

Queer Cultural Center
2016 National Queer Arts Festival
Audience Survey Summary

Overall Analysis

All information was collected by QCC staff/volunteers, compiled by Devi Vaidya, and analyzed by Kevin Seaman

Information captured from survey respondents of the 2016 National Queer Arts Festival (NQAF) indicates that our audience is diverse in respect to age, race, sexual orientation, gender (identity), and income level.

Because QCC's Festival builds off the momentum of artists participating in the Creating Queer Community program, it is sometimes difficult to pinpoint larger audience shifts that are not led by the demographics of the artists participating in the program.

Overall, the largest demographics of the 2016 NQAF reflect that our audience is highly comprised of a 26-35 year old, White queer females living in San Francisco's Mission District (94110) in a household with an income of \$25,001-50,000 that heard about the event by word of mouth. The event's content definitely influenced her attendance and she thought the event was a 5 (out of 5). This information is the similar to surveys 2012 -2015; but deviates in income (2012 – 2015 was \$0-25,000), and zip code (with 94110 only receiving 3 more responses than 94606).

Response: A total of 1043 surveys (up from 968 in 2015) were collected from late May through early July 2016 from 19 different events during QCC's 19th annual National Queer Arts Festival including:

- [Black Rage/Black Magic](#)
- [Blank Map](#)
- [Blues Arrival: Stories of the Queer Black South & Migration](#)
- [Brouhaha: A Night of QTPOC Comedy](#)
- [Conjuring Roots](#)
- [Work MORE 7: Daughters of a Riot](#)
- [Drawing Lineage, Building Legacy](#)
- [Man2man](#)
- [Manifesting Access](#)
- [Paradise: A New Beginning](#)
- [Queer As Fuck](#)
- [Queer Brilliance](#)
- [Queer Rebels Fest](#)
- [Roots in Resilience](#)
- [Seeds](#)
- [Still Here IV](#)
- [The Musical Prostitute](#)
- [Type/Caste](#)
- [What Happened to Little Mouse?](#)

New Email: 295 attendees signed up to receive QCC and NQAF emails; and 128 attendees signed up to volunteer with QCC.

Year-to-Year Analysis: Comparative evaluation of datasets from 2012 through 2016 follows individual topic analysis in this report.

Blank Responses: Blank responses in the artistic quality, content, zip code and ability categories altered findings. Therefore, we have decided to omit blank responses from this and future audience survey summaries; this information is still available in the raw data results and is available upon request.

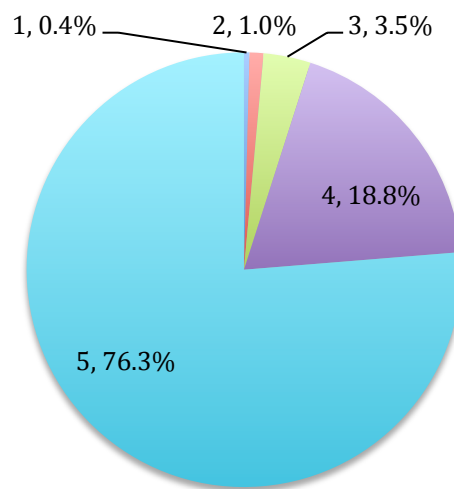
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Artistic Quality and Content

Rating the Event: Respondents were asked to rate the event they attended on a scale of 1 (lowest) to 5 (highest).

The largest group, by far, is 76.3% of attendees that rated the attended event as a “5;” followed by 18.8% of attendees that rated the attended event as a “4.”

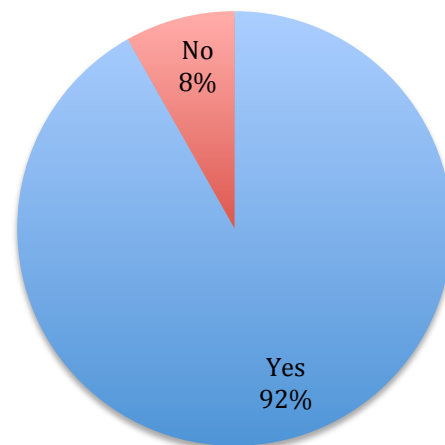
How would you rate the event?	Count	Percent
1	4	0.4%
2	10	1.0%
3	34	3.5%
4	182	18.8%
5	740	76.3%



Content: Respondents were asked if the event’s content influenced their attendance.

A resounding 91.8% of attendees said that the content of the event did influence their attendance.

Did the event's content influence your attendance?	Count	Percent
Yes	876	91.82%
No	78	8.18%



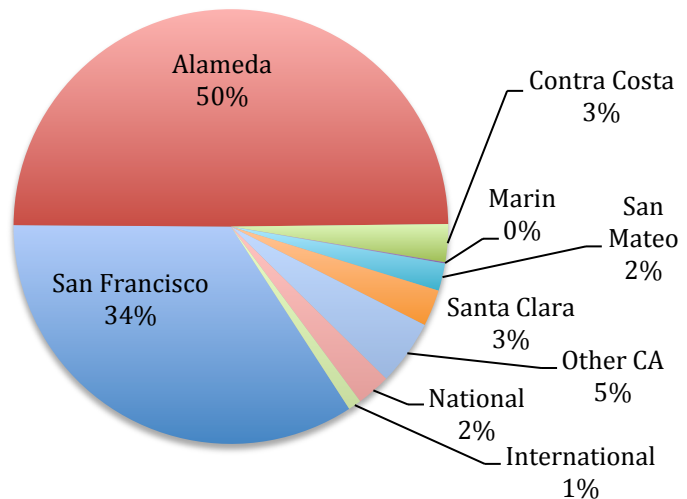
Audience Demographics

Zip Code and Age

Zip Code: Respondents were asked to write in their zip code.

The single largest zip code response (73) was San Francisco’s Mission District (94110) followed by Oakland neighborhoods East of Lake Merritt (94606) (at 70), Oakland’s 94609 (at 54), Emeryville (94608) (at 52), and West Oakland (94607) at (51). Breaking this information into counties, we can see that Alameda County residents again outweigh San Francisco Residents for the third year in a row (with 51.2% of total audiences). Additionally, we see that 11.07% of audiences reside outside of the 5-county Bay Area.

