ECONOMICS AND THE AKRON ART MUSEUM: AN ECONOMIC IMPACT AND BENEFIT COST ANALYSIS

by

William S. Hendon

Frank Costa

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A SUMMARY OF FINDINGS

This study evaluates the economics of the Akron Art Museum as the museum has economic impact upon the local economy insofar as the museum creates visitor and service benefits for citizens. The study was begun in the summer of 1986 and during the fall of 1986, visitors to the museum were asked to fill out a survey form. Three hundred and seventeen survey forms were completed and it is this base that is used to represent visitors to the museum for descriptive and economic benefit purposes. In economic terms, we employed two methods: impact analysis, using a proportional income multiplier and for the benefit analysis, a modified Clawson-Knetsch demand model. Both techniques have been widely used in cultural and recreational analysis in economics but never for the same project at the same time.

A Note on the Context of Expanding Economic Benefits

It is hoped that this study will provide some interesting insights into the economics of an art museum and while it is not a management oriented study, it still can be of usefulness, if the museum wishes to have a greater economic impact on the community and create greater amounts of visitor benefits. One problem in this is that arts institutions are not notable for their aggressive efforts to increase their clientele. The museum as primarily a repository of cultural artifacts has in one sense completed its mission if it preserves its collection and never opens its doors to the public. But if an institution chooses to be a community based institution, then it must compromise some if its biases (not its quest for artistic excellence) about how, when and where it attracts its audiences and under what circumstances. Similarly, it has to modify its notions as to who is an appropriate audience. While institutions no longer exclude visitors, early museums did exclude the working classes by purposely not being open in evening hours. We still live with notions of who really deserves art and exclusive feelings about art. None of these comments are directed at the Akron Art Museum or its capable staff; rather, it is the milieu of art to exclude, whether in museums or theaters. This is perfectly all right but no illusions should then be made concerning "serving a community" except insofar as that community is defined as the small population of visitors who are well educated, have better than average incomes etc. What then is important is that if a museum wishes to expand its audience and thereby increase visitor benefits, it can do so within its existing pool of potential client groups without major changes in its attitudes, but with only limited success. If it wishes to expand the kind of audience it seeks then behaviors and attitudes must change, but success in increasing visitor and other economic benefits is more likely to occur.

However, since the aim of art is art, not economics, we need not imagine that an art museum would automatically wish to increase its community impact economically.

Some Economic Results: The Impact Analysis

In looking at the impact analysis, we can estimate conservatively that the total income generation impact of the museum's budget for one year was $839,591.00. Breaking this down we find an estimate of $264,406.00 for *direct economic effects*-, some $404,574.00 in *indirect effects* and a total of $170,611.00 in what we can call *induced effects.* Varying the multiplicative effects could have made our estimates both higher or lower as we estimated succeeding rounds of income. In effect, however, we estimate that for every dollar locally spent by the museum, that dollar generates an additional $.93 of income in the county.

There are two ways to expand economic impacts of museum expenditures: attract more out-of-county visitors to the museum and calculate the economic benefits of overnight visitors (presently their numbers are insignificant) or expand the museum's budget and spend more of it in the Akron economy. Both of these factors, the "export" of art by bringing in overnight visitors, and the expansion of local spending by the museum would help. We have suggestions which we think might help the former and perhaps assist the latter:

1) In cooperation with downtown hotels, Stan Hywet, local golf courses, and the convention bureau, the museum could promote with tour operators a combination of cultural and sports weekends for golfers and golfers' wives. The aim would be to attract people to come and play Akron's variety of good golf courses, and provide cultural entertainment for accompanying persons.

2) In cooperation with downtown hotels, Stan Hywet, Hower House, Perkins Mansion etc., develop a cultural tour for seniors with receptions at the museum. Promoting these activities through local hotels and tour operators could create some export of local services by bringing people into the community.

3) In cooperation with outside school districts, create more educational tours from outside schools to cultural facilities in the community including the museum.

These suggestions are only that, but there are undoubtedly many ways in which by combining local cultural and entertainment resources, both local businesses and arts institutions could expand their activity and thereby expand the local economy.

Other Economic Results

In looking at the visitor benefit analysis results, the museum generated some $229,379.00 in visitor and other service benefits, not counting any estimates of multipliers which in part of the total figure would in fact apply. At the level we calculated them, these visitor and service benefits obtained (not by the museum) are on a ratio to museum budget costs of some .332. Were we to apply a largest conventional multiplier as determined in other studies, visitor and service benefits alone would nearly equate the museum's budget.

In total, both economic impact and cost-benefit analysis reveal the museum as having a small but very significant impact upon the local economy and the community's residents.

Visitor Characteristics

As a further feature of the research we were able to characterize certain elements of visitor behavior and attitude. Simply put, visitors could be typified as follows:

1) Visitors averaged 34 years of age.

2) Occupationally, visitors were professionals, students, managers and housewives, respectively.

3) Most visitors had lived in the area for more than five years.

4) Visitors were in order: never married, married, and divorced.

5) Visitors average 4 visits a year and come more often to special events, but while average visits were high, 53 percent had not been to the museum in the past year.

6) Had they not been at the museum 47 percent said they would be engaged in some other leisure pursuit, while others would have been at work etc.

7) Many who visited the museum also visited to the library.

8) Their favorite art event in the past year was a visual arts event held at the Akron Art Museum or in Cleveland.

9) Members were characteristically little different from nonmembers.

10) Members came to the museum about 7 times more frequently than nonmembers.

11) Members average 48 years of age and nonmembers 32.

12) Nonmembers had lower incomes than members.

Visitor Attitudes

Looking at some rather negative visitor attitudes:

1) A large proportion of people appeared to value status differences among people.

2) Forty-four percent thought people who liked art were "better" than people who did not.

3) Fifty-four percent thought art "should" improve our morals.

4) Twenty-eight percent viewed realistic art as the highest form of art.

Looking at somewhat more positive attitudes of visitors:

1) Seventy-eight percent labeled art as "a way of life for me" indicating a deep interest in the arts.

2) Ninety-one percent believed they learned something from most art exhibitions.

3) Sixty-two percent found as much pleasure in a general purpose or science museum as an art museum.

When asked questions about the social value of art, visitors were generally positive.

1) Eighty-seven percent thought art gives us a sense of pride in our American achievements.

2) Eighty-six percent thought that art helped us understand our country better.

3) Seventy percent thought we benefit from the arts whether we attend arts events or not.

4) Ninety-six percent thought that art had an important role in helping us look at our way of life.

5) Eighty-two percent of respondents thought that tax dollars should be used to support the arts.

6) Ninety-six percent thought that the arts should not be allowed to die.

Characteristics of Visitor Groups

In addition to the above general characteristics, we looked at the audience as particular visitor groups.

1) In comparison to less frequent visitors, more frequent visitors came from lesser distances, were better educated, were more likely to be members, and held more sophisticated tastes in art and about art.

2) Comparing visitors 60 years and older to those younger, older visitors came from lesser distances, were more likely to be members, were less status conscious than younger visitors, had higher incomes and education levels.

3) Comparing persons with incomes of $50,000 or more to those with less, persons with higher income were more interested in supporting the arts, in supporting art education for children, had lived in the region longer, and come to the museum about 5 times a year.

4) Comparing males and females, males tended to come in larger visitor groups, and spend more on meals than females.

5) In comparing visitors who hold a BA degree or higher to those who do not hold a BA degree, the more highly educated visitor comes more frequently, in smaller groups, has less interest in the status aspects of art and tends to be a more sophisticated art consumer. He or she is older and has a higher income.

6 In comparing the visitors who are 30 years old or less to those who are more than 30 years of age, the under 30's are less likely to be members, have lower incomes, and do not appear to be as supportive of the arts as older persons.

7) Comparing those visitors from within Akron and its suburbs with those who live greater distances, the local visitor is more likely to be a member, come in larger groups, have less education, be somewhat younger, have a lower income and come to the museum more frequently.

In the above comparisons within the text suggestions were sometimes made as to how the results might affect museum operations or policies.

In sum, the museum is important economically, but not largely so. This economic importance can, however, be enhanced if more visitors are sought and more of the budget is spent locally. There is no reason why local institutions cannot make some reasonable effort to at least consider this economic impact on the community and try insofar as possible to increase that impact where appropriate.

I.

THE ECONOMIC IMPACT OF A CULTURAL INSTITUTION ON AN URBAN ECONOMY

In this section we develop and apply measures of the economic impact of an art museum on a local community. The measures of impact we have selected consist of an adaptation and application of the Income Multiplier model. We analyze the Akron Art Museum, as a major cultural institution in Akron, Ohio. In so doing we demonstrate that this and other cultural institutions offer some modest aid to the community in economic development and can as part of the larger cultural community contribute to that wealth in their own right.

Some Relevant Impact Studies

Within the field of cultural economics David Cwi and Katherine Lyal's work on the impact of the arts on Baltimore and Roger Vaughan's work on the Edinburgh Festival represent the first research of the impact of the arts on urban communities (1). Later conceptual work by our colleague James Shanahan carried on the work and recent studies in Colorado, New York, and in Canada, among others, have continued the interest and expanded the literature on what the arts can mean to the economic development of cities (2). What is found is that the arts are considerable contributors to local economies. That this has captured the popular imagination is largely due to the efforts of these works, the Baltimore study supported by the research division of the National Endowment for the Arts and the festival study supported in Scotland, two types of studies that in some form continue in other communities. The desire for these efforts arose out of the art advocate's need to develop economic accountability results in competition with parks and recreation departments and other local program areas where benefit-cost analyses had for many years served to show policy makers the benefits of particular program efforts. As Horowitz noted, the need for the arts people to have economic analysis available to them to defend their budgets before policy makers was why the Baltimore study was funded by the Endowment (3).

The term economic development as we use it refers to net contributions to the economy as a result of arts expenditures. Harold Horowitz has shown us a general picture some elements of the contribution of the arts as he draws data from Personal Consumption Expenditure in the U.S. (4). Without repeating numbers, Horowitz's work show arts related expenditures and how these expenditures have grown in recent years. Arts related expenditures, while only a small part of Gross National Product (GNP) have nonetheless shown in this brief time period considerable growth. But our interest lies primarily in the local economy, that economy of urban economics which has no jurisdictional bound but in which we look at some city and its region. The contribution art makes to the generation of local income and employment becomes the major focus of study.

Research mentioned earlier offers some guidance to what we are uncovering in the scope and magnitude of arts expenditures in cities and national economies. Harry Chartrand in Canada cites the arts industries as eleventh in revenues in Canada among all industries. The arts were 4th largest in terms of employment with 146,000 employees and 6th largest in wages and salaries of $2.3 billion. In Canada, the arts generated in 1980

about 2.4 percent of GNP (5). In a small but arts rich community, Aspen Colorado, Peggy Cuciti reports that music festival participants and visitors spent some $6.7 million dollars in one year (6). Generally, festival reports are positive; festivals, fairs and special events generate significant additional income in a local community because they export the festival by bringing outsiders into the community to spend money locally. Shakespeare festivals etc. all appear to be useful where they offer quality. Similarly, major or "gangbusters" exhibitions serve the same purpose as Geoffrey Wall has shown with the Tutankhamen exhibition (7). In an arts rich city, New York, the study done by the Cultural Assistance Center and the Port Authority is significant. This study reports: (8)

- The arts have a 5.6 billion dollar impact on the New York-New Jersey metropolitan economy.
- Over $2billion in personal income and 117,000 jobs are generated by the arts in the area.
- The arts constitute a major "export" industry. An estimated $1.6 billion is generated by the expenditures of visitors who come primarily or extend their stay for arts and culture and from proceeds of touring companies which are returned to the metropolitan economy.
- The regional arts institutions and that proportion of their nonresident patrons who visited the area primarily for the arts together generated a total of $150 million in regional income taxes and sales taxes.
- Industries which most benefit from this $5.6 billion activity in order of importance are: real estate, business and professional services, wholesale and retail trade, eating and drinking establishments, hotels and personal services, utilities, transportation, medical and educational services, finance and insurance.
- The more than 1,900 arts institutions in the region inspire and entertain an annual audience of 64 million - 13 million of whom are visitors from outside the region.
- The arts are a larger industry than advertising, or hotel and motel operations, or management consulting or computer and data processing services.
- While preeminent institutions in other parts of the region provide an important economic as well as cultural force in their respective communities, Manhattan is the location of the majority of arts facilities and cultural activities.

The arts industries, for the purposes of the New York study, comprised five segments: (9)

- *Nonprofit institutions* - 1,580 in number - which bring us music, opera, theatre and dance in the performing arts, museums, zoos, botanic gardens and alternative art spaces in the visual arts, public television, film and video groups, research libraries and literary magazines, art service organizations, and ethnic and community arts activities. Together these groups contribute $1.31 billion to the economy.
- *Art galleries and auction houses* have a total impact of $360 million. This excludes the value of art bought and sold.
- *Broadway and Off-Broadway theatres* generate a total of $480 million; Broadway road companies contribute an additional $170 million to this economy.
- *Local film and TV production* activities, including commercials, cable and video production, result in another $2 billion to the region.
- *Visitors to the region* who come here explicitly for cultural offerings not only support the industry directly by their attendance, but add an additional $1.3 billion to the economy annually in other expenditures.

David Cwi in his study of the impact of the arts on six cities in the U.S. found that the nonprofit institutions generated considerable revenue; illustratively $6.3 million dollars were generated by 6 institutions in Columbus, Ohio, $28.6 million dollars from 10 institutions in St. Paul, Minnesota and among all 49 institutions in the six cities, some $68.7 million dollars in direct income effects were found (10). Results suggest that the arts are important in an economic context and even though for most communities the New York results would hardly apply, Cwi's results are probably widely applicable. What we now know as a result of these and other studies is that the arts have economic benefits attached to them, sometimes in small

ways and sometimes making large contributions. Multiplier values for most impact studies have been similar. In his discussion of the New York study, Bruce Seaman pointed out that spending multipliers used in the Baltimore study were 1.818 for business sector spending and 2.857 for individual spending, while multipliers in the New York study ranged from 1.99 to 2.15 (11). These are substantial results.

