

Youth and arts

**A research on arts and cultural consumption among young
people in the USA**

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Abstract

According to the report of National Endowment of Arts, it is true that arts and culture field is facing a worrisome situation because an overall downward trend in live participation is evident in the USA. It is fair to question whether arts and cultural activities lose their interest on audiences, or audiences simply have found another way to consume arts. With the development of technology, multimedia provides more platforms and more opportunities for audiences to appreciate arts. This research is conducted in this academic- socio context.

KEYWORDS:

Arts and culture, Distinction theory, Arts consumption, Arts participation, Arts and media

Foreword

I have to say the whole process of writing the master thesis is exhausting and rewarding. Special thanks to the following people, I could not finish my thesis without any one of you. First and foremost, my supervisor, Ms Laura Braden; I am aware that I was a troublesome student but without your understanding and support, I would never finish this thesis in the first place. Secondly, I would like to thank my parents, who provided the best condition, both mental and material, for me to continue studying as a master student. Finally, I have to thank my friends Yi Luo, Yu Huang, and Tanyu Xuan. Though you are in China, you guys are always my backup.

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1 Introduction

It is true that arts and culture field is facing a worrisome situation because an overall downward trend in participation is evident in the USA. To be more specific, “only 33% of Americans attended a benchmark cultural event even once in 2012—down from 39% in 2002 and 41% in 1992 (Art News, 2015) ” according to the report of National Endowment of Arts. “Benchmark” art events in this case are jazz, classical music, opera, musical plays, plays, ballet and art museums or galleries. The general decrease is not the only significant characteristic of recent situation of arts and cultural participation, it seems that this field also has “aging problems”. According to *the Survey of Public Participation in Arts 2008*, the major visitors of those museums are “well-educated, white, older than medium age of Americans (Stern, 2008)”. As the matter of fact, not only art museums, other benchmark art genres are under the same circumstances. So, it is fair to question, do arts and culture activities lose their attractiveness towards young and middle-age audiences in the United States?

The reality is, no matter how different their socioeconomic background is, generally speaking audiences do participate in arts and culture events less than before nowadays. According to the report of *Survey of Public Participation in Arts 2008*, over half of the attendants are over 45 years old, which means besides the overall declining of attendance, the population is aging as well (Stern, 2008). The declining and aging of attendance also alerts the artistic community to come up with solid and practical solutions to alter this situation. Due to the surprising finding, I would like to research the participatory pattern among young people in arts and cultural activities in the USA. Because young generation, especially the age group (18 to 44 years old) that I limited, has certain amount of cultural capital in the past years due to the pre-existing socioeconomic context that they have been exposed to. And cultural capital is a great indicator of arts participation according to Bourdieu’s theory (1984). Hence there is one

examinable elements referring to their participatory patterns. Furthermore, by researching the participatory pattern of this younger age group might shed light on the boost of total arts and cultural scene. Because we can take precautions on the next generation, avoiding the deterioration of aging issues.

As I mentioned in the previous paragraph, cultural capital is the most familiar notion that easily and frequently being attached with the consumption of arts and culture events. And from Bourdieu's theory, people who possess higher level of cultural capital are more willing to attend activities in fine arts world (Bourdieu, 1984). Because culture contains various symbols, if a person does not possess the ability to decode this cultural symbol, he might not understand this level of culture. So people with higher level of cultural capital have higher level of decoding ability so that they are more frequently attend higher level of arts and cultural activities. On the contrary, being involved with high culture events has positive effect towards the accumulation of higher level of cultural capital. While other scholars claim that people, especially people with higher level of cultural capital, are more prone to be cultural omnivores (Peterson, 1992; Peterson & Simkus, 1992; van Eijck, 2002). On the one hand, they have enough professional knowledge to understand highbrow arts, on the other hand, they do not totally distance themselves from so called popular culture. Nowadays, people have a broader range of preference towards choosing arts and cultural products, and the phenomenon of cultural omnivorousness is becoming more and more noticeable. Is cultural capital still a strong indicator of participating in the arts and cultural activities? This research will examine this problem at first.

What's more, I would like to introduce another variable that might influence the attendance rate in arts and cultural activities to some extent, which is the use of electronic and digital media. In the 21st century, technology does bring convenience to people's daily life, and enhances interactions without geographic boundaries. For example, arts and cultural organizations are using digital media as a new platform of promotion; and audiences do not need to be at the arena to experience the exact performance by watching broadcasting online. But does

electronic and digital technology influence the participatory pattern of arts and cultural activities? If so, how does it change arts participation? This is an interesting facet because the use of electronic technology will become more common inevitably; only focusing on the traditional metrics of participation is not sufficient to understand the whole story.

Hence, my goal is both to examine the influence of cultural capital and electronic technology on the participation of arts and cultural activities, trying to research whether cultural capital still determines arts participation and to what extent does electronic and digital media affect arts participation among people aged 18 to 44 in the United States.

Based on theory foundation and previous research, I hereby raise my research question as: Does cultural capital and technology increase the participation of Western young people in arts and cultural activities? And my sub questions are: 1) Does cultural capital still a strong implication of public participation in arts and cultural activities among young people? And if so, how? 2) To what extent does technology affect the arts and cultural participation among young people?

This master thesis is organized as: Firstly, I will present my summary of literature review and previous research, trying to gain insights from former research about cultural capital and high technology, as well as the relationship between these two variables and the choice of life style in order to make hypotheses about my own research. Secondly, I will raise the hypotheses towards this question based on the integration of the last part. Next, I will state my choice of research method and provide a description of research data. Then, I will present the results of data analysis and explain the statistics by stating the findings. Finally, I will make conclusions and do a reflection on the whole research process, clarifying drawbacks and proposing possibilities for further researches.

2 Theory and previous research

2.1 Distinction theory or cultural omnivorousness

In Bourdieu's theory, the conception of capital is not what has been used in the economy. His understanding of the social world is intrinsically linked to capital. In his view, in fact, the class division is based on the total amount of capital owned by each actor. He stressed that in the interpretation of the structure and role of the social world, all forms of capital should be introduced, not just the one recognized in terms of economy (Bourdieu, 1984).

While cultural capital is the amount of knowledge, demonstrating people's competence of understanding cultural products, and also is a reflection of people's social status. Bourdieu's theory of cultural capital provides a more trustworthy connection between the choice of art participation and these embodied factors. Arts participation as a form of cultural consumption, indicating people's attitudes, preferences and behaviors towards the artworks and provide adequate information to analyze the behind reason of aesthetic choices (Bourdieu, 1984; DiMaggio & Mohr, 1985). Some people feel comfortable and easy to approach an artwork and perceive the meaning of it, others will have the total contrary feeling. All of these variations are determined by the amount of cultural capital that person possesses to the most extent. Culture, as a symbol, needs certain level of ability to understand and interpret it. The consumption of arts and culture is a process of communicating between individuals and symbols, also requires the action of decoding. As long as a person is capable of decoding specific symbols in the artwork, the meaning behind the artwork becomes interpretable and understandable. For people who do not possess this kind of ability, music to them is only display of notes and painting to them is the allocation of colors and lines, none of them delivers any meaning (Bourdieu, 1984; DiMaggio, 1982; Peterson, 2005).

And the notion of habitus refers to an open system, which originates from early life experience and can be enforced or regulated by the educational system,

depending on the personal situation. The concept of habitus focuses on describing the psychological and physical aspects of the behaviour of people, which entails the socialized subjectivity of them (Bourdieu, 1984; DiMaggio, 1982; Milner, 1999). In other words, the choice of cultural consumption is not determining by one's cultural capital solely, habitus also plays a prominent role.

In *Distinction*, Bourdieu states that the preference of cultural consumption is highly influenced by the educational level and social hierarchy (Bourdieu, 1984). People with a higher level of social status are more prone to consume highbrow culture go to exhibitions, for example, go to museums, ballets, and operas. On the contrary, because lower class people do not have the ability to decode the artistic presentation, they are more likely to consume the lowbrow culture, or we can say, popular culture instead of listening to classical music. Various ways of consumption show the difference on people's hobby and taste, which also indicate that people do not possess the same level of cultural capital. And this difference itself is the result of the unequal accumulation of cultural capital. As can be seen, consumers have various levels of ability of consuming artworks. What's more, attitudes, preferences and behaviors will determine the ability of appreciation of artworks, which means different people have different choices of arts and cultural consumption (Bourdieu, 1984). Cultural elite will put more emphasis on the narrative skills; for them, the form is superior to the function. Meanwhile, people who possess lower level of cultural capital are more prone to the engagement of emotions and the fulfillment of morals, and focus on the function more than the form of artworks (Silva, 2006; Lahire, 2004).

Unlike distinction theory, which has a rather integrated theoretical system, the theory of cultural omnivorousness originates from finding from empirical research (Peterson, 1992; Peterson & Kern, 1996; Peterson & Smkus, 1992; van Eijck, 2001).

Wilensky (1964) is the first one who starts to discuss the issue of cultural omnivorousness. He states that personal educational level indeed was an important indicator towards cultural preferences, but people with higher level of

education do not seem like rejecting or loathing popular culture, they might even like some certain kinds of it. Following this, Peterson and Simkus (1992) studies the music preferences among American people, noticing that professional people do not only prefer delicate, highbrow types of music, they also are glad to listen to popular music. Hence, there is not a single corresponding pattern between people's social status and their tastes. In 1996, Peterson and Kern took a step further in order to observe the transition of cultural preferences among American people. They compared the data from 1982 and 1992, found that the number of people who only prefer highbrow culture and rejected popular culture had declined. They also started to embrace other genres of music that was being appreciated by lower class people gradually. Therefore, they believe that higher class people are cultural omnivores, and lower class people are more homogeneous "cultural snobs" (Peterson, 1992; Peterson & Simkus, 1992; Peterson & Kern, 1996).

The notion of cultural omnivore puts emphasis on the range of individual's cultural preference, but regarding the issue of whether cultural omnivore should include cultural straddling and hierarchy, scholars have different opinions (Peterson, 1992; Peterson & Kern, 1996). Peterson and Kern identify that the phenomenon of cultural omnivore should include the range and hierarchy of taste, which means higher class people are able to consume multiple, cross-hierarchy cultural genres. van Eijck (2001) also did a research on music to manifest this statement. He divided music genres into three categories, and did show that people with higher level of social class have a more broad music preference.