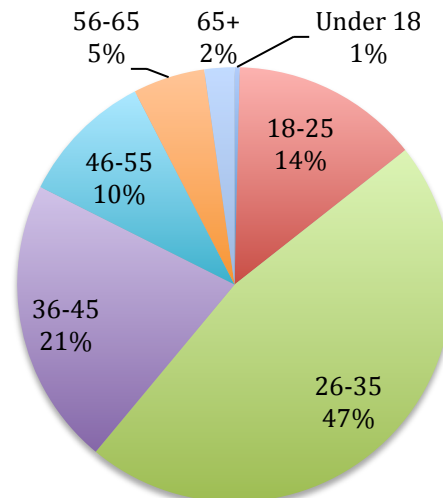
Zip Code	Count	Percent
San Francisco	353	34.27%
Alameda	512	49.71%
Contra Costa	29	2.82%
Marin	1	0.10%
San Mateo	21	2.04%
Santa Clara	28	2.72%
Other CA	50	4.85%
National	26	2.52%
International	10	0.97%



Age: Respondents were asked to select their age range.

The largest age range of NQAF audiences is 26-35 year olds (at 44.9%), followed by 18-25 year olds (at 20.8%).

Age Range	Count	Percent
Under 18	4	0.39%
18-25	144	13.99%
26-35	480	46.65%
36-45	220	21.38%
46-55	103	10.01%
56-65	55	5.34%
65+	23	2.24%



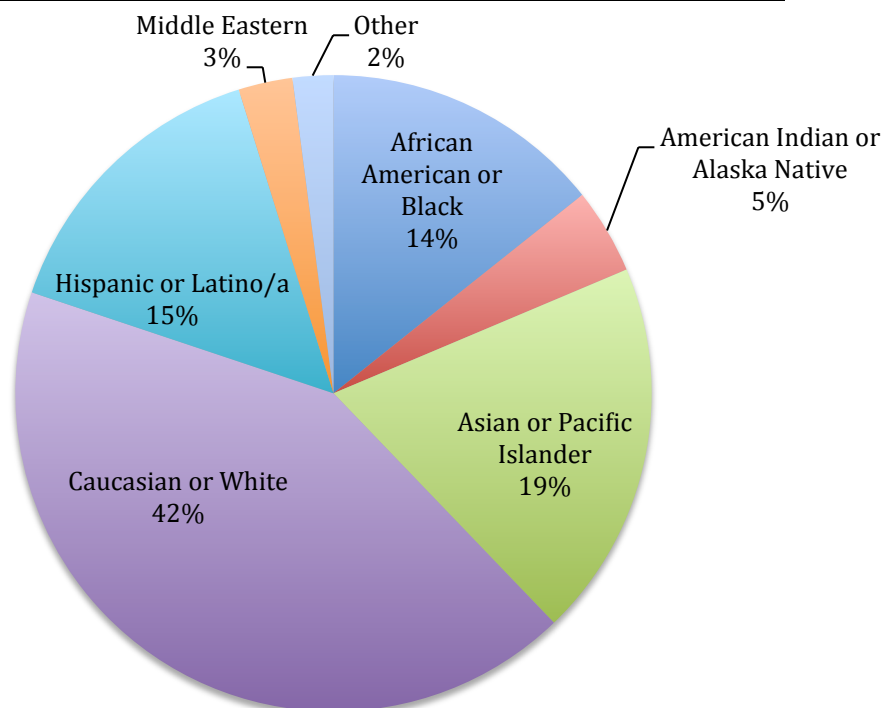
Audience Demographics

Race

Race: Respondents were asked to select their race from a list with the options of selecting multiple races and writing in additional races.

181 respondents (17.4%) indicated that they are biracial or multiracial by selecting multiple races/ethnicities or writing in biracial, multiracial or “mixed bag.” The largest race indicated is “Caucasian or White” at 42.3%.

Race	Count	Percent
African American or Black	187	14.3%
American Indian or Alaska Native	57	4.4%
Asian or Pacific Islander	251	19.2%
Caucasian or White	554	42.3%
Hispanic or Latino/a	197	15.0%
Middle Eastern	36	2.8%
Other	27	2.1%



27 respondents selected “Write In” and wrote: Armenian (s), Biracial (1), European (non-white), Indigenous Australia (1), Irish Jewish (1), Jew (1), Jewish (14), Mixed Bag (1), Multiple (1), Pakeha (1), Romani (1), Sephardim (Jewish) (1), and x (1).

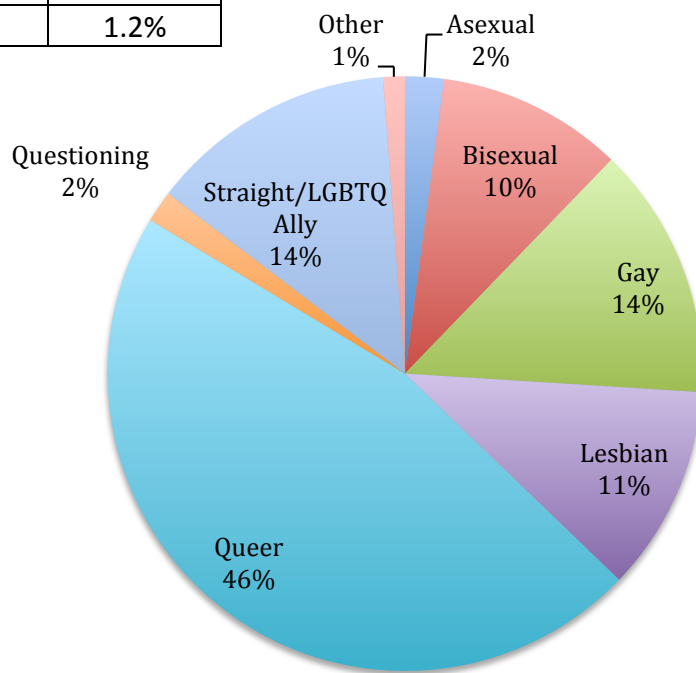
Audience Demographics

Sexual Orientation

Sexual Orientation: Respondents were asked to select their sexual orientation from a list with the option of selecting multiple sexual orientations. Respondents were given an opportunity (for the first time this year) to write in additional sexual orientations and 15 did (including “same gender loving,” “pansexual gray ace,” “Pansexual,” “Gender-neutral,” “Femme cis woman,” “Femme,” “Dyke,” and “Aromantic”).

