY AND FINDINGS OF LOCAL QUESTIONS
Arts vs. Other Public Needs
In the Twin Cities, the survey asked the somewhat provocative question of how important government support was for a variety of public policy domains. “Education” received the highest score, followed by “Health Care”, then “Transportation”, and “Housing”. The next group, receiving almost equal scores, were “Public Radio”, “Public Television”, and “Performing Arts”. “Professional Sports” was rated as “not very important” for the government to support. These findings may suggest that the arts, public television, and public radio are clustered together in the public’s mind and are not distinguished in terms of their worthiness for public support. It was also interesting to note that, despite a national trend towards large public financial investments in stadiums and arenas in many cities, professional sports received the lowest rating in terms of needing government support (at least in Minn.-St. Paul).

MARKETING
Internet
Consistent with ample research and conventional wisdom, the data from Washington, DC showed that the younger the respondents, the more comfortable they were using the Internet and email as a means of receiving information. However, when respondents were asked their preferred method of receiving information from performing arts organizations, they overwhelmingly ranked regular U.S. mail first, regardless of age group. Data from the Austin questions suggested that the general public was less likely to use the Internet for activities involving transferring of funds such as purchasing tickets or making online donations than they were for locating information. In Pittsburgh, a majority of respondents preferred purchasing tickets either in person or by phone.

Methods of Influencing Ticket Sales
Austin, Seattle and Washington, DC added questions intended to determine which publicity and marketing tools were most effective in influencing ticket purchases. Radio advertising and/or features received the highest rating in all three sites (although the general public may not be fully aware of the difference between editorial information such as a review and paid advertising).

MOTIVATIONS FOR ATTENDANCE
Childhood Experiences in the Arts
Seattle’s household survey asked respondents to identify their “most memorable arts-related experience while growing up”. Forty percent of respondents (the largest percentage) identified participating in the performing arts (as opposed to attending) as their most memorable arts experience, with learning to play an instrument or singing being the most common, followed by acting, then dancing. It could be hypothesized that a positive correlation exists between childhood arts experiences and adult attendance patterns, although the question was not structured in a manner to make a definitive link.
The PARC project outlined and achieved many goals, primarily completing one of the largest collaborative data collection efforts in the performing arts field. In addition to capturing important data on performing arts attendance, the project furthered the capacity for local arts organizations in collecting and using research data and strengthened the local dialogue about the role the performing arts play in our individual lives and communities. Described below are some examples of outcomes that illustrate how PARC created change for the participating sites.

CREATION OF A NEW INITIATIVE IN SEATTLE
In Seattle, local performing arts groups found their regular convenings so helpful they wanted to find a way to expand their collaborative efforts. Heartened by the PARC findings and realizing their work had just begun, they applied for and received a $100,000 Anne E. Farrell Leadership grant from the Seattle Foundation to form the Seattle Cultural Arts Coalition initiative. The Coalition’s goals include increasing member organizations’ capacity to grow audiences, deepening the relationship with constituencies through research on community values, and finding ways to break down perceived barriers to arts attendance. One tangible project is the exploration of cross-disciplinary promotions such as an electronic “Arts Card” which can be used at all participating organizations.
MEDIA COVERAGE IN AUSTIN

Among the most positive outcomes of the project was the attention paid by local media outlets. In Austin, the local findings received front page, “above the fold” coverage from Austin's local daily newspaper, the Austin American-Statesman. A local television station (Channel 8) also picked up on the story and interviewed local coordinator, Cookie Ruiz (of Ballet Austin), about how the PARC findings might increase arts funding. Cultivating relationships with the press and well-attended press conferences in several sites proved to be effective in grabbing the media's attention and stimulating interest in the project and its findings.

ADVOCACY EFFORTS IN BOSTON

Like many states, Massachusetts has been enduring cuts to the state budget which included a 62% cut to the Massachusetts Cultural Council. Realizing what was at stake for their community, Boston arts advocates formed an organization known as the Massachusetts Advocates for the Arts, Science and Humanities (MAASH) to begin an aggressive lobbying campaign at the statehouse. MAASH was able to use the PARC data to make the case for restoring arts funding and joined with PARC in hosting a public forum before the Boston City Council. The combined effort created an unprecedented level of involvement by arts organizations and allies such as the Greater Boston Convention and Visitors Bureau, several local arts service organizations, museums, choral groups, film festivals, and smaller neighborhood-based arts councils.

STATEWIDE EXPANSION OF PARC IN MINNEAPOLIS-ST. PAUL

In the Twin Cities of Minneapolis and Saint Paul, the PARC local working group expanded to include diverse stakeholders such as a funding organization and arts service organizations (such as Minnesota Citizens for the Arts which included the PARC data as talking points for their Arts Advocacy Day). The success of the local work led to discussions about expanding the survey statewide, with a commitment from a local funder, in order to provide a complete picture of arts attendance throughout Minnesota.
A Note on Methodology
These ten communities are not intended to be representative of the entire United States, and we caution readers not to extrapolate findings beyond these communities (they were selected in part for their vibrant performing arts scene). Detailed information on the site selection, geographic definitions of each site, characteristics of survey respondents, data sources and methodological descriptions are contained within the two “Five Communities” reports. Data in these reports are based on over 800 random telephone surveys in each community (reaching both attenders and non-attenders).

The Long-Term Benefits of PARC
The project allowed researchers to develop and test a methodology and survey instruments for collecting arts data that can be employed in future years in the original ten research sites and additional cities. The data collected for this report serves as “baseline” data for ten cities and can provide the basis for identifying important trends in audience attendance from year to year. In addition, the administrative data collected on the organizations themselves present, for the first time, a broad-based dynamic picture of financial and administrative changes in the nonprofit performing arts sector. Finally, PARC has provided the opportunity for local performing arts groups to enhance their research capacity, leading the whole field toward better standards for data collection and analysis.

The Future and Sustainability of PARC
PARC hopes to issue updated research reports and comparative analysis every four years that combine new research from some of the ten cities that have participated in this original project with findings from cities that are new. In addition, PARC will continue to issue findings from the harmonized administrative data reports in order to provide a financial overview of the participating fields on a periodic basis. Members of any community interested in being involved in future PARC efforts are encouraged to contact our office for more information.

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The Urban Institute (www.urban.org) is a nonprofit, nonpartisan policy research and educational organization that examines the social, economic, and governance challenges facing the nation. In its arts-related research, the Institute seeks to better understand and monitor arts participation in communities, financial and other support structures for U.S. artists, and the role and strength of nonprofit performing arts organizations.

The Pew Charitable Trusts serves the public interest by providing information, policy solutions and support for civic life. Based in Philadelphia, with an office in Washington, D.C., the Trusts make investments to help organizations and citizens develop practical solutions to difficult problems. In 2002, with approximately $3.8 billion in dedicated assets, the Trusts committed more than $166 million to 287 nonprofit organizations.

PARC AND CPANDA

CPANDA, the Cultural Policy & the Arts National Data Archive, is the world's first interactive digital archive of policy-relevant data on the arts and cultural policy in the United States. A collaboratively effort of Princeton University's Firestone Library and the Princeton Center for Arts and Cultural Policy Studies, CPANDA is funded by The Pew Charitable Trusts.

OPERA America and the other participating national service organizations have made arrangements with CPANDA to house and archive PARC household survey data for future use and analysis. Researchers interested in reviewing PARC data should contact CPANDA at:

Cultural Policy & the Arts National Data Archive
(609) 258-7562 (weekdays, 9-5 Eastern time)
(609) 258-0441 (fax)
http://www.cpanda.org/