Sullivan and Katz-Gerro (2007) take the high-speed life pace in the modern society into account, hence add in another indicator on the description of culture omnivore besides the wide range of cultural taste, which is voraciousness. They used the frequency to measure the relationship between three variables, participants' time pressure, cultural participation and social class, but they found that the correlative relationship between the voraciousness and higher social

class was not due to the availability of time and money, but a symbolic status marker (Sullivan & Katz-Gerro, 2007).

All in all, there is no consensus on whether the distinction theory or the cultural omnivorousness theory can reflect the status quo of public participation in arts and cultural activities. That is the reason that I would like to use the United States as a specific case to examine the overall situation of arts and cultural participation.

2. 2 The indicator of arts and cultural preference

Nevertheless, several scholars noticed that in the former discussion in most of the articles, the distinction between taste and participation was blurred. So they started to argue which term is the better one to fit into the discourse. Peterson (2007) also argues that participation in the arts and cultural activities can be easily influenced by other factors, for example, household income, living areas, even time. So using the frequency of participating in arts and cultural activities to indicate one person's cultural capital is unfair and inadequate (Peterson 2007; Peterson & Simkus, 1992). Also, Lahire (2008) states that if we want to research the cultural capital of teenagers, for example, we would like to investigate whether their cultural capital has a positive correlation with their parents' cultural capital or not, then it is hard to measure by using arts participation because the mandatory participation in school plays an important role in it (Lahire, 2008; Katz-Gerro & Yaish, 2008; Sullivan & Katz-Gerro, 2007).

On the contrary, many scholars are in favor of using arts and cultural participation to measure the level of cultural capital. Katz-Gerro and Yaish (2008) mention the theory of Veblen that cultural participation is highly determined by social boundaries. To be more specific, social boundaries make the level of cultural participation more visible and stable, hence status is a strong indicator of the choice of arts and cultural participation (Katz-Gerro & Yaish, 2008; Douglas & Isherwood, 1979). However, in the contemporary world, the differentiation of status become more and more unclear and the distinctions between high and pop culture is ambiguous, which means using status as an indicator to determine one's preference towards arts is not feasible. Some scholars argue that preference/taste is a descriptive notion and hard to test by looking at the narrative of it unless it has been put into practice, which means the choice of public participation in arts and cultural sector is a manifestation of a person's taste (Katz-Gerro & Yaish, 2008). Personally, I am prone to the second view. Thus, this research will take participation as a measurable element instead of taste.

2.3 Arts participation and its effects

The research requires a definition of art participation behavior first in order to continue discussing the frequency of attending arts and cultural activities. The *2009 UNESCO Framework for Cultural Statistics Handbook* states that the premise of determining what is art participation is to determine what is “art and cultural domains”. So it includes any related incidents in the cultural value chain model, which are “creation, production, dissemination, exhibition/reception/transmission, and production/consumption” (UNESCO Framework for Cultural Statistics Handbook, 2009). Under this definition, participating in any kinds of incidents that relate to the cultural value chain can be called cultural participation. Despite helping the personal development of individuals, arts and cultural participation contribute to community life as well.

There are plenty of researches has been testified that engaging in the arts and cultural activities, especially highbrow arts, will help the wholesome development of our physical and mental health (Merli, 2002; Finn & Checkoway, 1998). In the early stage of childhood, being exposed to an artistic environment will build the foundation of further learning skills, like reading, creativity, literacy, and memory patterns of children (The Arts and Human Development, 2011; Finn & Checkoway, 1998; Boyes & Raid, 2005). This benefit of arts and culture is equal to everyone. Furthermore, arts and cultural participation in the early childhood will enhance children’s social skills, helping them to get used to a new environment quickly (Boyes & Raid, 2005). When a person approaches his/her teenage years, arts and cultural participation will shape the pattern of being a civilized human-being. With the previous accumulation of cultural capital, people will be more likely to attend the next level of participation, not only perceiving arts in a top-down manner, but also being involved in the creation of new artwork. As for elder people, participating in arts and cultural activities has been testified can benefit the physical health and reduce doctor visits. More importantly, it will help the mental health of them. For example, reducing the sense of loneliness, and keeping the average level of information-processing

ability (The Arts and Human Development, 2011; Castora-Binkley, Noelker, Prohaska & Satariano, 2010).

Not only do the participation contribute to the accumulation of cultural capital, which is meaningful for audiences themselves and their future generations, it also benefit for both arts and culture world and community life. The intensive and sustainable connection that arts and culture events bring is a key point for maintaining a wholesome society.

First of all, it develops and sustains the social connection between people and communities (Barble, Stone, Hunt & Eccles, 2005). By joining in arts and cultural activities, the flow of interactions will strength the social ties, vitalizing the atmosphere of this community. Secondly, regularly attending arts and cultural activities will enhance the cooperation between schools and arts organizations. As for schools, the cooperation helps the development of students, physically and mentally; as for art organization, it fulfills their social responsibility and expands their network (Walker, Fleming & Sherwood, 2003).

2.4 The use of technology in arts consumption and participation

It is true that the rate of live attendance has dropped during the past few years (NEA, 2015); however with the development of technology, there are multiple ways to choose if an audience wants to consume arts and cultural activities. People do not need to dress up and sit in a hall tightly for four hours to watch an opera, or do not have to wait in front of the ticket office 7AM in the morning just want to have a glance at Mona Lisa without any obstacles.

In July 2015, Rijksmuseum released HD photos of 309,000 artworks online for free viewing and download. Paintings of Rembrandt, Vermeer, Frans Hals, Jacob van Ruysdael and other notorious masters, are available for audiences to zoom in to get the most comprehensive details (Baratto, 2016). Not only can these high-resolutions pictures be downloaded for free, people also can put any famous artworks on whatever they like. For example, you can print *Girl with a Pearl Earring* on your T-shirt, your backpack and your mug for free as well.

A magazine called *Museum-iD* had an interview with the head of Publications and the Rijksmuseum Digital Collection Project, Martijn Pronk. When they ask him the reason that Rijksmuseum decided to digitalize the collection and made them free online, he says the consumption pattern for visual arts are changing nowadays. He mentions that the digitalization of artworks contributes to expand the scope of audiences (Interview: Rijksmuseum Digital Collection Project, 2017).

The electronic and digital media has been used by arts and cultural organization for a quite long time. The promotion of organization, the method of marketing, the presentation of performances... technology can be incorporated in basically every sections of arts and cultural organization. According to some scholars, the wide use of technology changed the traditional art world, as well as the participatory conventions of audiences (Thomson, Purcell & Rainie, 2013; McCarthy & Jinnett, 2001).

First of all, the use of technology can expand the availability of arts and cultural activities. For example, people can use digital devices to appreciate the details on a painting that cannot be notice via bare eyes; and VR machine is able

to bring them to the live performance scene, even the location is thousands miles away. Basically, electronic and digital technology can overcome some major obstacles of arts and cultural participation in a traditional way.

Secondly, even though people are attending arts and cultural activities in person, not in a long-distanced way, technological skills also are beneficial for creating a better experience for the audience. For example, museums can use LED screens to display a painting in detail, theater performances can use projectors to create a more genuine theatrical scene.

What has been argued is the loss of “aura” in the presentation of arts productions, scholars also state that the live attendance cannot be replaced by virtual attendance, no matter how advanced the technological skills are. Though electronic and digital technology is helpful, it only can be used as a supplementary source of participating in arts and cultural activities (McCarthy & Jinnett, 2001; Audience 2.0, 2009).

3 Hypotheses

When half of the audiences are over 45 years old according to *the Survey of Public Participation in Arts 2008*, it is highly necessary to take a close look towards the consumption patterns of young people. Because they have certain amount of cultural capital which can support them to make decisions about arts participation, and the result of being exposed to pre-existing socioeconomic environment starts to become clear after at least 18 years' influence. In other words, examining the participatory pattern of them can shed light on how does previous context where they have been in influence their choices of arts and cultural activities. Meanwhile, it is also possible for them to change their patterns because there still have time and space to alter their preferences, which might innovate the general aging scene of arts and cultural participation. Because if we are able to conclude the participatory pattern of young people, further research can focus on creating solutions of increasing the rate of attendance and improving the current situation.

In the mean time, many scholars state that the preference towards arts and culture is not solely determined by their social statues based on the cultural omnivorousness theory. People with higher level of cultural capital are more intended to consume various types of cultural products, from high level to low level. The preference of arts and culture is not simply the outcome of socioeconomic backgrounds, sometimes it is individual's choice. Especially in the young generation, people's subjectivity plays a more significant role in this process (Katz-Gerro, 2002). In the modern society, cultural preference has distanced itself from the foundation of social hierarchy or any other social connections, it is more and more personal and radom, more like an "individual-realization" (Bauman. 1008; Chan & Goldthorpe, 2007). Hence, cultural omnivorousness has a prominent position in nowadays cultural consumption.

Furthermore, it is reasonable to assume that arts and cultural participation

via electronic and digital technology is increasing along with the development of science. But does the choice of engaging in arts via high technical skills hinder the live attendance, or it just offers another option for audiences?

It seems that the incorporation of technology do ensure a wider range of audiences. However, what cannot be provided by technology is the atmosphere of live attendance, which can bring supplementary resources and feelings to our aesthetic experience. When people step in the museum, the theater, even the library, it will automatically enhance the overall experience. It relates to the whole space, setting, and even your interactions with other people before, during and after the consumption of arts and cultural products. Henceforth, I do not think that live attendance will be eroded by the use of high technology in the arts and cultural participation.

The foundation of previous research and theoretical framework leads me to formulate the following hypotheses.

Hypothesis 1: the gap of the arts and cultural preferences between higher-class people and lower- class people is decreasing because the cultural omnivorousness is more ubiquitous in the young generation.

Hypothesis 2: young people do participate in arts and cultural activities via electronic and digital technology more often, but the live attendance is still taking priority.

4 Research design

4.1 Methodological approach

In order to reach the research goal, quantitative research is able to provide a more valid outcome than quantitative research.