The largest sexual orientation indicated is “Queer” at 46.4%; with “Gay” at 13.8%, “Straight/LGBT Ally” at 13.5% and “Lesbian” at 11.2%. 2016 marks the first year that “Straight/LGBT Ally” responses outnumbered “Lesbian” responses.

Sexual Orientation/Identity	Count	Percent
Asexual	27	2.1%
Bisexual	129	10.1%
Gay	176	13.8%
Lesbian	143	11.2%
Queer	593	46.4%
Questioning	22	1.7%
Straight/LGBTQ Ally	172	13.5%
Other	15	1.2%



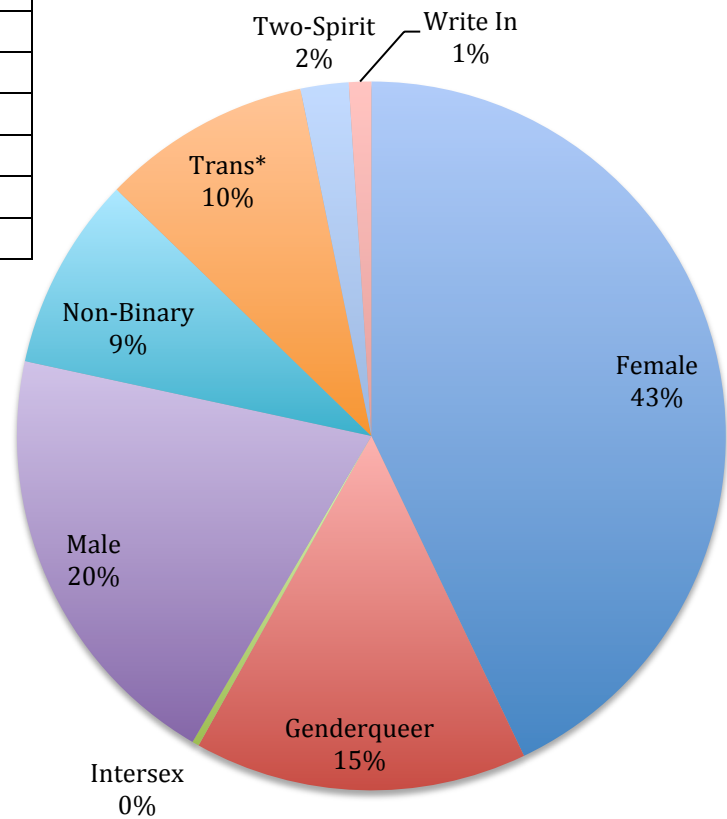
Audience Demographics

Sex/Gender (Identity)

Sex/Gender (Identity): Respondents were asked to select their sex or gender (identity) from a list with the option of selecting multiple sexes/genders/gender identities. Respondents were also able to write in additional sexual orientations and 13 did (see below).

The largest gender (identity) selected was “Female” at 42.9%, followed by “Male” at 20%, and “Genderqueer” at 15.2%. This was the first year since 2012 that more respondents selected “Male” than “Genderqueer.”

Sex/Gender Identity	Count	Percent
Female	548	42.9%
Genderqueer	194	15.2%
Intersex	4	0.3%
Male	255	20.0%
Non-Binary	113	8.8%
Trans*	122	9.6%
Two-Spirit	28	2.2%
Write In	13	1.0%



13 respondents wrote in: “bratty tomboy-femme,” “Femme” (8), Genderfluid,” “metagender,” “Pangender,” and “queer.”

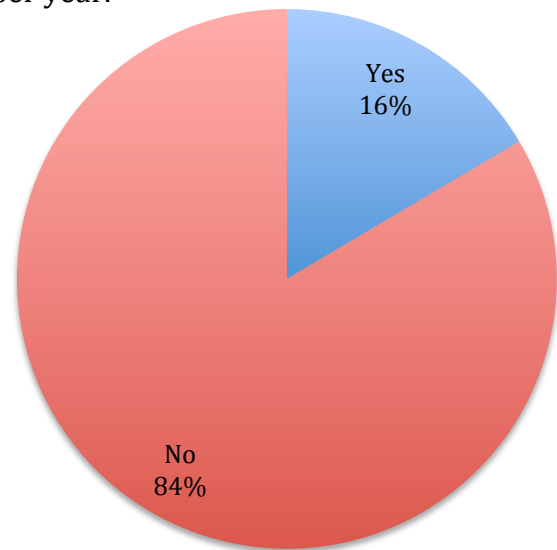
Audience Demographics

Disability and Income

Disability: Respondents were asked if they identified as a person with a disability.

After receiving critical feedback in 2012 that those individuals identifying as people living with disabilities would like their information to be collected along with other demographic information, QCC has tracked this information for the last 4 Festivals. These percentages are mostly uniform with only about 2% variance per year.

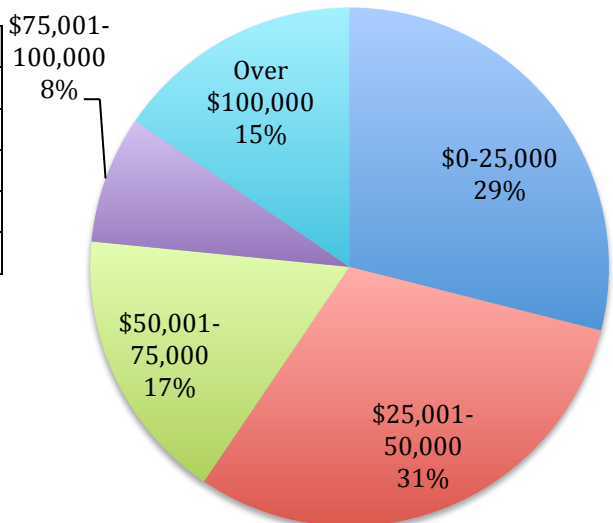
Do you identify as a person with a disability?	Count	Percent
Yes	161	16.5%
No	815	83.5%



Income: Respondents were asked to select their household income range

The largest household income for NQAF audiences is \$0-25,000 at 31.7% followed by \$25,001-50,000 at 31.4%; indicating that over 63.1% of households attending NQAF events make less than \$50,000 per year.

