The purpose of this study was to determine the demographic make-up of LGBTQ-affinity choruses, to assess the degree of participation by these individuals, and to understand how participant demographics influence the perceived importance of various motivational factors which impact participation. Following pilot qualitative research to determine motivational factors, a novel internet-based survey instrument was created to determine the relative importance of selected factors on beginning and continuing participation in LGBTQ-affinity choruses. In total, 706 individuals fully completed the Likert-type matrix questions and comprised the sample for this study.

Data were analyzed using appropriate measurements for each data type including descriptive statistics, single factor and multifactor analysis of variance (ANOVA), and logistic ordinal regression. Descriptive findings indicated that study participants were overwhelmingly white, upper middle-class, well-educated, high income, and lived in medium to large urban areas. Bisexual, pansexual, and gender-expansive individuals were represented at considerably higher rates in this study than reported in national surveys. Logistic regression analysis of Likert-type responses for various motivational factors suggested that participant responses were strongly correlated with demographic characteristics, especially those related to socioeconomic status (e.g. income and education) and racial identity.

Overall, participants appeared more motivated to participate by social and political factors than by musical factors although differences appeared based on

participant demographics. Participants with more exposure to music education appeared more motivated by musical factors, while participants with less exposure appeared more motivated by social and political factors. Discussion of the study includes a summary of findings for each demographic characteristic and recommendations for practice and further research.

FACTORS OF MOTIVATION TO PARTICIPATION

IN LGBTQ-AFFINITY CHORUSES

by

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Approved by

_____
Committee Chair

To my mother, Angela, whose tenacity of spirit showed me that

I can do anything if I put my heart and soul in it.

APPROVAL PAGE

This dissertation written by WILLIAM G. SOUTHERLAND, JR. has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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CHAPTER I

INTRODUCTION

Singing is an important human activity because humans have an innate need to make music (Durrant, 2005; Hodges, 2016). Singing, the most natural and accessible musical activity, happens spontaneously in human cultures as a component of games, rituals, social customs, and emotional communication. Furthermore, because singing conveys emotions in verbal and non-verbal ways, singing is effective at discerning emotional meaning and thus helping to regulate mood (Cox et al., 2017).

Nearly 1 in 6 adults in the United States participates in group-singing through choruses (Grunwald Associates & Chorus America, 2019). This includes auditioned and non-auditioned *community choruses* as well as choirs affiliated with places of worship. Although no formal definition of community chorus has yet been agreed upon by scholars, most agree that community choruses include symphony choruses, barbershop and Sweet Adeline's ensembles, and socially affiliated choruses.

Community music-making in the form of community choruses allow people to cooperate in group effort, focused on a group goal, which results in a larger community overall and allow individuals to practice base democratic principles (Bell, 2008). Boeskov (2017) highlighted many of the ways that community music practices produce beautiful music and inspire social transformation as well. Culture, as a social construct, is not a fixed feature of communities but a performative element established by and

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elaborated through artistic expression (Butler, 1993). As a meaning-making activity with social components, music performances help communities deal with crisis and transition by allowing participants—both performers and audience members—to experiment with ways of living beyond traditional social roles. In this way, choruses produce *musical agency* for singers and performers through the construction of new social relationships through performance.

Participation in music ensembles has real, measurable impacts on the quality of life of participants. Group singing has been shown to extend cognition in later life, decrease stress, and improve subjective quality-of-life scores. Therefore, music educators should be very interested in understanding motivators and demotivators which influence the decision of individuals to initiate, continue, or discontinue participation in music-making activities. Yet, over the last twenty years, music education research on group music-making has recognized that community choirs and choral societies are increasingly populated with older singers (Bell, 2004). As a result, music educators should be concerned that the tradition of group singing in the United States may be threatened by a lack of interest and look for new, effective ways to improve rates of participation.

For many singers, construction of identity is a considerable part of the choral singing experience. For singers from marginalized communities, for example those from the Black American (Boerger, 2018), Jewish American (Snyder, 1984), or Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ) (Beale, 2017) communities, group singing can be provide even greater benefit than those identified thus far. For these socially marginalized communities, group singing provides a productive site of resistance against

outside threats and a platform for constructing new public identities as valuable individuals.

Group Singing as a Counterstorying Narrative

Group singing is a productive tool for social movements for three reasons (Balen, 2017; Sanger, 1995). First, singing inwardly supports the development of movement identity. Second, public performance of group singing outwardly presents a direct counter-narrative against negative stereotypes of group identity. Third, the socioemotional benefits of group singing sustains movement members through extended struggles and hardship.

Social movement activists worked to overcome false stereotypes by replacing them with positive images through a discursive process referred to as *counterstorying* (Balen, 2017; Sanger, 1995). Counterstorying challenges unjust and false narratives through repetition of alternate stories and eventually shifting what is socially valued. America has a long history of singing as a counterstorying method, from the Industrial Workers of the World songbooks and African American choruses in the WPA to mass singing during the African American civil rights movement of the 1950s and 60s.

LGBTQ choruses in the United States continue this tradition of counterstorying by providing chorus members a safe place to construct new queer identities and countering negative stereotypes by presenting public portrayals of queer people as good. The LGBTQ choral movement in the United States arose at a specific cultural moment in the mid-1970s, inspired to action by the anti-gay countermovement of Anita Bryant and bolstered by the public popularity of activists like Harvey Milk. Through group singing,

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these choruses have played an important role in the development of public queer culture, in uplifting queer communities through the HIV/AIDS epidemic, and in sustaining queer activism through a decades-long struggle for legal protections.

Beale (2017) codified these historical uses of music in the LBGTQ community by arguing that singing has two important non-musical purposes for these singers: inclusion and activism. Individuals in the LGBTQ community face a range of specific psychosocial challenges. Pitoňák (2017) concluded that LGBTQ people experience disparities in mental health outcomes like depression, anxiety, and suicidality which are attributable to minority stress from marginalization and stigmatization. LGBTQ individuals experience this stress similarly to stress due to socioeconomic status, race, age, and body weight. Stigma-related stress can cause individuals to struggle with emotional regulation, but Pitoňák argued that this stress could be alleviated by improved coping skills and opportunities for emotional release. Group-singing, particularly through community choruses, provides exactly that opportunity. For members of historically marginalized communities, like the LGBTQ community, group singing can provide a life-saving outlet from depression, anxiety, and social isolation.

At the same time, public performances by LGBTQ identifying ensembles can provide a positive image of LBGTQ+ identities which effectively advocate for radical acceptance of individuals by using musical expression as the message (MacLachlan, 2015). Through various performative practices, such as contrafactum and parody, LGBTQ identifying ensembles enable audiences and the singers who participate in them to consider alternative realities to the mainstream expectation in society. Over time,

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through repetition of performance, these new realities become part of the fabric of the culture and eventually replace the old expectations.

Giving Song to LGBTQ Movement Culture

"Movement culture"—the articulable signs and rituals which define a movement's shared identity—is hard to invent from nothing. It is much easier to adapt existing cultural signs and apply them to new goals, ideas and strategies defined by the movement (Reed, 2019). Music during the African American civil rights movement had two primary purposes: (1) a feeling of continuity with the past so that new ideas appear rooted in history; and (2) an "instant historicizing," where old songs were altered to make new songs to tell the movement's stories (p. 16). Gay and lesbian rights activists looked to the civil rights movement for inspiration, but American queer culture in the 1950s and 60s lacked group singing traditions like those of the African American civil rights movement (Balen, 2017).

Responding to calls to action by activists like Harvey Milk, during the 1970s music school educated LGBTQ musicians slowly began to form music organizations using traditionally formal European ensemble models: bands, choruses, and orchestras. The first openly LGBTQ identifying music organization in the United States was the San Francisco Lesbian and Gay Freedom Day Marching Band and Twirling Corp founded between 1977 and 1978 (Beeler, 2007). Its founder, John R. Sims, believed passionately that bringing gay and lesbian identities into the public consciousness could improve the lives of queer people and lead to greater acceptance. To achieve this goal, Sims worked

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tirelessly until his death in 1984 to establish a non-profit music organization with a national reputation.

The band was so successful that, in the fall of 1978, Sims organized the San Francisco Gay Men's Chorus (SFGMC). SFGMC was not technically the first gay chorus, but it was the first LGBTQ identifying chorus to perform publicly with the word "gay" in its name. Several years earlier, in 1975, Catherine Roma had founded "Anna Crusis," a feminist women's chorus in Philadelphia. Inspired by the Women's Music Movement of the 1970s, the chorus membership included both straight and out lesbian women and sang music in support of women's issues and gay rights. Two years later, in 1977, the Gotham Male Chorus in New York was founded to create a space where chorus members would "dig music as well as each other" (Attinello, 2006, p. 213).

SFGMC became successful very quickly, praised for both their musical quality and their visible representation of queer identity outside the queer community. By May 1979, the chorus had 145 members and their spring concert sold out all 1,500 seats before tickets were even made available for public sale (Hilliard, 2002) The chorus made a major impact nationally with a 1981 multi-state tour with performances in eight major cities: New York; Boston, Massachusetts; Washington, D.C., Lincoln, Nebraska; Detroit, Michigan; Minneapolis, Minnesota; Dallas, Texas; and Seattle, Washington. SFGMC's tour demonstrated a shift from local music performance toward a national movement, and the choruses soon built a network to share resources and unify the movement's message.

Directors and managers of the early choruses gathered in 1981 to discuss the need for a national presence, to coordinate efforts between their organizations, and to facilitate

choral festivals so members from different groups could come together and share musical performances (Doyle, n.d.). Several of the choruses, including San Francisco and Chicago, were part of umbrella organizations with several ensembles including bands. Therefore, the plan was originally to create an organization known as the "Gay and Lesbian Association of Performing Arts Groups." No representatives from the bands, however, were present at the meeting in 1981 or 1982, so the decision was made to establish the "Gay and Lesbian Association of Choruses," or GALA for short. The articles were ratified in 1983 at the Come Out and Sing Together (COAST) national gay and lesbian chorus festival, and Jay Davidson was elected the organization's first president (J. Davidson, personal communication, October 9, 2019).

The growth of the gay and lesbian chorus movement has been explosive. At the formation of GALA Choruses in 1982, there were 12 choruses represented. By 1983, there were 39 choruses (Hilliard, 2002). By 1990, there were 74 choruses and GALA was receiving an application for a new ensemble nearly every month (E. A. Gordon, 1990) By 1999, there were 189 choruses, one almost every large and medium-sized city in the United States.

Another major contributing factor to the rapidity of growth of choruses was the sudden and horrendous tragedy of the AIDS epidemic (Balen, 2009). Although it wasn't a founding purpose of the first gay choruses, they quickly became places of healing for those facing challenges brought on by the AIDS crisis (Doyle, n.d.). Gay choruses became a place where people were literally "singing for their lives" (Sparks, 2005). Choruses responded to the AIDS crisis in many ways through commissioning and

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performing new works, creating memorial funds and gardens, and in holding

remembrance services for those lost to the disease.

Gay choruses today exist for a multitude of reasons. For some, their purpose is

inclusion and activism. For others, choruses empower individuals to express their identity

in a safe environment while increasing awareness of the LGBTQ community (Strachan,

2006). Kenneth Cole, executive director of GALA Choruses from 1994-2001, believed

that "Singing in a gay choir is essentially a political act" (Sparks, 2005). In this way, gay

choruses have established for the LGBTQ community a group singing tradition which

contributes to a distinct movement culture and enables its singers and audience members

to develop movement agency.

To achieve these goals—to produce movement agency through performance—

singers and singing organizations must dedicate substantial time and resources.

Individual singers spend several hours per week in rehearsals, plus many additional hours

doing personal practice of repertoire. Producing a concert can cost anywhere from $2,000

to hundreds of thousands of dollars to cover sheet music, venue rental, performance

licensing, commissions, costumes, and artistic and technical staff stipends.

Amateur Motivation Theory

Participants in many community choruses donate considerable time and money to

the success of their organizations. Although the mission statements of chorus

organizations are generally clear about their goals, researchers for many years have been

curious about the perceived motivations of individual participants and how an

individual's identity may affect these perceived motivations (Attinello, 2006; Mensel,

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2007; Moy, 2015; Thorp, 2016). Research considering motivation through the Serious Leisure Perspective (SLP), first posited by Stebbins (1982), may provide some guidance.

SLP is a theoretical framework to describe the motivations, challenges, and rewards of participation in leisure activities. In his seminal article on the topic titled "The Amateur," Stebbins in 1977 recognized that, as professionalism spreads, activities once considered "play" start to incorporate professional standards. He noted that sports, arts, and entertainment were among the most affected by this shift toward professional standards.

Over the years, Stebbins and other researchers have expanded and refined the definition of SLP (Cox et al., 2017; Liu & Stebbins, 2014; Shen & Yarnal, 2010; Stebbins, 1982, 2007, 2013, 2015). Veal (2017) described three required components of serious leisure activities which may apply to community chorus singers. First, benefits of participation must exceed perceived costs. Second, the participant must be interested in the perceived benefits as rewards. Third, the participant perceives participation as improving their quality of life overall. These key components of motivation may play a crucial role in the experiences of amateur singers across many different styles of performance (Stebbins, 1996).

Rationale and Significance of the Study

Currently, little research has been conducted to assess the perceived importance of motivational factors on participation in LGBTQ choruses. What little research has been done on the motivations of singers suggests there may be different motivations in different circumstances, and a tension between musical and extra-musical priorities

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(Beale, 2017; Mensel, 2007; Moy, 2015). It is worthwhile, therefore, to determine the importance of various factors which motivate individuals to sing with LGBTQ identity choruses—musical, social, self-identity, political, or otherwise.

Gates (1991) argued that music ensembles functioned with two basic assumptions: (a) there are specific benefits to participating which are attractive to participants; and (b) directors can improve retention by addressing dropout complaints. Because LGBTQ choruses provide specific psychosocial benefits to members, directors of LGBTQ choruses should understand and exploit the motivational factors which encourage participation. In this way, community choruses can meet the needs of the members and the wider community (Simmons, 1962).

The Serious Leisure Perspective may be productive framework to describe the factors of motivation which inspire members of LGBTQ-affinity choruses affiliated with GALA Choruses. From an external perspective, participation in choral music-making appears to encompass all three key components of serious leisure motivation: benefits outweigh costs; intrinsic drive; and improvement in well-bring. Yet, this model may be insufficient as well due to competing factors which function as demotivators. For example, singing in musical organizations may have long periods of time where perceived costs outweigh perceived benefits (Gates, 1991).

Spell (1989) argued that the voluntary nature of adult participation in choruses makes it critical that chorus directors and managers understand why individuals participate. Spell continued (p. 4):

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Knowledge of personal characteristics and of motivations for participation
of those who sing in community choruses and of director's perceptions of
those motivations should aid in the organization, administration, and
management of the community chorus, particularly in the areas of
recruitment, program continuity, and involvement of participants in
program planning.

By knowing what the factors of motivation are, music educators and directors can have a

better understanding of how to develop programming which may lead to an increase in

the number of adults participating in music activities (Asmus & Harrison, 1990;

Buchanan, 1998; Royse, 1990).

Haney (1999) found that singers in community choruses appeared motivated by

career, social, and self-esteem factors, but were not motivated by community building or

political factors. GALA choruses, however, express political and community-building

motivators as primary goals of their organizations as stated in their missions. Thus,

members of LGBTQ choruses may be cognizant of and prioritize different motivators

than those of community chorus members identified in existing literature.

Group singing is a phenomenon which intersects the emotional characteristics of

vocal music expression with the meaning-making inherent to social contexts (Boeskov,

2017). Because singing is important socially and emotionally, group singing provides an

ideal site for adults to engage in positive meaning-making. Therefore, as Brown (2016)

asked, how can we facilitate more people making music as adults to positively affect their

lives and communities?

Research suggests that continuation of music ensemble participation moving from

K-12 to college may be exceptionally low, and even those who do continue appear to

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have an exceptionally attrition rate (Mantie & Dorfman, 2014). Despite the documented value of music-making on an individual's subjective well-being, retaining singers continued to be a major concern for choral directors at all levels (Amundson, 2012). Bliss (1971) remarked that educators are neglecting an opportunity when young people graduate from high school music programs never again to be involved with music. According to Bliss, making an impact on society requires engaging adults in music-making just as actively as children. Yet, because group music-making is a volunteer activity, individuals who participate in music-making require motivation to do so (Werpy, 1995).

Buness (1979) recognized that research about motivation for urban choirs may not generalize to rural chorus participants, and vice versa. Therefore, it is logical to transfer this observation and suggest that the motivation for participation in non-LGBTQ choruses will not be the same as those for individuals who participate in LGBTQ-affinity choruses. Furthermore, for many participants, extra-musical contexts may be more influential as motivators than musical factors (Fredrickson, 1997). How then do factors like shared identity and political agency influence adult participants?

Gates (1991) argued that, to be predictive, research into motivation must include measurable attitudes toward musical activities. Musical perception alone, however, cannot explain all participation because so many participants focus on extramusical characteristics. Therefore, research on motivation for participation in LGBTQ-affinity choruses must address musical and extra-musical factors, and those extra-musical factors must include social-identity and political components.

Purpose of the Study and Research Questions

The purpose of this study is to determine the factors which motivate participation in LGBTQ choruses and how those factors are influenced by an individual's demographic characteristics. Recognizing the need for a better understanding of the motivational factors which lead individuals to participate in LGBTQ-affinity choruses, the following research questions will be addressed in this study:

- What are the current demographic characteristics of singers in LGBTQ-affinity choruses?

- Are demographic factors like age, geographical location, race, sexual orientation, and political affiliation related to the degree of participation?

- Are demographic factors related to the perceived importance of different factors of motivation?

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CHAPTER II

REVIEW OF LITERATURE

Creswell (2014) identified three primary purposes for a review of literature: (a) to identify for readers other similar, closely related studies; (b) to relate the current study to others by identifying gaps and extending prior studies; and (c) "providing a framework for establishing the importance of the study as well as a benchmark for comparing the results with other findings" (p. 28). I begin this literature review by surveying current understandings related to the benefits of music-making on the lives of participants. Then, I summarize research of Stebbins' Serious Leisure Perspective (SLP) and provide representative examples of related research which utilized this theoretical model. After this, I review research on the implications and best practices of survey research and summarize the ever-growing body of music education motivational research which have used survey designs. Finally, because no studies exist which have used survey-based design with choruses representing a marginalized population, I conclude by describing studies which have focused specifically on music-making with homeless, LGBTQ, and older adults through qualitative methodologies.

Benefits of Group Music-Making

Music ensembles have considerable and varied benefits to participants on cognition (R. L. Gordon et al., 2015; Kunert et al., 2015; Moreno, 2009; Murray, 2017; Rose et al., 2017), socioemotional wellbeing (Dingle et al., 2013; Jacobi, 2012; Kirschner

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& Tomasello, 2010; Kupana, 2015; Rose et al., 2017; Sweet, 2018; Taylor, 2014), and sociopolitical advocacy (Beale, 2017; Bussewitz-Quarm, 2018; Eyerman & Jamison, 1998; MacLachlan, 2015; Pearson, 2005; Reed, 2019; Strachan, 2006). A systematic metanalysis of research on the benefits of singing indicated wide-ranging benefits including physical, emotional, and sociocultural benefits to participant well-being (Clift et al., 2008). Community music ensembles allow participants to contribute according to their ability, and participants may benefit from a sense of personal agency (Bell, 2008). Similarly, these ensembles may establish beneficial social contexts based on shared effort producing group agency (Taylor, 2014).

Individuals, however, report engaging in group music-making for many reasons and may not be consciously aware of these benefits (Bell, 2008; Fredrickson, 1997; Taylor, 2014). Participants in community music ensembles have reported distinguishing between *good* and *real* reasons for joining a community music ensemble (Fredrickson, 1997). Good reasons—factors perceived by participants as artistically valid or socially acceptable—include aesthetics, music education, and relaxation (Clift & Hancox, 2001). Real reasons, on the other hand, include social connectedness or practical factors like scheduling, career constraints, and social pressure. Most often, these real reasons are the most influential factors on an individual's choice to participate (Haney, 1999).

Social Benefits

Several studies have observed the social benefits of group music making (Abrahams et al., 2012; Beale, 2017; Clift & Hancox, 2001; Durrant, 2005; Fredrickson, 1997). Indeed, some have argued that the social implications of music experiences may

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be the most important motivator to participation (Fredrickson, 1997). A qualitative phenomenology found that Scandinavian choirs have a strong social function where participants work toward a common goal, engage with others with common interests, and practice democratic thinking (Durrant, 2005). Finnish choirs, on the other hand, appeared motivated to promote Finnish identity through their performance of language and folk music. The motivations for participants in each group were distinct, related to the mission of the organization, and mirrored the cultural positionality of music ensembles in their society.

Emotional and Mental Health Benefits

Recently researchers have devoted considerable effort on the understanding of how group music-making improves mental health outcomes for participants (Bailey & Davidson, 2002; Cox et al., 2017; Dingle et al., 2013; Einarsdottir & Gudmundsdottir, 2016; Pearce et al., 2016; Taylor, 2014). Musical expression conveys emotional meaning and therefore may help participants to better understand and regulate mood (Cox et al., 2017). Music ensembles targeting homeless and housing insecure helped participants relate better to group processes, develop better reciprocity between participants, and provided mental stimulation (Bailey & Davidson, 2002). Group singing is believed to support the exploration of social vulnerability and re-initiation of social connectedness after the loss of a spouse (Taylor, 2014). In his auto-ethnography, Taylor perceived choral singing as especially beneficial to emotional healing because the group context provided a sense of personal safety for his emotional expression.

The arts are well known to have beneficial impacts on mental health (Dingle et al., 2017). Group singing may be more effective for supportive mental health than non-singing activities, however, by improving collective bonding among participants. This social context has been shown to increase subjective flourishing, reduced reported anxiety, and improved physical health (Pearce et al., 2016). Although both singing and non-singing activities improved quality of life over time, the social context of group music making has a greater impact on mental health. A study with Icelandic choirs found similar results concluding that group singing has positive benefits on well-being, both emotional and social components (Einarsdottir & Gudmundsdottir, 2016). Furthermore, researchers in this study found that the effects are detectable both immediately and over long-term study.

Music Education Benefits

Substantial literature has been devoted to the discussion and analysis of the benefits of adult participation in group music-making for adult music education (Adderley et al., 2003; Cox et al., 2017; Green, 1998; Simmons, 1962). As early as the 1730s, music educators realized that music education should serve the whole community, both children and adults (Simmons, 1962). High school students, for example, have reported improved musical skills as a prominent result of group music making along with the socioemotional benefits (Adderley et al., 2003).

Research has continued to consider the viability of group singing as a practice of continuing education for adults to improve music literacy (Green, 1998). Studies conducted with both qualitative and quantitative designs have concluded that adult

participants in group singing ensembles learned new musical skills as successfully as those who took private music lessons. The social contexts of group music making may facilitate transfers of information without the need for formal, direct instruction of abstract concepts (Cox et al., 2017).

The Serious Leisure Perspective

While group music making may have a variety of benefits, these benefits alone cannot fully explain the considerable investments of time, money, and effort that participants in community music ensembles dedicate to their work. Furthermore, participants must be motivated to make the investments necessary to pursue their interests. The Serious Leisure Perspective (SLP) proposes a theoretical model to explain the relationships between leisure time, motivation, and the increasing professionalization of sports and hobbies (Stebbins, 1977).

Activities which Stebbins classified as "serious leisure" are perceived by participants as fun but, unlike casual play activities, require significant investments of money, time, and acquisition of highly specialized skills. Play activities do not require substantial investments and can be learned quickly by most people. Serious leisure activities, on the other hand, are a by-product of the confluence of three societal developments: (1) the increasing amounts of free time afforded to individuals in industrial countries; (2) the adoption of professional standards in recreational activities like sports, arts, and sciences; and (3) the unique psychosocial rewards found in serious leisure activities that are distinct from "play" activities which require little to no investment (Stebbins, 2007, 2013).

Stebbins (1982, 2015) further argued that all serious leisure activities have social components which are shaped by psychological, social, cultural, and historical conditions. In its current form, SLP today constitutes a grounded theory which delineates serious leisure as activities which involve social worlds, personal identification with the activity, and a motivation to participate (Veal, 2017). Utilizing SLP as a theory to explain and contextualize leisure phenomenon requires addressing each of these three components.

Like any critical social theory, the SLP is not universally accepted and some scholars have offered alternative possibilities for the theory's real-world applicability. Critics argue that the dichotomous approach to the categorization of leisure activities, such that every activity is either serious leisure or play, does not accurately represent the continuity between serious and casual leisure especially for social leisure activities (Shen & Yarnal, 2010). Although the researchers fell short of abandoning the SLP entirely, Shen and Yarnal argued strongly for revising the perspective to include a wider range of possible participation levels.

Serious Leisure and Music-Making

Over the years, several music-making and music-related activities have been investigated through the lens of SLP (Brown, 2016; Haney, 1999; Liu & Stebbins, 2014; Liu & Yu, 2015; Schneider & McCoy, 2018; J. Shaw, 1992; Stewart & Lonsdale, 2016). Shaw (1992) conducted qualitative interview research with members of cause-centered, service-centered, and vocal music groups. The researcher concluded that group singing in

the studied context did constitute serious leisure. The unique benefits of serious leisure included a sense of accomplishment and the perceived value of individual contributions.

Several studies have used survey-based or mixed methodologies to consider the SLP. Haney (1999) conducted two parallel studies, one survey-based and the other focus-group based, investigating individual orientation to civic engagement as serious leisure. Haney found that initiation of a specific leisure activity matched the participant's motivations but could not predict longevity of participation. The researcher concluded that individuals may initially get involved with a leisure activity for one reason but stay involved for a different reason.

The social context of many serious leisure activities appears to be important to the associated benefits. Liu and Yu (2015) surveyed participants and non-participants of serious leisure activities at an eastern Chinese university. Survey participants who were committed to serious leisure activities appeared more satisfied with all facets of their leisure, especially the social components, and also reported a higher subjective personal well-being score. Similarly, Stewart and Lonsdale (2016) conducted an online survey of participants in solo singing, choral singing, and sports teams. Both choral music and sports participants had higher subjective well-being scores compared to solo singers.

Music-specific studies on serious leisure have found similar results. Survey-based research with volunteer adult orchestra participants suggested that engagement in serious leisure provides distinct quality-of-life benefits for participants (Brown, 2016). Research with older people participating in square dancing indicated that serious leisure

participation had substantial social benefits and a greater capacity to stimulate older

people than short term interventions (Schneider & McCoy, 2018).

Survey Research Design Practices

Survey-based research is invaluable in circumstances where opinions are involved

to gauge the perceived influence of specific factors on behavior (Cokley & Awad, 2013;

Cornelius & Harrington, 2014; Díaz et al., 2017; Durand, 2016). Cokley and Awad

(2013) pointedly dubbed survey research the "master's tools" (p. 30) because of the

impact surveys have on public policy. While qualitative research may provide more

nuanced information about individual experiences, quantitative research data like that

gathered by surveys have direct impacts on decision-makers. Furthermore, the

researchers argued that quantitative research in social science should not focus merely on

producing knowledge but should benefit the community or impact policy making.

Surveys and society interact in reciprocal ways. Surveys impact society through

policy-making, but society also impacts survey design and analysis by determining their

content, collection methods, analysis, and use (Durand, 2016). Surveys are particularly

useful for describing individuals in marginalized populations and for assessing

inequalities (Cornelius & Harrington, 2014). Cultural competence, however, must be

central to the research design and implementation because "in order to do culturally

competent research that benefits marginalized groups, it is necessary to acknowledge

both the historical and current contexts in which they live" (Díaz et al., 2017, p. 151).

Therefore, researchers who design surveys must take into consideration the cultural

norms and expectations which survey respondents hold.

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Item construction in the development of a survey can be difficult because individuals today are less likely to stay focused for long periods of time (Alwin & Beattie, 2016). Therefore, batteries of short questions are often more useful because they keep individual questions short. Dillman (2009), often considered the foremost expert in telephone and internet-based research, provided considerable recommendations on item length and overall formatting. For example, he recommended having only one question on the screen at a time and using simple familiar words to instruct straight-forward response tasks.

Survey Research on Music Motivation

Motivation to musical behaviors, the underlying reasons why individuals choose to participate in music activities, has been a serious topic of research in the literature for the last half-century. In general, researchers have wanted to understand motivation in order to engage more participants and share the positive psychosocial effects of group music-making (Aliapoulios, 1969; Simmons, 1962). Research studies have employed qualitative (Moy, 2015), quantitative (Royse, 1990), and multi-phase designs. In particular, considerable research on motivation was conducted using survey methodologies on motivation to musical behaviors. This section will provide an overview of research in three related areas of survey-based motivational research: (a) motivational research of non-vocal group music-making; (b) motivational research of choral music-making; and (c) motivational research pertaining to group singing by individuals from marginalized populations.

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Motivation Survey Research, Non-Choral

Substantial research has been dedicated to ascertaining factors of motivation to group music-making in non-vocal music contexts (Asmus & Harrison, 1990; Brown, 2016; Murray, 2017; Royse, 1990; Warnock, 2009; Werpy, 1995). Asmus and Harrison (1990) surveyed non-music majors in a university music appreciation course using the Musical Aptitude Profile and two researcher-constructed motivation measures. Results of this study indicated no significant link between motivation and musical aptitude, and the researchers concluded that college students place more emphasis on musical affect and less emphasis on effort compared to high school students.

Royse (1990) investigated the predictors of continuation or non-continuation by non-music majors in university concert bands using a researcher-constructed survey of thirty-seven Likert-type questions. Analysis of the data revealed significant predictors of participation including feeling needed by the ensemble, enjoying performing, and getting along socially with other members. There was no identified relationship between participation and gender, or between participation and time management.

Werpy (1995) surveyed students in Montana high schools to assess musical factors of participation using a researcher-constructed survey instrument as well as the "Motivation for Particular Activity Scale." Research findings indicated significant predictive factors in aesthetic, social, academic, technical, and creative factors. Werpy concluded by encouraging directors to recognize and validate individual difference in musical motivation.

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Warnock (2009) surveyed fifth-grade students participating in elementary school band, chorus, and non-participants utilizing the researcher-constructed "Attraction Toward School Performance Ensemble" which Warnock had used previously. The purpose of this study was to determine predictive factors for future middle-school ensemble participation. This research was not able to determine significant predictive factors for chorus. Band participation was only significantly predicted by perceived parental support.

Motivation Survey Research, Choral

For the last half-century, researchers into choral singer motivation have considered how demographics and individual identity markers relate to or predict participation by using non-experimental descriptive analysis of survey-based data . (Adderley et al., 2003; Amundson, 2012; Buchanan, 1998; Buness, 1979; Einarsdottir & Gudmundsdottir, 2016; Mudrick, 1997; Pineda, 2017; Simmons, 1962; Spell, 1989; Stewart & Lonsdale, 2016; Vincent, 1997). More recently, however, some researchers have expanded their focus beyond demographics and focused also on motivation resulting from meaning-making in group-singing environments.

Simmons (1962) was the first to conduct a study directly pertaining to motivation to adult group singing activities. Simmons' surveyed 495 individuals recruited from participants of community choruses in Detroit and non-participant friends and family. Data collected included musical backgrounds, factors of motivation, and extent of motivation. Descriptive analysis revealed several mean differences between participants and non-participants; however, because no statistical analysis was performed no

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significance of difference between groups could be determined. Simmons found factors of participation included enjoyment, recreation, and improvement of musical skill, whereas factors of non-participation included scheduling conflicts, perceived poor leadership, and perceived musical expectations being too high.

Buness (1979) was a graduate student of Simmons who performed a replication of Simmons' survey-based methodology in rural Montana to perform comparative analysis with the original results from Detroit. Four community choruses were sampled, and non-participants were recruited from friends and family of participants, exactly like Simmons' study. Participants in this survey had high levels of high school choir participation compared to the Detroit study, as well as higher enrollment in non-performance music classes.

Spell (1989) investigated factors of motivation in community choruses in Georgia. In that study, 208 singers completed a survey using three instruments: (a) Education Participation Scale; (b) Participation Scale (researcher constructed); and (c) Personal Inventory Form, inquiring about demographic information. Analysis of the data indicated cognitive interest in music as the highest motivator, while external expectation of participation was the lowest, corresponding to prior research pertaining to adult education. Spell's analysis also suggested no correlation existed between participants demographics and specific motivational factors.

Tipps (1992) conducted non-experimental descriptive survey-based research much like Simmons and Buness. In this research, participants in community choruses in Florida, Alabama, and Georgia completed a single forty-item questionnaire. Results of

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this study were presented as descriptive statistics only, notably that most participants had bachelor's degrees and a third had been college music majors. No comparative analysis or significance testing was performed.

Mudrick (1997) performed a qualitative ethnography by observing and interviewing students in high school choirs in Pennsylvania. Students in this study were perceived as motivated, self-critical, and honest. Motivational factors in that sample included a sense of accomplishment, fun with friends, and a feeling of competence.

Research conducted by Vincent (1997) utilized theoretical and methodological components from prior survey-based research (Spell, 1989; Tipps, 1992). The researcher surveyed twenty-one choruses in Kentucky to assess the importance of various motivational factors. The researcher concluded that choruses from Kentucky were like choruses surveyed previously, although again no statistically significant difference testing was performed.

Buchanan (1998) studied factors of motivation for non-majors in university choirs in America utilizing a researcher-constructed survey. Descriptive analysis of the data showed that 87% of non-major participants had been enrolled in high school choral programs. Non-major choral participants ranked musical factors as more important motivation than non-musical factors; for example, results from the "love of singing" factor corroborated existing research (Asmus & Harrison, 1990).

Adderley, Kennedy, and Berz (2003) interviewed choir students of a single school in a large northeastern city in an upper-middle class area. Results from this study indicated the greatest influences to participate coming from parents, an enjoyment of

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music, and a background of music education. Students also reported social benefits as being motivators.

Amundson (2012) surveyed first-year college students regarding choral ensemble participation using three instruments as the basis for the data collection: (a) the Pac-10 questionnaire; (b) the Student Music Questionnaire; and (c) the Wave-5 childhood questionnaire. Results identified four significant differences between participants and non-participants in their evaluation of benefits of participation, costs, necessary competencies, and demographic characteristics. Among non-participants, three-quarters reported time constraints being the primary reason for quitting.

Einarsdottir and Gudmundsdottir (2016) investigated motivation for participation in group singing as a leisure activity in choral ensembles in Iceland using a previously constructed survey. The researchers concluded that significant differences existed in the perceived value of participation which correlated with demographic characteristics, specifically gender, age, education, and music education. Enjoyment was similar for all participants regardless of overall education, but less educated participants also reported group singing contributed to their self-esteem building compared to more educated participants.

Major and Dakon (2016) surveyed nine mid-level choral ensembles to determine their alignment with Social Identity Theory (SIT), which posits that individuals participate in group activities which people who share their beliefs. The participants appeared to have high agreement about the aesthetic and self-expressive factors of

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motivation to participate. Non-musical conflicts, especially time conflicts, were the most influential factors for quitting, in line with previous findings (Amundson, 2012).

Pineda (2017) surveyed a convenience sample of fourth- and fifth-grade students using a survey modified from a previous instrument and analyzed the data using a three-way multivariate analysis of variance (MANOVA). The researcher concluded that girls had a more favorable attitude toward participation in choir, and that current participants in choir programs had a similarly higher attitude. African American students in this study had the lowest favorable attitude toward choir, while Hispanic students had the lowest rate of participation in choral ensembles.

Research with Marginalized and At-Risk Populations

At the current time, very little research has been conducted on group singing in marginalized populations (Bailey & Davidson, 2002; Moy, 2015; Murray, 2017; Thorp, 2016). Only one study by Attinello (2006) attempted to assess motivational factor importance through quantitative, survey-based study design. By contrast, qualitative research on marginalized populations has focused on either the mental health benefits of participation or the sociology of group singing cultures.

Bailey & Davidson (2002) conducted a qualitative study with members of a choir focused on homeless individuals as well as members of a middle-class choir. Analysis of data suggested that the affective, emotional responses of singing were similar for both groups, interpersonal and cognitive aspects of singing were different. Singers from the middle-class choir appeared inhibited by social expectations of musical quality, which the

researchers described as musical elitism, whereas homeless singers embraced all aspects of group singing.

Moy (2015) stated explicitly that the purpose of the research was to contribute to literature about gay choruses that was lacking in available literature. The researcher constructed an ethnographic study of the Seattle Men's Chorus through a reflexive research process to document a bounded culture in a natural setting. Although identification of motivational factors was not an expected goal of Moy's research, several components of the chorus's culture emerged as motivational factors after rigorous qualitative analysis. New members joined the chorus because they were interested in a community and musical outlet. Veteran members stayed because participation produced self-worth, friendship, emotional support, and established social capital for marginalized individuals.

Thorp (2016) undertook a phenomenological study of urban-centered choral participants in ensembles which self-identify as representing marginalized groups, which Thorp dubbed "socially-identified choirs." Thorp interviewed participants and observed through naturalistic inquiry three groups: (a) an African American gospel choir; (b) a Jewish choir; and (c) a gay choir. The researcher concluded that socially-identified choirs help participants cope with psychological stress experienced due to marginalization through identity affirmation, by counteracting negative stereotypes, and by utilizing all members skills to engage in pro-social philanthropy. This study also indicated that leaders of each socially identified choir used multi-sensory, collaborative, and socio-musical learning strategies.

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Murray (2017) conducted an ethnographic comparative case study of older adults in the New Horizons program utilizing self-determination theory and the "Basic Psychological Needs Theory." Murray found interesting results which indicated that these participants were motivated by a lack of competence and a desire to improve. This factor was enhanced by a social learning community in which hard work was valued over current ability. Murray concluded that participation in that New Horizons ensemble did satisfy the psychosocial needs of the participants.

Conclusion

In this chapter, I surveyed literature related to the current study. I began by summarizing the value of group music-making for participants. Then, I outlined research on the Serious Leisure Perspective (SLP) as well as representative literature of related research into its application in real-world leisure phenomena. After this, I summarized research on survey design and outlined the extensive research on music making which has used survey-based research design. Finally, I summarized existing qualitative research with marginalized adult populations which pertain to motivation to musical behaviors. The current research extends the literature by incorporating components from several existing lines of research in novel ways, by considering factors of motivation specifically within the LBGTQ community through the lens of SLP with a survey-based research design. In the next chapter, I will describe the research methodology in detail including study design, population, recruitment, data collection, and analytical techniques.

CHAPTER III

METHOD

This chapter details the procedures used in this study. I begin by restating the

purpose and problems. Then, I outline the design of the study, the method for selecting

participants, the instrument used in data collection, and the method for collecting and

analyzing data. I conclude by acknowledging the limitations of the study and strategies

used to mitigate these limitations.

Purpose and Problems

The purposes of this study were: (1) to describe the demographic characteristics

of singers who participate in LGBTQ-affinity choruses; (2) to describe the degree of

participation of these singers and (3) to identify possible relationships between

demographic characteristics, a singer's degree of participation, and the perceived

importance of factors of motivation on singer participation. I identified the following

research questions as relevant to this study's purposes:

- What are the current demographic characteristics of singers in LGBTQ-affinity
  choruses?

- Are demographic factors like age, geographical location, race, sexual orientation,
  and political affiliation related to the degree of participation?

- Are demographic factors related to the perceived importance of different factors
  of motivation?

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Research Design and Survey Instrument Development

To answer the research questions, I employed a non-experimental survey-based research design utilizing an internet-based survey questionnaire distributed electronically (Dillman et al., 2009). Before development of the questionnaire, I conducted a qualitative pilot study with the New Orleans Gay Men's Chorus (NOGMC) to gather data related to cultural relevance for the studied population (Hohl et al., 2018). I concentrated my focus on the same questions and problems in that pilot study as in the current study. From a total chorus population of 31, eighteen singers (N=18) participated in individual (n=3, 17%) and focus-group (n=15, 83%) conversations over a two-week period in the summer of 2017. Thematic analysis of data (Saldaña, 2016) revealed several commonalities between participant responses relating to motivation suggesting strong motivation by socioemotional factors and moderate motivation by musical factors. From this analysis, a pilot questionnaire was constructed and distributed to the same participants asking for feedback on questionnaire design which was incorporated into the final version.

After completing analysis of my pilot research, I incorporated into the survey construction findings from previous studies involving questionnaires of chorus singers (Aliapoulios, 1969; Amundson, 2012; Buness, 1979; Fryling, 2015; Haney, 1999; Major & Dakon, 2016; Redman, 2016). I also drew inspiration from survey questions from previous research on motivation with LGBTQ singers (Attinello, 2006). Finally, I strove to use best practices as indicated by current research conducting with marginalized populations in item construction and overall survey design (Cokley & Awad, 2013).

The final questionnaire (see Appendix D) used in this research study went through three revisions. I requested the assistance of experts in survey design to help refine survey questions (Creswell, 2014; Dillman et al., 2009). Dr. George Still, Director of Assessment for Student Affairs at UNC Greensboro, reviewed the questionnaire and provided guidance specifically related to formation of demographic questions related to gender and sexuality. Dr. Paul Silvia, UNC Greensboro's Lucy Spinks Keker Excellence Professor in Psychology, also provided feedback related to question structure, order, and overall survey length.

The final version of the survey included 53 questions designed to capture data about a wide range of personal demographic and motivation-related factors. Before the first question, the first page of the survey provided participants with information including: (1) background information on the study; (2) contact information for the researcher and university institutional review board (IRB); (3) that the study was voluntary and participation could be terminated at any time; and (4) that information would be kept confidential to the greatest extent possible (Creswell, 2014). The first question asked for participant consent; the second question determined if participants were current singers with a GALA-affiliate chorus. All participants were required to answer these two questions, but all other questions were voluntary. There was no time limit for survey completion and participants could close the survey and return to it later if desired. Estimated time to completion was 24 minutes. Observed mean time to survey completion was 27 minutes, with completion times ranging from three minutes to forty-eight hours.

Variables and Measures

The questionnaire used in the current study investigated a participant's demographic characteristics, degree of participation, and factors of motivation to participate. Variables in this study are not intended to predict any specific behavior by an individual but rather to correlate dispositional and motivational factors with demographic characteristics in the population generally. In a survey-based research design, demographic characteristics typically function as independent variables. Independent variables captured by this research instrument included: (a) age; (b) gender identity; (c) geographical location; (d) income; (e) sexual orientation; (f) political affiliation; and (g) religious affiliation. Choral-specific demographic questions captured data about voice part, chorus membership duration, and personal music education background (C. R. Shaw, 2018).

Responses related to both degree of participation and factors of participation functioned as dependent variables. Questions related to degree of motivation investigated the suitability of the Serious Leisure Perspective (Stebbins, 1982) on participation such as time spent on extra-musical activities as well as total time and money spent on chorus activities. To assess the impact of factors of motivation, I constructed two multi-statement matrices with 5-point Likert-type responses. These questions asked the participant to rate the importance of motivational factors when they first began participating with the chorus and then as they continued participating.

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Participants

Current singers in LGBTQ-affinity choruses associated with GALA Choruses served as participants for this research study. Because no official census of these singers exists, participants were recruited using several strategies in an attempt to capture data from a wide geographical range, to reflect diverse participant backgrounds and experiences, and to overcome the limitations of physical survey distribution. First, I sent personalized emails to the contact person of every chorus listed in the chorus directory of the GALA Choruses website (*Chorus Directory*, 2011). I also published two posts on the GALA Chorus Singers Facebook page, about six weeks apart, including brief information and a link to the survey (*GALA Chorus Members*, n.d.). Then, I published a post on the GALA Artistic Director's Google Group requesting help in recruitment by disseminating information to chorus members and links to the survey. Finally, GALA Choruses' Executive Director, Robin Godfrey, graciously included a description of the study, which I provided, and a link to the survey in mass emails two times, about six weeks apart.

Data collected in this manner may be unintentionally biased based on the willingness of individuals to participate in the research. To overcome this limitation, I utilized strategies for recruitment which are known to encourage response (Dillman et al., 2009). By leveraging affective response to the survey's intents through recruitment language, Dillman's method has historically achieved high rates of response. In my posts and emails, I used language which emphasized the importance and merit of this research on the practice of music-making in the LGBTQ community specific to the experiences of singers.

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One major challenge with internet-based survey research is that participants stop the survey before completion. Therefore, researchers must determine a suitable completion threshold when determining which data to include in analysis. In total, Qualtrics captured 835 unique survey attempts for this study. Of these, 706 individuals (N=706) completed the matrix portions of the survey corresponding to the research questions and were therefore included in the analysis. I rejected 129 responses from analysis due to incomplete responses to the Likert-type motivational factor matrices.

Analysis

I analyzed the data using several techniques based on the suitability for the data type. Software used in data analysis included Microsoft Excel and IBM Statistical Package for Social Sciences (SPSS) Version 26. I analyzed nominal data (e.g., demographic data) using appropriate descriptive statistics. For example, I described the sample participants' gender and racial identities with percentages, whereas I described income using mean, median, and range.

Statistics literature acknowledges that Likert-type scales represent interval data rather than continuous data, and that the interpretation of scale rankings can vary between participants. As a result, statistical procedures used for continuous data such as ANOVA are not suitable for correlating interval data such as Likert-type scales with nominal demographic data. Therefore, to analyze responses to Likert-type questions, I employed an ordinal logistic regression technique (Fryling, 2015; Zumbo & Ochieng, 2002). This statistical procedure compares the responses of participants based on their reported demographic information and calculates an average difference in response based on

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nominal characteristics. In line with prior research, I established a *p* value of less than or equal to .05 as the threshold for statistical significance when conducting these tests.

Limitations of Study Design

There are several substantial limitations to this study. Most notably, the population of interest in this research were individuals currently participating in LGBTQ-affinity choruses. Because no official census of this population has ever been conducted, it is impossible to know whether the sample accurately reflects the population overall. As a rudimentary means of comparison, I received from GALA Choruses a non-circulated post-event survey from the last national GALA Festival in 2016.

GALA's internal Festival 2016 survey showed similarities (<5% difference) in survey respondent demographics categories to the current research for age, racial identity, income, and education. Two notable differences between the survey findings was in the categories sexual orientation and gender identity. The Festival 2016 survey reported much higher male identity and much lower trans identity than the current research, and it reported much higher gay/lesbian identifying respondents and much lower bisexual identifying respondents than the current research. These differences may be related to socioeconomic concerns—attendance at GALA's quadrennial festival is very expensive, whereas existing research has recognized that trans identifying and bisexual identifying Americans often have lower incomes than their peers (James et al., 2016; Mirza, 2018).

As mentioned previously, voluntary survey participation may bias study results in favor of more enthusiastic participants. Therefore, survey design and recruitment strategies in this study utilized best practices from the Total Design Method (Dillman et

al., 2009) to encourage the widest possible range of participants. Furthermore, the question types, length, and complexity were intentionally limited to reduce survey duration as much as possible, further encouraging participation.

Finally, since I have worked as the Artistic Director of a GALA-affiliate chorus and as a GALA Choruses consultant, it is possible that I might know some of the participants personally posing a threat to bias (Fryling, 2015). Therefore, I eliminated data from Question 3 related to a singer's specific chorus before analysis to reduce potential bias. I also recoded zip code data to rural-urban commuting area (RUCA) codes to eliminate the possibility of individuals being identified based on geographic region or location (*Rural urban commuting area codes data*, 2005; *Rural-urban commuting area codes*, 2019).

CHAPTER IV

FINDINGS

The purpose of this research study was to assess how different factors of motivation related to participation in gay and lesbian choruses are perceived by chorus participants and to evaluate how different factors are perceived differently based on participant characteristic difference. Data collection took place over a three-month summer period using an internet-based survey administered using Qualtrics. Participants answered questions related to their demographic information, their musical background, and completed two matrices of Likert-type questions including several known factors of motivation to participation in chorus activities. I performed data analysis using IBM® SPSS® version 26 and Microsoft® Excel® 2019.

Participant Profiles

The following series of tables summarizes information related to participant profiles: (1) basic demographic information; (2) chorus participation-related information; and (3) participant music education background information. I analyzed all demographic-related criteria using descriptive statistical analysis methods. In a few circumstances, I further analyzed data by constructing an ordinal regression model to assess potential correlations between important demographic characteristics.