Usually, quantitative research has been used for researching specific objects and generating overall statistical results (Neuman, 2002). Quantitative research is a process of determining the provisions of a scientific quantitative aspect of things, which means to quantify the phenomenon, and thus to analyze, test, explain the phenomenon in order to obtain meaningful conclusions. Quantification of data is based on numerical signs to measure the causal relationship between variables. The data of quantitative research usually has been gathered through polls, questionnaires and surveys (Neuman, 2002; Babbie, 2015). My unit of analysis is people in America who are 18 years old to 44 years old. Hence the annual survey that the National Endowment of the Arts planned is a useful tool to reflect the sampled participants' will. What's more, the creditability of those national surveys is accountable because they are conducted by federal agencies. I have gathered several sets of data that might be useful for this research, which are *Survey of Public Participation in the Arts* (SPPA), *State-level Estimates of Arts* and *Survey of the Arts in Everyday Life*, and *State-level Estimates of Arts* and *Survey of the Arts in Everyday Life*. These data are from the *National Archive of Data on Arts and Culture*. These America-based surveys are provided by the National Endowment for the Arts, and they all entail some aspects of public participation in arts and cultural activities among randomly sampled American people to some extent. This shortcut ensures the feasibility of this research because of my limited capability because the data collection process is simplified with the pre-existing data sets.

Quantitative methodology does not aim for exploratory, diagnostic and predictive outcome, it is a deductive analyzing process (Neuman, 2002). The beginning of quantitative research is a fundamental theory, for example in this research, is Bourdieu's theory – people with higher level of cultural capital are

more frequently attending arts and cultural activities. And doing surveys about the public participation in arts is to use numerical signs to measure these two variables, the amount of cultural capital and the frequency of attending arts and cultural activities, which has been done in the previous work of National Endowment for the Arts. The further research that I am going to do is to use SPSS to do a regression analysis on these variables in order to test the validity of my hypotheses.

Overall, this research will be using different variables in the Survey of Public Participation in Arts 2012 - namely age, income, education level, occupation and the frequency of participating in benchmark art activities – to create a regression analysis model that can test the relationships among multiple independent variables and one dependent variable, and to predict or forecast following changes if this kind of relationship does exist.

4.2 Data collection

When researching the pattern of participating in arts and cultural activities, there are a lot of datasets available online. It is a benefit because all the datasets are conducted by authoritative agencies, which let the both reliability and validity are self-explanatory. Meanwhile, American government has conducted several surveys on citizens' everyday life and the whole arts and cultural scene. So there are plenty of choices of datasets. For instance, *State-level Estimates of Arts* and *Survey of the Arts in Everyday Life* also are able to reveal art participation of citizens, but in a more thorough way. With profound data source about the public participation in arts and cultural activities, previous research about the current art organization scene is necessary. *The Survey of Arts and Cultural Organization* provides the fact of operating characteristics, exhibition venues, audience expansions and many other indicators of arts and cultural organization in five geographic areas in the USA. *American Time Use Survey 2013-2015* is the most updated data about how do American people spend their leisure time, and it also has the results of people spending their time on artistic activities. But I decided to use the newest version of *The Survey of Public Participation in Arts (2012)* as my data source.

The Survey of Public Participation in Arts is the preeminent source of this research, which has been conducted by the United States Department of Commerce, Bureau of Census, National Endowment for the Arts (NEA) and several related departments. This survey has been conducted since 1982, the NEA assesses multiple participation indicators, for example, museums, performing arts, literature, art fairs and festivals; even with numbers that indicate a higher, more engaged level of participation like creation or performance of art and taking art classes or trainings. Not only do reveal the attendance rate and trend in arts and cultural filed in the USA, this set of data also can be used as background knowledge for arts and cultural organizations to create more audience-friendly policy in order to raise the attendance rate. The newest set of data reports the current status of art participation in the 2012.

Though four years passed, it also can provide solid information about the arts and cultural scene, which can help this research to some extent.

This research has been conducted in 32 states: Alabama, California, Colorado, Connecticut, Florida, Georgia, Illinois, Kansas, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey; New York; North Carolina; North Dakota; Ohio; Oregon; Pennsylvania; Rhode Island; South Carolina; South Dakota; Texas; Virginia; Washington; West Virginia; and Wyoming. The total household number is 20,847 and the number of overall respondents is 35,735. Besides the basic Current Population Survey, the 2012 additional survey shows more details about the general scene of arts and cultural participation. This survey presents the randomly sampled groups' participation in several arts and cultural activities from July 2011 to July 2012. The total household number is 20,847 and the number of respondents of this survey is 35,735 (Public Participation of Arts, 2012).

This dataset has two survey questionnaires, the Current Population Survey and its supplementary survey that has been conducted in the July 2012. People who have done this survey are the population aged 15 years old or older living in the United States, and provides thorough data about the socioeconomic situation of people who have done this survey, for example, age, sex, race, educational background and so on. Among these categories, I will take educational background as the indicator of the amount of cultural capital, which has been mostly used in the sociological research. So it is able to provide the general background and status of respondents, which would be beneficial for determining the reflection on their choice of arts and culture participation. Moreover, regarding the most prominent part – the participation pattern of arts and culture activities – it also offers thorough information. The 2012 additional survey entails characteristics of the sampled respondents' preferences towards arts and cultural activities, including dance, theatre, music, museum and so on. It is comprised of five modules, each module is dedicated to introduce one specific

aspects, for instance, attendance preferences, arts creations, and arts learning.

This survey contains other arts-and-cultural-related activities besides seven benchmark art activities. For instance, in music section it has several sub categories like Latin/Spanish/salsa music, country music, hip-hop music; and for literature, it has fictions, nonfictions, plays, poetry; participating craft fair or visual arts festival and visiting historical monument are counted as well. Not only it asked respondents whether they attended those activities, the specific times also can be found in this dataset. It is beneficial for conducting a more detailed research and making comparisons on a deeper level.

However, what have been chosen as target activities in this research are seven benchmark art activities in order to answer the first sub question, which means the first part of this research would only focus on the attendance of jazz, classical music, opera, musical plays, plays, ballet and art museums or galleries. According to the Survey of Public Participation in Arts 2012 (both the dataset and the questionnaire that respondents have taken), the independent variable – the attendance of arts and culture activities would be including attending those seven activities that I mentioned above. In this case, it would leave out some other arts and cultural activities such as attending Latin or Spanish music performances, visiting historical park or buildings that contain architectural value, going to live book or poetry reading... Though these activities can be labeled as “arts and culture activities”, considering the portion that they actually take among all the categories, this research would not include them as target activities. Hence, only answers about the seven “benchmark” activities will be taken in this research.

Benchmark activities are the foundation of arts and culture appreciation because they are the most representative ones. Besides, people have to acquire some levels of acknowledge to appreciate them in general, which is associated with cultural capital closely. The last reason is these activities are mostly involved with public places, like theatres and museums. So it is more interesting to detect

whether high-technical skills have changed the traditional ways and patterns of participating these activities.

Additionally, for examining the second sub question that I proposed, this dataset has other modules to present the numerical indicators of arts and cultural participation via high-technical skills/media. Module B is named *Accessing Art through Media*, which offers information about the overall pattern of using media as a method to be engaged in arts and cultural events. For instance, it asked respondents about using TV/radio, using mobile devices like smartphone and tablets, and using Internet to watch, listen or download different types of art genres. And Module C presents the outcome of creating arts through media, which can be considered as a higher level of participation, not only being exposed to artworks, but also get involved in the creation of artworks. For instance, it asked respondents whether they have done music editing or choreography with the help of high-technical skills.

In the second part of data analysis, I will only use Module B as research source. Because the prominent of this research is the appreciation of art, which means people in this process are being “passive”. In other words, they are being exposed under art, not taking the initiatives to create art in a general sense. Although some forms of art appreciation are not 100% “passive”, for example, immersive theatre or interactive exhibitions; audiences under these circumstances are also contributing to the creation and completion of the artwork. It is true that eliminating this kind of situation is not easy, and it needs more specific data to achieve. Hence, I will consider all the “attendance” of arts and cultural activities as “passive” and not focus on defining categories of arts and culture participation.

Therefore, independent variables in this research are occupation, income, education level, occupation; and dependent variable is the frequency of participating in benchmark art activities (Jazz, classical music, opera, musical play, non-musical play, ballet, and art museum). After the regression analysis on

these variables that I just mentioned, I will continue making a descriptive overview of Module B - *Accessing Art Through Media*, and comparing the frequency of participating in arts and cultural activities lively and the frequency of participating via high-technical skills. The result will tell us which way is the more common choice of American people, whether live attendance is still majority or using media is the preference. In the end, I hope I can test my hypotheses successfully, having a better understanding of the arts participation among young people in the USA over the past few years.

4.3 Recoding

The three independent variables I choose are the highest level of education, current occupation, and family income. Because they are all nominal variables, a recoding process is required in order to conduct a regression analysis.

The highest level of education has been coded as "PEEDUCA" in the codebook. The original questionnaire provides 46 options for respondents to choose, from "less than 1st grade" to "Doctorate degree". Hence, I would like to recode it into eight dummy variables. It not only helps the data analysis but make the results easier to interpret. The new eight dummy variables are: "less than 1st grade" as "EDUCATION1", "1st grade to 6th grade" as "EDUCATION2", "7th grade to 9th grade" as "EDUCATION3", "10th grade to 12th grade" as "EDUCATION4", "Bachelor degree" as "EDUCATION5", "Mater degree" as "EDUCATION6", "Professional school degree" as "EDUCATION7", and "Doctorate degree" as "EDUCATION8".

The second nominal variable that has to be recoded is family income, which is "HEFAMINC" in this dataset. It has also been divided into 16 categories, from "less than \$5,000" to "\$150,000 or more". The main reason about this variable is it does not directly reflect what I want to refer in the research – social status, so I recoded it into 4 new dummy variables, which are "upper class", "middle class", "working class", and "lower class". This division is based on William Thompson and Joseph Hickey's Academic Class Model. They created this model in 2005, stating that American society can be divided into five levels on foundation of their annual family income and educational background (Thompson & Hickey, 2005). The highest level is "upper class", which are normally "top-level executives, celebrities, heirs" and their income is \$500,000 or more; The next level is "upper middle class", which has around six-figure annual income; following the lower middle class, the household income is usually "range from \$35,000 to \$75,000"; next one is "working class", which basically are pink or blue collar workers with \$16,000 to \$30,000 annual income; and the final one is "lower class", which does not have an exact number of household income but it describes the most underprivileged people in the United States. However, if Thompson and Hickey's

theory has to be applied in the recoding process, there are some minor changes should be made. First of all, the highest-level option in the questionnaire is “\$150,000 or more”, so this dataset could not provide any information about the real “upper class” (\$500,000 or more). Secondly, there is no “\$16,000” dividing line in this dataset, it offers “\$15,000” instead. Thus, I combined the “upper class” and the “upper middle class” in Thompson and Hickey’s theory, making them together as the first dummy variable “UPPER CLASS” by using “\$150,000” as dividing line, which means those household income \$150,000 or more are the “upper class” in this research. Instead of using “\$16,000” as the lower bound for “working class”, I use “\$15,000”; while the new “LOWER CLASS” stands for people earn less than \$15,000 per year. To sum up, the original variable “family income” has been replaced by four new dummy variables: “UPPER CLASS” equals to annual household income is \$150,000 or more, “MIDDLE CLASS ” stands for “\$35,000 - \$149,999” per year; “WORKING CLASS” means family income is ranging from \$15,000 to \$34,999; and “LOWER CLASS” is less than \$15,000 per year.

