

Greater Lehigh Valley Arts+Culture Patron Survey

REPORT

Participation, Barriers, and Opportunities in the Greater Lehigh Valley

A shared look at how survey respondents engage with arts and culture across the Greater Lehigh Valley, what supports participation, what barriers remain, and where regional partners can focus future action.

THE ARTS
AT LAFAYETTE

LACA
LEHIGH VALLEY ARTS & CULTURAL ALLIANCE

ABOUT THE SURVEY

The **Greater Lehigh Valley Arts + Culture Patron Survey** was developed as a shared research and planning tool for arts, culture, civic, and economic development partners across the region. Rather than focusing on one organization, venue, or discipline, the survey looks across the region's cultural ecosystem: how respondents participate, what motivates attendance, what barriers remain, and where shared action may strengthen access and engagement.

The project began as a Lafayette College initiative to better understand local arts audiences (2023) and expanded into a regional collaboration as its broader value became clear. Spearheaded by **The Arts at Lafayette** and the **Lehigh Valley Arts & Cultural Alliance**, the survey invited input from adults in the Lehigh Valley.

Distribution was facilitated through a **collaborative regional outreach** effort involving arts and cultural organizations, media partners, civic and community networks, and regional connectors. This approach was intentional: rather than studying one organization's audience, the project tested a shared model for gathering insight across the regional cultural ecosystem.

HOW TO READ THE FINDINGS

The survey included **494 usable completed responses**. Participation was voluntary and anonymous, and no demographic or geographic quotas were used. For that reason, findings should be read as a planning resource, not as a statistically representative snapshot of all Greater Lehigh Valley residents.

Household composition, accessibility needs, race, and other multi-select questions may total more than 100%. Some charts use the full sample, while others use respondents who answered a specific question.

WHY THIS MATTERS REGIONALLY

The survey demonstrates that arts and cultural organizations, higher education, civic partners, and regional connectors can collaborate to gather shared audience insight. Future phases could build on this model with targeted outreach, expanded community partnerships, and intentional sampling strategies to reach audiences and neighborhoods less visible in this first respondent pool.

RESPONDENT PROFILE SNAPSHOT

The respondent profile provides important context for every finding in the report. The survey reached adults across age groups, income levels, household types, education levels, and ZIP codes, but the respondent pool was not demographically representative of the region. Respondents were highly educated overall, included a large share of women, and were likely more connected to arts and culture than the general population.

KEY DATA

The respondent pool included 494 usable completed responses. Respondents skewed older, with 60 to 69 and 70 to 79 making up 46.4% of the sample combined. The sample was also highly educated, with 82.0% reporting a bachelor's degree, graduate degree, professional degree, or doctorate.

WHAT'S NEXT

Future outreach should intentionally reach audiences less visible in this respondent pool, including younger adults, lower-income households, communities of color, residents who do not regularly attend arts and cultural events, and residents outside the strongest response ZIP codes.

This profile should be used as a lens for the rest of the report. It tells us who responded, not who the full regional audience is.

RESPONDENT PROFILE SNAPSHOT

GENDER IDENTITY

WOMAN	316 64%
MAN	139 28.1%
NON-BINARY	12 2.4%
OTHER/NOT LISTED	1 0.2%

EDUCATION

Less than high school degree	1 0.2%
HIGH SCHOOL DIPLOMA or GED	6 1.2%
SOME COLLEGE / CURRENT STUDENT	45 9.1%
ASSOCIATE'S / TECHNICAL DEGREE	24 4.9%
BACHELOR'S DEGREE	184 37.3%
GRADUATE / PROFESSIONAL DEGREE or DOCTORATE	221 44.7%
PNTA	13 2.6%

AGE

18-29	26 5.3%
30-39	52 10.5%
40-49	80 16.2%
50-59	87 17.6%
60-69	111 22.5%
70-79	118 23.9%
80+	20 4.1%

ACCESSIBILITY NEEDS

MOBILITY	28 5.7%
VISION	28 5.7%
HEARING	38 7.7%
COGNITIVE	6 1.2%
OTHER	12 2.4%
PNTA	32 6.5%

INCOME

LESS THAN \$25,000	18 3.6%
\$25,000-\$49,999	44 8.9%
\$50,000-\$74,999	60 12.2%
\$75,000-\$99,999	77 15.6%
\$100,000-\$149,999	101 20.5%
\$150,000 OR GREATER	88 17.8%
UNSURE/PNTA	106 21.5%

HOUSEHOLD

LIVE with PARENTS/GUARDIANS	22 4.5%
LIVE ALONE	80 16.2%
LIVE with ROOMMATES	20 4.1%
LIVE with SPOUSE/PARTNER	312 63.2%
LIVE with CHILDREN/DEPENDENTS	92 18.6%
OTHER	8 1.6%
PNTA	38 7.7%

GEOGRAPHY + REACH

WHAT THE SURVEY SHOWS

Respondents came from across the Greater Lehigh Valley, but responses were concentrated in a smaller group of ZIP codes. The top ZIP codes show where the survey traveled most effectively through partner, community, and arts networks.

WHY INTERPRETATION MATTERS

Response concentration is **not the same as cultural demand**. A ZIP code with fewer responses should not be read as a place with less interest, need, or cultural activity. It may simply show where outreach was less effective.

WHAT A CLOSER LOOK REVEALS

The top ZIP codes can help identify where current survey reach was strongest and where future outreach should be expanded. The map should be read as a reach map, not as a complete participation map.

Regional Planning Connection

Pair respondent geography with population, transportation, income, venue locations, and access data to better understand where future outreach and access strategies may be needed.

Response geography can help regional partners think about cultural reach alongside transportation, downtown access, neighborhood visibility, and community connection.

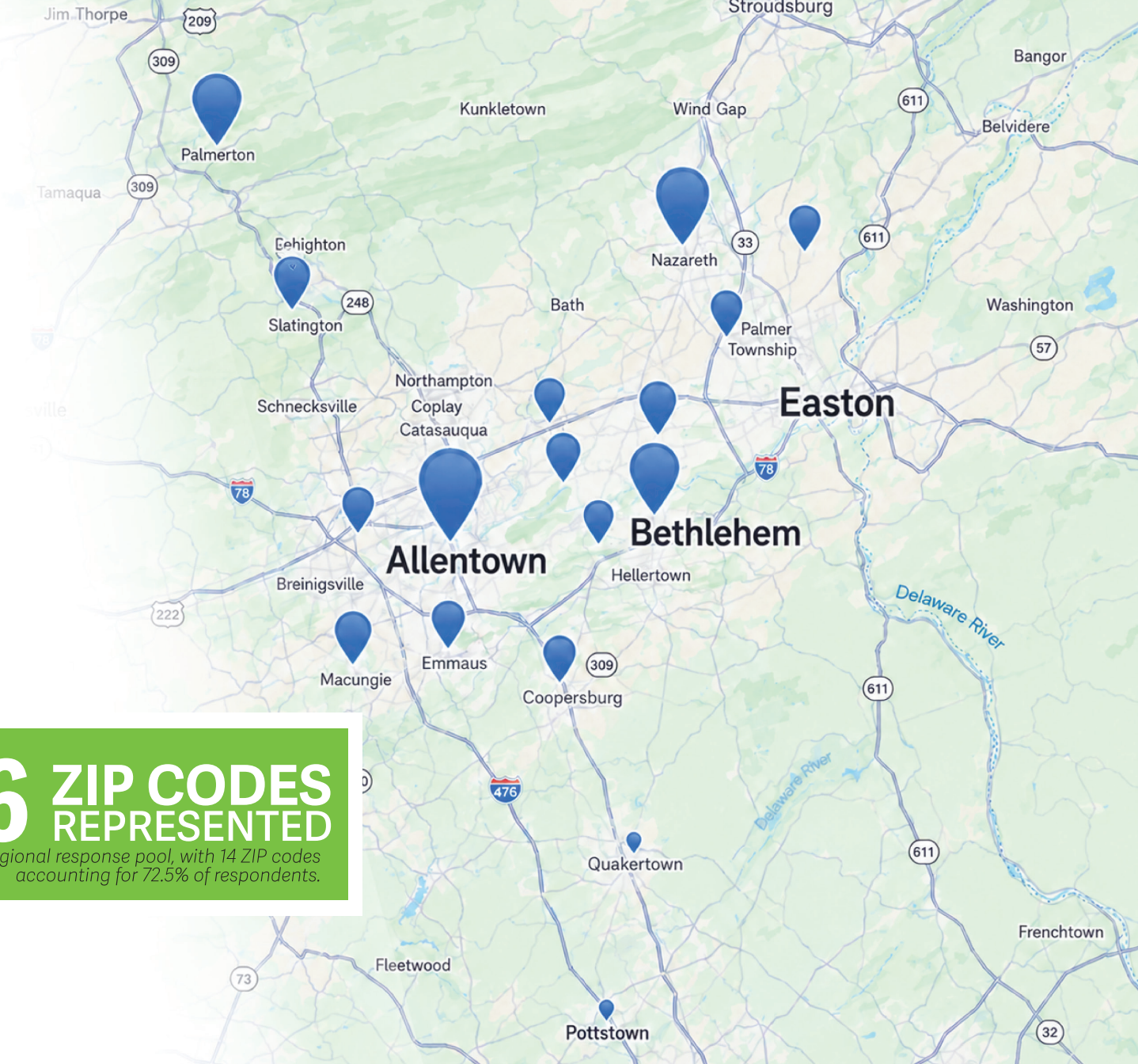
TOP ZIP CODES

respondent concentration

14 ZIP codes = 358 respondents • 72.5%

ZIP	Count	Share
18042	68	13.8%
18018	56	11.3%
18104	51	10.3%
18040	22	4.5%
18045	22	4.5%
18017	22	4.5%
18015	19	3.9%
18103	19	3.9%
18064	18	3.6%
18049	17	3.4%
18062	16	3.2%
18102	10	2.0%
18055	9	1.8%
18020	9	1.8%