Demographics

  Age. Six-hundred ninety-five (695) participants responded to the question "What is your age in years?" (See Table 4.1). Respondent age averaged between 50 and 51 years old ($M = 50.71$, $SD = 14.518$), with a minimum age of 18 and a maximum age of 85 (see Figure 4.1). The distribution is statistically normal (skewness = -.291, kurtosis = -.924), although visual inspection of the histogram suggested a positive skew with more responses between 50-60 than 40-50. Ages were then coded into ten-year intervals for the purposes of ordinal logistic regression analysis.
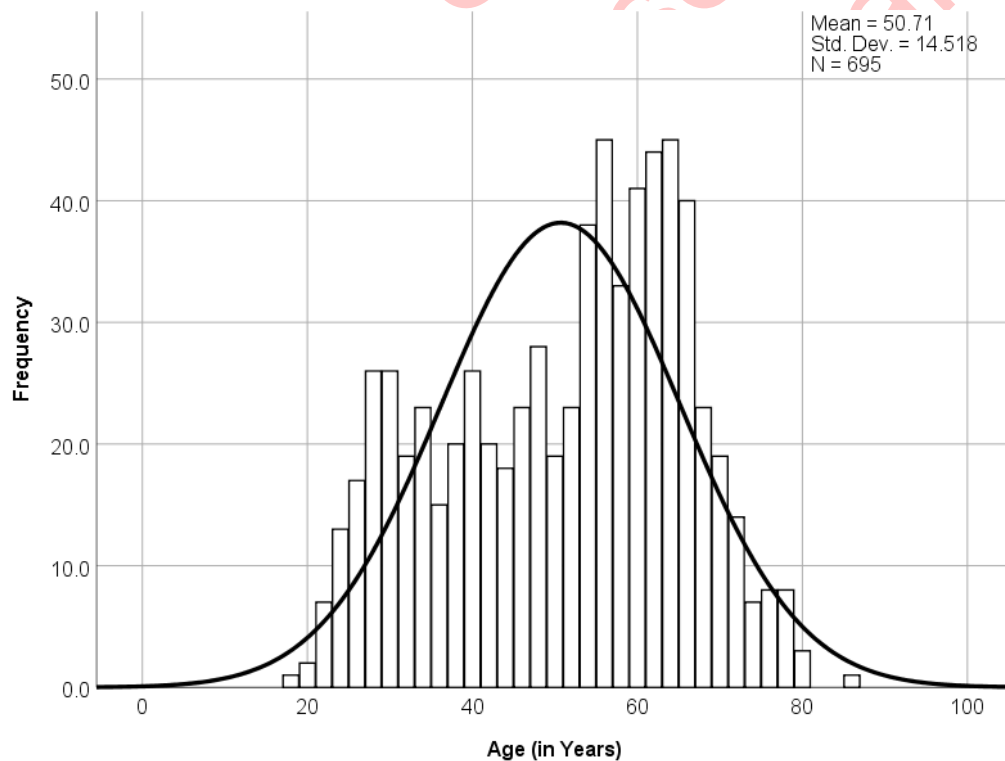
Figure 4.1. Histogram of Age Frequency with Normal Distribution

Table 4.1

Age Frequencies by Range

Age Range	Frequency	Percent
18-25	31	4.4%
26-35	112	15.9%
36-45	101	14.3%
46-55	139	19.7%
56-65	207	29.3%
66-75	91	12.9%
76-85	14	2.0%
No Response	11	1.6%

Gender Identity. Six-hundred eighty-eight (688) participants responded to the question "What is your gender identity?" The majority of the respondents identified as male, while a third of the respondents identified as female. This makes logical sense since slightly more than half of all GALA Choruses are tenor-bass ensembles. Incredibly, one-tenth of the participants in this study indicated a gender expansive identity, nearly twenty times the average for the general population of the United States (Flores et al., 2016).

Table 4.2

Gender Identity Frequencies

Gender Identity	Frequency	Percent
Female	247	35.0%
Male	372	52.7%
Gender Expansive	69	9.8%
No Response	14	2.5%

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Participants were allowed to choose as many gender-identities as they wished, and gender expansive identities were grouped into a few categories (see Table 4.3). Participants who chose a gender expansive identity, chose more than one identity, or who self-described their gender identity were assigned the code "gender expansive." Participants provided many gender-expansive self-descriptions including several unique gender identities, like dapper, agender, androgynous, and genderfuck, which were categorized as "other gender."

Table 4.3

Gender Expansive Responses and Frequencies

Gender Expansive Identity	Frequency*
Transgender	25
Non-binary / Third Gender	22
Gender Fluid	13
Genderqueer	30
Other Gender	15

*Participants were allowed to select more than one category or self-describe.

Sexual Orientation. Six-hundred eighty-nine (689) participants responded to the question "What is your sexual orientation?" The majority of the respondents identified as exclusively homosexual ($N = 433$, 61.3%). Twenty percent (20%, $N = 140$) reported a bisexual or pansexual orientation, with an additional 13 percent identifying as exclusively heterosexual. Because of the low response numbers, the categories "questioning" and "asexual" were coded together with "bisexual / pansexual / queer" for the purposes of logistic regression analysis.

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Table 4.4

Sexual Orientation Frequencies

Sexual Orientation	Frequency	Percent
Gay/Lesbian	433	61.3%
Bisexual / Pansexual / Queer	140	19.8%
Heterosexual	94	13.3%
Questioning	4	0.6%
Asexual / Non-sexual	18	2.5%
No Response	17	2.4%

Race. Six-hundred seventy-four (674) participants responded to the question "What is your race or ethnicity?" (See Table 4.5). The vast majority of the respondents identified as exclusively white ($N = 607$, 86%). As a result, the information about race derived from this study should be considered carefully. No other category exceeded more than three percent of the sample. When recoded for statistical analysis, Asian was combined with Native Hawaiian / Pacific Islander. All participants who identified as American Indian / Alaskan Native also identified as Mixed Race, so this category was eliminated before ordinal regression analysis. One major flaw of survey construction is that Latinx was not provided as a selection option. Several respondents ($N = 13$), however, used the self-description option to provide that information, and that category was retained. This number may have been higher if the option had been provided on the survey.

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Table 4.5

Race and Ethnic Identity Frequencies*

Race or Ethnicity	Frequency*	Percent*
White	607	86.0%
Black or African American	15	2.1%
Asian	18	2.5%
Latinx / Hispanic	13	1.8%
Mixed Race	19	2.7%
Native Hawaiian / Pacific Islander	2	0.3%
American Indian / Alaskan Native	14	2.0%
Prefer not to say	17	2.4%
No Response	15	2.1%

*Participants were allowed to select more than one category.

Education. Six-hundred ninety-five (695) participants responded to the question

"What is the highest level of education you have attained?" Overall, participants

overwhelmingly attained some level of post-secondary education ($N = 613$, 86.8%). This

is nearly twice the national average of 47.6% in the general population (Lumina

Foundation, 2019). Participants responded most often as having completed a bachelor's

degree ($N = 271$). This is considerably higher than the national average of 21.1%. The

participant sample also reported an exceptionally high number of advanced degrees with

nearly half having completed either a master's ($N = 216$, 30.6%) or a Professional /

Doctoral degree ($N = 84$, 11.9%). This is five times more participants reporting advanced

education than the national average. By contrast, only four participants (0.6%) reported

having only a high school education, while the national average is 26%. Only "some

college" ($N = 78$, 11.0%) and associate degree holders ($N = 42$, 5.9%) were similar to their respective national averages (15.4% and 9.1%).

Table 4.6

Frequencies of Highest Education Attained

Highest Education Attained	Frequency	Percent
High School Graduate or GED	4	0.6%
Some college but no degree	78	11.0%
Associate degree in college (2-year)	42	5.9%
Bachelor's degree	271	38.4%
Master's degree	216	30.6%
Professional degree (JD, MD)	41	5.8%
Doctoral degree	43	6.1%
No Response	11	1.6%

Income. There were 687 responses to the question "What is your approximate annual income in dollars?" Overall, respondents reported exceptionally high incomes with a third (33.8%) earning $100,000 annually or more, compared to Pew Research Center's finding of 21% nationally (Kochhar et al., 2015). In order to facilitate ordinal regression, incomes were recoded into socioeconomic classifications (see Table 4.8) using a framework similar to the Pew Research Center. The difference between middle and upper-middle was rescaled downward because Pew's upper-limit for middle class fell within the $100,000-$150,000 range used in this study's survey, potentially affecting ordinal regression interpretation.

Table 4.7

Income Frequencies

Annual Income (in dollars)	Frequency	Percent
Less than $10,000	19	2.7%
$10,000 to $19,999	29	4.1%
$20,000 to $29,999	34	4.8%
$30,000 to $39,999	49	6.9%
$40,000 to $49,999	44	6.2%
$50,000 to $59,999	58	8.2%
$60,000 to $69,999	58	8.2%
$70,000 to $79,999	42	5.9%
$80,000 to $89,999	29	4.1%
$90,000 to $99,999	32	4.5%
$100,000 to $149,999	133	18.8%
$150,000 or more	106	15.0%
Prefer not to say	54	7.6%
No Response	19	2.7%

Table 4.8

Income Scale Classification Frequencies

Classification by Income	Frequency	Percent
Lower (<$30K)	82	11.6%
Lower-Middle ($30-40K)	49	6.9%
Middle ($40-90K)	231	32.7%
Upper Middle ($90-150K)	165	23.4%
Upper (>$150K)	106	15.0%
Prefer not to say	54	7.6%
No response	19	2.7%

A significant multiple factor regression model (χ^2 = 158.78, $p(17)$ = 0.00) tested the effects of demographic factors on income (see Table 4.9). Several effects appeared from analyzing the data which deserve reporting because of their sociopolitical significance. First, age appeared to significantly affect income probabilities. Younger people were the least likely to have a higher income (β = -0.54, $p(1)$ = 0.27) while those in the 46 to 55 group were the most likely to have a higher income (β = 1.81, $p(1)$ = 0.00).

Income and gender identity also appeared to contribute significantly to the variance observed in this model. Both male (β = 1.508, $p(1)$ = 0.000) and female (β = 0.91, $p(1)$ = 0.00) identifying participants were significantly more likely to have a higher income than gender expansive participants (reference group), supporting previous survey research findings by James, et al. (2016) that transgender Americans continue to economically marginalized.

Table 4.9

Multifactor Logistic Regression Main Effects for Income

Category	β	Odds Ratio	*SE*	Wald $\chi2$	df	p
Model Coefficients				158.78	17	0.00†
<30K	-1.99	13.7%	0.72	7.75	1	0.01†
30K-40K	-1.29	27.7%	0.71	3.26	1	0.07
40K-90K	0.70	201.8%	0.71	0.97	1	0.32
90K-150K	2.23	930.0%	0.72	9.72	1	0.00†
150K+	0*					
Age						
18 to 25	-0.54	58.4%	0.49	1.23	1	0.27
26 to 35	0.28	132.4%	0.30	0.91	1	0.34
36 to 45	1.31	369.5%	0.30	18.81	1	0.00†
46 to 55	1.81	612.3%	0.29	39.62	1	0.00†
56 to 65	1.00	270.5%	0.27	13.66	1	0.00†
66 and older	0*					

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Category	β	Odds Ratio	*SE*	Wald χ2	df	p
Gender						
Female	0.91	248.4%	0.31	8.47	1	0.00†
Male	1.08	293.3%	0.33	10.97	1	0.00†
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	-0.69	50.3%	0.27	6.56	1	0.01†
Bi/Pan/Queer/Other	-0.87	42.1%	0.29	9.21	1	0.00†
Straight/Hetero	0*					
Race						
White	-0.05	95.4%	0.57	0.01	1	0.93
Black/Afr.Amer.	-1.82	16.2%	0.79	5.34	1	0.02†
Asian/Nat.Haw/Pac.Isl.	0.75	211.1%	0.73	1.04	1	0.31
Latinx/Hispanic	-1.54	21.4%	0.79	3.81	1	0.05†
Mixed	0*					
Highest Education Completed						
Bachelors	-0.92	39.9%	0.27	11.31	1	0.00†
Masters	-0.68	50.5%	0.28	6.13	1	0.01†
HS or Associates	-1.54	21.4%	0.31	24.35	1	0.00†
Doctoral / Professional	0*					
Designated Market Area						
Metro 12+ > 2.5M	0.274	131.5%	0.161	2.902	1	0.088
Metro 12+ < 2.5M	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Race appeared to impact income probabilities in favor of white and mixed-race identifying respondents. Black and Latinx identifying respondents were five times less likely to have a higher income compared to white and mixed-race respondents. Based on this model, Asian, Native Hawaiian, and Pacific Islander respondents may be more likely to have higher income ($\beta = 0.75$) but significance tests for this category did not indicate statistical difference from the reference category ($p(1) = 0.31$).

Finally, education and location also contributed to the variance observed in income. Those who live in larger metropolitan areas were a little more like to have higher income ($\beta = 0.274$, $p(1) = 0.01$). Those with lower income, on the other hand, were less likely to have higher income compare to those with higher educational attainment. Interestingly, sexual orientation appeared to contribute to income variance as well, even

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among gay and lesbian chorus participants. Homosexual ($\beta = -0.69$, $p(1) = 0.01$) and

bisexual ($\beta = -0.87$, $p(1) = 0.00$) identifying categories had a significantly lower

probability of higher income than heterosexual respondents. This finding supports

previous survey research which found that non-heterosexual identifying individuals

continue to be economically disadvantaged compared to heterosexual identifying peers

(Mirza, 2018).

     Geographic Location. There were 637 responses to the question "What is your

zip code?" (See Table 4.10). The states with the most frequent responses were California,

Washington State, and North Carolina. This finding makes sense because of the high

number of GALA Choruses affiliated ensembles in those states. Seven respondents

provided Canadian zip codes.

Table 4.10

Frequencies of Zip Code Response by State

State	Freq.	%	State	Freq.	%	State	Freq.	%
CA	102	14.4%	CO	16	2.3%	GA	6	0.8%
WA	87	12.3%	MI	16	2.3%	NY	6	0.8%
No Response	70	9.9%	TN	14	2.0%	DE	5	0.7%
NC	64	9.1%	WI	12	1.7%	IL	5	0.7%
MN	39	5.5%	TX	11	1.6%	MD	4	0.6%
OR	34	4.8%	KS	10	1.4%	AL	3	0.4%
MO	30	4.2%	AZ	9	1.3%	NJ	3	0.4%
PA	30	4.2%	DC	9	1.3%	VA	3	0.4%
MA	21	3.0%	IN	9	1.3%	HI	2	0.3%
FL	20	2.8%	NM	9	1.3%	RI	2	0.3%
OH	20	2.8%	CT	8	1.1%	LA	1	0.1%
NE	18	2.5%	Non-Us	7	1.0%	NV	1	0.1%

The purpose of this question was to relate responses with differences in urbanicity. The first measure of urbanicity used to describe the data was the Rural-Urban Commuting Area (RUCA) descriptor provided by the United States Department of Agriculture (USDA) (*Rural-urban commuting area codes*, 2019). In this model, zip codes in the US are assigned a code based on its resident's relationship to their metropolitan area and their commuting habits. Regardless of population or local infrastructure, zip codes with residents who generally commute to nearby cities for work are classified as Metropolitan or Micropolitan. Zip codes with low population where residents do not commute to cities are classified as Small Town or Isolated. In this sample, 99.5% ($N = 627$) of the respondents who provided a US zip code lived in a metropolitan commuting corridor (see Table 4.11), an interesting finding but not useful for analyzing potential differences in ordinal responses.

Table 4.11

RUCA Associated Frequencies

Rural / Urban Classification	Frequency	Percent
Metropolitan	627	88.8%
Micropolitan	1	0.1%
Small Town	2	0.3%
Isolated	0	0.0%
Non-US	7	1.0%
No Response	69	9.8%

Since RUCA appeared unproductive at distinguishing between participants, I considered the applicability of Nielsen Designated Market Area (D.M.A.) codes (see table 4.12). Nielsen provides media and marketing research information services associated with specific market areas. By recoding zip information as Nielsen D.M.A. codes (Sood, 2019), then cross referencing Nielson market population data (*Radio market survey population, rankings & information*, 2019), I assigned participants codes to demarcate between those living in large metropolitan areas (>2.5M) and medium-sized or small metropolitan areas (<2.5M) (see Table 4.10). Using this methodology, participants split evenly between those living in larger markets ($N = 284$) and smaller markets ($N = 346$).

Table 4.12

Nielson Market Size Classification Frequencies

Nielson Market Size	Frequency	Percent
D.M.A. 12+ > 2.5M	284	40.2%
D.M.A. 12+ < 2.5M	346	49.0%
Non-US	7	1.0%
No Response	69	9.8%

Political Party Affiliation. There were 686 responses to the question "What is your political party affiliation." The overwhelming majority of participants identified as Democrat ($N = 565$), more than twice the national average (80% vs. 31%) (Gallup Inc., 2019). Participants identifying as Republican, on the other hand, made up only 1% of the sample ($N = 7$).

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Table 4.13

Political Party Affiliation Frequencies

Political Party	Frequency	Percent
Democrat	565	80.0%
Republican	7	1.0%
Unaffiliated	93	13.2%
Other	16	2.3%
Non-US	5	0.7%
No Response	20	2.8%

Political Views. There were 690 responses to the question, "What are your

political views?" (See Table 4.14). Participants overwhelmingly selected Liberal or Very

Liberal ($N = 615$), and very few selected Conservative or Very Conservative ($N = 8$).

Because of the low responses in the Conservative and Very Conservative categories,

these categories were collapsed together. Unsurprisingly, an ordinal regression model

estimating the probability of political view based on political party showed a significant

correlation between the factor and result ($\chi^2 = 88.686$, $p(5) = 0.000$).

Table 4.14

Political View Frequencies

Political Party	Frequency	Percent
Strongly Conservative	2	0.3%
Conservative	6	0.8%
Centrist / Moderate	67	9.5%
Liberal	259	36.7%
Strongly Liberal	356	50.4%
No Response	16	2.3%

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Religious Affiliation. There were 688 responses to the question "What religion do you consider yourself to be?" (See Table 4.15). Participant responses were highly varied, with the most common responses being Christian ($N = 240$, 34.0%) and no religious belief ($N = 194$, 27.5%). This differs considerably from observed statistics for the United States (*Religion in America*, 2015). Non-Christian religions also appeared more often than the national average. For example, participants identifying as Pagan, Wiccan, or Witch made up 3.3% of the sample, but these faiths do not even appear as a unique category in Pew Research Center reports. Unitarianism, a faith with foundations in Christianity but practiced by people of different backgrounds and traditions, also had a remarkably high participation.

Table 4.15

Religious Affiliation Frequencies

Religious Tradition	Frequency*	Percent
Christian	240	34.0%
Jewish	46	6.5%
Muslim	1	0.1%
Buddhist	18	2.5%
Unitarian	28	4.0%
Pagan, Wiccan, or Witch	23	3.3%
Agnostic	90	12.7%
Other Belief	48	6.8%
No religious belief	194	27.5%
No response	18	2.5%

*Participants were allowed to select more than one category.

Chorus Participation

Learning About the Chorus. All participants responded to the question "How did you find out about the chorus?" The most common response (see Table 4.16) was "from another chorus member" ($N = 223$). Other popular sources of information were online resources ($N = 198$), attending a performance ($N = 189$), and learning from a friend ($N = 165$). Newspaper and print media, compared to online media, was not as common as a source of information ($N = 58$). In addition to the provided responses, participants were allowed to write-in their own responses. Interestingly, five participants specifically mentioned learning about the chorus from a mental health professional.

Table 4.16

How Did You Find Out About the Chorus?

Source	Frequency*
Chorus Member	223
Attending a performance	189
Friend	165
Search Engine or Website	119
Social Media	79
Newspaper or print media	58
Miscellaneous Other	51
Director	36
Pride Event	28
Family Member	23
GALA Network	20
Founder	10
Teacher	5
Therapist	5

*Participants were allowed to select more than one category.

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Membership Duration. There were 701 participants who responded to the question "How long have you been a member of your current chorus?" The majority of participants (N = 391, 55.4%) had been a member of their chorus for five years or less. Sample mean participation was between 7 and 8 years (M = 7.91). Overall, frequencies in the sample distribution for membership duration (see Figure 4.2) significantly followed an exponential decay (K-S Z = 3.051, p = 0.000). Notably, length of membership in the sample appeared to decline more rapidly than the distribution in the first three years.
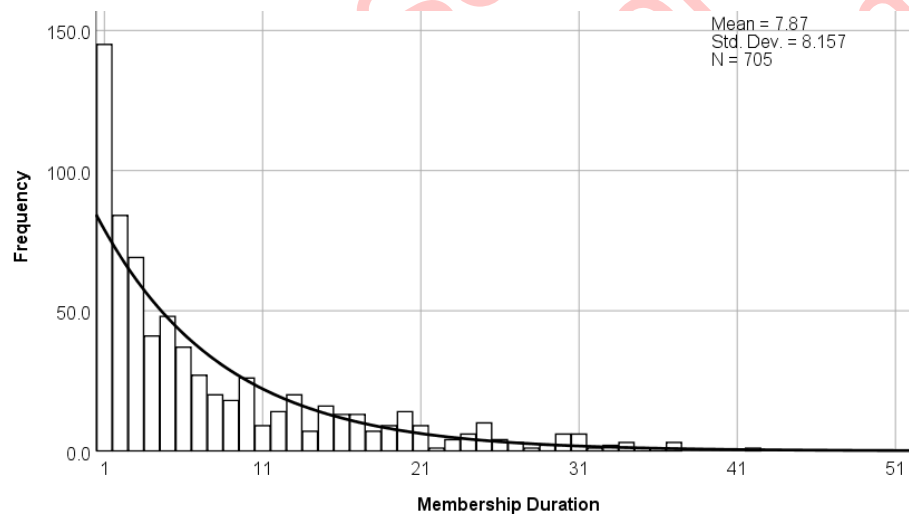
Figure 4.2. Histogram of Membership Duration with Negative Exponential Distribution

A significant analysis of variance (ANOVA) test of demographic factors on membership duration ($F(16)$=15.31, p = 0.00) indicated several characteristics which may explain the variance between participants. Age, sexual orientation, voice part, chorus audition requirement, small ensemble participation, and administrative jobs all had an impact on membership duration. Of the factors contributing significantly, age appeared to

be most correlated with duration ($F(5) = 22.65$, $p = 0.00$) with older people having the longest tenure. The next most impactful factor was having an administrative responsibility ($F(1)=13.31$, $p = 0.00$). Differences based on this factor, while significant, were not substantial. Those with an administrative job had a mean membership duration of 9.63 years versus 7.11 years without (see Table 4.18), but the standard deviation of these means was about the same or greater than the means themselves (7.74 versus 8.24 respectively).

Table 4.17

Membership Duration Frequencies by Category

Membership Duration (in years)	Frequency	Percent
1 – 5	391	55.4%
6 – 10	128	18.1%
11 – 15	66	9.3%
16 – 20	56	7.9%
21 – 25	30	4.2%
26 and up	30	4.2%
No response	5	0.7%

Table 4.18

Significant Main Effects of Demographic Factors on Membership Duration

Factor	df	F	p
Age	5	22.65	0.00
Sexual Orientation	2	9.90	0.00
Voice Part	4	5.36	0.00
Audition Requirement	3	5.97	0.00
Small Ensemble Participation	1	9.51	0.00
Administrative Job	1	13.31	0.00

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Table 4.19

Tukey Subgroups for Factors Significantly Correlated with Membership Duration

Factor	N	Subset Means				
		1	2	3	4	5
Age†						
18 to 25	31	1.35				
26 to 35	109	3.21	3.21			
36 to 45	99		5.31	5.31		
46 to 55	135			8.06	8.06	
56 to 65	203				10.6	10.6
66 and older	99					11.87
Sexual Orientation†						
Bi/Pan/Queer/Other	113	4.74				
Straight/Hetero	67	5.53				
Gay/Lesbian	320		9.4			
Voice Part†						
Soprano	128	6.04				
Alto	131	6.81				
Tenor	179	7.45				
Baritone	127	7.87				
Bass	111		12.01			
Audition Requirement†						
Open, All Come	96	5.2				
Voice Check	330		7.95			
Req. by AD	191		8.71			
Req. by Comm.	59		9.27			

†Statistically significant, p < .05

Table 4.20

Comparison of Membership Duration Means for Small Ensemble Participation and Administrative Jobs

Factor	Mean	N	SD
Small Ensemble Participation			
Yes	9.37	216	8.47
No	7.22	487	7.94
Administrative Jobs			
Yes	9.63	216	7.74
No	7.11	485	8.24

Voice Part Assignment. There were 700 participants who answered the question "What is your most frequently assigned voice part?" The most frequently selected choice was tenor, while the other voices were selected with similar frequency. Participants were permitted to select more than one category, however only 31 participants chose more than one. When recoded for ordinal regression, these responses were coded by alternating between the two possible voice parts. Eight participants responded that their chorus does not use soprano-alto-tenor-bass (SATB) voicing labels. Because SATB voice typing connotes traditional gendered stereotypes, this practice is becoming more common with both trans identifying and feminist choirs.

Table 4.21

Voice Part Assignment Frequencies

Typical Voice Part	Frequency	Percent
Soprano	126	17.8%
Alto	129	18.3%
Tenor	171	24.2%
Baritone	120	17.0%
Bass	115	16.3%
Multiple Treble*	10	1.4%
Multiple Low-Voice*	21	3.0%
Other	8	1.1%
No Response	6	0.8%

*Participants were allowed to select more than one category.

Chorus Audition Requirement. All participants responded to the question "What is the audition requirement for your ensemble?" The majority of respondents ($N = 403$, 57.1%) indicated their chorus has some sort of selective audition process, with new

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singers chosen either by the director (N = 341, 48.3%) or by a committee (N = 62, 8.8%). The remaining respondents indicated that their ensemble does not require an audition, but instead is open to all singers. Roughly a quarter (N = 203, 28.8%) of the respondents indicated that their chorus does have a voice check procedure in which new members are verified to match pitch correctly and placed into a voice part. Only 14.2% (N = 100) of the respondents sang with a chorus that did not have any requirements for new members, colloquially referred to as "all come."

Table 4.22

Chorus Audition Requirement Frequencies

Audition Requirement	Frequency	Percent
Audition by director	341	48.3%
Voice Check	203	28.8%
"All Come" – No Audition	100	14.2%
Audition by committee	62	8.8%

Chorus Voicing. A total of 703 participants responded to the question "What is the voicing of your chorus?" The majority of respondents sang with a tenor or bass chorus (N = 363, 51.4%). Fifteen respondents (2.1%) indicated they sing with a trans-identifying chorus. Although this number is generally considered too low for regression analysis, representation of trans people in research is so important that it was retained.

Table 4.23

Chorus Voicing Frequencies

Chorus Voicing	Frequency	Percent
Tenor and Bass	363	51.4%
Soprano and Alto	188	26.6%
SATB / Mixed	137	19.4%
Trans-Identified	15	2.1%
No response	3	0.4%

Small Ensemble Participation. Many choruses offer small ensemble programs in addition to the full chorus to diversify musical styles and to provide targeted community outreach. Typically, these small ensembles are a subset of singers from the full ensembles. A total of 704 participants responded to the question "Do you participate in a small ensemble with your chorus?" Most respondents ($N = 488$, 69.1%) indicated they do not sing with a small ensemble. 30.6% ($N = 216$) do sing with one or more of their chorus organization's small ensembles.

Table 4.24

Small Ensemble Participation Frequencies

Small Ensemble Participation	Frequency	Percent*
Yes	216	30.6%
No	488	69.1%
No Response	2	0.3%

A significant multifactor logistic regression model appeared to influence the probability of small ensemble participation ($\chi^2 = 104.10$, $p(47) = 0.00$). White individuals

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appeared less likely (β = -1.46, p = 0.04) than mixed race individuals to participate, who

appeared the most likely to participate. Those with membership durations appeared most

likely to participate (reference category) compared to other groups reaching significance

when compared with those in the 1 to 5-year (β = -0.95, p = 0.02) and 16 to 20-year (β = -

1.18, p = 0.04) categories. Individuals who helped with artistic duties were more likely to

help compared to those who didn't have artistic responsibilities (β = -1.43, p = 0.00), and

those who had taken voice lesson were somewhat more likely than those who had taken

instrumental lesson or no lessons at all.

Table 4.25

Multifactor Logistic Regression Main Effects for Small Ensemble Participation

Category	β	Odds Ratio	SE	χ^2	df	p
Race						
White	-1.46	23.2%	0.721	4.097	1	0.04†
Black/Afr.Amer.	-1.33	26.6%	1.052	1.588	1	0.21
Asian/Nat.Haw/Pac.Isl.	-0.41	66.4%	0.927	0.196	1	0.66
Latinx/Hispanic	-1.64	19.4%	1.109	2.182	1	0.14
Mixed	0*					
Membership Duration (in Years)						
1 to 5	-0.95	38.9%	0.413	5.249	1	0.02†
6 to 10	-0.65	52.4%	0.447	2.092	1	0.15
11 to 15	-0.09	91.3%	0.49	0.034	1	0.85
16 to 20	-1.18	30.8%	0.559	4.449	1	0.04†
21+	0*					
Artistic Help						
No	-1.43	24.0%	0.287	24.727	1	0.00†
Yes	0*					
Private Lessons						
None	-0.79	45.3%	0.353	5.024	1	0.03†
Voice	0.19	121.3%	0.345	0.313	1	0.58
Instrument	-1.03	35.6%	0.301	11.759	1	0.00†
Instr. & Voice	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Administrative Responsibilities. Many GALA-affiliated choruses utilize volunteers in the administration of chorus duties. 702 participants responded to the question "Do you help with administrative responsibilities for your chorus?" Results of this question (see Table 4.26) indicated that 30.6% of respondents ($N = 216$) help with administrative tasks, while 68.8% ($N = 486$) did not help with administrative tasks. Common administrative tasks that participants helped with included chorus operations like scheduling and oversight, administrative duties like finances and paperwork, serving on the chorus's Board of Directors, and serving as a chorus officer.

Table 4.26

Administrative Responsibility Frequencies

Admin. Duty	Frequency	Percent
Yes	216	30.6%
No	486	68.8%
No response	4	0.6%

Table 4.27

Administrative Duty Frequencies by Type

Admin. Duty Type	Frequency*
Chorus Operations	105
Volunteer Administrator	84
Board Member	77
Officer	41
Other	29
Paid Administrator	5

*Participants were allowed to select more than one category.

When modeled using logistic ordinal regression, two factors appeared to contribute significantly to administrative volunteerism ($\chi^2 = 75.134$, $p(47) = 0.01$). All higher voice parts appeared somewhat more likely than basses to volunteer with administrative duties, but only tenors significantly so ($\beta = 0.72$, $p = 0.04$) . In the negative, those with existing artistic volunteer duties were about half as likely to have a duty helping with administrative tasks ($\beta = -0.85$, $p = 0.00$).

Table 4.28

Logistic Regression Main Effects for Administrative Volunteerism

Category	β	Odds Ratio	SE	χ^2	df	p
Voice Part						
Soprano	0.77	215.5%	0.74	1.08	1	0.30
Alto	0.78	219.0%	0.71	1.21	1	0.27
Tenor	0.72	205.6%	0.35	4.23	1	0.04†
Baritone	0.66	192.5%	0.38	3.03	1	0.08
Bass	0*					
Artistic Responsibilities						
No	-0.85	42.8%	0.28	9.02	1	0.00†
Yes	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Artistic Responsibilities. Many choruses utilize volunteers to help with artistic decision making. In total, 702 participants responded to the question "Do you help with artistic decision making?" (See Table 4.29). Results indicated only 20.1% ($n = 142$) of respondents assisted the chorus with artistically related decision making. Common tasks that participants assisted with included repertoire selection, helping run rehearsals, designing costumes and props, and others (see Table 4.30).

Table 4.29

Artistic Responsibility Frequencies

Admin. Duty	Frequency	Percent
Yes	142	20.1%
No	560	79.3%
No response	4	0.6%

Table 4.30

Artistic Responsibility Frequencies by Type

Artistic Duty	Frequency*
Repertoire Selection	86
Rehearsal Activities	52
Costumes & Props	50
Practice Recordings	32
Lighting & Set Design	23
Choreography	18
Other	26

*Participants were allowed to select more than one category.

Multifactor ordered logistic regression modeling identified several factors that appeared to be significantly related to artistic volunteerism ($\chi^2 = 151.80$, $p(47) = 0.00$) (see Table 4.31). Individuals in the 56 to 65 age category appear less likely to assist with artistic decision making than others ($\beta = -1.38$, $p = 0.01$), as do individuals from larger metropolitan areas ($\beta = -1.03$, $p = 0.00$). Conversely, individuals with more than 16 to 20 years of membership appear nearly five times as likely to assist with artistic decisions ($\beta = -1.63$, $p = 0.03$), while sopranos ($\beta = -1.74$, $p = 0.05$) and altos ($\beta = -1.97$, $p = 0.02$) were less likely to help than tenors, baritones, and basses. Members who sang with their

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chorus's small ensemble were more than four times as likely to help artistically ($\beta = 1.49$, $p = 0.00$), while those with administrative duties were less than half as likely ($\beta = -0.95$, $p = 0.00$). Finally, those who had taken music classes in college, but did not pursue a degree were less than half as likely to help ($\beta = -1.05$, $p = 0.04$). Those with a graduate degree in music may be more likely to help artistically ($\beta = 1.06$) but the model did not reach significance ($p = 0.20$).

Table 4.31

Multifactor Logistic Regression Main Effects for Artistic Volunteerism

Category	β	Odds Ratio	SE	χ^2	df	p
Age						
18 to 25	-1.28	27.9%	1.03	1.54	1	0.22
26 to 35	0.17	118.2%	0.54	0.10	1	0.76
36 to 45	0.25	128.8%	0.52	0.24	1	0.63
46 to 55	-0.37	69.4%	0.52	0.50	1	0.48
56 to 65	-1.38	25.3%	0.50	7.67	1	0.01†
66 and older	0*					
Designated Market Area						
Metro 12+ > 2.5M	-1.03	35.8%	0.32	10.49	1	0.00†
Metro 12+ < 2.5M	0*					
Membership Duration (in Years)						
1 to 5	0.04	104.4%	0.63	0.01	1	0.95
6 to 10	0.16	117.7%	0.67	0.06	1	0.81
11 to 15	0.83	230.0%	0.69	1.47	1	0.23
16 to 20	1.63	507.8%	0.73	5.01	1	0.03†
21+	0*					
Voice Part						
Soprano	-1.74	17.6%	0.88	3.95	1	0.05†
Alto	-1.97	14.0%	0.86	5.23	1	0.02†
Tenor	-0.50	61.0%	0.47	1.09	1	0.30
Baritone	0.08	108.0%	0.51	0.02	1	0.88
Bass	0*					
Small Ensemble Participation						
Yes	1.49	443.3%	0.30	25.48	1	0.00†
No	0*					
Administrative Responsibilities						
No	-0.95	38.6%	0.29	10.69	1	0.00†
Yes	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
College Music Participation						
No	-0.71	49.0%	0.51	1.99	1	0.16
Yes, classes	-1.05	35.1%	0.51	4.22	1	0.04†
Yes, Grad. Deg.	1.06	288.3%	0.83	1.62	1	0.20
Yes, Minor	-0.24	79.1%	0.83	0.08	1	0.78
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Time Spent on Chorus Activities. A total of 689 participants responded to the question "In total, how much time do you spend on chorus activities each week?" (see Figure 4.3) Descriptive analysis of responses indicated that most people ($N = 403$, 58.5%) spend between three and six hours per week on chorus related activities, although nearly 20% ($N = 155$) of respondents spent between nine and thirty hours per week. Responses to this question were non-normally distributed ($M = 6.73$, $SD = 4.15$) with a skewness of 2.16 ($SE = .09$) and kurtosis of 6.63 ($SE = 0.19$). A significant multifactor ANOVA model ($F(48) = 2.922$, $p = 0.00$) suggested that only small ensemble participation ($F(1) = 7.66$, $p = 0.01$) and administrative responsibilities ($F(1) = 47.04$, $p = 0.00$) contributed significantly to the variance. Comparing these, administrative responsibilities had the more substantial impact on mean, with individuals working on administrative tasks spending on average 50% more hours each week on chorus related activities ($M = 9.13$, $SD = 6.65$).
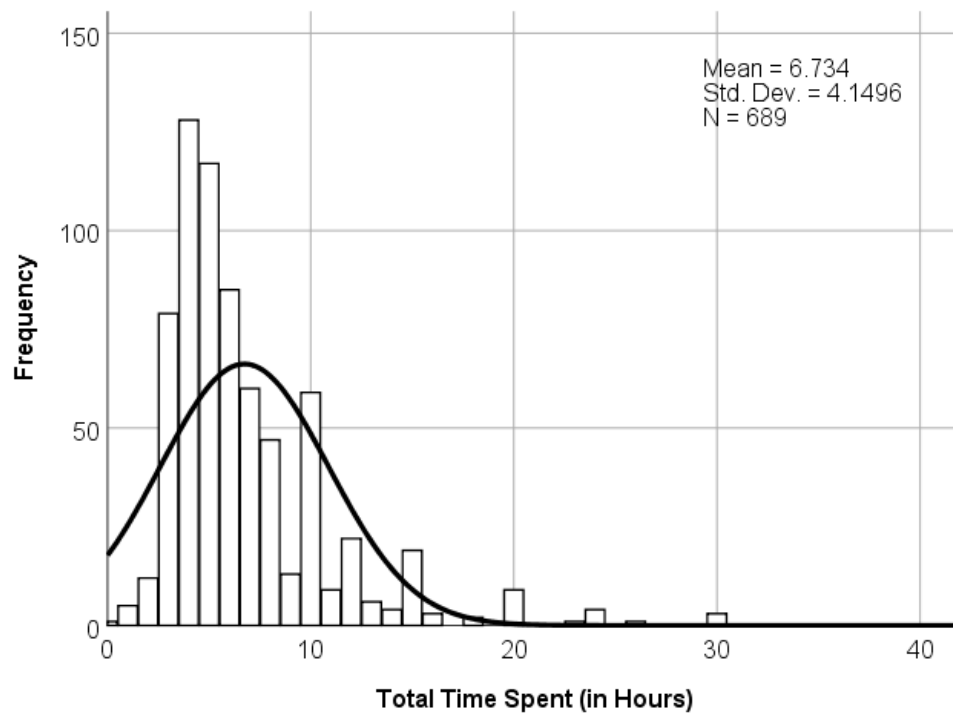
Figure 4.3. Histogram of Time Spent on Chorus Activities with Normal Distribution

Table 4.32

Comparison of Means for Factors Relating to Total Time Spent

Factor	Mean	N	SD
Small Ensemble Participation			
Yes	7.85	209	4.44
No	6.45	481	4.97
Administrative Jobs			
Yes	9.13	213	6.65
No	5.87	477	3.33

Cost of Participation. There were 624 responses to the question "In total, about

how much money do you spend participating in chorus activities each year?" Responses

ranged from zero to $900 (see Figure 4.4). Many respondents reported spending $200 or

less on chorus activities ($N = 247$, 39.8%) while a similar amount ($N = 236$, 38%) spent

between \$201 and \$400. Distribution for these responses ($M = 304.48$, $SD = 184$) appeared normal with a skewness of 0.69 ($SD = .098$) and a kurtosis of 0.08 ($SD = .20$). It is important to note that the amounts were generally rounded to the tens or hundreds of dollars, and therefore it must be assumed that respondents are estimating.

An initial multifactor ANOVA ($F(48) = 3.66$, $p = 0.00$) identified four factors potentially predictive for cost of participation: designated market area (D.M.A.), audition requirement, chorus type, and small ensemble participation (see Table 4.33). A second model including only these factors ($F(8) = 17.682$, $p = 0.00$) continued to suggest each factor was significant, accounting for 20 percent of the variance ($R^2 = .20$). Of the four factors, D.M.A. market area had the most substantial impact on cost of participation with those living in larger metropolitan areas spending about \$130 more compared to those in smaller metro areas (see Table 4.34).
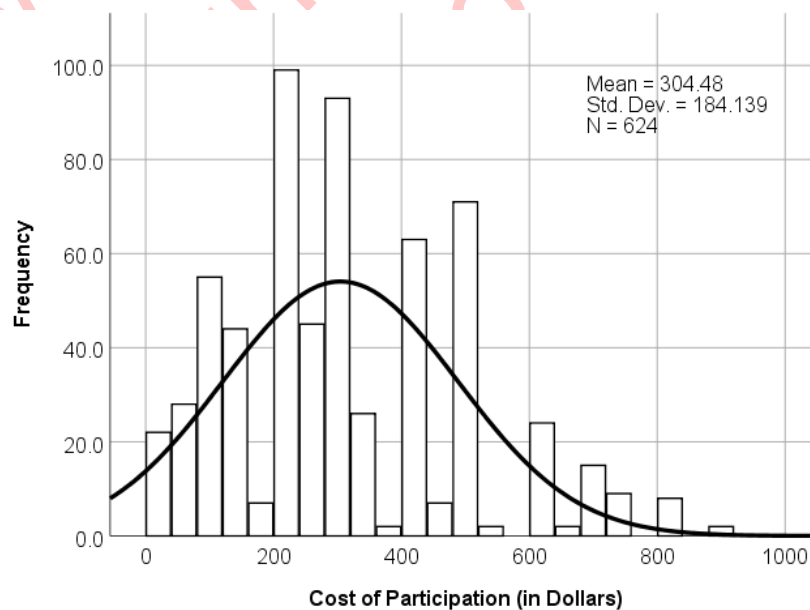
Figure 4.4. Histogram of Cost of Participation in Dollars with Normal Distribution

Table 4.33

Factors Significantly Related to Cost of Participation

Factor	df	F	p
Designated Market Area (D.M.A.)	1	31.477	0.00
Audition Requirement	3	7.459	0.00
Chorus Type	3	2.754	0.04
Administrative Job	1	3.936	0.05

A Tukey's post-hoc honestly significant difference (HSD) test showed differences between group means for audition requirement and chorus type. Choruses with less stringent audition requirements appeared to have lower costs of participating, while choruses with stricter audition requirements cost about $100 more to participate. When considering chorus type, trans-identified choruses had much lower costs of participation by nearly $170 compared to all other groups. Respondents in tenor-bass choruses had the highest mean reported cost, but this was not significantly different from respondents in mixed or soprano-alto choruses.

Table 4.34

Tukey Subgroups for Factors Significantly Correlated with Cost of Participation

			Subset	
Category	N	1	2	3
Audition Requirement				
Open, All Come	79	204.18		
Voice Check	173		268.73	
Req. by AD	268			341.04
Req. by Comm.	44			384.77
Chorus Type				
Trans-Identified Chorus	14	99.29		
SATB Chorus	108		272.78	
Soprano and Alto Chorus	162		282.9	
Tenor and Bass Chorus	280		336.68	

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Table 4.35

Comparison of Means for Factors Related to Cost of Participation

Factor	Mean	*N*	*SD*
Designated Market Area (D.M.A.)			
Metro 12+ > 2.5M	374.23	253	182.368
Metro 12+ < 2.5M	244.33	314	165.014
Administrative Jobs			
No	300.48	442	188.336
Yes	314.2	182	173.643

Money Donated. A total of 638 participants responded to the question "About

how much money do you donate to your chorus each year?" (see Figure 4.5) Responses

ranged from zero to $20,000. One-quarter (24.9%) of respondents did not donate money

at all. Another quarter donated $100 or less (27.0%). Distribution for these responses (*M*

= 459.92, *SD* = 1143.86) appeared non-normal using a Kolmogorov-Smirnov (K-S) test

for normality (K-S = 0.34, *p* = 0.00), as it was heavily positively skewed (Skewness =

9.18, SE_{skew} = 0.10, Kurtosis = 13.68, $SE_{kurtosis}$ = 0.19). Removing the outlier value

improved the distribution (Skewness = 3.44, SE_{skew} = 0.98, Kurtosis = 13.65, $SE_{kurtosis}$ =

0.19) but did not change the mean substantially (*M* = 429.25, *SD* = 842.13). Compared to

a normal distribution, an exponential distribution appeared visually to fit these data

better, but a K-S test for normality still failed (*M* = 612.59, K-S *Z* = 13.094, *p* = 0.00).
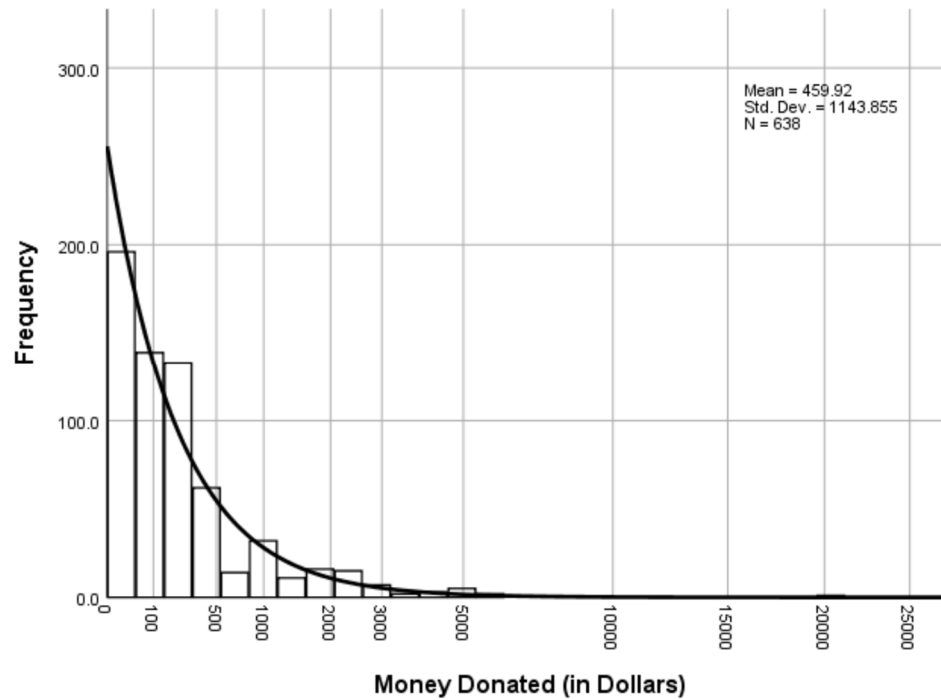
Figure 4.5 Histogram of Money Donated with Negative Exponential Distribution

Table 4.36

Factors Significantly Related to Money Donated

Factor	df	F	p
Age	5	2.54	0.03
Income	4	13.77	0.00
Administrative Responsibility	1	17.83	0.00
Age	5	2.54	0.03

A significant multifactor ANOVA ($F(48) = 4.037$, $p = 0.00$) including all

characteristic difference factors explained roughly a third of the variance in donation

amount ($R^2 = 0.30$). Three factors appeared to contribute significantly to the final model:

age, income, and administrative responsibility (see Table 4.36). Tukey honestly

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significant difference (HSD) tests for homogenous subsets showed significant difference between several different groups in this model. On average, younger and older people were similar compared to those in middle age, with the 18 to 25 category having the lowest overall mean donation amount ($M = 5.59$).

Considering gender, female-identifying and gender expansive respondents were similar, but men appeared to donate nearly three times as much on average. Income, one of the significant factors in this model, unsurprisingly showed clear distinctions between groups for low, middle, and high income suggesting a positive correlation with donation amount. Low voices were more likely to give more than treble voices, probably due to gender-related income disparity. Audition requirement also appeared to affect donation, with those in "All Come" choirs giving the least amount overall. Finally, administrative responsibility showed a considerable impact on donation amount. On average, those with an administrative role gave substantially more ($N = 203$, $M = 690.49$, $SD = 1119.82$) than those without ($N = 435$, $M = 352.32$, $SD = 1140.30$).

Administrative responsibility, the third factor which contributed significantly to the variance, only had two categories and was therefore not eligible for a Tukey HSD post-hoc test. An independent samples t-test appeared to show significant differences between conditions; $t(636) = -3.51$, $p = 0.00$. Those who reported having administrative responsibilities with their chorus donated on average twice as much ($M = 690.49$, $SD = 1119.82$) compared to those who did not have administrative responsibilities ($M = 352.32$, $SD = 1140.30$).

Table 4.37

Tukey Subgroups for Factors Significantly Correlated with Money Donated

Factor	N	Subset Means		
		1	2	3
Age†				
18 to 25	17	5.59		
26 to 35	85	94.59	94.59	
36 to 45	78	398.86	398.86	398.86
66 and older	61	418.85	418.85	418.85
46 to 55	113		482.04	482.04
56 to 65	146			691.77
Income†				
<30K	56	60.45		
40K-90K	178	250.06	250.06	
30K-40K	38	284.08	284.08	
90K-150K	135		487.41	
150K+	93			1029.84

†Statistically significant in ANOVA model, p < .05

Music Background

Secondary School Music Participation. All participants responded to the

question "Did you participate in K-12 music classes?" (See Table 4.38). Participants

overwhelmingly indicated that they participated in music classes with 89.5% ($N = 632$)

reporting taking some music classes in secondary school (see Table 4.38). Almost three

quarters of participants ($N = 503$, 71.2%) reported taking classes in both middle/junior

high and high school. The most common courses indicated (see Table 4.39) were music

ensembles and music appreciation courses. Almost a third of respondents indicated they

had taken a music theory specific course at some point in their secondary education.

These findings align with theories proposed by Jellison (2000) that quality music

education experiences in school can be transferred successfully to adult music making

experiences. An analysis of variance (ANOVA) test comparing the number of classes taken in secondary school with membership duration, however, did not reveal a signification difference between groups ($F(1) = 0.06$, $p = 0.80$), suggesting there are more important factors beyond school music experiences which affect participation.

Table 4.38

Overall K-12 Music Class Participation Frequencies

Time of Enrollment	Frequency	Percent
Middle School	66	9.3%
High School	63	8.9%
Both	503	71.2%
Neither	74	10.5%

Table 4.39

K-12 Music Participation Frequencies by Course Type

Music Course	Middle / Jr. High	Percent	High School	Percent
Ensemble	496	70.3%	535	75.8%
Music Appreciation	232	32.9%	165	23.4%
Music Theory	44	6.2%	132	18.7%
Piano	95	13.5%	81	11.5%
Guitar	24	3.4%	33	4.7%
Music Technology	6	0.8%	15	2.1%
Other	19	2.7%	32	4.5%

Private Music Lessons. All participants responded to the question "Have you taken private music lessons?" (See Table 4.40). Participants overwhelmingly reported they had taken some form of private music lessons ($N = 595$, 84.3%). Nearly half ($N =$

315, 44.6%) had taken both voice and instrument lessons at some point. Similar to school music experiences, an ANOVA test comparing private lessons on membership duration showed no significant difference between groups ($F(3) = 0.83$, $p = 0.48$), suggesting private lessons did not contribute to continued participation.