The last categorical variable that has to be recoded before conducting the research is occupation – PRMJOCGR in this dataset. It divides different jobs by seven categories: Management, professional, and related occupations; Service occupations; Sales and office occupations; Farming, fishing, and forestry occupations; construction, and maintenance occupations; Production, transportation, and material moving; and the last category is Armed forces. I recoded them into “OCUPATION1” to “OCUPATION7”, following the above order.

4.4 Data analysis

Because this research would like test whether cultural capital is still a strong fact that influences the consumption pattern of American people, regression analysis will be chosen as the data analysis method to test it.

Regression analysis is a method that can test the correlation between independent variable(s) and the dependent variable. It also can generate a regression equation to make predictions, which can give a precise answer about how would the dependent variable change according to the change of independent variable(s). Hence, this model is very helpful for forecasting the upcoming situation in a reliable way and has been used for testing causal relationships in different fields (Fox, 1997; Seber & Lee, 2012).

So the advantages of regression analysis can be summed up as: to have a better understanding of the current and future situation; to create a predicting model; and to test the hypothesis (Montgomery, Peck & Vining, 2015). Firstly, creating a model based on a phenomenon contributes to gain a better understanding of it. And it would determine the future policy making process and the choice of corresponding measures/countermeasures. The basic goal is to measure the extent to which the change on one variable would affect other variable. For example, understanding the characteristics of certain endangered species' habitat like precipitation, food sources, natural enemies to assist the protection of the species. Secondly, regression analysis can be used to predict the actual number at some point in the future. The mathematical statistical model is accurate and continuous, so it is supposed to give a valid result unless some new factors disrupt the situation. Thirdly, regression analysis can test the facticity of some hypotheses.

However, the statistical equation is meaningful only if there are some relationships between the independent variable(s) and the dependent variable. Therefore, the factors that are independent variables are related to the dependent variable, how relevant it is, and how reliable it is to determine the degree of correlation is the problems that must be reported in the regression

analysis before proposing solutions (Seber & Lee, 2012; Montgomery, Peck & Vining, 2015).

In this research, I want to use it to test whether the gap between people with higher level of cultural capital and lower level of cultural is narrowing down, which means I want to prove that cultural capital is not a strong implication for the choice of arts and cultural activities.

5 Social status and the consumption pattern

This chapter will perform the participating pattern of American people aged 18 to 44 by examining the amount of cultural capital, the frequency of live attendance and the preference towards accessing art via high-technical skills. Firstly, I will create a model on seven benchmark art activities one by one, trying to test whether cultural capital and the frequency of participating in arts and cultural activities are related.

As mentioned in the introduction part, the number of attendances of arts and cultural activities are declining in the past few years. Here is the table of number and percent of attendance by activity type. Unfortunately, I have to say the total numbers of valid answers are not the same, which means this is not a perfect dataset. It is because that the original questionnaire provided other options besides “yes” and “no” – “refused”, “no response”, “don’t know”, and “not in universe”. In this case, the exact same number of valid answers is not possible to get because only the data has been coded “yes” or “no” are useful and meaningful when conducting this qualitative research. Hence I only compare the valid percent and leave those missing data out.

Table 5.1

Number and percent of 18 to 44 years old Americans who have attended benchmark activities at least once in 2012 (by activity type)

NAME	YES	PERCENT	NO	PERCENT	TOTAL
JAZZ	477	9.1	4779	90.9	5256
CLASSICAL MUSIC	417	8.0	4821	92.0	5238
OPERA	107	2.0	5130	98	5237
MUSICAL PLAY	775	14.8	4452	85.2	5227
NON-MUSICAL PLAY	453	8.7	4756	91.3	5218
BALLET	175	3.3	5051	96.7	5226
MUSEUM	1193	23	4005	77	5198

Because the target group is American people who are 18 years old to 44 years old, the total number of valid respondents is 14938. Compared to the size of age group, only around 35% answers can be used. Table 1.1 shows the valid answers of attending seven benchmark art activities. It can be seen that among seven activities, going to art museums is the most popular one. There are 1,193 respondents who have been to an art museum at least once in 2012, which takes up 23% in total 5198 valid answers. Running up is going to see a music play; the number of people who went to attend a live musical play is 775(14.8%). While the least favorite benchmark activities is opera and only 107 people have attended it; ballet also has a rather lower ranking that has been chosen by 175 people, occupying 3.3%. The frequencies of attending the rest of activities are quite similar; both are from 8% to 9%. In general, the attendance rates among benchmark activities are

In the next part, I will create various regression models to test the relationship between cultural capital and the frequency of participating in seven benchmark activities one by one. And for hypothesis 2, I will make comparisons between live attendances and using media as a tool to consume arts and cultural activities.

5.1 Jazz performances

Through out the history of America, Jazz has taken a notable place as a music genre and it reflects a part of the national spirit of the United States. However, with the frequency table above (Table 1), we can see from the valid percent column that there are only 9.1% of respondents who have attended at least one live Jazz performance in the whole year of 2012 among people who are 18 years old to 44 years old.

While going to a more specific level, according to the answers of the 477 respondents who gave a positive answer to this question, the questionnaire also asked the exact times that they have attended. As we can see, most people have only attended a live Jazz performance once, which takes up 38.5% of the total valid answer. The number of people who have attended it twice the maximum is 295(63.2%), which means over a half of respondents have attended live Jazz performances either once or twice.

Table 5.1.1

Number of live Jazz performances attended in 2012 (N=467)

Times	Frequency	Percent	Valid Percent	Cumulative Percent
1	180	1.2	38.5	38.5
2	115	.8	24.6	63.2
3	65	.4	13.9	77.1
4	42	.3	9.0	86.1
5	15	.1	3.2	89.3
6	12	.1	2.6	91.9
8	7	.0	1.5	93.4
10	8	.1	1.7	95.1
12	23	.2	4.9	100.0
Total	467	3.1	100.0	

I performed a regression analysis using “PEEDUCA” as the outcome variable and the recoded dummy variables “EDUCATION1” to “EDUCATION8” predictors. These measure the number of Jazz performances they attended in the last 12

months (PTC1Q1B), and the highest level of education they received (EDUCATION1 to EDUCATION8). I except that the number of Jazz performances they attend would not be associated with the level of education. This is followed by the output of the regression analysis. However, there is no data falls into EDICATION1 – less than 1st grade, so the regression model does not contain this category. And I set the largest category – EDUCATION4 (10th to 12th GRADE) – as the reference group because there is no normative group in the original variable.

Table 5.1.2

Regression model for predicting the frequency of Jazz performance attendance (N=467)

	B	b*	p
Constant	2.9000		.000
7 th TO 9 th GRADE	-.900	-.015	.743
BACHELOR	.114	.019	.691
MASTER	-.353	-.045	.359
PROFESSIONAL	-1.328	-.059	.205
DOCTERATE	-.600	-.0232	.497
<i>R</i> ²	.007		
<i>F</i>	.685		

Notes: Predictors - (Constant), DOCTORATE, 7TH TO 9TH GRADE, PROFESSIONAL SCHOOL, MASTER, BACHELOR; Dependent Variable - NUMBER OF JAZZ PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

This regression model for the number of Jazz performances attended in 2012 as the dependent variable and the level of educational level (which has been recoded into 8 dummy variables) $F(5,461) = 0.685$, $p = .635 > 0.10$, with an R^2 of .007, which means the regression model thus is not significant for predicting the frequency of Jazz performances attendance and the level of education respondents received in general and the predictive power is super weak: only 0.7 percent of the frequency of go to a Jazz performance can be predicted. While

BACHELOR, $b^*=0.19$, $t=0.398$, ns, has an positive beta coefficients (0.114), which means when high school graduates are going to see Jazz performances one more time, college graduates would go to see more 0.114 times. Though it is not actually meaningful, it does tell us that high school graduates are more interested in Jazz than college graduates. On the contrary, the beta coefficients of people with other levels of education are negative, which means people with other levels of education are not go to see Jazz as frequently as high school graduates. However, since all the p value are larger than 0.10, there is no significant difference between these variables.

Table 5.1.3

Regression model for predicting the frequency of Jazz performance attendance (N=467)

	B	b*	p
Constant	2.833		.000
SERVICE OCCUPATIONS	-.027	-.004	.940
SALES AND OFFICE OCCUPATIONS	.003	.000	.994
CONSTRUCTION AND MAINTENACE OCCUPATIONS	-.999	-.058	.214
PRODUCTION, TRANSPORTATION, AND MAERIAL MOVING	.993	.079	.094
<i>R</i> ²	.010		
<i>F</i>	1.164		

Notes: Predictors - (Constant), PRODUCTION, TRANSPORTATION, AND MAERIAL MOVING, FARMING, FISHING, AND FORESTRY OCCUPATIONS, CONSTRUCTION AND MAINTENACE OCCUPATIONS, SERVICE OCCUPATIONS, SALES AND OFFICE OCCUPATIONS; Dependent variable - NUMBER OF JAZZ PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

In the above regression table (Table 5.1.3), I also set the largest group as reference group, which is OCCUPATION1 – Management, professional and related occupations. It nearly takes up 40% among seven job categories. And the

missing data are OCCUPATION4 – Farming, fishing, and forestry occupations, and OCCUPATION7 – Armed forces. This multiple linear regression was calculated to predict the frequency of Jazz performances attendance based on different kinds of occupations. As can be seen, this model is not statistically significant ($F(4, 462) = 1.164, p = 0.326 > 0.1, ns$). However, the coefficient of SALES AND OFFICE OCCUPATIONS and PRODUCTION, TRANSPORTATION AND MATERIAL MOVING are positive, especially the latter one (0.993). It means when people have this kind of jobs go to see Jazz performances one more time than people who have management or related jobs, which is the reference group in this model.

