

1973 Survey Results
(reconstructed from narrative in "Planning for Grassroots Arts Development")

I. General Determinants of Artistic Life

A. . 1973 Effects of Background on the Artistic Life of a Community

	Attitude (awareness, desires)	Performance (attendance, participation)	Professional/nonprofessional
Gender	"F think art more important than M and desire it more." 50% f vs 39% m think amt art available in comm is inadequate.	50% f vs 33% m report having attended drama in last year	If local and nonprof "more m likely to get involved"
Education	No effect of awareness of what's available, but 62% coll-educated say "too little art" vs 37% hs	"attendance rates of college ed 15-30% higher than those for others".	If prof: "coll most willing to attend and participate." if local: no diff "between the 2 groups [hs and coll it seems] in willingness to attend; only the grsch-ed show a consistently low pattern."
Marital	--	--	--
Occupation	No relation to perception of what exists but 60% pros, 52% wh-collar say "too little art," while 37% bl-coll and 31% farmers do	Hi occ status participate more, but not as strongly as for ed.	If prof: occ status relates to participation. If local: "results even more striking than those for ed. All occ groups are willing to participate with about the same frequency. Farmers shift from 38-60% in willingness to participate...while wh coll and prof workers remain stable at about 70 and 80% respectively"
Age	--	--	--
Length of residence	"slight impact: new perceive art as less imp than others."	"new slightly more likely to participate in what activities are available"	
Artistic background in school relates to gender, ed and occupation too	"school participqnts. Outnumber non-participants 3-2 in pro art attitudes and participation". "school attenders outnumber non attenders 2 to 1" in both attitudes and participation	"school part. Outnumber non-participants 3-2 in pro art attitudes and participation". "school attenders outnumber non attenders 2 to 1" in both attitudes and participation	No dif bet local & prof : "habit of participation [sic? Or simply school background?] seems to override the effects of any particular org'l arrangement"

Conclusion from this section: "locally-based non-prof organization often drastically reduces the effects of general background. Local orgs have the potential of involving a much greater variety of people than do centrally-administered prof groups visiting the community."

B. 1973:Differences in Performance by Town

(* = project town)	Attitude (awareness, desires)	Performance (attendance, participation)	Professional/nonprofessional
Adams Friendship	87% "too little art" - had the most minimal project..."desire satisfaction more than any other town..."created demand by a glimpse at "what could be"	Lowest participants but "by far the most willing to travel of all towns"	
Antigo	63% "too little art" - want art, but not as much as AF which has had a taste	"very low, but not as low as AF" and unlike AF no "undue willingness to travel"	
Baraboo	28% "too little art" Similar to SG perhaps because has UW Center there	"high"	
Highland	70% "too little art". want art, but not as much as AF which has had a taste	"very low but not as low as AF" and unlike AF "no undue willingness to travel"	
Portage	"about 40% too little art" but only "average" desire for more opportunity	Higher than nonproject towns except for Baraboo	
Rhineland	"about 40% too little art"but only "average" desire for more opportunity	Higher than nonproject towns except for Baraboo	
Spring Green	13% "too little art" - had the most intensive project ..."they are satisfied." reduced demand "thru multiple opportunities"	Highest participation	
Waupun	"about 40% too little art"but only "average" desire for more opportunity	Higher than nonproject towns except for Baraboo	
Wautoma	"about 40% too little art"		

Highlights: Spring Green & Adams-Friendship at extremes of perception of "too little art." These two communities were also strongest in reporting impact of the project. The massive project in SG seems to have provided opportunities and therefore reduced hunger [my word] for arts; the minimal project in AF seems to have provided a glimpse of what could be and raised the hunger. "Arts programs influence both the level of demand for arts...and the level of demand fulfillment"

In Waupun, Rhineland, Portage, project raised demand "slightly" and to then "satisfy the raised demand. This results in raised participation but only an average sense of satisfaction.

"Thus we may tentatively conclude that minimal programs raise demand without raising participation, maximal programs eliminate demand thru full satisfaction, while moderate programs raise both demand and participation slightly, resulting in higher participation but a basically unchanged level of satisfaction."

C. 1973 Combined Effects

After regression, occupation loses importance; gender and education are the most powerful for both attitudes and performance. Background in school is independent but less strong because "education effect" is eliminated

Project effect matters in attitude but not performance (reasonable given earlier observation on project intensity). "While maximal program increased participation, in moderate programs satisfaction was increased more than participation levels were raised."

II. Relationships Within Towns (towns analyzed individually)

Is there any difference in patterns of the above effects if you look at project vs nonproject towns?

- On participation, NO
- On background & attitudes, 3 groups:
 - Spring Green: gender, education, (occupation) are have “absolutely no impact upon attitudes towards the arts in the community”
 - Other 4 project towns + Baraboo: Opposite from SG – gender, education (occupation) do relate to attitudes. AF (with least intense project) is “close” to nonproject towns
 - Other nonproject towns: halfway between SG and project towns - “background factors occasionally affect attitudes but not across the board. Sex seems to be the most consistent factor, with ed and occ following in that order.”

Conclusion: In SG the effect of background factors was eliminated. In other project towns it was amplified (Baraboo's UW Center may be parallel to impact of a project).

Earlier we noted that moderate projects “shift attitude more than behavior.” Now we see that this shift is along lines of gender, education, (occupation) and an “arts elite” is created. But in a MASSIVE project like SG expectations of the elite are met AND participation is spread more broadly throughout community. And “There is a consensus among people of differencing backgrounds as to the value of the arts in their community.”

III. CONCLUSIONS

There are 3 ways a project can succeed:

- Absolute numbers are increased, regardless of background, motivations, etc
- Shift in attitudes, again without concern for whose attitudes
- But to achieve democracy in the arts there needs to both be more participation AND a shift in participation so that people of different backgrounds could participate.

Is it just about pouring a ton of money into town? NO. Look at the study of Spring Green right after the project – it was like the other project towns. The only area in which SG wasn't polarized in 1968 was local drama. What happened? River Valley Theatre, truly local. AND there may have been enough \$\$ in town to make the shift from “group 2” to “group 1,” also.

IV. IMPLICATIONS

“We have no evidence to believe that a local org would succeed...if attitudes had not already undergone a considerable shift.”

So an outside project is possibly a good initial one....it's about creating an “attitudinal readiness” for the arts. In the middle stage perhaps we need to encourage local orgs asap (AF might be an ideal site). Suggestion – have the project “leave behind” the salary for a local person to continue the work, while the outoftowners leave the scene. It's the followup that will matter.