Income	Count	Percent
\$0-25,000	292	31.7%
\$25,001-50,000	289	31.4%
\$50,001-75,000	155	16.8%
\$75,001-100,000	92	10.0%
Over \$100,000	92	10.0%



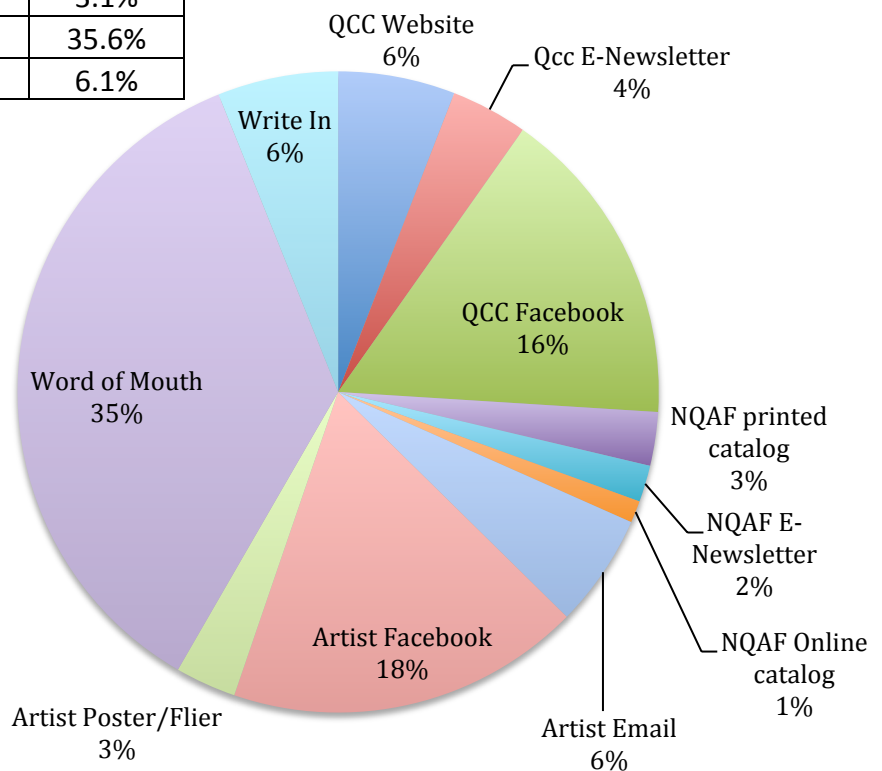
Audience Demographics

Marketing

Marketing: Respondents were asked to select how they heard about the event from a list with the option of selecting multiple options.

Unsurprisingly, word of mouth continues to prove the best way to attract audiences to NQAF events at 35.6%, followed by individual artist Facebook posts at 17.9%, and then QCC Facebook posts at 16.2. Again this year “Other” has surpassed many marketing strategies due largely to respondents writing in specific artist names.

How did you hear about this event?	Count	Percent
QCC Website	96	5.9%
Qcc E-Newsletter	63	3.9%
QCC Facebook	264	16.2%
NQAF printed catalog	44	2.7%
NQAF E-Newsletter	30	1.8%
NQAF Online catalog	18	1.1%
Artist Email	93	5.7%
Artist Facebook	291	17.9%
Artist Poster/Flier	50	3.1%
Word of Mouth	579	35.6%
Write In	99	6.1%



Year-to-Year Analysis

Having now completed 5 years of NQAF audience surveys, we are able to see larger trends within San Francisco's queer art-going populations. As QCC's Festival builds off the momentum of artists participating in the Creating Queer Community program, it is sometimes difficult to pinpoint larger audience shifts that are not led by the demographics of the artists participating in the program. However, 4 events (Brouhaha, Topsy Turvy (Paradise), Queer Rebels, and Still Here) have been constant since 2014, with Queer Rebels participating in the survey since 2012.

Most notably, we see a huge shift in where our audiences live – 2016 marked the third consecutive year that NQAF audiences in Alameda County outnumbered SF-based audiences. While the shift from 2015 to 2016 was not notable; from 2012 to 2016, San Francisco County audiences declined by 14.6% while Alameda County audiences rose by 15.1%.

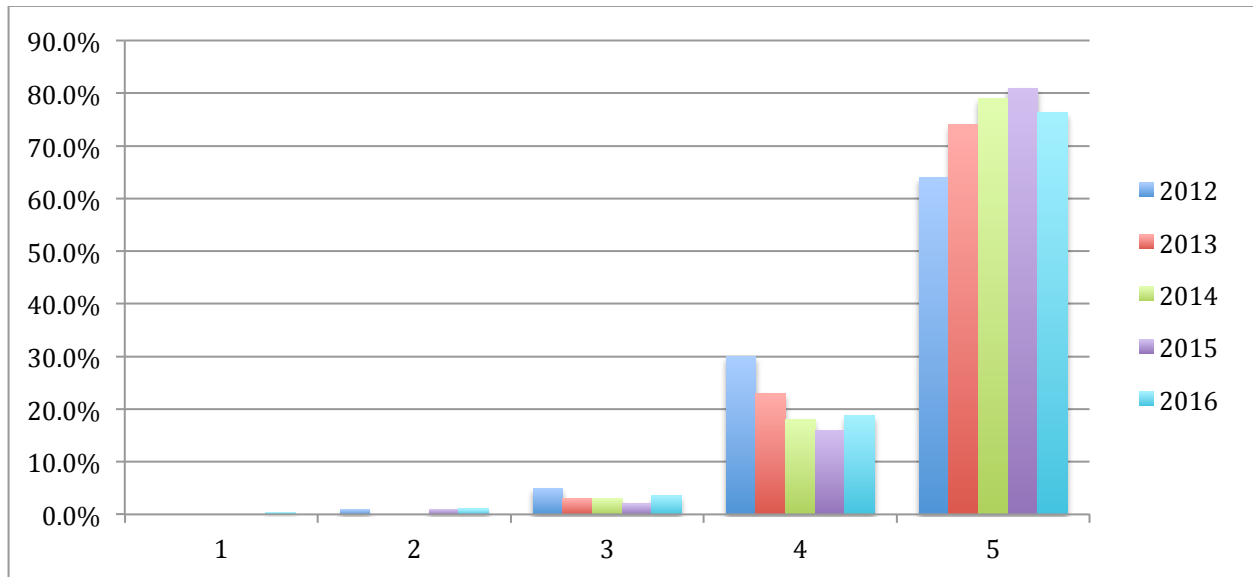
Another shift has been in audience race/ethnicity. From 2015 – 2016 White audiences declined 10.9%, and from 2012 – 2016 White audiences declined 12.5%. This movement opposes [United States Census San Francisco racial estimates](#) that see a 5.1% growth in White residents from 2010 to 2015. We've also seen large shifts in Asian and Black audiences with 10.7% and 7.2% growth respectively.