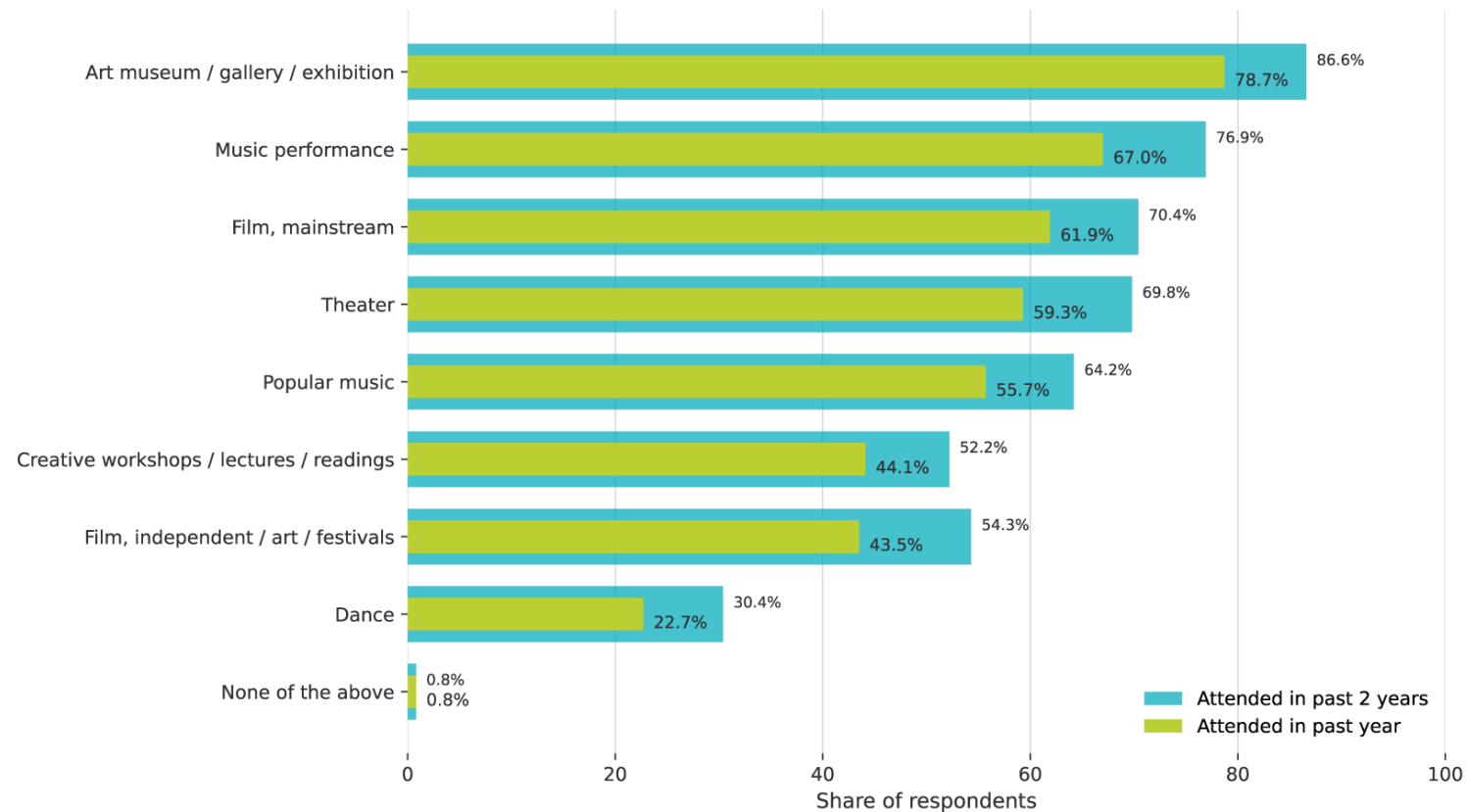
N = 494 usable responses
Pin size reflects respondent count.



76 ZIP CODES REPRESENTED
A regional response pool, with 14 ZIP codes accounting for 72.5% of respondents.

Current Participation by Event Type

Sorted by past year attendance. Past 2 years shown as the lighter context bar.



N = 494 usable responses. Multi-select question, so percentages do not total 100%.

Respondents reported high levels of recent arts and cultural participation across multiple event types. The highest past-year participation was reported for **art museums, galleries, or exhibitions**, followed by **music performance, mainstream film, theater, popular music, workshops or lectures, independent or art film, and dance**. Only a small share reported attending none of the listed categories.

Organizations can use this as a baseline for current cultural attenders, then follow up with lapsed, occasional, and non-attending audiences.

Interpretation Note

High participation should be understood in context. Because the survey was distributed through arts, culture, and community networks, the sample likely includes many people already connected to cultural opportunities. High participation among respondents should not be treated as proof that access barriers are solved.

ATTENDANCE BREADTH + SEGMENTS

How broadly or narrowly are respondents participating across event types?

WHAT THE SURVEY SHOWS

Respondents vary not only in how often they attend, but in how broadly they participate across event types. Some respondents are focused on one category, while others participate regularly across multiple types of arts and cultural experiences.

Using the regular-engagement threshold, **45.3% of respondents were Occasional / infrequent**, **26.1% were Focused**, **22.7% were Multi-interest**, and **5.9% were Highly engaged**.

WHY INTERPRETATION MATTERS

Attendance frequency alone does not show the full shape of engagement. Someone who regularly attends one type of event may need a different strategy than someone who participates across several categories.

WHAT A CLOSER LOOK REVEALS

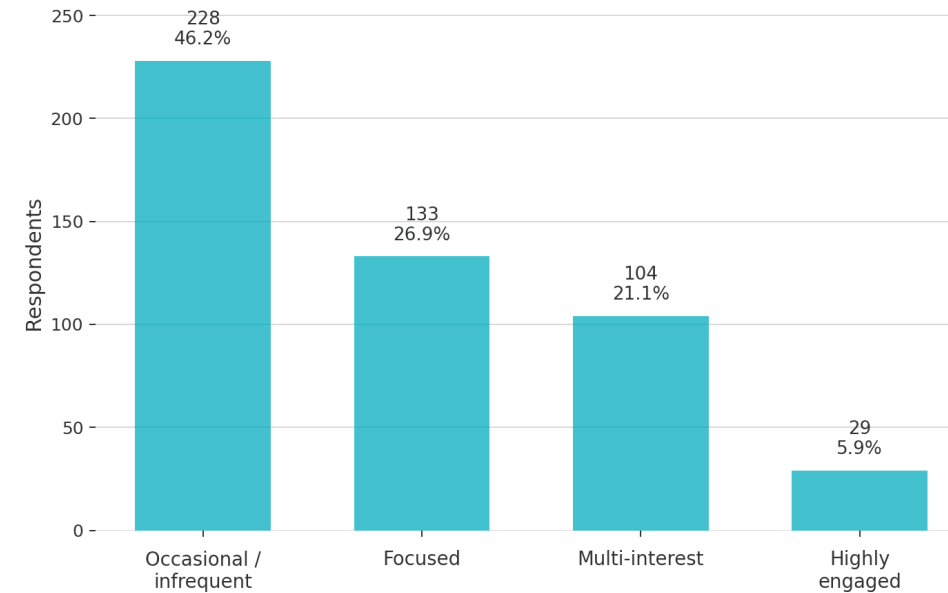
The segment framework helps separate **depth** from **breadth**. Occasional / infrequent does not mean no attendance. It means the respondent did not meet the regular-engagement threshold for any listed event type.

WHAT'S NEXT?

Segments can be used as planning tools: reduce risk for occasional attenders, deepen engagement among focused attenders, and create cross-category pathways for multi-interest audiences.

Audience Engagement Segments

Segments based on the number of event types respondents attend regularly.



N = 494 respondents. "Regularly engaged" = attended an event type every few months or more. Occasional / infrequent does not necessarily mean no attendance.

How to interpret this chart

Occasional / infrequent

Did not attend any listed event type every few months or more. This does not necessarily mean no attendance at all.

Focused

Regularly engaged with 1 event type.

Multi-interest

Regularly engaged with 2-3 event types.