Table 4.40

Private Music Lesson Participation Frequencies

Type of Participation	Frequency	Percent
Voice Only	81	11.5%
Instrument Only	199	28.2%
Voice and Instrument	315	44.6%
None	111	15.7%

Post-Secondary Music Courses. In total, 689 participants responded to the question "Did you take music-related courses in college?" (See Table 4.41). More than half of respondents ($N = 383$, 54.3%) had taken some classes in college. 100 respondents (14.2%) received some degree in music. Interestingly, almost half of respondents took music-related classes in college without received a degree in music ($N = 283$, 40.1%).

Like K-12 music courses and private lessons, an ANOVA test comparing college music experiences and membership duration revealed no significant difference between groups ($F(4) = 2.097$, $p = 0.08$). A Tukey post-hoc test suggested a possible difference ($SE = 1.20$, $p = 0.04$) in membership duration between participants who had taken college music classes without receiving a degree ($M = 8.58$, $SD = 8.633$) and those who had received a bachelor's degree in music ($M = 5.20$, $SD = 6.73$). A possible interpretation of

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this finding is that participants who took college music classes as an elective might be more likely to participate in adult music as recreation, whereas those with an undergraduate degree may perceive adult music making as a career related activity.

Table 4.41

Frequencies of Post-Secondary Music Study

Music in College	Frequency	Percent*
No	306	43.3%
Some Classes	283	40.1%
Minor in Music	21	3.0%
Undergraduate in Music	55	7.8%
Graduate Degree in Music	24	3.4%
No Response	17	2.4%

Factors of Motivation

Participants responded to Likert-type 5-point scale items relating to their motivation for beginning and continuing participation with their chorus. Question 25, "When you first started singing with the choir, how important was…" included 15 items derived from preliminary qualitative research. Question 27, "When you think about participating in the chorus today, how important is…" included 10 items. A 5-point Likert-type scale asked participants to rate each item from "Extremely Important" to "Not important at all" (for full survey text, see Appendix D). The following tables summarize participants responses to these Likert-type questions and then comparing the effects of participant's demographic characteristics on response rates. In this chapter, only

significant main effects will be reported. For the complete report of ordinal regression

models, see Appendixes F, G, and H.

Factors of Motivation for Beginning Participation

Participants rated the importance of 15 factors based on the perceived importance

the factor had on their decision to begin participation with their chorus (see Table 4.42).

All factors were considered at least somewhat important ($M > 2$). The most important

factor for the sample appeared to be making music with others ($M = 4.39$), while personal

recognition appeared to be the least important overall ($M = 2.46$). When considering the

entire sample, most of the factors somewhat influenced initiating participation ($M \approx 3$).

Table 4.42

Descriptive Statistics of Likert-Type Response Scores for Question 25 Beginning Participation

Factor	N	Mean	Std. Deviation
Making music with others	703	4.39	0.80
Being around LGBTQ people	704	3.99	1.15
Looking for a place to belong	705	3.89	1.12
Meeting new people	702	3.85	1.04
The quality of the choir's performances	704	3.82	1.05
Feeling affirmed as an LGBTQ person or ally	703	3.76	1.28
Making a difference for the LGBTQ community	704	3.71	1.26
Being around others with similar musical interests	706	3.55	1.06

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Factor	N	Mean	Std. Deviation
Being around others with similar social interests	705	3.53	1.13
Finding a social scene outside of bars and clubs	705	3.41	1.38
The type of music the choir sings (repertoire)	701	3.38	1.12
Improving musical skills	704	3.3	1.15
Being around others with similar political beliefs	705	3.14	1.27
Personally encouraged to join by someone	703	2.6	1.41
Receiving recognition for musical talent	704	2.46	1.19

Q25-1 Making Music with Others. A total of 703 people responded to the item "Making Music with Others" (see Table 4.43). This question was overwhelmingly the highest ranked choice ($M = 4.39$, $SD = .76$) Only one ordinal logit single regression model based on a characteristic factor, political views, demonstrated significance ($\chi^2 = 9.69$, $p(3) = .02$). In this model, moderate and conservative respondents were less likely than liberal participants to score this item highly.

A significant multiple factor regression model ($\chi^2 = 83.32$, $p(48) = .00$) (see Table 4.45) also revealed few differences. This model reinforced the single regression model showing differences between responses based on political views. Respondents older than 55 also appeared to rate the item more highly than did those younger than 55. Gay and lesbian identifying respondents appeared to rate this item lower ($\beta = -.727$, $p(1) = 0.03$) than bisexual or heterosexual respondents. Interestingly, those with high school or

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associates educational attainment appeared significantly more likely to rate this item highly (β = .95, $p(1)$ = 0.01), while those with no college music course enrollment appeared significantly less likely to rate highly lower (β = -.80, $p(1)$ = 0.03).

Table 4.43

Likert-Type Scale Response Frequencies for Q25-1 Making Music with Others

Scale Response	N	Marginal %
1	3	0.4%
2	15	2.2%
3	68	10.1%
4	217	32.3%
5	369	54.9%

Table 4.44

Significant Single Factor Logistic Regression Models for Q25-1 Making Music with Others

Category	β	Odds Ratio	SE	χ^2	df	p
Political Views				9.69	3	0.02
Cons. / Strongly Cons.	-1.85	15.8%	0.66	7.96	1	0.00†
Moderate	-0.53	58.6%	0.26	4.37	1	0.04†
Liberal	-0.21	81.1%	0.16	1.73	1	0.19
Strongly Liberal	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table 4.45

Significant Main Effects of Multiple Factor Logistic Regression Models for Q25-1 Making Music with Others

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Age						
18 to 25	-1.01	36.5%	0.60	2.79	1	0.1
26 to 35	-1.05	35.1%	0.37	7.98	1	0.01†
36 to 45	-1.05	34.9%	0.38	7.87	1	0.01†
46 to 55	-1.23	29.2%	0.35	12.35	1	0.00†
56 to 65	-0.36	69.6%	0.33	1.24	1	0.27
66 and older	0*					
Sexual Orientation						
Gay/Lesbian	-0.73	48.3%	0.33	4.85	1	0.03†
Bi/Pan/Queer/Other	-0.02	98.5%	0.35	0.00	1	0.97
Straight/Hetero	0*					
Race						
White	-0.88	41.5%	0.75	1.37	1	0.24
Black/Afr.Amer.	-0.20	82.0%	1.04	0.04	1	0.85
Asian/Nat.Haw/Pac.Isl.	-1.91	14.9%	0.89	4.56	1	0.03†
Latinx/Hispanic	-0.66	51.8%	0.98	0.45	1	0.5
Mixed	0*					
Highest Education Completed						
Bachelors	0.33	139.5%	0.31	1.18	1	0.28
Masters	0.45	157.5%	0.30	2.23	1	0.14
HS / Some College / Associates	0.95	258.3%	0.37	6.72	1	0.01†
Doctoral / Professional	0*					
Political Views						
Cons. / Strongly Cons.	-2.41	9.0%	0.87	7.58	1	0.01†
Moderate	-0.68	50.7%	0.33	4.27	1	0.04†
Liberal	-0.15	85.8%	0.20	0.60	1	0.44
Strongly Liberal	0*					
College Music Participation						
No	-0.80	44.8%	0.38	4.54	1	0.03†
Yes, classes	-0.27	76.1%	0.37	0.55	1	0.46
Yes, Grad. Deg.	-0.04	96.4%	0.64	0.00	1	0.95
Yes, Minor	-0.34	71.0%	0.64	0.29	1	0.59
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q25-2 Meeting New People. A total of 702 participants responded to the item "Meeting new people" (see Table 4.46). Single ordinal regression models suggested difference between responses were influenced by age, gender, sexual orientation, and

political views (see Table 4.47). Younger people were much more likely to score this item highly, especially those between 18-25 ($\beta = 1.31$, $p = 0.00$). Female-identifying respondents were about half as likely to score this item highly compared to male or gender-expansive respondents ($\beta = -.50$, $p = 0.04$). Non-heterosexual participants were much more likely to score this item highly, while more conservative respondents were much less likely to score highly ($\beta = -2.86$, $p = 0.00$).

A significant multiple factor regression model ($\chi^2 = 117.08$, $p(48) = .00$) revealed characteristic differences similar to single regression models based on age, sexual orientation, and political views (see Table 4.48). In this model, however, gender no longer reached significance as a difference. Respondents with a master's degree ($\beta = 0.57$, $p(1) = 0.01$) and lower income ($\beta = 0.73$, $p(1) = 0.04$) appeared more likely to score this higher.

Table 4.46

Likert-Type Scale Response Frequencies for Q25-2 Meeting New People

Scale Response	N	Marginal %
1	13	1.9%
2	66	9.6%
3	162	23.4%
4	223	32.3%
5	227	32.9%

Table 4.47

Significant Single Factor Logistic Regression Models for Q25-2 Meeting New People

Category	β	Odds Ratio	SE	χ^2	df	p
Age				25.23	5	0.00
18 to 25	1.31	370.6%	0.39	11.30	1	0.00†
26 to 35	0.51	166.5%	0.25	4.27	1	0.04†
36 to 45	0.84	231.6%	0.26	10.62	1	0.00†
46 to 55	0.64	189.6%	0.24	7.33	1	0.01†
56 to 65	0.12	112.7%	0.22	0.32	1	0.57
66 and older	0*					
Gender				15.26	2	0.00
Female	-0.50	60.7%	0.25	4.05	1	0.04†
Male	0.08	107.8%	0.24	0.10	1	0.75
Expansive	0*					
Sexual Orientation				19.90	2	0.00
Gay/Lesbian	0.89	243.6%	0.21	18.51	1	0.00†
Bi/Pan/Queer/Other	0.54	171.2%	0.23	5.26	1	0.02†
Straight/Hetero	0*					
Political Views				14.93	3	0.00
Cons. / Strongly Cons.	-2.86	5.8%	0.67	17.98	1.00	0.00†
Moderate	0.28	131.8%	0.24	1.29	1.00	0.26
Liberal	0.02	101.6%	0.15	0.01	1.00	0.92
Strongly Liberal	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table 4.48

Significant Main Effects of Multiple Factor Logistic Regression Models for Q25-2 Meeting New People

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Age						
18 to 25	1.37	394.7%	0.57	5.83	1.00	0.02†
26 to 35	0.27	130.5%	0.33	0.65	1.00	0.42
36 to 45	0.92	251.4%	0.34	7.41	1.00	0.01†
46 to 55	0.81	224.3%	0.32	6.55	1.00	0.01†
56 to 65	0.12	112.9%	0.29	0.18	1.00	0.67
66 and older	0*					
Sexual Orientation						
Gay/Lesbian	1.13	308.9%	0.30	14.55	1.00	0.00†
Bi/Pan/Queer/Other	0.55	174.0%	0.31	3.24	1.00	0.07
Straight/Hetero	0*					

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Highest Education Completed						
Bachelors	0.17	118.9%	0.29	0.36	1.00	0.55
Masters	0.57	177.2%	0.29	3.92	1.00	0.05†
HS / Some College / Associates	0.17	117.9%	0.34	0.24	1.00	0.62
Doctoral / Professional	0*					
Income						
<30K	0.73	207.1%	0.35	4.30	1.00	0.04†
30K-40K	0.67	194.4%	0.40	2.77	1.00	0.10
40K-90K	0.41	150.7%	0.26	2.57	1.00	0.11
90K-150K	0.02	101.9%	0.26	0.01	1.00	0.94
150K+						
Political Views						
Cons. / Strongly Cons.	-4.66	0.9%	0.92	25.58	1.00	0.00†
Moderate	0.12	112.4%	0.32	0.14	1.00	0.71
Liberal	-0.07	93.6%	0.18	0.13	1.00	0.72
Strongly Liberal	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q25-3 Personally Encouraged to Join. In total, 703 participants responded to the item "Personally encouraged to join" (see Table 4.49). This item did not score highly ($M = 2.6$) although there was a wide range of responses ($SD = 1.41$). In single regression modeling, only age appeared to significantly affect the odds of scoring this item highly (see Table 4.50). This model suggested that individuals over 45 are somewhat more likely to score this item highly, while those under 45 are less likely to score the item highly. None of the categories, however, were statistically different from the reference category ($p < 0.05$).

A significant multiple factor regression model for Q23-3 ($\chi^2 = 73.72$, $p(48) = .01$) including all characteristics showed similar relationships for age, but in this model all ages groups were less likely to score the item highly compared to the group 65 and older (reference category). Those with less educational attainment appeared much more likely to rate the item highly ($\beta = 0.79$, $p(1) = 0.02$), whereas those in larger D.M.A. markets (β

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= -0.53, $p(1) = 0.00$) and those is tenor-bass choruses ($\beta = -1.53$, $p(1) = 0.05$) appeared

significantly less likely to score the item highly.

Table 4.49

Likert-Type Scale Response Frequencies for Q25-3 Personally Encouraged to Join

Scale Response	N	Marginal %
1	225	32.5%
2	109	15.8%
3	150	21.7%
4	125	18.1%
5	83	12.0%

Table 4.50

Significant Single Factor Logistic Regression Models for Q25-3 Personally Encouraged to Join

Category	β	Odds Ratio	SE	χ^2	df	p
Age				14.43	5	0.01
18 to 25	-0.44	64.1%	0.37	1.43	1	0.23
26 to 35	-0.31	73.2%	0.25	1.62	1	0.20
36 to 45	-0.21	81.0%	0.25	0.71	1	0.40
46 to 55	0.31	136.2%	0.23	1.78	1	0.18
56 to 65	0.25	128.7%	0.22	1.38	1	0.24
66 and older*	0*					

*Reference category

Table 4.51

Significant Main Effects of Multiple Factor Regression Model Probabilities for Q25-3 Personally Encouraged to Join

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Age						
18 to 25	-1.21	29.8%	0.55	4.79	1	0.03†
26 to 35	-0.77	46.1%	0.33	5.66	1	0.02†
36 to 45	-0.46	63.3%	0.33	1.95	1	0.16

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Category	β	Odds Ratio	SE	Wald χ^2	df	p
46 to 55	-0.06	94.1%	0.31	0.04	1	0.84
56 to 65	-0.07	93.4%	0.28	0.06	1	0.81
66 and older	0*					
Highest Education Completed						
Bachelors	0.217	124.2%	0.287	0.57	1	0.45
Masters	0.272	131.3%	0.283	0.93	1	0.34
HS / Some College / Associates	0.788	219.9%	0.33	5.70	1	0.02†
Doctoral / Professional	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.533	58.7%	0.18	8.46	1	0.00†
Metro 12+ < 2.5M	0*					
Chorus Type						
Tenor and Bass Chorus	-1.35	25.9%	0.69	3.78	1	0.05†
Soprano and Alto Chorus	-0.45	64.1%	0.61	0.54	1	0.46
SATB Chorus	-1.05	35.1%	0.63	2.77	1	0.10
Trans-Identified Chorus	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q25-4 Being Around LGBTQ People. In total, 704 participants responded to the item "Being around LBGTQ people" (see Table 4.52). Overall, this item scored highly with moderate variability ($M = 3.99$, $SD = 1.15$). Single ordinal regression models suggested several sources of variance in response including gender, sexual orientation, income, political views, membership duration, voice part, and chorus type. Sexual orientation appeared to be closely related to responses ($\chi^2 = 149.89$, $p = 0.00$) with LGBTQ-identifying respondents extremely more likely to rate this item highly compared to heterosexual identifying respondents. Gender also appeared moderately capable of predicting responses ($\chi^2 = 43.66$, $p = 0.00$). In this single factor model, trans and gender expansive respondents appeared much more likely than male or female identifying respondents to rate the item highly.

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Table 4.52

Likert-Type Response Frequencies for Q25-4 Being Around LGBTQ People

Scale Response	N	Marginal %
1	37	5.4%
2	44	6.4%
3	103	15.0%
4	204	29.7%
5	298	43.4%

A significant multiple factor regression model for Q23-4 ($\chi^2 = 202.15$, $p(48) = .00$) including all characteristics showed several potential sources of variance (see Table 4.53). Many characteristic differences showed similar effects compared to single regression models. The most influential characteristic was sexual orientation, with homosexual ($\beta = 2.9$, $p(1) = 0.00$) and bisexual ($\beta = 2.20$, $p(1) = 0.05$) respondents much more likely that heterosexual respondents to score this item highly. Conservative respondents appeared much less likely to score this item highly ($\beta = -3.05$, $p(1) = 0.00$). Interestingly, respondents who reported singing in choruses with an audition by artistic director also appeared more likely to score this item highly ($\beta = 0.79$, $p(1) = 0.01$).

Table 4.53

Significant Single Factor Logistic Regression Models for Q25-4 Being Around LGBTQ People

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Gender				43.66	2	0.00
Female	-1.56	21.0%	0.28	31.70	1	0.00†
Male	-0.77	46.1%	0.27	8.35	1	0.00†
Expansive	0*					
Sexual Orientation				149.89	2	0.00
Gay/Lesbian	2.73	1525.9%	0.23	135.18	1	0.00†
Bi/Pan/Queer/Other	2.68	1451.6%	0.26	104.82	1	0.00†
Straight/Hetero	0*					
Income				10.94	4	0.03
<30K	0.56	175.6%	0.28	4.14	1	0.04†
30K-40K	0.59	180.6%	0.33	3.26	1	0.07
40K-90K	0.15	115.9%	0.22	0.47	1	0.49
90K-150K	-0.12	88.8%	0.23	0.28	1	0.60
150K+	0*					
Political Views				14.76	3	0.00
Cons. / Strongly Cons.	-2.17	11.4%	0.64	11.43	1	0.00†
Moderate	-0.51	60.2%	0.24	4.40	1	0.04†
Liberal	-0.25	77.6%	0.15	2.82	1	0.09
Strongly Liberal	0*					
Membership Duration (in Years)				10.49	4	0.03†
1 to 5	-0.76	46.8%	0.26	8.34	1	0.00†
6 to 10	-0.71	49.3%	0.29	5.78	1	0.02†
11 to 15	-0.44	64.4%	0.34	1.71	1	0.19
16 to 20	-0.59	55.4%	0.35	2.86	1	0.09
21+	0*					
Voice Part				26.02	4	0.00
Soprano	-0.55	57.9%	0.23	5.49	1	0.02†
Alto	-0.53	59.0%	0.23	5.17	1	0.02†
Tenor	0.32	137.7%	0.22	2.07	1	0.15
Baritone	0.15	116.1%	0.24	0.40	1	0.53
Bass	0*					
Chorus Type				39.16	3	0.00
Tenor and Bass Chorus	0.33	139.5%	0.48	0.47	1	0.49
Soprano and Alto Chorus	-0.71	49.3%	0.49	2.07	1	0.15
SATB Chorus	0.24	127.4%	0.50	0.23	1	0.63
Trans-Identified Chorus	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table 4.54

Significant Main Effects of Multiple Factor Logistic Regression Model for Q25-4 Being Around LGBTQ People

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Gender						
Female	-0.80	45.1%	0.45	3.20	1.00	0.07
Male	-1.34	26.2%	0.47	8.07	1.00	0.00†
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	2.94	1895.4%	0.33	80.93	1.00	0.00†
Bi/Pan/Queer/Other	2.20	898.0%	0.33	44.80	1.00	0.00†
Straight/Hetero	0*					
Highest Education Completed						
Bachelors	0.53	169.7%	0.30	3.10	1.00	0.08
Masters	0.57	177.0%	0.30	3.68	1.00	0.06
HS / Some College / Associates	0.88	240.1%	0.35	6.24	1.00	0.01†
Doctoral / Professional	0*					
Political Views						
Cons. / Strongly Cons.	-3.05	4.7%	0.86	12.52	1.00	0.00†
Moderate	-0.71	49.1%	0.32	4.91	1.00	0.03†
Liberal	-0.48	61.9%	0.19	6.23	1.00	0.01†
Strongly Liberal	0*					
Membership Duration (in Years)						
1 to 5	-0.46	62.9%	0.36	1.69	1.00	0.19
6 to 10	-0.77	46.5%	0.39	3.95	1.00	0.05†
11 to 15	-0.34	71.4%	0.42	0.63	1.00	0.43
16 to 20	-0.81	44.4%	0.45	3.21	1.00	0.07
21+	0*					
Audition Requirement						
Req. by AD	0.79	219.2%	0.32	6.18	1.00	0.01†
Voice Check	0.17	119.0%	0.33	0.28	1.00	0.60
Open, All Come	0.28	132.7%	0.38	0.55	1.00	0.46
Req. by Comm.	0*					
Artistic Responsibilities						
No	0.52	167.5%	0.24	4.54	1.00	0.03†
Yes	0*					
College Music Participation						
No	0.37	144.6%	0.35	1.10	1.00	0.30
Yes, classes	0.04	104.3%	0.34	0.02	1.00	0.90
Yes, Grad. Deg.	1.40	404.3%	0.64	4.79	1.00	0.03†
Yes, Minor	0.93	252.4%	0.65	2.03	1.00	0.15
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q25-5 Finding a Social Scene Outside of Bars and Clubs. In total, 705

participants responded to the item "Social scene outside of bars and clubs." Overall, the

sample rated the item moderately highly ($M = 3.41$) with high variability ($SD = 1.38$).

Single regression models based on participant characteristics suggested strong effects on

response based on age, gender, sexual orientation, voice part, and chorus type (see Table

4.56). Sexual orientation appeared considerably impactful on response ($\chi^2 = 57.97$, $p(2) =$

0.00) with both homosexual ($\beta = 1.60$, $p(1) = 0.00$) and bisexual ($\beta = 1.23$, $p(1) = 0.00$)

respondents being much more likely to rate the item highly than heterosexual

respondents.

Table 4.55

**Likert-Type Scale Response Frequencies for Q25-5 Social Scene Outside of Bars
and Clubs**

Scale Response	N	Marginal %
1	102	14.7%
2	80	11.5%
3	130	18.7%
4	189	27.2%
5	193	27.8%

A significant multiple factor regression model ($\chi^2 = 126.06$, $p(48) = 0.00$)

including all characteristics showed similar effects compared to single factor regression

models, except that gender no longer appeared closely related to response. Once again,

the most closely related demographic factor appeared to be sexual orientation with

homosexual and bisexual participants more likely to rate this item highly when compared

to the single regression model. Age also appeared highly related to higher rating with

people under 65 much more likely to rate this item highly compared with people over 65.

Table 4.56

Significant Single Factor Logistic Regression Models for Q25-5 Social Scene Outside Bars and Clubs

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Age				14.28	5	0.01
18 to 25	1.09	296.3%	0.37	8.50	1	0.00
26 to 35	0.55	172.6%	0.24	5.06	1	0.02
36 to 45	0.47	160.3%	0.25	3.60	1	0.06
46 to 55	0.70	202.4%	0.23	9.24	1	0.00
56 to 65	0.31	135.7%	0.21	2.05	1	0.15
66 and older	0*					
Gender				33.62	2	0.00
Female	-0.91	40.4%	0.25	13.60	1	0.00
Male	-0.07	92.9%	0.24	0.10	1	0.75
Expansive	0*					
Sexual Orientation				57.97	2	0.00
Gay/Lesbian	1.60	495.7%	0.21	57.21	1	0.00
Bi/Pan/Queer/Other	1.23	342.1%	0.24	27.09	1	0.00
Straight/Hetero	0*					
Highest Education Completed				8.345	3	0.04
Bachelors	0.46	157.9%	0.22	4.20	1	0.04
Masters	0.56	174.8%	0.23	5.91	1	0.02
HS / Some College / Associates	0.67	195.1%	0.25	6.98	1	0.01
Doctoral / Professional	0*					
Income				14.30	4	0.00
<30K	0.50	164.2%	0.26	3.54	1	0.06
30K-40K	0.12	112.2%	0.31	0.14	1	0.71
40K-90K	0.44	154.8%	0.21	4.35	1	0.04
90K-150K	-0.16	85.2%	0.22	0.53	1	0.47
150K+						
Voice Part				37.74	4	0.00
Soprano	-0.91	40.3%	0.23	15.74	1	0.00
Alto	-0.49	61.3%	0.23	4.65	1	0.03
Tenor	0.22	125.0%	0.21	1.10	1	0.29
Baritone	0.11	111.8%	0.23	0.24	1	0.62
Bass	0*					
Chorus Type				32.85	3	0.00
Tenor and Bass Chorus	0.42	152.9%	0.47	0.82	1	0.36
Soprano and Alto Chorus	-0.51	59.8%	0.48	1.16	1	0.28
SATB Chorus	0.20	121.9%	0.48	0.17	1	0.68
Trans-Identified Chorus	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

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Table 4.57

Significant Main Effects of Multiple Factor Logistic Regression Model for Q25-5 Social Scene Outside Bars and Clubs

Category	β	Odds Ratio	*SE*	Wald χ^2	*df*	*p*
Age						
18 to 25	1.05	284.9%	0.54	3.83	1	0.05†
26 to 35	0.66	194.3%	0.32	4.21	1	0.04†
36 to 45	0.85	234.4%	0.33	6.68	1	0.01†
46 to 55	0.96	261.7%	0.31	9.53	1	0.00†
56 to 65	0.25	128.3%	0.28	0.78	1	0.38
66 and older	0*					
Sexual Orientation						
Gay/Lesbian	1.428	417.0%	0.29	23.79	1	0.00†
Bi/Pan/Queer/Other	0.943	256.8%	0.31	9.58	1	0.00†
Straight/Hetero	0*					
Race						
White	-0.35	70.8%	0.60	0.34	1	0.56
Black/Afr.Amer.	-0.95	38.9%	0.82	1.33	1	0.25
Asian/Nat.Haw/Pac.Isl.	-1.45	23.4%	0.76	3.65	1	0.06
Latinx/Hispanic	-1.78	16.9%	0.82	4.69	1	0.03†
Mixed	0*					
Highest Education Completed						
Bachelors	0.542	171.9%	0.287	3.58	1	0.06
Masters	0.63	187.8%	0.284	4.93	1	0.03†
HS / Some College / Associates	0.804	223.4%	0.331	5.89	1	0.02†
Doctoral / Professional	0*					
Income						
<30K	0.71	203.4%	0.34	4.37	1	0.04
30K-40K	0.17	118.1%	0.38	0.19	1	0.67
40K-90K	0.76	213.6%	0.25	9.16	1	0.00†
90K-150K	0.13	113.7%	0.25	0.26	1	0.61
150K+						
Membership Duration (in Years)						
1 to 5	-0.28	75.5%	0.33	0.74	1	0.39
6 to 10	-0.81	44.4%	0.36	5.22	1	0.02†
11 to 15	0.00	99.6%	0.39	0.00	1	0.99
16 to 20	-0.80	44.8%	0.42	3.67	1	0.06
21+	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q25-6 Quality of Chorus Performances. There were 704 responses to the item

"Quality of chorus performance." This item was generally highly rated (*M* = 3.82) with

modest variability (*SD* = 1.05). Single factor regression models (see Table 4.59)

suggested that response variation was influenced by age and chorus audition requirement.

When considering only age, respondents over 66 years old appeared the most likely to

rate the item highly (reference group). When considering only audition requirement,

respondents in choruses without an audition requirement were much less likely to score

this item highly, particularly those in "All Come" choruses (β = -1.15, p(1) = 0.00).

Table 4.58

Likert-Type Response Frequencies for Q25-6 Quality of Chorus Performances

Scale Response	N	Marginal %
1	25	3.6%
2	47	6.8%
3	164	23.7%
4	248	35.8%
5	209	30.2%

Table 4.59

Significant Single Factor Logistic Regression Models for Q25-6 Quality of Chorus Performances

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Age				16.65	5	0.01
18 to 25	-0.35	70.5%	0.37	0.88	1	0.35
26 to 35	-0.97	37.9%	0.25	15.01	1	0.00†
36 to 45	-0.50	60.5%	0.26	3.85	1	0.05†
46 to 55	-0.60	54.9%	0.24	6.34	1	0.01†
56 to 65	-0.39	67.9%	0.22	3.07	1	0.08
66 and older	0*					
Audition Requirement				22.56	3	0.00
Req. by AD	-0.31	73.3%	0.25	1.48	1	0.22
Voice Check	-0.69	50.2%	0.27	6.62	1	0.01†
Open, All Come	-1.15	31.6%	0.30	14.95	1	0.00†
Req. by Comm.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

A significant multiple factor regression model for Q23-6 ($\chi^2 = 111.62$, $p(48) = 0.00$) reinforced the effects of age on response with those younger than 65 showing dramatically lower probabilities of a high item score than the single regression model ($\beta = 2.9$, $p(1) = 0.00$) (see Table 4.60). When college music course participation was included, those with an undergraduate degree in music (reference group) appeared much more likely than others to rate this item highly especially compared to those with no college music course participation.

Table 4.60

Significant Main Effects of Multiple Factor Logistic Regression Model for Question 25-6 Quality of Chorus Performances

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Age						
18 to 25	-1.79	16.7%	0.54	10.89	1	0.00†
26 to 35	-1.74	17.6%	0.34	26.03	1	0.00†
36 to 45	-1.25	28.6%	0.34	13.22	1	0.00†
46 to 55	-1.42	24.3%	0.32	19.05	1	0.00†
56 to 65	-0.74	47.7%	0.30	6.22	1	0.01†
66 and older	0*					
Race						
White	-1.96	14.1%	0.69	8.00	1	0.01†
Black/Afr.Amer.	-1.05	34.9%	0.91	1.34	1	0.25
Asian/Nat.Haw/Pac.Isl.	-1.32	26.7%	0.85	2.44	1	0.12
Latinx/Hispanic	-1.18	30.9%	0.91	1.67	1	0.20
Mixed	0*					
Membership Duration (in Years)						
1 to 5	0.76	214.3%	0.33	5.33	1	0.02†
6 to 10	0.79	219.2%	0.36	4.75	1	0.03†
11 to 15	0.34	139.8%	0.40	0.71	1	0.40
16 to 20	0.73	207.5%	0.43	2.90	1	0.09
21+	0*					
Voice Part						
Soprano	-1.00	36.8%	0.59	2.90	1	0.09
Alto	-1.51	22.2%	0.57	6.94	1	0.01†
Tenor	0.01	101.4%	0.28	0.00	1	0.96
Baritone	-0.11	89.5%	0.29	0.15	1	0.70
Bass	0*					
Audition Requirement						
Req. by AD	-0.11	89.5%	0.31	0.13	1	0.72

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Voice Check	-0.71	49.0%	0.33	4.67	1	0.03†
Open, All Come	-1.35	25.9%	0.38	12.58	1	0.00†
Req. by Comm.	0*					
College Music Participation						
No	-0.88	41.6%	0.34	6.627	1	0.01†
Yes, classes	-0.41	66.5%	0.33	1.527	1	0.22
Yes, Grad. Deg.	-1.23	29.3%	0.57	4.702	1	0.03†
Yes, Minor	-0.56	57.2%	0.58	0.925	1	0.34
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q25-7 Types of Music Performed. In total, 701 participants responded to the
item "Type of music the chorus performs." In general, the item score between

"Somewhat" and "Very" in its importance respondents with moderate variability (M =

3.38, SD = 1.12). Single factor regression analysis suggested differences in response

based on age and membership duration.

Table 4.61

Likert-Type Response Frequencies for Q25-7 Types of Music Performed

Scale Response	N	Marginal %
1	44	6.4%
2	94	13.6%
3	229	33.2%
4	206	29.9%
5	117	17.0%

A significant multiple factor regression model (χ^2 = 78.05, $p(48)$ = 0.00) also

indicated observable differences in response based on age, but membership duration no

longer appeared to contribute to the variance (see Table 4.63). People under the age of 55

appeared increasingly unlikely to rate the item highly with decreasing age. Male

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identifying respondents appeared significantly more likely than female and gender

expansive respondents to rate the item highly ($\beta = 0.88$, $p(1) = 0.03$). This is also one of

the few items which appeared influenced by D.M.A. market size with people in larger

markets somewhat less likely to rate the item highly ($\beta = -0.36$, $p(1) = 0.05$).

Furthermore, white and Latinx respondents appeared to be the least likely to rate the item

highly, while respondents of mixed race were the most likely to rate the item highly.

Table 4.62

Significant Single Factor Logistic Regression Models for Q25-7 Types of Music Performed

Category	β	Odds Ratio	*SE*	Wald χ^2	*df*	*p*
Age				26.69	5	0.00
18 to 25	-1.00	36.7%	0.37	7.34	1	0.01†
26 to 35	-1.17	31.1%	0.25	21.88	1	0.00†
36 to 45	-0.69	50.0%	0.25	7.49	1	0.01†
46 to 55	-0.54	58.5%	0.23	5.23	1	0.02†
56 to 65	-0.38	68.6%	0.22	3.01	1	0.08
66 and older*	0*					
Membership Duration				12.173	4	0.02
1 to 5	-0.43	64.8%	0.24	3.18	1	0.07
6 to 10	-0.03	97.1%	0.28	0.01	1	0.91
11 to 15	0.19	121.3%	0.32	0.37	1	0.54
16 to 20	-0.01	98.6%	0.33	0.00	1	0.97
21+*	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table 4.63

Significant Main Effects of Multiple Factor Logistic Regression Model for Q25-7 Types of Music Performed

Category	β	Odds Ratio	*SE*	Wald χ^2	*df*	*p*
Age						
18 to 25	-1.47	23.0%	0.53	7.66	1	0.01†
26 to 35	-1.21	29.7%	0.33	13.62	1	0.00†
36 to 45	-1.01	36.3%	0.33	9.32	1	0.00†
46 to 55	-0.83	43.8%	0.31	7.05	1	0.01†

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Category	β	Odds Ratio	SE	Wald χ^2	df	p
56 to 65	-0.40	67.2%	0.29	1.95	1	0.16
66 and older	0*					
Gender						
Female	0.37	144.3%	0.40	0.84	1	0.36
Male	0.88	239.9%	0.41	4.54	1	0.03†
Expansive	0*					
Race						
White	-1.12	32.8%	0.60	3.52	1	0.06
Black/Afr.Amer.	-0.50	60.5%	0.82	0.37	1	0.54
Asian/Nat.Haw/Pac.Isl.	-0.76	46.7%	0.76	1.01	1	0.32
Latinx/Hispanic	-1.94	14.3%	0.82	5.58	1	0.02†
Mixed	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.363	69.6%	0.18	3.90	1	0.05†
Metro 12+ < 2.5M	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q25-8 Receiving Recognition for Musical Talent. Participants responded to the item "Receiving recognition for musical talent." This was the lowest scoring item in this matrix with most respondents choosing "Slightly" or "Somewhat" important and high variability ($M = 2.46$, $SD = 1.19$). Single factor regression analysis suggested differences in response were based on political views, voice part, small ensemble participation, and private lesson participation (see Table 4.65).

A significant multiple factor regression model ($\chi^2 = 109.482$, $p(48) = 0.00$) indicated similar results to single factor regression models (see Table 4.66). In addition to the already identified sources of difference, D.M.A. market size had a significant negative impact on respondent score ($\beta = -0.40$, $p(1) = 0.05$). Small ensemble participation was the most closely related factor to respondent score in this model, suggesting that singers in small ensembles may be twice as likely to rate this item highly ($\beta = 0.61$, $p(1) = 0.00$).

Table 4.64

Likert-Type Response Frequencies for Q25-8 Receiving Recognition for Musical Talent

Scale Response	N	Marginal %
1	187	27.0%
2	166	24.0%
3	210	30.3%
4	89	12.8%
5	41	5.9%

Table 4.65

Significant Single Factor Logistic Regression Models for Q25-8 Receiving Recognition for Musical Talent

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Political Affiliation				8.64	3	0.03
Cons. / Strongly Cons.	-0.74	47.5%	0.66	1.26	1	0.26
Moderate	0.30	134.8%	0.24	1.57	1	0.21
Liberal	0.37	144.5%	0.15	6.27	1	0.01
Strongly Liberal*	0*					
Voice Part				25.112	4	0.00
Soprano	-0.17	84.5%	0.23	0.54	1	0.46
Alto	-0.69	50.2%	0.23	8.97	1	0.00
Tenor	0.34	140.0%	0.21	2.50	1	0.11
Baritone	-0.06	94.4%	0.23	0.06	1	0.80
Bass*	0*					
Small Ens. Part.				18.85	1	0.00
Yes	0.64	188.9%	0.15	18.45	1	0.00
No*	0*					
Private Lessons				22.071	3	0.00
None	-0.51	60.3%	0.20	6.46	1	0.01
Voice	-0.25	77.7%	0.22	1.27	1	0.26
Instrument	-0.74	47.6%	0.16	20.24	1	0.00
Instr. & Voice*	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

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Table 4.66

Significant Main Effects of Multiple Factor Logistic Regression Model for Q25-8 Receiving Recognition for Musical Talent

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Age						
18 to 25	-0.05	95.6%	0.53	0.01	1	0.93
26 to 35	-0.76	46.8%	0.33	5.37	1	0.02†
36 to 45	-0.45	63.6%	0.33	1.86	1	0.17
46 to 55	-0.20	82.0%	0.31	0.41	1	0.52
56 to 65	-0.27	76.4%	0.29	0.89	1	0.35
66 and older	0*					
Highest Education Completed						
Bachelors	0.231	126.0%	0.29	0.64	1	0.43
Masters	0.262	130.0%	0.287	0.84	1	0.36
HS / Some College / Associates	0.694	200.2%	0.333	4.34	1	0.04†
Doctoral / Professional	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.359	69.8%	0.18	3.80	1	0.05†
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-2.08	12.6%	0.97	4.59	1	0.03†
Moderate	-0.28	75.9%	0.31	0.80	1	0.37
Liberal	0.35	141.6%	0.18	3.75	1	0.05
Strongly Liberal	0*					
Small Ensemble Participation						
Yes	0.61	184.6%	0.19	10.15	1	0.00†
No	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q25-9 Improving Musical Skills. A total of 704 participants responded to the item "Improving musical skills." Responses to this item were moderately high (*M* = 3.30) with moderately high variability (*SD* = 1.15) (see Table 4.67). Single factor regression tests suggested that membership duration was the only predictive characteristic with this item with those members with more than 20 years of membership (reference category) being significantly less likely than all other categories to rate the item highly (see Table 4.68).

A significant multiple factor regression model ($\chi^2 = 105.87$, $p(48) = 0.00$) also supported the observed differences based on membership duration. Several other characteristics also appeared to contribute to the variance. For example, respondents between 26 and 35 years old appeared four times less likely to rate this item highly ($\beta = -1.31$, $p(1) = 0.00$). Conversely, fewer years of membership appeared to correlate with an increased chance of scoring the item highly, as did audition requirements where membership is chosen by the artistic director ($\beta = 0.60$, $p(1) = 0.04$).

Table 4.67

Likert-Type Response Frequencies for Q25-9 Improving Musical Skills

Scale Response	N	Marginal %
1	54	7.7%
2	109	15.6%
3	225	32.2%
4	196	28.0%
5	115	16.5%

Table 4.68

Significant Single Factor Logistic Regression Models for Q25-9 Improving Musical Skills

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Membership Duration ($p=0.046$)				9.71	4	0.05
1 to 5	0.72	206.3%	0.24	8.88	1	0.00†
6 to 10	0.66	194.4%	0.28	5.82	1	0.02†
11 to 15	0.69	199.0%	0.32	4.77	1	0.03†
16 to 20	0.84	232.4%	0.33	6.50	1	0.01†
21+*	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table 4.69

**Significant Main Effects of Multiple Factor Logistic Regression Model for Q25-9
Improving Musical Skills**

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Age						
18 to 25	-0.87	42.0%	0.53	2.67	1	0.1
26 to 35	-1.31	26.9%	0.33	16.07	1	0.00†
36 to 45	-0.90	40.5%	0.33	7.46	1	0.01†
46 to 55	-0.46	62.9%	0.31	2.25	1	0.13
56 to 65	-0.10	90.6%	0.28	0.12	1	0.73
66 and older	0*					
Gender						
Female	-0.82	44.3%	0.4	4.09	1	0.04†
Male	-0.13	87.8%	0.4	0.11	1	0.75
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	-0.629	53.3%	0.29	4.7	1	0.03†
Bi/Pan/Queer/Other	-0.629	53.3%	0.31	4.26	1	0.04†
Straight/Hetero	0*					
Highest Education Completed						
Bachelors	0.208	123.1%	0.286	0.53	1	0.47
Masters	0.04	104.1%	0.282	0.02	1	0.89
HS / Some College / Associates	0.673	196.0%	0.331	4.14	1	0.04†
Doctoral / Professional	0*					
Income						
<30K	0.59	180.0%	0.34	3.03	1	0.08
30K-40K	0.80	222.1%	0.39	4.22	1	0.04†
40K-90K	0.22	124.4%	0.25	0.77	1	0.38
90K-150K	-0.02	97.8%	0.25	0.01	1	0.93
150K+	0*					
Membership Duration (in Years)						
1 to 5	1.26	352.5%	0.33	14.84	1	0.00†
6 to 10	1.27	356.8%	0.36	12.81	1	0.00†
11 to 15	0.77	216.4%	0.39	3.91	1	0.05†
16 to 20	1.07	292.4%	0.42	6.54	1	0.01†
21+	0*					
Audition Requirement						
Req. by AD	0.60	182.8%	0.3	4.05	1	0.04†
Voice Check	0.12	113.1%	0.32	0.15	1	0.7
Open, All Come	0.09	109.0%	0.37	0.06	1	0.82
Req. by Comm.	0*					
College Music Participation						
No	0.77	216.4%	0.33	5.447	1	0.02†
Yes, classes	0.91	249.2%	0.32	8.019	1	0.01†
Yes, Grad. Deg.	0.21	123.1%	0.55	0.141	1	0.71
Yes, Minor	1.04	283.5%	0.57	3.355	1	0.07
Yes, Under. Deg.	0*					

Q25-10 Feeling Affirmed as an LGBTQ Person or Ally. There were 703 responses to the item "Feeling affirmed as an LGBTQ person or ally" (see Table 4.70). Overall respondents scored this item moderately highly ($M = 3.76$) with a high level of variability ($SD = 1.28$). Five individual factors produced significant ANOVA models (see Table 4.71). The most influential single predictive factor for this item was sexual orientation, as both homosexual and bisexual respondents were significantly more likely to score this item highly compared to heterosexual respondents (reference category). Respondents with lower incomes were also more likely to score this item highly. Members of trans identified choruses were the most likely to score this item higher, while respondents with conservative political views appeared more likely to score it lower.

A significant multiple factor regression model ($\chi^2 = 116.05$, $p(48) = 0.00$) identified several characteristics closely related to respondent ratings (see Table 4.72). Like single factor regression models, sexual orientation explained the greatest proportion of the variance, with homosexual and bisexual respondents being at least five times as likely to rate the item highly. Respondents between 46 and 55 years old appeared almost twice as likely to rate the item highly ($\beta = 0.77$, $p(1) = 0.02$), while those with undergraduate degrees in music appeared least likely to rate higher (reference category).

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Table 4.70

Likert-Type Response Frequencies for Q25-10 Feeling Affirmed as an LGBTQ Person or Ally

Scale Response	N	Marginal %
1	58	8.5%
2	59	8.6%
3	131	19.1%
4	173	25.3%
5	264	38.5%

Table 4.71

Significant Single Factor Logistic Regression Models for Q25-10 Feeling Affirmed as an LGBTQ Person or Ally

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Gender Identity				22.96	2	0.00
Female	-1.27	28.0%	0.27	21.96	1	0.00†
Male	-1.05	35.1%	0.26	15.80	1	0.00†
Expansive*	0*					
Sexual Orientation				50.41	2	0.00
Homosexual	1.28	360.2%	0.21	37.84	1	0.00†
Non-binary / Other	1.70	545.8%	0.24	49.25	1	0.00†
Heterosexual*	0*					
Income				15.74	4	0.00
<30K	0.88	241.4%	0.27	10.51	1	0.00†
30K-40K	0.78	217.6%	0.32	5.96	1	0.01†
40K-90K	0.38	145.9%	0.21	3.20	1	0.07
90K-150K	0.12	112.7%	0.22	0.29	1	0.59
150K+*	0*					
Political Affiliation				12.55	3	0.01
Cons. / Strongly Cons.	-1.45	23.4%	0.64	5.21	1	0.02†
Moderate	-0.40	66.8%	0.24	2.82	1	0.09
Liberal	-0.42	65.7%	0.15	8.01	1	0.00†
Strongly Liberal*	0*					
Chorus Type				12.85	3	0.00
Tenor and Bass	-0.61	54.6%	0.50	1.47	1	0.22
Soprano and Alto	-0.94	39.2%	0.51	3.41	1	0.06†
SATB	-0.25	78.3%	0.51	0.23	1	0.63
Trans-Identified*	0*					

*Reference category

†Statistically significant difference from reference category, p < .05

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Table 4.72

Significant Main Effects of Multiple Factor Logistic Regression Model for Q25-10 Feeling Affirmed as an LGBTQ Person or Ally

Category	β	Odds Ratio	*SE*	Wald χ^2	*df*	*p*
Age						
18 to 25	0.14	114.9%	0.55	0.06	1	0.80
26 to 35	-0.13	88.2%	0.33	0.15	1	0.70
36 to 45	0.27	130.5%	0.33	0.64	1	0.43
46 to 55	0.77	215.5%	0.32	5.90	1	0.02†
56 to 65	0.26	130.1%	0.29	0.83	1	0.36
66 and older	0*					
Sexual Orientation						
Gay/Lesbian	1.6	495.3%	0.30	28.66	1	0.00†
Bi/Pan/Queer/Other	1.709	552.3%	0.32	29.41	1	0.00†
Straight/Hetero	0*					
Political Views						
Cons. / Strongly Cons.	-1.86	15.6%	0.84	4.93	1	0.03†
Moderate	-0.54	58.3%	0.31	3.02	1	0.08
Liberal	-0.47	62.4%	0.18	6.63	1	0.01†
Strongly Liberal	0*					
College Music Participation						
No	0.33	138.4%	0.34	0.93	1	0.34
Yes, classes	0.07	107.6%	0.33	0.05	1	0.82
Yes, Grad. Deg.	1.38	397.1%	0.61	5.147	1	0.02†
Yes, Minor	0.83	229.1%	0.62	1.81	1	0.18
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q25-11 Making a Difference for the LGBTQ Community. A total of 704

participants responded to the item "Making a difference for the LGBTQ community."

The overall score for this item was between "Somewhat" and "Very Important" with high

variability across the sample (*SD* = 1.26). Single factor regression models indicated that

age, education, political affiliation, and chorus type were sources of variance (see Table

4.74). Those with less educational attainment and those who sing with trans identified

choruses were more likely to score the item highly, while younger singers and those with

more conservative political views were less likely to score the item highly.

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A significant multiple factor regression model ($\chi^2 = 99.25$, $p(48) = 0.00$) revealed several notable interactions between participant characteristics and scale response (see Table 4.75). Respondents aged 26-35 appeared least likely to score the item highly ($\beta = -.1.18$, $p(1) = 0.00$), as did African American respondents ($\beta = -.1.73$, $p(1) = 0.04$). No single item appeared to contribute disproportionately to the variance as the Chi-squared value for all factors were low.