In regards to gender, although 2016 marked a 7.4% annual growth in male audiences, from 2012 to 2016 we see an 11% decline. Additionally, the largest single change from 2012 to 2016 has been a 15.2% increase in audiences hearing about our events through Word of Mouth.

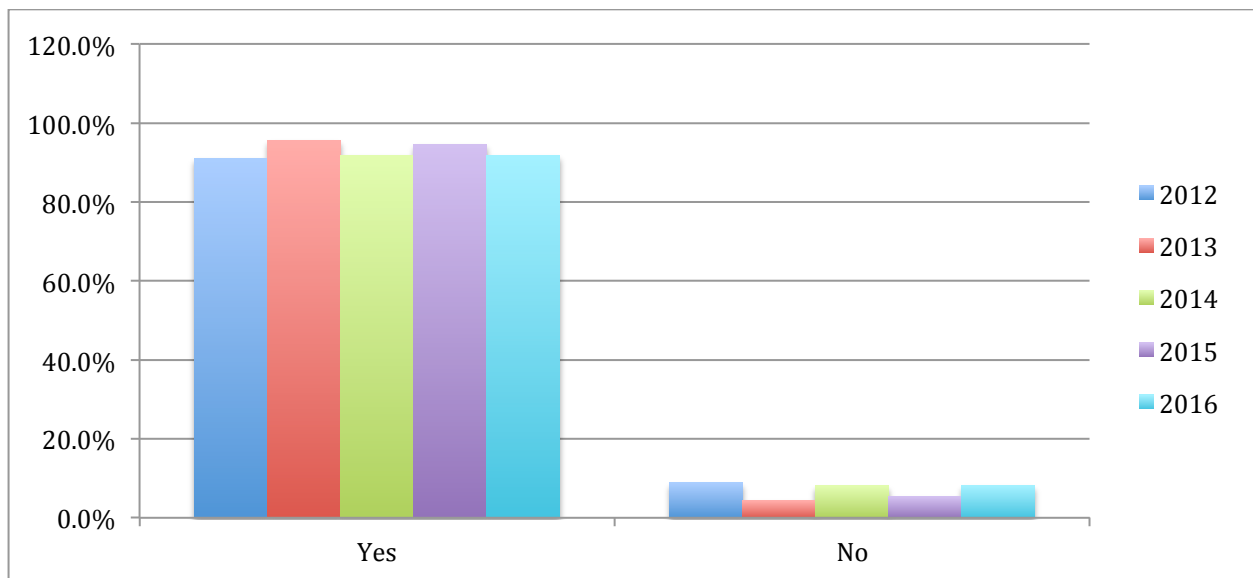
The growth of overall survey respondents is also of note as QCC has increased from 277 responses collected at 12 events in 2012, to 1043 responses collected at 19 events in 2016 – a 276.5% increase in respondents. This deeper investment in evaluation leads to a more thorough picture of Festival audiences, and ultimately of Bay Area queer demographics.

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Artistic Quality: From 2012 to 2015, Festival events have grown steadily in quality with 2016 marking the first decline (at 4.7%) in respondents selecting “5.” From 2012 to 2016, individuals rating events at “5” has grown 12.3% while those rating events at “4” has declined 11.2%. Overall, this indicates that QCC continues to present high quality artistic events in its annual Festival.

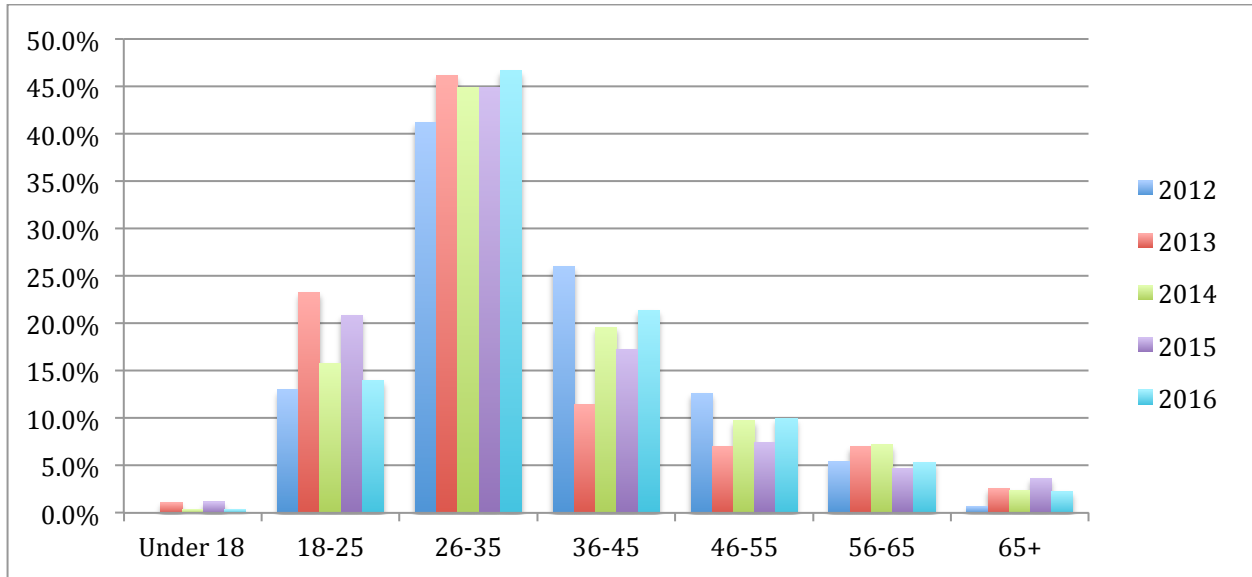


Content: When extracting blank responses from the all years of the survey, there was less than 4.5% change between all years (with the largest difference between 2012 and 2013). Without a doubt, these results infer that the content of NQAF events is crucial to attracting audiences.