The Problem with Impact Studies

In our research we have found some difficulties with impact analysis. First, none of the impact studies thus far developed have shown how to wring more economic development out of the arts. The main reason is that they do not lead development authorities or institutional managers to the next steps. Second, studies can be costly to undertake and have never been repeated as would be nccessary for an on-going evaluation scheme. Thirdly, they have led to no direct action which would enhance the role of the arts in economic development or in artistic excellence. Further, most of the work on impact has focused on the multiplier, a useful and valid concept in such work, but one which constitutes well over 70 percent of the cost of each of these studies. Once one gains the direct and some indirect effects, it is no longer fcasible to expect a useful policy tool to arise for general application when the data collection requirements are too extreme and too costly. No matter how good such studies might be, impact analysis and the calculation of multipliers has been too expensive. But, now that we have several arts impact study results that did calculate the multipliers and which provide us with a reasonable range of multiplier values, it seems prudent to usc them as a test of possible values, when we estimate rather than go out and recalculate the factor at great expense.

The Concept of Impact Analysis: The Multiplier

In simple terms economic participants can be divided into two groups - consumers and producers. Between these two flow money and goods and services. When in equilibrium the economy provides those goods and services for which it can pay (12). However, if there are additions to or leakages from the economy then it will expand or contract with accompanying ripple effects. As Roger Vaughan has said, (13)

> "The basic concept of a multiplier..is that there is a relationship between an autonomous injection of money into an economy and the resultant economic changes which occur. Such autonomous injections can take many forms which include, for example, increases in government investment and increases in exports. Each of these forms of injection create a stimulus to further economic activity and therefore generate additional business turnover, income and employment. The multiplier value is simply a numerical value in which each of the successive rounds of activity is summed.

Formulation of this multiplier concept is attributed to Keynes (14) although reference to it can be found in earlier economic literature. "Multiplier", however, is a generic term which in empirical application can cover a number of different types of analysis. As Roger Vaughan notes: (15),

> "Each different formulation has strengths and weaknesses dependent on the objectives of the application. There are three traditional forms of empirical application, ...the Export Base, Input-Output and Orthodox Keynesian analysis."

What we have chosen to do is adapt Vaughan's approach, a "new" approach adopted in studies of tourism and of the Edinburgh Festival in the United Kingdom. This approach is called Unorthodox Keynesian Multiplier Analysis.

A Proportional Approach to Measuring Impact

The Unorthodox Keynesian Multiplier is really a "proportional" approach, and Vaughan in his studies tends to come down on a 25 percent proportional value. As Vaughan puts it, (16)

> "Thc main featurcs are firstly, that the results are expressed as a proportion of the injection rather than as an increment to the direct effect and, secondly, that it is a modified form of input-output analysis with separate formulae being utilized for each principal business activity."

Further, (17)

> "The basis of the approach is to use expenditure as the link through the three stagcs of circulation in a local economy. Direct

expenditure is the spending on the goods and services provided by the business in which the spending occurs. Indirect expenditure consists of the successive rounds of business transactions which occur as a result of direct expenditure from the purchase of goods and services by the initial business in which the money is spent. Induced expenditure is consumer spending of income received, either as a result of direct or indirect spending.

A variant of this approach used in our analysis requires further explication. While we use the proportional multiplier approach, our analysis must differ in a major way. Vaughan's work has been towards assessing the impact of visitor expenditures on a range of tourism related businesses. Our interest is to start with a break into the income flow with an assessment of the direct effects of a single institution, the museum and thence to indirect and induced effects which follow. Visitor expenditures are induced effects, not direct effects as in the Vaughan work. Nonetheless, his example serves to characterize the analytical conception.

An Example (18)

Vaughan's example of turnover will illustrate the basic features of the analysis.

While there are a range of different types of injection, such as expenditure on construction and on investment, tourism studies have been based on visitor spending on goods and accommodation. Taking this type of injection as the example, therefore, consider a visitor who spends $100 on accommodation in a hotel. For the hotel this $100 represents a variety of different cost items. The hotel will pay out money to purchase goods, to pay for the heat and light, to carry out repairs, to pay professional charges and to reward labor and capital invested. Thus, of the $100 injected into the economy by the visitor purchasing accommodation a total of $15 may be paid out for the purchase of goods and services, $17 for tax and $34 as wage costs and as earnings to the owners of the business. Of the $34, however, $9 may have to be subtracted to cover direct government taxation (income tax, corporation and property tax) and 3$ because of the wages, and some of the profit is remitted outside of the local area. Thus, of the original $100 spent, $22 remains as local income. This $22 is the *direct effect* on incomes. Of the $15 spent by the hotel on goods and services, $12 may be spent locally. This in turn may stimulate a further $1 of purchases by the local suppliers of the hotel and their suppliers. As a result of these purchases ($13) additional income (net of tax) of $2 may be generated. This *indirect effect* income, therefore, is dependent on the degree of local trading and on the relationship between turnover and income paid out locally (net or tax) by the suppliers. The $100 spent by the visitor has resulted in $24 of local income, $22 directly and $2 indirectly. All or some of this income may be respent locally. If $21 is respent it would be subject to the same processes as has been described for the money spent by the visitor. After making allowance for saving and for purchases from elsewhere a further $1 of local income may be created. This is *induced effect* income.

In total, $25 of income was created for local residents in the above example. The coefficient of impact, however, can be expressed in two different ways: as an increment to the direct effect or as a proportion of the initial amount spent. A traditional incremental multiplier, therefore, measures the ratio of the direct, indirect, and induced effects to the direct effects, which in the above example would give a value of 1.14. In other words, we add direct, indirect and induced effects and then divide them into the value for direct effects. A proportional multiplier on the other hand measures the ratio of the direct, indirect and induced effects to the initial injection of money, which in the above example would give a value of 0.25. We add the direct effects, the indirect effects and the induced effects and then we divide that number into the total injection (which in this case is the museum budget).

The incremental approach simply indicates that if one dollar of income (one job, one dollar of purchases) is created, n other dollars (n other jobs, n other purchases) will be created in other parts of the economy. Proportional multipliers, on the other hand indicate the income (jobs and purchases) created by a given level of expenditure and can of course, supply the incremental results.

In the present research, think of the museum expending money in the local economy from its budget, just as Vaughan had the tourist spending money for particular things in the community. The museum spends money and the money has income effects locally, less any leakages out of the local economy. What makes this study different is that we look at the expenditures by only one "tourist", the museum, and analyze the effects.

But, can the data be collected efficiently? Perhaps in the case of a single institution purchasing from a few businesses we can know these amounts and infer something about the business expenses to determine leakage. Similarly, in the indirect effects section, we can infer where museum employees spend their incomes. By the time we get to this point, the difficulties are not great, and we also have for a check, the multipliers that have occurred in other studies.

One final note needs to be made. Impact estimates are not cross-sectional, but longitudinal; that is, incomes in the first round generate incomes in the second round etc. These estimates are, therefore, unlike benefit-cost estimates which are essentially cross sectional and need not include multipliers.

The Impact Analysis Applied

In applying the tourism based multiplier analysis, we first looked at the muscum expenditures out of its own budget. Before going on, let us clarify some elements of the analysis. In the Vaughan example, the tourist spent $100.00 in one place, the hotel. In our case, we have a set of visitors to the museum who are induced to spend money, but at restaurants, for gas and oil and other costs, but not spending directly at the museum. Thus, our analysis must separate the induced flows of tourism expenditure from the museum spending its budget on labor and productivc goods and services. Similarly, since the museum is nonprofit, it will not pay property taxes and sales taxes for its purchases, thus taxes are not a leakage from the museum budget. Taxes however will be paid by museum wagc earners and by consumer spenders.

Let us begin by looking at the museum budget and how that budget is spent in order to break into the economic circular flow to have an initial look at the economic impact. First, the budget is not large; the museum in a "business" sense is therefore a small business and its economic impact in the community in any direct way will be minor (Table 1 and Table 2). On the other hand, while minor, it is nonetheless significant and calculable.

Let us now turn to the analysis. Look first at our concept of *direct effect*. By this we mean incomes generated by the direct expenditure of funds from the museum budget. In short, we include direct payments to businesses (incomes to them) and incomes to traders with whom the museum deals locally. Any purchases of goods and services outside the county are *leakages*. Thus, a large proportion of the museum's budget is thought to be direct effect income as that budget is spent over a period of time for various operational inputs. Thcse expenditures represent incomes to others, businessmen and tradesmen. If the museum pays no taxes and buys all of its goods locally, then the total budget represents direct effect less wages paid and income taxes withheld for employees. In sum, direct effect income is made up of museum expenditures for goods locally.

Indirect effect or sccond round incomc comes as follows: when employees of the museum spend their wages locally, those expenditures create income for local merchants, net of any taxes and or profits received by local merchants from those employee expenditures. These second round income effects are the result of the expenditure of the incomes gencrated in the first round or direct effect round of expenditures, and would be typically thought to be lcss than direct effects since leakages occur. But this is not so here since ewe do not add in employee salaries until the indirect round Any leakages can be accounted for by taxes leaving the region, by employees saving vs. spending (this creates capital formation but stops spcnding), and by any expenditures or profits which leave the regional economy.

Induced effects are simply third round incomes generated by second round income expenditures. Illustratively, these would be incomes generated by the expenditures of tradesmen who received income from the museum or museum visitors as they expend monics on goods and services as well as

Table 1

Akron Art Museum: Revenues
July 1, 1985 - June 30, 1986

MEMBERSHIP & CONTRIBUTIONS	
3010 Foundation Contributions	$110,100
3030 Memberships	69,150
3050 Business Contributions	80,244
3060 Gifts & Contributions	12,089
3075 Work Study	0
3080 Exhibitions	26,561
3085 Traveling Exhibitions	35,803
3090 General Operating Grants	40,601
3091 IMS Grant	59,407
3095 Development	0
	$433,955
ENDOWMENT INCOME	
3110 Endowment	$202,127
3120 Nobil Fund	4,184
3130 Shaw Fund	2,985
3140 Special Endowment	12,056
	$221,352
EDUCATION & PROGRAMS	
3250 Education	$5,454
3285 Members' Tours	20,187
	$25,641
OTHER INCOME	
3310 Day at the Races	$49,600
3330 Conservation/Maintainance of Permanent Collection	4,857
3333 Document/Research of Shaw Collection	16,437
3335 Miscellaneous Membership Income	130
3360 Fundraising Event Income	50,397
3365 Rentals of Museum Facilities	10,014
3375 Catalogues & Posters	68,530
3377 Art Sales	4,774
3380 Miscellaneous Income	3,321
3381 Investment Income	9,591
3383 Capital Gain on Sale of Investment	(42)
	$217,609
TOTAL REVENUES	$898,557

Table 2

Akron Art Museum: Expenditures
July 1, 1985 - June 30, 1986

Salaries & Staff Expense	$380,684
Education & Programs	45,993
Exhibitions & Collection Management	208,886
Office	26,465
Maintenance, Utilities, Insurance	110,574
Development, Membership & Public Relations	72,528
Other Expenses	28,484
Capital Purchases	0
Total Expenditures	$873,614

Table 3

Direct Effects: The Museum Budget

Items	Budget Total*		Leakage		Effect
Education Programs	44,993	-	19,485	=	25,508
Exhibition and Collection Management	208,886	-	161,479	=	47,407
General Maintanance	110,574	-	14,419	=	96,155
Office Expenditures	26,465	-	10,162	=	16,303
Development, Membership and Public Relations	72,528	-	19,311	=	53,217
Other	28,484	-	2,668	=	25,816
Total	$491,930		$227,524		$264,406

* Less wages and salaries.

wages. In addition, any expenditures made by visitors to the museum either in transportation or dining costs represent induced effect income. By the time we move to this third round of income generation, we have a much reduced amount because of leakages at the other round levels. One may imagine that the income generation as we move from direct to indirect to induced is really much like a filtering process in which leakages reduce the amount of flow with each succeeding round. Eventually the rounds become difficult to measure and the amounts of incomc trivial.

One point needs to be made here, and that is that we have used the museum and its transactions with businesses as direct effect, whereas most analysts would think of direct effect in terms of transactions between a service provider and its clients, in this case the visitors. Our approach varies in that thc incomes derived from visitors are minor in terms of the visitor spending money at the muscum for its services. Therefore, it seems prudent to let visitors' expenditurcs for travel and meals be "induced" by the fact of the museum offering a set of arts services.

As we look back at Vaughan's notion of the proportional multiplier, the conccpt almost can better be scen as a reducer. Because, as the ripples (the rounds of income generated and expended) spread wider, their effects from round to round become smaller.

Before we look at the calculation of the impacts, let us look at the museum budget in summary fashion. Of the $898,557.00 budget for fiscal year 1985-86, the major amount of funds come from the membership and contributions category, $433,955.00, or about 48 percent of the revised budget (See Table 1). Thc largest categories within this major group consist of foundation contributions, business contributions and an IMS grant. Memberships account for only $69,150.00, a mere 7.7 percent of total budget. Endowment income from past contributions werc $221,352.00 or some 24.6 percent of the budget, followed closely by miscellaneous incomes of $2217,609.00.

On the expenditure side, the expenditure for salaries and staff expense leads the categories with some $380,684.00 about 44 percent allocated from the revised budget of $873,614.00 (See Table 2). Exhibition and collections activities represent the second highest budgetary category followed by general maintenance, utilities and insurance costs. No accessions budget was included.

Direct Effects

Turning to the analysis of cconomic impacts, let us look first at what we have called *direct effects.* In Tablc 3 may be seen our allocations for direct cffects minus leakages outside of Summit County. Among spending categories for education, $25,508.00 was spent within thc county and a larger proportion was leakage, somc $20,485.00. Exhibition and collection management represented the greatcst amount of leakage with some $161,479.00 or about 77 percent of these expenditures were made outside of the local economy. Office expenditures respresented some $16,303.00 of cconomic impact and about $10,000.00 in leakage while the impact of general maintenance etc. represented an impact of some 87 percent of its total of $110,574.00. Development, membership and public relations expenditures which had local impact amounted to some $53,217.00 while other expenditures added some $25,816.00 in local impact. In total, expenditures analyzed demonstrated that total direct effect representcd $264,406.00 of local impact and some $227,524.00 represented leakage out of the county. Of the total museum budget, exclusive of wages and salarics, some 54 percent of it remained in the local Summit County economy to generate further rounds of income while somc 46 percent of the budget left the county's economy (Table 3).