Table 4.73

Likert-Type Response Frequencies for Q25-11 Making a Difference for the LGBTQ Community

Scale Response	N	Marginal %
1	51	7.4%
2	77	11.1%
3	137	19.8%
4	182	26.3%
5	246	35.5%

Table 4.74

Significant Single Factor Logistic Regression Models for Q25-11 Making a Difference for the LGBTQ Community

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Age				14.42	5	0.01
18 to 25	-0.42	65.6%	0.37	1.33	1	0.25
26 to 35	-0.60	55.1%	0.25	5.90	1	0.02†
36 to 45	-0.37	69.0%	0.25	2.17	1	0.14
46 to 55	-0.04	96.1%	0.24	0.03	1	0.87
56 to 65	0.11	111.3%	0.22	0.24	1	0.62
66 and older*	0*					
Education				12.77	3	0.00
Bachelors	0.02	101.7%	0.22	0.01	1	0.94
Masters	0.28	132.0%	0.23	1.44	1	0.23
HS/Some Coll./Assoc.	0.67	196.0%	0.26	6.83	1	0.01†
Doctoral / Professional*	0*					

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Category	β	Odds Ratio	SE	Wald χ^2	df	p
Political Affiliation				9.87	3	0.02†
Cons. / Strongly Cons.	-1.11	33.1%	0.63	3.05	1	0.08
Moderate	-0.66	51.9%	0.24	7.59	1	0.01†
Liberal	-0.12	88.7%	0.15	0.67	1	0.41
Strongly Liberal*	0*					
Chorus Type				12.68	3	0.01
Tenor and Bass	-0.69	50.1%	0.50	1.91	1	0.17
Soprano and Alto	-1.10	33.3%	0.51	4.67	1	0.03†
SATB	-0.49	61.3%	0.51	0.90	1	0.34
Trans-Identified*	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table 4.75

Significant Main Effects of Multiple Factor Logistic Regression Model for Q25-11 Making a Difference for the LGBTQ Community

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Age						
18 to 25	-1.31	27.0%	0.54	5.93	1	0.02†
26 to 35	-1.18	30.6%	0.33	12.58	1	0.00†
36 to 45	-0.82	43.9%	0.34	5.96	1	0.02†
46 to 55	-0.20	82.2%	0.32	0.38	1	0.54
56 to 65	0.01	101.3%	0.29	0.00	1	0.97
66 and older	0*					
Race						
White	-0.76	46.6%	0.62	1.49	1	0.22
Black/Afr.Amer.	-1.73	17.8%	0.85	4.09	1	0.04†
Asian/Nat.Haw/Pac.Isl.	-0.20	82.3%	0.80	0.06	1	0.81
Latinx/Hispanic	-0.04	96.5%	0.88	0.00	1	0.97
Mixed	0*					
Highest Education Completed						
Bachelors	0.065	106.7%	0.287	0.05	1	0.82
Masters	0.177	119.4%	0.283	0.39	1	0.53
HS / Some College / Associates	0.931	253.7%	0.339	7.53	1	0.01†
Doctoral / Professional	0*					
Income						
<30K	0.16	117.5%	0.34	0.22	1	0.64
30K-40K	0.74	209.6%	0.40	3.36	1	0.07
40K-90K	0.37	144.1%	0.25	2.12	1	0.15
90K-150K	0.52	167.4%	0.26	4.09	1	0.04†
150K+	0*					
Political Views						
Cons. / Strongly Cons.	-1.28	27.7%	0.83	2.37	1	0.12
Moderate	-1.10	33.4%	0.31	12.54	1	0.00†
Liberal	-0.28	75.7%	0.18	2.35	1	0.13
Strongly Liberal	0*					

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Category	β	Odds Ratio	*SE*	Wald χ^2	*df*	*p*
Membership Duration (in Years)						
1 to 5	0.67	194.8%	0.33	4.05	1	0.04†
6 to 10	0.36	143.3%	0.36	1.01	1	0.32
11 to 15	0.29	134.2%	0.40	0.54	1	0.46
16 to 20	-0.25	77.6%	0.42	0.36	1	0.55
21+	0*					
Audition Requirement						
Req. by AD	0.73	206.7%	0.31	5.68	1	0.02†
Voice Check	0.63	187.9%	0.32	3.81	1	0.05†
Open, All Come	0.22	124.0%	0.37	0.34	1	0.56
Req. by Comm.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q25-12 Similar Musical Interests. In total, 706 participants responded to the item "Being around others with similar musical interests" (see Table 4.76). This item rated moderately highly with mean scores ranging between "Somewhat" and "Very important" ($M = 3.55$) and moderate variability ($SD = 1.06$). Ordinal regression models for single factors (see Table 4.77) indicated that age ($\chi^2 = 21.52$, $p(5) = 0.00$) and college music participation ($\chi^2 = 17.86$, $p(4) = 0.00$) were closely related to score for this item. In particular, when converted from logits to odds ratios, the probability of a higher score appeared to positively correlate closely with age.

Similar to the single factor regressions, a significant multiple factor regression model ($\chi^2 = 108.21$, $p(48) = 0.00$) also found age and college music participation to be significantly related to higher ratings on this item (see Table 4.78). In this model, the probability of higher score appears to be most closely correlated with age. Those with an undergraduate degree in music (reference category) were the most likely to score higher compared to other college music participation categories, as were those with associate degrees or less educational attainment ($\beta = 0.67$, $p(1) = 0.04$)

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Table 4.76

Likert-Type Response Frequencies for Q25-12 Similar Musical Interests

Scale Response	N	Marginal %
1	28	4.0%
2	84	12.1%
3	193	27.8%
4	255	36.7%
5	135	19.4%

Table 4.77

Significant Single Factor Logistic Regression Models for Q25-12 Similar Musical Interests

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Age				21.52	5	0.00
18 to 25	-1.04	35.4%	0.37	7.86	1	0.01†
26 to 35	-0.91	40.4%	0.25	13.37	1	0.00†
36 to 45	-0.85	42.7%	0.25	11.19	1	0.00†
46 to 55	-0.43	64.7%	0.24	3.41	1	0.06
56 to 65	-0.36	69.8%	0.22	2.71	1	0.10
66 and older*	0*					
College Music Participation				17.86	4	0.00
No	-1.08	34.0%	0.27	15.86	1	0.00
Yes, classes	-0.71	49.4%	0.27	6.77	1	0.01†
Yes, Grad. Deg.	-0.66	51.9%	0.45	2.16	1	0.14
Yes, Minor	-0.87	42.1%	0.47	3.44	1	0.06
Yes, Under. Deg.	0*					

*Reference category

†Statistically significant difference from reference category, p < .05

Table 4.78

Significant Main Effects of Multiple Factor Logistic Regression Model for Q25-12 Similar Musical Interests

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Age						
18 to 25	-2.20	11.1%	0.54	16.68	1	0.00†
26 to 35	-1.44	23.6%	0.33	18.86	1	0.00†
36 to 45	-1.34	26.1%	0.34	15.83	1	0.00†

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Category	β	Odds Ratio	*SE*	Wald χ^2	*df*	*p*
46 to 55	-0.92	39.7%	0.32	8.54	1	0.00†
56 to 65	-0.66	51.7%	0.29	5.17	1	0.02†
66 and older	0*					
Race						
White	-0.82	43.9%	0.60	1.86	1	0.17
Black/Afr.Amer.	0.18	119.7%	0.84	0.05	1	0.83
Asian/Nat.Haw/Pac.Isl.	-1.32	26.8%	0.77	2.95	1	0.09
Latinx/Hispanic	-1.63	19.7%	0.83	3.85	1	0.05†
Mixed	0*					
Highest Education Completed						
Bachelors	0.2	122.1%	0.29	0.48	1	0.49
Masters	-0.25	77.6%	0.29	0.80	1	0.37
HS / Some College / Associates	0.67	200.6%	0.34	4.33	1	0.04†
Doctoral / Professional	0*					
College Music Participation						
No	-1.65	19.2%	0.35	22.80	1	0.00†
Yes, classes	-1.21	29.8%	0.33	13.13	1	0.00†
Yes, Grad. Deg.	-1.38	25.2%	0.57	5.94	1	0.02†
Yes, Minor	-0.78	45.9%	0.58	1.81	1	0.18
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q25-13 Similar Political Views. There were 705 responses to the item "Being around other with similar political views" (see Table 4.79). Respondents overall rated this item moderately with an average response of "Somewhat important" with moderately high variability ($M = 3.14$, $SD = 1.27$). Ordinal regression models for single factors followed predictable outcomes (see Table 4.80). Political affiliation was closely related to response outcome ($\chi^2 = 93.13$, $p = 0.00$) with a positive correlation between the respondents' liberal views and their odds of rating this item higher. Soprano and alto singers appeared more likely to rate this item higher compared to tenor, baritone, and bass singers, results which also correspond to the type of chorus in which the singer participates and their gender identity.

A significant multiple factor regression model ($\chi^2 = 161.63$, $p(48) = 0.00$) including all characteristics once again eliminated gender as a source of variance (see Table 4.81). Instead, age, political views, and membership duration appeared more closely correlated with a higher score. Age appeared positively correlated with higher scores on this item, as did political views. In this model, membership duration also appeared to contribute significantly to the variance with newer members rating this item more highly, especially those with less than five years with the ensemble ($\beta = 0.63$, $p(1) = 0.05$).

Table 4.79

Likert-Type Response Frequencies for Q25-13 Similar Political Views

Scale Response	N	Marginal %
1	90	13.1%
2	130	18.9%
3	163	23.7%
4	201	29.3%
5	103	15.0%

Table 4.80

Significant Single Factor Logistic Regression Models for Q25-13 Similar Political Views

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Gender Identity				38.10	2	0.00†
Female	0.22	124.7%	0.24	0.82	1	0.37
Male	-0.67	51.0%	0.24	8.21	1	0.00†
Expansive*	0*					
Political Affiliation				93.13	3	0.00†
Cons. / Strongly Cons.	-3.51	3.0%	0.78	20.06	1	0.00†
Moderate	-2.03	13.2%	0.25	65.53	1	0.00†

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Category	β	Odds Ratio	SE	Wald χ^2	df	p
Liberal	-0.76	46.8%	0.15	26.25	1	0.00†
Strongly Liberal*	0*					
Voice Part				39.86	4	0.00†
Soprano	1.01	273.6%	0.23	19.12	1	0.00†
Alto	0.88	241.0%	0.23	14.82	1	0.00†
Tenor	0.17	117.9%	0.21	0.61	1	0.43
Baritone	-0.05	95.3%	0.23	0.04	1	0.83
Bass*	0*					
Chorus Type				39.67	3	0.00†
Tenor and Bass	-1.30	27.3%	0.48	7.37	1	0.01†
Soprano and Alto	-0.34	71.1%	0.49	0.49	1	0.48
SATB	-0.71	49.4%	0.49	2.06	1	0.15
Trans-Identified	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table 4.81

Significant Main Effects of Multiple Factor Logistic Regression Model for Q25-13 Similar Political Views

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Age						
18 to 25	-1.56	21.0%	0.53	8.73	1	0.00†
26 to 35	-1.35	25.8%	0.33	17.07	1	0.00†
36 to 45	-0.49	61.4%	0.33	2.19	1	0.14
46 to 55	-0.26	77.2%	0.31	0.70	1	0.40
56 to 65	0.02	102.3%	0.28	0.01	1	0.94
66 and older	0*					
Political Views						
Cons. / Strongly Cons.	-5.00	0.7%	1.15	19.00	1	0.00†
Moderate	-2.36	9.4%	0.32	53.21	1	0.00†
Liberal	-0.79	45.5%	0.18	19.17	1	0.00†
Strongly Liberal	0*					
Membership Duration (in Years)						
1 to 5	0.63	187.2%	0.32	3.75	1	0.05†
6 to 10	0.65	192.1%	0.35	3.44	1	0.06
11 to 15	0.11	111.5%	0.39	0.08	1	0.78
16 to 20	-0.11	89.9%	0.42	0.07	1	0.80
21+	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q25-14 Similar Social Interests. There were 705 responses to the item "Being

around others with similar social interests." This item was ranked overall moderately

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highly with most responses (61.2%) being either "Somewhat" or "Very Important" with a moderately high variability (M = 3.53, SD = 1.13). Only sexual orientation appeared as a significant difference in single factor tests of logistic ordered regression (χ^2 = 7.04, p(48) = 0.03) (see Table 4.83). Although the impact on variance overall was very small, this result suggested that straight people might be less likely to rate this item highly compared to queer-identifying respondents. A multiple factor regression model including all factors did not reach the .05 level of significance (χ^2 = 49.705, p(48) = 0.405).

Table 4.82

Likert-Type Response Frequencies for Q25-14 Similar Social Interests

Scale Response	N	Marginal %
1	43	6.4%
2	73	10.8%
3	183	27.2%
4	229	34.0%
5	145	21.5%

Table 4.83

Significant Single Factor Logistic Regression Models for Q25-14 Similar Social Interests

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Sexual Orientation				7.04	2	0.03
Gay/Lesbian	0.55	173.3%	0.21	7.13	1	0.01†
Bi/Pan/Queer/Other	0.55	172.8%	0.23	5.45	1	0.02†
Straight/Hetero	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q25-15 A Place to Belong. A total of 705 participants responded to the item prompt "Looking for a place to belong." The item scored very highly overall with moderately high variability ($M = 3.89$, $SD = 1.12$). The most frequent response was "Extremely Important" ($N = 265$). Tests of ordered regression revealed three factors which predicted variance—age, sexual orientation, and education. Age was the most predictive of the three ($\chi^2 = 30.39$, $p = 0.00$) suggesting that respondents 18 to 25 were the most likely to score this item highly, while older respondents 66 and above were the least likely.

A significant multiple factor regression model ($\chi^2 = 66.14$, $p(48) = 0.04$) including all factors reinforced the observations from single-factor regression tests (see Table 4.86). This model retained age, sexual orientation, and education as significantly correlated with rating. In addition, college music participation also appeared significant for those who had not participated in college music courses ($\beta = 0.93$, $p(1) = 0.01$). Overall, however, the most predictive factor for higher rating from this model appeared to be sexual orientation especially homosexual identity ($\beta = 1.02$, $\chi^2 = 12.21$, $p(1) = 0.00$).

Table 4.84

Likert-Type Response Frequencies for Q25-15 A Place to Belong

Scale Response	N	Marginal %
1	26	3.7%
2	58	8.4%
3	142	20.5%
4	203	29.3%
5	265	38.2%

Table 4.85

Significant Single Factor Logistic Regression Models for Q25-15 A Place to Belong

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Age				30.49	5	0.00
18 to 25	1.62	505.2%	0.40	16.66	1	0.00†
26 to 35	0.96	261.6%	0.25	14.98	1	0.00†
36 to 45	1.17	323.2%	0.26	20.71	1	0.00†
46 to 55	0.73	207.7%	0.23	9.72	1	0.00†
56 to 65	0.66	193.4%	0.22	9.27	1	0.00†
66 and older	0*					
Sexual Orientation				22.77	2	0.00
Gay/Lesbian	0.91	249.2%	0.21	19.45	1	0.00†
Bi/Pan/Queer/Other	1.07	291.1%	0.24	20.26	1	0.00†
Straight/Hetero	0*					
Highest Education Completed				9.91	3	0.02
Bachelors	0.44	155.6%	0.23	3.84	1	0.05†
Masters	0.50	165.4%	0.23	4.67	1	0.03†
HS / Some College / Associates	0.79	221.4%	0.26	9.46	1	0.00†
Doctoral / Professional	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table 4.86

Significant Main Effects of Multiple Factor Logistic Regression Model for Q25-15 A Place to Belong

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Age						
18 to 25	1.03	280.1%	0.56	3.42	1	0.07
26 to 35	0.67	194.8%	0.33	4.17	1	0.04†
36 to 45	1.02	275.9%	0.34	9.21	1	0.00†
46 to 55	0.70	201.6%	0.31	5.07	1	0.02†
56 to 65	0.54	172.1%	0.29	3.65	1	0.06
66 and older	0*					
Sexual Orientation						
Gay/Lesbian	1.018	276.8%	0.29	12.12	1	0.00†
Bi/Pan/Queer/Other	0.944	257.0%	0.31	9.42	1	0.00†
Straight/Hetero	0*					
Highest Education Completed						
Bachelors	0.407	150.2%	0.288	2.00	1	0.16
Masters	0.448	156.5%	0.284	2.48	1	0.12
HS / Some College / Associates	0.683	198.0%	0.335	4.15	1	0.04†
Doctoral / Professional	0*					
College Music Participation						
No	0.93	252.4%	0.33	7.669	1	0.01†
Yes, classes	0.60	182.4%	0.32	3.463	1	0.06

Category	β	Odds Ratio	SE	Wald χ^2	df	p
Yes, Grad. Deg.	0.89	242.5%	0.56	2.469	1	0.12
Yes, Minor	1.05	285.2%	0.59	3.166	1	0.08
Yes, Under. Deg.	0*					

*Reference category

†Statistically significant difference from reference category, p < .05

Factors of Motivation for Continuing Participation

Participants rated the importance of 10 factors based on the perceived impact the factor had on their decision to continue participating with their chorus (see Table 4.87). Nine factors were considered at least somewhat important ($M > 2$). One factor, "Pressure not to drop," was not considered important to most respondents ($M = 1.91$) The most important factors were "Personal satisfaction" ($M = 4.29$) and "Feeling of belonging" ($M = 4.23$).

Table 4.87

Descriptive Statistics of Likert-Type Scores for Q27 Continuing Participation

Factor	N	Mean	Std. Deviation
Personal satisfaction	702	4.29	0.82
Feeling of belonging	703	4.23	0.85
Being "in the zone"	703	4	0.98
Singing music you enjoy	703	3.94	0.87
Socializing with members	704	3.73	1.02
Praise from audience	703	3.28	1.10
Praise from peers	703	2.81	1.12
Helping artistic choices	698	2.63	1.20
Helping with admin tasks	701	2.47	1.22
Pressure to not drop	701	1.91	1.07

Q27-1 Helping with Administrative Tasks. A total of 701 participants

responded to the item prompt "Helping with administrative tasks" (see Table 4.88). This

item did not score especially high with the sample overall, although there was a high

level of variance between responses ($M = 2.47$, $SD = 1.22$). Single factor ordinal

regression models for this item's responses revealed several predictive factors (see Table

4.89). Age appeared as a predicative factor with a positive correlation between age and

higher odds. In general, older people appeared significantly more likely to score this item

higher than younger people. Less education also appeared to correlate with high ratings.

Respondents who had participated for 11-15 years were nearly twice as likely to score

this item higher, while those in trans-identifying choruses were nearly twice as likely to

score higher compared to all other chorus categories.

Table 4.88

Likert-Type Response Frequencies for Q27-1 Helping with Administrative Tasks

Scale Response	N	Marginal %
1	190	27.9%
2	173	25.4%
3	163	23.9%
4	122	17.9%
5	34	5.0%

A significant multiple factor regression model ($\chi^2 = 226.17$, $p(48) = 0.00$) found

similar probability interactions overall compared to single factor models, but with a few

minor differences. Age still appeared to be fairly positively correlated with a higher

probability of high rating. Gender in this model became significantly influential on

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predicative capability, indicating that male identifying respondents were three times more likely to rate this item higher. College music participation also became a significant source of variance. Respondents with degrees in music appeared much more likely to rate this item higher than did those with little or no college music enrollment.

Table 4.89

Significant Single Factor Logistic Regression Models for Q27-1 Helping with Administrative Tasks

Factor	β	Odds Ratio	SE	χ^2	df	p
Age				21.35	5	0.00
18 to 25	-1.02	36.1%	0.38	7.29	1	0.01
26 to 35	-0.44	64.5%	0.24	3.24	1	0.07
36 to 45	-0.53	58.9%	0.25	4.49	1	0.03
46 to 55	0.04	104.3%	0.23	0.03	1	0.86
56 to 65	0.14	115.0%	0.21	0.43	1	0.51
66 and older	0*					
Highest Education Completed				17.42	3	0.00
Bachelors	0.44	154.7%	0.23	3.77	1	0.05
Masters	0.05	105.3%	0.23	0.05	1	0.82
HS / Some College / Associates	0.80	223.2%	0.26	9.94	1	0.00
Doctoral / Professional	0*					
Political Views				15.314	3	0.00
Cons. / Strongly Cons.	-1.83	16.1%	0.65	7.80	1	0.01
Moderate	0.13	113.7%	0.24	0.29	1	0.59
Liberal	0.41	150.5%	0.15	7.63	1	0.01
Strongly Liberal	0*					
Membership Duration (in Years)				29.73	4	0.00
1 to 5	-0.39	67.4%	0.24	2.63	1	0.11
6 to 10	-0.12	88.7%	0.28	0.19	1	0.66
11 to 15	0.77	215.3%	0.32	5.93	1	0.02
16 to 20	0.41	150.2%	0.33	1.55	1	0.21
21+	0*					
Chorus Type				7.83	3	0.05
Tenor and Bass Chorus	-0.73	48.1%	0.47	2.42	1	0.12
Soprano and Alto Chorus	-0.92	39.9%	0.48	3.68	1	0.06
SATB Chorus	-0.45	63.6%	0.48	0.88	1	0.35
Trans-Identified Chorus	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table 4.90

Significant Main Effects of Multiple Factor Logistic Regression Model for Q27-1 Helping with Administrative Tasks

Factor	β	Odds Ratio	SE	χ^2	df	p
Age						
18 to 25	-1.46	23.3%	0.56	6.80	1	0.01†
26 to 35	-0.85	42.7%	0.33	6.60	1	0.01†
36 to 45	-0.85	42.7%	0.34	6.47	1	0.01†
46 to 55	-0.59	55.5%	0.31	3.52	1	0.06
56 to 65	-0.58	56.3%	0.29	4.01	1	0.05†
66 and older	0*					
Gender						
Female	-0.07	93.7%	0.41	0.03	1	0.88
Male	1.14	311.7%	0.43	6.87	1	0.01†
Expansive	0*					
Highest Education Completed						
Bachelors	0.48	162.3%	0.29	2.73	1	0.10
Masters	-0.30	74.4%	0.29	1.03	1	0.31
HS / Some College / Associates	0.76	214.3%	0.34	5.10	1	0.02†
Doctoral / Professional	0*					
Political Views						
Cons. / Strongly Cons.	0.17	117.9%	0.85	0.04	1	0.85
Moderate	0.68	197.0%	0.31	4.78	1	0.03†
Liberal	0.42	151.6%	0.18	5.15	1	0.02†
Strongly Liberal	0*					
Chorus Type						
Tenor and Bass Chorus	-1.39	24.9%	0.71	3.90	1	0.05†
Soprano and Alto Chorus	-0.62	53.7%	0.62	1.00	1	0.32
SATB Chorus	-0.47	62.8%	0.64	0.53	1	0.47
Trans-Identified Chorus	0*					
Administrative Responsibilities						
No	-1.96	14.2%	0.20	96.65	1	0.00†
Yes	0*					
College Music Participation						
No	-0.05	94.8%	0.34	0.02	1	0.88
Yes, classes	-0.10	90.7%	0.33	0.09	1	0.77
Yes, Grad. Deg.	1.45	426.3%	0.57	6.51	1	0.01†
Yes, Minor	0.48	161.6%	0.58	0.70	1	0.41
Yes, Under. Deg.	0*					

*Reference category

†Statistically significant difference from reference category, p < .05

     Q27-2 Personal Satisfaction. A total of 702 participants responded to the item

"Personal satisfaction with performance." This was the highest scoring item in this matrix

overall (*M* = 4.29) with moderately low variability (*SD* = 0.82). The vast majority of

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respondents (85.5%) rated this item either "Very Important" or "Extremely Important" to continued participation.

Table 4.91

Likert-Type Response Frequencies for Q27-2 Personal Satisfaction

Scale Response	N	Marginal %
1	7	1.0%
2	12	1.8%
3	80	11.7%
4	261	38.3%
5	322	47.2%

Single factor ordinal regression models for this item suggested interactions with age and college music course participation (see Table 4.62). Overall, respondents over 65 years old seemed most likely to score this item higher (reference category), while those from 26-35 seemed least likely ($\beta = -0.90$, $p = 0.00$). Respondents with an undergraduate degree appeared the most likely to rate higher (reference category) while those with a minor in music were the least likely ($\beta = -1.15$, $p = 0.00$).

A significant multiple factor regression model ($\chi^2 = 75.96$, $p(48) = 0.01$) also identified age and college music participation as predictive factors for rating (see Table 4.93). In this model, lower income was predictive for a higher rating, especially for those in the lower-middle category ($\beta = 0.85$ $p = 0.05$). A significant interaction effect also appeared for baritone singers, who may be almost twice as likely to rate this item higher ($\beta = 0.62$, $p = 0.05$).

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Table 4.92

Significant Single Factor Logistic Regression Models for Q27-2 Personal Satisfaction

Factor	β	Odds Ratio	SE	χ^2	df	P
Age				13.46	5	0.02
18 to 25	-0.36	70.1%	0.39	0.81	1	0.37
26 to 35	-0.90	40.9%	0.26	11.55	1	0.00†
36 to 45	-0.55	57.8%	0.27	4.12	1	0.04†
46 to 55	-0.61	54.6%	0.25	5.81	1	0.02†
56 to 65	-0.33	72.0%	0.24	1.95	1	0.16
66 and older	0*					
College Music Participation				10.02	4	0.04
No	-0.81	44.7%	0.30	7.44	1	0.01†
Yes, classes	-0.58	56.1%	0.30	3.78	1	0.05†
Yes, Grad. Deg.	-0.56	57.3%	0.48	1.36	1	0.24
Yes, Minor	-1.15	31.7%	0.49	5.49	1	0.02†
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table 4.93

Significant Main Effects of Multiple Factor Logistic Regression Model for Q27-2 Personal Satisfaction

Category	β	Odds Ratio	SE	χ^2	df	P
Age						
18 to 25	-1.07	34.3%	0.58	3.40	1	0.07
26 to 35	-1.47	22.9%	0.36	16.81	1	0.00†
36 to 45	-1.03	35.7%	0.37	8.01	1	0.01†
46 to 55	-0.77	46.4%	0.34	5.01	1	0.03†
56 to 65	-0.51	60.2%	0.32	2.54	1	0.11
66 and older	0*					
Income						
<30K	0.36	143.8%	0.37	0.99	1	0.32
30K-40K	0.85	234.7%	0.43	3.95	1	0.05†
40K-90K	0.15	115.6%	0.27	0.30	1	0.58
90K-150K	0.44	155.0%	0.27	2.60	1	0.11
150K+	0*					
Voice Part						
Soprano	-0.26	77.0%	0.61	0.18	1	0.67
Alto	-0.90	40.8%	0.60	2.27	1	0.13
Tenor	0.24	127.4%	0.29	0.71	1	0.40
Baritone	0.62	185.0%	0.31	3.96	1	0.05†
Bass	0*					

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Category	β	Odds Ratio	SE	χ^2	df	P
College Music Participation						
No	-1.09	33.6%	0.38	8.46	1	0.00†
Yes, classes	-0.81	44.4%	0.37	4.96	1	0.03†
Yes, Grad. Deg.	-0.95	38.8%	0.60	2.45	1	0.12
Yes, Minor	-1.24	28.9%	0.61	4.12	1	0.04†
Yes, Under. Deg.	0*					

*Reference category

†Statistically significant difference from reference category, p < .05

Q27-3 Being "In the Zone". There were 703 responses to the item "A feeling of being 'in the zone'" (see Table 4.94). This item rated very highly ($M = 4.00$) with most responses (76.6%) being either "Very" or "Extremely Important," with moderate variability ($SD = .98$). No regression models based on participants characteristics demonstrated statistically significant predictive differences between factors or categories ($p < 0.05$).

Table 4.94

Likert-Type Response Frequencies for Q27-3 Being "In the Zone"

Scale Response	N	Marginal %
1	19	2.8%
2	36	5.3%
3	105	15.4%
4	293	43.0%
5	229	33.6%

Q27-4 Singing Music you Enjoy. There were 703 participants who responded to the item "Singing music you enjoy." This item scored highly ($M = 3.94$) with low variability ($SD = 0.87$). Most respondents (77.6%) rated this item either "Very" or "Extremely Important." No regression models comparing ratings with participant

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characteristics demonstrated statistically significant relationships between factors or categories.

Table 4.95

Likert-Type Response Frequencies for Q27-4 Singing Music You Enjoy

Scale Response	N	Marginal %
1	7	1.0%
2	25	3.7%
3	164	24.0%
4	288	42.2%
5	198	29.0%

Q27-5 Praise from Audience. In total, 703 participants responded to the item "Praise from the audience" (see Table 4.96). This item scored moderate ($M = 3.28$) with moderately high variability ($SD = 1.10$). Two-thirds of respondents (66.1%) rated this item as "Somewhat" or "Very Important." Single factor ordinal regression models reached significance for the predictive factors age and political views (see Table 4.97). Overall, younger people appear less likely to rate this item highly compared to older people. When considering political views, respondents identifying as conservative were the least likely to rate this item highly ($\beta = -1.83$ $p = 0.01$).

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Table 4.96

Likert-Type Response Frequencies for Q27-5 Praise from the Audience

Scale Response	N	Marginal %
1	49	7.2%
2	115	16.9%
3	205	30.1%
4	225	33.0%
5	88	12.9%

Table 4.97

Significant Single Factor Logistic Regression Models for Q27-5 Praise from the Audience

Category	β	Odds Ratio	SE	χ^2	df	p
Age				23.56	5	0.00
18 to 25	-0.58	55.9%	0.37	2.50	1	0.11
26 to 35	-1.07	34.3%	0.25	18.69	1	0.00†
36 to 45	-0.60	54.7%	0.25	5.73	1	0.02†
46 to 55	-0.29	75.0%	0.23	1.52	1	0.22
56 to 65	-0.25	78.3%	0.22	1.27	1	0.26
66 and older*	0*					
Political Views				15.31	3	0.00
Cons. / Strongly Cons.	-1.83	16.1%	0.65	7.80	1	0.01†
Moderate	0.13	113.7%	0.24	0.29	1	0.59
Liberal	0.41	150.5%	0.15	7.63	1	0.01†
Strongly Liberal*	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

A significant multiple factor regression model ($\chi^2 = 85.14$, $p(48) = 0.00$) found

several predictive factors which reached significance (see Table 4.98). Like single

regression models, age appeared to influence variability with younger people being much

less likely that older people to rate this item highly. Lower education was also associated

with higher odds of higher rating. Corroborating a common musician stereotype,

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respondents who had taken voice lessons appeared far more likely to rate this item highly

(β = 0.57 p = 0.04) than other private lesson categories.

Table 4.98

Significant Main Effects of Multiple Factor Logistic Regression Model for Q27-5 Praise from the Audience

Category	β	Odds Ratio	SE	χ^2	df	p
Age						
18 to 25	-1.51	22.1%	0.53	8.10	1	0.00†
26 to 35	-1.37	25.4%	0.33	17.36	1	0.00†
36 to 45	-0.91	40.2%	0.33	7.54	1	0.01†
46 to 55	-0.54	58.0%	0.31	3.05	1	0.08
56 to 65	-0.45	63.9%	0.29	2.46	1	0.12
66 and older	0*					
Highest Education Completed						
Bachelors	0.62	185.9%	0.29	4.67	1	0.03
Masters	0.43	154.2%	0.28	2.34	1	0.13
HS / Some College / Associates	0.96	260.9%	0.33	8.33	1	0.00†
Doctoral / Professional	0*					
Political Views						
Cons. / Strongly Cons.	-2.80	6.1%	0.90	9.66	1	0.00†
Moderate	-0.13	87.6%	0.31	0.18	1	0.67
Liberal	0.33	139.2%	0.18	3.40	1	0.07
Strongly Liberal	0*					
Private Lessons						
None	0.32	138.1%	0.26	1.58	1	0.21
Voice	0.57	176.6%	0.28	4.14	1	0.04†
Instrument	-0.06	94.6%	0.21	0.07	1	0.80
Instr. & Voice	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q27-6 Praise from Peers. There were 703 participants who responded to the

item "Praise from peers" (see Table 4.99). Overall this item rated moderately high (M =

2.81) with moderately high variability (SD = 1.12). The most frequently selected rating

was "Somewhat Important," with more respondents selecting a lower rating than this

(38.1%) than a higher one (27.3%).

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Table 4.99

Likert-Type Response Frequencies for Q27-6 Praise from Peers

Scale Response	N	Marginal %
1	101	14.8%
2	159	23.3%
3	236	34.6%
4	144	21.1%
5	42	6.2%

Single factor ordinal regression models indicated that political views, small ensemble participation, and private lesson experience may be predictive for higher ratings (see Table 4.100). Respondents who identified as having conservative political views were five times less likely to rate this item highly (β = -1.59 p = 0.02), while respondents who participated in a small ensemble were almost twice as likely to rate this item higher (β = 0.60 p = 0.00) compared to those who did not. Conversely, respondents who reported instrument only private lessons were about two-thirds as likely to rate this highly (β = -0.41 p = 0.01).

Table 4.100

Significant Single Factor Logistic Regression Models for Q27-6 Praise from Peers

Category	β	Odds Ratio	SE	χ^2	df	p
Political Views				8.32	3	0.04
Cons. / Strongly Cons.	-1.59	20.4%	0.67	5.68	1	0.02†
Moderate	0.30	134.3%	0.24	1.53	1	0.22
Liberal	0.17	118.2%	0.15	1.30	1	0.25
Strongly Liberal	0*					
Small Ensemble Participation				16.42	1	0.00
Yes	0.60	181.7%	0.15	16.21	1	0.00†
No	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Private Lessons						
None	-0.01	99.0%	0.20	0.00	1	0.96
Voice	0.29	133.0%	0.22	1.61	1	0.20
Instrument	-0.41	66.6%	0.16	6.20	1	0.01†
Instr. & Voice	0*					

*Reference category

†Statistically significant difference from reference category, p < .05

A significant multiple factor regression model ($\chi^2 = 72.93$, $p(48) = 0.01$) ($\beta = 0.57$ $p = 0.04$) including all characteristic factors continued to support political views, small ensemble participation, and private lessons as predictive factors of rating probability. In addition, age appeared to impact score with respondents under 55 more likely to rate the item lower compared to those older than 55. In this model, individuals living in larger markets also appeared less likely to rate this higher compared to those in medium-sized markets ($\beta = -0.36$, $p = 0.05$).

Table 4.101

Significant Main Effects of Multiple Factor Logistic Regression Model for Q27-6 Praise from Peers

Category	β	Odds Ratio	SE	χ^2	df	p
Age						
18 to 25	-0.50	60.7%	0.53	0.89	1	0.35
26 to 35	-0.85	42.9%	0.33	6.76	1	0.01†
36 to 45	-0.50	60.5%	0.33	2.33	1	0.13
46 to 55	-0.58	56.0%	0.31	3.51	1	0.06
56 to 65	-0.10	90.4%	0.28	0.13	1	0.72
66 and older	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.36	70.0%	0.18	3.77	1	0.05†
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-2.65	7.0%	0.97	7.55	1	0.01†
Moderate	-0.16	85.6%	0.31	0.26	1	0.61
Liberal	0.13	113.9%	0.18	0.53	1	0.47
Strongly Liberal	0*					

Category	β	Odds Ratio	*SE*	χ^2	*df*	*p*
Small Ensemble Participation						
Yes	0.46	158.1%	0.19	5.72	1	0.02†
No	0*					
Private Lessons						
None	0.25	127.8%	0.26	0.92	1	0.34
Voice	0.42	151.6%	0.28	2.23	1	0.14
Instrument	-0.42	65.6%	0.21	3.89	1	0.05†
Instr. & Voice	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q27-7 Pressure to Not Drop. There were a total of 701 participants who responded to the item "Pressure to not drop." This was the lowest scoring item overall (*M* = 1.91) with moderate variability (*SD* = 1.07). Overall most respondents (72.1%) scored this item either "Not Very" or "Not Important." After a series of tests for single factor regression models, only college music participation appeared significant (χ^2 = 11.78, $p(48)$ = 0.02) (see Table 4.103). In this model, respondents with an undergraduate degree appeared more likely to rate the item lower (reference category) while all other categories appeared likely to rate the item higher. Participants with graduate degrees in music seemed especially likely to rate this item higher (β = 1.31, p = 0.00).

Table 4.102

Likert-Type Response Frequencies for Q27-7 Pressure Not to Drop

Scale Response	N	Marginal %
1	326	47.8%
2	166	24.3%
3	133	19.5%
4	41	6.0%
5	16	2.3%

Table 4.103

Significant Single Factor Logistic Regression Models for Q27-7 Pressure Not to Drop

Category	β	Odds Ratio	SE	χ^2	df	p
College Music Participation				11.78	4	0.02
No	0.61	184.2%	0.30	4.22	1	0.04†
Yes, classes	0.84	231.6%	0.30	7.91	1	0.01†
Yes, Grad. Deg.	1.31	372.1%	0.46	8.11	1	0.00†
Yes, Minor	0.74	210.4%	0.49	2.30	1	0.13
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

A significant multiple factor regression model ($\chi^2 = 74.69$, $p(48) = 0.01$) also indicated a difference between the probabilities of higher score for those with graduate degrees compared to others ($\beta = 1.63$, $p = 0.00$) with respondents having an undergraduate degree in music the least likely to score this item highly (reference category). In this model, gender also appeared to be an interaction with rating with women much less likely to rate the item higher ($\beta = -1.14$, $p = 0.01$). Those with middle income were somewhat more likely to score the item higher compared to other income levels ($\beta = 0.56$, $p = 0.03$).

Table 4.104

Significant Main Effects of Multiple Factor Logistic Regression Model for Q27-7 Pressure Not to Drop

Category	β	Odds Ratio	SE	χ^2	df	p
Age						
18 to 25	-0.25	77.6%	0.56	0.21	1	0.65
26 to 35	-0.53	59.0%	0.34	2.42	1	0.12
36 to 45	-0.50	60.6%	0.34	2.13	1	0.14
46 to 55	-0.41	66.5%	0.32	1.61	1	0.21
56 to 65	-0.64	52.9%	0.30	4.57	1	0.03†
66 and older	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Gender						
Female	-1.14	31.9%	0.42	7.38	1	0.01†
Male	-0.34	71.1%	0.42	0.65	1	0.42
Expansive	0*					
Highest Education Completed						
Bachelors	0.71	203.2%	0.32	5.01	1	0.03†
Masters	0.55	173.0%	0.31	3.08	1	0.08
HS / Some College / Associates	1.08	294.8%	0.36	9.10	1	0.00†
Doctoral / Professional	0*					
Income						
<30K	0.11	111.7%	0.36	0.10	1	0.75
30K-40K	-0.28	75.7%	0.42	0.44	1	0.51
40K-90K	0.56	175.8%	0.26	4.55	1	0.03†
90K-150K	-0.06	94.1%	0.27	0.05	1	0.83
150K+	0*					
Audition Requirement						
Req. by AD	-0.64	52.7%	0.31	4.31	1	0.04†
Voice Check	-0.67	51.1%	0.33	4.22	1	0.04†
Open, All Come	-0.51	60.2%	0.38	1.80	1	0.18
Req. by Comm.	0*					
College Music Participation						
No	0.72	206.3%	0.38	3.64	1	0.06
Yes, classes	1.06	289.2%	0.37	8.16	1	0.00†
Yes, Grad. Deg.	1.63	511.9%	0.59	7.58	1	0.01†
Yes, Minor	0.65	191.6%	0.61	1.12	1	0.29
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Q27-8 Socializing with Members. In total, 704 participants responded to the item "Socializing with other members." Respondents rated this item moderately highly (M = 3.73) with moderate variability (SD = 1.02). More respondents scored the item as "Very Important" than other choices. "Somewhat" and "Extremely" were chosen about equally. Two single factor ordinal regression models reached significance indicating differences between groups (see Table 4.106). Age (χ^2 = 35.91, $p(5)$ = 0.00) appeared to affect item response with younger people being more likely than older people to rate the item higher. Interestingly, those in the 26 to 35 group, while still likely to rate this item higher than those 56 years and older, were much less likely to rate this item higher

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compared to those in the surrounding categories. Political views ($\chi^2 = 8.32$, $p(3) = 0.04$) also appeared to have an impact on response probabilities with conservative people being considerably less likely to score this item higher ($\beta = -1.59$ $p = 0.02$) compared to other groups.

Table 4.105

Likert-Type Response Frequencies for Q27-8 Socializing with Other Members

Scale Response	N	Marginal %
1	20	2.9%
2	54	7.9%
3	183	26.8%
4	258	37.8%
5	167	24.5%

A significant multiple factor regression model ($\chi^2 = 102.45$, $p(48) = 0.00$) also supported the single factor models noting significant differences between responses based on age and political views (see Table 4.107). In this model, sexual orientation also appeared significant with homosexual ($p = 0.02$) and bisexual ($p = 0.03$) respondents being about twice as likely ($\beta \approx 0.70$) as heterosexual respondents to rate the item higher. Finally, membership duration appeared significant with those in the 6 to 10-year category the most likely to score the item highly ($\beta = 0.78$, $p = 0.03$).

Table 4.106

Significant Single Factor Logistic Regression Models for Q27-8 Socializing with Other Members

Category	β	Odds Ratio	SE	χ^2	df	p
Age				35.91	5	0.00
18 to 25	1.66	523.8%	0.39	18.42	1	0.00†
26 to 35	0.63	187.9%	0.25	6.50	1	0.01†
36 to 45	1.19	328.1%	0.26	21.24	1	0.00†
46 to 55	0.68	196.6%	0.24	8.23	1	0.00†
56 to 65	0.31	136.3%	0.22	2.04	1	0.15
66 and older	0*					
Political Views				8.32	3	0.04
Cons. / Strongly Cons.	-1.59	20.4%	0.67	5.68	1	0.02†
Moderate	0.30	134.3%	0.24	1.53	1	0.22
Liberal	0.17	118.2%	0.15	1.30	1	0.25
Strongly Liberal	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table 4.107

Significant Main Effects of Multiple Factor Logistic Regression Model for Q27-8 Socializing with Other Members

Category	β	Odds Ratio	SE	χ^2	df	p
Age						
18 to 25	1.79	598.9%	0.55	10.44	1	0.00†
26 to 35	0.52	167.7%	0.33	2.49	1	0.11
36 to 45	1.09	298.6%	0.34	10.54	1	0.00†
46 to 55	0.70	200.4%	0.31	4.92	1	0.03†
56 to 65	0.27	130.9%	0.29	0.89	1	0.35
66 and older	0*					
Sexual Orientation						
Gay/Lesbian	0.71	203.8%	0.29	5.91	1	0.02†
Bi/Pan/Queer/Other	0.68	197.0%	0.31	4.82	1	0.03†
Straight/Hetero	0*					
Political Views						
Cons. / Strongly Cons.	-3.98	1.9%	0.92	18.83	1	0.00†
Moderate	-0.31	73.3%	0.31	1.00	1	0.32
Liberal	0.14	115.5%	0.18	0.63	1	0.43
Strongly Liberal	0*					
Membership Duration (in Years)						
1 to 5	0.56	175.1%	0.33	2.94	1	0.09
6 to 10	0.78	218.4%	0.36	4.77	1	0.03†
11 to 15	0.59	179.9%	0.40	2.21	1	0.14
16 to 20	0.57	176.6%	0.42	1.80	1	0.18
21+	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

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Respondents who answered Q27-8 with a rating higher than "Not important" were then asked four additional questions to investigate their interest in specific types of social activities. Spending time together was rated as the most important of the four options ($M = 3.78$, $SD = 0.92$). Having drinks with other members was rated the lowest importance overall ($M = 2.4$, $SD = 1.17$).

Table 4.108

Descriptive Statistics for Q65-1:4 Importance of Specific Social Activities

Social Activity	N	*M*	*SD*
Spending time together	682	3.78	0.92
Social events	680	3.38	0.98
Eating meals	681	2.90	1.05
Having drinks	682	2.40	1.17

Multi-factor ordinal regression models for these items revealed a few significant differences (see Table 4.109). Like the models for Q25-8, age continued to be correlated with higher rating especially for spending time together, having drinks together, and attending social events together. Homosexual respondents appeared more likely than heterosexual or bisexual respondents to rate spending time together higher, while those with conservative political were more likely to rate lower. Men appear more likely to enjoy having drinks together, but those in the lowest income bracket were about half as likely to rate this item highly. Those with no college music participation and those with lower educational attainment appeared much more likely to value social events, while

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those with conservative political views or administrative tasks with the chorus were likely

to score that item lower.

Table 4.109

Significant Main Effects in Multiple Factor Regression Models for Q65-1:4 Types of Socializing

Category	β	Odds Ratio	SE	χ^2	df	p
Q65-1 Spending Time Together				**95.38**	**48**	**0.00**
Age						
18 to 25	1.97	717.8%	0.57	12.15	1	0.00†
26 to 35	0.93	252.4%	0.34	7.40	1	0.01†
36 to 45	1.06	288.9%	0.35	9.46	1	0.00†
Sexual Orientation						
Gay/Lesbian	0.63	187.0%	0.30	4.33	1	0.04†
Political Views						
Cons. / Strongly Cons.	-2.82	6.0%	1.20	5.54	1	0.02†
Administrative Responsibilities						
No	-0.42	65.9%	0.19	4.84	1	0.03†
Q65-3 Having Drinks Together				**107.06**	**48**	**0.00**
Age						
18 to 25	1.22	338.4%	0.54	5.15	1	0.02†
26 to 35	0.73	207.1%	0.34	4.66	1	0.03†
36 to 45	0.94	256.8%	0.34	7.73	1	0.01†
Gender						
Male	0.79	221.0%	0.41	3.72	1	0.05†
Income						
<30K	-0.71	49.1%	0.35	4.17	1	0.04†
Q25-4 Social Events				**111.64**	**48**	**0.00**
Age						
18 to 25	1.37	392.7%	0.55	6.22	1	0.01†
26 to 35	0.83	229.8%	0.34	6.04	1	0.01†
36 to 45	1.53	463.2%	0.35	19.60	1	0.00†
46 to 55	0.92	251.4%	0.32	8.30	1	0.00†
66 and older	0*					
Highest Education Completed						
HS / Some College / Associates	0.78	217.3%	0.34	5.09	1	0.02†
Political Views						
Cons. / Strongly Cons.	-2.83	5.9%	1.20	5.56	1	0.02†
Moderate	-0.99	37.3%	0.32	9.56	1	0.00†
Administrative Responsibilities						
No	-0.55	57.8%	0.19	8.41	1	0.00†
Yes	0*					
College Music Participation						
No	0.83	230.0%	0.34	5.96	1	0.02†

†Statistically significant difference from reference category, p < .05

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Q27-9 Helping with Artistic Choices. Overall, 698 participants responded to the item "Helping with artistic choices" (see Table 4.110). This item scored moderately low ($M = 2.63$) with moderately high variability ($SD = 1.12$). Analysis of frequencies shows a positive skew with far fewer responses in the highest two ratings.

Single factor ordinal regression models revealed several possible sources of variance in response ratings (see Table 4.111). Lower education appeared in increase the likelihood of scoring this item higher, while conservative political views may decrease the odds of scoring higher by half. Similarly, membership duration of less than five years and instrumental-only private lessons also reduced the likelihood of higher ratings by about a third. Small ensemble participation, however, appeared to predict a much higher likelihood of high rating ($\beta = -1.09$, $p = 0.00$). Unsurprisingly, whether or not the respondent participated in artistic decision making appeared overwhelmingly as the most significant predictive factor ($\chi^2 = 99.43$ $p(1) = 0.00$) with those reporting no artistic duties five times less likely to score this item higher ($\beta = -1.75$, $p = 0.00$).

Table 4.110

Likert-Type Response Frequencies for Q27-9 Helping with Artistic Choices.

Scale Response	N	Marginal %
1	148	21.7%
2	159	23.3%
3	231	33.9%
4	88	12.9%
5	56	8.2%

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Table 4.111

Significant Single Factor Logistic Regression Models for Q27-9 Helping with Artistic Choices

Category	β	Odds Ratio	SE	χ^2	df	p
Highest Education Completed				18.90	3	0.00
Bachelors	0.67	195.6%	0.23	8.64	1	0.00†
Masters	0.58	179.0%	0.24	6.15	1	0.01†
HS / Some College / Associates	1.11	303.4%	0.26	18.33	1	0.00†
Doctoral / Professional	0*					
Political Views				8.83	3	0.03
Cons. / Strongly Cons.	-0.51	60.1%	0.65	0.62	1	0.43
Moderate	0.16	116.9%	0.24	0.42	1	0.52
Liberal	0.41	150.4%	0.15	7.67	1	0.01†
Strongly Liberal	0*					
Membership Duration (in Years)				27.98	4	0.00
1 to 5	-0.39	68.0%	0.24	2.48	1	0.12
6 to 10	0.45	156.7%	0.28	2.61	1	0.11
11 to 15	0.44	154.5%	0.32	1.89	1	0.17
16 to 20	0.17	118.3%	0.33	0.26	1	0.61
21+	0*					
Small Ensemble Participation				52.49	1	0.00
Yes	1.09	295.9%	0.15	50.73	1	0.00†
No	0*					
Artistic Responsibilities				99.43	1	0.00
No	-1.75	17.3%	0.18	92.17	1	0.00†
Yes	0*					
Private Lessons				13.69	3	0.00
None	0.03	103.4%	0.20	0.03	1	0.87
Voice	0.29	133.8%	0.22	1.68	1	0.19
Instrument	-0.47	62.8%	0.16	8.03	1	0.01†
Instr. & Voice	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

A significant multiple factor regression model (χ^2 = 170.87, p(48) = 0.00) found similar interactions to single factor models indicating significantly lower ratings for younger respondents, those with less than five years' experience, and those with no current artistic responsibilities (see Table 4.112). Interestingly, although chorus type did not reach significance as a single factor model (χ^2 = 7.53, p(3) = 0.06), a multiple factor regression model found that respondents in trans-identifying choruses (reference

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category) were significantly about four time more likely than others to rate this item

higher. Lastly, while this model suggested private lessons were correlated, vocal lessons

appeared to be more closely related to higher score than instrument lessons.