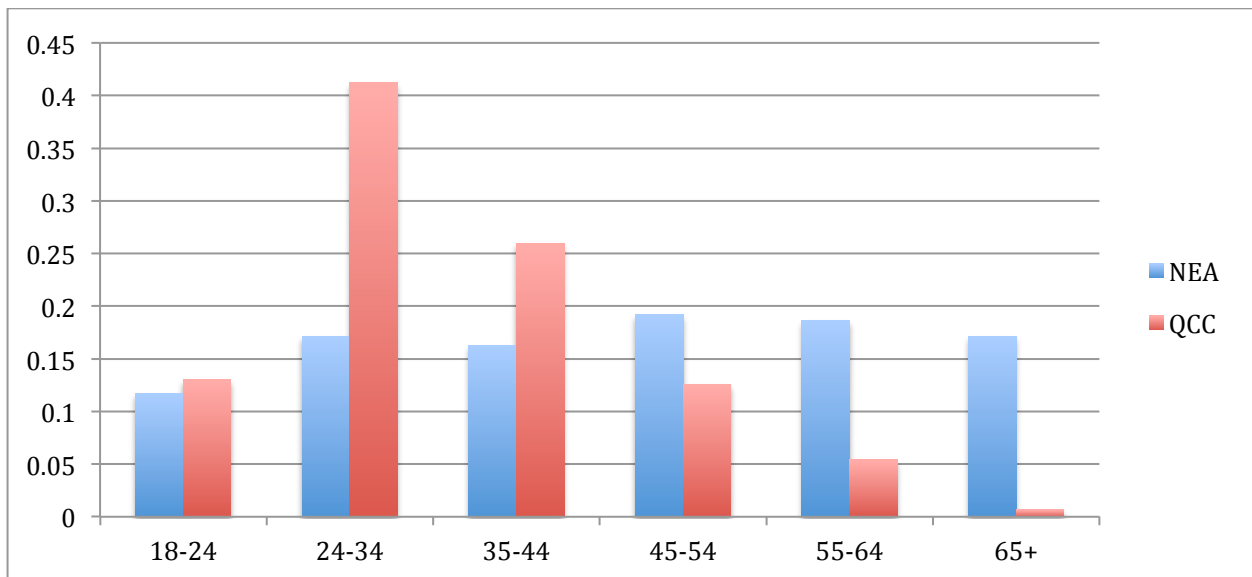


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Age: Although the largest age segment of QCC's audience has always consisted of 26-35 year olds, the secondary audience has shifted between 36-45 year olds and 18-25 year olds annually since 2012; this is most likely due to fluctuation in the ages of artists leading events for NQAF.

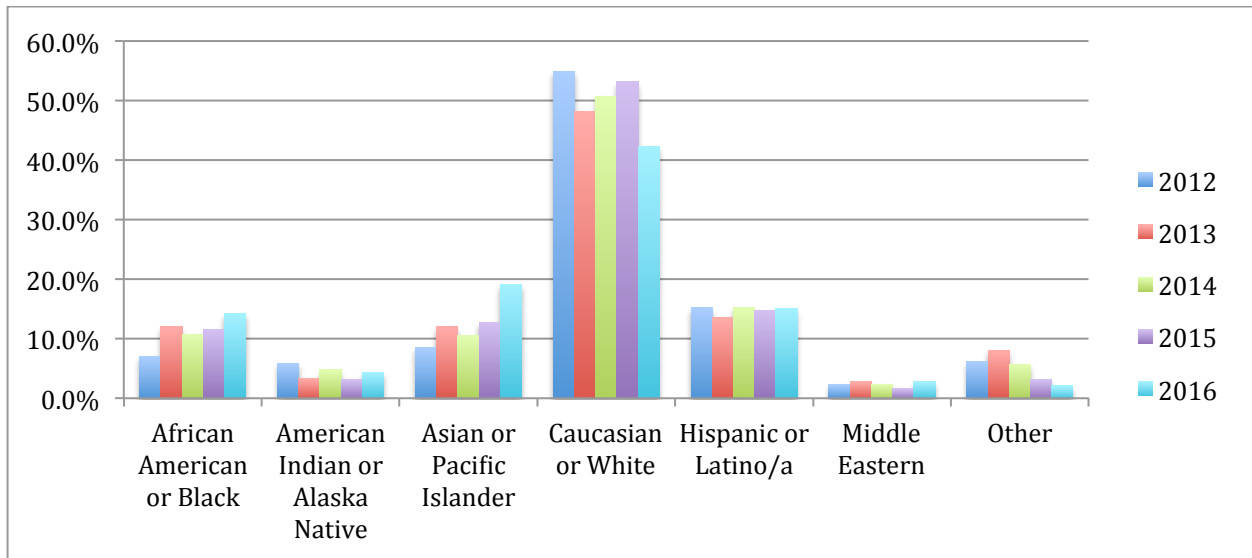


These numbers are also drastically different than age findings from an [NEA study tracking arts engagement](#) from 2002 - 2012. If we compare 2012 datasets we see that QCC audience is atypical from the national standard in that it cultivates a younger audience.