Indirect Effects

Looking now at *indirect effects,* we note first the $305,533.00 paid out by the museum in wages and salaries. This figure is net of leakages which include such items as contractual personnel, FICA, unemployment, fringes personnel search etc. Thus, some $305,533.00 is paid as income to employces and personnel rclated expense items paid locally rcpresent a direct effect which is paid into the local economy. A portion of this amount will remain as a second or indirect round of income generated in the county after duly noting estimates of leakages in this second round. It must

be noted however that for some employee expenditure items, valid and accurate data may be developed from surveys (data such as taxes paid on real estate, income taxes, etc.) while some survey data is largely useless because it demands a 12 month recall in which respondents are asked to itemize expenditures and whether they were made inside or outside of the county. Clearly, surveys of this sort are largely specious. Estimates made on other grounds are likely better, either from published consumption expenditures which are census based, BLS based and in general, looking at what results from interviews and surveys conducted over a range of impact studies seem to suggest. Combining full time and part time salaries we have a total of $295,949.00 of which we estimate that some 86 percent is disposable income after taxes (based on national income account values on Personal Income and Disposable Personal Income). Using Joseph Pechman's 1985 estimates of taxes paid by various groups to various taxing units, we find that of the fourteen percent ($41,432.00) paid in taxes that $7,986.00 are paid in local taxes and $9,115.00 are paid to the state. Adding the $7,986.00 and one half of or 50 percent of the state tax amount that is returned to the county, yields a total of local and state taxes of $12,543.00 remaining in the county. The other $24,320.00 goes to the federal and state governments. While some federal amount comes back to the county through the state (about 95 percent), we estimate that about one half or 50 percent of state taxes paid return to the county in the form of employment, services and goods. Our estimate of state pay back is conservative but our pay back percentage from the federal (95%) is high since we used the federal taxes collected in Ohio by the feds and the taxes returned to the state by the federal government. Clearly, not all of the 95 percent return to Ohio would be expected to come in proportional share back to this county.

From the above estimates, we can then say that of state and local taxes paid, $12,543.00 returned or remained in the county while of the $24,320.00 paid in federal income taxes, we crudely estimated that $23,104.00 returns to the county. Combining state and local tax income returning with federal tax income returning, we have $35,647.00 of employees' total taxes paid remaining in Summit County or returning from state and federal taxes.

Having calculated employee disposable income less local, state and federal taxes of $254,516.00 we estimated that 6 percent went into savings while the balance was consumed directly. What proportion of this $254,516.00 was spent locally?

Looking at personal consumption expenditures, we estimate that employees spend some 11.5 percent of their incomes out of the county. Our estimates include those items which by personal consumption expenditures, we would expect, based on relatively conservative estimates (we did not account of mail order or other direct out of county expenditures of that sort). Taking 11.5 percent of the $254,516.00 of personal consumption expenditure, we find the employee expenditure effect can be estimated to be $225,247.00 plus the net tax effect of $35,647.00 equals a total employee income effect of $260,894.00.

Let us now look at the second major element of *indirect effect*, the expenditures by local businesses of incomes they received from the museum. In general the total local expenditure less wages and salaries is the direct effect income of some $264,406.00. This amount can be assessed as follows. First, looking at expenditures by local businesses, we do not know precisely how they spent the incomes which they received from the museum's purchase of goods and services, but in general we know that for the typical non-agricultural business firm, some 66 percent of their revenues go toward wages and salaries of employees, while 9 percent goes for indirect taxes, 10 percent for capital consumption, 3 percent for interest, seven percent for profits tax and 5 percent for profits. Thus, of the values here given, we estimate that the percentage of museum expenditures that goes to local businesses generates (once the businesses have spent that income) a total of 44 percent (2/3 of incomes paid to employees), half of the indirect taxes (4.5 percent), half of the interest and capital consumption allowance (6.5 percent), none of the profits tax, and half of the profits (2.5 percent) stay locally. Adding these percentages we gain a value of 57.5 percent which in effect means that for the $264,406.00 that the museum spent locally (but not on wages and

salaries), some 57.5 percent of that amount or $157,544.00 can be estimated to be indirect local business expenditure effect less any further leakages from the 57.5 percent paid in wages. Assuming a similar 11.5 percent leakage from employee expenditures for these businesses, we find the total business expenditure effect to be reduced to $143,680.00.

Adding together the $143,680.00 just calculated from business expenditure which remains locally and the $260,894.00 which remains locally from employee expenditures, we have an estimated total indirect effect of some $404,574.00 attributable to the local economy as a result of the first round expenditures made by the museum itself. Adding direct and indirect effects together, we have an economic impact of $668,980.00.

Induced Effects

Let us now look at the *Induced Effects* or third round effects. Here the estimates become very crude but we have the declining proportions estimated in earlier rounds to assist us. We cannot with full effect determine that amount of expenditure made by businesses locally that generates local income, but since wages and salaries represent the greatest amount of most business expenditures, then we can estimate these induced wage and salary effects and do so by establishing that in general wages and salaries represent some 88 percent of business expenditures. Using the declining percentage of impact from direct effects to indirect effects, we cannot use the reducing proportion evident here of .709. This factor as a reducer cannot satisfy our need for a multiplier since the direct and indirect effects are based on different conceptions. The *direct effect* is a gross income figure less some manipulations for leakage, while the *indirect effects* are incomes based on direct expenditures.

By the time we get to the notion of *induced effects* we are still in a reasonably strong position to generate an estimate of induced income effects at least insofar as we use the visitor expenditure estimates. Looking at some form of further extensions of the indirect effects becomes much more difficult and what we will use will be some estimates of proportional multipliers.

But turning now to visitor expenditures, let us note that lodging does not enter in; we had no normal tourist visitors. Our visitors spent money on transportation cost and on meals in some cases. Looking at travel at our survey results (to be analyzed for the benefit-cost analysis in the next section) we found that about 60.3 percent of our visitors come from within Summit County. Using that figure and recognizing that distances within the city are not great, our estimate of travel cost expenditures for Summit County residents is 60.3 percent times 32,000 visitors times $1.25 in travel cost, divided by two persons in a group equals an estimated $12,060.00 for travel cost impacts for the year. Additionally, some proportion of visitors will expend money for food although again while the individual meals may be high, by the time you figure that most people do not take a meal and the average food cost per visitor is only $.87 which we multiply times 32,000 times 60.3 percent from the county gives us a dining expense figure of $16,787.00 for the year. Combining these two values, the *induced effects* from visitor expenditures can be estimated to be $28,847.00, not a particularly large amount. Clearly, most travel expenditures are leakages and their benefit cannot be attributed to the local economy.

For estimating the other or business induced income effect we make use of reducing proportional multipliers and in combining the travel cost value above to a reduced business expenditure from indirect effects ($404,574.00) by use of a 25 percent proportional multiplier, we have a total third round effect of $28,847,00 plus 25 percent of $404,574.00 ($101,143) equals $129,990.00. These induced effects represent third round effects. Were we to carry the notion further into a fourth round, the values would only be $32,497.00 and then $8,124.00 in a fifth round. **Total induced effects in succeeding rounds would then sum to $170,611.00. Adding the induced effects of $170,611.00 to the direct and indirect effect totals, we have a total economic impact of the museum on the local economy of $839,591.00, a value of considerable importance. In effect, for each dollar spent by the museum locally, it generated an in excess of an additional $.93 in local income.**

II.

ECONOMIC COST AND BENEFITS: THE DEMAND CURVE AND THE VALUE TO VISITORS

Cultural economics argues that the demand curve for a particular cultural program or site provides the basis for an appropriate statement of value for that program or site. An estimate of value gained by measuring the area under the demand curve will provide an estimate of the monetary value of a particular cultural program or site at a particular point in time. The primary benefit that is deemed useful for most analysis is the maximum value or esteem (stated in monetary terms) that consumers place upon the service. This correct measure of esteem is theorized to be the sum of the maximum price that individuals are willing to pay to use that site or to participate in the program.

If we have interest in the maximum price that people are willing to pay, then the simple prices they do pay times the quantity of visits or participations (P x Q = TR) is not a sufficient statement of value since consumers either do not pay a direct price to use some institutions such as museums or the price they pay is for some less than they would be willing to pay. The implication of market price in this case is that at higher prices there were still a number of persons who would have been willing to take units of the service. Thus, any particular price-quantity relationship implies a total revenue which is in fact less than its value. Some consumers get a "bargain" at the stated price (or lack of it) because in fact they would have been willing to pay something more. The difference between what individual consumers have to pay and what they would be willing to pay is what Alfred Marshall called the consumer's surplus.

Consumer Surplus

The idea of consumer's surplus is based on the marginal valuations that the consumer makes of the particular good under various quantities. What would individual consumers be willing to pay for a first chance to win a ring toss game at a carnival? What would they pay for the second? The third, etc.? If in the short run, there is a direct price of ten cents, as in Figure 1, consumers gain a surplus (the shaded area) with the first through the fourth chance; there is a consumer surplus attached to each chance. By the time consumers select the fifth chance, the price equals their valuation of the chance. They will not elect to play the sixth game because the value to them is less than the price, but the value exceeds the price (a surplus) for each of the first through fourth games. The shaded area in the demand curve in Figure 1 represents the consumer surplus. If there is no direct price then the individual demand curve of Figure 1 is all shaded, that is, all consumer surplus. But in reality, even a zero price has costs associated with it. Consumers do expend time and money to get to the museum; thus they pay an indirect price in travel cost terms.

Part of the difficulty in visualizing the demand curve for a cultural site is the fact that the price line (PT) in Figure 2 is a composite; that is, consumers do not all face the same price; rather they face a differential price depending upon how far away from the museum they live. One characteristic of a normal private good is that consumers may adjust their desired and different quantities to a given market price. In the case of this public good however, each consumer is faced with a different

Figure 1.

Consumer's Surplus in the Individual Demand Curve

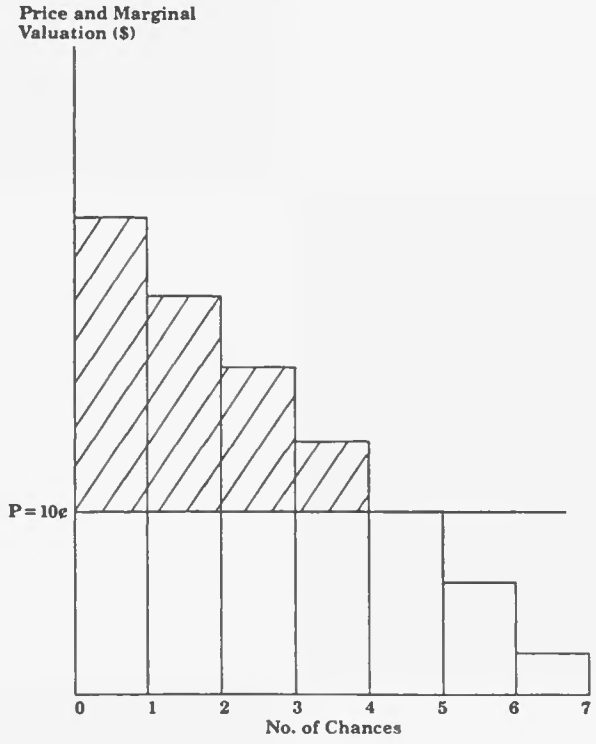
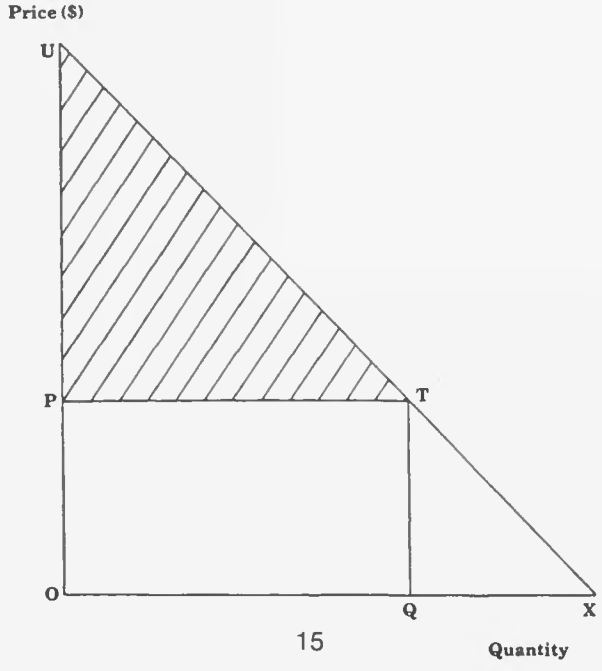


Figure 2.

Market Demand for the Good and Consumer's Surpluses



price and must adjust to a common quantity. Thus this picture of the aggregate demand curve, while accurate for a normal good, is not accurate as a true picture of the aggregate demand curve for a museum, an exhibition, a theater performance etc.

The demand curve for the particular cultural site or program will look like Figure 2 in which all the marginal valuations of consumers have been added together to form the market demand curve, but the price must be thought of as an average. At a price of ten cents, the rectangle OPTQ represents the price-quantity aspect, while the triangle UPT represents the consumer's surpluses, and the triangle TQX represents unmet or latent demand. Each point along the demand curve UX represents someone's maximum willingness to pay. The net value or benefit of the particular good at a price of OP is represented by the surplus UPT. The triangle TQX at a price of OP leaves some potential value uncounted.

One element of the primary benefit of the good or service produced then becomes the maximum price that consumers are willing to pay (an excess of what they have to pay). A second element included is that for a service or good for which there is a charge, the value is the price-quantity area of the demand curve plus the consumer surplus triangle, that is, the entire area of OUTQ in Figure 2. If, as in the case of many cultural services, there is no cost or charge to consumers of any kind, then the value of the service is the entire area under the demand curve, OUX, less consumer costs in consuming the service.