Highly engaged

Regularly engaged with 4+ event types.

For this analysis, "regular engagement" means attending a given type of arts or cultural event every other month, about once a month, or more than once a month. Respondents were grouped by how many event types met that threshold.

MOTIVATIONS, BARRIERS + INTERVENTION POINTS

Some barriers are programmatic. Others are infrastructural.

WHAT THE SURVEY SHOWS

High-attendance respondents are motivated by value signals such as artists or performers, genre, and expected entertainment value. Lower-attendance respondents report barriers related to timing, distance, and who else can or will attend with them.

WHY INTERPRETATION MATTERS

Barriers are not all the same. Some can be addressed through clearer communication, pricing, scheduling, or audience experience. Others point to larger regional challenges such as transportation, childcare, accessibility, and belonging.

WHAT A CLOSER LOOK REVEALS

The moveable-versus-structural framework helps distinguish between barriers that an organization can test against quickly and barriers that may require shared infrastructure, municipal partnership, funding, or regional coordination.

WHAT'S NEXT?

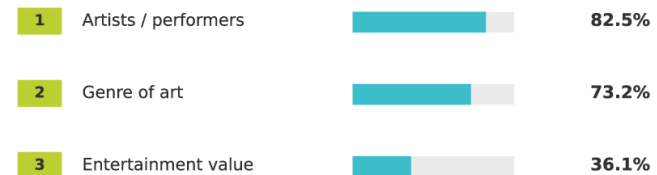
The barrier data can be helpful in identifying practical pilots: clearer event discovery, coordinated calendars, family-aware participation supports, transportation partnerships, accessibility improvements, and targeted pricing models.

Motivations, Barriers, and Intervention Points

A selective view of what draws frequent attenders in, what holds lower-attendance respondents back, and which barriers may require different kinds of action.

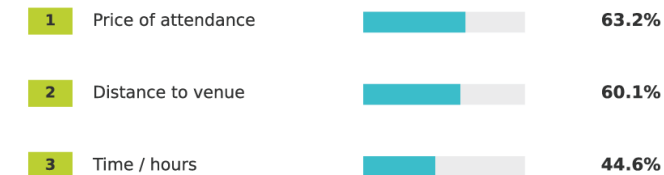
Top motivations among high-attendance respondents

High attendance = attended at least one event type about once a month or more. n = 194



Top barriers among low-attendance respondents

Low attendance = attended, but did not fall into the high-attendance group. n = 296



Moveable vs. structural barriers matrix

More moveable by organizations

Strategic interpretation: some barriers are more directly addressable through organizational choices, while others may require regional collaboration, partnerships or broader systems change

Price discounts, memberships, low-risk offers

Timing start times, days, clearer scheduling

Family-friendly fit age guidance, format, welcome

Accessibility info clearer details, venue prep

More structural or collaborative

Distance / transit transportation, regional access

Parking availability, cost, wayfinding

Childcare household logistics, partner solutions

Social logistics who can attend, companions, groups

Percentages in the ranked lists reflect the share of respondents in each attendance group who selected that item. The matrix is an interpretive planning tool, not a direct survey output.

Motivations and barriers should be read together. People may be interested in arts and culture, but still face practical, social, financial, or logistical barriers that make attendance difficult.

DISCOVERY, COMMUNICATION, AND AUDIENCE REACH

Respondents rely on multiple channels to discover arts and cultural events, including email or digital newsletters, social media, word of mouth, venue websites, event listing tools, and physical materials. This suggests that visibility depends on repeated touch-points across platforms, not one single communication channel.

The ranked discovery chart shows which channels are strongest among respondents overall, while the age-based communication chart shows that channel preference is not the same across audience groups. Social media is especially important for younger respondents, while email and newsletters remain especially strong among older respondents.

WHAT'S NEXT

For individual organizations, this can inform channel strategy. For regional partners, it points to shared visibility infrastructure: coordinated event calendars, cross-promotion, partner toolkits, and audience-friendly regional event listings.

Event discovery is part of regional cultural infrastructure. If people cannot easily find what is happening, participation becomes harder before cost, timing, or interest even enter the picture.

Communication Preferences by Age

An age-only version showing how discovery channels and update frequency preferences vary across simplified age groups.

Top discovery channels by age

Top six discovery channels shown. Percentages reflect the share of each age group selecting that channel. Multiple responses allowed.

Age group	Social media	Email / newsletters	Word-of-mouth	Venue websites	Event listings	Physical mailers
18-39	93.6%	64.1%	80.8%	50.0%	48.7%	26.9%
40-59	83.8%	72.5%	69.5%	66.5%	54.5%	41.9%
60-79	67.7%	79.9%	66.4%	64.6%	55.0%	50.7%
80+	30.0%	85.0%	30.0%	65.0%	45.0%	75.0%

Preferred update frequency by age

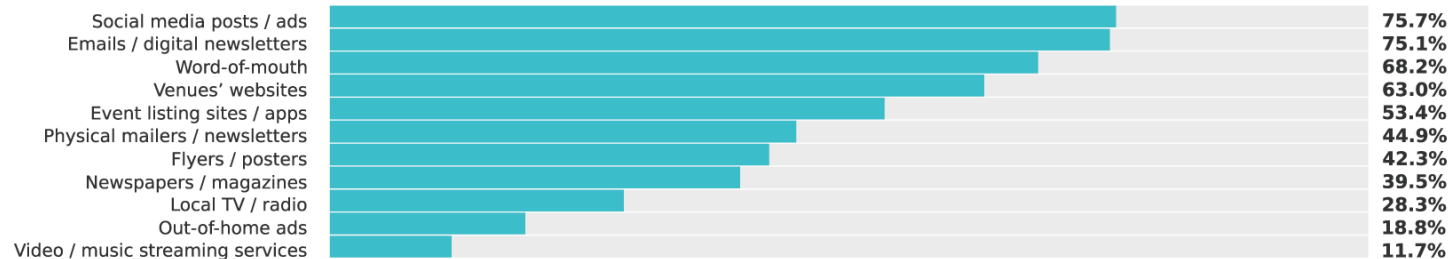
Percentages reflect how often each age group said they would like to receive updates about upcoming arts events.

Age group	Weekly	Monthly	Biweekly	Seasonally	Daily
18-39	35.1%	29.9%	24.7%	9.1%	1.3%
40-59	45.2%	27.7%	14.5%	7.8%	4.8%
60-79	41.0%	34.8%	13.7%	7.0%	3.5%
80+	40.0%	20.0%	30.0%	10.0%	0.0%

Discovery Channels and Update Frequency

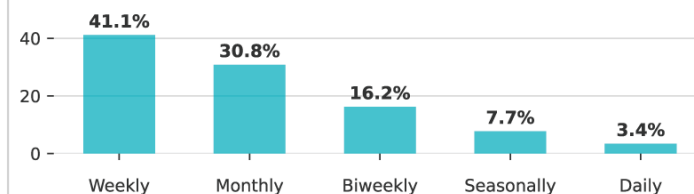
Discovery channels ranked bar chart

Share of respondents selecting each discovery channel. Multiple responses allowed. N = 494



Update frequency chart

How often respondents prefer to receive updates about upcoming arts events. N = 494



Incentive appeal chart

Most respondents preferred weekly or monthly updates, suggesting that regular communication matters, but daily communication may be too frequent for most audiences.

TIMING AS AN ACCESS STRATEGY

Timing preferences vary by day type, age, and season. Weekdays center more strongly around early evening, weekends are more mixed, and Sundays favor matinee or early afternoon times.

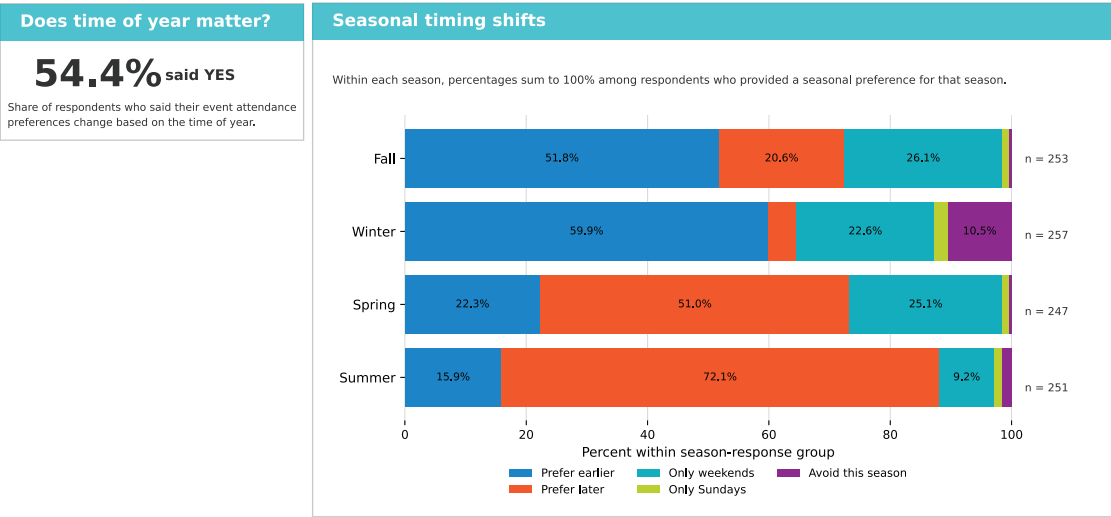
54.4% of respondents said their attendance preferences change by time of year, suggesting that scheduling should be treated as a strategic access decision rather than a fixed habit. The age-based timing chart also shows that preferred start times differ across age groups and day types, especially when comparing weekday evenings with Sunday afternoon preferences.