Table 5.1.4

Regression model for predicting the frequency of Jazz performance attendance (N=467)

	B	b*	p
Constant	2.910		.000
UPPER CLASS	-.788	-.095	.047**
WORKING CLASS	.116	.016	.743
LOWER CLASS	.161	.019	.686
<i>R</i> ²	.010		
<i>F</i>	1.631		

Notes: Predictors - (Constant), UPPER CLASS, WORKING CLASS, LOWER CLASS; Dependent variable - NUMBER OF JAZZ PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

The regression model of the live Jazz performances attendance as the dependent variable and four level of family income – upper class, middle class, working class and lower class – are independent variables is significant, $F(3, 463) = 1.631, p = 0.181, ns$. This regression model thus is not useful for predicting the frequency of Jazz performances attendance. While UPPER CLASS, $b^* = -0.095, t = -1.99, p = 0.047 < 0.05$, has a significant, moderate correlation with Jazz performances attendance. Comparing to MIDDLE CLASS, the reference group, the estimated attending frequency of UPPER CLASS is less 0.8.

5.2 Classical music performances

According to Table 1, there are 417 people went to at least once classical music performance, taking up 8 percent among the total number of responses. The following table (Table 3.1) shows the number of classical music performances respondents attended in 2012. It is not hard to notice that nearly a half of respondents only attended once in the year (49.6%). However, there are nine people who were attended the most frequently; they attended 12 times in total. This frequency table just provides an overview of the attendance pattern, so the next three regression models can show more detailed information about it.

Table 5.2.1

Number of live classical musical performances attended in 2012 (N=411)

Times	Frequency	Percent	Valid Percent	Cumulative Percent
1	204	1.4	49.6	49.6
2	115	.8	28.0	77.6
3	38	.3	9.2	86.9
4	19	.3	4.6	91.5
5	8	.1	1.9	93.4
6	11	.1	2.7	96.1
8	1	.0	.2	96.4
10	6	.0	1.2	97.8
12	9	.1	2.2	100.0
Total	411	2.8	100.0	

In the first regression model (Table 5.2.1), 10th TO 12th GRADE has been set as reference group as well. What can be noted is all the beta coefficients are negative, which means comparing to the highest educational level is 10th to 12th grade, people with other levels of education are going to see classical music less frequently. Yet this regression model has no statistic significance (F (6,404) = 0.173, p = 0.98, ns).

Table 5.2.2

Regression model for predicting the frequency of classical music performance attendance (N=411)

	B	b*	p
Constant	2.301		.000
1 st TO 6 th GRADE	-.301	-.007	.889
7 th TO 9 th GRADE	-.301	-.007	.889
BACHELOR	-.081	-.018	.740
MASTER	-.210	-.036	.508
PROFESSIONAL SCHOOL	-.372	-.032	.535
DOCTERATE	-.348	-.036	.486
<i>R</i> ²	.003		
<i>F</i>	.173		

Notes: Predictors - (Constant), DOCTORATE, 7TH TO 9TH GRADE, 1ST TO 6TH GRADE, PROFESSIONAL SCHOOL, MASTER, BACHELOR; Dependent Variable -NUMBER OF CLASSICAL MUSIC PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

For testing the frequency of attending classical music performances and the types of occupation respondents have, this model is not significant ($F(5, 405) = 0.57, p = .734 > 0.10$). In this model, ARMED FORCES has been missing because there is no data falls into this category. Comparing to the reference group, MANAGEMENT, PROFESSIONAL AND RELATED OCCUPATIONS, people who are doing sales and construction jobs are more interested in classical music because the coefficients are positive (0.305 and 0.492).

Table 5.2.3

Regression model for predicting the frequency of classical music performance attendance (N=411)

	B	b*	p
Constant	2.175		.000
SERVICE OCCUPATIONS	-.175	-.028	.579
SALES AND OFFICE OCCUPATIONS	.305	.055	.278

FARMING, FISHING, AND FORESTRY OCCUPATIONS	-.175	-.006	.908
CONSTRUCTION AND MAINTENANCE OCCUPATIONS	.492	.034	.499
PRODUCTION, TRANSPORTATION, AND MATERIAL MOVING	-.425	-.034	.502
<i>R</i> ²	.007		
<i>F</i>	.556		

Notes: Predictors - (Constant), PRODUCTION, TRANSPORTATION, AND MATERIAL MOVING, FARMING, FISHING, AND FORESTRY OCCUPATIONS, CONSTRUCTION AND MAINTENANCE OCCUPATIONS, SERVICE OCCUPATIONS, SALES AND OFFICE OCCUPATIONS, MANAGEMENT, PROFESSIONAL, AND RELATED OCCUPATIONS; Dependent Variable -NUMBER OF CLASSICAL MUSIC PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

Table 5.2.4

Regression model for predicting the frequency of classical music performance attendance (N=411)

	B	b*	p
Constant	2.284		.000
UPPER CLASS	-.484	-.074	.141
WORKING CLASS	-.303	-.047	.352
LOWER CLASS	.202	.026	.598
<i>R</i> ²	.008		
<i>F</i>	1.115		

Notes: Predictors - (Constant), UPPER CLASS, WORKING CLASS, LOWER CLASS; Dependent variable - NUMBER OF CLASSICAL MUSIC PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

The last regression model is testing the statistical correlation between family income (independent variable) and the frequency of classical music attendance (dependent variable). Again, it is not significant because $F(3, 407) = 1.115$, $p = 0.343 > 0.1$. However, the coefficients can provide some information within these

four categories. The beta coefficient of LOWER CLASS is 0.202, which means lower class people go to see classical music performances a little more than the reference group – middle class.

In a nutshell, the three regression models are not significant, and there is no significant correlation between categories of any independent variable.

5.3 Opera performances

Opera is the least attending benchmark activities among seven of them, only 105 respondents gave valid answer. And 57.1 percent of respondents only went to see opera once in a year, combing those who attended twice, these two categories occupy 84.8 percent in total.

Table 5.3.1

Frequency table of opera performance attendance (N=105)

Times	Frequency	Percent	Valid Percent	Cumulative Percent
1	60	.4	57.1	57.1
2	20	.2	27.6	84.8
3	9	.1	8.6	93.3
4	1	.0	.1	94.3
5	1	.0	.1	95.2
6	1	.0	.1	96.2
7	1	.0	.1	97.1
9	3	.0	2.9	100.0
Total	105	.7	100.0	

The following regression model was calculated to predict the frequency of opera performance attendance based on different levels of education. Except three missing categories (LESS THAN 1st GRADE, 1st TO 6th Grade, and 7th TO 9th GRADE), the remaining four levels all have negative coefficients. It means that comparing to people who received the highest level of education is 10th TO 12th GRADE, others are predicted to go to see opera performances less frequently. Nevertheless, with $F(4, 100) = 0.847$, $0 = 0.499 > 0.10$, this model is not statistical significant.

Table 5.3.2

Regression model for predicting the frequency of opera performances attendance (N=105)

	B	b	p
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Constant	2.167		.000
BACHELOR	-.562	-.173	.145
MASTER	-.071	-.018	.876
PROFESSIONAL SCHOOL	-.500	-.052	.609
DOCTERATE	-.792	-.132	.219
<i>R</i> ²	.033		
<i>F</i>	.847		

Notes: Predictors - (Constant), DOCTORATE, PROFESSIONAL SCHOOL, MASTER, BACHELOR; Dependent Variable -NUMBER OF OPERA PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

The second model is using occupation categories as independent variables to test the relationship between them and the dependent variable – opera performance attendance. In this regression model, a significant regression equation was found ($F(4,100) = 6.324, p < 0.001$), with an R^2 of 0.202. The frequency of opera performances attendance is equal to $1.784 + 0.216$ (SERVICE OCCUPATIONS)– 0.034 (SALES AND OFFICE OCCUPATIONS) + 7.216 (FARMING, FISHING AND FORESTRY OCCUPATIONS) – 0.784 (CONSTRUCTION AND MAINTENACE OCCUPATIONS). It shows that comparing to the reference group, MANAGEMENT AND PROFESSIONAL OCCUPATIONS, people who are doing service occupations and farming, fishing occupations are more frequently to attend opera performances; especially the latter one with an beta coefficient 7.216, which means people who have this kind of job are predicted to attend opera performances seven times more than people who have management and professional occupations ($b^* = 0.439, t = 4.905, p < 0.001$).

Table 5.3.3

Regression model for predicting the frequency of opera performances attendance (N=105)

	B	b*	p
Constant	1.784		.000

SERVICE OCCUPATIONS	.216	.041	.648
SALES AND OFFICE OCCUPATIONS	-.034	-.008	.933
FARMING, FISHING, AND FORESTRY OCCUPATIONS	7.216	.439	.000***
CONSTRUCTION AND MAINTENANCE OCCUPATIONS	-.784	-.082	.365
<i>R</i> ²	.202		
<i>F</i>	6.324		

Notes: Predictors - (Constant), PRODUCTION, FARMING, FISHING, AND FORESTRY OCCUPATIONS, CONSTRUCTION AND MAINTENANCE OCCUPATIONS, SERVICE OCCUPATIONS, SALES AND OFFICE OCCUPATIONS; Dependent Variable -NUMBER OF CLASSICAL MUSIC PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

The following regression model was calculated to predict the frequency of opera performances attendance (dependent variable) and family income (independent variable), and it is not statistical significant ($F(3,101) = 0.196$, $P > 0.10$, ns). Comparing to the reference group, MIDDLE CLASS, all three groups have positive coefficients, which are 0.305, 0.239, and 0.139 separately. This indicates that people who have these three levels of family income are little more frequently go to opera performances than people are middle class. In other words, MIDDLE CLASS attends opera the least frequently.

Table 5.3.4

Regression model for predicting the frequency of opera performance attendance (N=105)

	B	b*	p
Constant	1.761		.000
UPPER CLASS	.305	.076	.511
WORKING CLASS	.239	-.022	.628
LOWER CLASS	.139	.014	.801
<i>R</i> ²	.006		

Notes: Predictors - (Constant), UPPER CLASS, WORKING CLASS, LOWER CLASS; Dependent variable - NUMBER OF OPERA PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

In this section of analysis, there is one statistical significant model, which is the regression model for predicting the frequency of opera attendance and different types of occupation. Though this model is not significant ($F(3, 101) = 0.196, p > 0.10$), all the beta coefficients are positive, which means MIDDLE CLASS is the least frequently one to go to an opera performance.