Our problem in measuring primary benefits is then one of calculating the appropriate area under the demand curve. This is not an easy task for even when there is a price charged, it is only one price and quantity dimension; thus we have only one set of coordinates on the demand curve. When there is no charge at all, there is no clear obvious measure of the value of the cultural site or program.

Clawson-Knetsch Demand Curves

In 1959, Marion Clawson proposed a means of estimating the consumer's surpluses accruing to a park or recreational site. The estimate was based on the idea of using travel costs to the site as a proxy for what consumers were willing to pay when there is no charge levied to enter the site. If travel costs are used as an estimate of the consumer's willingness to pay, then we need to know something about the experience that people have in going to a particular program or site. Note that in the discussion of Figures 1 and 2, there were assumptions implicit such that all other things were held constant. Changes in taste, the price of other goods, and the income of the consumers would shift the results. Similarly, the values were for specific quantities or volumes of the good or service. In any event, the experience of consumers represents the source of our knowledge of the demand for the good or service. The demand curve has been widely used in leisure services and has been found to be translatable to cultural events and sites.

Based on what has come to be called the Clawson-Knetsch demand curve (after Knetsch's elaboration in the November, 1963 issue of *Land Economics*, there is posited a group of consumers who are willing to give up a certain amount of income in the pursuit of goods and services. Illustratively, in a trip to the museum the consumer gives up income (in the form of transfer costs, such as travel costs, time costs, etc.). Assume that for a given cultural site, let C_{ij} be the cost to a person who lives in population zone i to visit museum j:

$$V_{ij} = f(C_{ij}, P_i) \qquad (1)$$

or letting the per capita visit rate be a function of cost:

$$V_{ij}/P_{ij} = f(C_{ij}) \qquad (2)$$

Letting X_{ij} equal V_{ij}/P_i, the function relating visit rates and costs for museum j is called the demand curve for the cultural experience as shown in Figure 3. This curve represents at each point, the number of visits per capita, per unit of time that consumers will take at various costs. By visitation rate is meant the per capita visitation rate to the museum among the total population of a set of concentric distance zones drawn around the museum. In recreational analysis, it is known that a distance decay function exists; that is, the more distant from the museum consumers are, the less frequently they will come to the museum site. As would be expected from the curve above, the

As would be expected from the curve above, the fact is that as travel costs (or all transfer costs) increase, the visitation rates will decline.

The first demand curve that Clawson refers to is the entire cultural experience. The total experience can be seen as a set of stages that descriptively can be called anticipation of the visit, travel to the site, activity at the site, return travel, and finally, recollection of the experience.

Total visits to the museum are estimated by multiplying the population in each distance zone or population center within the zones by its visitation rate as given by the curve (Figure 3). Total visits to the museum are then:

$$\sum_{i=1}^{N} f(C_{ij})\, P_i = V \qquad (3)$$

when we assume an initial price of zero, that is, no admission fees, etc. Now add an additional cost C on each visit. Visits per capita will change in the demand curve for the cultural experience (as in Figure 3) such that:

$$\sum_{i=1}^{N} f(C_{ij} + \Delta C)P_i = V^1 \qquad (4)$$

with the result that total visits at V^1 are less than total visits at V^0 Continuing in this fashion, incremental increases to cost are calculated at V^2, V^3, etc. for each zone until the expected visitor rate has been reduced to zero. The result of this manipulation can be seen in Figure 4 in which visits are related to added cost.

If the added costs are assumed to be in the form of admission fees, and labels on the curves change accordingly, then Figure 4 can be restated as the demand curve for the cultural site as shown in Figure 5. As such the demand curve for the site (as a function of added cost) indicated the maximum prices consumers would be willing to pay at different levels of total visits, that is, total units of consumption. This demand curve representing the site demand for the relevant population living in the various zones (1, 2, 3, etc.) is therefore based on the notion that there is a difference between the demand for the cultural experience as shown in Figure 3 and the site demand curve of Figure 5. The demand for the cultural experience consists of travel to and from the site as well as whatever anticipation of the visit occurs and whatever recollection results from the visit. If, for example, one plans a visit to a museum, then there is some value to the anticipation and planning. Similarly, the travel to the museum and the return trip may have positive value to the consumer. If the visitor takes slides of the visit, then recollection may be positive (except for the nonparticipants who are coerced into watching the slides). Clawson and Knetsch were interested in isolating the value people find in the entire cultural experience from that segment of the value that could be defined as the value at the site, or in other words, that portion of value that can be seen clearly as site value.

As a result of this concern, the demand curve for the total experience (Figure 3) was thought to be too inclusive and the correction, therefore, was made to derive a demand curve that isolated the site value (Figure 5).

Returning to Figure 5 and calculating the sum of the various prices, or the area under the demand curve, the economic value of the site is:

$$B_T = \int_0^V MAXf\,(V)d(V)$$

The above integral (total willingness to pay) measures the total economic value of the site and its services to society at any point in time. This formulation can also be stated as the total consumer's surplus at a price of zero. This valuation statement is the benefit to the customers, that is, the value they hold for the particular visit. This total benefit for a particular period of time (for example, a year) can be compared to the allocated annualized public costs of providing the activity (or site) to ascertain if the activity or site generates benefits in excess of costs.

At this point it might be wise to point out that the sum total value of a museum would be the total of all uses to which the museum is put expressed in

Figure 3.

Demand Curve

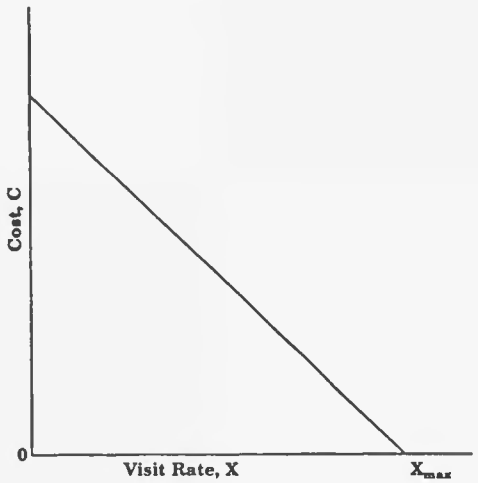


Figure 4.

Function Relating Visits and Added Cost for Recreation Site

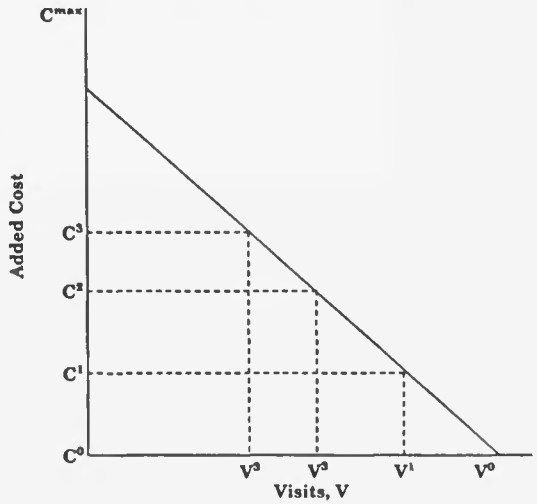
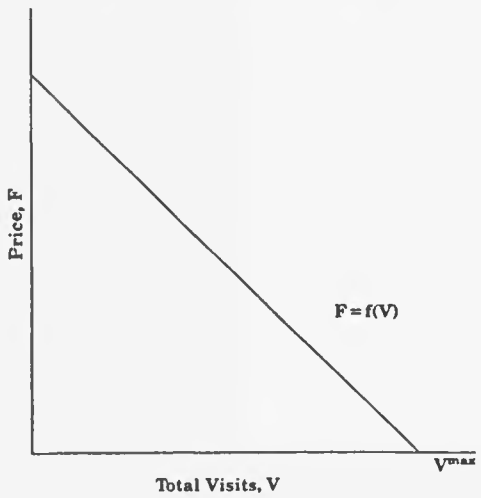


Figure 5.

Demand Function for Recreation Site



terms of the consumer's maximum willingness to expend time and money to gain those satisfactions. Thus, the evaluation of a particular cultural program offered in a museum is a part of that museum's total value.

An Example of Estimating Demand

To initiate the estimate of value for a museum or museum program, we need to know the extensiveness of the service zone for that museum. How far to the museum are consumers willing to travel? Recognizing that there is a distance decay phenomenon, we must divide the museum service area into a set of distance zones. The service or distance zone will vary widely by museum class, museum size and facilities, shape, and location. Such geographic zones may reflect the distances people will come to a museum for particular programs or to the museum in general for planned and unplanned activities.

The actual number of zones is arbitrary, but the guiding idea would be that each zone represents a clustering, that is, a series of points that relate to a coordinate on the demand curve. Analyzing regular user surveys showing distance, origin, and destination figures shows that larger numbers of visitors come who live near the museum than those who live farther away. The total number of persons in distance zones who come to the museum for a particular period of time reflects a particular demand schedule. Table 1 reflects such a schedule. Note that a set of distance zones around the museum has been defined; the number of persons coming from each zone, the distance they come, and the total population in each zone has been determined. Since travel involves transfer costs, the various groups of people are paying different "prices" (in terms of travel cost) to come to the museum. This is similar to a demand curve for which there are a number of different relevant prices (or a different demand curve for each zone).

These prices become real if one assumes that among the relevant transfer costs, travel is ten cents per mile, given the stop and start, short distance trip. We use a figure for auto cost on the basis not that all people drive or ride to the museum, but that the value of that trip, even if it is a walk instead of a ride, is the same (in this instance an arbitrarily low ten cents per mile). Zones 1 through 5 are of increasing distance from the museum and as we would expect, the proportion of visitors declines from the near zone to the most distance zone (1,000 visits of 2,000 people in Zone 1 as compared to 200 visits among 2,000 persons in Zone 5). Distances people come range from .5 miles to 1.5 miles.

Table 1 also reflects the auto costs involved in travel for the consumer groups when we ascertained that they came in groups of two persons. The prices people pay are reflected in the various costs per trip to the consumers. The sum of these costs and quantities would be similar to the area OPTQ in Figure 2 if we could imagine various prices in operation (OP would be an average of prices, not an addition here). There is no single equilibrium price for the use of the museum because, at a zero charge for admission to the museum, people pay according to the travel cost that they incur. In a sense we are constructing a composite of zone demands.

Plotting these results in Figure 6, the various prices that persons are willing to pay are reflected in the price axis for particular quantities per 1,000 population read on the quantity axis. Note that the data in Figure 6 are gained from Table 1, and include, on the Y axis, the cost per visit, and on the X axis, the number of visits per 1,000 population. This function permits us to derive the demand curve for the cultural opportunity. The first point on the demand curve was at zero admission or added price and generated 3,000 visits (Table 2). When the price increases to 2.5 cents, what happens to people in Zone I whose previous rate was 500 visits per 1,000? They are now forced to pay at the rate of 7.5 cents per visit (their original 5 cents plus the 2.5 cents, what happens to people in Zone 1 whose previous rate was 500 visits per 1,000? They are now forced to pay at the rate of 7.5 cents per visit (their original 5 cents plus the 2.5 cents increase) and will now presumably behave as do the people in Zone 2 whose initial cost was 7.5 cents per visit and whose rate of visitation was 400 per 1,000. The increase of 2.5 cents means that people in Zone 1 will no longer make 1,000 visits (at the 500 rate), but will make only 800 visits

Table 1

Number of Persons Arriving
(By Distance They Travel and by Zone)

Zones	Number of Visits	Population In Zone (a)	Visits Per 1000 Population	Round Trip (b)	Round Trip Travel Costs (c)
1	1,000	2,000	500	0.50 miles	$0.050
2	800	2,000	400	0.75 miles	0.075
3	600	2,000	300	1.00 miles	0.100
4	400	2,000	200	1.25 miles	0.125
5	200	2,000	100	1.50 miles	0.150

(a) Not a completely circular zone but roughly so on a grid basis of city blocks.

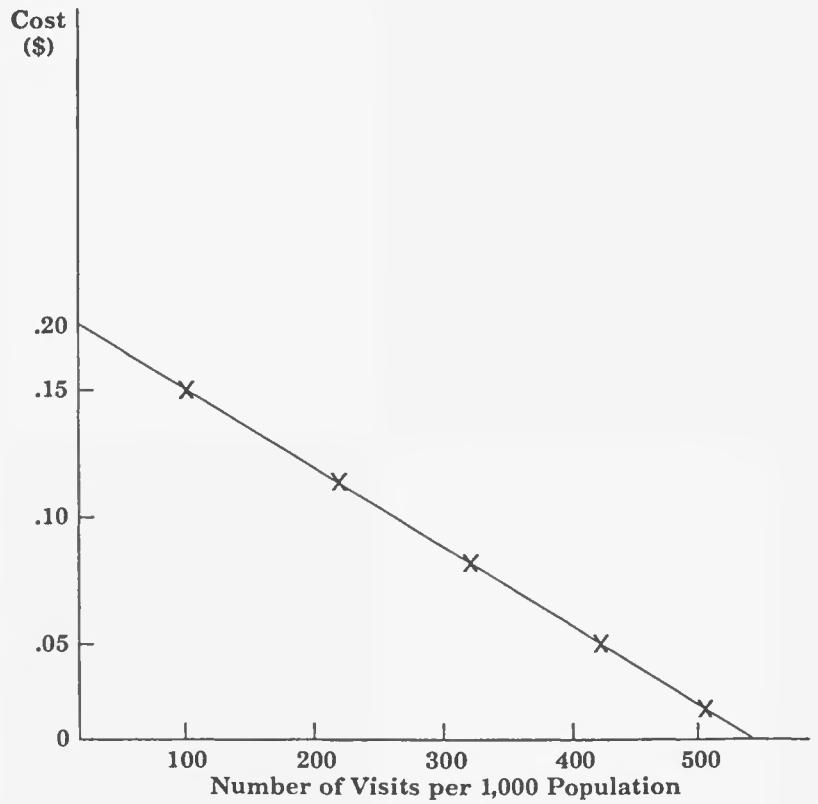
(b) Based on a weighted mean of actual access distances (not a straight line) from the zone in question.