WHAT'S NEXT

Use timing data to test flexible scheduling models: early evening weekday events, earlier Sunday programs, seasonal start-time adjustments, and audience-specific timing pilots.

How Time of Year Changes Attendance Preferences

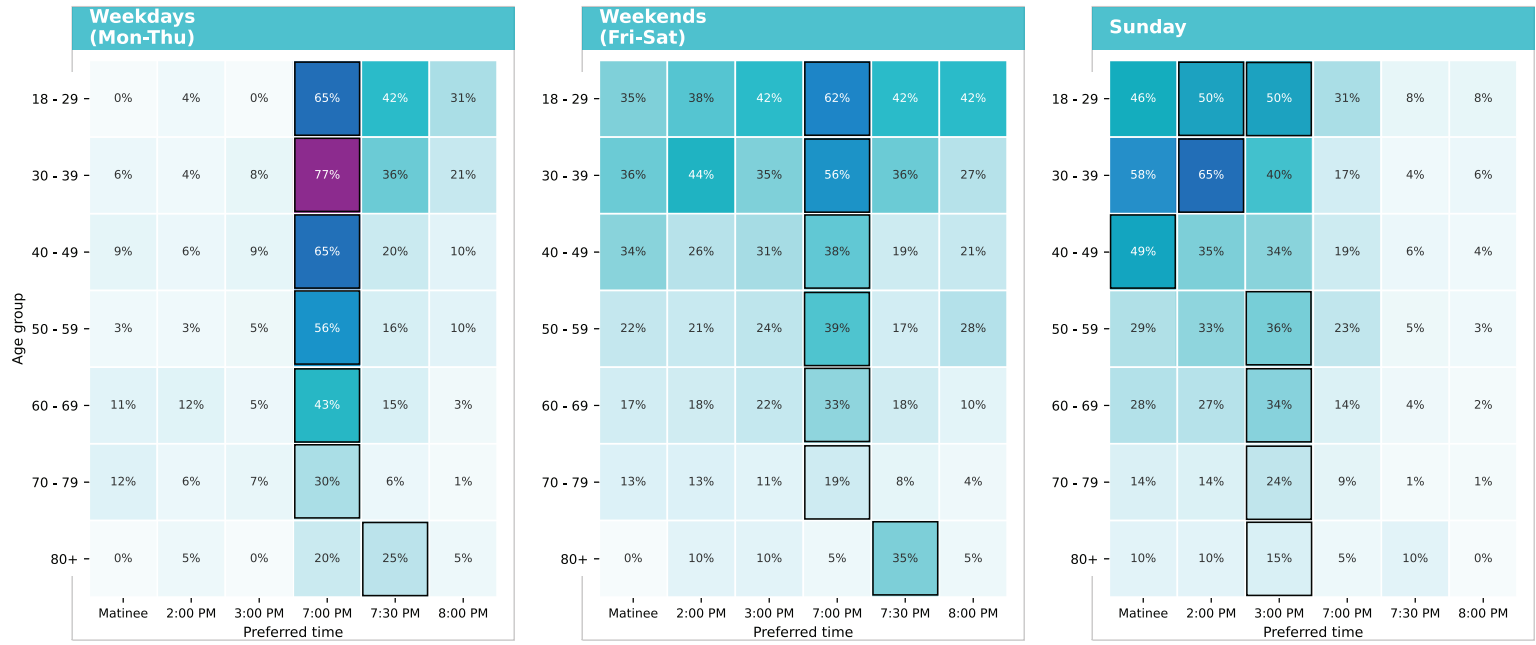
This chart shows how respondents who reported season-sensitive preferences say their timing changes across fall, winter, spring, and summer.



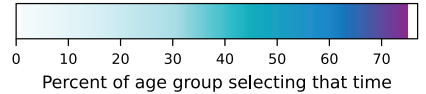
Preferred Event Timing by Day Type and Age

This visual adds age as a factor to the day-type timing questions. Each cell shows the percent of respondents within an age group who selected that time as preferred.

Respondents could select preferred times for each day type. Darker cells indicate a higher share of that age group selecting that time. Outlined values mark the highest preferred time within each age group for that day type.



Age-group base sizes: 18 - 29: n=26 30 - 39: n=52 40 - 49: n=80 50 - 59: n=87 60 - 69: n=111 70 - 79: n=118 80+: n=20



This chart shows the percent of each age group selecting preferred times for weekdays, weekends, and Sundays. Darker cells indicate stronger preference, and outlined cells mark the top time within each age group and day type.

TRAVEL, PLANNING, AND AUDIENCE COMMITMENT

Audience interest does not automatically become attendance. Respondents vary in how far they are willing to travel and how far in advance they decide to attend, depending on the type of event. This means marketing timelines, transportation information, parking guidance, and regional promotion strategies should be matched to the commitment each event type requires.

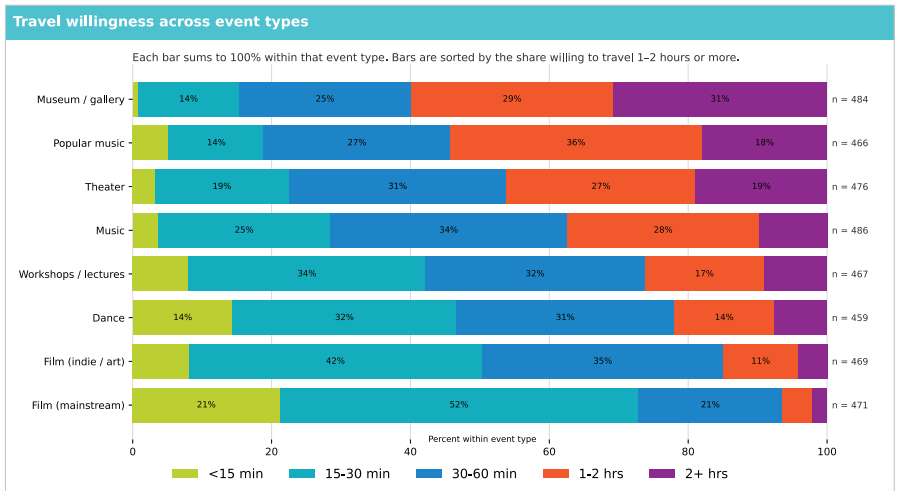
The planning horizon chart shows that some event types require earlier decision-making, while others are more likely to be decided closer to the event date. The travel willingness chart shows that some experiences may draw audiences from farther away, while others depend more on nearby or convenience-based participation.

WHAT'S NEXT

Planning-window data is helpful in deciding when promotion should begin and travel-willingness data to decide when to emphasize regional draw, parking, transit, downtown amenities, or proximity. These findings can also inform regional calendars, visitor itineraries, transportation conversations, downtown activation, and grant proposals focused on access and quality of life.