5.4 Musical performances

The total valid answer of attended musical performances is 770 as shown in Table 5.1, which is the second large group among seven benchmark activities. But it seems to have a quite similar pattern like what have been explained before. 413 people only attended once in a year, which occupies 53.6 percent. While people who attended twice is half comparing to the first group – 205 people did that and the combination of the first and second group takes up 80.3 percent of the total. There are 19 people who attended the most frequently, 7 times a year.

Table 5.4.1

Frequency table of musical performance attendance (N=770)

Times	Frequency	Percent	Valid Percent	Cumulative Percent
1	413	2.8	53.6	53.6
2	205	1.4	26.6	80.3
3	68	.5	8.8	89.1
4	32	.2	4.2	93.2
5	25	.2	3.2	96.5
6	8	.1	1.0	97.5
7	19	.1	2.5	100.0
Total	770	5.2	100.0	

As 10th TO 12th GRADE being the reference group, it is shown that 10th TO 12th GRADE is the least frequently group of attending musical performances because all the beta coefficients are positive, which means all the other groups are slightly more frequently to go to attend musical performances. Among them, DOCTERATE is the most frequently group with the highest coefficients of 0.494 while BACHELOR is nearly the same with 10th TO 12th GRADE because the coefficient is 0.009. This regression model (Table 5.4.1) for the number of musical performances attended in 2012 as the dependent variable and the level of educational level as the independent variables ($F(5,764) = 0.773$ $p = 0.569 > 0.10$, with an R^2 of .005, which means the regression model thus is not

significant for predicting the frequency of musical performances attendance and the level of education respondents received in general.

Table 5.4.2

Regression model for predicting the frequency of musical performance attendance (N=770)

	B	b	p
Constant	1.854		.000
7 th TO 9 th GRADE	.146	.003	.915
BACHELOR	.009	.004	.932
MASTER	.156	.039	.306
PROFESSIONAL	.146	.017	.641
DOCTERATE	.494	.063	.093*
<i>R</i> ²	.005		
<i>F</i>	.773		

Notes: Predictors - (Constant), DOCTORATE, 7TH TO 9TH GRADE, PROFESSIONAL SCHOOL, 10TH TO 12TH GRADE, MASTER, BACHELOR; Dependent Variable - NUMBER OF MUSICAL PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

The following regression model shows the test of the frequency of attending musical performances and different types of occupations. ARMED FORCES has the only one positive coefficient 0.048, though it is not a significant differences comparing to the reference group. While PRODUCTION, TRANSPORTATION AND MATERIAL MOVING group, $b^* = -0.066$, $t = -1.825$, $p = 0.068 < 0.01$ has a statistical significance.

Table 5.4.3

Regression model for predicting the frequency of musical performances attendance (N=770)

	B	b	p
Constant	1.952		.000

SERVICE OCCUPATIONS	-.016	-.004	.910
SALES AND OFFICE OCCUPATIONS	-.156	-.044	.232
FARMING, SISHING, AND FORESTRY OCCUPATIONS	-.952	-.036	.325
CONSTRUCTION AND MAINTENACE OCCUPATIONS	-.215	-.024	.501
PRODUCTION, TRANSPOTATION, AND MATERIAL MOVING	-.543	-.066	.068*
ARMED FORCES	.048	.001	.972
<i>R</i> ²	.007		
<i>F</i>	.931		

Notes: Predictors - (Constant), ARMED FORCES, FARMING, FISHING, AND FORESTRY OCCUPATIONS, CONSTRUCTION AND MAINTENACE OCCUPATIONS, PRODUCTION, TRANSPORTATION, AND MATERIAL MOVING, SERVICE OCCUPATIONS, SALES AND OFFICE OCCUPATIONS, MANAGEMENT, PROFESSIONAL, AND RELATED OCCUPATIONS; Dependent Variable -NUMBER OF MUSICAL PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

The last regression model is testing the relationship between family income and the frequency of attending musical performances. WORKING CLASS, $B = -.0157$, is less frequently attending musical performances than MIDDLE CLASS; while UPPER CLASS and LOWER CLASS are more frequently to do that. However, this model is not statistical significant, $F(3, 766) = 0.687$, $p > 0.56$.

Table 5.4.4

Regression model for predicting the frequency of musical performance attendance (N=770)

	B	b*	p
Constant	1.899		.000
UPPER CLASS	.101	.024	.511
WORKING CLASS	-.157	-.039	.291
LOWER CLASS	.083	.016	.659

<i>R</i> ²	.003
<i>F</i>	0.687

Notes: Predictors - (Constant), UPPER CLASS, WORKING CLASS, LOWER CLASS; Dependent variable - NUMBER OF OPERA PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

5.5 Non-musical play performances

The category “ non- musical performances” are referring to any other theatre play, which is presumably would be attended more than musical plays in common sense but only 449 respondents did that in the year of 2012. Sharing the same characteristics like all frequency tables above, “attended once” is the largest group and people who attended twice is half of it. But this table shows some new information about the pattern of attending non-musical performances. The frequency of last four groups, which are “attended four times”, “attended five times”, “attended six times”, and “attended eight times”, are from 10 to 20. It is fair to say that when it comes to more frequent attendance, this frequency table shows a quite balanced situation than former activities.

Table 5.5.1

Frequency table of musical performance attendance (N=449)

Times	Frequency	Percent	Valid Percent	Cumulative Percent
1	236	1.6	52.6	52.6
2	104	.7	23.2	75.7
3	51	.3	11.4	87.1
4	15	.1	3.3	90.4
5	13	.1	2.9	93.3
6	10	.1	2.2	95.5
8	20	.1	4.5	100.0
Total	449	3.0	100.0	

A multiple liner regression was calculated to predict the frequency of musical performances attendance and the highest level of education that respondents received. A significant regression equation was found ($F(5, 443) = 2.730, p = 0.019 < 0.05$), with an R^2 of 0.030. The frequency of attending musical performances is equal to $1.966 + 1.034 (7^{\text{th}} \text{ TO } 9^{\text{th}} \text{ GRADE}) + 0.212 (\text{BACHELOR}) + .078 (\text{MASTER}) - 0.057 (\text{PROFESSIONAL SCHOOL}) + 1.934 (\text{DOCTORATE})$.

Another thing needs to be stated is DOCTERATE, $b^* = 0.165$, $t = 1.155$, $p = 0.001 < 0.01$, is statistical significant as well. It means that people who have a Doctorate degree is predicted to go nearly two more times non-musical performances than people who are high school graduates.

Table 5.5.2

Regression model for predicting the frequency of non-musical performance attendance (N=449)

	B	b*	p
Constant	1.966		.000
7 th TO 9 th GRADE	1.034	.049	.300
BACHELOR	.212	.058	.249
MASTER	.078	.016	.744
PROFESSIONAL SCHOOL	-.057	-.005	.915
DOCTERATE	1.934	.165	.001***
<i>R</i> ²	.030		
<i>F</i>	2.730		

Notes: Predictors - (Constant), DOCTORATE, 7TH TO 9TH GRADE, PROFESSIONAL SCHOOL, MASTER, BACHELOR; Dependent Variable - NUMBER OF NON-MUSICAL PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

As shown in Table 5.5.2, group CONSTRUCTION AND MAINTANCE OCCUPATIONS is slightly more often to go to non-musical performances ($B = 0.197$), while this regression model is not statistical significant ($F(5, 443) = 0.422$, $p > 0.10$, ns).

Table 5.5.3

Regression model for predicting the frequency of non-musical performances attendance (N=449)

	B	b*	p
Constant	2.160		.000

SERVICE OCCUPATIONS	-.189	-.039	.423
SALES AND OFFICE OCCUPATIONS	-.136	-.031	.527
FARMING, FISHING, AND FORESTRY OCCUPATIONS	-1.160	-.045	.347
CONSTRUCTION AND MAINTENANCE OCCUPATIONS	.197	.020	.678
PRODUCTION, TRANSPORTATION, AND MATERIAL MOVING	-.222	-.024	.619
<i>R</i> ²	.005		
<i>F</i>	.422		

Notes: Predictors - (Constant), FARMING, FISHING, AND FORESTRY OCCUPATIONS, CONSTRUCTION AND MAINTENANCE OCCUPATIONS, PRODUCTION, TRANSPORTATION, AND MATERIAL MOVING, SERVICE OCCUPATIONS, SALES AND OFFICE OCCUPATIONS;; Dependent Variable - NUMBER OF NON-MUSICAL PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

The last regression for predicting the frequency of non-musical performances attendances is not significant ($F(3, 445) = 1.237, p = 0.296 > 0.10$, ns) as well according to the result (Table 5.5.4).

Table 5.5.4

Regression model for predicting the frequency of non-musical performance attendance (N=417)

	B	b*	p
Constant	2.020		.000
UPPER CLASS	.426	.076	.117
WORKING CLASS	.020	.004	.930
LOWER CLASS	.391	.060	.212
<i>R</i> ²	.008		
<i>F</i>	1.237		

Notes: Predictors - (Constant), UPPER CLASS, WORKING CLASS, LOWER CLASS; Dependent variable - NUMBER OF MUSICAL PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

5.6 Ballet performances

In this section, I will present the results and interpretations of the frequency of attending ballet performances. First of all, the highest number of frequency is 5, which is less than other six benchmark activities. Furthermore, the distribution is different as well. People who attended once in the year takes up 77.3 percent in total, which has the highest proportion in the first group comparing to others. Besides, the size of this group is second small, which makes tiny differences prominent. As for the second group, people who attended twice in the year, the frequency is 104, only less 29 people than the first group, the percent drops to 12.8. And the combination of the first two groups occupies 90 percent, which means 90 percent of respondents went neither once or twice in the year of 2012.

Table 5.6.1

Frequency table of musical performance attendance (N=172)

Times	Frequency	Percent	Valid Percent	Cumulative Percent
1	133	.9	77.3	77.3
2	104	.1	12.8	90.1
3	51	.1	5.8	95.9
4	15	.0	1.2	97.1
5	13	.0	2.9	100.0
Total	172	1.2	100.0	

The following three regression models (Table 5.6.2, Table 5.6.3, Table 5.6.4) are used to test the relationship between the frequency of ballet performances attendance (dependent variable) and three independent variables (level of education, occupation, and family income). And all three models are not statistical significant ($F(5, 166) = 0.239, p > 0.10$; $F(4, 167) = 0.521, P > 0.10$; $F(3, 168) = 0.230, P > 0.10$).