(c) Assuming two persons per car at $0.10 per mile; variable costs only (no depreciation--that is, capital costs).

Note: The survey must represent one year's pattern of seven days of use, accounting for seasons, days of the week, and time of day.

Figure 6.

Demand Function



(the 400 only 800 visits (the 400 rate). Zone 2 visitors will decline from their initial 800 visits to those applicable to Zone 3, or 600 visits. Similarly, people in Zone 3 will behave like people initially did in Zone 4 and 400 visits will be made instead of 600. Persons in Zone 5 likewise come at the rate of 100 per 1,000 or a total of 200, and persons in Zone 5 will be priced out of the museum, that is, no visits. Thus, the second pair of coordinates on the demand curve has been calculated, that is, at a price of 2.5 cents, there will be 2,000 visits to the museum site.

If the price is raised to five cents, then Table 2 indicates that there will be only 1,200 visits; at various price increases, the number of visitors will diminish until, were we to set the price at 12.5 cents, there would be no visitors at all. There is now a demand schedule that represents the number of visits to the museum that consumers will take at various prices. These demand data can be plotted to create the demand curve for the cultural opportunity or the demand curve for the site.

Calculating the benefits from the demand curve can be done by the integral (Formula 5) or estimated crudely from the curve itself (Figure 7). Following this latter method and assuming zero admission charge, it is clear that 200 visits are valued at between $.125 and $.10 or an average of $.1125 per visit. This creates a primary economic benefit of $22.50. The next 400 visits are valued at between $.10 and $.075 or an average of $.0875 per visit, that is, a value of $.0875 times 400 visits or $35.00. The next 600 visits are valued at $.0675 or $37.50. The next 1,000 visits at $.0375 generate $37.50 worth of value. Finally, the last 1,000 visits are worth $12.50. Based on this example, the value for the 14-day period is a total of $145.00 worth of benefits. Were we able to argue that the 14-day period was truly representative of the year, then benefits by this measure would total $3,770.00.

The total primary benefits are in fact similar to the total area in Figure 2 of QUTQ (and the total area in Figure 5), that is, the price-quantity benefit and the consumer surplus. We did not estimate the latent demand (TQX in Figure 2) because there is cost to the consumer even if there is no fee. A zero charge to a museum would still not be "free".

Calculating Benefits for the Akron Art Museum

Were we to calculate benefits narrowly, we would assess only those expenditures which the visitor incurs while traveling to the museum, developing the distance decay function from which we would derive a visitor based demand curve. But there are further notions of benefits which we will include as well, which fall into the category of estimates of price. We include individual memberships as a price people pay. Prior to that however, let us develop the simple and direct benefits method using the Clawson-Knetch demand model.

As we noted earlier, the economic value of an economic good can be said to be the area under the demand curve; that is, if we calculate the area under the demand curve, we then have an estimate of the value of the resource, in this case, the Akron Art Museum. Thus, to gain this estimate, we need to derive a demand curve and the model employed is designed to accomplish that.

We first developed zones of distance around the museum which lay in the center of Zone 1. Within the Akron city limits, we created three distance or service zones (Table 3). Note that Zone 4 is made up of adjacent communities including the suburban cities and adjacent townships along with most of Summit County. Zone 5 includes the rest of Summit County, all of Portage, Stark and Medina Counties while Zone 6 consists of the rest of Ohio. Zone 7 consists of the rest of the U.S.A., a rather unlikely service area of the museum. On the other hand, notice our estimates of visitors coming from each zone as represented in our sample of 317 visitors surveyed. Most of our out-of-state visitors come from Michigan and Pennsylvania while most of our Zone 6 visitors come from the Cleveland area.

From survey data, we calculated the average round trip travel cost per zone, the average number of persons per car, and used this cost data to begin to develop our demand curve, the results of which can be seen in Table 4. Computing the benefits from the demand schedule estimated, consumer surplus benefits total $48,683.00, the

Table 2

Total Visitors from Zones by Various Changes in Price

Zone	Charge $0.00	$0.025	$0.050	$0.075	$0.100
1	1,000	800	600	400	200
2	800	600	400	200	0
3	600	400	200	0	0
4	400	200	0	0	0
5	200	0	0	0	0
Visitors	3,000	2,000	1,200	600	200

(Dollars)	Quantity of Visits Demanded
0.000	3,000
0.025	2,400
0.050	1,200
0.075	600
0.100	200
0.125	0

Table 3

Cost and Visitor Rate Functions

Zone	Population	Cost	V/Rate Per 1,000
1	13,822	$0	0.109
2	91,226	1	0.04
3	156,965	2	0.037
4	256,174	3	0.03
5	726,050	4	0.006
6	10,000,000	13	0.0007
7	210,000,000	16	0.0000109

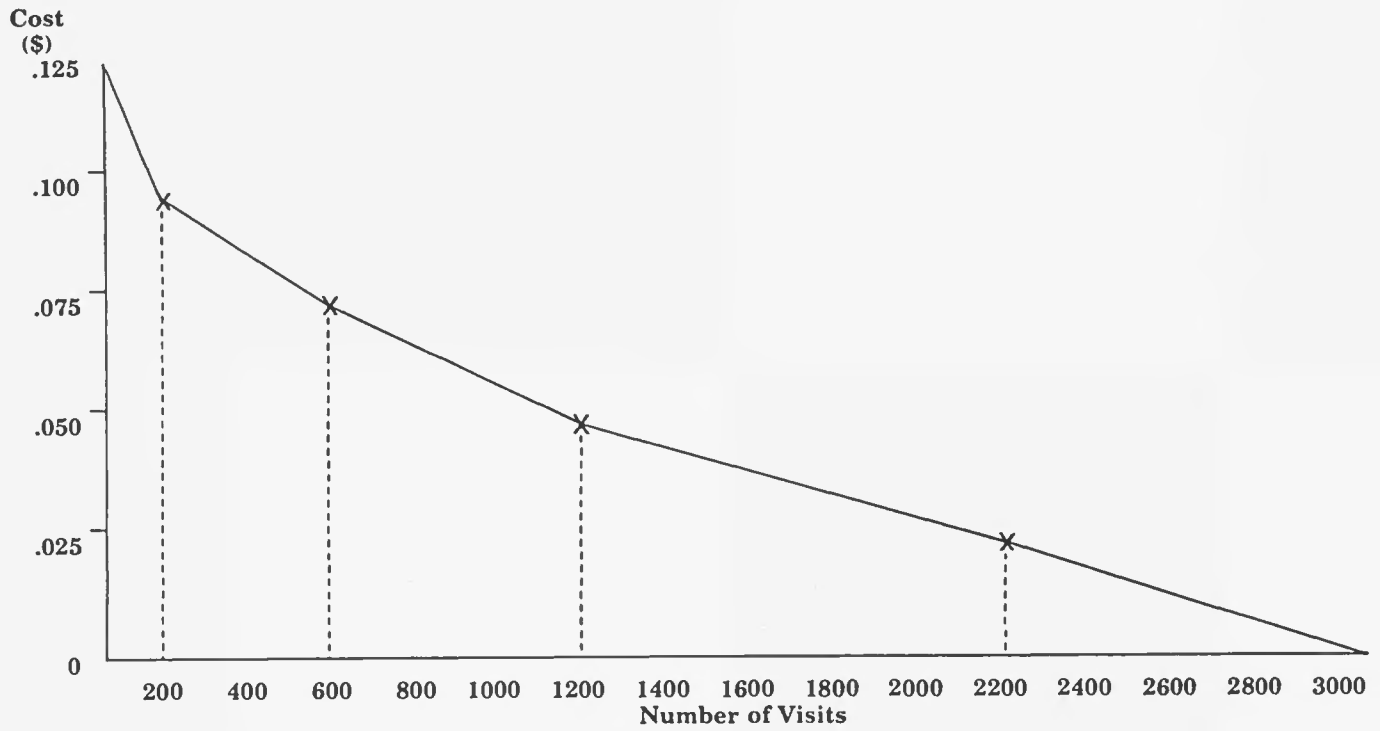
Table 4

Demand Schedule for Museum Visits:
Consumer Surplus Based Benefits for 1986

Price	Visits	Price x Quantity
$0.50	32,000	$16,000
1.50	10,790	16,185
2.50	4,748	11,870
3.50	1,096	3,836
4.50	176	792
Total Consumer Surplus Demand Benefits		$48,683

Figure 7.

Site Demand Curve



benefits based on the consumer surplus of the maximum price that visitors would be willing to pay (UPT in Figure 2) plus the price times quantity benefits of $18,238.00 (OPTQ in Figure 2), the price they in fact pay, visitor based benefits total $66,921.00. To this amount we add $75,000.00 from the memberships which represent a price individual people are willing to pay, not for going to the museum, but for being a member, plus admissions to exhibitions ($62,004.00), plus members' tours ($20,000.00), plus educational income ($5,454.00) brings a total of museum services benefits for the fiscal year to an estimated $229,379.00.

Comparing the benefits of museum services to the cost of the museum, we see that costs of $873,000.00 on a year to date basis and revised budget basis of $922,595.00 far exceed benefits. In effect, total services benefits to museum costs ratios are .262. Clearly, from a visitor and member services standpoint, the museum's costs exceed its benefits. The benefits to the community are far less than their costs, at least in the sensc that visitors both members and nonmembers value their participation in the museum far less than it costs to operate and maintain the museum.

However, the value underestimates service values because we do not have maximum willingness to pay estimates for memberships etc. Were they in the same ratio as the visitor consumers surplus benefits, benefits would increase by some $60,107.00 or a total of $289,486.00 or a ratio to costs of .332.

Were we to apply multiplier estimates to benefits, there benefits might well match or even exceed costs, a multiplier of 3 would just about equate benefits and costs.

It is also obvious that efforts to attract a large number of visitors to the museum are not made even in the Day at the Races, the museum's jajor fund raising special event which is not even hcld at the museum. Compare this to Ohio Mart at Stan Hywet which brings in many dollars and brings many visitors to the grounds at least. This is not to unduly criticize the muscum, but given that the major efforts of most art museums are to preserve a collection, one wonders if many of them had the money they needed without having to attract visitors, would they still choose to attract visitors? A museum that attracts so few visitors (the equivalent of 1.5 nights of full capacity at the Coliseum) cannot be thought to be a community institution in thc sense of visitors although it still serves to be a community center symbolically. Following on the example of Ohio Mart, the museum is somewhat trapped in its small building, its modest sculpture garden and its uninviting location. There is little expectation that it could expand its activities greatly even if it needed to do so or chose to do so. In sum, the museum stands as an immensely important cultural artifact of the community offering modest but apparently very high quality services and attracting only a few citizens, but from some distances around the region. its considerable value lies in its symbolic vs. its direct community servicc elements, attracting only a few citizens but a loyal band of supporters.

Any economic benefits which visitors and members achieve are potentially even greater for thc rcst of the community if we added multiplier effects. Somewhere in Akron is a little boy who doesn't know that his sucker is derived from the fact of the museum's existence in Akron. Similarly and ironically, there is some anti-intellectual, anti-art reactionary who earns part of his living from incomes generated at the museum.

III.

GENERAL CHARACTERISTICS OF VISITORS TO THE MUSEUM

Surveys of visitors to museums are a common phenomena. Indications as to who they are, why they are there, the sex, occupational, income and educational status of the visitors provide useful information to museum staff in their passionate interest in marketing their art and in fundraising for the museum, and in their lesser interests for educational programs. Great amounts of data are collected and tables developed but often little statistical analyis is done with the data and the visitor survey typically remains a description, not an analysis.

Strictly economic surveys of museums have a modestly limited but useful purpose. Simply put, their purpose is to demonstrate the economic effect and or value of the museum to museum visitors and to the community at large. Such a task can and has been undertaken in at least two ways. First, one may utilize the methods of impact analysis or two, one may utilize benefit-cost techniques. This research report makes use of both methods with the intention of comparing the results and ascertaining in what ways the results might differ. One cannot assume that there are two neatly defined means of doing impact analysis and benefit-cost, but what we did compare are the two most used means of the two techniques, both implicitly and explicitly representing the most accepted techniques. If the research has usefulness to the museum then that use lies in the extent to which the report results provide an advocacy document for the museum to use in its fundraising and general promotional efforts.

In assessing general descriptive characteristics of visitors to the museum surveys were filled out by visitors to the museum from September 1 to December 1, 1986. Three hundred seventeen visitors volunteered to fill out the survey providing a small but suitable number for analysis from an estimated 32,000 visitors for that calendar year. In general visitors to the AAM resembled those of other studies, ie. more education and a somewhat older than the average citizen. Statistically, visitors were 45 percent males and 55 percent females averaged nearly 34 years of age, had an educational level about equivalent to a four year college degree (even considering that many of the visitors were college students and even some high school students were included) and had incomes slightly lower than average at $23,000. Obviously, if we take out students the income figure goes higher. Table 1 reveals more detail concerning education, income and age.

Looking at other general descriptive characteristics of the visitors, their occupations were various. (Table 2.) Some 33 percent of the respondents were in professions, 24 percent were students, nearly nine percent listed themselves as managers and nine percent as housewives. Skilled trades were represented by about 5 percent of the visitors; about 4 percent were retirees while the others generally were either clerical and sales persons. The typical respondent had lived in the Akron area for more than five years and about 48 percent had never been married while some 38 percent presently are married. Some thirteen percent of the respondents were either widowed, separated or divorced.