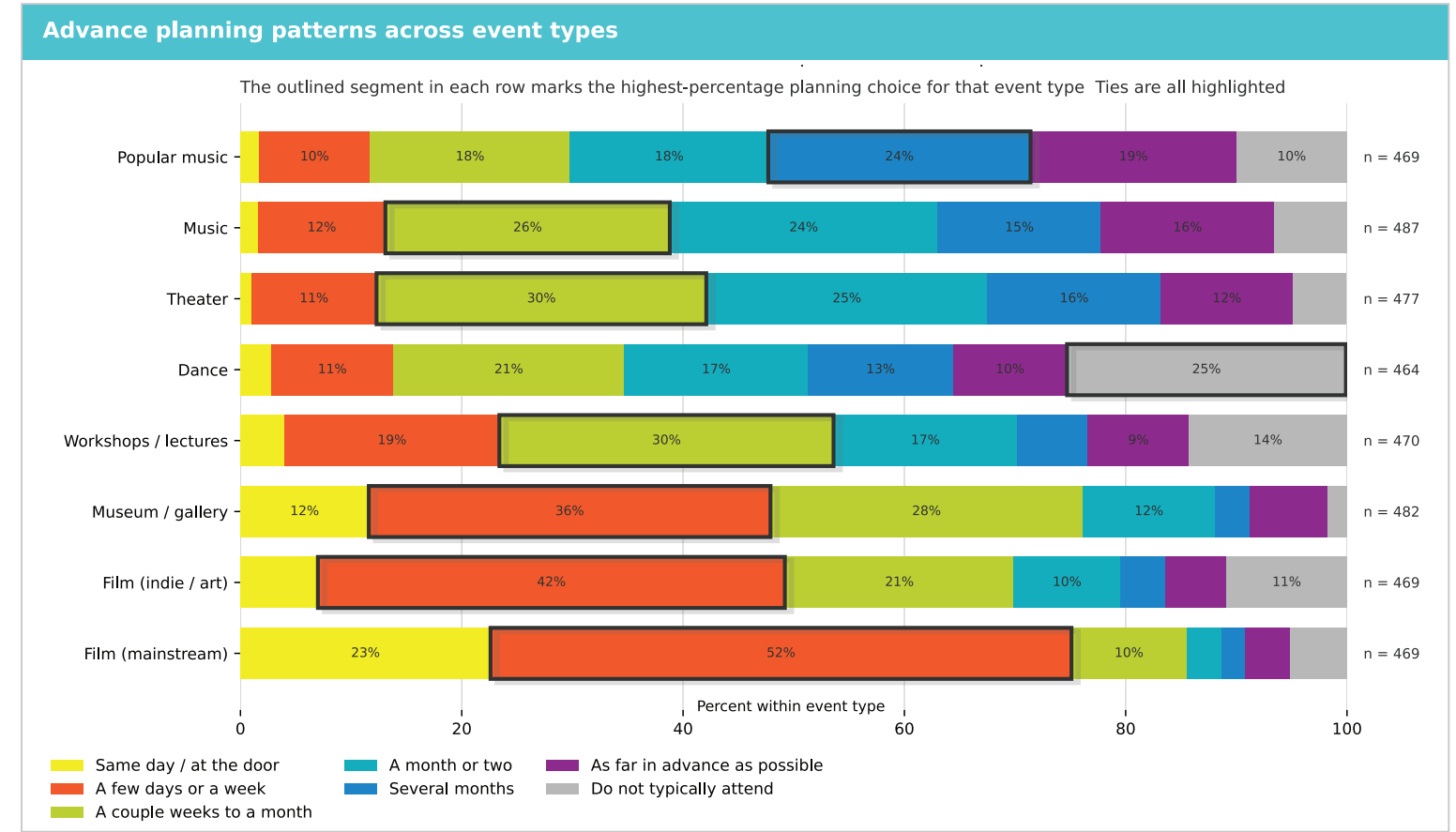
Travel Willingness by Event Type

This chart shows how far respondents say they would be willing to travel for different kinds of arts and cultural experiences.



Planning Horizon by Event Type

This revised version highlights the highest-percentage planning choice in each row. Each bar sums to 100% within an event type.



Events that require more travel or earlier commitment may need longer promotion timelines, clearer value messaging, and more complete logistics information. Events decided closer to the date may benefit from shorter-term reminders, social sharing, and convenience-focused messaging.

PRICING, AFFORDABILITY, AND ACCESS

Pricing cannot be treated as one-size-fits-all. Respondents reported different levels of willingness to pay depending on the event type, and price sensitivity appears connected to household income, attendance frequency, and whether respondents identify price as a barrier. This suggests that pricing strategy should balance perceived value, affordability, and audience development goals.

Average stated willingness to pay was highest for popular music at \$61.20 and theater at \$57.20, and lowest for independent or art film at \$23.90 and mainstream film at \$20.90. These figures should be read as directional pricing signals, not recommended ticket prices.

Willingness to pay is not the same as ability to pay, and stated willingness does not always translate into purchase behavior. Pricing data should guide testing, not dictate fixed prices.

Lower-income respondents and those who selected **price as a barrier** report lower stated willingness to pay overall. This suggests that **affordability strategies may need to vary by audience and event type.**

WHAT'S NEXT

Pricing models that reduce risk for occasional and price-sensitive audiences can be tested while preserving revenue from audiences with higher willingness to pay.

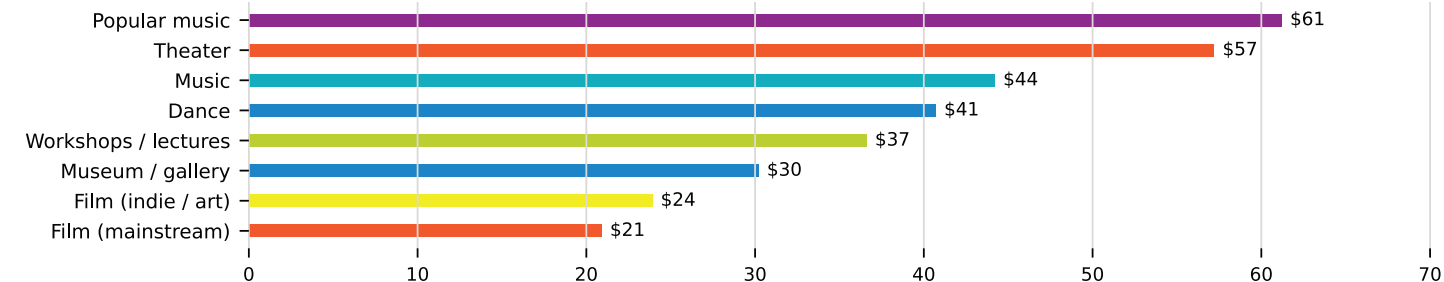
Affordability is both an organizational pricing issue and a regional access issue. If arts and cultural participation is part of quality of life, then pricing strategies, shared passes, targeted discounts, and collaborative access programs can support broader regional goals.

Pricing and Affordability

pairs a simple willingness-to-pay overview with a concise summary of where price sensitivity appears strongest.

Willingness to pay by event type

Average stated willingness to pay by event type.



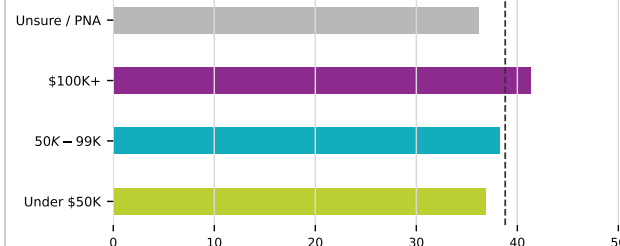
How to use this data

- Use higher willingness-to-pay categories to strengthen value-based messaging.
- Use lower willingness-to-pay categories to test lower-risk entry points.
- Use price-sensitive group patterns to guide discounts, bundles, access programs, or grant-supported pricing.
- Treat stated willingness to pay as a starting point for testing, not a final pricing rule.

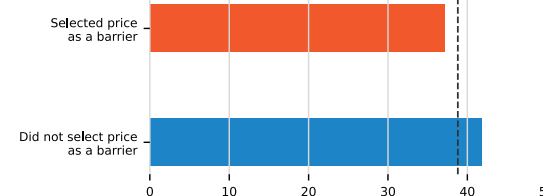
Price-sensitive groups summary

Overall average stated WTP = \$38.8.

By household income



By price barrier response



DEEPER ANALYSIS

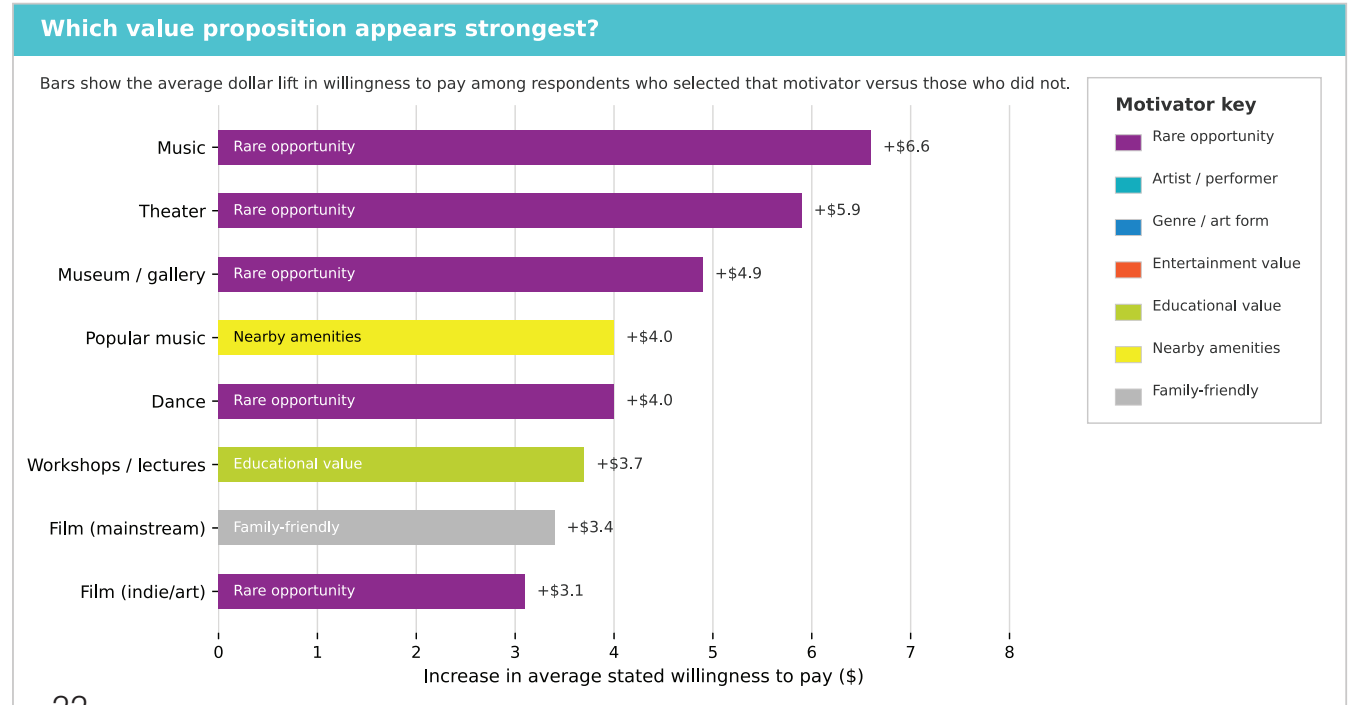
From Willingness to Pay to Value Proposition

The bridge between pricing, marketing, and audience development

Willingness to pay is not only a pricing question. It is also a value question.
 By comparing stated willingness to pay with the motivators respondents selected, the survey can help identify which value propositions may support pricing, marketing, and audience-development strategy.