Table 5.6.2

Regression model for predicting the frequency of ballet performance attendance (N=172)

	B	b*	p
Constant	1.427		.000
7 th TO 9 th GRADE	.573	.050	.524
BACHELOR	-.023	-.012	.883
MASTER	-.127	-.055	.512
PROFESSIONAL	.073	.013	.873
DOCTERATE	-.227	-.043	.583
<i>R</i> ²	.007		
<i>F</i>	.239		

Notes: Predictors - (Constant), DOCTORATE, 7TH TO 9TH GRADE, PROFESSIONAL SCHOOL, 10TH TO 12TH GRADE, MASTER, BACHELOR; Dependent Variable - NUMBER OF BALLET PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

Table 5.6.3

Regression model for predicting the frequency of non-musical performances attendance (N=172)

	B	b*	p
Constant	1.417		.000
SERVICE OCCUPATIONS	-.162	-.058	.464
SALES AND OFFICE OCCUPATIONS	.030	.013	.866
CONSTRUCTION AND MAINTENACE OCCUPATIONS	-.425	-.052	.503
PRODUCTION, TRANSPOTATION, AND MATERIAL MOVING	-.425	-.081	.296
<i>R</i> ²	.012		
<i>F</i>	.521		

Notes: Predictors - (Constant), CONSTRUCTION AND MAINTENACE OCCUPATIONS, PRODUCTION, TRANSPORTATION, AND MATERIAL MOVING, SERVICE OCCUPATIONS, SALES AND OFFICE OCCUPATIONS; Dependent Variable - NUMBER OF BALLET PERFORMANCES

ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

Table 5.6.4

Regression model for predicting the frequency of ballet performance attendance (N=172)

	B	b*	p
Constant	1.355		.000
UPPER CLASS	.145	.055	.484
WORKING CLASS	.095	.035	.659
LOWER CLASS	.095	.035	.659
<i>R</i> ²	.004		
<i>F</i>	.230		

Notes: Predictors - (Constant), UPPER CLASS, WORKING CLASS, LOWER CLASS; Dependent variable - NUMBER OF BALLET PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

5.7 Art museums

The final activity type that needs to be tested is art museums. It is not surprised to see the size of this group is the largest, with total 1183 valid answers. The first two groups are just like every frequency table above, “attended once” takes up the biggest portion and the second group is around half of the first one. The frequency of “attended 12 times” has the largest portion among the final six categories, taking up 4 percent.

Table 5.7.1

Frequency table of art museum attendance (N=1183)

Times	Frequency	Percent	Valid Percent	Cumulative Percent
1	446	3.0	37.7	37.7
2	282	1.9	23.8	61.5
3	161	1.1	13.6	75.1
4	85	.6	7.2	82.3
5	55	.4	4.6	87.0
6	52	.3	4.4	91.4
7	6	.0	.5	91.9
8	12	.1	1.0	92.9
9	2	.0	.2	93.1
10	30	.2	2.5	95.6
11	5	.0	.4	96.0
12	47	.3	4.0	100.0
Total	1183	7.9	100.0	

The following two regression models of the frequency of art museum visits as the dependent variable and the highest level of education and type of occupation as independent variables are statistical significant. The first one, (Table 5.7.2) $F(6, 1176) = 3.304, p = 0.003 < 0.01$, is thus useful for predicting the frequency of art museum visits among different levels of education. The regression equation can be written as: the frequency of art museum visits is equal to $2.597 - 1.597 (1^{\text{st}} \text{ TO } 6^{\text{th}} \text{ GRADE}) + 0.803 (7^{\text{th}} \text{ TO } 9^{\text{th}} \text{ GRADE}) + 0.669$

(BACHELOR) + 0.735 (MASTER) + 0.510 (PROFESSIONAL SCHOOL) – 0.069 (DOCTERATE). In addition, the beta coefficients are positive except two groups, 1st TO 6th GRADE and DOCTERATE. This indicates that these two groups go to art museums less frequently than the reference group 10th TO 12th GRADE, while other groups go to art museums more frequently. BACHELOR, $b^* = 0.117$, $t = 3.734$, $p < 0.001$, has a significant correlation with the reference group. And MASTER, $b^* = 0.095$, $t = 3.078$, $p = 0.002 < 0.10$, also has a significant correlation with the reference group. Thus it is fair to state that the visiting frequency of people who have a bachelor degree is 0.669 higher than high school graduates, and the visiting frequency of people who have a master degree is 0.735 higher than high school gradates.

Table 5.7.2

Regression model for predicting the frequency of art museum visits (N=1183)

	B	b*	p
Constant	2.597		.000
1 st TO 6 th GRADE	-1.597	-.024	.409
7 th TO 9 th GRADE	.803	.019	.513
BACHELOR	.669	.117	.000***
MASTER	.735	.095	.002***
PROFESSIONAL SCHOOL	.510	.028	.335
DOCTERATE	-.069	-.004	.883
<i>R</i> ²	.017		
<i>F</i>	3.304		

Notes: Predictors - (Constant), DOCTORATE, 1ST TO 6TH GRADE, 7TH TO 9TH GRADE, PROFESSIONAL SCHOOL, 10TH TO 12TH GRADE, MASTER, BACHELOR; Dependent Variable – NUMBER OF ART MUSEUM VISTS LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

The second regression model was calculated to predict the visiting frequency of art museums and types of occupation is statistical significant ($F(6, 1176) = 1.946, p = 0.07 < 0.10$). A significant equation was found: the frequency of visiting art museums is equal to $3.150 - 0.349$ (SERVICE OCCUPATIONS) $- 0.48$ (SALES AND OFFICE OCCUPATIONS) $- 0.817$ (FARMING, FISHING, AND FORESTERY OCCUPATIONS) $- 0.939$ (CONSTRUCTION AND MAINTENACE OCCUPATIONS) $- 0.885$ (PRODUCTION, TRANSPORTATION AND MATERIAL MOVING) $- 2.15$ (ARMED FORCES). All the beta coefficients are negative, which means the reference group, MANAGEMENT, PROFESSION AND RELATED OCCUPATIONS, is the most frequently one to visit art museums. Furthermore, group ARMED FORCES is less two times comparing to the reference group. SALES AND OFFICE OCCUPATIONS, $b^* = -0.061, t = -2.053, p = 0.04 < 0.05$, PRODUCTION, TRANSPORTATION, AND MATERIAL MOVING, $b^* = -0.064, t = -2.189, p = 0.029 < 0.05$, have a strong correlation between the reference group. While CONSTRUCTION AND MAINTENACE OCCUPATIONS, $b^* = -0.05, t = -1.693, p = 0.091 < 0.10$, has a mediocre correlation.

The final regression model (Table 5.7.4) does not have a statistical significance, $F(3, 1179) = 0.843, P = 0.47 > 0.10$.

Table 5.7.3

Regression model for predicting the frequency of art museum visits (N=1183)

	B	b*	p
Constant	3.150		.000
SERVICE OCCUPATIONS	-.349	-.049	.101
SALES AND OFFICE OCCUPATIONS	-.480	-.061	.040**
FARMING, FISHING, AND FORESTERY OCCUPATIONS	-.817	-.015	.606
CONSTRUCTION AND MAINTENACE OCCUPATIONS	-.838	-.050	.091*

PRODUCTION, TRANSPORTATION, AND MATERIAL MOVING	-0.885	-0.064	.029**
ARMED FORCES	-2.150	-0.023	.433
<i>R</i> ²	.010		
<i>F</i>	1.946		

Notes: Predictors - (Constant), ARMED FORCES, CONSTRUCTION AND MAINTENANCE OCCUPATIONS, PRODUCTION, TRANSPORTATION, AND MATERIAL MOVING, SERVICE OCCUPATIONS, SALES AND OFFICE OCCUPATIONS; Dependent Variable - NUMBER OF ART MUSEUMS VISITS LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

Table 5.7.4

Regression model for predicting the frequency of art museum visits (N=1183)

	B	b*	p
Constant	2.974		.000
UPPER CLASS	.225	.027	.372
WORKING CLASS	-.258	-.033	.265
LOWER CLASS	-.087	-.009	.753
<i>R</i> ²	.002		
<i>F</i>	.843		

Notes: Predictors - (Constant), UPPER CLASS, WORKING CLASS, LOWER CLASS; Dependent variable - NUMBER OF OPERA PERFORMANCES ATTENDED LAST 12 MONTHS - SELF (PWOWGT). Significance: * = $p < .10$, ** = $p < .05$, *** = $p < .01$.

5.8 Conclusion

In this chapter, several regression analyses have been done to test the relationship between dependent variable - the frequency of consuming seven benchmark art activities, Jazz, classical music, opera, musical play, non-musical play, ballet, art museums, and independent variables – the highest level of education, type of occupation, and family income. The target of doing regression analysis is to prove whether the frequency of attending benchmark activities is influenced by social status and cultural capital. Hence, the combination of three independent variables stands for the predictor.

According to the analysis results, the correlation between social status and the frequency of attending benchmark activities is not statistically significant in general. Among 21 regression analyses that have been conducted, only four models have significance. Those four models are: the regression model for the frequency of attending opera performances and level of education, the regression model for the frequency of attending musical performances and level of education, the regression model for visiting art museums and level of education, and the regression model for visiting art museums and type of occupation. What should be noted is three models are related to the level of education and two models are related to the frequency of visiting art museums. First of all, it is fair to say that cultural capital still has a certain amount of influence on the frequency of art activities. However, the frequency of attending benchmark activities is not corresponding to the level of education. In other words, if a person has a higher level of education, they do not definitely attend art activities more than people with a lower level of education. Sometimes lower-educated people would go more frequently than people with higher-level education in certain activities. Hence, the hierarchy between high class and low class has been diluted. Lower class people are now able to consume and appreciate highbrow art like the seven benchmark activities.

6 Accessing arts via media

6.1 The descriptive overview

If live attendance is dropping, is it because the widespread of various kinds of electronic devices and the Internet? How do people consume arts and culture with the assistance of high-technical skills? And is accessing arts via media the mainstream way to participate in arts and cultural activities? In this part, I will provide a descriptive overview of how do American people consume arts and cultural activities by using three major high-technical skills/devices - the Internet, TV/radio, and electronic devices like computers and mobile phones.