Behaviorally, the museum visitor had averaged nearly 4 visits to the museum in the past twelve months and was far more likely to be attracted by a special event such as a major exhibition than the regular showings of the museum (Table 3). But in spite of the average of 4 visits, the facts of the matter are that about 53 percent of the visitors had not

Table 1

Education, Income and Age of Visitors

Value Label	Frequency	Valid Percent	Cumulative Percent
EDUCATION LEVEL			
0-12	18	6.0	6.0
High School Diploma	17	5.7	11.7
Some College	73	24.4	36.1
Degree	86	28.8	64.9
Post Graduate	105	35.1	100.0
	18	Missing	
Total	317	100.0	
INCOME			
Less than 10000	32	12.1	12.1
10000-19999	49	18.5	30.6
20000-34999	72	27.2	57.7
35000-49999	63	23.8	81.5
50000 and above	49	18.5	100.0
	52	Missing	
Total	317	100.0	
AGE			
Lowest Thru 20	34	11.9	11.9
21 thru 30	109	38.2	50.2
31 thru 45	98	34.4	84.6
46 thru 60	30	10.5	95.1
61 and above	14	4.9	100.0
	32	Missing	
Total	317	100.0	

Table 2

Occupation, Length of Residence
and Marital Status of Visitors

Value Label	Frequency	Valid Percent	Cumulative Percent
OCCUPATION			
Housewife	25	8.8	8.8
Retired	12	4.2	13.0
Student	69	24.2	37.2
Professional	94	33.0	70.2
Managerial	25	8.8	78.9
Clerical	8	2.8	81.8
Sales	10	3.5	85.3
Skilled Trade	13	4.6	89.8
Other	29	10.2	100.0
	17	Missing	
Unemployed	15	Missing	
Total	317	100.0	
LENGTH OF RESIDENCE			
Less Than A Year	20	6.7	6.7
1-5 Years	27	9.1	15.8
More Than 5 Years	150	50.5	66.3
Out Of Area	99	33.3	99.7
	1	0.3	100.0
	20	Missing	
Total	317	100.0	
MARITAL STATUS			
Never Married	145	48.7	48.7
Married	114	38.3	86.9
Separated	6	2.0	88.9
Divorced	27	9.1	98.0
Widowed	6	2.0	100.0
	19	Missing	
Total	317	100.0	

Table 3

Number of Visits and Type of Event

Value Label	Frequency	Valid Percent	Cumulative Percent
NUMBER OF VISITS			
	166	52.7	52.7
	38	12.1	64.8
	26	8.3	73.0
	20	6.3	79.4
	8	2.5	81.9
	18	5.7	87.6
	3	1.0	88.6
	8	2.5	91.1
	4	1.3	92.4
	5	1.6	94.0
	1	0.3	94.3
	4	1.3	95.6
	1	0.3	95.9
	1	0.3	96.2
	1	0.3	96.5
	3	1	97.5
	1	0.3	97.8
	1	0.3	98.1
	2	0.6	98.7
	2	0.6	99.4
	1	0.3	99.7
	1	0.3	100.0
	2	Missing	
Total	317	100.0	
TYPE OF EVENT			
Regular	123	39.7	39.7
Special	187	60.3	100.0
	7	Missing	

been to the museum this past year and about 73 percent had come three or fewer timcs. About 4 percent of the most frequent visitors accounted for in excess of 38 percent of the visits. This is an expected pattern where we find a small number of dedicated and regular visitors and a large number of casual or infrequent visitors.

That coming to the art museum is a social or family event is indicated by the number of people who come to the museum with at least one other person. Nearly seventy four percent of the visitors come in groups of two or more. (Table 4) While twenty seven percent of visitors come alone, forty two percent come in couples and about 17.5 percent come in groups of three or four. Groups, large and medium sized of from 6 to 50 were well represented in the survey accounting for some 10 percent of the groups coming and far more of the total number of visitors.

We were also interested in determining from respondents some sense of what they might be doing if they were not visiting the museum. Some 47 percent of respondents indicated that they would be engaged in some other leisure pursuit while some 18 percent would be at work or going to school and some 20 percent indicated that they would be "at home." (Table 4). About 6 percent of the visitors would bc shopping if they were not at the museum. That these visitors were also engaged in some other activity while in the city ccnter which combined with their museum visit was indicated by the number of pcople who werc downtown and came to the museum from work (14 percent), or shopping (34 percent) or from visits to the library (17 percent). That many people combine a trip to the museum with another purpose or coming from work suggests that, for example, there is a functional relationship between the library and the museum which should be further explored and enhanced and that some special relationship between downtown shopping (as bleak as it is) and a visit to the museum is an important one. Further, the number of people who combine a visit to the museum with their work (as often as not a late lunch hour) suggests other possibilities for the museum to expand its activities and attract more visitors if it so wishes.

Other behaviors which seem important are revealed by the art attendances indicated in Table 5. When asked to indicate their favorite art event of the past twelve months 146 persons responded by saying that they had most enjoyed a visual arts event (33 percent), followed closely by musical events at 30 percent and then theatre (20 percent) and dance at 17 percent. Whcre these people attended these "favorite events" was most often some other local setting than any one of those specified (Blossom, E.J. Thomas Hall and the museum or a suburban setting), but among specified local sites the museum rankcd above Thomas Hall and Blossom as cultural locales. Of course the bias here can be obvious: the respondents were at the museum, not elsewhere. Interestingly enough, the strength of Cleveland's attractiveness is obvious whcn Cleveland is selected as the site of their most favorite recent art event by some 22 pcrcent of all respondents. In theoretical economic terms, Akron remains a satellite city limited in its growth by thc location of Cleveland sitting on our heads. Similarly, while it is unlikely that our orchestra or our art museum could ever approach those of Cleveland, we nonetheless have the premier Ohio Ballet, a fact accounting for a far greater interest in dance, relatively, than one would expect to find in most cities.

Looking at the combined results in this rather too complicated table, note that most respondents named the Akron Art Museum as the site of their "favorite" art event among those who indicated the visual arts as their choice of event, followed by Cleveland. The visual arts represent the choice of some 34 percent of respondents while music is a close second, accounting for some 30 percent of choices. Unlike the visual arts, music is offered and taken at a number of places, a fairly dispersed pattern, with Blossom accounted for as the leading site. In third place, the favorite event was theater with a number of local venues attracting audiencc and finally dance, the first choice of some 17 percent of respondents. While the fact of Cleveland may limit our arts development in some ways, nonetheless, Akron represents the choice for most of the respondents in most of the arts choices. Perhaps we should not overlook the fact however, that more than half of the respondents

Table 4

Group Visits and Substitute Activities

Value Label	Frequency	Valid Percent	Cumulative Percent
GROUP VISITS			
	86	27.2	27.2
	133	42.1	69.3
	36	11.4	80.7
	19	6.0	86.7
	8	2.5	89.2
	3	0.9	90.2
	1	0.3	90.5
	3	0.9	91.5
	3	0.9	92.4
	2	0.6	93.0
	2	0.6	93.7
	5	1.6	95.3
	4	1.3	96.5
	1	0.3	96.8
	7	2.2	99.1
	2	0.6	99.7
	1	0.3	100.0
	1	Missing	
Total	317	100.0	
SUBSTITUTE ACTIVITY			
Work	57	21.0	21.0
Leisure	128	47.1	68.0
Home	66	24.3	92.3
Volunteer	1	0.4	92.6
Shopping	20	7.4	100.0
	45	Missing	
Total	317	100.0	

Table 5
Favorite Art Event and Its Locale

	Favorite Art Event				
Locale of Event	Drama & Theatre 1	Dance 2	Music 3	Visual Arts 4	Row Total
Akron Art Museum			6	23	29 20.3
Blossom			13		13 9.1
E.J. Thomas	4	9	7		20 14.0
Cleveland	6	3	7	15	31 21.7
Suburb	5		1	8	14 9.8
Local	13	12	9	2	36 25.2
Column Total	28 19.6	24 16.8	43 30.1	48 33.6	143 100.0

Chi-Square	D.F.	Significance
108.20847	15	.0000

to the survey did not answer the question suggesting that active interest in the arts is somewhat limited.

Comparing Basic Characteristics of Members and Nonmembers

Comparing descriptive characteristics of members and nonmembers, we noted few real differences. Obviously there was no reason to assume that during hours of surveying visitors that members would exhibit different patterns than nonmembers. Similarly, group size made no difference, nor did the substitute activity that members might have selected over nonmembers. Differences did appear however when we compared the number of visits of members versus nonmembers, members coming at a rate of about 7 times more frequently than nonmembers. Further, members did not come from as far away. This one would expect given that many nonmembers come from considerable roundtrip distances, thus their average would be higher than distances traveled by members. In spite of the distance differences which were statistically significant, t-testing revealed no significant differences between members and nonmembers as to how long they had lived in the Akron area.

Differences did occur when one compared educational levels. Even though educational levels were high for both groups, the level of attained education was higher for members. Similarly, and perhaps explaining part of the education level differences, is the average age of the member was higher at 48 years as opposed to 32 years as the average age of nonmembers. Nonmembers are widely represented by students, and income levels similarly demonstrated that members had higher incomes, statistically significant at the .000 level. Considering these differences between members and nonmembers, perhaps the most important point is that arts audiences are indeed better educated and generally have higher incomes than most of the rest of the population. But is this because they are merely older? Clearly at least until one reaches senior citizen status, incomes tend to rise with age and this has more to do with higher education and higher incomes among arts audiences than we might have hitherto suspected.

Visitor Attitudes

A major part of the study of museum visitors dealt with their attitudes and perceptions of art. It is well enough to document the number of visitors with high incomes, more education and so forth, but that gives little guidance towards expanding an audience and thereby increasing the economic impact of the museum. Not that demographics are not important. Following the standard use of demographics if we discover that most visitors are three feet tall, wear pink tennis shoes and carry guns, then we will market intensively among other like persons in the society assuming that within the common thread of the demographics, we will find that commonality of art taste and preference. While to some extent true, this conception of "targeting" is a very "second best" procedure because we do not have an easy means of finding taste and preference and translating that into behavior, so we use the proxies which demographics represent. The present analysis of attitudes of visitors is not useful to finding other patrons because we cannot match any attitudinal perceptions to that larger population we do not survey. But what we can do is to see what, if any, contribution the attitudinal analysis initially provides and then perhaps analyze the results more deeply. With luck, we should have some notion of what attitudes are held by visitors and to see if such phenomena as frequency of visit, or other characteristics associate and provide some modest insights into how the museum might retain visitors once it has first captured them. To the extent that this is possible, the consumer is then recognized as having found a greater value in the museum than previously.

The statements used were assertions which could be connected to particular held attitudes and values associated with art. Respondents were asked to react to particular statements as to whether they strongly agreed, agreed, or strongly disagreed or merely disagreed.

Negative Attitudes

The first sets of statements had to do with assessing essentially negative attitudes towards art and within that negative attitude notion, positive and negative values toward art as held by respondents.

When asked to respond to the notion that more events should be held where refreshments are served, this **social status** variable was supported by over 75 percent of respondents (Table 6). Another status related statement having to do with people who "like art are better than people who do not" resulted in 42.5 percent agreeing, certainly less than half, but still high. Generally speaking association with the museum is a "status good" and people value it for that reason. As a result, activities which offer a social setting, as refreshments imply, are clearly desired by visitors. Increasing such events probably increases satisfaction of such persons and might increase both their visits and the visits of others as well. When members were compared to nonmembers,t-testing seemed to reveal no significant differences on the "refreshments" question or on the "better than" question, thus members and nonmembers share the same attitudes that art and social status are connected. Interpretively, one would conclude that for many visitors to the museum their attitudes of art as a social status good would describe their values toward art being essentially negative, that they find their satisfactions with art events in those aspects which are external to the art and that their attitudes are essentially negative to art as well. If museums are open to all and status conscious people are numerous, they do find value in the association at least if not in the art itself.

One statement garnered visitors, responses to the idea that art should "**improve the moral fiber**" of society. Such statements reflect an essentially negative value and attitude towards art but unlike the status statements above, there is at least some value which is not merely external to the art, but while didactic is still a source of internal satisfaction to the individual holding that view. Some 54 percent of respondents agreed or strongly agreed that art should improve the moral fiber of society (Table 6). While others disagreed, few did so strongly, suggesting that the museum could increase the educational approach to its activities and promote itself on those grounds, including the notions towards a "moral" view, as perhaps reflected in exhibitions of church art, etc. Comparatively, members and nonmembers revealed no differences on this statement.

Another statement added to our insight into respondents' negative valuation of art but nonetheless indicated that respondents enjoyed an intrinsicaly derived but limited satisfaction. This statement asserted that art which realistically imitates nature is the "best art." **Realism** is not to be condemned but generally speaking those who find greatest satisfaction in realistic art often have such a painting over their sofas. It is thought that they lack sophistication and appreciation of a wider variety of art. Indicating the sophistication of visitors, only some 28 percent of the visitors agreed (Table 6). Comparing members to nonmembers, t-testing provided no significant differences. How does one interpret these results in light of desires to increase audience? Obviously, those who come to the museum generally appear to support the museums "contemporary" as opposed to a not strictly comparable focus on realism. Visitors come and those who come hold no special province for realism. On the other hand, those who do not come may tend in the main to prefer realism, because anthropologically, they have a better chance to identify with and therefore enjoy the art. If the museum wishes to attract other social "classes" of art viewers, then its focus while not artistically narrow must nonetheless be thought of as not representing the tastes of most citizens, and must therefore be expanded to account for these other tastes.

Yet another negatively based statement came with the assertion that the arts only **benefit the wealthy** or the highly educated. Only three percent of respondents agreed with that negative statement and members and nonmembers showed no differences (Table 7). Interpretively, one can conclude that wealth and education are, in the minds of most visitors, not required to benefit from art, but this is not to say that any positive action on the part of the museum is suggested from the responses to that statement.