Strongest Value Signal by Event Type

For each event type, this chart shows the motivator most associated with a higher stated willingness to pay. It is a directional pattern, not a causal finding.



Across several event types, respondents who selected **rare opportunity** reported higher average willingness to pay than those who did not. For theater and music, value also appears connected to entertainment value, artist or performer, and genre.

For higher-priced events, messaging may need to clarify why the experience is rare, distinctive, artistically significant, or worth planning around. For lower-cost or price-sensitive audiences, messaging may need to reduce risk and make the experience feel accessible and worthwhile.

The value of this analysis is not that it determines price. Its value is that it helps organizations connect price to purpose, message, audience, and experience.

How Motivators Relate to Willingness to Pay

This matrix shows the difference in average willingness to pay when respondents selected a given motivator versus when they did not. Positive values suggest a stronger value signal.



These patterns should not be read as proof that a motivator causes someone to pay more. They are directional signals that can help organizations decide what kind of value to emphasize when promoting an event.

HOUSEHOLD DECISION-MAKING + FAMILY LOGISTICS

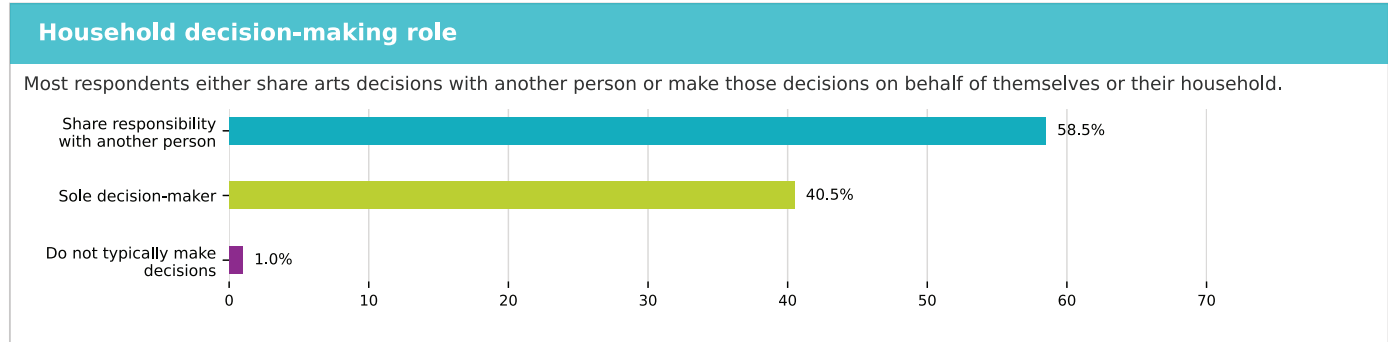
Arts participation is often a household decision, not just an individual preference. Timing, cost, childcare, family-friendliness, accessibility, and who else can attend all shape whether interest becomes attendance.

Most respondents reported being involved in household arts and cultural participation decisions, either as primary or shared decision-makers. Households with children or dependents reported higher barriers related to childcare, family-friendliness, accessibility, and who can attend with them.

WHAT'S NEXT

Developing family-aware strategies may boost interest to attendance conversion: clearer age guidance, earlier planning information, family pricing, flexible timing, drop-in formats, and better communication about parking, accessibility, and logistics.

Family-aware cultural participation supports broader goals around livability, retention, and quality of life for households in the region.

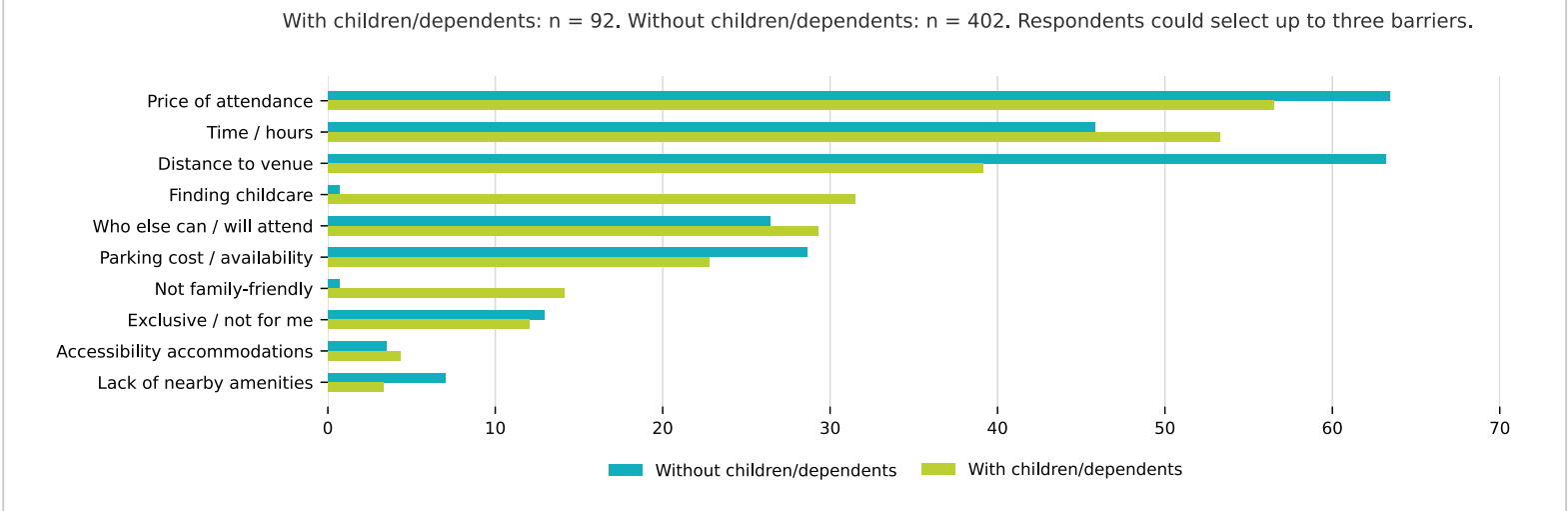


Household decision-making role alone may not be the strongest segmentation tool. Household structure and family logistics appear more useful for understanding participation barriers.

Household Decision-Making and Family Barriers

combines household decision-making context with barrier differences between households with children or dependents and those without.

Barrier comparison by household type



DEEPER ANALYSIS

When Interest Meets Real-Life Constraints

relationship between household context, engagement breadth, and audience-development strategy

Audience development is often discussed in terms of interest, awareness, pricing, or programming. This deeper analysis suggests that household context may also shape how regularly and broadly respondents participate in arts and cultural activities.

The survey shows that respondents with children or dependents were more likely to fall into the **Occasional / infrequent engagement segment** and less likely to appear in the **Multi-interest** or **Highly engaged segments**. This suggests that household structure may be connected to how broadly respondents participate across event types.