Table 4.112

**Significant Main Effects of Multiple Factor Logistic Regression Model for Q27-9
Helping with Artistic Choices**

Category	β	Odds Ratio	SE	χ^2	df	p
Age						
18 to 25	-0.86	42.5%	0.54	2.53	1	0.11
26 to 35	-0.80	44.9%	0.33	5.79	1	0.02†
36 to 45	-0.54	58.3%	0.34	2.60	1	0.11
46 to 55	-0.58	56.2%	0.32	3.33	1	0.07
56 to 65	-0.42	65.9%	0.29	2.09	1	0.15
66 and older	0*					
Highest Education Completed						
Bachelors	0.70	202.2%	0.30	5.68	1	0.02†
Masters	0.40	149.6%	0.29	1.90	1	0.17
HS / Some College / Associates	1.10	299.8%	0.34	10.41	1	0.00†
Doctoral / Professional	0*					
Membership Duration (in Years)						
1 to 5	-0.67	51.3%	0.33	4.06	1	0.04†
6 to 10	0.30	135.5%	0.36	0.71	1	0.40
11 to 15	-0.31	73.1%	0.40	0.63	1	0.43
16 to 20	-0.09	91.0%	0.42	0.05	1	0.83
21+	0*					
Chorus Type						
Tenor and Bass Chorus	-1.37	25.4%	0.72	3.64	1	0.06
Soprano and Alto Chorus	-1.35	25.8%	0.63	4.61	1	0.03†
SATB Chorus	-1.18	30.8%	0.65	3.27	1	0.07
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.55	172.5%	0.19	7.87	1	0.01†
No	0*					
Artistic Responsibilities						
No	-1.48	22.7%	0.25	36.77	1	0.00†
Yes	0*					
Private Lessons						
None	0.26	130.0%	0.26	1.01	1	0.32
Voice	0.59	180.0%	0.28	4.37	1	0.04†
Instrument	-0.29	75.0%	0.22	1.76	1	0.18
Instr. & Voice	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

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Q27-10 Feeling of Belonging. In total, 703 participants responded to the item "A feeling of belonging." This item scored very highly ($M = 4.23$) with lower than average variability compared to all items for matrix two ($SD = 0.85$). The vast majority of respondents (83.3%) rated this item as either "Very" or "Extremely Important." Only age appeared as a significant single factor regression model ($\chi^2 = 11.27$, $p(5) = 0.05$) (see Table 4.114) suggesting that younger people rated this item higher, especially those in the 36 to 45 category ($\beta = 0.87$, $p = 0.00$). A multiple factor regression model with all characteristics did not reach significance ($\chi^2 = 38.18$, $p(48) = 0.84$).

Table 4.113

Likert-Type Response Frequencies for Q27-10 Feeling of Belonging

Scale Response	N	Marginal %
1	6	0.9%
2	20	2.9%
3	88	12.9%
4	263	38.6%
5	305	44.7%

Table 4.114

Significant Single Factor Logistic Regression Models for Q27-10 Feeling of Belonging

Category	β	Odds Ratio	SE	χ^2	df	p
Age				11.27	5	0.05
18 to 25	0.57	177.4%	0.39	2.21	1	0.14
26 to 35	0.46	157.8%	0.25	3.23	1	0.07
36 to 45	0.87	238.5%	0.27	10.68	1	0.00†
46 to 55	0.44	155.1%	0.24	3.31	1	0.07
56 to 65	0.36	143.6%	0.22	2.63	1	0.11
66 and older	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

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CHAPTER V

DISCUSSION

The purpose of this study was to understand the demographic makeup of LGBTQ-affinity choruses and to assess the impact of demographic characteristics on factors of motivation to participation. The research questions for this study were:

- What are the current demographic characteristics of singers in LGBTQ-affinity choruses?

- Do demographic factors like age, geographical location, race, sexual orientation, and political affiliation affect the degree of participation?

- Do demographic factors influence the perceived importance of different factors of motivation?

In this section, I will discuss the findings summarized in Chapter 4, provide suggestions for practice based on these findings, and identify potentials for future research.

Research Question 1 – Demographic Characteristics

In some ways, singers in this sample were diverse with large variances in some factors, such as age while in others, they were quite homogenous, such as racial identity. These findings appeared very similar in mean to demographic characteristics found in adult volunteer orchestras in Texas (Brown, 2016). Singers tended to be older, with an increase in participation among those 25-35 years old and another considerable increase

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in participation around age 50. Life changes that occur as individuals age certainly play a major role in these demographics, particularly related to work flexibility, free time, and disposable income. Choruses should work to recognize the distinct needs of people at all stages of life. Younger people, for example, may need more flexibility in attendance policies compared to older people, while older people may need help navigating the vocal changes that naturally occur as they age.

Participants were more likely to be male-identifying than female-identifying. This finding is in stark contrast to research on other contexts such as K-12 chorus recruiting, which typically finds more female than male participation (Fryling, 2015; Pineda, 2017). This finding is easily explained, however—there are more tenor-bass choruses affiliated with GALA Choruses than soprano-alto choruses, and tenors and basses are more likely to be male-identifying.

Individuals identifying as gender expansive, although only 10% of the sample population, were substantially better represented than the national average (Flores et al., 2016). Cultural understandings of gender in American society have been changing dramatically particularly in the last few years, and the prevalence of individuals openly identifying as trans or gender expansive is likely to increase. Choruses should have policies in place which allow all singers to participate in the best way possible regardless of the gender expression they present.

All directors should familiarize themselves with appropriate vocal pedagogy for trans and gender expansive individuals and should never rely solely on gender identity when determining voice part assignments (Palkki, 2017; Palkki & Sauerland, 2018).

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Singers who experience vocal changes associated with hormone therapy, either

testosterone or estrogen, may need guidance when navigating temporary vocal instability.

Trans male singers who choose to undergo testosterone therapy may experience rapid

vocal changes and as a result may require revoicing several times in the first year after

beginning hormone therapy. Physiological vocal changes experienced by trans female

singers who choose estrogen therapy are not as extreme, but their modal voice may still

be affected by a slight thinning of the vocal folds, speaking pitch changes, or speech

therapy in ways which could affect their vocal placement (Hearns & Kremer, 2018).

      As I explained in the first chapter, singing is a behavior deeply embedded in

individual and group identity. Therefore, additional consideration must be given to

balancing appropriate vocal placement with the support of gender identity especially for

trans and gender expansive singers. For example, a trans woman whose modal voice falls

in the baritone range may be comfortable singing baritone with other cisgender male

singers, or she may not. She may prefer to sing using her falsetto voice in an alto or

mezzosoprano range. Similarly, not all trans men choose testosterone therapy. One trans

man I worked with had a mezzosoprano modal voice which was not going to change, but

it was very important for him to be perceived as male. He and I decided together that it

would be best for him to sing tenor in my ensemble. I would strongly encourage directors

working with trans and gender expansive singers to read articles by Palkki (2015, 2017,

2020) as well as the recent trans voice pedagogy text by Hearns and Kramer (2018), and

to always collaborate with singers to determine the best place to support their voice and

identity.

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Considering now voice parts assignments, singers were equally represented across five common voice parts—soprano, alto, tenor, baritone, and bass. Gender expansive people, in particular, were equally divided across these groups. Male identifying singers were likely to sing tenor, baritone or bass while women were likely to sing soprano or alto. There were exceptions in both cases, however, with one male singer identifying as alto and several female singers identifying as tenors. Directors should always encourage singers to sing the most suitable voice part for their range and timbre, regardless of their gender identity. Singers should also change voice parts periodically, if possible, to experience different musical challenges.

Looking at sexual orientation, homosexual participants were the majority, but both heterosexual and bisexual/pansexual participants each represented 20% of the sample. Increased representation of gender expansive sexual orientations in media and public discourse may be helping individuals to be more comfortable identifying as outside the artificial "gay/straight" binary. Bisexual and pansexual individuals, however, have expressed feelings of "otherness" and exclusion in both heteronormative and LGBTQ spaces like gay and lesbian choruses (GALA Open Table Committee, 2019). Choruses should recognize that many singers identify with sexual orientations outside the binary and work to provide representation for these identities in repertoire, policies, and public image.

Considering race, sample participants were exceptionally homogenous. Nearly 86% of the sample participants identified as white. By contrast, each other racial identity constituted less than 2% of the sample. This is substantially less diverse than overall

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population estimates (U.S. Department of Commerce, 2018) and even less than demographic estimates of US high school music ensemble participants (Elpus & Abril, 2019). This finding also reflects results of prior research with non-LGBTQ specific community ensembles (Bell, 2004; Brown, 2016) and is reflective of the music education profession in the United States overall (Elpus, 2015).

Furthermore, this finding continues to support the claim by Attinello (2006) that gay and lesbian choruses are "essentially white institutions producing performances of white music" (p. 329). Choruses are cultural mirrors of the individuals and communities that make them up. Unfortunately, the racialized marginalization of black and brown bodies and the gendered marginalization of women has fractured the queer community in similar ways to American society overall (Ferguson, 2004; Lane, 2011; Ross, 2005).

If LGBTQ choruses want to be perceived as representing the voices of the universal LGBTQ community (if such a cultural assemblage can even exist), then they must do more to create spaces which motivate participation beyond just white, middle-class communities. LGBTQ-affinity choruses must become cultural relevant to people from many diverse backgrounds and cultures (Lind & McKoy, 2016). Possible strategies for this include programming and performing more culturally diverse repertoire, engaging in collaborative performances with other community organizations from underrepresented identities, and establishing internal committees to provide recommendations on policies and procedures supportive of all members (GALA Open Table Committee, 2019).

Moving next to education, respondents in this survey overall were exceptionally highly educated with 40% holding some form of graduate degree. Fewer than 20% had less than a bachelor's degree. This finding is quite a bit higher than the demographics found by Tipps (1992). Perhaps this is the result of the general increase in graduate degrees nationally, but this may also be related to the exceptionally high average incomes found as well. Like race, the low representation of individuals with less educational attainment suggests that choruses must do more to motivate these individuals through programming and supportive policies.

Participants showed high levels of music education as well with nearly 90% taking music courses in secondary school, 85% taking private music lessons, and half taking some music classes in college. This finding aligns with similar findings by Buness (1979), Tipps (1992), and Buchanan (1998), and supports the early claim by Bliss (1971) that K-12 music experiences increase music participation in adulthood. Still, while many singers had music education experiences, this study did not assess their overall literacy with western music notation. My own anecdotal experiences have suggested that a lack of music literacy is a major demotivating factor for new members. All choruses, but especially choruses with less restrictive audition policies, should consider programs for providing continuing music literacy education to their singers to help those who may be unfamiliar with reading from a choral octavo.

Participants overall had exceptionally high income compared to the national mean and median income. More than a quarter of respondents reported an income over $100k. Under this level, however, the incomes were more normally distributed and closer to

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national averages. Differences in income matched national trends as well. Those with the highest incomes tended to be straight, cisgender, older, white or Asian, with a high income and living in a large metropolitan area. Conversely, younger people, gender expansive people, and those with expansive sexual orientations were much less likely to have a high income.

There is little data against which to compare income findings because little community chorus research has included questions about participant income (Bell, 2004; Grunwald Associates & Chorus America, 2019; Selph & Bugos, 2014). The findings in this study appear descriptively to be different from older data collected by Chorus America or the National Endowment for the Arts (Bell, 2004). This finding also appears different than income figures from research with Texas community orchestra participants in which 52% of respondents had incomes over $50,000 (Brown, 2016), whereas this study found nearly 65% of respondents over that level. In both cases, however, no statistical test of difference is possible without access to the original data. More research should be conducted to compare the incomes of LGBTQ chorus participants with other community ensembles to assess the impact of these differences on motivation and degree of participation.

Geographically, participants in this study live in a wide range of states and several in non-US territories. A significant paired-samples *t*-test ($t(39) = 4.52$, $p = 0.00$) indicated that the sample population of this study was similar to the survey sample of participants from the GALA Festival 2016. Overall, nearly a 1/3 of the respondents come from California, Washington, and North Carolina. Registration for the upcoming national

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GALA Festival 2020 shows nearly 20 California choruses with more than 1300 singers represented, so the high participation by Californian singers makes sense. Washington and North Carolina, on the other hand, appear to be very overrepresented compared to the estimated Festival participation potentially because of my existing reputation with choruses in these states. Because there is no current census of GALA Choruses nationally and Festival participation is largely associated with socio-economic status due to cost, neither this study nor any Festival participation data should be considered a reliable measure of geographic participation in LGBTQ choruses. Furthermore, this finding also suggests that study participants may also be skewed toward those with higher income, like the Festival population.

Politically, respondents are overwhelming liberal or very liberal and most identify as members of the Democratic party. In general, in the United States, conservative and Republican affiliated politicians tend to promote anti-LGBTQ policies and legislation. Therefore, it stands to reason that most LBGTQ people would oppose these efforts and identify in opposition to those who work against their political interests. I will discuss possible reasons why conservative members participate in LGBTQ choruses later on page 161-162.

Participants were also very diverse in their religious identity. About a third identified as Christian and a third as No Belief. Of the remaining third, there was a very high representation of Jewish, Wiccan, and Unitarian belief. This finding supports the idea that, at the very least, most singers in LGBTQ choruses do not identify as Christian. Choral music in the United States however, being strongly influenced by liturgical

Christian traditions, historically privileged the programming of Christian music. Some LGBTQ people may be uncomfortable with music expressing Christian faith either because of personal philosophical views or trauma from rejection by anti-LGBTQ Christian communities. Directors should be exceptionally thoughtful when programming music which represents any religious faith so as not to alienate singers or audience members who may find such music personally objectionable.

Finally, membership duration showed an interesting trend. Overall, the distribution suggested an exponentially decreasing curve, but there was a faster than exponential decline in members with less than three years of experience. There are two possible scenarios that might explain this trend. First, there might have been a huge influx of new members into LGBTQ affinity choruses in the last few years. Conversely, many singers may be dropping out after only a few years while a few singers stay for a very long time. In my experiences as a director, I have more often seen singers leave after only a short tenure, typically due to schedule conflicts or frustrations related to music literacy expectations. Because of the multitudinous benefits of group singing, choruses should work vigorously to help new members stay engaged and motivated.

Research Question 2 – Degree of Participation

Demographic factors appeared to have an effect on several representative characteristics of an individual's degree of participation including membership duration, small ensemble participation, administrative and artistic volunteerism, college music participation, time spent on chorus activities, cost of participation, and money donated to

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the chorus. This section describes the specific correlational factors which impacted

membership duration and possible explanations for these relationships.

Membership Duration

Membership duration appeared to be related to the most diverse number of

demographic factors including age, sexual orientation, voice part, audition requirement,

small ensemble participation, and administrative volunteerism. Obviously, age would

correlate with membership duration because older people have had longer to participate

than younger people. Sexual orientation affecting duration also makes logical sense

because of societal shifts in perspective toward sexuality in both the queer community

and American culture overall. Whereas many queer activists once advocated for gay and

lesbian pride—pride exclusively in identity as a homosexual—gradually the queer

community is becoming more accepting of others. Individuals with heterogenous gender

attraction who once felt excluded from queer spaces are increasingly welcomed and

encouraged, and many choruses are rethinking the expectation that chorus members are

exclusively homosexual (GALA Open Table Committee, 2019). Likewise, heterosexual

people who once may have been concerned about the impact association with

homosexuals would have on their public image are now more able to participate openly

as allies without fear of social or employment reprisal.

The effects of voice part on membership duration are harder to justify. Basses in

this sample had a much longer duration than others. One hypothesis could be that basses

are simply older in general than other singers. Certainly, in my chorus, many of our

basses have experienced age-related voice changes affecting their upper register slowly

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transitioning from tenor through baritone and settling finally in the lowest part. A significant ANOVA test of membership duration by age ($F(4) = 5.741$, $p = 0.00$) does show a direct correlation between the two. However, looking at means, basses tend to only be 3-4 years older than singers from other parts. This finding warrants further investigation.

Audition requirement was an interesting finding, suggesting that individuals in choruses with more stringent audition requirements participated longer. This may be related to two other correlations which found that participants in the small ensemble and volunteers with administrative responsibilities also had longer duration. All of these findings suggest that LGBTQ affinity chorus participation fits within the framework of the Serious Leisure Perspective (Stebbins, 2013). As a result, individuals who participate to a greater degree achieve greater rewards and are therefore more motivated to continue participation. Again, more research in warranted to assess the causal relationship between these factors, and to see if the same relationship exists in non-LGBTQ affinity choruses.

Small Ensemble Participation

Although small ensemble participation is related to other factors indicative of degree of participation, it itself is also reflective of participation degree because of the extra time and energy required. Small ensembles typically have an additional audition process and more stringent musicianship requirement regardless if the large ensemble has an audition requirement. This audition requirement, however, may prevent participation by individuals who want to participate but are not selected, so these findings should be considered very conservatively.

Race and ethnic identity were significantly correlated with small ensemble participation with mixed race people being more like to participate compared to the overall demographics of this study's sample. Prior research has suggested that elementary school students of color, especially Latinx students, appear less interested in participation in choral music ensembles (Pineda, 2017). In this case, perhaps the individuals who identified as mixed-race joined the larger chorus specifically to be in the small ensemble, or perhaps they were recruited for their outstanding performance ability. It may also be that directors, recognizing the need for the organization to appear racially diverse to the public, may be prioritizing including racially diverse singers in the small ensemble. Still, this would not explain why participation by singers from mixed-race backgrounds would be higher than Black or Latinx singers. Considerably more research must be done to understand the interactions between race, repertoire, cultural identity, and motivation.

Membership duration was correlated with small ensemble participation, with new (1-5 years) and long-time (16-20 years) members being the least likely to participate. These findings may be inverses of each other. Newer members may be less able to participate because directors choose singers known for reliability, and new singers are not yet well known by the director. Long-time members, on the other hand, may be decreasing their participation having previously been more involved. Interpreted this way, these findings appear to support Stebbins' (2015) theory that participation in serious leisure activities mirrors careers with different characteristics at the beginning, middle, and end. Future studies using a longitudinal design could help better understand the development of chorus singing through different stages.

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Singers with artistic volunteer responsibilities appeared more likely to be in the small ensemble. Perhaps this is because artistic volunteers are more focused on the quality of chorus performances and therefore more motivated to participate in a select ensemble. One might predict, based on this finding, that music background would similarly affect small ensemble participation. To an extent, it does but not as expected. Individuals with no private lessons or only instrument lessons were far more likely to be in the small ensemble that those who had taken vocal lessons. Vocal lessons, which train individuals for solo singing, may actually hinder their ability to blend successfully with a few other voices. More research should be done to understand the dynamics which affect singers who participate in both large and small ensembles of their chorus organizations.

Administrative Volunteerism

Like other activities, volunteering to help with administrative tasks takes considerably more time and dedication. Interestingly, only two demographic factors appeared to influence the likelihood of volunteering with administrative tasks. Basses were less likely to help with administrative tasks than all other parts. Perhaps, if basses are less likely to volunteer, that may explain why they also have the longest membership duration—by pacing their participation, they better avoid burnout compared to others. Artistic responsibilities also seemed to have an impact as many people appeared to volunteer in both roles. Much like other non-profit organizations, many choruses struggle to recruit volunteers for non-musical responsibilities. As a result, many people may "double dip" helping in multiple ways. More research should be done to investigate this phenomenon.

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Artistic Volunteerism

Factors related to artistic volunteerism followed similar expected trends to other participation factors. Age affected artistic volunteerism with younger people (18-25) and older middle-aged people (56-65) the least likely to have artistic responsibilities. Market size also appeared correlated with singers in larger metro areas less likely to help artistically. Perhaps this is because choruses in large metro areas are substantially larger, often with 100 or more singers, but artistic committees are generally fairly small limiting the percent of singers who are able to help.

Members with longer tenures (16-20 years) appeared most likely to help artistically, perhaps because their longer participation provided them access to positions of responsibility more than those with less experience. Voice part also had an influence, with baritones and basses more likely to help than other parts. Members of small ensembles were considerably more likely to help with artistic decision-making, as were participants who also had administrative responsibilities, again suggesting participation fits into the Serious Leisure model.

One interesting finding regarding artistic volunteerism is that, while those with an undergraduate or minor in music were more likely to help artistically, those with only college classes but no degree were much less likely. Those with graduate degrees in music were considerably more likely. One simplistic explanation for this finding could be that artistic volunteers are selected for their skill set and those with advanced degrees in music simply have more skills. Yet, this finding also conforms with Stebbins' stratification of participation between dabblers, in this case non-major college music

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participants, and those who pursue music more seriously. It also points to participation as analogous to a career, another component of serious leisure activities described by SLP.

Time Spent, Cost of Participation, and Money Donated

Time and money are obvious indicators of degree of participation. Time spent was only significantly related to two factors, small ensemble participation and administrative volunteerism, both of which are logical. Participants who volunteer for additional responsibilities and performance opportunities are going to spend more time.

Cost of participation appeared correlated primarily with market size. Participants in large metro areas spent about \$130 more per years than those in smaller metro areas. This might be caused by increased operational costs for the organization passed to the members, or it may be reflective of the higher incomes participants in larger markets tend to have. Audition requirements also affected cost of participation with "All Come" choruses costing the least on average ($M = \$200$) and while choruses with audition committees cost the most ($M = \$384$). Trans choruses appeared to have a significantly different cost of participation ($M = \$100$) compared to other chorus types. This is very likely related the low income and unstable employment many trans and gender expansive people face in the workforce (Flores et al., 2016). This finding may also be reflective of social values like socioeconomic equity which are often prevalent in trans and feminist communities.

Money donated was influenced by three factors: age, income, and administrative volunteerism. Age and income both impacted donations in expected ways. Older people gave more, and people with higher incomes gave more. Interestingly, those with

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administrative responsibilities also gave more compared to those with no administrative responsibilities. This could be because these participants are more plainly aware of the costs associated with operating a large non-profit organization. It may also be that people with administrative responsibilities are typically older and have higher incomes which allow them the flexibility to volunteer. Like many things, these factors are deeply interconnected and mutually influential. More research should be done to understand the relationship between identity and donations among chorus participants.

Research Question 3 – Factors of Motivation

Age

Looking first at factors which influence beginning participation, age appeared to have an effect on an individual's focus either on social factors for younger singers toward musical or political ones for older singers. Older people, especially those over the age of 56, were more likely to score highly on factors like making music with others, musical quality, type of music performed, finding people with similar musical interests and improving musical skills. Older people were also more likely to report they joined because they had been personally invited. Age was not correlated with music education, but generational differences related to musical aesthetic could explain the differences in perceived motivation.

Older people also seem to value political motivations more highly than younger people. Individuals over 65 were the most likely to rate items like "Making a difference for the LGBTQ community" highly. The same result was seen for being around others with similar political views, which increased linearly as age increased. There are two

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possible explanations for these differences. First, older people may be more politically minded because they have had more time to assume adult social roles (Smets, 2012). Older LGBTQ individuals, however, may also be more motivated because they are politically aware when queer people had fewer legal protections and the real-life impacts of politics felt more personal.

Younger people were more likely to score social factors higher, such as meeting new people, having a social scene outside of bars, and finding a place to belong. Respondents 18 to 25 were almost four times as interested in meeting new people compared to people over 65. Research suggests that older people are more likely to have established social circles and may not feel the same motivation to meet new people through casual social interactions. Research on the effects of age suggest that an individual's social group size decreases with age and they become more satisfied with existing relationships, possible reducing motivation to meet new people (Lansford et al., 1998). This focus on social motivations also makes sense, however, considering cultural changes in LGBTQ community recently.

Historically, LGBTQ bars and clubs have been safe havens for people who were rejected by society and shunned from other social spaces (D'Emilio, 1998). Over time, individuals in these spaces developed unique signs and practices referred to as "gay culture" which were vital to the development of political agency for queer people in the United States (Pellegrini, 2007; Pyryeskina, 2018; Sontag, 1966). LGBTQ bars and clubs have become less popular in recent years for at least two reasons. One reason is the rise of smartphone-based dating apps which allow queer individuals to privately meet new

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friends and sexual partners. A second and possibly more profound reason, though, is that queer people are more accepted in society generally. This acceptance allows them to feel more comfortable in traditionally heteronormative social spaces, eroding the perceived need for gay bars as safe spaces. As a result, younger people in LGBTQ choruses may be looking to meet queer and queer-supportive people outside of the traditional gay and lesbian cultural model.

Age had a similar impact on factors related to continuing participation. Older people were more motivated by praise for performance and non-musical volunteerism while younger people were more motivated by social factors. Individuals under 45 years old were less motivated by helping with administrative and artistic tasks. This could be due to work-related scheduling conflicts that people face with longer and less regular hours (GALA Open Table Committee, 2019). Older people may have more senior positions which provide more flexibility, or they may have retired altogether. It is also possible that younger people feel less personally invested in the group, correlated with their lower musical motivations. This could also be the opposite, however, if younger people are less motivated musically because they have less of a say in the decision making of the chorus.

Younger people appeared to value social motivations more highly in continuing participation, with "feeling of belonging" and "socializing" being much higher. In fact, in the 18 to 25 age group, respondents were more than six times as likely to value socializing with other chorus members. This is likely due to the same psychosocial shifts

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which occur naturally during aging, as well as the importance of LGBTQ choruses as safe space for queer people outside of traditional queer cultural spaces.

Gender Identity

Gender identity had some impacts on motivation related to socialization and music education. In general, gender-expansive respondents appeared to prioritize identity factors, men prioritized social factors, and women prioritized musical factors. Interestingly, female-identifying respondents generally scored all motivations lower than male-identifying or gender-expansive respondents. It is also important to recognize that typically tenor-bass choruses have mostly male-identifying members and vice-versa for treble choruses. As a result, some of these observations may be related to the culture of an individual chorus more than specifically the result of gender identity differences.

Gender-expansive respondents appeared to strongly prioritize identity-related factors in motivation to start participation with a chorus. They were more than twice as likely to score factors like "Being around LGBTQ people" and "Feeling affirmed as an LBGTQ person" highly, compared to men or women. Conversely, gender-expansive respondents scored musical factors like "types of music" much lower. These findings make logical sense and suggest that gender-expansive people may perceive LGBTQ choruses as safe spaces to express their identities openly. More research should be done specifically investigating the experiences of gender-expansive individuals in choral music contexts, particularly those who sing in traditionally gender-binary "Men's" and "Women's" choruses.

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Women appeared to score most factors lower on average, particularly on factors related to socializing, while higher on musical factors. Women were half as likely to join a chorus to meet new people or to find a social scene outside of bars. Conversely, this group was more likely to rate "Types of music" highly, compared to men and gender-expansive groups. Women also appeared to not consider "Pressure not to drop" as an important reason to continue participation. One hypothesis to explain these findings could be that women in American society have more established social networks than men, downplaying the importance of joining a chorus to expand that social network. Research should be conducted comparing the motivations of women in LGBTQ affinity choruses with women in non-affinity choruses.

Men in this sample rated many social factors similarly to gender-expansive people including meeting new people and finding a social scene outside of bars. Men were less likely, however, to feel that finding a group with similar political views was important, especially compared to gender-expansive respondents. Men were much more likely to score highly on the type of music performed and helping with administrative tasks, suggesting perhaps men engage with choruses from a more project-oriented perspective. Further research is warranted to determine the sources of these differences.

Sexual Orientation

Sexual orientation appeared to have a modest impact on motivation scores. Respondents identifying as homosexual or bisexual/pansexual were much more likely to rate social motivators highly compared to straight respondents. Meeting new people, being around LGBTQ people, finding a social scene outside of bars, feeling affirmed as

an LGBTQ person, and finding a place to belong were all much more important with gay and lesbian participants between two and six times as likely to score the factor highly. Conversely, these respondents were much less likely to score highly on musical factors like improving musical skills or making music with others. Heterosexual respondents, on the other hand, were much less likely to rate social factors highly. Instead, heterosexual respondents were more likely to join because they had been encouraged to join or to join out of an interest in making music with others.

These findings make sense considering the continued social demarcations between queer spaces and heteronormative spaces. Gay, lesbian, bisexual, and pansexual people often describe feeling like an "other" in social spaces with mostly heterosexual people. Heterosexual individuals, on the hand, may not know that they would be welcomed into a gay and lesbian chorus unless specifically invited by someone to join. As queer spaces expand to include more diverse members, including heterosexual members, choruses should employ multiple recruitment strategies recognizing the different communities that participants inhabit. While many gay and lesbian singers may learn about the chorus through their social networks, all members could reach out directly to friends and neighbors to invite them into the ever expanding "family" of LGBTQ-affinity choruses.

Race

Racial and ethnic identity influenced participant motivations in several ways that appear to reflect trends in society more broadly. Because of the extreme over-representation of white participants in this sample, however, considerations of race

should be treated with the utmost skepticism and much more research must be conducted on the interactions of race and LGBTQ-affinity music-making. In this sample, Latinx participants appeared less motivated by musical factors. This mirrors finding by Pineda (2017) that Latinx K-12 students had the lowest participation in choral ensembles. Many scholars have supported the importance of culturally responsive pedagogy in music-making contexts (Lind & McKoy, 2016; McKoy, 2009).

Race did not appear to affect the continued participation of singers in any significant way. Comparing the exponential decay in membership duration with low racial diversity among participants, however, it is hard to assess whether Black participants and participants of color are underrepresented because they are not motivated to join, because they are dropping out more often than white participants, or some other reason. Some choruses, like the Gay Men's Chorus of Washington (GMCW) have created special committees to specifically address the needs and interests of singers from diverse racial and cultural backgrounds. More research must be done on the experiences of participants from diverse backgrounds in LGBTQ-affinity choruses to see how successful these efforts are and whether programs like this could be successful in other chorus organizations.

Education

Education had a considerable impact on the perception of factors for both beginning and continuing participation. Those with a high school diploma or 2-year associates degree appeared more motivated by several factors compared to those with more education. In particular, social and musical motivations appeared particularly

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important for this group. These respondents were more likely to have been personally

encouraged to join, were more interested in learning new musical skills, more motivated

by helping as volunteers, and more affirmed by being around others with similar social

and musical interests. In this way, participation by these respondents appeared to align

more closely with the "amateur" described by the Serious Leisure Perspective (Stebbins,

2013) than other respondents.

Education is a difficult subject to consider when addressing motivation because of

the strong correlation between educational attainment and socioeconomic status. The

findings in this study, however, expands on prior research (Bailey & Davidson, 2002;

Nordberg et al., 2018) by suggesting that LGBTQ-affinity choruses are incredibly

important to those with less educational attainment as a social outlet, an opportunity for

continuing adult music education, and a source of self-confidence. Yet, the percent of

individuals in this study with less education was exceptionally low compared to others.

Because of the immense benefits of group singing and the findings from this study, more

research must be conducted to understand the barriers to participation experienced by

those with less education to help increase the number of individuals participating.

Income

Findings related to income were similar to findings related to education,

unsurprising given the correlation between education and income and the close

association of education and income with socioeconomic status and therefore culture.

Respondents with lower incomes appeared more motivated by social and political factors

like meeting new people, finding a social scene, feeling affirmed as an LGBTQ person,

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and making a difference for the LGBTQ community compared to people with high

incomes. Respondents with middle incomes appeared more motivated by music

education opportunities and personal satisfaction and were more likely to continue

participating because of pressure from other members. Those with high incomes appeared

the least motivated by political factors like making a difference.

Socioeconomic status, for which income often stands as a proxy, has considerable

influence over an individual's friend groups, social circles, cultural identifications, and

access to resources. The findings in this study are logical because those with lower

income are more likely to value a space where they can access supportive others and

musical opportunities with relatively minimal financial cost. Those with higher incomes,

on the other hand, may have access to several different activities which support their

identity or satisfy them personally, and may be less motivated by these factors. The

income distribution in this sample was unusual, especially compared to national statistics

(Kochhar et al., 2015). More research should be conducted to understand the causes of

these differences between the individuals who sing in LGBTQ-affinity choruses and

American society more generally. Choruses should also consider the ways in which

lower-income people may face barriers to participation and find creative ways to

overcome these barriers such as scholarship programs, sponsored participation, self-

driven fundraising efforts, and membership dues waivers.

Geography

The size of the participant's designated market area (D.M.A.) had some notable

impacts on the demographic characteristics of the participants and their degree of

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participation but had relatively little impact on their perception of motivational factors. Individuals in larger communities were somewhat less likely to have been personally encouraged to join, were less motivated by the specific repertoire performed, and placed less value on praise from peers compared to those from smaller markets. Overall, though, differences in perception of motivational factors by participants in larger and smaller markets were not significant. When geographic region data were first coded using federal rural-urban categorization, all participant zip codes were associated with the same "urban commuting corridor" descriptor (*Rural-urban commuting area codes*, 2019). Perhaps there simply isn't a substantive cultural difference between large and medium sized cities. In this case, more research is warranted to understand the barriers to establishing LGBTQ-affinity choruses outside of urban commuting corridors, and choral conductors living in rural areas should consider starting one.

Political Views

Political views appeared to have profound impacts on respondents' perceptions of motivational factors. Much like race, however, great care must be taken in interpreting these findings because of the exceptionally low representation of conservative individuals in the sample. Overall, the group of respondents identifying as conservative was much less motivated by social or political factors. In particular, they seemed especially disinterested in the chorus as a place to meet others, in making a difference for the queer community, and being around others with similar interests. This finding makes sense given the extremely low representation of conservative people in this sample, suggesting a very low representation of conservative people in LGBTQ-affinity choruses overall.

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Respondents identifying as liberal, on the other hand, were highly motivated to be around LGBTQ people, in feeling affirmed as an LGBTQ person, and in socializing and spending time with other members.

Because LGBTQ-affinity choruses generally convey a strongly progressive, social justice-oriented public message, it is surprising that individuals identifying as politically conservative would participate at all. This study, however, did have a small number of participants who identified as conservative or strongly conservative. There are a few possible explanations. First, conservative individuals may participate solely for the music. Gay choruses tend to perform more pop and contemporary music than other community choruses, so members may participate to sing this repertoire and ignore the progressive political messaging.

Another explanation may be the very definition of "conservative." Within the LGBTQ community, as with any community, there is diversity of political viewpoints about many things. Although it may come as a surprise to some, there are many individuals in the LGBTQ community who hold traditionally conservative political views such as enforcement of traditional gender roles, anti-immigration policies, limited government intervention in markets, and strong protections for gun ownership. American political organizations like the Log Cabin Republicans publicly support Republican candidates specifically to protect gun rights and lower personal income taxes, and "Gays for Trump" banners are displayed at large Pride festivals. For every person, politics is always balance of priorities. For some queer individuals, supporting conservative values

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on some issues outweighs their perceived need for protection from discrimination on account of their sexual orientation or gender identity.

American society is arguably more politically polarized now compared to the last fifty years, and political identity has become an increasingly powerful force for social stratification. It makes sense, therefore, that conservative people may be disinterested in associating with others who have a different political view, even others who sing in their same chorus. Liberal people, on the other hand, find LGBTQ-affinity choruses to be a place full of others who share their worldview. Researchers should investigate the experiences of conservative members of LGBTQ-affinity choruses to better understand their reasons for participating and how they socially navigate the political differences they have with the majority of their fellow chorus members.

Membership Duration

Findings from this study support findings by Moy (2015) that new members are more motivated by musical factors and an interest in finding community while veteran members stay for social and emotional support. Newer members were more likely to rate higher on making music with others and performance quality. Interestingly, newer members were also more motivated to make a difference but less likely to participate in artistic decision making. More tenured members were more motivated by being around LGBTQ people and finding a social scene outside of bars, perhaps because of changes in their social patterns related to aging

Like other interrelated demographics, membership duration is heavily impacted by the age of respondent and therefore likely to demonstrate recognizable generational

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cohort differences. These particular findings, however, used a multifactor analysis which took age into consideration. Therefore, one could reasonably interpret that membership duration has some real impact on the values of the individual singer. If nothing else, choruses should be affirmed that their programs foster deeper socioemotional investment in their organizations over time. There is, however, a serious problem with membership duration as highlighted by the dramatic decrease in participation in the first three years.

More research should be conducted to understand the barriers to continued participation for new members by adapting study designs from previous research (Buness, 1979; Simmons, 1962) in recruiting non-participants. Possible barriers might include music reading skills insufficient for choral octavos, scheduling conflicts, or a misalignment between their expectations versus the reality of participation. Because a survey is a snapshot of a single moment, researchers should also conduct longitudinal studies comparing motivational factors between newer and longer-term members to determine if motivation actually changes over time or if members motivated by socioemotional factors and are simply less likely to drop out.

Audition Requirement

Audition requirements of the chorus had limited impact on motivational factors. Generally, participants whose choruses had auditions were more motivated by the quality of the performances compared to participants in "all come" or voice-check only ensembles. Interestingly, those in auditioned groups were also more likely to value being around other LGBTQ people, more motivated by making a difference for the LGBTQ community, and less likely to feel pressure from members to continue participating. One

possible explanation for these findings is the impact of exclusivity. Individuals who

perceive themselves part of an exclusive membership appear more motivated and identify

more closely with the cause. The findings that auditioned chorus members give more

time and donate more money supports this hypothesis. More research is warranted to

determine the perceived impact of auditions on the motivation of chorus members.

Chorus Type

Like audition requirement, chorus type had only a few notable impacts on

motivation. Data from this study suggest that participants from trans-identifying choruses

are the most likely to be personally encouraged to join. These respondents also appeared

the most likely to volunteer with administrative and artistic choices. These findings

reflect social values that I have heard expressed by members of the trans community,

namely proactive organizing and collaborative approach to decision-making. Although

gender-expansive identities were considerably better represented in this study compared

to the general population, much is yet to be understood about how gender-expansive

people and trans-identifying organizations operate. Currently, no research exists on the

cultures or practices of trans-identifying choruses or their members, so there is substantial

research which can be done to better understand these experiences.

Small Ensemble

Small ensemble participation had a modest impact on music-related motivational

factors. Participants in small ensembles were more interested in recognition for musical

talent and praise from peers and were more likely to help with artistic choices. These

same participants, however, were actually less likely to be motivated by singing music

they enjoy. Both of these findings make sense, especially the interest in being praised for talent. Praise may outweigh the need to find personal enjoyment in the specific repertoire the group performs. Of course, since small ensembles are often rigorously auditioned, these findings could be more reflective of the types of people who are accepted rather than organic motivators to participate. Future research could look at the unique subcultures in these small ensembles which function as subsets within the larger organization to better understand their members.

Extra-musical Volunteerism

Interestingly, administrative and artistic responsibilities appeared to have practically no impact on respondent's motivation. Only one factor—Being around LGBTQ people—appeared higher among participants who did not help with artistic decision making. Perhaps those who help artistically engage with the ensembles are more motivated by musical factors, or perhaps those more motivated by political factors are less motivated to help with artistic tasks.

Music Education

Music education, both private lessons and college music participation, had considerable impact on the experience of motivational factors by participants. College music participation had the most impact and reflected findings by prior research that college music experiences contributes to life-long interest in music making (Amundson, 2012). Participants with some college music experiences, but no degree, were more likely to value improving musical skills, whereas those with no college music experience were half as likely to value making music with others as a motivator. Participants with an

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undergraduate degree in music appeared to have unique motivators from all other groups with the highest emphasis on musical motivators like quality of performance, similar musical interests, personal satisfaction with music making, and singing music you enjoy. These findings suggest that individuals with high levels of music literacy are more likely to be motivated by intrinsic musical motivation rather than socioemotional or political factors. Unfortunately, these findings also further support the theory that LGBTQ-affinity choruses may have musical cultures similar to university schools of music which have historically privileged music by white, western-educated men (Nettl, 1995).

Private lessons had less impact on participant motivation overall and primarily influenced continuing participation. Participants with vocal lessons were more extrinsically motivated by praise from the audience and their peers and were more likely to help with artistic decision making. Instrumentalists were less likely to feel motivated by music they enjoy and less interested in praise, suggesting more developed self-regulation and intrinsic motivation. These stereotypes of singers as outgoing and instrumentalists as more reserved are interestingly reminiscent of prior research on cultures of music schools (Nettl, 1995), suggesting there may be some authentic correlations between personality and primary instrument choice.

LGBTQ-affinity choruses provide a unique opportunity for adults to continue their lifelong experience with music education in an environment that is socially and emotionally supportive of their identity. Conductors and chorus organization managers should not overlook this opportunity to provide real continuing education for those singers who are interested in improving their skills, especially since music literacy is

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theorized as a strong demotivator to participation. Recognizing these differences in motivation, however, also reinforces the idea that LGBTQ-affinity choruses must continue to evolve beyond the white Western musical cultures of the schools of music in which their conductors were likely trained. Certainly, recent efforts by schools of music to improve the representation of diverse identities in faculty hiring and repertoire selection will make an impact, but conductors currently working in LGBTQ-affinity choruses must also strive to choose music which appeals to a wide range of music literacy level and cultural idioms.

Conclusion

Findings from this study were similar to existing research on motivation. Like participants in a study by Royse (1990), participants in this study were more motivated by extra-musical factors and valued feeling needed by the ensemble and social motivators. Participants in this study appeared more motivated by "real" reasons for participating than by "good" reasons, supporting findings by Haney (1999). Expanding on Fredrickson (1997), I theorize that identity-related and political factors are perceived by participants as "real" factors and play an important role in motivating some participants, particularly those from lower socioeconomic strata. Participants in this study appeared to value social connectedness over musical aspects, supporting theories that community choruses have cultures where people work toward a common musical goal in a definitively social context with others with similar interests (Adderley et al., 2003; Durrant, 2005).

This study supports much existing research on motivation in choral ensembles (Asmus & Harrison, 1990), but contradicts research specific to non-major college singers (Buchanan, 1998). Research should be conducted to directly compare the experiences of avocational singers in college choirs with those of community choruses to better understand this discrepancy. The findings of this study also appears to contradict very early research on motivation which argued that community chorus singers perceive participation as continuing adult education (Aliapoulios, 1969). Research should be designed which directly compares the experiences and motivations of participants in traditional non-socially identified community choruses with participants in LGBTQ-affinity ensembles.

This study supports research suggesting that variances in perceived motivation can be attributed to and possibly predicted by participant demographic characteristics (Einarsdottir & Gudmundsdottir, 2016). For example, in this research, individuals with less music education appeared to focus more on social connectedness, self-esteem, personal enjoyment, and political advocacy while those with more music education appeared more motivated by musical factors. Socioeconomic status also appeared to support existing research that suggests economically disadvantaged singers put more emphasis on social interests (Bailey & Davidson, 2002, 2003, 2005). Each demographic characteristic affected the perceptions of motivation differently, supporting the theory that each characteristic plays a unique role. Thus, when considering the finding from this study toward a specific individual singer, it is critical to see motivation as an

intersectional phenomenon influenced by many confluent identity-related influences, and to recognize and validate these differences (Werpy, 1995).

This study had considerable limitations due to inadequate direct access to potential participants during recruitment. Samples of convenience cannot provide the best statistical models, but it was critical for research with LGBTQ-affinity chorus participants to consider motivation quantitatively in order to provide a basis for policy making (Cokley & Awad, 2013). It is important to note that findings from LGBTQ-affinity choruses may not apply to community choruses more broadly and may not even apply to individuals in LGBTQ choruses not represented by this sample.

Artistic and administrative policy decisions based on findings from motivation research are critical to the success of choral ensembles because motivation plays such a crucial role in successfully encouraging participation (Asmus & Harrison, 1990). This study suggests that exclusivity—having more rigorous audition requirements—causes singers in those ensembles to be more motivated. If this is the case, however, what do we do with the singers who do not meet audition requirements (Bell, 2008)?

The value of lifelong participation in music has been well described by music educators for a very long time (Bliss, 1971; Dabback, 2016; Mantie, 2012; McQueen et al., 2013; Pitts, 2012; Redman, 2016). Recruiting and retaining volunteer adults, however, has similarly posed a considerable challenge. This study supports previous research that directors themselves are not especially effective as recruiters (Buchanan, 1998). Most participants reported learning about the chorus either from direct experiences of the chorus through performances or personal interactions with chorus members and

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friends. Very few respondents reported learning about the chorus through other community organizations, places of worship, or civic organizations. Choruses may find an untapped recruitment opportunity in collaboration with other community organizations, especially those which focus on populations beyond a white, upper-middle class LGBTQ audience.

Prior research with non-participants in choral ensembles has suggested that conflicts with rehearsals and performances were a major factor preventing participation (Amundson, 2012; Major & Dakon, 2016). Unfortunately, limitations regarding recruitment of non-participants in this study precluded any investigation of this with potential members of LGBTQ choral ensembles. Research should be conducted which includes ensemble non-participants to uncover any correlation between motivators and barriers to participation.

Findings from this study of extra-musical volunteerism suggest that ensemble members are able to participate to varying degrees and according to their ability, in line with prior research (Bell, 2008). No two singers appear to engage with their chorus in exactly the same way, further supporting an intersectional or assemblage understanding of motivation. There appears to be a general trend, however, that individuals with more responsibilities who give more time also appear to give more money to the organization. More research should be done to understand this relationship. Does getting more involved actually increase motivation, or are motivated people simply more likely to participate to a greater degree? Understand this relationship could help directors and chorus managers better motivate singers while preventing volunteer burn-out.

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One major area that LGBTQ-affinity choruses could improve is racial and ethnic diversity, but merely having more bodies of color in an ensemble is not enough. If LGBTQ-affinity choruses seek to be the musical representation of the LBGTQ movement, they must represent the cultural identities of *all* LGBTQ communities. This means dismantling the hegemonic perception of gay and lesbian choruses as white institutions making white music (Attinello, 2006) and creating spaces which are actively welcoming of people with different cultural backgrounds through authentic cultural relevance (Lind & McKoy, 2016).

As Maria-Elena Grant of Lavender Light Gospel Chorus noted, there are real differences between people's musical tastes that are influenced by racial and ethnic identities (Boerger, 2018). Chorus organizations and in particular choral conductors of these ensembles must do hard work to represent different cultural idioms in concert programming, and this may require learning new musical skills. In particular, choruses should diversify their musical repertoire especially by prioritizing music of African American and Latinx composers, especially those who are women or gender expansive. Choruses should also strategically partner with community organizations outside of the white, upper-middle class LGBTQ social circles which the participants in this study primarily represent. By doing this, singers in these choruses can have real experiences of cultural exchange and at the same individuals from outside the chorus may come to learn of the value of group singing in a socially and emotionally supportive environment.

Finally, LGBTQ-affinity choruses may have a vital role to play in helping foster democratic values. Research suggests that apolitical organizations like choirs may

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coincidentally encourage civic participation (Baggetta, 2009). LGBTQ-affinity choruses, however, are typically anything but apolitical and advance a markedly pro-social justice message to its audience and membership. Rather than using slogans and catch-phrases, choruses convey this message through art and song. In this politically divisive time in our nation's history, perhaps now more than ever, music can be a way to foster dialogue and understanding where words fail. As more and more communities recognize and protect the rights of LGBTQ people, it is time for LGBTQ choruses to expand the message to one of freedom and justice for all people. In this way, as stated in the vision of GALA Choruses, Inc., LGBTQ choruses can help bring into being "a world where all voices are free" (*Mission*, 2011).

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APPENDIX A

UNCG IRB STUDY APPROVAL LETTER

UNC GREENSBORO

To: William Southerland
Music
Music

From: UNCG IRB

Date: 5/03/2019

RE: Notice of IRB Exemption
Exemption Category: 2. Survey, interview, public observation
Study #: 19-0485
Study Title: Factors of Motivation to Participation in LGBTQ-identity Choruses Affiliated with GALA Choruses (Survey)

This submission has been reviewed by the IRB and was determined to be exempt from further review according to the regulatory category cited above under 45 CFR 46.101(b).

Study Description:

This study will conduct survey-based research to investigate factors of motivation leading individuals to initiate and continue participation in LGBTQ-identity choruses affiliated with GALA choruses (formerly the Gay and Lesbian Association of Choruses). This research will build upon previous qualitative research with these populations utilizing ethnographic and case study methodologies to better understand why individuals choose to devote substantial time and money to their participation in these music ensembles.

Investigator's Responsibilities

Please be aware that any changes to your protocol must be reviewed by the IRB prior to being implemented. **Please utilize the the consent form/information sheet with the most recent version date when enrolling participants.** The IRB will maintain records for this study for three years from the date of the original determination of exempt status.

Please be aware that valid human subjects training and signed statements of confidentiality for all members of research team need to be kept on file with the lead investigator. Please note that you will also need to remain in compliance with the university "Access To and Retention of Research Data" Policy which can be found at http://policy.uncg.edu/university-policies/research_data/.

GALA
CHORUSES

Board of Directors

Dwight Joyner
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Shawn Cullen
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Michael McDonald
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Joseph Nadeau
Gianluca Ragazzini
Steven Smith
Michael Tate

P.O. Box 99998
Pittsburgh, PA 15233
www.galachoruses.org

Subject: Site Approval Letter

To whom it may concern:

This letter acknowledges that I have received and reviewed a request by William Southerland to conduct a research project entitled "Factors of Motivation to Participation in LGBTQ-identity Choruses Affiliated with GALA Choruses" and I approve of this research to be conducted through our organization.

When the researcher receives approval for his/her research project from the University of North Carolina at Greensboro's Institutional Review Board/UNCG IRB, I agree to provide access for the approved research project. If we have any concerns or need additional information, I will contact UNCG's IRB at (855)-251-2351.

Sincerely,

Robin Godfrey
Executive Director
412-999-2131
executivedirector@galachoruses.org

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APPENDIX C

RECRUITMENT DOCUMENTS

Example Recruitment Email:

GALA Singer Survey

William Southerland <williamqsoutherland@gmail.com>
To:

Hello, ████!

You may have seen my post on the GALA AD Google Group or Facebook, but I wanted to take a moment to send a personal request to you directly. As my dissertation project for my music education PhD, I am doing a survey of GALA Chorus singers to see what factors motivate them to start and continue singing with our organizations. What matters more--music, community, activism? Does an individual's demographics affect what they value? Help me find out! Could you send the following information to your singers in your ensembles? Thanks so much in advance!! :)

William Southerland
AD, Triad Pride Performing Arts
PhD Candidate, UNC Greensboro

Recruitment Text:

Calling all GALA Chorus Members!