Here is the table of the percent of people who use media to consume art at least once. As we can see, no wonder Internet is the most prominent media to be chosen; over a half of respondents (54.7%) use Internet to watch, listen, download and transfer artworks. Following is using TV/radio with the number of 1713 people, occupies 42.7% in total. While using computer or mobile devices like smartphones is rather lower than expectations, only 12.6% respondents have done this at least once in the whole year. The coverage of cable TV might contribute to this situation a lot, but the fact that less people use computers or smartphones is surprisingly.

Table 6.1.1

Number and percent of 18 to 44 years old Americans who have used media at least once to consume arts and cultural activities in 2012 (by media type)

NAME	YES	PERCENT	NO	PERCENT	TOTAL
TV/RADIO	1713	42.7	2301	57.3	4014
INTERNET	1807	54.7	1497	45.3	3304
COMPUTER/MOBILE DEVICES	1875	12.6	2135	53.2	4010

Next, I will make comparisons between live attendance of benchmark

activities and the consumption of them by using media. Because the dataset of using computer or mobile devices does not contain the descriptive information of benchmark activities, only two groups – accessing via TV/radio and accessing via Internet will be compared.

6.2 Live attendance or consuming through media

Table 6.2.1

Number and percent of 18 to 44 years old Americans who have consumed benchmark activities at least once via TV/radio in 2012 (by activity type)

NAME	YES	PERCENT	NO	PERCENT	TOTAL
JAZZ	357	8.9	3567	91.1	4014
CLASSICAL MUSIC	394	8.9	3620	90.2	4014
OPERA	110	2.7	3964	93.7	4014
THEATER (MUCIAL & NON-MUSICAL PLAY)	206	5.1	3808	94.9	4014
BALLET	135	3.4	3879	96.6	4014
VISUAL ARTS	259	6.5	3755	93.5	4014

Table 6.2.2

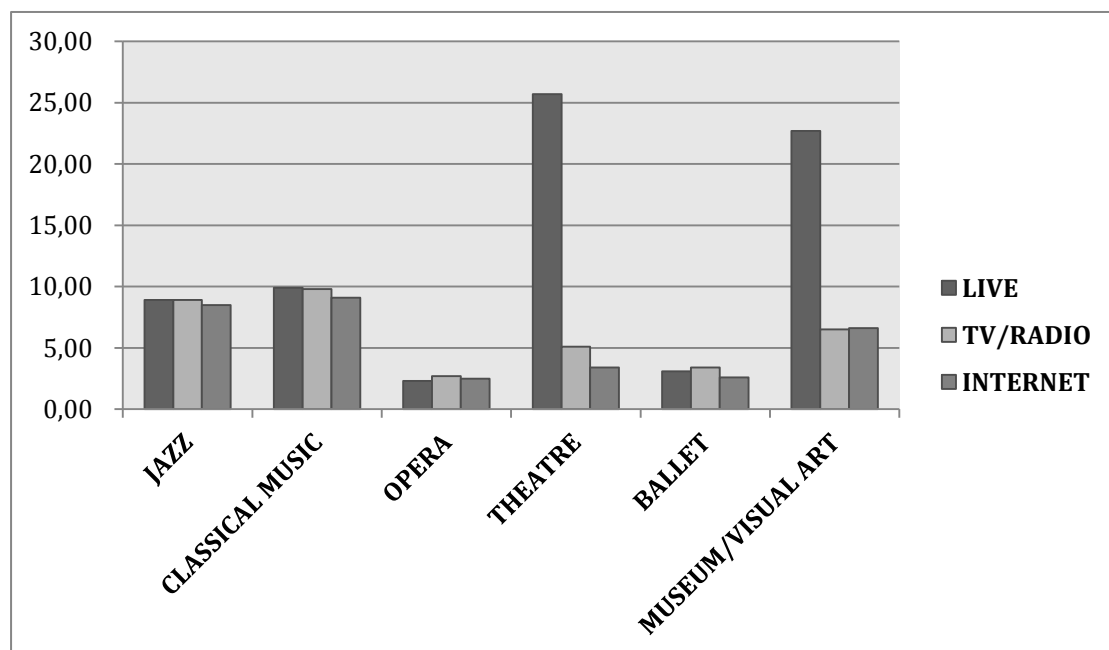
Number and percent of 18 to 44 years old Americans who have consumed benchmark activities at least once via the Internet in 2012 (by activity type)

NAME	YES	PERCENT	NO	PERCENT	TOTAL
JAZZ	282	8.5	3025	91.1	3304
CLASSICAL MUSIC	312	9.1	3002	90.9	3304
OPERA	84	2.5	3220	97.5	3304
THEATER (MUCIAL & NON-MUSICAL PLAY)	113	3.4	3191	96.6	3304
BALLET	85	2.6	3219	97.4	3304
VISUAL ARTS	217	6.6	3087	93.4	3304

These two tables above are the descriptive table of accessing benchmark activities by using TV/radio and Internet in the year of 2012. Here is a little difference comparing to other tables in the last chapter because the original dataset does not provide information about the musical and non-musical play separately, it combined them instead and renamed it as THEATER. Therefore in

the following comparison, I will combined the data of live attendance of musical and non-musical performances according to Table 5.1 by adding the valid percent of these two categories together.

Generally speaking, these two tables contain some shared characteristics, the first one is people consume Jazz and classical music the most frequently. The number of consuming Jazz is 357 in Table 6.2.1, 282 in Table 6.2.2; and the number of people who consume classical music is 394 in Table 6.2.1, 312 in Table 6.2.2. These two groups are taking up around 9 percent among total number of valid responses. While opera is the least favorite genre when it comes to appreciating it by using these two methods, 110 (2.7%) people have done that by watching TV or listening to radio. While this number is smaller in the second table, only 85 people have watched an opera on Internet, which takes up 2.6 percent. To sum up, all seven groups in two tables are not higher than 10 percent. Next, I will compare the valid percent of positive answers of table and the valid percent of positive answer of Table 5.1 because the total number of answers is not equal. Unfortunately, due to the imperfection of data, it is the best way to make comparisons.



Graph 6.2.1 the comparison graph between live attendance and accessing via TV/radio and

Internet in 2012 (by activity type)

Here is a bar chart of people consume benchmark activities, either by live or by media. As can be seen, besides THEATER and MUSEUM/VISUAL ART, other four groups do not show very salient differences. And the two groups with great differences both indicate that the percent of live attendance is much higher than the percent of consuming by media. The percent of attending live theater is 25.1, while the percent of consuming theater performances on TV/radio is only 5.1 and by using Internet is 3.4. In other words, the percent live attendance is five times larger than watching it on TV and eight times larger than watching it online. As for the museum/visual art, the percent of live attendance, consuming via TV/radio and consuming via Internet is 22.7, 6.5, and 6.6 separately, which there is an almost four-times difference between going to art museums to appreciate art and searching for the same piece online.

On the contrary, other four groups are quite balanced, which means the percent of people using media and attending live performances do not have a significant difference. However, as for opera, the percent of attending live performances is slightly lower than watch it on TV or online. And for ballet performances, it seems that people are more likely to watch it on TV.

6.3 Conclusion

This chapter provides a simple descriptive overview of the consumption pattern of people using media to consume arts. Three major media has been compared, TV/radio, Internet and computer/mobile devices. It is not surprisingly to see the percent of people who chose to use Internet to consume arts is the highest among these three. While the fact that the percent of using computer/mobile devices is the lowest, which is not like the former expectation.

As for the comparison between using two media - TV/radio and Internet - and the live attendance, it also shocked me a little. My hypothesis states that though accessing arts via media is becoming more and more common, live attendance is still the mainstream way to consume arts. But the result of comparison shows that except theater performances and art museums, the preference of consuming arts lively or via media does not have much difference. For opera and ballet performances, there are more people willing to access them through media.

7 Conclusion

Under the background of declining attendance of benchmark activities and the development of high-technical skills, I thus wanted to research the consumption pattern of people aged 18 years old to 44 years old. My research question is “Does cultural capital and technology increase the participation of Western young people in arts and cultural activities?” with two sub questions, which are: 1) Does cultural capital still a strong implication of public participation in arts and cultural activities among young people? And if so, how? 2) To what extent does technology affect the arts and cultural participation among young people? And my hypotheses are: 1) the gap of the arts and cultural preferences between higher-class people and lower- class people is decreasing because the cultural omnivorousness is more ubiquitous in the young generation; 2) young people do participate in arts and cultural activities via electronic and digital technology more often, but the live attendance is still taking priority.

With the dataset of Survey of Public Participation of Arts 2012, I thus chose quantitative method to conduct this research by using SPSS. For testing the relationship between social status and arts and cultural preferences, multiple linear regression analysis has been conducted. The independent variables in this research are level of education, occupation, and family income. These three variables are typical symbols of social status. And the dependent variable is the frequency of attending benchmark activities.

The results of several regression analysis show that only four models are statistical significant among the total number of 21 regression analyses. First of all, the result does not verify that if people have a higher level of education, they would attend benchmark activities more frequently. Secondly, people with lower level of education are possible to attend benchmark activities. Because benchmark activities are considered to be highbrow arts, the fact that people with lower level of cultural capital are consuming highbrow art more frequently shows that social status or cultural capital is not the one and only determinant

for the preference of art. Therefore, Bourdieu's distinction theory is not that applicable in the modern society than in the last century.

As for the consumption pattern of art by using media, I picked three types of media that have been widely used to make comparisons between live attendance and them. However, I expected that live attendance can still be the mainstream way to consume arts, and the results gave a contrary answer. Only two art activities are being preferred to have live experience, theater performances and art museums. People are more likely to access the rest of activities via media. My hypothesis 2 thus has been rejected by the results.

Nevertheless, this research is not perfect at all, there are a lot of further researches can be done in order to reach a deeper, more comprehensive level. Firstly, the dataset is from 2012, the current situation would be different because five years and half have passed. If the updated version of data is offered, the validity and reliability of this research would increase. Secondly, this research is only about American people, it is meaningful to compare circumstances between different regions to make a generalized conclusion on the global scene of arts and cultural consumption. Thirdly, the target activities in this research are only seven benchmark activities. There are many other activities which are not only constantly enjoyed by people but also have significant value if conducting a research on them. For example, reading literature, attending art festivals, and visiting historical sites.

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