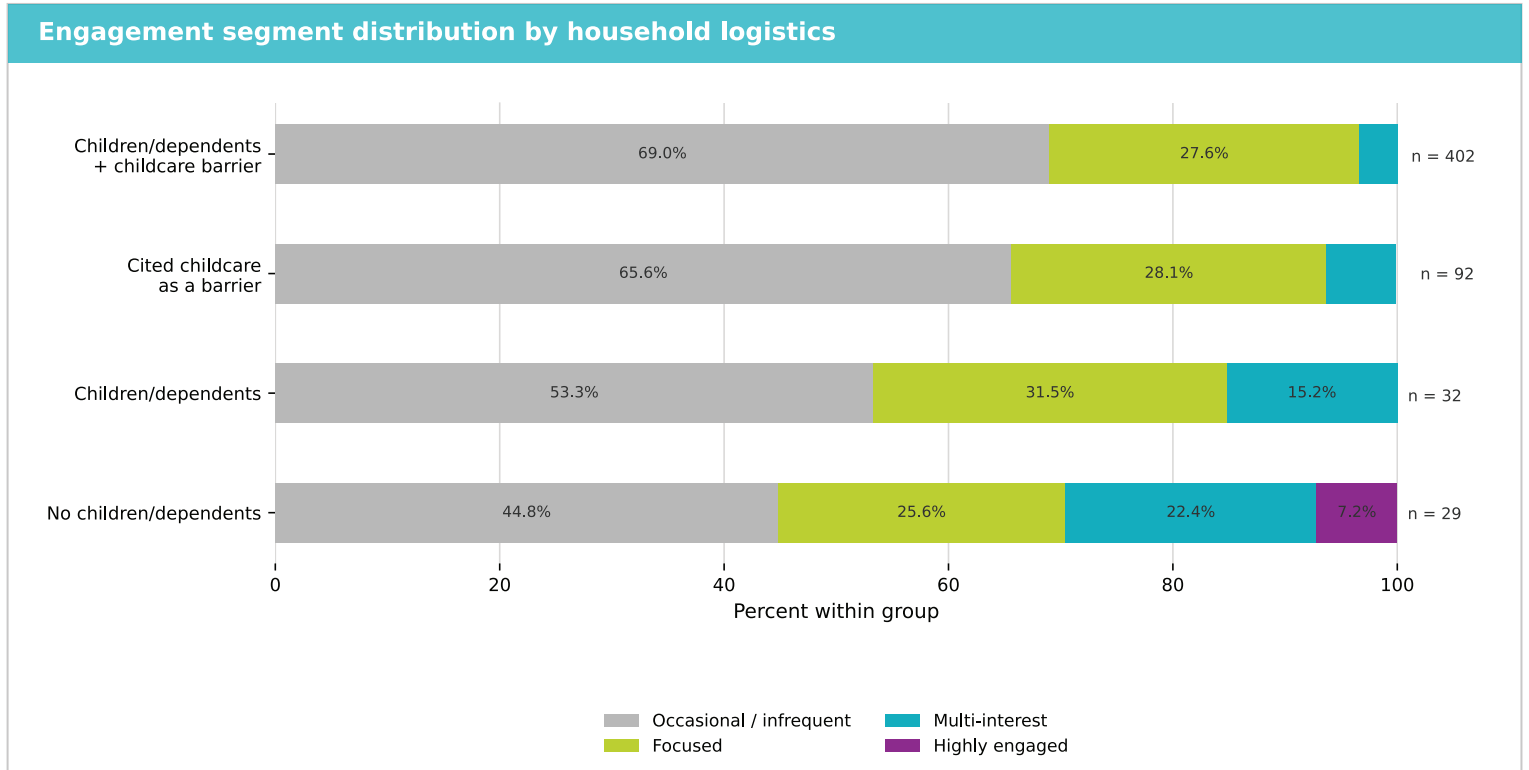
Respondents who **cited childcare as a barrier** show a strong pattern: **65.6% fell into the Occasional / infrequent segment, and 0% fell into the Highly engaged segment**. The stricter combined group, **respondents who both reported children or dependents and cited childcare as a barrier**, shows the strongest pattern: **nearly 7 in 10 fell into the Occasional / infrequent segment, and none fell into the Highly engaged segment**. Because this subgroup is small, it should be treated as a directional planning signal rather than a definitive conclusion.

WHAT THIS POINTS TO

For organizations, this supports family-aware programming, communication, and event planning. For regional partners, it points to an investment opportunity: making arts and cultural experiences easier for households to plan, access, and navigate across organizations.

Household Logistics and Engagement Segments

This chart compares regular engagement segments for respondents with children or dependents, those who cited childcare as a barrier, and the stricter combined group.



How to Read the Engagement Segments

These segment labels are based on regular engagement across event types, not on total attendance volume alone.

Engagement segment key	Occasional / infrequent	Focused	Multi-interest	Highly engaged
Definition of regular engagement A respondent is counted as regularly engaged in an event type if they reported attending it every other month, about once a month, or more than once a month. The segment categories summarize how many event types each respondent met that regular-engagement threshold in.	Regular in 0 event types These respondents may still attend occasionally. This category does not mean they attended nothing.	Regular in 1 event type These respondents show regular participation, but in a narrower area of interest.	Regular in 2-3 event types These respondents participate regularly across more than one kind of arts or cultural experience.	Regular in 4+ event types These respondents show the broadest regular participation across the survey's event categories.

REPRESENTATION, ACCESSIBILITY, AND BELONGING

At first glance, the representation findings appears positive, but it requires careful interpretation. A majority of respondents said they feel represented in the arts and cultural spaces they visit. However, the respondent pool was predominantly white, and the subgroup who said they feel represented was even more heavily concentrated among respondents who selected white. Accessibility needs and barriers add another layer: belonging is not only about identity or programming, but also whether people can confidently access, navigate, and participate in cultural spaces.

WHAT THE SURVEY SHOWS

In the full survey sample, **58.3% said yes**, **5.5% said no**, **13.6% were not sure**, **4.3% preferred not to answer**, and **18.4% did not respond**.

WHAT A CLOSER LOOK REVEALS

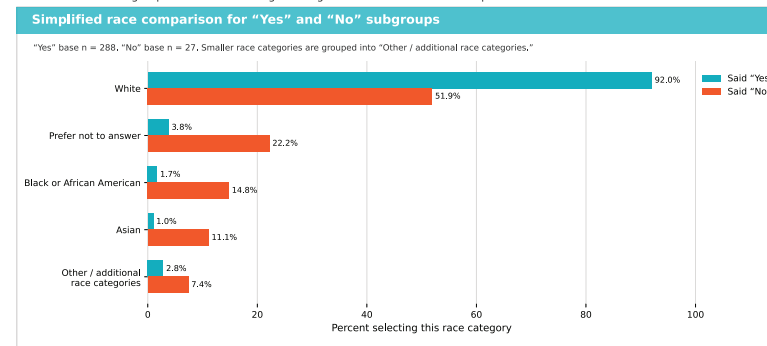
Among respondents who said they feel represented, **92.0% selected white** as one of their race categories. This means the headline representation number should not stand alone. It may tell us more about current, already-connected respondents than about how underrepresented communities experience access, invitation, and belonging.

WHAT'S NEXT?

Identifying listening and access priorities: community-led conversations, culturally specific outreach, translated materials, clearer accessibility information, and shared standards for communicating accommodations.

Representation by Race: Simplified Comparison

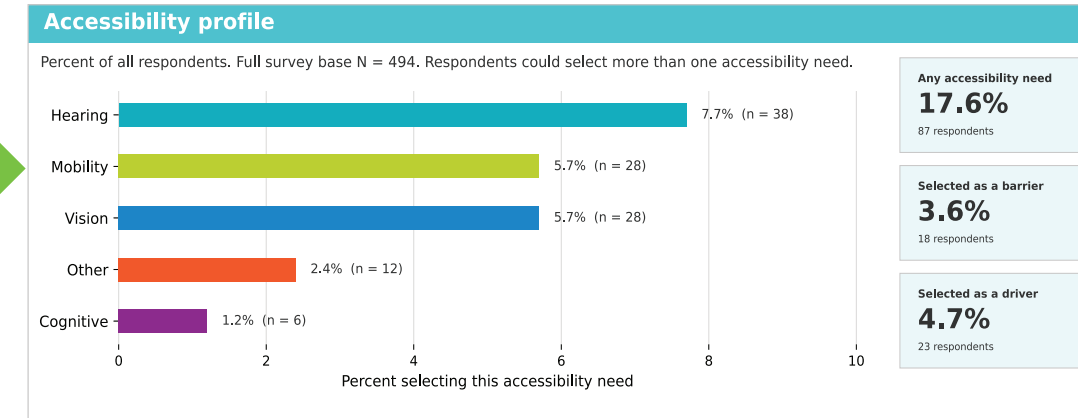
This cleaner version groups smaller race categories together to make the main composition differences easier to read.



Respondents reported mobility, vision, hearing, cognitive, and other access needs, and some selected accessibility accommodations as a motivator or lack of accommodations as a barrier.

Accessibility Needs and Barriers Summary

This chart summarizes self-reported accessibility needs or disability requirements, along with respondents who selected accessibility as a driver or barrier.



Representation Response Distribution

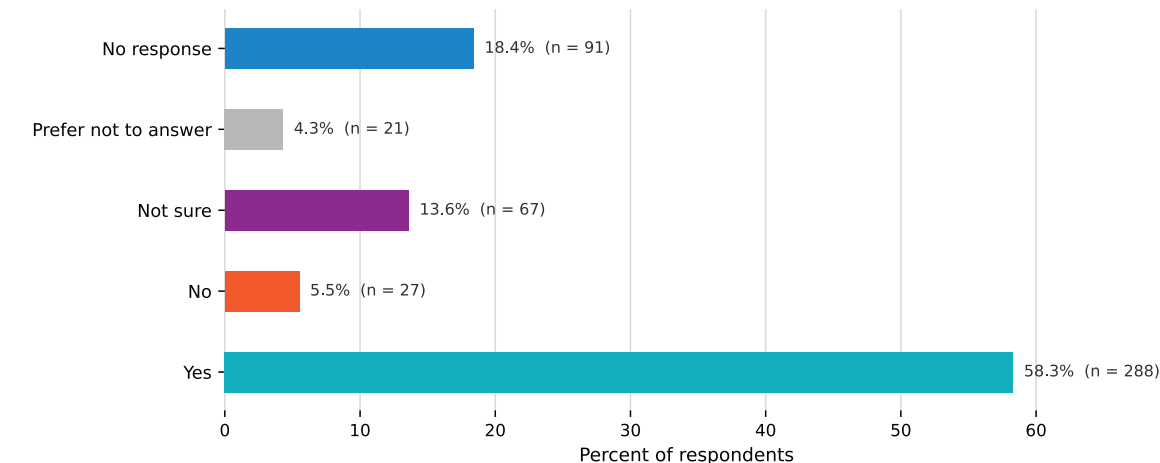
This chart shows how respondents answered the survey question about feeling represented in the arts and cultural spaces they visit.