Still another negative attitude question comes from the statement that the arts do **harm** by being "critical of our society." Only four percent agreed with this rather pernicious statement and members agreed with nonmembers (Table 7). No matter how trivially social or external is the value we find in the arts or how negative the attitude visitors

Table 6

Attitudinal Responses: Status, Moral and Realism

Value Label	Frequency	Valid Percent	Cumulative Percent
STATUS			
Strongly Agree	45	28.7	28.7
Agree	73	46.5	75.2
Disagree	31	19.7	94.9
Strongly Disagree	8	5.1	100.0
	160	Missing	
Total	317	100.0	
MORAL			
Strongly Agree	60	24.2	24.2
Agree	75	30.2	54.4
Disagree	76	30.6	85.1
Strongly Disagree	37	14.9	100.0
	69	Missing	
Total	317	100.0	
REALISM			
Strongly Agree	21	8.6	8.6
Agree	48	19.8	28.4
Disagree	109	44.9	73.3
Strongly Disagree	65	26.7	100.0
	74	Missing	
Total	317	100.0	

Table 7

Attitudinal Responses: Wealthy, Harm and Snobbery

Value Label	Frequency	Valid Percent	Cumulative Percent
WEALTHY			
Strongly Agree	5	1.7	1.7
Agree	8	2.8	4.5
Disagree	143	49.5	54.0
Strongly Disagree	133	46.0	100.0
	28	Missing	
Total	317	100.0	
HARM			
Strongly Agree	4	1.5	1.5
Agree	7	2.6	4.1
Disagree	109	40.5	44.6
Strongly Disagree	149	55.4	100.0
	48	Missing	
Total	317	100.0	
SNOBBERY			
Strongly Agree	39	15.8	15.8
Agree	66	26.7	42.5
Disagree	82	33.2	75.7
Strongly Disagree	60	24.3	100.0
	70	Missing	
Total	317	100.0	

hold, they still do not see the arts as harmful to society. This value was reiterated in the fact that both members and nonmembers agreed that the arts should not be allowed to "die out." Some 96 percent wished the arts to "live", but while all hugely supported the arts, nonmembers were a bit less enthusiastic than members. A significant difference did exist between members and nonmembers but since the response was so overwhelmingly favorable to the arts, such statistical difference should not be interpreted as important.

One statement in the survey designed to determine respondents' views about the love of art and the "value of people." To the statement "People who like art are really better than people wo do not" most refused to agree, but only some 58 percent. Nearly 44 percent agreed with the **snobbery** statement and in comparing members and nonmembers, members were more likely to think so than nonmenbers (Table 7). At first glance this may be thought to demonstrate an anti-social elitism, but the responses could be interpreted to mean more about the respondents attitudes about art than about people. If one loves the arts, then one finds value in them and part of that value may be not in snobbery but in "ennobling the soul." On the other hand, arts audiences probably exhibit as much anti-social feeling as nonarts loving citizens. And, members do exhibit a greater degree of positive response than do nonmembers.

Positive Aspects

While the above statements represent some troubling negative aspects of the art tastes and preferences of visitors, they reveal that the values we find in art can be both internal within the art itself or external to that art in the activities and aspects which surround it even though the attitudes are essentially negative to art. Looking now at some more positive values and attitudes toward art, about 78 percent of respondents agreed with the statement that "art for me is a way of life" (Table 8). Clearly, such a positive response to art indicates a deep and abiding interest among respondents even though this deep response may not necessarily result in their spending a lot of time in the Akron Art Museum. While both members and nonmembers seemed to have a strong positive response to the **art for art's sake** statement, members were significantly more positive than nonmembers.

Such enthusiasm for art is also indicated by the responses to the statement that "I profit from most exhibitions because something can be **learned** from most of them." Fully 91 percent agreed with the statement and members and nonmembers revealed similar response rates.

Yet another stated assertion was highly positive to museums but not necessarily to art museums. Respondents to the statement that "I find **as much pleasure in going to a general purpose museum** or a science museum as I do in going to an art museum" found company among 62 percent of their fellows. Members of the Akron Art Museum did not differ from nonmembers in their response to this question suggesting that while visitors are highly involved with art and highly positive to the museum, they are also highly positive about other kinds of museums as well. What this means for the museum is that for its member and nonmember visitors alike, it must compete for their attention with other cultural events and sites and with other activities, social and leisure.

Social Uses of Art

Pursuing further analysis of audience attitudes, respondents were asked to answer the statement "The success of American painters, singers, actors etc. gives people a sense of **pride** in American achievement." Eighty-seven percent thought so and there were no differences among members and nonmembers (Table 9). The strength of the arts as a vehicle for social pride and identification is a belief widely held by visitors to the art museum, just as it is to citizens all around this and other countries.

Another "public purpose" question related to the arts as a learning device, "The arts help us **understand our country better**." Like the response above, 86 percent of those answering this statement agreed with it and similarly, there was no difference between members and nonmembers (Table 9). The arts are in the minds of these respondents an important part of our social understanding and our social heritage.

Table 8

Attitudinal Responses: Art's Sake, Learn and Pleasure

Value Label	Frequency	Valid Percent	Cumulative Percent
ART'S SAKE			
Strongly Agree	87	34.5	34.5
Agree	109	43.3	77.8
Disagree	46	18.3	96.0
Strongly Disagree	10	4.0	100.0
	65	Missing	
Total	317	100.0	
LEARN			
Strongly Agree	122	42.1	42.1
Agree	141	48.6	90.7
Disagree	20	6.9	97.6
Strongly Disagree	7	2.4	100.0
	27	Missing	
Total	317	100.0	
PLEASURE			
Strongly Agree	74	25.6	25.6
Agree	105	36.3	61.9
Disagree	91	31.5	93.4
Strongly Disagree	19	6.6	100.0
	28	Missing	
Total	317	100.0	

Table 9

Attitudinal Responses: Pride, Country and Benefit

Value Label	Frequency	Valid Percent	Cumulative Percent
PRIDE			
Strongly Agree	70	26.8	26.8
Agree	158	60.5	87.4
Disagree	24	9.2	96.6
Strongly Disagree	9	3.4	100.0
	55	Missing	
	1	Missing	
Total	317	100.0	
COUNTRY			
Strongly Agree	62	23.9	23.9
Agree	161	62.2	86.1
Disagree	27	10.4	96.5
Strongly Disagree	9	3.5	100.0
	58	Missing	
Total	317	100.0	
BENEFIT			
Strongly Agree	22	7.7	7.7
Agree	64	22.3	30
Disagree	150	52.3	82.2
Strongly Disagree	51	17.8	100.0
	30	Missing	
Total	317	100.0	

To determine if the benefits of the arts go only "..to those who attend" we looked to see if respondents held an elitist notion of the benefits of the arts, a benefit exclusive to those who actively participate, or whether the arts could be beneficial to those who do not attend or participate but may otherwise be benefitted. The strong response indicated that seventy percent believed the arts to be beneficial whether one actively attended or participated (Table 9). Members and nonmembers agreed.

A question which contained another level of social uses of the arts (indeed personal as well as social) was the statement "The arts have an important role in making us look at our way of life." This statement is really a statement of **art as a useful personal and social critic,** and 96 percent of respondents thought so (Table 10). The strong role of the arts as tools of social criticism and, one may infer, personal self criticism are strongly entrenched in the minds of these visitors.Members and nonmembers both agree. There is a strong elitist strain in the arts, but there is a strong democratic, social criticism strain as well.

To see if these broad perceptions of public purpose and social purpose values for the arts were translated into a desire for public support, the statement "I believe **the arts should receive support through tax dollars**" brought a strong (82 percent) agreement but not as strong a response as responses above to social and public purpose values for the arts (Table 10). Still, the tax support idea is very strong and is equally so among members and nonmembers.

Strong public tax support for the arts is implicit in the 96 percent response agreeing that the "**arts should not be allowed to die.**" Members were far more positive in their response to this statement than were nonmembers, thus while both were strongly committed, members were even more so (Table 10).

A Final Note

In the above characterization of visitors, the attitudinal data presented cannot be assumed to be conclusive. Simple self-selecting responses are not final. But, in consideration of the material so covered, the museum may wish to make some bow towards attempting to emphasize what might be positive aspects and assisting in reducing more negative aspects in its program planning to the extent that it believes it can.

Table 10

Attitudinal Responses: Look, Tax and Die

Value Label	Frequency	Valid Percent	Cumulative Percent
LOOK			
Strongly Agree	109	39.4	39.4
Agree	156	56.3	95.7
Disagree	9	3.2	98.9
Strongly Disagree	3	1.1	100.0
	40	Missing	
Total	317	100.0	
TAX			
Strongly Agree	107	40.1	40.1
Agree	113	42.3	82.4
Disagree	28	10.5	92.9
Strongly Disagree	19	7.1	100.0
	50	Missing	
Total	317	100.0	
DIE			
Strongly Agree	197	68.9	68.9
Agree	77	26.9	95.8
Disagree	4	1.4	97.2
Strongly Disagree	8	2.8	100.0
	31	Missing	
Total	317	100.0	

IV.

CHARACTERISTICS OF PARTICULAR VISITOR GROUPS

In this chapter some analysis is made of the characteristics of particular visitor groups. None of the profiles will be complete because not all items in a sample are associated. What follows is the result of a set of t-tests which based in particular ways were successful in drawing out profiles of visitors given that they were in a certain group, such as the young, the old, etc.

Frequent Visitors

Sorting out who is a frequent visitor and who is not is at best an arbitrary choice but for sake of analysis, we looked at frequent visitors as those who had been to the museum at least 3 times during the previous year and called them frequent. When t-tests were run on those who came 3 or more times as opposed to those who came two or less times, several significant results obtained.

First, more frequent visitors came to the museum from lesser distances as we would expect (Table 1). Further evidence suggests that the educational level for frequent visitors is higher, that they are more likely to be members and that they are older (38 vs. 31 years). Additionally, they come in smaller groups from less distances (expenses for travel are therefore less). None of these results are particularly unusual; they follow what one would expect.

When we looked beyond the general characteristics to attitudes revealed in Table 1, we find that more frequent visitors are less status conscious concerning the arts, are less likely to find realism the highest form of art, and find pleasure in other kinds of museums equal to that of an art museum, but not to the degree that the less frequent visitor does. Additionally, art is probably much more a "way of life" to the frequent visitor than to the less frequent visitor.

The question arises as to what this information might tell us from a policy standpoint. Does the museum wish to increase the number of visitors, the number of visits or both, or indeed none of the above. Does the museum wish to increase its donations? Yes, definitely, but does this means increasing visitors? If we encouraged frequent visitors to come more frequently would that encourage them to give more to the museum? If we encouraged more sweaty elementary school boys to visit the museum, would the museum want them? Does the museum wish to provide a place where high school students can come and spend the afternoon, socializing and enjoying the art and listening to pop music? Does a museum seek new audience, more of its present audience of visitors (more visits), or does it simply seek more funds? If it seeks more audience or more of the same audience does this lead to greater donations?

If the museum sought to encourage frequent visitors to come more often, it might make particular effort to approach them both by mail and directly as they visit. I am not suggesting a frequent flyer program, but since the frequent visitors are identifiable, then some special treatment of them seems useful. Perhaps a special opening for members and identified frequent visitors would assist.

Older Visitors

When we speak of older visitors we do not refer to the 65 year olds and older; rather we use the 60 and older age group. When asked why they came to the museum that particular day of interview, respondents said they came (in order) for the

Table 1

Frequent Visitors' Characteristics

	Number of Visits		
	GE 3 Group Means	LT3 Group Means	P Value
Actual Round Trip Mileage (calculated)	37.2	105	0.007
Education Level (higher = more)	4.03	3.68	0.008
Member (1 = yes)	1.75	1.98	0.000
Age	38.5	31	0.000
Group Size	2.1	4.8	0.000
Estimated Round Trip (estimated by respondent)	39.8	102	0.001
Travel Expenditures (calculated)	$3.82	$6.47	$0.007
Status (wine & cheese; 1 = strongly agree)	2.2	1.9	0.022
Realism (best art; 1 = strongly agree)	3.0	2.8	0.036
Pleasure (likes any museum; 1 = strongly agree)	2.3	2.1	0.036
Artsake (art as a way of life; 1 · strongly agree)	1.6	2.1	0.000

educational and cultural experience (42%), to see the contemporary art (31%), to see the special program (21%) and the remainder (6%) came for the social occasion. Generally, that group would have been either shopping or going to the library. These people generally **came from lesser distances** than those younger; they were **more likely to be members** than younger persons; and, attitudinally, they appeared to be **less status conscious** than younger visitors. From the standpoint of income and education, this group of visitors rates **higher as to both income and educational level.** Like the majority of visitors to the museum, these seniors came to view a special exhibition.

In addition to the above characteristics, this group of visitors appears to be more represented by **females** (70%), and be more interested in musical programs than all visitors, as E.J. Thomas Hall represents the site of their favorite arts event in the past 12 months.

What is a bit sad is that the museum apparently attracted no senior citizen groups. It seems very curious that when seniors are footloose in groups all over the state that no groups were represented in the three months of surveying. If we simply missed them in the surveying then that's one thing, but if the museum has made no effort to attract them, it is making a considerable mistake, assuming it wishes to increase the number of its visitors. If it does not wish to increase its visitor numbers then there is no need to contact tour operators, senior citizen groups and social clubs etc. If the museum made the effort to do so, it might attract these visitors to some to special exhibits, to attend musical performances in combination with exhibitions and perhaps in combination with refreshments in a reception atmosphere. Special treatment of special client groups seems needed.

These older visitors seemed in their "strongly agree" responses to be strong supporters of the arts, art education in particular, and generally they feel strongly about the value of the arts in teaching personal insights and values to people.

Persons with Higher Incomes

The real differences between the upper middle income groups and those with less income are not great. In comparing the visitors to the museum that is largely true. There were few fundamental differences between people in the $50,000.00 per year income class and above and those below. Not that $50,000 is a lot of income, nor does it make one rich, but it buys more than the basics. In general, those above $50,000 were more likely to be members of the muscum and were more likely to be more frequent visitors. Additionally, on those occasions when they had a meal in connection to their visit to the museum, the dining costs were almost twice as high. Also, these people believed somewhat more strongly (among an almost totally convinced group of visitors) that the arts should not be allowed to "die out." Also, and this may be of interest, while most were interested in **more art education for children**, higher income visitors were even more strong about it. Living somewhat longer in the area than persons with lower incomes, these visitors have lived in the Akron area for an average of 3.33 years and made an average of 5.2 visits to the museum in the past twelve months.