LGBTQ+ choruses have made a huge impact on the world around us. By being visible, active performers, singers with these organizations help further the causes of justice and equality for all people. However, not much is known about the specific reasons why singers choose to participate in LGBTQ+ choruses instead of other community ensembles.

You can help the world learn about LGBTQ chorus members! I am surveying singers in GALA choruses like you about what chorus means in their lives. The survey takes about 10-15 minutes and will ask about your music background and your participation level.

Use this link to complete the survey: ████

Your participation is confidential, however absolute confidentiality of data provided through the Internet cannot be guaranteed due to the limited protections of Internet access. Please be sure to close your browser when finished so no one will be able to see what you have been doing. If you have any concerns about your rights, how you are being treated, concerns or complaints about this project or benefits or risks associated with being in this study please contact the Office of Research Integrity at UNCG toll-free at ████.

Sincerely,

William Southerland, Principal Investigator

Example Facebook Post:

William Southerland shared a link.
May 15, 2019

Calling all GALA Chorus singers! Help the world learn about GALA chorus singers like you and what chorus means in your life. Take this quick 10-minute survey about your experiences with your GALA Chorus:

UNCG.QUALTRICS.COM
Online Survey Software | Qualtrics Survey Solutions
Qualtrics sophisticated online survey software solutions make creating online surveys easy. Learn more about Research Suite and get a free…

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Exported from Qualtrics® XM

GALA Participation Survey (LGBTQ chorus v2)

Start of Block: Description

Q1 This study seeks to understand why people participate in LGBTQ choruses. In this survey, you will be asked questions about your background as a musician, why you started with the chorus, why you continue to sing with the chorus, and how much time you dedicate to your chorus.
    Your participation is critical to better understand the motivations of members of LGBTQ-identity choruses like you.
    This survey should take about 10-15 minutes to complete. Absolute confidentiality of data provided through the Internet cannot be guaranteed due to the limited protections of Internet access. Please be sure to close your browser when finished so no one will be able to see what you have been doing.
Any questions, concerns, or complaints about this survey or benefits or risks associated with being in this study can be answered by lead researcher William Southerland. William can be contacted at (919) 357-8444 or wgsouthe@uncg.edu. The faculty advisor for this research is Dr. Brett Nolker. He can be contacted at bnolker@uncg.edu.
If you have any concerns about your rights, how you are being treated, concerns or complaints about this project or benefits or risks associated with being in this study please contact the Office of Research Integrity at UNCG toll-free at (855)-251-2351.

Page Break

Q48 Do you consent to participate in this research?

○ Yes

○ No

End of Block: Description

190

Q2 Are you today an active singing member of a chorus affiliated with GALA Choruses?

○ Yes

○ No

Q3 Think about the GALA chorus you sing with most often.

What is the name of your chorus?

_____

Page Break

Q4
Which of the following terms describes this chorus? (You many select more than one.)

☐ Soprano and Alto Chorus

☐ Tenor and Bass Chorus

☐ SATB Chorus

☐ Trans* Chorus

☐ Other: _____

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Audition Requirement How are new members admitted to the chorus?

○ Open Membership, No Requirements ("All Come")

○ Voice Check Required, but no formal audition

○ Audition Required, members selected by the Artistic Director

○ Audition Required, members selected by committee

○ Invitation Only

○ Other: _____

- -

Page Break ———

Q64

What is your assigned voice part in your chorus? (You may choose more than one.)

☐ Soprano

☐ Alto

☐ Tenor

☐ Baritone

☐ Bass

☐ Other: _____

- -

192

Q67 Which voice part do you sing most often? (Choose one)

○ Soprano

○ Alto

○ Tenor

○ Baritone

○ Bass

○ Other: _____

- -

Page Break

193

Q62 How did you hear about the chorus initially? (You may choose more than one.)

☐   A chorus member

☐   The chorus's director

☐   Social media

☐   Search engine or website

☐   Newspaper or print media

☐   Attending a performance

☐   Friend

☐   Teacher

☐   Family Member

☐   Other: _____

Page Break

✱

Q7 About how many years have you been a member of your current GALA chorus?

_____

194

Q5 What styles of music does your chorus sing? (Choose all that apply)

☐ Christian Sacred

☐ Non-Christian Sacred

☐ Christmas

☐ Non-Christian Holiday

☐ Popular Music (e.g. Pop, Rock, R&B)

☐ Spoken Word (e.g. Rap, Slam)

☐ Classical

☐ Other: _____

☐ Contemporary Acapella

☐ Barbershop / Sweet Adelines

☐ Broadway / Showtunes

☐ American Folk Music

☐ World Music / International Folk Music

☐ Gospel / Spirituals

☐ Jazz

195

Q22 How much do you enjoy the music that **your chorus** performs?

○ A great deal

○ A lot

○ A moderate amount

○ A little

○ None at all

Q55 The next few questions will ask about your experiences with music in your early life.

Q10
How much was *performing music*, either by yourself or with a group, a part of your life during your childhood?

○ A great deal

○ A lot

○ A moderate amount

○ A little

○ None at all

196

Q11 Did your parents **listen to** and enjoy music when you were growing up?

○ A great deal

○ A lot

○ A moderate amount

○ A little

○ None at all

Q12 Did your parents **perform** any kind of music when you were growing up?

○ A great deal

○ A lot

○ A moderate amount

○ A little

○ None at all

197

Q13 Do you feel like your parents encouraged **you** to participate in music making activities?

○ A great deal

○ A lot

○ A moderate amount

○ A little

○ None at all

Page Break

Q14 Have you ever taken private voice lessons?

○ Yes

○ No

Q15 Have you ever taken private instrument lessons?

○ Yes

○ No

Q16 What instrument(s) have you studied privately?

_____

198

Q77 Did you enroll in any music-related classes in secondary school (grades 6-12)? Check all that apply.

	Middle School / Jr. High	High School / Sr. High
General music (appreciation)	☐	☐
Ensemble (Chorus, Band, Orchestra)	☐	☐
Guitar	☐	☐
Piano	☐	☐
Music theory	☐	☐
Music technology	☐	☐
Other:	☐	☐

End of Block: Basic music background

199

Q53 Think about your experiences with music ensembles during your life. Please indicate when you participated in the following types of ensembles:

	Secular Choir	Secular Band	Religious Choir	Religious Band
School age (K-12)	☐	☐	☐	☐
College	☐	☐	☐	☐
Adulthood	☐	☐	☐	☐

Q54 Have you participated in any other types of ensembles? If so, list them in the box below.

_____

✱

Q20 When thinking about your whole life, about how many years **total** have you participated in musical ensembles? An estimate is okay.

_____

200

Q21

Thinking about yourself now, how much do **you** enjoy performing music publicly?

◯ A great deal

◯ A lot

◯ A moderate amount

◯ A little

◯ None at all

Page Break

Q23 What are **your** favorite styles of music?

☐ Christian Sacred

☐ Non-Christian Sacred

☐ Christmas

☐ Non-Christian Holiday

☐ Popular Music (e.g. Pop, Rock, R&B)

☐ Spoken Word (e.g. Rap, Slam)

☐ Classical

☐ Other _____

☐ Contemporary Acapella

☐ Barbershop / Sweet Adelines

☐ Broadway / Showtunes

☐ American Folk Music

☐ World Music / International Folk Music

☐ Gospel / Spirituals

☐ Jazz

Q54 Think about the reasons that you first joined the chorus. There are many reasons why someone joins a organization. The next question will ask you to rate the importance several possible reasons. Please take your time to consider each one.

Page Break

Q25 When you **first started** singing with the choir, how important was:	Extremely important	Very important	Moderately important	Slightly important	Not at all important
Making music with others	○	○	○	○	○
Meeting new people	○	○	○	○	○
Recommendation to join	○	○	○	○	○
Being around LGBTQ people	○	○	○	○	○
Finding a social scene outside of bars and clubs	○	○	○	○	○
The quality of the choir's performances	○	○	○	○	○
The type of music the choir sings (repertoire)	○	○	○	○	○
Receiving recognition for musical talent	○	○	○	○	○
Improving musical skills and abilities	○	○	○	○	○
Feeling affirmed as an LGBTQ person or ally	○	○	○	○	○
Making a difference for the LGBTQ community	○	○	○	○	○
Being around others with similar **musical** interests	○	○	○	○	○

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Being around others with similar **political** beliefs	○	○	○	○	○
Being around others with similar **social** interests	○	○	○	○	○
Looking for a place to belong	○	○	○	○	○

Q58 Did you start singing with the chorus for a different reason than the ones already mentioned? Please describe any other reasons why you joined the chorus.

_____

End of Block: Beginning motivation Matrix

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Start of Block: Continuing motivation matrix

Q59 Now, think about the reasons you sing in the chorus today. Rehearsals and performances require a lot of your time and energy. What reasons motivate you to continue to participate? Perhaps, those reasons are the same as when you joined, or perhaps they have changed during your time with the group.

Page Break _____

Q27 When you think about participating in the chorus **today**, how important is:	Extremely Important	Very important	Moderately important	Slightly important	Not at all important
Helping with **administrative tasks**	○	○	○	○	○
Personal satisfaction of performing high quality music.	○	○	○	○	○
The feeling of being "in the zone" when singing with the group.	○	○	○	○	○
Singing music that you personally enjoy	○	○	○	○	○
Receiving praise from the **audience** for your performance.	○	○	○	○	○
Receiving praise from **peers** for your performance.	○	○	○	○	○
Pressure from other members not to drop out of the group.	○	○	○	○	○
Socializing with members of the chorus	○	○	○	○	○
Helping make **artistic choices**	○	○	○	○	○

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A feeling of belonging to the group	○	○	○	○	○

Q65 When thinking about **socializing** with other members of the chorus, how important are the following?

	Extremely important	Very important	Moderately important	Slightly important	Not at all important
Spending time together	○	○	○	○	○
Eating meals	○	○	○	○	○
Having drinks	○	○	○	○	○
Participating in social events	○	○	○	○	○

Q66 Are there other ways that you like to socialize with chorus members? Describe them in the box below.

_____

208

Q56 Do you participate in any small ensembles associated with your chorus?

○ Yes

○ No

Q60 Are you required to sing with one of your organization's large ensembles?

○ Yes

○ No

Q61 Would you continue to sing in the large ensemble if you were not a member of the small ensemble?

○ Yes

○ No

Q59 In general, how important to you is participation with the small ensemble?

○ Extremely important

○ Very important

○ Moderately important

○ Slightly important

○ Not at all important

End of Block: Small Ensemble Participation

209

Q73 In total, about how many hours do you **rehearse** with other chorus members each week?

_____

Q72 **Outside of rehearsal**, about how many hours each week do you practice music for your chorus?

_____

Page Break _____

Q78 About how many performances do you participate in each year/season?

_____

210

Q74 Are you responsible for **administrative oversight** (non-artistic related) of the chorus? (e.g. elected officers, committee members, etc.)

○ Yes

○ No

Q69 Which of the following **administrative tasks** (non-music related) do you participate in? Choose any that apply.

☐   Elected Officer (e.g. President)

☐   Board Member

☐   Chorus operations committee member

☐   **Volunteer** administrative assistant

☐   **Paid** administrative assistant

☐   Other: _____

Q70 What is the title of your position, or how would you describe your role?

_____

Q67 On average, how many hours each week do spend doing **administrative tasks** for the chorus?

_____

211

Q71 Do you assist with planning or executing **artistic activities** for your chorus? (e.g. choosing repertoire, designing costumes, running rehearsal, etc.)

○ Yes

○ No

Q63 What artistic activities do you help carry out? Choose any that apply.

☐ Choosing repertoire

☐ Lighting / Set Design

☐ Costumes / Props

☐ Choreography

☐ Running rehearsal activities (e.g. sectionals)

☐ Creating rehearsal tracks / practice recordings

☐ Other: _____

Q68 On average, how many hours each week do you spend doing **artistic planning** for the chorus?

_____

Q75 **In total**, about how many hours each week do you spend on chorus activities? Include all time spent: rehearsals, performances personal practice, meetings, events, volunteer activities, etc.

_____

Q65 In total, about how much money do you spend each year on chorus activities? Include all expenses. (Dues, music, outfits, transportation, travel, etc.)

_____

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Q55 The final set of questions pertain to demographic data. Information about participants is crucial to understanding how different motivation factors interact. Please be as accurate as possible.

Q31 What is your age in years?

_____

Page Break

Q32 What is the highest level of school you have completed or the highest degree you have received?

○ Less than high school degree

○ High school graduate (high school diploma or equivalent including GED)

○ Some college but no degree

○ Associate degree in college (2-year)

○ Bachelor's degree in college (4-year)

○ Master's degree

○ Doctoral degree

○ Professional degree (JD, MD)

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Q33 Did you take any formal music courses at the college level?

◯ No, I did not take any formal music courses in college.

◯ Yes, I took classes but did not receive a degree or minor

◯ Yes, I have a minor in music

◯ Yes, I have a undergraduate degree in music

◯ Yes, I have a graduate degree in music

Page Break

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Q36 Choose **one or more** races that you consider yourself to be:

☐ White

☐ Black or African American

☐ American Indian or Alaska Native (specify tribe, if desired):
_____

☐ Asian (specify race, if desired):
_____

☐ Native Hawaiian or Pacific Islander (specify race, if desired):
_____

☐ Prefer to self-describe
_____

☐ Prefer not to say

Page Break

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Q38 Choose **one or more** sexual orientations that currently describes you:

☐ Heterosexual

☐ Gay / Lesbian

☐ Bisexual

☐ Pansexual

☐ Asexual / Non-sexual

☐ Queer

☐ Questioning

☐ Prefer to self-describe:

_____

☐ Prefer not to say

Page Break

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Q40 Choose **one or more** gender categories that currently describes you:

☐ Female

☐ Male

☐ Intersex

☐ Transgender

☐ Non-binary / Third gender

☐ Gender-fluid

☐ Gender-queer

☐ Prefer to self-describe:

_____

☐ Prefer not to say

Page Break

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Q42 What religious faith do you consider yourself to be?

○ Christian

○ Jewish

○ Muslim

○ Buddist

○ Hindu

○ Agnostic

○ No religious belief

○ Other: _____

Q43 Do you attend religious services?

○ Yes, at least weekly

○ Yes, at least monthly

○ Yes, at least yearly

○ No, I don't attend services

Page Break

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Q50 How would you describe your current political views?

○ Strongly Liberal

○ Liberal

○ Centrist / Moderate

○ Conservative

○ Strongly Conservative

Page Break

Q51 What is your current political affiliation?

○ Republican

○ Democrat

○ Independent / Unaffiliated

○ Other / Third Party: _____

Page Break

※

Q44 What is your ZIP code?

_____

Q45 Please indicate your reported household income for the previous year.

○ Less than $10,000

○ $10,000 to $19,999

○ $20,000 to $29,999

○ $30,000 to $39,999

○ $40,000 to $49,999

○ $50,000 to $59,999

○ $60,000 to $69,999

○ $70,000 to $79,999

○ $80,000 to $89,999

○ $90,000 to $99,999

○ $100,000 to $149,999

○ $150,000 or more

○ Prefer not to say

End of Block: Demographics Base/Universal

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APPENDIX E

DATA CODING JOURNAL

836 Responses Initiated; 706 Responses Validated as Completed

Years of Membership
1-5 = 1
6-10 = 2
11-15 = 3
16-20 = 4
21+ = 5

Column F: Chorus Type
Tenor and Bass Chorus = 1
Soprano and Alto Chorus = 2
SATB Chorus = 3
Trans* Chorus = 4

Column G: Audition Requirement
Audition Required, members selected by the Artistic Director = 1
Voice Check Required, but no formal audition = 2
Open Membership, No Requirements ("All Come") = 3
Audition Required, members selected by committee = 4

Column H: Part
Soprano = 1
Alto = 2
Tenor = 3
Baritone = 4
Bass = 5
Multiple Treble = 6
Multiple Tenor/Bass = 7
Other (e.g. part 1, part 2; or cross-voice e.g. AT or ATB) = 8
No Response = 9

Note: Two respondents indicated their chorus doesn't use SATB name associations; they use "Voice 1, Voice 2" -- those options were given "Other"

Column I: How Did You Find Out About the Chorus?

Chorus Member = 1   Family Member = 9
Chorus Director = 2   Other = 10
Social Media = 3   Therapist = 11
Search engine or website = 4   GALA Chorus Network (another chorus
Newspaper or print media = 5   or GALA Event) = 12
Attending a performance = 6   Founding Member = 13
Friend = 7   Pride Event = 14
Teacher = 8

Column U: Voice and Instrument Lesson Graphs ('Private Lessons')
PV: Private Voice; PI: Private Instrument
Instrument and Voice = 3
Instrument Only = 2
Voice Only = 1
Neither = 0
Blank Reponses were coded as "Neither"

Likert Matrix [AM:BP]

Column BY: Do you help with admin tasks?
1 = Yes
0 = No

Column CI: Do you help with artistic tasks?
1 = Yes
0 = No

Column CW: College Education?
1 = Bachelor's
2 = Masters
3 = Some College / High School / Associates
4 = Professional / Graduate Degrees

Column CX: Music in College?
1 = No, I did not take any formal music courses in college.
2 = Yes, I took classes but did not receive a degree or minor
3 = Yes, I have a graduate degree in music
4 = Yes, I have a minor in music
5 = Yes, I have an undergraduate degree in music

Column: Race
White = 1

Black or African American = 2
Asian / Native Hawaiian or Pacific Islander = 3
American Indian or Alaska Native = 4
Latinx / Hispanic = 6
Mixed Race = 7

Column: Sexual Orientation
Gay/Lesbian = 1
Bisexual / Pansexual / Queer / Questioning / Asexual = 2
Heterosexual = 3

Column: Gender
Female = 1
Male = 2
Non-Binary / Third Gender / Genderqueer / Genderfluid / Intersex = 3

Column: Religion

No religious belief = 1   Buddhist = 6
Christian = 2   Unitarian = 7
Jewish = 3   Other Belief = 8
Muslim = 4   Pagan / Wiccan / Witch = 9
Agnostic = 5

Column: Service Attend
Yes, at least weekly = 1
Yes, at least monthly = 2
Yes, at least yearly = 3
No, I don't attend services = 4
No response = 5

Column: Small Ensemble
Yes = 1
No = 2

Column: Age Coded
No response = 0   46 - 55 = 4
18 - 25 = 1   56 - 65 = 5
26 - 35 = 2   66+ = 6
36 - 45 = 3

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Column: Political Views
Conservative / Strongly Conservative = 2
Centrist / Moderate = 3
Liberal = 4
Strongly Liberal = 5
No response = 6

Column: Party Affiliation
Republican = 1
Democrat = 2
Independent = 3
Other = 4
No response = 5
International = 6

Column: Income
0 - 30K = 1
30K - 40K = 2
40K - 90K = 3
90 - 150K = 4
150K+ = 5
Prefer not to say = 6
No response = 7
Source for Classifications: https://www.pewsocialtrends.org/2015/12/09/the-american-middle-class-is-losing-ground/

Column: Zip
RUCA Data Conversion
Data from: https://depts.washington.edu/uwruca/ruca-data.php
Urban focused: 1.0, 1.1, 2.0, 2.1, 3.0, 4.1, 5.1, 7.1, 8.1, and 10.1.
Large Rural City/Town (micropolitan) focused: 4.0, 4.2, 5.0, 5.2, 6.0, and 6.1
Small Rural Town focused: 7.0, 7.2, 7.3, 7.4, 8.0, 8.2, 8.3, 8.4, 9.0, 9.1, 9.2
Isolated Small Rural Town focused: 10.0, 10.2, 10.3, 10.4, 10.5, and 10.6

Metropolitan = 1
Micropolitan = 2
Small Town = 3
Isolated Town = 4
Non-US = 5
No response = 6

Column: Nielsen D.M.A. Markets
Source: https://doi.org/10.7910/DVN/IVXEHT/ROMF.1J
Metro 12+ > 2.5M = 1
Metro 12+ < 2.5M = 2
No Response = 3

Likert Scale Descriptions:
When you first started singing with the choir, how important was:
Q25_1 Making music with others
Q25_2 Meeting new people
Q25_3 Personally encouraged to join by someone
Q25_4 Being around LGBTQ people
Q25_5 Finding a social scene outside of bars and clubs
Q25_6 The quality of the choir's performances
Q25_7 The type of music the choir sings (repertoire)
Q25_8 Receiving recognition for musical talent
Q25_9 Improving musical skills
Q25_10 Feeling affirmed as an LGBTQ person or ally
Q25_11 Making a difference for the LGBTQ community
Q25_12 Being around others with similar musical interests
Q25_13 Being around others with similar political beliefs
Q25_14 Being around others with similar social interests
Q25_15 Looking for a place to belong

When you think about participating in the chorus today, how important is:
Q27_1 Helping with administrative tasks
Q27_2 Personal satisfaction of performing high quality music
Q27_3 The feeling of being "in the zone" when singing with the group
Q27_4 Singing music that you personally enjoy
Q27_5 Receiving praise from the audience for your performance
Q27_6 Receiving praise from peers for your performance
Q27_7 Pressure from other members not to drop out of the group
Q27_8 Socializing with members of the chorus
Q27_9 Helping make artistic choices
Q27_10 A feeling of belonging to the group

When thinking about socializing with other members of the chorus, how important are
the following?
Q65_1 Spending time together
Q65_2 Eating meals
Q65_3 Having drinks
Q65_4 Participating in social events

MULTIFACTOR LOGISTIC REGRESSION MODEL FULL REPORTS
FOR FACTORS OF MOTIVATION MATRIX 1
BEGINNING PARTICIPATION

Table F.1

Question 25-1 Making Music with Others

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**83.323**	**48**	**0.00**
Not at all	-7.77	0.0%	1.57	24.49	1	0.00†
Slightly	-5.77	0.3%	1.42	16.56	1	0.00†
Somewhat	-3.86	2.1%	1.39	7.68	1	0.01†
Very	-1.87	15.4%	1.39	1.83	1	0.18
Extremely	0*					
Age						
18 to 25	-1.01	36.5%	0.60	2.79	1	0.10
26 to 35	-1.05	35.1%	0.37	7.98	1	0.01†
36 to 45	-1.05	34.9%	0.38	7.87	1	0.01†
46 to 55	-1.23	29.2%	0.35	12.35	1	0.00†
56 to 65	-0.36	69.6%	0.33	1.24	1	0.27
66 and older	0*					
Gender						
Female	-0.05	94.9%	0.46	0.01	1	0.91
Male	0.13	114.0%	0.46	0.08	1	0.77
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	-0.727	48.3%	0.33	4.85	1	0.03†
Bi/Pan/Queer/Other	-0.015	98.5%	0.35	0.00	1	0.97
Straight/Hetero	0*					
Race						
White	-0.88	41.5%	0.75	1.37	1	0.24
Black/Afr.Amer.	-0.20	82.0%	1.04	0.04	1	0.85
Asian/Nat.Haw/Pac.Isl.	-1.91	14.9%	0.89	4.56	1	0.03†
Latinx/Hispanic	-0.66	51.8%	0.98	0.45	1	0.50
Mixed	0*					
Highest Education Completed						
Bachelors	0.333	139.5%	0.306	1.18	1	0.28
Masters	0.454	157.5%	0.304	2.23	1	0.14
HS / Some College / Associates	0.949	258.3%	0.366	6.72	1	0.01†
Doctoral / Professional	0*					
Income						
<30K	0.01	101.4%	0.37	0.00	1	0.97
30K-40K	0.27	131.4%	0.44	0.39	1	0.53
40K-90K	-0.02	98.1%	0.27	0.01	1	0.94
90K-150K	0.21	123.5%	0.28	0.59	1	0.44
150K+	0*					

Category	β	Odds Ratio	SE	χ^2	df	p
Designated Market Area						
Metro 12+ > 2.5M	-0.228	79.6%	0.20	1.28	1	0.26
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-2.41	9.0%	0.87	7.58	1	0.01†
Moderate	-0.68	50.7%	0.33	4.27	1	0.04†
Liberal	-0.15	85.8%	0.20	0.60	1	0.44
Strongly Liberal	0*					
Membership Duration (in Years)						
1 to 5	0.69	198.6%	0.35	3.85	1	0.05†
6 to 10	0.63	187.9%	0.38	2.75	1	0.10
11 to 15	0.10	110.0%	0.42	0.05	1	0.82
16 to 20	0.59	180.2%	0.46	1.65	1	0.20
21+	0*					
Voice Part						
Soprano	-0.21	81.5%	0.65	0.10	1	0.75
Alto	-0.44	64.7%	0.63	0.48	1	0.49
Tenor	0.19	120.8%	0.29	0.42	1	0.52
Baritone	-0.01	98.7%	0.31	0.00	1	0.97
Bass	0*					
Audition Requirement						
Req. by AD	0.56	174.9%	0.32	3.00	1	0.08
Voice Check	0.31	135.8%	0.34	0.80	1	0.37
Open, All Come	0.18	119.8%	0.40	0.21	1	0.65
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-0.86	42.3%	0.80	1.17	1	0.28
Soprano and Alto Chorus	-0.31	73.4%	0.71	0.19	1	0.66
SATB Chorus	-0.46	63.4%	0.73	0.39	1	0.53
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.24	126.5%	0.21	1.23	1	0.27
No	0*					
Administrative Responsibilities						
No	0.14	114.5%	0.20	0.46	1	0.50
Yes	0*					
Artistic Responsibilities						
No	0.06	106.2%	0.26	0.06	1	0.81
Yes	0*					
Private Lessons						
None	0.10	110.6%	0.28	0.131	1	0.72
Voice	0.18	119.8%	0.31	0.353	1	0.55
Instrument	0.07	107.3%	0.23	0.091	1	0.76
Instr. & Voice	0*					
College Music Participation						
No	-0.80	44.8%	0.38	4.541	1	0.03†
Yes, classes	-0.27	76.1%	0.37	0.55	1	0.46
Yes, Grad. Deg.	-0.04	96.4%	0.64	0.003	1	0.95
Yes, Minor	-0.34	71.0%	0.64	0.292	1	0.59
Yes, Under. Deg.	0*					

*Reference category

†Statistically significant difference from reference category, p < .05

Table F.2

Question 25-2 Meeting New People

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**117.01**	**48**	**0.00**
Not at all	-2.19	11.2%	1.22	3.24	1	0.07
Slightly	-0.04	95.8%	1.17	0.00	1	0.97
Somewhat	1.56	474.9%	1.18	1.76	1	0.19
Very	3.10	2208.7%	1.18	6.87	1	0.01†
Extremely	0*					
Age						
18 to 25	1.37	394.7%	0.57	5.83	1	0.02†
26 to 35	0.27	130.5%	0.33	0.65	1	0.42
36 to 45	0.92	251.4%	0.34	7.41	1	0.01†
46 to 55	0.81	224.3%	0.32	6.55	1	0.01†
56 to 65	0.12	112.9%	0.29	0.18	1	0.67
66 and older	0*					
Gender						
Female	0.00	100.3%	0.41	0.00	1	0.99
Male	-0.23	79.8%	0.42	0.29	1	0.59
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	1.13	308.9%	0.30	14.55	1	0.00†
Bi/Pan/Queer/Other	0.55	174.0%	0.31	3.24	1	0.07
Straight/Hetero	0*					
Race						
White	0.40	148.7%	0.60	0.44	1	0.51
Black/Afr.Amer.	0.25	128.1%	0.84	0.09	1	0.77
Asian/Nat.Haw/Pac.Isl.	-0.28	76.0%	0.77	0.13	1	0.72
Latinx/Hispanic	0.45	157.5%	0.86	0.28	1	0.60
Mixed	0*					
Highest Education Completed						
Bachelors	0.17	118.9%	0.29	0.36	1	0.55
Masters	0.57	177.2%	0.29	3.92	1	0.05†
HS / Some College / Associates	0.17	117.9%	0.34	0.24	1	0.62
Doctoral / Professional	0*					
Income						
<30K	0.73	207.1%	0.35	4.30	1	0.04†
30K-40K	0.67	194.4%	0.40	2.77	1	0.10
40K-90K	0.41	150.7%	0.26	2.57	1	0.11
90K-150K	0.02	101.9%	0.26	0.01	1	0.94
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.01	99.5%	0.19	0.00	1	0.98
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-4.66	0.9%	0.92	25.58	1	0.00†
Moderate	0.12	112.4%	0.32	0.14	1	0.71
Liberal	-0.07	93.6%	0.18	0.13	1	0.72
Strongly Liberal	0*					

Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	0.53	169.9%	0.33	2.62	1	0.11
6 to 10	-0.05	94.9%	0.36	0.02	1	0.88
11 to 15	0.31	136.1%	0.39	0.61	1	0.43
16 to 20	-0.28	76.0%	0.42	0.42	1	0.52
21+	0*					
Voice Part						
Soprano	-0.01	98.8%	0.57	0.00	1	0.98
Alto	-0.07	93.2%	0.56	0.02	1	0.90
Tenor	0.16	117.1%	0.28	0.33	1	0.57
Baritone	0.02	102.4%	0.29	0.01	1	0.94
Bass	0*					
Audition Requirement						
Req. by AD	0.17	118.9%	0.31	0.31	1	0.58
Voice Check	-0.40	67.3%	0.33	1.45	1	0.23
Open, All Come	-0.47	62.8%	0.38	1.51	1	0.22
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-0.17	84.8%	0.73	0.05	1	0.82
Soprano and Alto Chorus	-0.37	68.8%	0.65	0.34	1	0.56
SATB Chorus	-0.44	64.1%	0.66	0.45	1	0.50
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	-0.10	90.7%	0.19	0.26	1	0.61
No	0*					
Administrative Responsibilities						
No	0.04	103.9%	0.19	0.04	1	0.84
Yes	0*					
Artistic Responsibilities						
No	0.27	130.9%	0.24	1.30	1	0.26
Yes	0*					
Private Lessons						
None	-0.11	89.2%	0.26	0.19	1	0.66
Voice	0.24	127.5%	0.28	0.73	1	0.39
Instrument	0.32	137.9%	0.22	2.14	1	0.14
Instr. & Voice	0*					
College Music Participation						
No	0.19	121.2%	0.34	0.32	1	0.57
Yes, classes	-0.16	85.4%	0.33	0.23	1	0.63
Yes, Grad. Deg.	1.03	279.5%	0.59	3.01	1	0.08
Yes, Minor	0.27	131.5%	0.59	0.22	1	0.64
Yes, Under. Deg.	0*					

*Reference category

†Statistically significant difference from reference category, p < .05

Table F.3

Question 25-3 Personally Encouraged to Join

Category	β	Odds Ratio	*SE*	χ^2	*df*	*p*
Model Coefficients				**73.72**	**48**	**0.01**
Not at all	-2.83	5.9%	1.15	6.08	1	0.01†
Slightly	-2.08	12.5%	1.15	3.29	1	0.07
Somewhat	-1.12	32.5%	1.14	0.97	1	0.33
Very	0.12	112.4%	1.15	0.01	1	0.92
Extremely	0*					
Age						
18 to 25	-1.21	29.8%	0.55	4.79	1	0.03†
26 to 35	-0.77	46.1%	0.33	5.66	1	0.02†
36 to 45	-0.46	63.3%	0.33	1.95	1	0.16
46 to 55	-0.06	94.1%	0.31	0.04	1	0.84
56 to 65	-0.07	93.4%	0.28	0.06	1	0.81
66 and older	0*					
Gender						
Female	-0.42	65.9%	0.40	1.07	1	0.30
Male	0.12	112.6%	0.40	0.09	1	0.77
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	-0.277	75.8%	0.29	0.93	1	0.34
Bi/Pan/Queer/Other	-0.361	69.7%	0.30	1.41	1	0.24
Straight/Hetero	0*					
Race						
White	-0.75	47.3%	0.58	1.65	1	0.20
Black/Afr.Amer.	-0.50	61.0%	0.81	0.37	1	0.54
Asian/Nat.Haw/Pac.Isl.	0.11	111.3%	0.75	0.02	1	0.89
Latinx/Hispanic	-1.29	27.5%	0.82	2.47	1	0.12
Mixed	0*					
Highest Education Completed						
Bachelors	0.217	124.2%	0.287	0.57	1	0.45
Masters	0.272	131.3%	0.283	0.93	1	0.34
HS / Some College / Associates	0.788	219.9%	0.33	5.70	1	0.02†
Doctoral / Professional	0*					
Income						
<30K	0.06	105.8%	0.34	0.03	1	0.87
30K-40K	-0.40	67.3%	0.39	1.02	1	0.31
40K-90K	0.23	125.9%	0.25	0.87	1	0.35
90K-150K	-0.26	77.3%	0.25	1.06	1	0.30
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.533	58.7%	0.18	8.46	1	0.00†
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-0.30	74.1%	0.83	0.13	1	0.72
Moderate	-0.17	84.5%	0.30	0.31	1	0.58
Liberal	-0.37	69.1%	0.18	4.22	1	0.04
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	0.18	119.2%	0.32	0.30	1	0.59
6 to 10	0.25	127.8%	0.35	0.49	1	0.49
11 to 15	0.23	126.2%	0.39	0.36	1	0.55
16 to 20	-0.13	87.5%	0.42	0.10	1	0.75
21+	0*					
Voice Part						
Soprano	-0.47	62.4%	0.56	0.71	1	0.40
Alto	-0.57	56.3%	0.54	1.12	1	0.29
Tenor	-0.16	85.3%	0.27	0.36	1	0.55
Baritone	0.12	112.2%	0.28	0.16	1	0.69
Bass	0*					
Audition Requirement						
Req. by AD	0.09	109.6%	0.30	0.09	1	0.76
Voice Check	-0.39	67.6%	0.32	1.50	1	0.22
Open, All Come	-0.52	59.5%	0.37	1.98	1	0.16
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-1.35	25.9%	0.69	3.78	1	0.05†
Soprano and Alto Chorus	-0.45	64.1%	0.61	0.54	1	0.46
SATB Chorus	-1.05	35.1%	0.63	2.77	1	0.10
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.19	120.7%	0.19	0.97	1	0.32
No	0*					
Administrative Responsibilities						
No	-0.18	83.9%	0.18	0.96	1	0.33
Yes	0*					
Artistic Responsibilities						
No	0.22	124.2%	0.23	0.87	1	0.35
Yes	0*					
Private Lessons						
None	0.21	123.0%	0.26	0.657	1	0.42
Voice	0.20	122.1%	0.28	0.531	1	0.47
Instrument	0.11	111.2%	0.21	0.249	1	0.62
Instr. & Voice	0*					
College Music Participation						
No	0.55	172.6%	0.34	2.633	1	0.11
Yes, classes	0.40	148.7%	0.33	1.47	1	0.23
Yes, Grad. Deg.	0.48	161.9%	0.56	0.743	1	0.39
Yes, Minor	0.41	151.3%	0.58	0.505	1	0.48
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

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Table F.4

Question 25-4 Being Around LGBTQ People

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**202.15**	**48**	**0.00**
Not at all	-1.23	29.4%	1.25	0.95	1	0.33
Slightly	-0.18	83.8%	1.25	0.02	1	0.89
Somewhat	1.24	343.8%	1.25	0.97	1	0.33
Very	2.86	1751.4%	1.26	5.18	1	0.02†
Extremely	0*					
Age						
18 to 25	-0.09	91.4%	0.57	0.03	1	0.88
26 to 35	0.05	104.7%	0.34	0.02	1	0.89
36 to 45	0.19	120.7%	0.35	0.29	1	0.59
46 to 55	0.39	148.0%	0.33	1.42	1	0.23
56 to 65	-0.06	93.9%	0.30	0.04	1	0.83
66 and older	0*					
Gender						
Female	-0.80	45.1%	0.45	3.20	1	0.07
Male	-1.34	26.2%	0.47	8.07	1	0.00†
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	2.942	1895.4%	0.33	80.93	1	0.00†
Bi/Pan/Queer/Other	2.195	898.0%	0.33	44.80	1	0.00†
Straight/Hetero	0*					
Race						
White	0.33	139.4%	0.62	0.29	1	0.59
Black/Afr.Amer.	1.35	385.7%	1.01	1.78	1	0.18
Asian/Nat.Haw/Pac.Isl.	0.25	128.3%	0.79	0.10	1	0.75
Latinx/Hispanic	-0.30	73.9%	0.88	0.12	1	0.73
Mixed	0*					
Highest Education Completed						
Bachelors	0.529	169.7%	0.3	3.10	1	0.08
Masters	0.571	177.0%	0.298	3.68	1	0.06
HS / Some College / Associates	0.876	240.1%	0.351	6.24	1	0.01†
Doctoral / Professional	0*					
Income						
<30K	-0.04	96.6%	0.36	0.01	1	0.92
30K-40K	0.36	143.8%	0.43	0.71	1	0.40
40K-90K	0.06	105.8%	0.27	0.05	1	0.83
90K-150K	-0.01	99.4%	0.27	0.00	1	0.98
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	0.178	119.5%	0.20	0.83	1	0.36
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-3.05	4.7%	0.86	12.52	1	0.00†
Moderate	-0.71	49.1%	0.32	4.91	1	0.03†
Liberal	-0.48	61.9%	0.19	6.23	1	0.01†
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	-0.46	62.9%	0.36	1.69	1	0.19
6 to 10	-0.77	46.5%	0.39	3.95	1	0.05†
11 to 15	-0.34	71.4%	0.42	0.63	1	0.43
16 to 20	-0.81	44.4%	0.45	3.21	1	0.07
21+	0*					
Voice Part						
Soprano	0.50	165.2%	0.62	0.67	1	0.41
Alto	0.34	141.1%	0.59	0.34	1	0.56
Tenor	0.34	140.8%	0.29	1.38	1	0.24
Baritone	-0.30	74.3%	0.30	0.96	1	0.33
Bass	0*					
Audition Requirement						
Req. by AD	0.79	219.2%	0.32	6.18	1	0.01†
Voice Check	0.17	119.0%	0.33	0.28	1	0.60
Open, All Come	0.28	132.7%	0.38	0.55	1	0.46
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	0.08	108.8%	0.78	0.01	1	0.91
Soprano and Alto Chorus	-0.78	45.8%	0.69	1.28	1	0.26
SATB Chorus	-0.21	81.5%	0.72	0.08	1	0.78
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	-0.15	86.3%	0.20	0.52	1	0.47
No	0*					
Administrative Responsibilities						
No	-0.14	87.1%	0.20	0.50	1	0.48
Yes	0*					
Artistic Responsibilities						
No	0.52	167.5%	0.24	4.54	1	0.03†
Yes	0*					
Private Lessons						
None	-0.46	62.9%	0.27	2.926	1	0.09
Voice	-0.06	94.4%	0.30	0.039	1	0.84
Instrument	-0.23	79.9%	0.23	0.978	1	0.32
Instr. & Voice	0*					
College Music Participation						
No	0.37	144.6%	0.35	1.098	1	0.30
Yes, classes	0.04	104.3%	0.34	0.015	1	0.90
Yes, Grad. Deg.	1.40	404.3%	0.64	4.79	1	0.03†
Yes, Minor	0.93	252.4%	0.65	2.031	1	0.15
Yes, Under. Deg.	0*					

*Reference category

†Statistically significant difference from reference category, p < .05

Table F.5

Question 25-5 Social Scene Outside Bars and Clubs

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**126.06**	**48**	**0.00**
Not at all	-0.52	59.4%	1.15	0.21	1	0.65
Slightly	0.29	134.0%	1.15	0.07	1	0.80
Somewhat	1.30	368.0%	1.15	1.28	1	0.26
Very	2.72	1521.1%	1.15	5.58	1	0.02†
Extremely	0*					
Age						
18 to 25	1.05	284.9%	0.54	3.83	1	0.05†
26 to 35	0.66	194.3%	0.32	4.21	1	0.04†
36 to 45	0.85	234.4%	0.33	6.68	1	0.01†
46 to 55	0.96	261.7%	0.31	9.53	1	0.00†
56 to 65	0.25	128.3%	0.28	0.78	1	0.38
66 and older	0*					
Gender						
Female	-0.20	82.3%	0.40	0.24	1	0.63
Male	-0.32	72.6%	0.41	0.61	1	0.44
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	1.428	417.0%	0.29	23.79	1	0.00†
Bi/Pan/Queer/Other	0.943	256.8%	0.31	9.58	1	0.00†
Straight/Hetero	0*					
Race						
White	-0.35	70.8%	0.60	0.34	1	0.56
Black/Afr.Amer.	-0.95	38.9%	0.82	1.33	1	0.25
Asian/Nat.Haw/Pac.Isl.	-1.45	23.4%	0.76	3.65	1	0.06
Latinx/Hispanic	-1.78	16.9%	0.82	4.69	1	0.03†
Mixed	0*					
Highest Education Completed						
Bachelors	0.542	171.9%	0.287	3.58	1	0.06
Masters	0.63	187.8%	0.284	4.93	1	0.03†
HS / Some College / Associates	0.804	223.4%	0.331	5.89	1	0.02†
Doctoral / Professional	0*					
Income						
<30K	0.71	203.4%	0.34	4.37	1	0.04
30K-40K	0.17	118.1%	0.38	0.19	1	0.67
40K-90K	0.76	213.6%	0.25	9.16	1	0.00†
90K-150K	0.13	113.7%	0.25	0.26	1	0.61
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.126	88.2%	0.18	0.48	1	0.49
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-0.76	46.7%	0.83	0.84	1	0.36
Moderate	-0.25	78.2%	0.31	0.64	1	0.42
Liberal	0.03	102.6%	0.18	0.02	1	0.88
Strongly Liberal	0*					

Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	-0.28	75.5%	0.33	0.74	1	0.39
6 to 10	-0.81	44.4%	0.36	5.22	1	0.02†
11 to 15	0.00	99.6%	0.39	0.00	1	0.99
16 to 20	-0.80	44.8%	0.42	3.67	1	0.06
21+	0*					
Voice Part						
Soprano	-0.87	41.9%	0.57	2.37	1	0.12
Alto	-0.55	57.6%	0.55	1.01	1	0.32
Tenor	-0.04	96.2%	0.27	0.02	1	0.88
Baritone	-0.25	78.2%	0.29	0.73	1	0.39
Bass	0*					
Audition Requirement						
Req. by AD	0.20	122.0%	0.30	0.44	1	0.51
Voice Check	0.16	117.8%	0.32	0.26	1	0.61
Open, All Come	0.05	104.7%	0.37	0.02	1	0.90
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-0.32	72.6%	0.70	0.21	1	0.65
Soprano and Alto Chorus	-0.31	73.3%	0.61	0.26	1	0.61
SATB Chorus	-0.20	82.2%	0.63	0.10	1	0.76
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.03	103.4%	0.19	0.03	1	0.86
No	0*					
Administrative Responsibilities						
No	0.25	128.7%	0.18	1.92	1	0.17
Yes	0*					
Artistic Responsibilities						
No	0.23	125.6%	0.23	0.96	1	0.33
Yes	0*					
Private Lessons						
None	-0.22	80.3%	0.26	0.74	1	0.39
Voice	0.11	112.0%	0.28	0.167	1	0.68
Instrument	0.47	159.4%	0.22	4.727	1	0.03†
Instr. & Voice	0*					
College Music Participation						
No	0.14	114.5%	0.33	0.167	1	0.68
Yes, classes	-0.01	99.5%	0.32	0	1	0.99
Yes, Grad. Deg.	0.16	117.5%	0.55	0.085	1	0.77
Yes, Minor	-0.79	45.2%	0.57	1.96	1	0.16
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table F.6

Question 25-6 Quality of Chorus Performances

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**111.62**	**48**	**0.00**
Not at all	-6.97	0.1%	1.27	30.30	1	0.00†
Slightly	-5.89	0.3%	1.25	22.06	1	0.00†
Somewhat	-4.30	1.4%	1.25	11.96	1	0.00†
Very	-2.52	8.1%	1.24	4.15	1	0.04†
Extremely	0*					
Age						
18 to 25	-1.79	16.7%	0.54	10.89	1	0.00†
26 to 35	-1.74	17.6%	0.34	26.03	1	0.00†
36 to 45	-1.25	28.6%	0.34	13.22	1	0.00†
46 to 55	-1.42	24.3%	0.32	19.05	1	0.00†
56 to 65	-0.74	47.7%	0.30	6.22	1	0.01†
66 and older	0*					
Gender						
Female	0.54	172.1%	0.41	1.77	1	0.18
Male	0.37	144.8%	0.42	0.78	1	0.38
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	-0.195	82.3%	0.30	0.43	1	0.51
Bi/Pan/Queer/Other	-0.213	80.8%	0.31	0.47	1	0.49
Straight/Hetero	0*					
Race						
White	-1.96	14.1%	0.69	8.00	1	0.01†
Black/Afr.Amer.	-1.05	34.9%	0.91	1.34	1	0.25
Asian/Nat.Haw/Pac.Isl.	-1.32	26.7%	0.85	2.44	1	0.12
Latinx/Hispanic	-1.18	30.9%	0.91	1.67	1	0.20
Mixed	0*					
Highest Education Completed						
Bachelors	-0.137	87.2%	0.291	0.22	1	0.64
Masters	-0.143	86.7%	0.287	0.25	1	0.62
HS / Some College / Associates	0.675	196.4%	0.342	3.89	1	0.05†
Doctoral / Professional	0*					
Income						
<30K	0.39	147.0%	0.35	1.23	1	0.27
30K-40K	-0.01	99.0%	0.39	0.00	1	0.98
40K-90K	0.16	117.1%	0.25	0.39	1	0.53
90K-150K	0.25	128.1%	0.26	0.93	1	0.34
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.324	72.3%	0.19	2.97	1	0.09
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-0.13	87.7%	0.85	0.02	1	0.88
Moderate	-0.28	75.6%	0.31	0.80	1	0.37
Liberal	0.27	130.9%	0.18	2.15	1	0.14
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	0.76	214.3%	0.33	5.33	1	0.02†
6 to 10	0.79	219.2%	0.36	4.75	1	0.03†
11 to 15	0.34	139.8%	0.40	0.71	1	0.40
16 to 20	0.73	207.5%	0.43	2.90	1	0.09
21+	0*					
Voice Part						
Soprano	-1.00	36.8%	0.59	2.90	1	0.09
Alto	-1.51	22.2%	0.57	6.94	1	0.01†
Tenor	0.01	101.4%	0.28	0.00	1	0.96
Baritone	-0.11	89.5%	0.29	0.15	1	0.70
Bass	0*					
Audition Requirement						
Req. by AD	-0.11	89.5%	0.31	0.13	1	0.72
Voice Check	-0.71	49.0%	0.33	4.67	1	0.03†
Open, All Come	-1.35	25.9%	0.38	12.58	1	0.00†
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-0.86	42.1%	0.72	1.44	1	0.23
Soprano and Alto Chorus	0.14	114.5%	0.63	0.05	1	0.83
SATB Chorus	-0.19	82.6%	0.65	0.09	1	0.77
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.36	143.3%	0.20	3.37	1	0.07
No	0*					
Administrative Responsibilities						
No	0.25	128.4%	0.18	1.84	1	0.17
Yes	0*					
Artistic Responsibilities						
No	0.04	103.7%	0.24	0.02	1	0.88
Yes	0*					
Private Lessons						
None	0.43	153.4%	0.26	2.66	1	0.10
Voice	0.13	114.1%	0.28	0.216	1	0.64
Instrument	0.11	111.4%	0.22	0.246	1	0.62
Instr. & Voice	0*					
College Music Participation						
No	-0.88	41.6%	0.34	6.627	1	0.01†
Yes, classes	-0.41	66.5%	0.33	1.527	1	0.22
Yes, Grad. Deg.	-1.23	29.3%	0.57	4.702	1	0.03†
Yes, Minor	-0.56	57.2%	0.58	0.925	1	0.34
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