Survey question

Do you feel represented in the arts and cultural spaces you visit? (This can include representation of your identity, values, background, or experiences.)

How respondents answered the representation question

Base n = 494. Percentages are shown for all complete survey respondents in this file.



EARLY EXPOSURE AND LIFELONG ENGAGEMENT

The survey allows comparison between respondents who reported childhood or adolescent arts exposure and those who did not.

Respondents reporting early exposure showed broader adult attendance across event types in the analysis. The difference was clearer for overall attendance breadth than for regular attendance frequency.

The survey can show association, not causation. It should not be used to claim that early arts exposure causes adult attendance. However, the pattern is consistent with the idea that arts engagement may build over time through repeated access, familiarity, and confidence.

WHAT'S NEXT

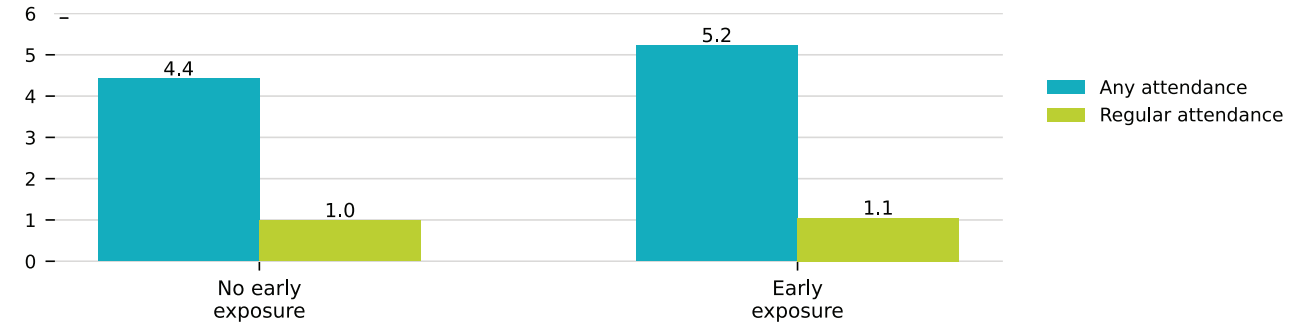
Treat youth arts pathways as both an education strategy and a long-term investment in audience development, community vitality, and regional quality of life.

Early Exposure and Lifelong Engagement

Summarizes how reported childhood or adolescent arts-program exposure relates to adult attendance breadth and engagement patterns.

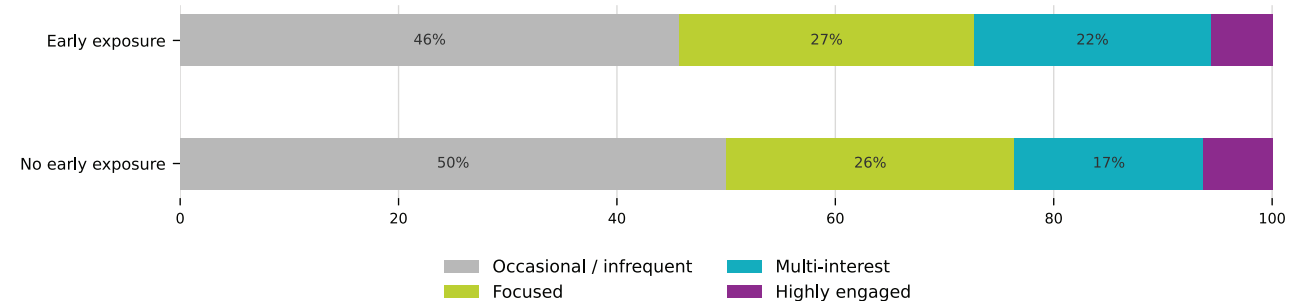
Attendance breadth

Respondents reporting early exposure show broader adult attendance across event types. The difference is clearer for any attendance than for regular attendance.



Adult engagement segments

Segment distribution based on regular engagement across event types.



REGIONAL OPPORTUNITIES + SHARED ACTION

The survey does not point to a single solution. Instead, it identifies connected opportunity areas where arts, culture, civic, education, tourism, government, and economic development partners could take shared action. Across the findings, the same themes appear repeatedly: visibility, timing, transportation, pricing, family logistics, accessibility, representation, youth pathways, and cross-organizational audience movement.

The report shows high engagement among current respondents, concentrated geographic reach, meaningful household and affordability barriers, timing and travel differences by event type, and representation findings that require deeper listening. Taken together, these findings point to both organizational strategies and regional investment opportunities.

Some opportunities sit within the control of individual organizations. Others require shared infrastructure, regional coordination, public-sector partnership, grant support, or deeper community listening.

Public and Regional Investment Opportunities

Shared areas for planning, funding, and cross-sector action

1

Shared visibility infrastructure

Regional calendars, coordinated campaigns, cross-promotion, and event discovery tools.

2

Access and mobility

Parking guidance, wayfinding, transit coordination, and transportation partnerships.

3

Family-aware participation

Age guidance, family pricing, flexible timing, and intergenerational formats.

4

Accessibility improvements

Clearer venue information, accommodations, assistive tools, and staff training.

5

Youth arts pathways

School partnerships, teen engagement, and family-to-adult participation pathways.

6

Belonging and representation

Community-led outreach, listening sessions, and culturally specific partnerships.

7

Data and evaluation

Shared audience research, pilot tracking, grant reporting, and regional benchmarks over time.

These opportunities point to shared infrastructure needs that no single organization can address alone.

WHAT THIS MEANS FOR REGIONAL ECONOMIC DEVELOPMENT

Using arts and culture data to inform planning, investment, and quality-of-life strategy

This survey is not the end of the conversation. It is a starting point: a shared set of data that can help regional partners ask better questions, test practical solutions, and coordinate around barriers that no single organization can solve alone.

The findings are relevant beyond the arts sector. Cultural participation is connected to quality of life, downtown vitality, tourism, family livability, workforce attraction, youth development, accessibility, and belonging. The survey was not designed to measure economic impact, but it can help inform the conditions that make arts and culture easier to discover, access, and sustain.

For funders, municipalities, and economic development partners, the survey can help identify where investment may be needed: shared marketing infrastructure, transportation and way-finding, accessibility improvements, youth arts pathways, family-aware participation supports, community-led outreach, and better regional data systems.

The next step is shared action: listen more broadly, coordinate more intentionally, test practical solutions, and use arts and culture as part of a regional strategy for belonging, vitality, and quality of life.

SHARED DATA, SHARED QUESTIONS, SHARED ACTION

ACCESS THE DATA

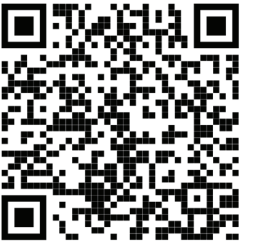
The survey data is available for download to support continued learning, planning, grant development, and regional collaboration. Users are encouraged to interpret the data with care, using the question guide or data dictionary where available, and keeping in mind that the survey reflects voluntary responses rather than a statistically representative sample of all Greater Lehigh Valley residents.

FUTURE PARTNERSHIP OPPORTUNITIES

This report is intended as a starting point for continued conversation, not a final answer. Partners interested in deeper analysis, future survey phases, targeted outreach, pilot projects, grant development, or regional arts and culture planning are invited to connect and help shape what comes next.

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LVACA / www.lvaca.org





This survey reflects the work of many partners across the Greater Lehigh Valley who helped shape, share, analyze, and extend the reach of this regional learning effort. We are grateful to the individuals and organizations who contributed their time, perspective, networks, and expertise to make this project possible.

With gratitude to:

Lafayette College Data Associates

A faculty-led student research group supporting study design, data collection, data visualization, data modeling, and analysis.

Lehigh Valley Arts & Cultural Alliance

For partnership on this project and for helping extend the survey's regional reach, with special thanks to Meg Mikovits for her expertise and collaboration.

Regional outreach partners

Thank you to the media partners, arts and culture organizations, community groups, civic partners, and regional connectors who shared the survey through their networks and helped broaden participation.

Survey respondents

Thank you to everyone who took the time to complete the survey and share their experiences, preferences, barriers, and ideas for arts and cultural participation in the Greater Lehigh Valley.