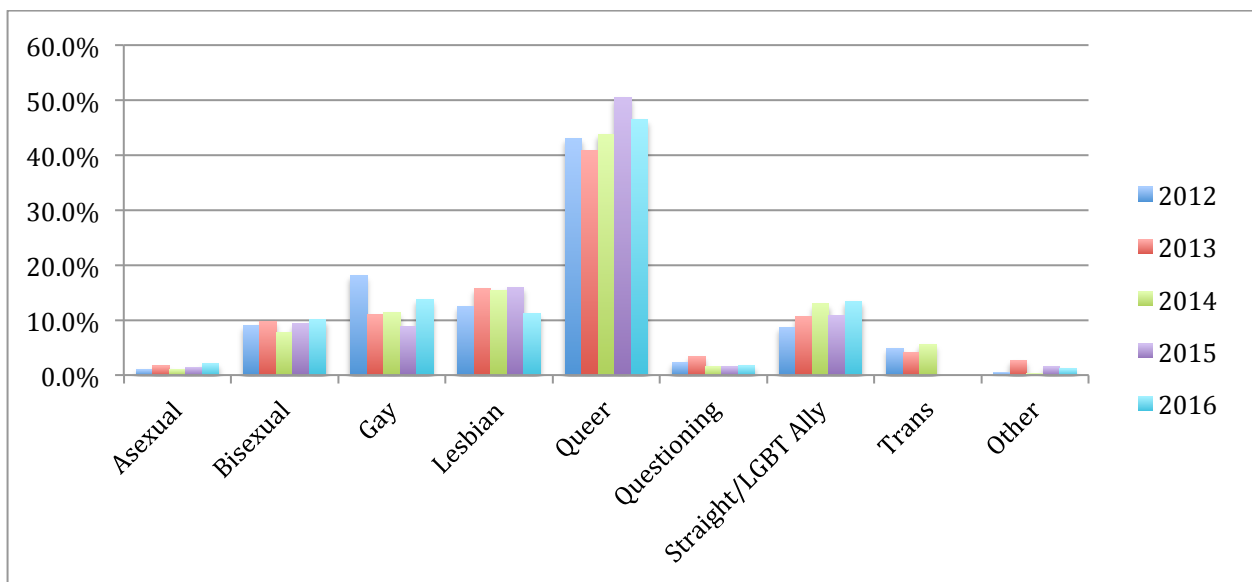


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Race: The most notable racial survey findings over the survey's 5-year history are a decrease of White audiences at 12.5%, and an increase of Asian and Black audiences at 10.7% and 7.2% respectively. QCC's continued commitment to present a majority of artists of color proves itself to be an important component in attracting audiences of color. This year 12 out of the 19 surveyed events were rooted in specific communities of color, or presented expressions of queer and trans people of color as a united group.

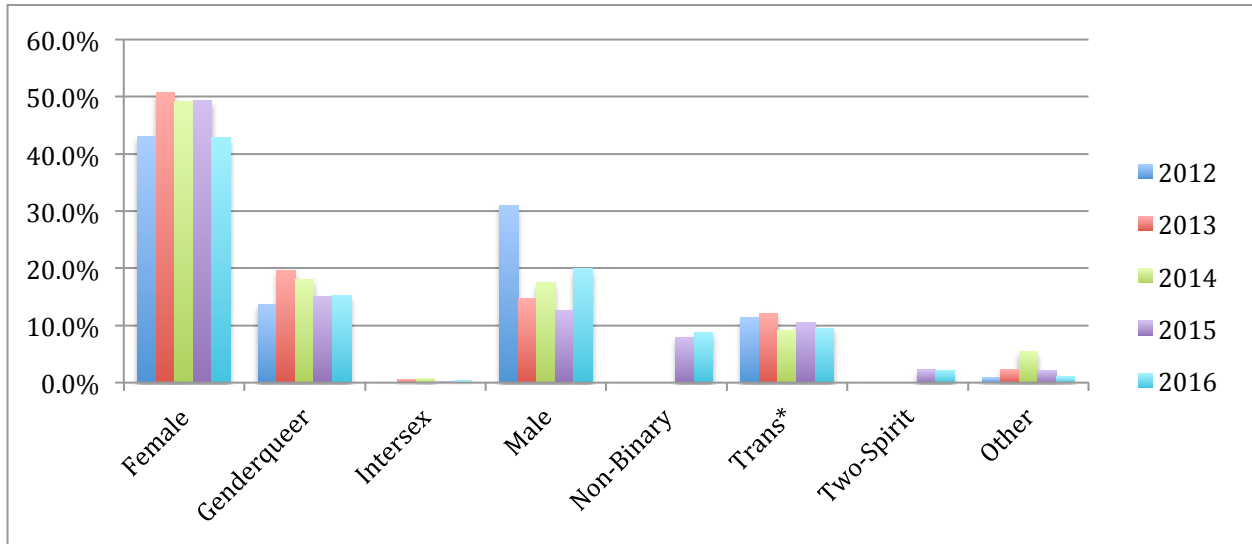


Sexual Orientation/Identity: Although 2016 marked the first decline in “Queer” audiences (from 50.5% in 2015 to 46.4% in 2016) this number is minimal as compared to other survey shifts. The most notable change from 2015 to 2016 is a 5% increase in “Gay” audiences from 8.8% in 2015 to 13.8% in 2016. These results are not unexpected as the Artistic Director commissioned *Daughters of a RIOT!* that centered gay male perspectives.