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Table F.7

Question 25-7 Type of Music Performed

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**78.05**	**48**	**0.00**
Not at all	-3.07	4.6%	1.16	6.96	1	0.01†
Slightly	-1.78	16.9%	1.16	2.36	1	0.13
Somewhat	-0.06	94.2%	1.15	0.00	1	0.96
Very	1.55	471.6%	1.16	1.80	1	0.18
Extremely	0*					
Age						
18 to 25	-1.47	23.0%	0.53	7.66	1	0.01†
26 to 35	-1.21	29.7%	0.33	13.62	1	0.00†
36 to 45	-1.01	36.3%	0.33	9.32	1	0.00†
46 to 55	-0.83	43.8%	0.31	7.05	1	0.01†
56 to 65	-0.40	67.2%	0.29	1.95	1	0.16
66 and older	0*					
Gender						
Female	0.37	144.3%	0.40	0.84	1	0.36
Male	0.88	239.9%	0.41	4.54	1	0.03†
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	0.00	100.2%	0.29	0.00	1	1.00
Bi/Pan/Queer/Other	0.12	112.2%	0.31	0.14	1	0.71
Straight/Hetero	0*					
Race						
White	-1.12	32.8%	0.60	3.52	1	0.06
Black/Afr.Amer.	-0.50	60.5%	0.82	0.37	1	0.54
Asian/Nat.Haw/Pac.Isl.	-0.76	46.7%	0.76	1.01	1	0.32
Latinx/Hispanic	-1.94	14.3%	0.82	5.58	1	0.02†
Mixed	0*					
Highest Education Completed						
Bachelors	0.10	110.6%	0.288	0.12	1	0.73
Masters	-0.02	98.3%	0.285	0.00	1	0.95
HS / Some College / Associates	0.46	157.6%	0.335	1.84	1	0.17
Doctoral / Professional	0*					
Income						
<30K	0.33	138.7%	0.34	0.93	1	0.33
30K-40K	-0.25	78.3%	0.39	0.40	1	0.53
40K-90K	0.13	114.0%	0.25	0.28	1	0.60
90K-150K	0.49	162.6%	0.26	3.64	1	0.06
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.363	69.6%	0.18	3.90	1	0.05†
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-0.89	41.2%	0.84	1.13	1	0.29
Moderate	-0.57	56.6%	0.31	3.45	1	0.06
Liberal	-0.14	86.8%	0.18	0.62	1	0.43
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	0.15	116.3%	0.32	0.22	1	0.64
6 to 10	0.60	181.7%	0.35	2.84	1	0.09
11 to 15	0.57	176.1%	0.39	2.07	1	0.15
16 to 20	0.12	112.4%	0.42	0.08	1	0.78
21+	0*					
Voice Part						
Soprano	0.30	135.1%	0.56	0.29	1	0.59
Alto	0.06	106.4%	0.54	0.01	1	0.91
Tenor	0.28	132.0%	0.27	1.08	1	0.30
Baritone	0.43	153.1%	0.29	2.22	1	0.14
Bass	0*					
Audition Requirement						
Req. by AD	-0.25	77.8%	0.30	0.69	1	0.41
Voice Check	-0.19	83.0%	0.32	0.33	1	0.57
Open, All Come	-0.71	49.3%	0.37	3.63	1	0.06
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-0.14	86.7%	0.69	0.04	1	0.84
Soprano and Alto Chorus	0.55	173.8%	0.61	0.82	1	0.37
SATB Chorus	0.39	148.3%	0.63	0.39	1	0.53
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.21	123.1%	0.19	1.18	1	0.28
No	0*					
Administrative Responsibilities						
No	0.23	125.9%	0.18	1.59	1	0.21
Yes	0*					
Artistic Responsibilities						
No	0.32	138.0%	0.24	1.87	1	0.17
Yes	0*					
Private Lessons						
None	0.31	135.8%	0.26	1.417	1	0.23
Voice	0.52	167.4%	0.28	3.388	1	0.07
Instrument	0.15	115.8%	0.21	0.476	1	0.49
Instr. & Voice	0*					
College Music Participation						
No	-0.26	76.8%	0.33	0.635	1	0.43
Yes, classes	0.00	100.1%	0.32	0	1	1.00
Yes, Grad. Deg.	0.07	106.8%	0.56	0.014	1	0.91
Yes, Minor	-0.33	71.7%	0.58	0.328	1	0.57
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

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Table F.8

Question 25-8 Recognition for Musical Talent

Category	β	Odds Ratio	SE	χ²	df	p
Model Coefficients				**109.48**	**48**	**0.00**
Not at all	-2.04	13.0%	1.16	3.09	1	0.08
Slightly	-0.87	42.1%	1.16	0.56	1	0.45
Somewhat	0.93	254.5%	1.16	0.65	1	0.42
Very	2.30	999.4%	1.17	3.90	1	0.05†
Extremely	0*					
Age						
18 to 25	-0.05	95.6%	0.53	0.01	1	0.93
26 to 35	-0.76	46.8%	0.33	5.37	1	0.02†
36 to 45	-0.45	63.6%	0.33	1.86	1	0.17
46 to 55	-0.20	82.0%	0.31	0.41	1	0.52
56 to 65	-0.27	76.4%	0.29	0.89	1	0.35
66 and older	0*					
Gender						
Female	-0.63	53.2%	0.40	2.45	1	0.12
Male	0.66	193.9%	0.41	2.66	1	0.10
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	-0.54	58.6%	0.29	3.32	1	0.07
Bi/Pan/Queer/Other	-0.01	99.1%	0.31	0.00	1	0.98
Straight/Hetero	0*					
Race						
White	-0.85	43.0%	0.59	2.05	1	0.15
Black/Afr.Amer.	-0.33	71.6%	0.82	0.17	1	0.68
Asian/Nat.Haw/Pac.Isl.	-0.12	89.1%	0.76	0.02	1	0.88
Latinx/Hispanic	-1.33	26.5%	0.83	2.57	1	0.11
Mixed	0*					
Highest Education Completed						
Bachelors	0.23	126.0%	0.29	0.64	1	0.43
Masters	0.26	130.0%	0.287	0.84	1	0.36
HS / Some College / Associates	0.69	200.2%	0.333	4.34	1	0.04†
Doctoral / Professional	0*					
Income						
<30K	0.30	135.1%	0.34	0.78	1	0.38
30K-40K	-0.11	89.5%	0.39	0.08	1	0.78
40K-90K	0.44	155.0%	0.25	3.05	1	0.08
90K-150K	-0.11	89.9%	0.26	0.18	1	0.67
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.359	69.8%	0.18	3.80	1	0.05†
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-2.08	12.6%	0.97	4.59	1	0.03†
Moderate	-0.28	75.9%	0.31	0.80	1	0.37
Liberal	0.35	141.6%	0.18	3.75	1	0.05
Strongly Liberal	0*					

Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	0.00	99.6%	0.33	0.00	1	0.99
6 to 10	0.13	113.9%	0.36	0.14	1	0.71
11 to 15	-0.18	83.3%	0.39	0.22	1	0.64
16 to 20	-0.15	86.0%	0.42	0.13	1	0.72
21+	0*					
Voice Part						
Soprano	0.70	200.8%	0.56	1.53	1	0.22
Alto	0.35	142.2%	0.55	0.42	1	0.52
Tenor	0.12	112.5%	0.27	0.19	1	0.66
Baritone	-0.02	97.9%	0.29	0.01	1	0.94
Bass	0*					
Audition Requirement						
Req. by AD	0.43	154.0%	0.30	2.06	1	0.15
Voice Check	-0.10	90.9%	0.32	0.09	1	0.77
Open, All Come	-0.44	64.7%	0.37	1.37	1	0.24
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-0.12	88.7%	0.71	0.03	1	0.87
Soprano and Alto Chorus	-0.11	89.2%	0.63	0.03	1	0.86
SATB Chorus	-0.05	94.7%	0.65	0.01	1	0.93
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.61	184.6%	0.19	10.15	1	0.00†
No	0*					
Administrative Responsibilities						
No	0.08	107.8%	0.18	0.17	1	0.68
Yes	0*					
Artistic Responsibilities						
No	-0.02	97.8%	0.23	0.01	1	0.93
Yes	0*					
Private Lessons						
None	0.11	111.4%	0.26	0.176	1	0.68
Voice	0.04	103.7%	0.28	0.017	1	0.90
Instrument	-0.33	72.0%	0.22	2.335	1	0.13
Instr. & Voice	0*					
College Music Participation						
No	-0.55	57.8%	0.33	2.741	1	0.10
Yes, classes	-0.17	84.6%	0.32	0.271	1	0.60
Yes, Grad. Deg.	0.79	220.1%	0.56	2.008	1	0.16
Yes, Minor	-0.06	94.2%	0.57	0.011	1	0.92
Yes, Under. Deg.	0*					

*Reference category

†Statistically significant difference from reference category, p < .05

Table F.9

Question 25-9 Improving Musical Skills

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**105.87**	**48**	**0.00**
Not at all	-1.30	27.3%	1.15	1.28	1	0.26
Slightly	0.08	108.5%	1.15	0.01	1	0.94
Somewhat	1.74	571.4%	1.15	2.30	1	0.13
Very	3.35	2847.4%	1.15	8.41	1	0.00†
Extremely	0*					
Age						
18 to 25	-0.87	42.0%	0.53	2.67	1	0.10
26 to 35	-1.31	26.9%	0.33	16.07	1	0.00†
36 to 45	-0.90	40.5%	0.33	7.46	1	0.01†
46 to 55	-0.46	62.9%	0.31	2.25	1	0.13
56 to 65	-0.10	90.6%	0.28	0.12	1	0.73
66 and older	0*					
Gender						
Female	-0.82	44.3%	0.40	4.09	1	0.04†
Male	-0.13	87.8%	0.40	0.11	1	0.75
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	-0.63	53.3%	0.29	4.70	1	0.03†
Bi/Pan/Queer/Other	-0.63	53.3%	0.31	4.26	1	0.04†
Straight/Hetero	0*					
Race						
White	-0.26	77.1%	0.59	0.19	1	0.66
Black/Afr.Amer.	0.30	134.3%	0.82	0.13	1	0.72
Asian/Nat.Haw/Pac.Isl.	0.37	144.1%	0.76	0.23	1	0.63
Latinx/Hispanic	0.56	174.9%	0.82	0.47	1	0.50
Mixed	0*					
Highest Education Completed						
Bachelors	0.21	123.1%	0.286	0.53	1	0.47
Masters	0.04	104.1%	0.282	0.02	1	0.89
HS / Some College / Associates	0.67	196.0%	0.331	4.14	1	0.04†
Doctoral / Professional	0*					
Income						
<30K	0.59	180.0%	0.34	3.03	1	0.08
30K-40K	0.80	222.1%	0.39	4.22	1	0.04†
40K-90K	0.22	124.4%	0.25	0.77	1	0.38
90K-150K	-0.02	97.8%	0.25	0.01	1	0.93
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.129	87.9%	0.18	0.50	1	0.48
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-1.24	29.0%	0.83	2.20	1	0.14
Moderate	-0.26	77.3%	0.31	0.71	1	0.40
Liberal	0.02	102.3%	0.18	0.02	1	0.90
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	1.26	352.5%	0.33	14.84	1	0.00†
6 to 10	1.27	356.8%	0.36	12.81	1	0.00†
11 to 15	0.77	216.4%	0.39	3.91	1	0.05†
16 to 20	1.07	292.4%	0.42	6.54	1	0.01†
21+	0*					
Voice Part						
Soprano	0.80	222.1%	0.56	2.02	1	0.16
Alto	0.41	151.3%	0.54	0.58	1	0.45
Tenor	0.05	105.0%	0.27	0.03	1	0.86
Baritone	0.28	132.0%	0.29	0.95	1	0.33
Bass	0*					
Audition Requirement						
Req. by AD	0.60	182.8%	0.30	4.05	1	0.04†
Voice Check	0.12	113.1%	0.32	0.15	1	0.70
Open, All Come	0.09	109.0%	0.37	0.06	1	0.82
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	0.22	124.2%	0.69	0.10	1	0.75
Soprano and Alto Chorus	-0.03	97.5%	0.61	0.00	1	0.97
SATB Chorus	0.73	207.3%	0.63	1.34	1	0.25
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.05	105.0%	0.19	0.07	1	0.80
No	0*					
Administrative Responsibilities						
No	-0.20	82.1%	0.18	1.18	1	0.28
Yes	0*					
Artistic Responsibilities						
No	0.13	113.3%	0.23	0.29	1	0.59
Yes	0*					
Private Lessons						
None	0.34	140.1%	0.26	1.728	1	0.19
Voice	0.26	130.1%	0.28	0.899	1	0.34
Instrument	-0.14	87.4%	0.21	0.405	1	0.53
Instr. & Voice	0*					
College Music Participation						
No	0.77	216.4%	0.33	5.447	1	0.02†
Yes, classes	0.91	249.2%	0.32	8.019	1	0.01†
Yes, Grad. Deg.	0.21	123.1%	0.55	0.141	1	0.71
Yes, Minor	1.04	283.5%	0.57	3.355	1	0.07
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table F.10

Question 25-10 Feeling Affirmed as an LGBTQ Person or Ally

Category	β	Odds Ratio	*SE*	χ^2	*df*	*p*
Model Coefficients				**116.05**	**48**	**0.00**
Not at all	-1.01	36.4%	1.21	0.69	1	0.41
Slightly	-0.13	87.8%	1.21	0.01	1	0.92
Somewhat	1.03	280.9%	1.21	0.73	1	0.39
Very	2.27	964.1%	1.22	3.47	1	0.06
Extremely	0*					
Age						
18 to 25	0.14	114.9%	0.55	0.06	1	0.80
26 to 35	-0.13	88.2%	0.33	0.15	1	0.70
36 to 45	0.27	130.5%	0.33	0.64	1	0.43
46 to 55	0.77	215.5%	0.32	5.90	1	0.02†
56 to 65	0.26	130.1%	0.29	0.83	1	0.36
66 and older	0*					
Gender						
Female	-0.75	47.1%	0.44	2.87	1	0.09
Male	-0.48	61.8%	0.43	1.24	1	0.27
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	1.6	495.3%	0.30	28.66	1	0.00†
Bi/Pan/Queer/Other	1.71	552.3%	0.32	29.41	1	0.00†
Straight/Hetero	0*					
Race						
White	-0.33	72.2%	0.61	0.28	1	0.60
Black/Afr.Amer.	-0.02	98.5%	0.89	0.00	1	0.99
Asian/Nat.Haw/Pac.Isl.	-0.08	92.7%	0.78	0.01	1	0.92
Latinx/Hispanic	-0.27	76.6%	0.87	0.09	1	0.76
Mixed	0*					
Highest Education Completed						
Bachelors	0.39	148.1%	0.289	1.85	1	0.17
Masters	0.33	139.2%	0.285	1.35	1	0.25
HS / Some College / Associates	0.57	176.1%	0.335	2.85	1	0.09
Doctoral / Professional	0*					
Income						
<30K	0.73	207.9%	0.35	4.42	1	0.04†
30K-40K	0.39	147.7%	0.40	0.94	1	0.33
40K-90K	0.36	143.9%	0.25	2.08	1	0.15
90K-150K	0.28	131.7%	0.26	1.16	1	0.28
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.25	78.0%	0.19	1.74	1	0.19
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-1.86	15.6%	0.84	4.93	1	0.03†
Moderate	-0.54	58.3%	0.31	3.02	1	0.08
Liberal	-0.47	62.4%	0.18	6.63	1	0.01†
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	-0.38	68.7%	0.34	1.25	1	0.26
6 to 10	-0.52	59.6%	0.37	2.01	1	0.16
11 to 15	-0.16	85.5%	0.41	0.15	1	0.70
16 to 20	-0.75	47.5%	0.43	3.03	1	0.08
21+	0*					
Voice Part						
Soprano	0.90	245.5%	0.61	2.14	1	0.14
Alto	0.19	120.9%	0.59	0.10	1	0.75
Tenor	0.05	104.9%	0.28	0.03	1	0.86
Baritone	-0.23	79.7%	0.29	0.61	1	0.44
Bass	0*					
Audition Requirement						
Req. by AD	0.35	141.9%	0.31	1.32	1	0.25
Voice Check	0.15	116.1%	0.32	0.21	1	0.65
Open, All Come	-0.22	80.7%	0.37	0.33	1	0.57
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	0.00	99.9%	0.73	0.00	1	1.00
Soprano and Alto Chorus	-0.12	88.4%	0.64	0.04	1	0.85
SATB Chorus	0.58	178.1%	0.67	0.75	1	0.39
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.10	110.7%	0.20	0.27	1	0.60
No	0*					
Administrative Responsibilities						
No	0.11	111.2%	0.19	0.32	1	0.57
Yes	0*					
Artistic Responsibilities						
No	0.16	117.7%	0.24	0.47	1	0.49
Yes	0*					
Private Lessons						
None	-0.02	98.1%	0.26	0.006	1	0.94
Voice	0.29	133.5%	0.29	1.013	1	0.31
Instrument	-0.01	98.9%	0.22	0.002	1	0.96
Instr. & Voice	0*					
College Music Participation						
No	0.33	138.4%	0.34	0.93	1	0.34
Yes, classes	0.07	107.6%	0.33	0.05	1	0.82
Yes, Grad. Deg.	1.38	397.1%	0.61	5.147	1	0.02†
Yes, Minor	0.83	229.1%	0.62	1.81	1	0.18
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table F.11

Question 25-11 Making a Difference for the LGBTQ Community

Category	β	Odds Ratio	*SE*	χ^2	*df*	*p*
Model Coefficients				**99.25**	**48**	**0.00**
Not at all	-2.28	10.2%	1.20	3.58	1	0.06
Slightly	-1.07	34.2%	1.20	0.80	1	0.37
Somewhat	0.10	110.4%	1.20	0.01	1	0.93
Very	1.32	374.3%	1.20	1.21	1	0.27
Extremely	0*					
Age						
18 to 25	-1.31	27.0%	0.54	5.93	1	0.02†
26 to 35	-1.18	30.6%	0.33	12.58	1	0.00†
36 to 45	-0.82	43.9%	0.34	5.96	1	0.02†
46 to 55	-0.20	82.2%	0.32	0.38	1	0.54
56 to 65	0.01	101.3%	0.29	0.00	1	0.97
66 and older	0*					
Gender						
Female	-0.37	69.3%	0.41	0.79	1	0.37
Male	0.45	156.8%	0.41	1.21	1	0.27
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	0.34	140.4%	0.29	1.36	1	0.24
Bi/Pan/Queer/Other	0.55	173.0%	0.31	3.19	1	0.07
Straight/Hetero	0*					
Race						
White	-0.76	46.6%	0.62	1.49	1	0.22
Black/Afr.Amer.	-1.73	17.8%	0.85	4.09	1	0.04†
Asian/Nat.Haw/Pac.Isl.	-0.20	82.3%	0.80	0.06	1	0.81
Latinx/Hispanic	-0.04	96.5%	0.88	0.00	1	0.97
Mixed	0*					
Highest Education Completed						
Bachelors	0.07	106.7%	0.287	0.05	1	0.82
Masters	0.18	119.4%	0.283	0.39	1	0.53
HS / Some College / Associates	0.93	253.7%	0.339	7.53	1	0.01†
Doctoral / Professional	0*					
Income						
<30K	0.16	117.5%	0.34	0.22	1	0.64
30K-40K	0.74	209.6%	0.40	3.36	1	0.07
40K-90K	0.37	144.1%	0.25	2.12	1	0.15
90K-150K	0.52	167.4%	0.26	4.09	1	0.04†
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.21	81.4%	0.19	1.21	1	0.27
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-1.28	27.7%	0.83	2.37	1	0.12
Moderate	-1.10	33.4%	0.31	12.54	1	0.00†
Liberal	-0.28	75.7%	0.18	2.35	1	0.13
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	0.67	194.8%	0.33	4.05	1	0.04†
6 to 10	0.36	143.3%	0.36	1.01	1	0.32
11 to 15	0.29	134.2%	0.40	0.54	1	0.46
16 to 20	-0.25	77.6%	0.42	0.36	1	0.55
21+	0*					
Voice Part						
Soprano	0.46	158.6%	0.58	0.63	1	0.43
Alto	0.17	118.6%	0.56	0.09	1	0.76
Tenor	0.25	127.9%	0.28	0.80	1	0.37
Baritone	-0.42	65.8%	0.29	2.11	1	0.15
Bass	0*					
Audition Requirement						
Req. by AD	0.73	206.7%	0.31	5.68	1	0.02†
Voice Check	0.63	187.9%	0.32	3.81	1	0.05†
Open, All Come	0.22	124.0%	0.37	0.34	1	0.56
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-0.45	63.5%	0.75	0.37	1	0.54
Soprano and Alto Chorus	-0.50	60.5%	0.64	0.61	1	0.43
SATB Chorus	0.29	133.1%	0.67	0.18	1	0.67
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.16	117.0%	0.19	0.66	1	0.42
No	0*					
Administrative Responsibilities						
No	0.03	103.0%	0.18	0.03	1	0.87
Yes	0*					
Artistic Responsibilities						
No	-0.02	98.4%	0.24	0.00	1	0.95
Yes	0*					
Private Lessons						
None	-0.10	90.7%	0.26	0.142	1	0.71
Voice	0.01	100.6%	0.28	0	1	0.98
Instrument	0.08	107.9%	0.22	0.123	1	0.73
Instr. & Voice	0*					
College Music Participation						
No	0.31	136.8%	0.33	0.9	1	0.34
Yes, classes	0.07	106.9%	0.32	0.044	1	0.83
Yes, Grad. Deg.	1.03	279.3%	0.59	3.018	1	0.08
Yes, Minor	0.46	158.6%	0.59	0.61	1	0.44
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table F.12

Question 25-12 Being Around Others with Similar Musical Interests

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**108.21**	**48**	**0.00**
Not at all	-5.24	0.5%	1.19	19.41	1	0.00†
Slightly	-3.68	2.5%	1.17	9.80	1	0.00†
Somewhat	-2.09	12.4%	1.17	3.18	1	0.07
Very	-0.15	86.2%	1.16	0.02	1	0.90
Extremely	0*					
Age						
18 to 25	-2.20	11.1%	0.54	16.68	1	0.00†
26 to 35	-1.44	23.6%	0.33	18.86	1	0.00†
36 to 45	-1.34	26.1%	0.34	15.83	1	0.00†
46 to 55	-0.92	39.7%	0.32	8.54	1	0.00†
56 to 65	-0.66	51.7%	0.29	5.17	1	0.02†
66 and older	0*					
Gender						
Female	0.01	100.7%	0.40	0.00	1	0.99
Male	0.36	142.8%	0.41	0.77	1	0.38
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	0.022	102.2%	0.29	0.01	1	0.94
Bi/Pan/Queer/Other	-0.048	95.3%	0.31	0.03	1	0.88
Straight/Hetero	0*					
Race						
White	-0.82	43.9%	0.60	1.86	1	0.17
Black/Afr.Amer.	0.18	119.7%	0.84	0.05	1	0.83
Asian/Nat.Haw/Pac.Isl.	-1.32	26.8%	0.77	2.95	1	0.09
Latinx/Hispanic	-1.63	19.7%	0.83	3.85	1	0.05†
Mixed	0*					
Highest Education Completed						
Bachelors	0.2	122.1%	0.288	0.48	1	0.49
Masters	-0.254	77.6%	0.285	0.80	1	0.37
HS / Some College / Associates	0.696	200.6%	0.335	4.33	1	0.04†
Doctoral / Professional	0*					
Income						
<30K	0.53	169.7%	0.34	2.40	1	0.12
30K-40K	0.55	173.7%	0.39	1.99	1	0.16
40K-90K	0.42	152.3%	0.25	2.82	1	0.09
90K-150K	0.32	137.9%	0.26	1.59	1	0.21
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	0.002	100.2%	0.18	0.00	1	0.99
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-0.94	39.1%	0.84	1.25	1	0.26
Moderate	-0.33	72.2%	0.31	1.12	1	0.29
Liberal	0.19	121.4%	0.18	1.15	1	0.28
Strongly Liberal	0*					

Category	β	Odds Ratio	SE	χ²	df	p
Membership Duration (in Years)						
1 to 5	0.29	133.5%	0.33	0.78	1	0.38
6 to 10	0.54	172.3%	0.36	2.32	1	0.13
11 to 15	0.20	122.4%	0.39	0.26	1	0.61
16 to 20	0.41	150.1%	0.42	0.92	1	0.34
21+	0*					
Voice Part						
Soprano	0.56	174.5%	0.57	0.96	1	0.33
Alto	0.19	120.3%	0.55	0.11	1	0.74
Tenor	0.30	134.6%	0.27	1.21	1	0.27
Baritone	-0.05	95.3%	0.29	0.03	1	0.87
Bass	0*					
Audition Requirement						
Req. by AD	0.21	123.6%	0.30	0.49	1	0.48
Voice Check	-0.37	68.9%	0.32	1.35	1	0.25
Open, All Come	-0.43	65.3%	0.37	1.32	1	0.25
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-0.16	85.6%	0.70	0.05	1	0.82
Soprano and Alto Chorus	0.04	104.0%	0.62	0.00	1	0.95
SATB Chorus	0.25	128.5%	0.64	0.16	1	0.69
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.26	129.8%	0.19	1.84	1	0.18
No	0*					
Administrative Responsibilities						
No	-0.31	73.6%	0.18	2.80	1	0.09
Yes	0*					
Artistic Responsibilities						
No	0.09	109.2%	0.23	0.14	1	0.71
Yes	0*					
Private Lessons						
None	0.43	153.6%	0.26	2.744	1	0.10
Voice	0.18	119.2%	0.28	0.395	1	0.53
Instrument	0.20	122.1%	0.22	0.869	1	0.35
Instr. & Voice	0*					
College Music Participation						
No	-1.65	19.2%	0.35	22.795	1	0.00†
Yes, classes	-1.21	29.8%	0.33	13.134	1	0.00†
Yes, Grad. Deg.	-1.38	25.2%	0.57	5.939	1	0.02†
Yes, Minor	-0.78	45.9%	0.58	1.806	1	0.18
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

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Table F.13

Question 25-13 Being Around Others with Similar Political Views

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**161.63**	**48**	**0.00**
Not at all	-2.43	8.8%	1.16	4.40	1	0.04†
Slightly	-1.00	36.6%	1.15	0.76	1	0.38
Somewhat	0.17	118.9%	1.15	0.02	1	0.88
Very	1.94	693.1%	1.16	2.80	1	0.09
Extremely	0*					
Age						
18 to 25	-1.56	21.0%	0.53	8.73	1	0.00†
26 to 35	-1.35	25.8%	0.33	17.07	1	0.00†
36 to 45	-0.49	61.4%	0.33	2.19	1	0.14
46 to 55	-0.26	77.2%	0.31	0.70	1	0.40
56 to 65	0.02	102.3%	0.28	0.01	1	0.94
66 and older	0*					
Gender						
Female	-0.15	86.3%	0.40	0.13	1	0.72
Male	0.15	116.5%	0.40	0.15	1	0.70
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	0.06	106.2%	0.29	0.04	1	0.84
Bi/Pan/Queer/Other	0.486	162.6%	0.31	2.54	1	0.11
Straight/Hetero	0*					
Race						
White	-0.19	82.9%	0.59	0.10	1	0.75
Black/Afr.Amer.	-0.35	70.3%	0.82	0.19	1	0.67
Asian/Nat.Haw/Pac.Isl.	0.32	137.6%	0.76	0.18	1	0.68
Latinx/Hispanic	-0.59	55.2%	0.82	0.53	1	0.47
Mixed	0*					
Highest Education Completed						
Bachelors	0.01	101.0%	0.285	0.00	1	0.97
Masters	-0.361	69.7%	0.282	1.63	1	0.20
HS / Some College / Associates	0.04	104.1%	0.329	0.02	1	0.90
Doctoral / Professional	0*					
Income						
<30K	0.33	138.7%	0.34	0.94	1	0.33
30K-40K	0.25	128.5%	0.39	0.43	1	0.51
40K-90K	0.37	144.3%	0.25	2.18	1	0.14
90K-150K	0.17	118.2%	0.25	0.44	1	0.51
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	0.076	107.9%	0.18	0.18	1	0.68
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-5.00	0.7%	1.15	19.00	1	0.00†
Moderate	-2.36	9.4%	0.32	53.21	1	0.00†
Liberal	-0.79	45.5%	0.18	19.17	1	0.00†
Strongly Liberal	0*					

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Category	β	Odds Ratio	*SE*	χ^2	*df*	*p*
Membership Duration (in Years)						
1 to 5	0.63	187.2%	0.32	3.75	1	0.05†
6 to 10	0.65	192.1%	0.35	3.44	1	0.06
11 to 15	0.11	111.5%	0.39	0.08	1	0.78
16 to 20	-0.11	89.9%	0.42	0.07	1	0.80
21+	0*					
Voice Part						
Soprano	0.54	171.8%	0.56	0.93	1	0.34
Alto	0.45	157.0%	0.54	0.69	1	0.41
Tenor	0.14	114.6%	0.27	0.26	1	0.61
Baritone	0.07	106.9%	0.29	0.06	1	0.81
Bass	0*					
Audition Requirement						
Req. by AD	0.13	114.2%	0.30	0.20	1	0.66
Voice Check	0.32	137.3%	0.32	0.99	1	0.32
Open, All Come	0.06	106.3%	0.37	0.03	1	0.87
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-0.92	40.1%	0.71	1.65	1	0.20
Soprano and Alto Chorus	-0.35	70.4%	0.63	0.31	1	0.58
SATB Chorus	-0.28	76.0%	0.65	0.18	1	0.67
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	-0.05	94.7%	0.19	0.08	1	0.78
No	0*					
Administrative Responsibilities						
No	0.09	109.4%	0.18	0.25	1	0.62
Yes	0*					
Artistic Responsibilities						
No	0.10	111.0%	0.23	0.20	1	0.65
Yes	0*					
Private Lessons						
None	0.32	138.1%	0.26	1.596	1	0.21
Voice	0.38	146.8%	0.28	1.89	1	0.17
Instrument	-0.09	91.9%	0.21	0.158	1	0.69
Instr. & Voice	0*					
College Music Participation						
No	0.02	101.8%	0.33	0.003	1	0.96
Yes, classes	0.45	156.0%	0.32	1.932	1	0.17
Yes, Grad. Deg.	0.66	193.9%	0.55	1.424	1	0.23
Yes, Minor	0.42	152.0%	0.57	0.543	1	0.46
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

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Table F.14

Question 25-14 Being Around Others with Similar Social Interests

Category	β	Odds Ratio	*SE*	χ^2	*df*	*p*
Model Coefficients				**49.71**	**48**	**0.41**
Not at all	-0.05	94.8%	1.15	0.00	1	0.96
Slightly	1.14	311.1%	1.14	0.99	1	0.32
Somewhat	2.57	1307.9%	1.14	5.05	1	0.03†
Very	4.17	6445.7%	1.15	13.07	1	0.00†
Extremely	0*					
Age						
18 to 25	-0.59	55.7%	0.53	1.24	1	0.27
26 to 35	-0.08	92.0%	0.32	0.07	1	0.80
36 to 45	-0.05	94.9%	0.33	0.03	1	0.88
46 to 55	0.10	110.1%	0.31	0.10	1	0.75
56 to 65	-0.22	80.3%	0.28	0.61	1	0.44
66 and older	0*					
Gender						
Female	-0.34	71.5%	0.40	0.70	1	0.40
Male	0.49	163.7%	0.40	1.52	1	0.22
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	0.746	210.9%	0.29	6.70	1	0.01†
Bi/Pan/Queer/Other	0.716	204.6%	0.30	5.56	1	0.02†
Straight/Hetero	0*					
Race						
White	0.53	169.4%	0.59	0.81	1	0.37
Black/Afr.Amer.	0.56	174.7%	0.82	0.46	1	0.50
Asian/Nat.Haw/Pac.Isl.	0.66	192.9%	0.75	0.76	1	0.38
Latinx/Hispanic	0.52	168.4%	0.82	0.40	1	0.53
Mixed	0*					
Highest Education Completed						
Bachelors	0.49	163.2%	0.285	2.95	1	0.09
Masters	0.412	151.0%	0.282	2.14	1	0.14
HS / Some College / Associates	0.706	202.6%	0.329	4.60	1	0.03†
Doctoral / Professional	0*					
Income						
<30K	-0.15	86.2%	0.34	0.19	1	0.66
30K-40K	0.34	140.8%	0.39	0.78	1	0.38
40K-90K	0.27	131.1%	0.25	1.19	1	0.28
90K-150K	0.18	119.6%	0.25	0.51	1	0.48
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.192	82.5%	0.18	1.11	1	0.29
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-0.96	38.5%	0.83	1.33	1	0.25
Moderate	-0.28	75.6%	0.31	0.85	1	0.36
Liberal	0.08	108.3%	0.18	0.20	1	0.66
Strongly Liberal	0*					

Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	0.32	137.7%	0.32	0.98	1	0.32
6 to 10	0.34	141.1%	0.35	0.96	1	0.33
11 to 15	0.21	123.0%	0.39	0.29	1	0.59
16 to 20	0.01	101.4%	0.42	0.00	1	0.97
21+	0*					
Voice Part						
Soprano	0.97	264.1%	0.56	3.01	1	0.08
Alto	0.64	189.1%	0.54	1.39	1	0.24
Tenor	0.05	105.5%	0.27	0.04	1	0.84
Baritone	-0.25	78.0%	0.28	0.77	1	0.38
Bass	0*					
Audition Requirement						
Req. by AD	-0.23	79.4%	0.30	0.59	1	0.44
Voice Check	-0.42	65.9%	0.32	1.70	1	0.19
Open, All Come	-0.79	45.2%	0.37	4.64	1	0.03†
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	0.68	198.0%	0.69	0.98	1	0.32
Soprano and Alto Chorus	0.76	212.8%	0.61	1.55	1	0.21
SATB Chorus	0.86	235.6%	0.63	1.87	1	0.17
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.14	114.8%	0.19	0.53	1	0.47
No	0*					
Administrative Responsibilities						
No	0.01	101.0%	0.18	0.00	1	0.96
Yes	0*					
Artistic Responsibilities						
No	0.28	131.9%	0.23	1.43	1	0.23
Yes	0*					
Private Lessons						
None	-0.11	89.9%	0.26	0.172	1	0.68
Voice	0.24	126.9%	0.28	0.736	1	0.39
Instrument	0.11	111.1%	0.21	0.243	1	0.62
Instr. & Voice	0*					
College Music Participation						
No	-0.06	93.9%	0.33	0.037	1	0.85
Yes, classes	-0.22	80.3%	0.32	0.468	1	0.49
Yes, Grad. Deg.	0.98	267.0%	0.57	2.978	1	0.08
Yes, Minor	-0.55	57.5%	0.57	0.96	1	0.33
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table F.15

Question 25-15 Looking for a Place to Belong

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**66.14**	**48**	**0.04**
Not at all	-1.25	28.8%	1.18	1.11	1	0.29
Slightly	0.22	124.6%	1.17	0.04	1	0.85
Somewhat	1.63	511.9%	1.17	1.95	1	0.16
Very	2.99	1994.5%	1.17	6.50	1	0.01†
Extremely	0*					
Age						
18 to 25	1.03	280.1%	0.56	3.42	1	0.07
26 to 35	0.67	194.8%	0.33	4.17	1	0.04†
36 to 45	1.02	275.9%	0.34	9.21	1	0.00†
46 to 55	0.70	201.6%	0.31	5.07	1	0.02†
56 to 65	0.54	172.1%	0.29	3.65	1	0.06
66 and older	0*					
Gender						
Female	-0.10	90.2%	0.41	0.06	1	0.80
Male	-0.40	67.0%	0.42	0.90	1	0.34
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	1.018	276.8%	0.29	12.12	1	0.00†
Bi/Pan/Queer/Other	0.944	257.0%	0.31	9.42	1	0.00†
Straight/Hetero	0*					
Race						
White	0.65	190.8%	0.59	1.21	1	0.27
Black/Afr.Amer.	0.77	215.5%	0.83	0.86	1	0.35
Asian/Nat.Haw/Pac.Isl.	1.04	283.2%	0.77	1.83	1	0.18
Latinx/Hispanic	0.22	124.7%	0.82	0.07	1	0.79
Mixed	0*					
Highest Education Completed						
Bachelors	0.407	150.2%	0.288	2.00	1	0.16
Masters	0.448	156.5%	0.284	2.48	1	0.12
HS / Some College / Associates	0.683	198.0%	0.335	4.15	1	0.04†
Doctoral / Professional	0*					
Income						
<30K	0.43	154.3%	0.35	1.56	1	0.21
30K-40K	-0.31	73.7%	0.39	0.61	1	0.44
40K-90K	0.16	116.9%	0.25	0.38	1	0.54
90K-150K	-0.04	96.1%	0.26	0.02	1	0.88
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.062	94.0%	0.19	0.11	1	0.74
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-0.70	49.7%	0.84	0.69	1	0.41
Moderate	-0.39	67.7%	0.31	1.60	1	0.21
Liberal	0.07	106.7%	0.18	0.13	1	0.72
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	-0.31	73.1%	0.33	0.90	1	0.34
6 to 10	-0.61	54.2%	0.36	2.91	1	0.09
11 to 15	-0.21	80.8%	0.40	0.29	1	0.59
16 to 20	-0.33	72.0%	0.43	0.60	1	0.44
21+	0*					
Voice Part						
Soprano	0.52	167.5%	0.58	0.80	1	0.37
Alto	0.11	112.0%	0.56	0.04	1	0.84
Tenor	0.19	120.8%	0.27	0.48	1	0.49
Baritone	0.17	118.2%	0.29	0.33	1	0.57
Bass	0*					
Audition Requirement						
Req. by AD	-0.31	73.6%	0.31	0.97	1	0.33
Voice Check	-0.38	68.7%	0.33	1.30	1	0.26
Open, All Come	-0.50	60.5%	0.38	1.77	1	0.18
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-0.06	94.1%	0.72	0.01	1	0.93
Soprano and Alto Chorus	-0.46	63.3%	0.64	0.52	1	0.47
SATB Chorus	-0.23	79.6%	0.66	0.12	1	0.73
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.23	125.4%	0.19	1.35	1	0.25
No	0*					
Administrative Responsibilities						
No	0.15	116.0%	0.19	0.65	1	0.42
Yes	0*					
Artistic Responsibilities						
No	-0.07	93.5%	0.24	0.08	1	0.78
Yes	0*					
Private Lessons						
None	-0.14	87.3%	0.26	0.272	1	0.60
Voice	-0.05	95.1%	0.28	0.032	1	0.86
Instrument	0.05	104.8%	0.22	0.046	1	0.83
Instr. & Voice	0*					
College Music Participation						
No	0.93	252.4%	0.33	7.669	1	0.01†
Yes, classes	0.60	182.4%	0.32	3.463	1	0.06
Yes, Grad. Deg.	0.89	242.5%	0.56	2.469	1	0.12
Yes, Minor	1.05	285.2%	0.59	3.166	1	0.08
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

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APPENDIX G

MULTIFACTOR LOGISTIC REGRESSION MODEL FULL REPORTS FOR FACTORS OF MOTIVATION MATRIX 2 CONTINUING PARTICIPATION

Table G.1

Question 27-1 Helping with Administrative Tasks

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**226.17**	**48**	**0.00**
Not at all	-3.63	2.7%	1.18	9.51	1	0.00
Slightly	-2.25	10.5%	1.17	3.69	1	0.06
Somewhat	-0.71	49.0%	1.17	0.37	1	0.54
Very	1.37	394.7%	1.17	1.37	1	0.24
Extremely	0*					
Age						
18 to 25	-1.46	23.3%	0.56	6.80	1	0.01†
26 to 35	-0.85	42.7%	0.33	6.60	1	0.01†
36 to 45	-0.85	42.7%	0.34	6.47	1	0.01†
46 to 55	-0.59	55.5%	0.31	3.52	1	0.06
56 to 65	-0.58	56.3%	0.29	4.01	1	0.05†
66 and older	0*					
Gender						
Female	-0.07	93.7%	0.41	0.03	1	0.88
Male	1.14	311.7%	0.43	6.87	1	0.01†
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	0.27	131.5%	0.30	0.85	1	0.36
Bi/Pan/Queer/Other	0.25	128.7%	0.31	0.65	1	0.42
Straight/Hetero	0*					
Race						
White	-0.04	95.8%	0.60	0.01	1	0.94
Black/Afr.Amer.	-0.29	74.8%	0.84	0.12	1	0.73
Asian/Nat.Haw/Pac.Isl.	-0.14	87.1%	0.76	0.03	1	0.86
Latinx/Hispanic	1.30	368.4%	0.83	2.50	1	0.11
Mixed	0*					
Highest Education Completed						
Bachelors	0.48	162.3%	0.29	2.73	1	0.10
Masters	-0.30	74.4%	0.29	1.03	1	0.31
HS / Some College / Associates	0.76	214.3%	0.34	5.10	1	0.02†
Doctoral / Professional	0*					
Income						
<30K	0.25	127.8%	0.34	0.51	1	0.48
30K-40K	0.49	163.9%	0.40	1.51	1	0.22
40K-90K	0.46	157.8%	0.25	3.21	1	0.07
90K-150K	0.17	117.9%	0.26	0.40	1	0.53
150K+	0*					

Category	β	Odds Ratio	SE	χ^2	df	p
Designated Market Area						
Metro 12+ > 2.5M	-0.19	82.7%	0.19	1.03	1	0.31
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	0.17	117.9%	0.85	0.04	1	0.85
Moderate	0.68	197.0%	0.31	4.78	1	0.03†
Liberal	0.42	151.6%	0.18	5.15	1	0.02†
Strongly Liberal	0*					
Membership Duration (in Years)						
1 to 5	-0.23	79.2%	0.33	0.50	1	0.48
6 to 10	-0.33	71.9%	0.36	0.84	1	0.36
11 to 15	0.52	167.7%	0.40	1.72	1	0.19
16 to 20	0.15	116.4%	0.42	0.13	1	0.72
21+	0*					
Voice Part						
Soprano	0.25	128.5%	0.58	0.19	1	0.66
Alto	0.07	106.9%	0.56	0.01	1	0.90
Tenor	-0.33	71.9%	0.27	1.47	1	0.23
Baritone	-0.25	78.0%	0.29	0.73	1	0.39
Bass	0*					
Audition Requirement						
Req. by AD	-0.47	62.8%	0.31	2.31	1	0.13
Voice Check	-0.26	77.0%	0.32	0.65	1	0.42
Open, All Come	-0.18	83.2%	0.37	0.25	1	0.62
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-1.39	24.9%	0.71	3.90	1	0.05†
Soprano and Alto Chorus	-0.62	53.7%	0.62	1.00	1	0.32
SATB Chorus	-0.47	62.8%	0.64	0.53	1	0.47
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.03	103.5%	0.19	0.03	1	0.86
No	0*					
Administrative Responsibilities						
No	-1.96	14.2%	0.20	96.65	1	0.00†
Yes	0*					
Artistic Responsibilities						
No	-0.45	64.1%	0.24	3.59	1	0.06
Yes	0*					
Private Lessons						
None	0.15	116.5%	0.26	0.34	1	0.56
Voice	-0.15	85.7%	0.29	0.29	1	0.59
Instrument	0.11	111.4%	0.22	0.25	1	0.62
Instr. & Voice	0*					
College Music Participation						
No	-0.05	94.8%	0.34	0.02	1	0.88
Yes, classes	-0.10	90.7%	0.33	0.09	1	0.77
Yes, Grad. Deg.	1.45	426.3%	0.57	6.51	1	0.01†
Yes, Minor	0.48	161.6%	0.58	0.70	1	0.41
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table G.2

Question 27-2 Personal Satisfaction

Category	β	Odds Ratio	SE	χ^2	df	P
Model Coefficients				**75.96**	**48**	**0.01**
Not at all	-7.63	0.0%	1.37	30.81	1	0.00†
Slightly	-6.58	0.1%	1.31	25.06	1	0.00†
Somewhat	-4.46	1.2%	1.28	12.08	1	0.00†
Very	-2.24	10.6%	1.27	3.10	1	0.08
Extremely	0*					
Age						
18 to 25	-1.07	34.3%	0.58	3.40	1	0.07
26 to 35	-1.47	22.9%	0.36	16.81	1	0.00†
36 to 45	-1.03	35.7%	0.37	8.01	1	0.01†
46 to 55	-0.77	46.4%	0.34	5.01	1	0.03†
56 to 65	-0.51	60.2%	0.32	2.54	1	0.11
66 and older	0*					
Gender						
Female	-0.17	84.8%	0.44	0.14	1	0.71
Male	-0.09	91.5%	0.44	0.04	1	0.84
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	-0.47	62.5%	0.32	2.19	1	0.14
Bi/Pan/Queer/Other	-0.43	65.3%	0.33	1.65	1	0.20
Straight/Hetero	0*					
Race						
White	0.32	137.3%	0.63	0.25	1	0.62
Black/Afr.Amer.	0.00	100.2%	0.87	0.00	1	1.00
Asian/Nat.Haw/Pac.Isl.	0.65	191.6%	0.82	0.63	1	0.43
Latinx/Hispanic	0.32	138.0%	0.87	0.14	1	0.71
Mixed	0*					
Highest Education Completed						
Bachelors	0.12	112.3%	0.31	0.14	1	0.71
Masters	-0.01	98.9%	0.30	0.00	1	0.97
HS / Some College / Associates	0.53	169.7%	0.36	2.15	1	0.14
Doctoral / Professional	0*					
Income						
<30K	0.36	143.8%	0.37	0.99	1	0.32
30K-40K	0.85	234.7%	0.43	3.95	1	0.05†
40K-90K	0.15	115.6%	0.27	0.30	1	0.58
90K-150K	0.44	155.0%	0.27	2.60	1	0.11
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	0.05	104.7%	0.20	0.05	1	0.82
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-1.17	31.1%	0.88	1.78	1	0.18
Moderate	-0.48	62.2%	0.33	2.12	1	0.15
Liberal	-0.08	91.9%	0.19	0.19	1	0.66
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	P
Membership Duration (in Years)						
1 to 5	-0.21	81.4%	0.36	0.34	1	0.56
6 to 10	0.01	100.5%	0.39	0.00	1	0.99
11 to 15	-0.56	57.2%	0.43	1.73	1	0.19
16 to 20	-0.33	72.2%	0.46	0.51	1	0.48
21+	0*					
Voice Part						
Soprano	-0.26	77.0%	0.61	0.18	1	0.67
Alto	-0.90	40.8%	0.60	2.27	1	0.13
Tenor	0.24	127.4%	0.29	0.71	1	0.40
Baritone	0.62	185.0%	0.31	3.96	1	0.05†
Bass	0*					
Audition Requirement						
Req. by AD	0.47	160.5%	0.32	2.16	1	0.14
Voice Check	-0.21	81.0%	0.34	0.38	1	0.54
Open, All Come	-0.30	74.2%	0.39	0.58	1	0.45
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-1.42	24.1%	0.79	3.21	1	0.07
Soprano and Alto Chorus	-0.19	82.9%	0.69	0.07	1	0.79
SATB Chorus	-0.53	58.7%	0.71	0.56	1	0.46
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.32	137.9%	0.21	2.42	1	0.12
No	0*					
Administrative Responsibilities						
No	-0.21	81.0%	0.20	1.15	1	0.28
Yes	0*					
Artistic Responsibilities						
No	0.08	108.0%	0.25	0.10	1	0.76
Yes	0*					
Private Lessons						
None	0.28	132.7%	0.28	1.05	1	0.31
Voice	-0.40	67.2%	0.30	1.82	1	0.18
Instrument	0.21	123.4%	0.23	0.83	1	0.36
Instr. & Voice	0*					
College Music Participation						
No	-1.09	33.6%	0.38	8.46	1	0.00†
Yes, classes	-0.81	44.4%	0.37	4.96	1	0.03†
Yes, Grad. Deg.	-0.95	38.8%	0.60	2.45	1	0.12
Yes, Minor	-1.24	28.9%	0.61	4.12	1	0.04†
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table G.3

Question 27-3 Being "In the Zone"

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**45.48**	**48**	**0.58**
Not at all	-3.99	1.8%	1.21	10.86	1	0.00
Slightly	-2.89	5.6%	1.19	5.88	1	0.02
Somewhat	-1.49	22.6%	1.19	1.58	1	0.21
Very	0.54	171.9%	1.18	0.21	1	0.65
Extremely	0*					
Age						
18 to 25	0.29	133.4%	0.55	0.28	1	0.60
26 to 35	0.01	101.2%	0.33	0.00	1	0.97
36 to 45	0.27	130.3%	0.34	0.62	1	0.43
46 to 55	0.41	150.8%	0.32	1.68	1	0.20
56 to 65	0.70	201.8%	0.29	5.74	1	0.02†
66 and older	0*					
Gender						
Female	0.17	118.4%	0.41	0.17	1	0.68
Male	0.09	109.7%	0.41	0.05	1	0.82
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	-0.43	65.3%	0.30	2.02	1	0.16
Bi/Pan/Queer/Other	-0.18	83.4%	0.32	0.33	1	0.57
Straight/Hetero	0*					
Race						
White	-0.85	43.0%	0.62	1.87	1	0.17
Black/Afr.Amer.	-0.87	41.9%	0.85	1.04	1	0.31
Asian/Nat.Haw/Pac.Isl.	-1.28	27.7%	0.78	2.69	1	0.10
Latinx/Hispanic	0.04	104.0%	0.86	0.00	1	0.96
Mixed	0*					
Highest Education Completed						
Bachelors	0.31	136.8%	0.29	1.14	1	0.29
Masters	0.25	128.9%	0.29	0.77	1	0.38
HS / Some College / Associates	0.54	171.1%	0.34	2.49	1	0.12
Doctoral / Professional	0*					
Income						
<30K	-0.07	93.1%	0.35	0.04	1	0.84
30K-40K	-0.50	61.0%	0.40	1.55	1	0.21
40K-90K	-0.18	83.3%	0.26	0.51	1	0.48
90K-150K	-0.23	79.2%	0.26	0.80	1	0.37
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.13	87.6%	0.19	0.49	1	0.48
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-1.41	24.5%	0.84	2.77	1	0.10
Moderate	-0.46	63.4%	0.32	2.09	1	0.15
Liberal	-0.19	83.0%	0.18	1.02	1	0.31
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	-0.48	61.8%	0.34	2.04	1	0.15
6 to 10	-0.67	51.0%	0.37	3.36	1	0.07
11 to 15	-0.49	61.2%	0.41	1.47	1	0.23
16 to 20	-0.38	68.2%	0.43	0.77	1	0.38
21+	0*					
Voice Part						
Soprano	0.03	102.8%	0.58	0.00	1	0.96
Alto	0.03	103.0%	0.56	0.00	1	0.96
Tenor	0.25	128.9%	0.28	0.85	1	0.36
Baritone	0.45	157.1%	0.29	2.38	1	0.12
Bass	0*					
Audition Requirement						
Req. by AD	0.26	129.0%	0.31	0.69	1	0.41
Voice Check	0.14	114.6%	0.33	0.17	1	0.68
Open, All Come	0.35	142.3%	0.38	0.87	1	0.35
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	0.12	112.6%	0.71	0.03	1	0.87
Soprano and Alto Chorus	0.47	160.3%	0.62	0.58	1	0.45
SATB Chorus	0.82	227.7%	0.64	1.63	1	0.20
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.07	107.5%	0.20	0.13	1	0.72
No	0*					
Administrative Responsibilities						
No	0.03	102.7%	0.19	0.02	1	0.88
Yes	0*					
Artistic Responsibilities						
No	-0.06	94.1%	0.24	0.07	1	0.80
Yes	0*					
Private Lessons						
None	-0.13	88.2%	0.27	0.23	1	0.64
Voice	-0.04	96.2%	0.29	0.02	1	0.89
Instrument	-0.03	97.0%	0.22	0.02	1	0.89
Instr. & Voice	0*					
College Music Participation						
No	0.36	142.9%	0.34	1.11	1	0.29
Yes, classes	0.33	139.4%	0.33	1.01	1	0.31
Yes, Grad. Deg.	0.21	123.5%	0.57	0.14	1	0.71
Yes, Minor	0.39	147.8%	0.58	0.45	1	0.50
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table G.4