There are no strong differences which must be noted and acted upon from the above analysis. Clearly the visitor with higher incomes has a more regular visitor's interest in the arts and might be approached to increase participation not only by more special exhibitions (true of most visitors of any income level) but by more emphasis on art educational activities at the museum. What is interesting is that most of these visitors were not what one would call long term residents in the area, but obviously brought some arts interest with them.

Differences Among the Sexes

Within the analysis of visitor characteristics, there were few differences from responses of females versus males. Generally, males tended to come in slightly larger groups with an average group size of over 4 versus 3 for females. Additionally, when dining out in association with a trip to the museum, males spent more, some $10 in comparison to $6 for females. Nothing else seemed particularly different. As a result, appeals for greater numbers of females or males based on

specialized interests of females or males seems unwise.

Differences as to Travel Distance

Looking at travel distances, persons who come from some greater distance should exhibit some different characteristics just by dent of the distances they are willing to come. In general one may say that **the more distant visitor was a bit more sophisticated** than the more local visitor. Although they are somewhat less likely to come to a special event, are less likely to be a member of the museum and do not come as often (2.4 visits to 4.7 visits), the willingness to make a 220 mile or greater round trip indicates a real interest in the arts. From a sophistication standpoint, they are less interested in realism, less likely to think in terms of what the arts can do for pride of country and patriotism and they are less likely to think that one has to actively participate in the arts to benefit from them. Finally, they are more highly educated than more local visitors.

While in economic terms, the more long distance visitor by paying a higher price to come creates greater economic impact, no particular attribute of these visitors stands out.

The Better Educated Visitor

Following the convention that more is better, we label this section The Better Educated Visitor. Clearly an arguable notion; nonetheless, when we look at visitors who have a four year college degree or more in comparison to those who have less than a B.A. degree, we find some characteristic differences.

To begin with the more highly educated visitor is apt to come to visit the museum **from a greater distance, spends more money on dining, and travel costs**, but at the same time, he or she is **more likely to be a member** and as would be expected the **number of visits is greater,** 4.7 per year as compared to 2.5. Group size is smaller indicating a more independent decision to come to the museum, less of a social occasion as supported by the lesser interest in status concerns, and be a **more sophisticated** visitor as evidenced by a less didactic approach to art and less belief that representational art is the highest art form. The more educated visitor is generally more supportive of taxes being used to pay for the arts and less willing to make the arts "go it alone." Finally, this educated visitor is somewhat older and has a slightly higher income.

Over and over again, we find the better educated college degree holder to be the more supportive member of the arts audience. From a long term investment standpoint, it seems wise to seek more degree holders as potential members and at the same time to do more in terms of cultivating future members through close contact with local schools and particular colleges and universities. Student memberships ought to be one useful device to emphasize, along with student oriented programming.

The Younger Visitor

When we speak of the younger visitor, we think not of children and teenagers but of those under 30 years of age. The reason is simple: museum visitors and members tend to be older than the average for the population as a whole. Also, generational differences seemed marked at thirty. The question in part is what comparison can we make of arts support among those under thirty to those over? If the supportive group is over thirty, can we by the same effort level expect to gain the support of the under thirty group? Evidence seems to suggest that we cannot. The younger visitors exhibit some traits that suggest a hardening line towards arts support.

Recollect that the older visitor group (60 and above) tended to be a very supportive and to some extent unquestioning group of supporters. These younger visitors are less likely to be members than the over 30 group and to make fewer visits to the museum (4.8 vs. 2.7). The younger group are more status conscious, but claim a high degree of importance to art in their lives. While their incomes are somewhat lower on the average, **they are not in the majority in favor of tax support for the arts** and while most do not wish to see the arts go it "alone" on ticket and admission income, they are more likely to hold that view than older visitors. Perhaps as people grow older their views may moderate but, at this point, it seems that there is some evidence suggesting that the museum must

Table 2

Zones and Characteristics of Visitors

	Percent of Visitors	Member 1 yes, 2 no $\overline{X}$	Education Level 1 low, 5 high $\overline{X}$	Age $\overline{X}$	Income 1 low, 5 high $\overline{X}$	Visits $\overline{X}$
Akron Center	4.7	10.93	3.86	26.6	2.23	2.53
MidAkron	12.6	1.87	3.63	36.6	2.77	5.20
Outer Akron	19.6	1.78	3.75	35.1	3.30	6.87
Suburbs	23.3	1.89	3.71	34.4	3.20	4.05
Adjacent	10.4	1.91	3.55	31.7	3.27	2.66
Rest of Ohio	22.1	2.00	4.10	32.7	3.55	1.54
Out of State	7.3	2.00	4.14	32.6	3.05	1.43

work harder to maintain the support of younger members of the community. Again, access to these people through educational institutions would help, but some special concern must be expressed for appealing to them if their support is sought and to be maintained.

Distance Zones and Visitor Differences

One final difference that can be noted in Table 2 reveals some characteristic differences among visitors based on whether they came from some distance or whether they came from very near by. In looking at the data in Table 2, clearly most visitors come from Akron and its suburbs. When we look at the rest of Ohio, this large number is particularly notable because Cleveland was included in the "rest of Ohio" as opposed to the "adjacent" category which included the adjacent counties of Stark, Portage, northern Summit and Medina counties. Generally the likelihood of a person being a member and living some distance away is not very good. Most of our **members come from the suburbs and northwest Akron.** The number of persons in a group does not vary widely, but those coming from the greatest distances tend to be the smallest groups, as well as the best educated. The Akron Center zone is high educationally because of the proximity of the University of Akron, and that accounts for the mean age and income being lower in the Akron Center zone. The fact of greater frequency per visitor coming from mid Akron, outer Akron and the suburbs follows the member nonmember characteristic. Perhaps most interesting is that while frequency of visit declines with distance after a certain point, generally museumgoers are a pretty uniform lot, educationally, income wise, as to age and the number of persons with whom they come to the museum.

NOTES

1. See David Cwi and Katherine Lyall, *Economic Impacts of Arts and Cultural Institutions: A Model Assessment and Case Study in Baltimore*, (New York: Publishing Center for Cultural Resources, 1977). See also David Roger Vaughan, "Does a Festival Pay?", in William S. Hendon, Alice J. MacDonald, James L. Shanahan, (eds.) *Economic Policy for the Arts*, (Cambridge: Abt Books Inc., 1980), pp. 319-322; and David Roger Vaughan, *The Economic Impact of the Edinburgh Festival*, (Edinburgh: Scottish Tourist Board, 1977).

2. See Peggy Cuciti, *Economics of the Arts in the State of Colorado*, (Denver: University of Colorado, Center for Public-Private Cooperation, 1983). The New York study was done by the Port Authority of New York and New Jersey and the Cultural Assistance Center, *The Arts as an Industry: Their Economic Importance to the New York--New Jersey Metropolitan Area*, (New York: The Port Authority of New York and New Jersey, 1983). See also John Fuller, *Economic Impact of the Arts in Iowa*, Final Report 29, (Iowa City: University of Iowa, Center for Urban and Regional Research, 1983). For the Canadian study see Harry Chartrand, *An Economic Assessment of the Canadian Fine Arts*, (Ottawa: Canada Council, 1981). The New York, Colorado and Canada reports also appear as papers presented at the Third International Conference on Cultural Economics and Planning, Akron, Ohio, April 25-27. They are published in the Proceedings volume entitled *The Economics of Cultural Industries*, edited by William S. Hendon, Nancy K. Grant and Douglas V. Shaw, (Akron: Association for Cultural Economics, 1984).

3. In conversation with Harold Horowitz, April 28, 1984.

4. Harold Horowitz, "The Arts in the National Income and Product Accounts," *The Economics of Cultural Industries* , *op. cit.*

5. Harry Chartrand, "An Economic Assessment of the Canadian Fine Arts," *op. cit.*

6. Peggy Cuciti, "Economics of the Arts in the State of Colorado,"*op. cit.*

7. Geoffrey Wall, "An Economic Impact Assessment of the Tutankhamen Exhibition," *Economics of Cultural Industries*, *op. cit.*

8. See Note 2, the New York study.

9. *Ibid.*

10. David Cwi, *The Role of the Arts in Urban Development*, Urban Consortium Bulletin, (Washington D.C.: U.S. Department of Commerce, 1981).

11. Bruce Seaman, "Comment: The Arts As An Industry: The Port Authority Study of New York and New Jersey," *Economics of Cultural Industries*, *op. cit.*

12. David Roger Vaughan, "The Cultural Heritage: An Approach to Analyzing Income and Employment Effects," *Journal of Cultural Economics*, Volume 8, No. 2 (December, 1984), p. 2.

13. *Ibid.*

14. *Ibid.*

15. *Ibid.* pp. 2-3.

16. *Ibid.* p. 3.

17. *Ibid.* p. 3.

18. *Ibid.* pp. 3-6.

Date:_____ Time:_____ Name of Special Event:_____

MUSEUM VISITS

The University of Akron is conducting a survey of the audience at the Akron Art Museum and would appreciate your taking a few minutes to complete this questionnaire. This will provide valuable information for use in future planning. All surveys are confidential. Thank you for your cooperation.

ADDRESS: _____
Number and Street

_____
City State Zip Code(necessary for research purposes)

1. Are you a member of the Akron Art Museum?

   1) Yes [ ] 2) No [ ]

2. How many times have you come to the museum in the past 12 months, including this visit? _____

3. How many people are in your group today? _____

4. How many miles is it from your home to the museum? _____

5. If you had not come to the museum today, what would you be doing? _____

   _____

6. Why did you come to the museum today?

   _____to enjoy contemporary art
   _____to participate in a special program
   _____to be entertained or have fun
   _____because the museum is a social outlet
   _____for educational or cultural benefit

7. Please estimate your expenses in attending this event:
   1) dining out $_____
   2) lodgings $_____
   3) travel expense $_____ (auto @ 25¢ per mile)
   4) admission $_____
   5) other $_____

8. What other activities brought you to downtown Akron? (Check all that apply)
   _____work _____dining/entertainment
   _____shopping _____library
   _____banking _____other_____
   _____post office

9. Please name your favorite arts event (performance, show, etc.) attended locally in the past 12 months.
   Name_____
   Where_____

10. I think there should be more functions at the Art Museum where refreshments are served.
    _____1) strongly agree _____4) strongly disagree
    _____2) agree _____5) no opinion
    _____3) disagree

11. Art should seek to improve the moral fiber of society.
    _____1) strongly agree _____4) strongly disagree
    _____2) agree _____5) no opinion
    _____3) disagree

12. The best art is that art which realistically imitates nature.
    _____1) strongly agree _____4) strongly disagree
    _____2) agree _____5) no opinion
    _____3) disagree

13. I feel I profit personally from most art exhibitions because something can be learned from most of them.
    _____1) strongly agree _____4) strongly disagree
    _____2) agree _____5) no opinion
    _____3) disagree

14. I find as much pleasure in going to a science museum, or a museum of natural history as I find in going to an art museum.
    _____1) strongly agree _____4) strongly disagree
    _____2) agree _____5) no opinion
    _____3) disagree

15. Art for me is a way of life.
    ____1) strongly agree ____4) strongly disagree
    ____2) agree ____5) no opinion
    ____3) disagree

16. I think that people who appreciate art are really better than ones who do not.
    ____1) strongly agree ____4) strongly disagree
    ____2) agree ____5) no opinion
    ____3) disagree

17. The success of American painters, singers, actors, etc., gives people a sense of pride in American Achievement.
    ____1) strongly agree ____4) strongly disagree
    ____2) agree ____5) no opinion
    ____3) disagree

18. The arts help us to understand our own country better.
    ____1) strongly agree ____4) strongly disagree
    ____2) agree ____5) no opinion
    ____3) disagree

19. The arts only benefit those people who attend or participate.
    ____1) strongly agree ____4) strongly disagree
    ____2) agree ____5) no opinion
    ____3) disagree

20. The arts have an important role in making us look at our way of life.
    ____1) strongly agree ____4) strongly disagree
    ____2) agree ____5) no opinion
    ____3) disagree

21. The arts only benefit the wealthy or the educated.
    ____1) strongly agree ____4) strongly disagree
    ____2) agree ____5) no opinion
    ____3) disagree

22. I believe the arts should receive support through tax dollars?
    ____1) strongly agree ____4) strongly disagree
    ____2) agree ____5) no opinion
    ____3) disagree

23. The arts should not be allowed to die out.
    ____1) strongly agree ____4) strongly disagree
    ____2) agree ____5) no opinion
    ____3) disagree

24. It is important for school children to learn music, painting, drama, etc., as part of their education.
    ____1) strongly agree ____4) strongly disagree
    ____2) agree ____5) no opinion
    ____3) disagree

25. If so, what type of educational programs should the Akron Art Museum provide?

    _____

    _____

26. The arts often harm our society by being too critical of our way of life.
    ____1) strongly agree ____4) strongly disagree
    ____2) agree ____5) no opinion
    ____3) disagree

27. All theatres, opera and ballet companies, and art museums should be made to survive on their ticket sales and admissions alone.
    ____1) strongly agree ____4) strongly disagree
    ____2) agree ____5) no opinion
    ____3) disagree

28. What would attract you or persuade you to come to the Akron Art Museum more frequently?

    _____

    _____

29. How long have you lived in the Akron area?
    ____1) less than a year
    ____2) 1 to 5 years
    ____3) more than 5 years
    ____4) do not live in the Akron area

30. Please indicate your highest level of education attained. Check one.

____1) 0-12
____2) high school diploma
____3) some college
____4) 4-year college degree Major_____
____5) beyond 4-year college degree

31. Would you please indicate your age? ____

32. What is your present marital status?

____1) never married
____2) married
____3) separated
____4) divorced
____5) widowed

33. What type of work do you do?

____0) not employed
____1) housewife
____2) retired
____3) student
____4) professional
____5) managerial
____6) clerical
____7) sales
____8) skilled trade
____9) other_____

34. What is your total family annual income?

____1) less than $10,000
____2) $10,000 to $19,999
____3) $20,000 to $34,999
____4) $35,000 to $49,999
____5) $50,000 or more

35. Male ____ Female ____