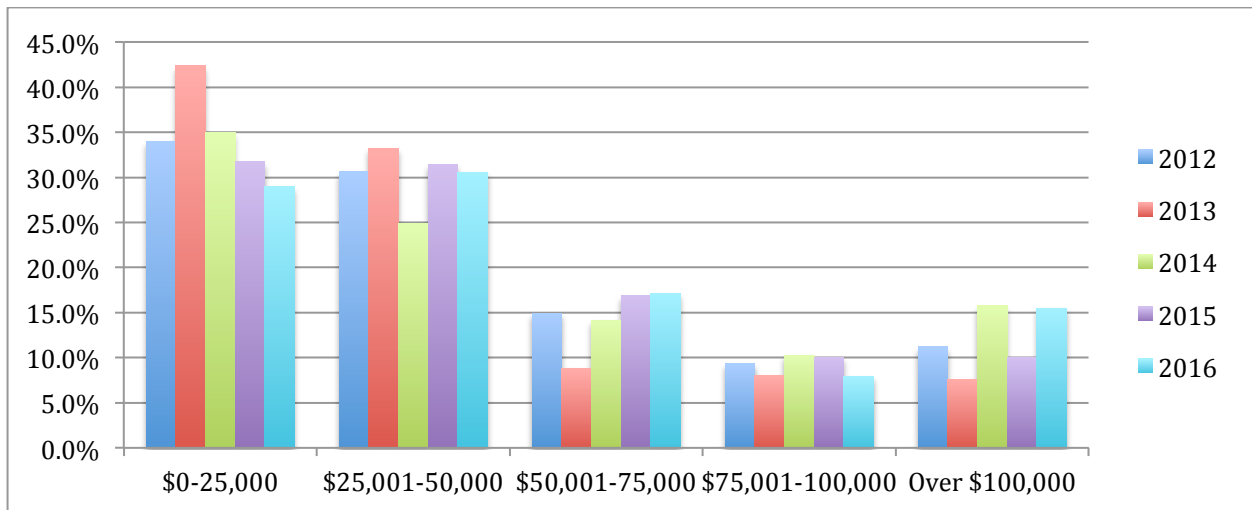


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Sex/Gender (Identity): Similar to this year’s increase in “Gay” attendees, we see a 7.4% increase in “Male” attendees (as well as a 6.4% decrease in “Female” attendees). In addition to *Daughters of a RIOT!*, the Artistic Director also commissioned *The Musical Prostitute* and *Type/Caste* that centralized male perspectives. The addition of these events to the Festival – which usually weighs heavily on “Female” centered events – greatly increased “Male” respondents. Yet, the 2016 increase in “Male” respondents is still less than 2012’s 31% which was due to a large dataset collected at Kirk Read’s *The Biggest Quake*.

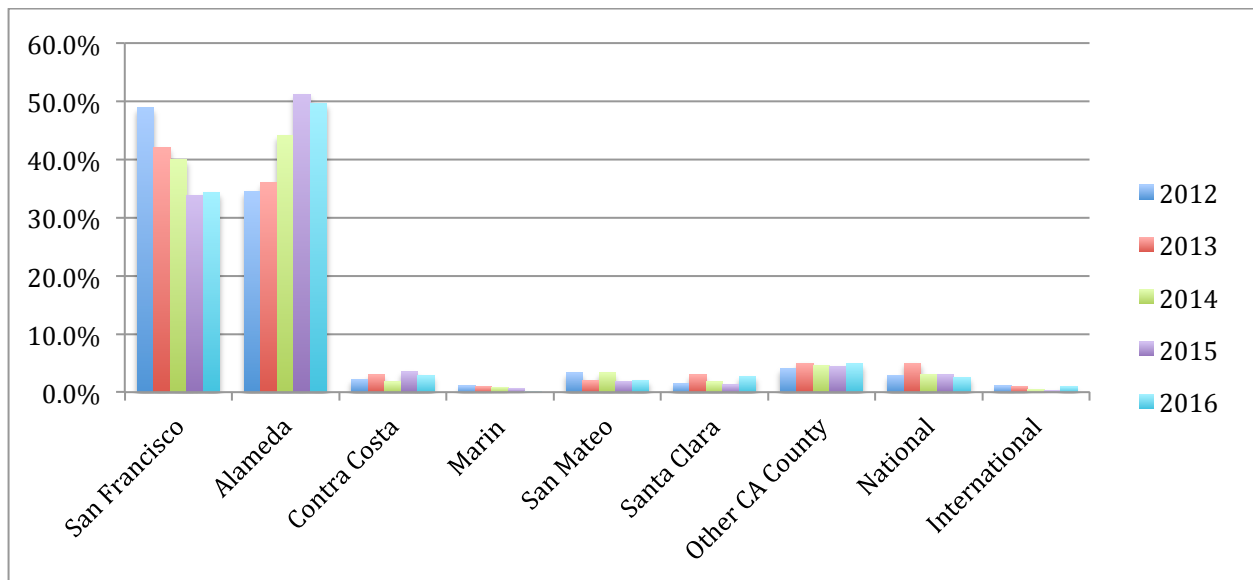


Income: The largest change from 2015 to 2016 was in increase of audience respondents making an annual income of over \$100,000 (at 5.5%), while the largest change from 2012 to 2016 was a 5% decrease of individuals making less than \$25,000. This reflects the increasing cost of living in the Bay Area; indicating that respondents making under \$25,000 have less ability to attend Festival events while there are a growing number of Festival attendees that have the capacity to be tapped as organizational donors.



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Zip Code: Perhaps the most notable and clear trend in QCC's Audience Survey data is a continued shift in audience zip code. Over the Survey's five-year existence, we see a 14.6% decline in San Francisco County audiences while Alameda County audiences have grown by 15.1%. This move across the Bay exemplifies the impact of San Francisco's housing crisis and has huge implications for artists no longer able to access San Francisco's Cultural Equity funding opportunities as well as the need for Oakland's Office of Cultural Affairs to up their investment in individual artists. Additionally, 2016 saw the first decline in Alameda County audiences at 1.5% - indicating that Alameda County may have reached a saturation point for affordable housing. Data from the 2017 Festival will be able to add further detail.



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Marketing: As in previous years, “Word of Mouth” continues to be the most effective strategy to attract Festival audiences; increasing by 9% from 2015 to 2016 and a total 15.2% from 2012 to 2016. QCC’s printed catalogue reached an all time low this year at a mere 2.7% (a 5.1% decrease since 2012). Additionally, QCC efforts to disseminate information via Facebook reached a high in 2015 and dropped 4.4% in 2016; indicating that 2015’s increased Facebook presence was a huge success but 2016 efforts were not as successful due to engagement on the platform.

2016 NQAF marketing efforts should focus more on online engagement through Facebook channels (as the second and third highest percentages with Artist FB at 17.9% and QCC Facebook at 16.2%), and NQAF leadership should reevaluate whether the printed catalog should continue to be disseminated as it seems ineffective for reaching audiences.