Question 27-4 Singing Music You Enjoy

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**53.61**	**48**	**0.27**
Not at all	-7.19	0.1%	1.30	30.68	1	0.00
Slightly	-5.46	0.4%	1.22	20.15	1	0.00
Somewhat	-3.09	4.6%	1.20	6.65	1	0.01
Very	-1.12	32.6%	1.19	0.89	1	0.35
Extremely	0*					
Age						
18 to 25	-0.56	57.1%	0.54	1.07	1	0.30
26 to 35	-0.22	80.4%	0.33	0.43	1	0.51
36 to 45	-0.17	84.8%	0.34	0.24	1	0.63
46 to 55	-0.29	74.7%	0.32	0.84	1	0.36
56 to 65	-0.19	82.6%	0.29	0.43	1	0.51
66 and older	0*					
Gender						
Female	0.36	143.5%	0.41	0.77	1	0.38
Male	0.14	114.7%	0.41	0.11	1	0.74
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	-0.29	74.9%	0.30	0.94	1	0.33
Bi/Pan/Queer/Other	-0.44	64.3%	0.31	1.99	1	0.16
Straight/Hetero	0*					
Race						
White	-1.15	31.7%	0.62	3.41	1	0.07
Black/Afr.Amer.	-1.20	30.1%	0.86	1.98	1	0.16
Asian/Nat.Haw/Pac.Isl.	-1.46	23.1%	0.79	3.45	1	0.06
Latinx/Hispanic	-1.57	20.8%	0.85	3.39	1	0.07
Mixed	0*					
Highest Education Completed						
Bachelors	0.25	128.8%	0.29	0.74	1	0.39
Masters	0.42	151.4%	0.29	2.03	1	0.15
HS / Some College / Associates	0.71	202.6%	0.34	4.29	1	0.04†
Doctoral / Professional	0*					
Income						
<30K	0.28	132.4%	0.35	0.66	1	0.42
30K-40K	0.74	210.4%	0.40	3.46	1	0.06
40K-90K	0.22	124.4%	0.26	0.73	1	0.39
90K-150K	0.37	145.2%	0.26	2.06	1	0.15
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.16	85.0%	0.19	0.74	1	0.39
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-1.39	24.9%	0.87	2.57	1	0.11
Moderate	-0.10	90.8%	0.31	0.10	1	0.76
Liberal	0.02	101.7%	0.18	0.01	1	0.93
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	-0.50	60.6%	0.34	2.24	1	0.14
6 to 10	-0.13	87.7%	0.36	0.13	1	0.72
11 to 15	-0.32	72.4%	0.40	0.64	1	0.42
16 to 20	-0.10	90.3%	0.43	0.06	1	0.81
21+	0*					
Voice Part						
Soprano	-0.20	82.3%	0.58	0.12	1	0.73
Alto	-0.36	69.7%	0.56	0.42	1	0.52
Tenor	0.01	101.0%	0.28	0.00	1	0.97
Baritone	0.14	115.1%	0.29	0.23	1	0.63
Bass	0*					
Audition Requirement						
Req. by AD	-0.44	64.7%	0.31	1.96	1	0.16
Voice Check	-0.06	94.6%	0.33	0.03	1	0.87
Open, All Come	-0.74	47.5%	0.38	3.84	1	0.05
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	0.11	112.1%	0.71	0.03	1	0.87
Soprano and Alto Chorus	0.62	185.9%	0.63	0.97	1	0.33
SATB Chorus	0.63	187.6%	0.65	0.94	1	0.33
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	-0.43	65.2%	0.20	4.71	1	0.03†
No	0*					
Administrative Responsibilities						
No	-0.18	83.5%	0.19	0.93	1	0.34
Yes	0*					
Artistic Responsibilities						
No	-0.14	87.4%	0.24	0.32	1	0.57
Yes	0*					
Private Lessons						
None	-0.37	69.3%	0.26	1.93	1	0.17
Voice	-0.24	78.7%	0.29	0.71	1	0.40
Instrument	-0.48	61.7%	0.22	4.83	1	0.03†
Instr. & Voice	0*					
College Music Participation						
No	-0.27	76.6%	0.34	0.61	1	0.43
Yes, classes	-0.12	88.8%	0.33	0.13	1	0.72
Yes, Grad. Deg.	-1.07	34.4%	0.57	3.48	1	0.06
Yes, Minor	-0.23	79.5%	0.60	0.15	1	0.70
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table G.5

Question 27-5 Praise from the Audience

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**85.14**	**48**	**0.00**
Not at all	-3.28	3.8%	1.16	8.01	1	0.01†
Slightly	-1.72	18.0%	1.15	2.22	1	0.14
Somewhat	-0.31	73.5%	1.15	0.07	1	0.79
Very	1.72	559.0%	1.15	2.24	1	0.14
Extremely	0*					
Age						
18 to 25	-1.51	22.1%	0.53	8.10	1	0.00†
26 to 35	-1.37	25.4%	0.33	17.36	1	0.00†
36 to 45	-0.91	40.2%	0.33	7.54	1	0.01†
46 to 55	-0.54	58.0%	0.31	3.05	1	0.08
56 to 65	-0.45	63.9%	0.29	2.46	1	0.12
66 and older	0*					
Gender						
Female	0.29	133.4%	0.40	0.52	1	0.47
Male	0.56	174.5%	0.40	1.92	1	0.17
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	-0.26	76.9%	0.29	0.82	1	0.37
Bi/Pan/Queer/Other	-0.18	83.7%	0.30	0.34	1	0.56
Straight/Hetero	0*					
Race						
White	0.17	118.1%	0.59	0.08	1	0.78
Black/Afr.Amer.	0.06	106.0%	0.82	0.01	1	0.94
Asian/Nat.Haw/Pac.Isl.	0.53	169.2%	0.76	0.49	1	0.49
Latinx/Hispanic	1.26	352.9%	0.82	2.34	1	0.13
Mixed	0*					
Highest Education Completed						
Bachelors	0.62	185.9%	0.29	4.67	1	0.03†
Masters	0.43	154.2%	0.28	2.34	1	0.13
HS / Some College / Associates	0.96	260.9%	0.33	8.33	1	0.00†
Doctoral / Professional	0*					
Income						
<30K	0.06	106.2%	0.34	0.03	1	0.86
30K-40K	-0.17	84.6%	0.39	0.19	1	0.67
40K-90K	0.06	106.4%	0.25	0.06	1	0.80
90K-150K	-0.06	94.5%	0.25	0.05	1	0.82
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.09	91.6%	0.18	0.23	1	0.63
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-2.80	6.1%	0.90	9.66	1	0.00†
Moderate	-0.13	87.6%	0.31	0.18	1	0.67
Liberal	0.33	139.2%	0.18	3.40	1	0.07
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	-0.33	71.8%	0.33	1.03	1	0.31
6 to 10	-0.12	89.0%	0.36	0.11	1	0.74
11 to 15	-0.11	89.4%	0.39	0.08	1	0.78
16 to 20	-0.17	84.3%	0.42	0.17	1	0.68
21+	0*					
Voice Part						
Soprano	0.03	102.5%	0.56	0.00	1	0.96
Alto	0.17	118.3%	0.54	0.10	1	0.76
Tenor	0.12	112.2%	0.27	0.18	1	0.67
Baritone	0.08	108.0%	0.29	0.07	1	0.79
Bass	0*					
Audition Requirement						
Req. by AD	0.23	125.5%	0.30	0.57	1	0.45
Voice Check	-0.24	78.9%	0.32	0.55	1	0.46
Open, All Come	-0.14	86.7%	0.37	0.15	1	0.70
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-0.44	64.7%	0.70	0.39	1	0.53
Soprano and Alto Chorus	-0.03	97.5%	0.61	0.00	1	0.97
SATB Chorus	-0.23	79.4%	0.63	0.13	1	0.72
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	-0.05	94.7%	0.19	0.08	1	0.78
No	0*					
Administrative Responsibilities						
No	-0.15	85.8%	0.18	0.71	1	0.40
Yes	0*					
Artistic Responsibilities						
No	0.09	108.9%	0.23	0.13	1	0.71
Yes	0*					
Private Lessons						
None	0.32	138.1%	0.26	1.58	1	0.21
Voice	0.57	176.6%	0.28	4.14	1	0.04†
Instrument	-0.06	94.6%	0.21	0.07	1	0.80
Instr. & Voice	0*					
College Music Participation						
No	-0.42	65.9%	0.33	1.58	1	0.21
Yes, classes	-0.56	57.1%	0.32	3.02	1	0.08
Yes, Grad. Deg.	-0.45	63.7%	0.56	0.66	1	0.42
Yes, Minor	-0.37	69.1%	0.57	0.42	1	0.52
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table G.6

Question 27-6 Praise from Peers

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**72.93**	**48**	**0.01**
Not at all	-2.79	6.2%	1.16	5.80	1	0.02
Slightly	-1.50	22.3%	1.15	1.70	1	0.19
Somewhat	0.24	126.6%	1.15	0.04	1	0.84
Very	2.13	837.3%	1.16	3.36	1	0.07
Extremely	0*					
Age						
18 to 25	-0.50	60.7%	0.53	0.89	1	0.35
26 to 35	-0.85	42.9%	0.33	6.76	1	0.01†
36 to 45	-0.50	60.5%	0.33	2.33	1	0.13
46 to 55	-0.58	56.0%	0.31	3.51	1	0.06
56 to 65	-0.10	90.4%	0.28	0.13	1	0.72
66 and older	0*					
Gender						
Female	0.24	126.6%	0.40	0.35	1	0.56
Male	0.74	208.8%	0.41	3.30	1	0.07
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	-0.09	91.1%	0.29	0.11	1	0.75
Bi/Pan/Queer/Other	0.17	118.2%	0.30	0.30	1	0.58
Straight/Hetero	0*					
Race						
White	-1.03	35.6%	0.59	3.03	1	0.08
Black/Afr.Amer.	-1.13	32.2%	0.82	1.90	1	0.17
Asian/Nat.Haw/Pac.Isl.	-0.68	50.8%	0.76	0.80	1	0.37
Latinx/Hispanic	-1.12	32.8%	0.83	1.82	1	0.18
Mixed	0*					
Highest Education Completed						
Bachelors	0.41	150.8%	0.29	2.05	1	0.15
Masters	0.24	127.4%	0.28	0.73	1	0.39
HS / Some College / Associates	0.40	148.9%	0.33	1.46	1	0.23
Doctoral / Professional	0*					
Income						
<30K	0.08	107.9%	0.34	0.05	1	0.82
30K-40K	0.19	120.4%	0.39	0.23	1	0.63
40K-90K	0.19	121.3%	0.25	0.60	1	0.44
90K-150K	0.00	99.9%	0.25	0.00	1	1.00
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.36	70.0%	0.18	3.77	1	0.05†
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-2.65	7.0%	0.97	7.55	1	0.01†
Moderate	-0.16	85.6%	0.31	0.26	1	0.61
Liberal	0.13	113.9%	0.18	0.53	1	0.47
Strongly Liberal	0*					

Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	0.03	102.6%	0.32	0.01	1	0.94
6 to 10	0.51	167.2%	0.35	2.11	1	0.15
11 to 15	-0.04	95.9%	0.39	0.01	1	0.92
16 to 20	0.23	125.7%	0.42	0.30	1	0.58
21+	0*					
Voice Part						
Soprano	0.07	107.1%	0.56	0.02	1	0.90
Alto	0.26	130.2%	0.54	0.24	1	0.63
Tenor	-0.05	95.6%	0.27	0.03	1	0.87
Baritone	-0.01	99.2%	0.29	0.00	1	0.98
Bass	0*					
Audition Requirement						
Req. by AD	0.53	170.4%	0.30	3.14	1	0.08
Voice Check	0.07	106.9%	0.32	0.05	1	0.83
Open, All Come	-0.13	87.9%	0.37	0.12	1	0.73
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-0.39	67.9%	0.70	0.31	1	0.58
Soprano and Alto Chorus	-0.03	97.0%	0.62	0.00	1	0.96
SATB Chorus	-0.01	99.1%	0.64	0.00	1	0.99
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.46	158.1%	0.19	5.72	1	0.02†
No	0*					
Administrative Responsibilities						
No	-0.10	90.2%	0.18	0.32	1	0.57
Yes	0*					
Artistic Responsibilities						
No	-0.05	94.7%	0.23	0.05	1	0.82
Yes	0*					
Private Lessons						
None	0.25	127.8%	0.26	0.92	1	0.34
Voice	0.42	151.6%	0.28	2.23	1	0.14
Instrument	-0.42	65.6%	0.21	3.89	1	0.05†
Instr. & Voice	0*					
College Music Participation						
No	-0.42	65.4%	0.33	1.64	1	0.20
Yes, classes	-0.40	66.8%	0.32	1.58	1	0.21
Yes, Grad. Deg.	-0.64	52.9%	0.56	1.31	1	0.25
Yes, Minor	-0.57	56.3%	0.57	1.01	1	0.32
Yes, Under. Deg.	0*					

*Reference category

†Statistically significant difference from reference category, p < .05

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Table G.7

Question 27-7 Pressure Not to Dropout

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**74.69**	**48**	**0.01**
Not at all	0.06	106.5%	1.24	0.00	1	0.96
Slightly	1.23	342.5%	1.24	0.98	1	0.32
Somewhat	2.95	1910.6%	1.25	5.57	1	0.02
Very	4.41	8226.9%	1.28	11.88	1	0.00
Extremely	0*					
Age						
18 to 25	-0.25	77.6%	0.56	0.21	1	0.65
26 to 35	-0.53	59.0%	0.34	2.42	1	0.12
36 to 45	-0.50	60.6%	0.34	2.13	1	0.14
46 to 55	-0.41	66.5%	0.32	1.61	1	0.21
56 to 65	-0.64	52.9%	0.30	4.57	1	0.03
66 and older	0*					
Gender						
Female	-1.14	31.9%	0.42	7.38	1	0.01†
Male	-0.34	71.1%	0.42	0.65	1	0.42
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	0.28	132.7%	0.31	0.84	1	0.36
Bi/Pan/Queer/Other	-0.11	89.9%	0.33	0.11	1	0.74
Straight/Hetero	0*					
Race						
White	0.74	208.8%	0.67	1.22	1	0.27
Black/Afr.Amer.	0.55	173.3%	0.92	0.36	1	0.55
Asian/Nat.Haw/Pac.Isl.	1.17	323.5%	0.82	2.05	1	0.15
Latinx/Hispanic	1.47	433.2%	0.87	2.82	1	0.09
Mixed	0*					
Highest Education Completed						
Bachelors	0.71	203.2%	0.32	5.01	1	0.03
Masters	0.55	173.0%	0.31	3.08	1	0.08
HS / Some College / Associates	1.08	294.8%	0.36	9.10	1	0.00†
Doctoral / Professional	0*					
Income						
<30K	0.11	111.7%	0.36	0.10	1	0.75
30K-40K	-0.28	75.7%	0.42	0.44	1	0.51
40K-90K	0.56	175.8%	0.26	4.55	1	0.03†
90K-150K	-0.06	94.1%	0.27	0.05	1	0.83
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.16	85.0%	0.19	0.71	1	0.40
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-1.08	33.8%	0.90	1.45	1	0.23
Moderate	0.38	146.7%	0.32	1.45	1	0.23
Liberal	0.26	129.6%	0.19	1.89	1	0.17
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	-0.28	75.3%	0.35	0.68	1	0.41
6 to 10	0.09	109.6%	0.37	0.06	1	0.81
11 to 15	-0.01	99.2%	0.41	0.00	1	0.99
16 to 20	0.48	162.3%	0.44	1.24	1	0.27
21+	0*					
Voice Part						
Soprano	0.28	131.7%	0.59	0.22	1	0.64
Alto	0.14	114.7%	0.57	0.06	1	0.81
Tenor	-0.05	95.1%	0.28	0.03	1	0.86
Baritone	0.53	169.2%	0.30	3.13	1	0.08
Bass	0*					
Audition Requirement						
Req. by AD	-0.64	52.7%	0.31	4.31	1	0.04†
Voice Check	-0.67	51.1%	0.33	4.22	1	0.04†
Open, All Come	-0.51	60.2%	0.38	1.80	1	0.18
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-1.25	28.7%	0.72	3.01	1	0.08
Soprano and Alto Chorus	-0.43	64.8%	0.63	0.48	1	0.49
SATB Chorus	-0.69	50.2%	0.65	1.12	1	0.29
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	-0.11	90.0%	0.20	0.27	1	0.60
No	0*					
Administrative Responsibilities						
No	0.26	130.2%	0.19	1.89	1	0.17
Yes	0*					
Artistic Responsibilities						
No	-0.16	85.2%	0.24	0.44	1	0.51
Yes	0*					
Private Lessons						
None	0.31	135.8%	0.27	1.33	1	0.25
Voice	0.18	119.4%	0.29	0.38	1	0.54
Instrument	-0.16	85.5%	0.23	0.48	1	0.49
Instr. & Voice	0*					
College Music Participation						
No	0.72	206.3%	0.38	3.64	1	0.06
Yes, classes	1.06	289.2%	0.37	8.16	1	0.00†
Yes, Grad. Deg.	1.63	511.9%	0.59	7.58	1	0.01†
Yes, Minor	0.65	191.6%	0.61	1.12	1	0.29
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table G.8

Question 27-8 Socializing with Members

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**102.45**	**48**	**0.00**
Not at all	-0.98	37.4%	1.18	0.69	1	0.41
Slightly	0.65	190.6%	1.16	0.31	1	0.58
Somewhat	2.40	1101.2%	1.16	4.25	1	0.04
Very	4.22	6823.8%	1.17	12.96	1	0.00
Extremely	0*					
Age						
18 to 25	1.79	598.9%	0.55	10.44	1	0.00†
26 to 35	0.52	167.7%	0.33	2.49	1	0.11
36 to 45	1.09	298.6%	0.34	10.54	1	0.00†
46 to 55	0.70	200.4%	0.31	4.92	1	0.03†
56 to 65	0.27	130.9%	0.29	0.89	1	0.35
66 and older	0*					
Gender						
Female	0.25	128.8%	0.41	0.39	1	0.53
Male	0.17	118.1%	0.41	0.16	1	0.69
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	0.71	203.8%	0.29	5.91	1	0.02†
Bi/Pan/Queer/Other	0.68	197.0%	0.31	4.82	1	0.03†
Straight/Hetero	0*					
Race						
White	0.15	115.7%	0.60	0.06	1	0.81
Black/Afr.Amer.	-0.93	39.3%	0.83	1.28	1	0.26
Asian/Nat.Haw/Pac.Isl.	0.19	120.7%	0.77	0.06	1	0.81
Latinx/Hispanic	0.25	128.0%	0.84	0.09	1	0.77
Mixed	0*					
Highest Education Completed						
Bachelors	0.04	104.1%	0.29	0.02	1	0.89
Masters	0.37	144.3%	0.29	1.63	1	0.20
HS / Some College / Associates	0.26	130.2%	0.33	0.63	1	0.43
Doctoral / Professional	0*					
Income						
<30K	0.22	124.9%	0.34	0.42	1	0.52
30K-40K	-0.28	76.0%	0.39	0.49	1	0.48
40K-90K	0.21	123.4%	0.25	0.69	1	0.41
90K-150K	-0.02	97.9%	0.26	0.01	1	0.94
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	0.06	106.5%	0.19	0.12	1	0.73
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-3.98	1.9%	0.92	18.83	1	0.00†
Moderate	-0.31	73.3%	0.31	1.00	1	0.32
Liberal	0.14	115.5%	0.18	0.63	1	0.43
Strongly Liberal	0*					

Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	0.56	175.1%	0.33	2.94	1	0.09
6 to 10	0.78	218.4%	0.36	4.77	1	0.03†
11 to 15	0.59	179.9%	0.40	2.21	1	0.14
16 to 20	0.57	176.6%	0.42	1.80	1	0.18
21+	0*					
Voice Part						
Soprano	0.12	112.5%	0.57	0.04	1	0.84
Alto	0.18	120.2%	0.55	0.11	1	0.74
Tenor	0.09	109.4%	0.27	0.11	1	0.74
Baritone	0.13	113.3%	0.29	0.19	1	0.67
Bass	0*					
Audition Requirement						
Req. by AD	0.17	118.2%	0.31	0.30	1	0.59
Voice Check	-0.26	77.2%	0.32	0.64	1	0.42
Open, All Come	-0.41	66.3%	0.37	1.21	1	0.27
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	0.87	239.6%	0.71	1.54	1	0.22
Soprano and Alto Chorus	0.44	154.5%	0.62	0.49	1	0.49
SATB Chorus	0.72	205.4%	0.64	1.26	1	0.26
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.28	132.2%	0.19	2.07	1	0.15
No	0*					
Administrative Responsibilities						
No	-0.30	74.4%	0.19	2.55	1	0.11
Yes	0*					
Artistic Responsibilities						
No	0.04	104.1%	0.24	0.03	1	0.87
Yes	0*					
Private Lessons						
None	-0.12	89.0%	0.26	0.20	1	0.66
Voice	0.08	108.5%	0.28	0.09	1	0.77
Instrument	0.02	101.8%	0.22	0.01	1	0.94
Instr. & Voice	0*					
College Music Participation						
No	0.31	136.3%	0.34	0.85	1	0.36
Yes, classes	-0.07	93.6%	0.33	0.04	1	0.84
Yes, Grad. Deg.	-0.42	65.7%	0.56	0.56	1	0.46
Yes, Minor	0.09	109.6%	0.58	0.03	1	0.88
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table G.9

Question 27-9 Helping with Artistic Choices

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**170.87**	**48**	**0.00**
Not at all	-3.08	4.6%	1.18	6.83	1	0.01
Slightly	-1.79	16.6%	1.18	2.33	1	0.13
Somewhat	0.27	131.0%	1.17	0.05	1	0.82
Very	1.43	417.0%	1.18	1.47	1	0.23
Extremely	0*					
Age						
18 to 25	-0.86	42.5%	0.54	2.53	1	0.11
26 to 35	-0.80	44.9%	0.33	5.79	1	0.02†
36 to 45	-0.54	58.3%	0.34	2.60	1	0.11
46 to 55	-0.58	56.2%	0.32	3.33	1	0.07
56 to 65	-0.42	65.9%	0.29	2.09	1	0.15
66 and older	0*					
Gender						
Female	0.16	117.0%	0.41	0.15	1	0.70
Male	0.76	213.8%	0.42	3.30	1	0.07
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	0.29	133.2%	0.29	0.95	1	0.33
Bi/Pan/Queer/Other	0.30	134.3%	0.31	0.91	1	0.34
Straight/Hetero	0*					
Race						
White	0.21	123.0%	0.60	0.12	1	0.73
Black/Afr.Amer.	0.57	176.5%	0.83	0.47	1	0.50
Asian/Nat.Haw/Pac.Isl.	-0.01	99.1%	0.77	0.00	1	0.99
Latinx/Hispanic	0.55	173.3%	0.83	0.44	1	0.51
Mixed	0*					
Highest Education Completed						
Bachelors	0.70	202.2%	0.30	5.68	1	0.02†
Masters	0.40	149.6%	0.29	1.90	1	0.17
HS / Some College / Associates	1.10	299.8%	0.34	10.41	1	0.00†
Doctoral / Professional	0*					
Income						
<30K	0.32	137.2%	0.34	0.85	1	0.36
30K-40K	0.45	157.5%	0.40	1.30	1	0.25
40K-90K	0.23	125.9%	0.25	0.82	1	0.36
90K-150K	0.04	103.7%	0.26	0.02	1	0.89
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.18	83.8%	0.19	0.90	1	0.34
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-0.89	41.1%	0.89	1.01	1	0.31
Moderate	0.09	109.7%	0.31	0.09	1	0.77
Liberal	0.49	163.4%	0.18	7.28	1	0.01
Strongly Liberal	0*					

Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	-0.67	51.3%	0.33	4.06	1	0.04†
6 to 10	0.30	135.5%	0.36	0.71	1	0.40
11 to 15	-0.31	73.1%	0.40	0.63	1	0.43
16 to 20	-0.09	91.0%	0.42	0.05	1	0.83
21+	0*					
Voice Part						
Soprano	0.74	209.0%	0.57	1.68	1	0.20
Alto	0.72	206.1%	0.55	1.72	1	0.19
Tenor	0.38	145.8%	0.27	1.91	1	0.17
Baritone	0.35	142.5%	0.29	1.48	1	0.22
Bass	0*					
Audition Requirement						
Req. by AD	-0.28	76.0%	0.31	0.81	1	0.37
Voice Check	-0.27	76.3%	0.33	0.69	1	0.41
Open, All Come	-0.07	93.7%	0.37	0.03	1	0.86
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-1.37	25.4%	0.72	3.64	1	0.06
Soprano and Alto Chorus	-1.35	25.8%	0.63	4.61	1	0.03†
SATB Chorus	-1.18	30.8%	0.65	3.27	1	0.07
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.55	172.5%	0.19	7.87	1	0.01†
No	0*					
Administrative Responsibilities						
No	-0.14	87.1%	0.18	0.56	1	0.45
Yes	0*					
Artistic Responsibilities						
No	-1.48	22.7%	0.25	36.77	1	0.00†
Yes	0*					
Private Lessons						
None	0.26	130.0%	0.26	1.01	1	0.32
Voice	0.59	180.0%	0.28	4.37	1	0.04†
Instrument	-0.29	75.0%	0.22	1.76	1	0.18
Instr. & Voice	0*					
College Music Participation						
No	-0.40	66.9%	0.34	1.44	1	0.23
Yes, classes	-0.29	75.1%	0.33	0.77	1	0.38
Yes, Grad. Deg.	0.51	166.4%	0.57	0.81	1	0.37
Yes, Minor	-0.21	80.8%	0.57	0.14	1	0.71
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table G.10

Question 27-10 A Feeling of Belonging

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**38.18**	**48**	**0.84**
Not at all	-4.32	1.3%	1.29	11.27	1	0.00
Slightly	-2.95	5.2%	1.23	5.75	1	0.02
Somewhat	-1.33	26.4%	1.21	1.20	1	0.27
Very	0.69	200.2%	1.21	0.33	1	0.57
Extremely	0*					
Age						
18 to 25	0.17	118.4%	0.56	0.09	1	0.76
26 to 35	0.13	113.3%	0.34	0.14	1	0.71
36 to 45	0.64	189.3%	0.35	3.36	1	0.07
46 to 55	0.38	145.5%	0.32	1.35	1	0.25
56 to 65	0.43	153.9%	0.30	2.10	1	0.15
66 and older	0*					
Gender						
Female	0.01	101.3%	0.43	0.00	1	0.98
Male	-0.61	54.6%	0.44	1.94	1	0.16
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	0.63	187.9%	0.30	4.32	1	0.04†
Bi/Pan/Queer/Other	0.46	158.6%	0.32	2.10	1	0.15
Straight/Hetero	0*					
Race						
White	0.28	131.8%	0.61	0.20	1	0.65
Black/Afr.Amer.	0.22	124.5%	0.86	0.07	1	0.80
Asian/Nat.Haw/Pac.Isl.	-0.15	86.1%	0.78	0.04	1	0.85
Latinx/Hispanic	0.68	197.6%	0.87	0.61	1	0.43
Mixed	0*					
Highest Education Completed						
Bachelors	0.29	133.5%	0.30	0.94	1	0.33
Masters	0.30	135.1%	0.30	1.03	1	0.31
HS / Some College / Associates	0.59	180.6%	0.35	2.88	1	0.09
Doctoral / Professional	0*					
Income						
<30K	0.09	109.2%	0.36	0.06	1	0.81
30K-40K	0.05	105.1%	0.41	0.02	1	0.90
40K-90K	-0.08	92.5%	0.26	0.09	1	0.77
90K-150K	-0.09	91.9%	0.27	0.10	1	0.75
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	0.21	123.6%	0.19	1.21	1	0.27
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-1.11	33.1%	0.86	1.65	1	0.20
Moderate	-0.14	86.6%	0.32	0.20	1	0.66
Liberal	-0.19	82.7%	0.19	1.02	1	0.31
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	-0.14	87.3%	0.34	0.16	1	0.69
6 to 10	-0.15	86.2%	0.37	0.16	1	0.69
11 to 15	-0.11	89.9%	0.41	0.07	1	0.80
16 to 20	-0.52	59.3%	0.45	1.38	1	0.24
21+	0*					
Voice Part						
Soprano	0.12	113.2%	0.60	0.04	1	0.84
Alto	0.13	113.4%	0.58	0.05	1	0.83
Tenor	0.15	116.1%	0.28	0.28	1	0.60
Baritone	-0.05	95.4%	0.30	0.02	1	0.88
Bass	0*					
Audition Requirement						
Req. by AD	-0.27	76.4%	0.32	0.70	1	0.40
Voice Check	-0.49	61.0%	0.34	2.10	1	0.15
Open, All Come	-0.51	60.4%	0.39	1.67	1	0.20
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-0.04	96.0%	0.74	0.00	1	0.96
Soprano and Alto Chorus	-0.38	68.7%	0.65	0.33	1	0.57
SATB Chorus	-0.15	86.1%	0.68	0.05	1	0.83
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	-0.07	93.4%	0.20	0.11	1	0.74
No	0*					
Administrative Responsibilities						
No	-0.18	83.7%	0.19	0.86	1	0.35
Yes	0*					
Artistic Responsibilities						
No	-0.37	69.1%	0.25	2.22	1	0.14
Yes	0*					
Private Lessons						
None	-0.29	74.8%	0.27	1.15	1	0.28
Voice	0.17	117.9%	0.29	0.31	1	0.58
Instrument	-0.07	93.1%	0.23	0.10	1	0.75
Instr. & Voice	0*					
College Music Participation						
No	0.71	203.6%	0.35	4.22	1	0.04†
Yes, classes	0.37	144.6%	0.33	1.22	1	0.27
Yes, Grad. Deg.	0.02	101.5%	0.58	0.00	1	0.98
Yes, Minor	0.98	265.6%	0.61	2.58	1	0.11
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

MULTIFACTOR LOGISTIC REGRESSION MODEL FULL REPORTS
FOR FACTORS OF MOTIVATION MATRIX 3
SPECIFIC SOCIAL ACTIVITIES

Table H.1

Question 65-1 Spending Time Together

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**95.38**	**48**	**0.00**
Not at all	-4.09	1.7%	1.30	9.82	1	0.00
Slightly	-1.92	14.6%	1.24	2.43	1	0.12
Somewhat	0.27	130.6%	1.23	0.05	1	0.83
Very	2.19	890.0%	1.23	3.15	1	0.08
Extremely	0*					
Age						
18 to 25	1.97	717.8%	0.57	12.15	1	0.00†
26 to 35	0.93	252.4%	0.34	7.40	1	0.01†
36 to 45	1.06	288.9%	0.35	9.46	1	0.00†
46 to 55	0.55	174.0%	0.32	3.00	1	0.08
56 to 65	0.20	122.5%	0.29	0.48	1	0.49
66 and older	0*					
Gender						
Female	0.24	127.6%	0.41	0.35	1	0.55
Male	0.32	137.0%	0.42	0.56	1	0.45
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	0.63	187.0%	0.30	4.33	1	0.04†
Bi/Pan/Queer/Other	0.51	166.2%	0.32	2.54	1	0.11
Straight/Hetero	0*					
Race						
White	-0.38	68.5%	0.66	0.32	1	0.57
Black/Afr.Amer.	-0.49	61.5%	0.90	0.30	1	0.59
Asian/Nat.Haw/Pac.Isl.	-0.85	42.7%	0.83	1.06	1	0.30
Latinx/Hispanic	0.36	143.2%	0.94	0.15	1	0.70
Mixed	0*					
Highest Education Completed						
Bachelors	0.01	101.4%	0.30	0.00	1	0.96
Masters	0.35	142.3%	0.30	1.43	1	0.23
HS / Some College / Associates	0.42	151.7%	0.34	1.47	1	0.23
Doctoral / Professional	0*					
Income						
<30K	0.01	100.6%	0.35	0.00	1	0.99
30K-40K	-0.50	60.9%	0.40	1.51	1	0.22
40K-90K	0.06	106.6%	0.26	0.06	1	0.81
90K-150K	0.07	107.0%	0.26	0.07	1	0.80
150K+	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Designated Market Area						
Metro 12+ > 2.5M	-0.09	91.2%	0.19	0.23	1	0.63
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-2.82	6.0%	1.20	5.54	1	0.02†
Moderate	-0.49	61.4%	0.32	2.35	1	0.13
Liberal	-0.06	94.1%	0.19	0.11	1	0.74
Strongly Liberal	0*					
Membership Duration (in Years)						
1 to 5	-0.39	68.0%	0.34	1.29	1	0.26
6 to 10	-0.24	79.1%	0.37	0.41	1	0.52
11 to 15	0.07	107.0%	0.41	0.03	1	0.87
16 to 20	-0.39	67.4%	0.43	0.83	1	0.36
21+	0*					
Voice Part						
Soprano	0.05	105.4%	0.58	0.01	1	0.93
Alto	0.00	100.2%	0.56	0.00	1	1.00
Tenor	0.05	104.7%	0.28	0.03	1	0.87
Baritone	-0.09	91.6%	0.30	0.09	1	0.77
Bass	0*					
Audition Requirement						
Req. by AD	0.32	137.2%	0.32	0.99	1	0.32
Voice Check	-0.08	92.6%	0.33	0.05	1	0.82
Open, All Come	-0.25	77.6%	0.39	0.44	1	0.51
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	1.10	300.7%	0.73	2.28	1	0.13
Soprano and Alto Chorus	0.68	198.0%	0.65	1.11	1	0.29
SATB Chorus	0.55	173.5%	0.67	0.69	1	0.41
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.27	130.3%	0.20	1.75	1	0.19
No	0*					
Administrative Responsibilities						
No	-0.42	65.9%	0.19	4.84	1	0.03†
Yes	0*					
Artistic Responsibilities						
No	-0.15	86.2%	0.24	0.37	1	0.54
Yes	0*					
Private Lessons						
None	-0.16	84.9%	0.26	0.39	1	0.54
Voice	-0.06	93.8%	0.29	0.05	1	0.83
Instrument	-0.20	82.0%	0.22	0.80	1	0.37
Instr. & Voice	0*					
College Music Participation						
No	-0.18	83.6%	0.34	0.27	1	0.60
Yes, classes	-0.57	56.8%	0.34	2.82	1	0.09
Yes, Grad. Deg.	-0.84	43.0%	0.58	2.11	1	0.15
Yes, Minor	-0.12	89.1%	0.62	0.04	1	0.85
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table H.2

Question 65-2 Eating Meals Together

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**62.48**	**48**	**0.08**
Not at all	-2.64	7.2%	1.21	4.71	1	0.03
Slightly	-0.93	39.4%	1.21	0.60	1	0.44
Somewhat	0.81	225.2%	1.21	0.45	1	0.50
Very	2.58	1319.7%	1.22	4.51	1	0.03
Extremely	0*					
Age						
18 to 25	0.32	137.3%	0.54	0.35	1	0.55
26 to 35	-0.43	64.9%	0.33	1.70	1	0.19
36 to 45	0.10	110.0%	0.33	0.08	1	0.78
46 to 55	-0.21	81.0%	0.31	0.45	1	0.50
56 to 65	-0.38	68.5%	0.29	1.72	1	0.19
66 and older	0*					
Gender						
Female	-0.09	91.9%	0.41	0.04	1	0.84
Male	0.03	103.4%	0.41	0.01	1	0.94
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	0.10	110.8%	0.29	0.12	1	0.73
Bi/Pan/Queer/Other	0.04	103.7%	0.31	0.01	1	0.91
Straight/Hetero	0*					
Race						
White	-0.49	61.3%	0.65	0.56	1	0.45
Black/Afr.Amer.	0.74	210.4%	0.88	0.72	1	0.40
Asian/Nat.Haw/Pac.Isl.	0.27	130.9%	0.81	0.11	1	0.74
Latinx/Hispanic	-0.47	62.8%	0.91	0.26	1	0.61
Mixed	0*					
Highest Education Completed						
Bachelors	0.16	117.4%	0.29	0.30	1	0.59
Masters	-0.02	97.9%	0.29	0.01	1	0.94
HS / Some College / Associates	0.29	134.2%	0.34	0.76	1	0.38
Doctoral / Professional	0*					
Income						
<30K	-0.02	97.9%	0.34	0.00	1	0.95
30K-40K	0.08	107.8%	0.40	0.04	1	0.85
40K-90K	0.45	156.5%	0.25	3.12	1	0.08
90K-150K	0.21	122.8%	0.26	0.63	1	0.43
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.40	67.0%	0.19	4.59	1	0.03†
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-1.42	24.2%	1.16	1.49	1	0.22
Moderate	-0.56	57.1%	0.31	3.22	1	0.07
Liberal	0.11	112.0%	0.18	0.39	1	0.53
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	0.26	130.1%	0.33	0.62	1	0.43
6 to 10	0.45	156.0%	0.36	1.52	1	0.22
11 to 15	0.67	194.8%	0.40	2.80	1	0.09
16 to 20	0.05	104.8%	0.42	0.01	1	0.91
21+	0*					
Voice Part						
Soprano	0.04	104.0%	0.58	0.01	1	0.95
Alto	0.02	101.7%	0.56	0.00	1	0.98
Tenor	0.01	100.8%	0.27	0.00	1	0.98
Baritone	-0.12	88.3%	0.29	0.18	1	0.67
Bass	0*					
Audition Requirement						
Req. by AD	-0.07	93.2%	0.31	0.05	1	0.82
Voice Check	-0.50	60.9%	0.33	2.29	1	0.13
Open, All Come	-0.57	56.6%	0.38	2.27	1	0.13
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	0.61	183.1%	0.71	0.72	1	0.40
Soprano and Alto Chorus	0.00	99.9%	0.64	0.00	1	1.00
SATB Chorus	-0.08	92.1%	0.65	0.02	1	0.90
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.08	108.7%	0.20	0.18	1	0.67
No	0*					
Administrative Responsibilities						
No	-0.36	69.7%	0.19	3.82	1	0.05†
Yes	0*					
Artistic Responsibilities						
No	0.07	107.7%	0.24	0.10	1	0.75
Yes	0*					
Private Lessons						
None	0.12	113.1%	0.26	0.23	1	0.64
Voice	-0.03	96.9%	0.28	0.01	1	0.91
Instrument	0.04	103.6%	0.22	0.03	1	0.87
Instr. & Voice	0*					
College Music Participation						
No	0.09	109.9%	0.33	0.08	1	0.78
Yes, classes	0.17	118.3%	0.33	0.26	1	0.61
Yes, Grad. Deg.	-0.46	63.4%	0.57	0.64	1	0.42
Yes, Minor	0.02	101.5%	0.59	0.00	1	0.98
Yes, Under. Deg.	0*					

*Reference category
†Statistically significant difference from reference category, p < .05

Table H.3

Question 65-3 Having Drinks Together

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**107.06**	**48**	**0.00**
Not at all	-0.39	67.8%	1.22	0.10	1	0.75
Slightly	0.81	223.9%	1.22	0.44	1	0.51
Somewhat	2.35	1051.7%	1.23	3.69	1	0.06
Very	3.98	5362.4%	1.24	10.34	1	0.00
Extremely	0*					
Age						
18 to 25	1.22	338.4%	0.54	5.15	1	0.02†
26 to 35	0.73	207.1%	0.34	4.66	1	0.03†
36 to 45	0.94	256.8%	0.34	7.73	1	0.01†
46 to 55	0.10	110.2%	0.32	0.09	1	0.76
56 to 65	0.29	133.2%	0.29	0.97	1	0.33
66 and older	0*					
Gender						
Female	0.23	125.2%	0.42	0.29	1	0.59
Male	0.79	221.0%	0.41	3.72	1	0.05†
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	-0.50	60.6%	0.30	2.85	1	0.09
Bi/Pan/Queer/Other	-0.48	61.8%	0.31	2.34	1	0.13
Straight/Hetero	0*					
Race						
White	0.11	111.1%	0.68	0.02	1	0.88
Black/Afr.Amer.	1.50	449.1%	0.89	2.82	1	0.09
Asian/Nat.Haw/Pac.Isl.	0.06	106.2%	0.83	0.01	1	0.94
Latinx/Hispanic	0.99	269.9%	0.92	1.17	1	0.28
Mixed	0*					
Highest Education Completed						
Bachelors	0.47	160.6%	0.30	2.54	1	0.11
Masters	0.33	138.5%	0.29	1.22	1	0.27
HS / Some College / Associates	0.49	163.7%	0.34	2.08	1	0.15
Doctoral / Professional	0*					
Income						
<30K	-0.71	49.1%	0.35	4.17	1	0.04†
30K-40K	0.29	133.9%	0.40	0.55	1	0.46
40K-90K	0.31	136.1%	0.25	1.48	1	0.22
90K-150K	0.49	163.7%	0.26	3.64	1	0.06
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.07	93.0%	0.19	0.15	1	0.70
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-1.20	30.3%	1.17	1.05	1	0.31
Moderate	-0.53	58.9%	0.32	2.83	1	0.09
Liberal	-0.11	89.3%	0.18	0.39	1	0.53
Strongly Liberal	0*					

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Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	0.27	131.1%	0.34	0.65	1	0.42
6 to 10	0.31	136.3%	0.36	0.72	1	0.40
11 to 15	0.53	170.6%	0.40	1.77	1	0.18
16 to 20	0.16	116.9%	0.43	0.13	1	0.72
21+	0*					
Voice Part						
Soprano	-0.11	89.3%	0.58	0.04	1	0.84
Alto	-0.04	96.4%	0.56	0.00	1	0.95
Tenor	0.49	162.6%	0.27	3.20	1	0.07
Baritone	0.50	164.5%	0.29	2.92	1	0.09
Bass	0*					
Audition Requirement						
Req. by AD	-0.18	83.2%	0.31	0.35	1	0.55
Voice Check	-0.34	71.5%	0.33	1.04	1	0.31
Open, All Come	-0.50	60.8%	0.38	1.72	1	0.19
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	-0.26	77.4%	0.71	0.13	1	0.72
Soprano and Alto Chorus	-0.55	57.9%	0.64	0.74	1	0.39
SATB Chorus	-0.73	48.2%	0.66	1.24	1	0.27
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	-0.07	93.1%	0.20	0.14	1	0.71
No	0*					
Administrative Responsibilities						
No	-0.28	75.3%	0.19	2.36	1	0.12
Yes	0*					
Artistic Responsibilities						
No	0.00	100.0%	0.24	0.00	1	1.00
Yes	0*					
Private Lessons						
None	0.21	123.6%	0.26	0.68	1	0.41
Voice	0.05	104.6%	0.28	0.03	1	0.87
Instrument	-0.36	69.8%	0.22	2.71	1	0.10
Instr. & Voice	0*					
College Music Participation						
No	0.23	126.4%	0.34	0.49	1	0.48
Yes, classes	-0.03	96.9%	0.33	0.01	1	0.92
Yes, Grad. Deg.	-0.06	94.5%	0.57	0.01	1	0.92
Yes, Minor	-0.43	64.8%	0.59	0.54	1	0.46
Yes, Under. Deg.	0*					

*Reference category

†Statistically significant difference from reference category, p < .05

Table H.4

Question 65-4 Social Events

Category	β	Odds Ratio	SE	χ^2	df	p
Model Coefficients				**111.64**	**48**	**0.00**
Not at all	-2.74	6.5%	1.25	4.79	1	0.03
Slightly	-0.56	56.9%	1.23	0.21	1	0.65
Somewhat	1.32	373.6%	1.23	1.15	1	0.28
Very	3.51	3351.5%	1.24	8.07	1	0.00
Extremely	0*					
Age						
18 to 25	1.37	392.7%	0.55	6.22	1	0.01†
26 to 35	0.83	229.8%	0.34	6.04	1	0.01†
36 to 45	1.53	463.2%	0.35	19.60	1	0.00†
46 to 55	0.92	251.4%	0.32	8.30	1	0.00†
56 to 65	0.50	164.5%	0.29	2.91	1	0.09
66 and older	0*					
Gender						
Female	-0.08	92.3%	0.41	0.04	1	0.85
Male	0.43	153.6%	0.42	1.06	1	0.30
Expansive	0*					
Sexual Orientation						
Gay/Lesbian	0.19	120.4%	0.30	0.39	1	0.54
Bi/Pan/Queer/Other	-0.01	98.9%	0.32	0.00	1	0.97
Straight/Hetero	0*					
Race						
White	-0.41	66.6%	0.66	0.38	1	0.54
Black/Afr.Amer.	-0.77	46.3%	0.89	0.75	1	0.39
Asian/Nat.Haw/Pac.Isl.	-0.70	49.7%	0.83	0.72	1	0.40
Latinx/Hispanic	0.03	102.7%	0.93	0.00	1	0.98
Mixed	0*					
Highest Education Completed						
Bachelors	0.17	119.0%	0.30	0.35	1	0.56
Masters	0.25	127.8%	0.29	0.70	1	0.41
HS / Some College / Associates	0.78	217.3%	0.34	5.09	1	0.02†
Doctoral / Professional	0*					
Income						
<30K	0.35	142.2%	0.35	1.02	1	0.31
30K-40K	0.22	125.1%	0.40	0.31	1	0.58
40K-90K	0.46	158.6%	0.26	3.18	1	0.08
90K-150K	0.11	112.0%	0.26	0.19	1	0.67
150K+	0*					
Designated Market Area						
Metro 12+ > 2.5M	-0.03	96.9%	0.19	0.03	1	0.87
Metro 12+ < 2.5M	0*					
Political Views						
Cons. / Strongly Cons.	-2.83	5.9%	1.20	5.56	1	0.02†
Moderate	-0.99	37.3%	0.32	9.56	1	0.00†
Liberal	-0.09	91.0%	0.18	0.26	1	0.61
Strongly Liberal	0*					

Category	β	Odds Ratio	SE	χ^2	df	p
Membership Duration (in Years)						
1 to 5	0.16	116.9%	0.34	0.21	1	0.64
6 to 10	0.23	126.2%	0.37	0.40	1	0.53
11 to 15	-0.14	87.2%	0.40	0.12	1	0.73
16 to 20	-0.44	64.6%	0.43	1.03	1	0.31
21+	0*					
Voice Part						
Soprano	0.26	130.0%	0.58	0.21	1	0.65
Alto	0.39	148.0%	0.56	0.49	1	0.48
Tenor	-0.09	91.2%	0.28	0.11	1	0.74
Baritone	-0.37	68.8%	0.30	1.57	1	0.21
Bass	0*					
Audition Requirement						
Req. by AD	0.04	103.9%	0.32	0.02	1	0.90
Voice Check	-0.38	68.5%	0.33	1.28	1	0.26
Open, All Come	-0.35	70.3%	0.39	0.83	1	0.36
Req. by Comm.	0*					
Chorus Type						
Tenor and Bass Chorus	0.76	214.5%	0.73	1.11	1	0.29
Soprano and Alto Chorus	-0.08	92.8%	0.64	0.01	1	0.91
SATB Chorus	0.30	135.1%	0.66	0.21	1	0.65
Trans-Identified Chorus	0*					
Small Ensemble Participation						
Yes	0.17	117.9%	0.20	0.69	1	0.41
No	0*					
Administrative Responsibilities						
No	-0.55	57.8%	0.19	8.41	1	0.00†
Yes	0*					
Artistic Responsibilities						
No	-0.45	64.0%	0.24	3.39	1	0.07
Yes	0*					
Private Lessons						
None	-0.23	79.5%	0.26	0.76	1	0.38
Voice	-0.30	74.1%	0.29	1.08	1	0.30
Instrument	-0.14	87.0%	0.22	0.40	1	0.53
Instr. & Voice	0*					
College Music Participation						
No	0.83	230.0%	0.34	5.96	1	0.02†
Yes, classes	0.46	158.6%	0.33	1.93	1	0.17
Yes, Grad. Deg.	0.26	129.4%	0.58	0.20	1	0.66
Yes, Minor	0.29	133.5%	0.60	0.23	1	0.63
Yes, Under. Deg.	0*					

*Reference category

†Statistically significant difference from reference category, p < .05